

**second street** gallery

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ROSEMARIE  
**FIORE**

PAINTING, PERFORMANCE, MACHINES



Published on the occasion of the exhibition

## ROSEMARIE FIORE: PAINTING, PERFORMANCE, MACHINES

Organized by Second Street Gallery

May 2 - 31, 2008

### CURATOR

Leah Stoddard

### EDITORS

Catherine Barber, Lauren Dyer, Leah Stoddard

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Lian LaRussa

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Second Street Gallery

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Second Street Gallery is one of the longest surviving nonprofit 501(c)3 organizations in the country focused solely on the art and ideas of our time. Since its founding in 1973, SSG has served its surrounding community with continuous exhibition programming, and today is recognized as a leading nonprofit supporter of contemporary art in the Mid-Atlantic region. SSG receives funding from individuals, businesses, and corporations through its membership and major gifts programs, and through local and national grants, including the Warhol Foundation for the Visual Arts. Second Street is a member of the Virginia Association of Museums (VAM) and the Piedmont Council of the Arts.

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THIS SPREAD, LEFT, RIGHT  
**FIREWORK DRAWING #21**, 2008  
lith firework residue on paper, cardboard and collage  
45 x 30½ inches paper

ABOVE  
**APPETITE**, 2000  
artist with hot-rod mower  
photo: Tom Cogill



# ROSEMARIE FIORE

**PAINTING, PERFORMANCE, MACHINES** MAY 2 - 31, 2008

INTRODUCTION AND ACKNOWLEDGMENTS BY **LEAH STODDARD**  
ESSAYS BY **PRIYA BHATNAGAR** AND **JONATHAN STUHLMAN**



## INTRODUCTION AND ACKNOWLEDGMENTS

**LEAH STODDARD**

DIRECTOR, SECOND STREET GALLERY

**R**osemarie Fiore is an artist of action. I don't only mean that her performance paintings over the last decade have used machines and the forces of physics as active collaborators, but that she herself acts: imagines the "what if" questions then does the "what ifs" in reality. Sure, we have all doodled with Spirograph, but who of us has translated that to an amusement park ride to make a 60-foot spin art painting?

As seen in the works collected in *Painting, Performance, Machines*—her first mini-survey exhibition—Fiore's inventive spirit borders on absurd, where her sense of humor and mechanic's abilities view everything from hand mixers to cars as potential partners in orchestrated experiments. What's more, her dogged determination to record all aspects of her often solitary production—from concept sketches to video and photographic documentation—aligns her with many 1960s performance artists (Vito Acconci, Chris Burden), even to retaining performance "relics" for display—including the Subaru

LEFT

**CAKE MIXER DRAWING**, 1999  
pen, pencil, and marker on paper,  
created by modified hand mixer  
50 x 54 inches paper

wiper fluid reservoir and the flame-painted mower. It also enables Second Street to present her work more comprehensively and formally in this important overview project. Second Street is honored to publish the first catalog documenting a solo show in this rising artist's career, and to feature this important body of work so key to the arc of her development as an artist, here in Charlottesville, where Fiore got her undergraduate degree at the University of Virginia.

A project of such ambitious scale for any nonprofit demands the support of a great many contributors. I first want to acknowledge The FUNd at the Charlottesville Area Community Foundation for the catalog's vital initial funding, which lead to additional key support from Cary Brown Epstein and Steven Epstein, as well as from Lyn Bolen Warren of Les Yeux du Monde, who has shown Fiore's works since her graduate school years. SSG wants to also thank Marilyn Wright, Director of the Arts Ground Campaign at UVA, for encouraging Larry Goedde and the McIntire

Department of Art to help fund the catalog, embracing an alum whose art has "made it" in the greater art world. I must also extend a heartfelt thanks to Wright herself, and her fellow members of the SSG Women4Art group for sponsoring the exhibition: Pamela Cole Friedman, Amy Gardner, Isabel McLean, and Kia Silverman. This ever-growing group seeks to support the work of emerging artists, and was thrilled to enable this project to be realized.

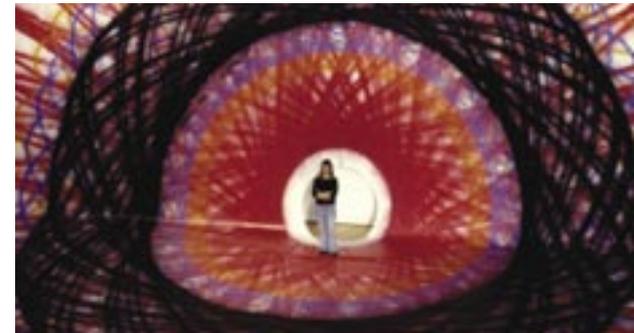
I must acknowledge the two fine essayists, Priya Bhatnagar and Jonathan Stuhlman, for their stimulating scholarship, situating Fiore's work in the contexts of the formal/conceptual and the art historical. In fact, Stuhlman must be additionally thanked, for it was he that suggested doing this show, and for that I will always be grateful. Thanks too to Howard Singerman for recommending UVA grad Bhatnagar as a potential essayist, who reveals the inner workings of this uncommon artist in her engaging piece. Further, the look of the catalog is the result of graphic designer Lian LaRussa's hard work, and her support,

patience, and creative insight was a true asset to this publication.

But ultimately, this exhibition would not exist without the energy and determination of Rosemarie Fiore. Even when she was forced to dig deep into her storage room, measure and rephotograph, and discuss the stability of certain objects, she rose to the occasion without batting an eye. It has been a pleasure and inspiration to work with Fiore, and I would be right in calling her a co-curator in this near-retrospective project.

BELOW

**GOOD-TIME MIX MACHINE:  
SCRAMBLER DRAWINGS**, 2004  
acrylic paint on vinyl, 49 x 49 feet  
installation, The Queens Museum of Art, Flushing, NY  
photo: Stefan Hagen





**WAFFLE IRON PAINTING #1, 2000**  
house paint and Pam non-stick cooking spray on canvas,  
created by burning in waffle iron  
26 x 20 $\frac{1}{4}$  inches canvas



**WAFFLE IRON PAINTING #6, 2000**  
house paint and Pam non-stick cooking spray on canvas,  
created by burning in waffle iron  
29 $\frac{3}{4}$  x 25 $\frac{3}{4}$  inches canvas



**WAFFLE IRON PAINTING #12, 2000**

house paint and Pam non-stick cooking spray on canvas,  
created by burning in waffle iron  
28 x 24½ inches canvas



**WAFFLE IRON PILE, 2000**

Installation, Bodybuilder and Sportsman Gallery, Chicago, IL



**WAFLE IRON DRAWING #1, 2001**

Pam non-stick cooking spray on abaca paper,  
created by burning in waffle iron,  
in collaboration with Dieu Donn  Papermill, New York, NY  
25 x 33 inches paper



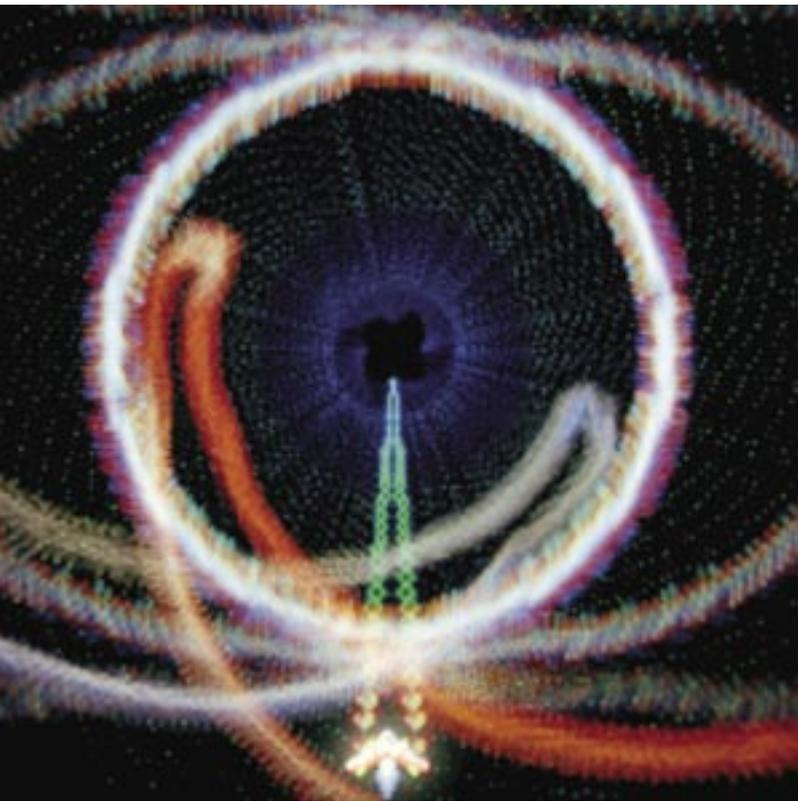
ABOVE LEFT  
**THE GULF STREAM, 2000**  
acrylic on linoleum, created with action of a floor  
polisher on bathroom floor with video monitor,  
installation, Signal 66, Washington, DC  
8 x 13 feet  
photo: Paul Brewer



TOP RIGHT  
**THE GULF STREAM, 2000**  
documentation of performance  
photo: Paul Brewer



BOTTOM RIGHT  
**THE GULF STREAM, 2000**  
video capture of documentation  
photo: Paul Brewer



**GYRUSS BONUS ROUND, 2001**  
digital Lamda print mounted on wood and plastic veneer box,  
long-exposure photograph created playing GyruSS video game (Konami, 1983)  
30 x 30 x 2 inches



**SKETCH FOR SUBARU WAGON REAR WIPER PAINTING #2, 1999**  
acrylic and windshield wiper fluid on paper  
created with action of modified 1995 Subaru Legacy back wiper on windshield  
20½ x 48½ inches



## MAPPING MOVEMENT: ROSEMARIE FIORE'S MACHINE PAINTINGS

PRIYA BHATNAGAR

Where you or I might see a firecracker skipping across the concrete or a dizzying amusement park ride,

Rosemarie Fiore sees drawing machines. The New York-based artist transforms lawn mowers, arcade games, floor polishers, windshield wipers, and other popular machines into mark-making devices that record their own trajectories through space. The result of these collaborations is unorthodox landscape paintings, devoid of the artist's hand. These mechanized action paintings are often accompanied by videos that document the process of their making, emphasizing the conceptual and performative origins of their abstract forms.

During a residency in Skowhegan, Maine, in 1999, Fiore produced a series of color field paintings by deploying various parts of her Subaru Legacy car as a makeshift easel, brush, paint, and "painter." Thinking about landscapes seen through windows (an idea that resurfaces in her later intaglio prints of graffiti-etched windows from New York City subway cars), Fiore cut sheets of paper to fit the rear windshield of her car and then put the wipers to work creating "toxic rainbows" composed

of transparent washes of power engine treatment, motor oil, and transmission fluids.

Other early ventures into process painting include baking house paint onto canvases in waffle irons (relying on a separation medium of cooking spray) to produce textured gridlike structures that infuse familiar Minimalist forms with hints of humor and domesticity. A collaboration with Dieu Donné Papermill inspired Fiore to abandon the paint and simply use the iron's heat to burn delicate networks of lines into abaca paper. The paper puckers subtly around the burnt lines, creating wrinkles that evoke human skin.

For a 2000 exhibition at Signal 66 in Washington, DC, Fiore reinterpreted a pair of classic American landscape paintings—Winslow Homer's 1899 *The Gulf Stream* and Andrew Wyeth's 1948 *Christina's World*—with the help of an automated floor polisher. Revisiting Homer's realistic depiction of a man in a shipwrecked boat adrift in stormy seas a century later, Fiore outfitted a floor polisher with headlights and a video camera, and then used it to move paint around on a linoleum surface scattered with props—driftwood, a toy shark, a faint pencil drawing

of a ship off in the distance—representing elements of Homer’s composition. In the video, the polisher’s choppy movements mimic turbulent waves, and as menacing sharks loom in and out of focus, the viewer is placed squarely within Homer’s painting, bringing the heroic battle between man and nature, artist and paint, to vivid life. The inventive transpositions—using a cleaning machine to make a messy painting, or envisioning a bathroom floor as a seascape—reveal Fiore’s delight in the absurd, while demonstrating her willingness to enlist any material or site in her artmaking process. Indeed, as a graduate student she once made an installation using various hues of toothpaste, recognizing the medium as nothing but minty paint.

*Appetite*, which comprises a performance, video, paintings, and installation that Fiore made at Richmond’s Virginia Commonwealth University in 2000, stars the artist’s customized hot rod lawn mower. Embellished with airbrushed flames and equipped with a video camera, it plows through the grass like a small scurrying animal, pausing momentarily to ponder the pompous titles of self-help books strewn across the yard before devouring them. The books’ promises of easy fulfillment and equally ridiculous paint-filled whoopee cushions are demolished with abandon, and the debris generated by

the mower’s rampaging journey through the landscape is collected in encaustic-coated cast fiberglass “canvases” installed inside the mower above the blade. Encrusted with thickly textured deposits of shredded pages, grass, and paint, the resulting monochrome splatter paintings are like microcosms that capture everything run through the machine.

Focusing her playful strategies on the games people play, in 2000, Fiore began work on a series of paintings and photographic prints inspired by arcade games. Lining the playboard of an Evel Knievel pinball machine with cut vellum, she played the game using paint-dipped balls. Red, white, and blue lines ricochet across the page, bouncing off flippers and bumpers, creating lavender kinematic maps that bear an uncanny resemblance to skulls. A series of long-exposure photographs from the following year records the duration of a player’s life in vector-based, intergalactic shoot-’em-up video games from the 1980s like *Tempest*, *Gyruss*, and *Missile Command*. The resulting images compress time and motion within a single static frame, registering elaborate patterns of movement otherwise invisible to the naked eye and producing evocative maps of virtual space.

In 2004, for a project at Grand Arts in Kansas City, Missouri, Fiore embarked on her

#### SUBARU WAGON REAR WIPER PAINTING (TRANSMISSION FLUID), 1999

1995 Subaru Legacy Wagon  
documentation of performance



most ambitious project yet: monumental drawings created in collaboration with a 1964 amusement park ride called the Scrambler. Rigging a car with a sprayer and a bucket of paint, she converted the carnival ride into a giant painting mechanism. Once the Scrambler was in motion, the nozzle sprayed a series of primary colors (chosen to echo the ride’s color scheme) onto a tarp placed on the warehouse floor, creating an enormous hypocycloid drawing spanning sixty feet. A video shot from a cherry picker above offers a bird’s-eye view of the design slowly unfolding to reveal a perfect Spirograph form.

If Fiore’s earlier machine paintings explored new ways to generate a line, her recent *Firework Drawings*—initiated during a 2002 residency in Roswell, New Mexico—

investigate color. Observing how a firecracker scooting across the ground left behind a perfect dotted line, Fiore devised ways to control the visual traces of explosions by detonating fireworks in an upside-down container against a sheet of heavyweight paper to create polychromatic circular forms. She devoted herself to learning the unique physical signatures of Jumping Jacks, Monster Balls, Ground Blooms, Magic Whips, and Smoke Fountains, layering the readymade residue of pigments released by each explosion to blend new hues. Taking the bombed sheets of paper into her studio, she collaged them into vibrant, iridescently shimmering fields of color. Interspersed among the overlapping streaks, rays, and shooting star forms, she introduced circles of blank paper that open up the compositions, establishing new planes and dimensions within their universes of riotous color.

Fiore's decade of experimentation with conceptual, process-oriented mark-making strategies informs her current work, complex oil paintings that juxtapose realistic landscape fragments painted en plein air with images appropriated from her machine paintings and renderings of sculptural installations she meticulously constructs within her studio. "I'm constantly trying to work with space, destroy space, create space," she explains. Quotations from the mechanized visual language of the machine paintings recur within the glut of

imagery that crowds these hybrid landscapes, whose improvised compositions and traditional format (as stretched canvases executed within the studio) contrast with the strict conceptual parameters that determine the various forms of Fiore's automated works. Making visible the choreography of everyday life, Fiore's collaborations with machines posit a parallel between a blank canvas and the real and virtual landscapes we navigate each day.

**PRIYA BHATNAGAR** is a critic based in New York. She has recently written essays for *Yapi Kredi Foundation in Istanbul* and for the London-based magazine *Contemporary*, where she is a contributing editor. She has worked as an editor at *ArtByte*, *Flash Art*, *Parkett*, *Artforum*, and *Scholastic Art* magazines. She is currently an MA candidate in the *Modern Art: Critical Studies* program at Columbia University.

BELOW

**SUBARU WAGON REAR WIPER PAINTING (TRANSMISSION FLUID)**, 1999  
transmission fluid on paper, created with action of modified 1995 Subaru Legacy back wiper on windshield, 24½ x 60 inches





**APPETITE, 2000**  
self-help book, cement, pencils  
documentation of performance



**APPETITE, 2000**  
hot-rod mower, self-help books, house paint  
documentation of performance



**APPETITE (HOT ROD MOWER), 2000**  
 modified lawn mower, sod, paintings from performance  
 36 x 28 x 48 inches  
 installation, Bradford-Renick Gallery,  
 Virginia Commonwealth University, Richmond, VA

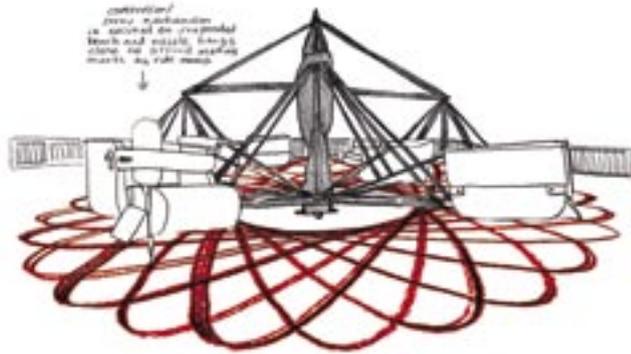


**APPETITE PAINTING (detail), 2000**  
 cast fiberglass, oil-based house paint, encaustic,  
 debris, including fragments from 51 self-help books,  
 grass, pencils, and highlighters. Book titles used in  
 performance included: *The Power of Positive Thinking*  
 by Dr. Norman Vincent Peale; *Passages: Predictable*  
*Crises of Adult Life* by Gail Sheehy; and *How You*  
*Can Find Happiness During the Collapse of Western*  
*Civilization* by Robert J. Ringer.)  
 four objects, 27 x 27 x 4 inches each



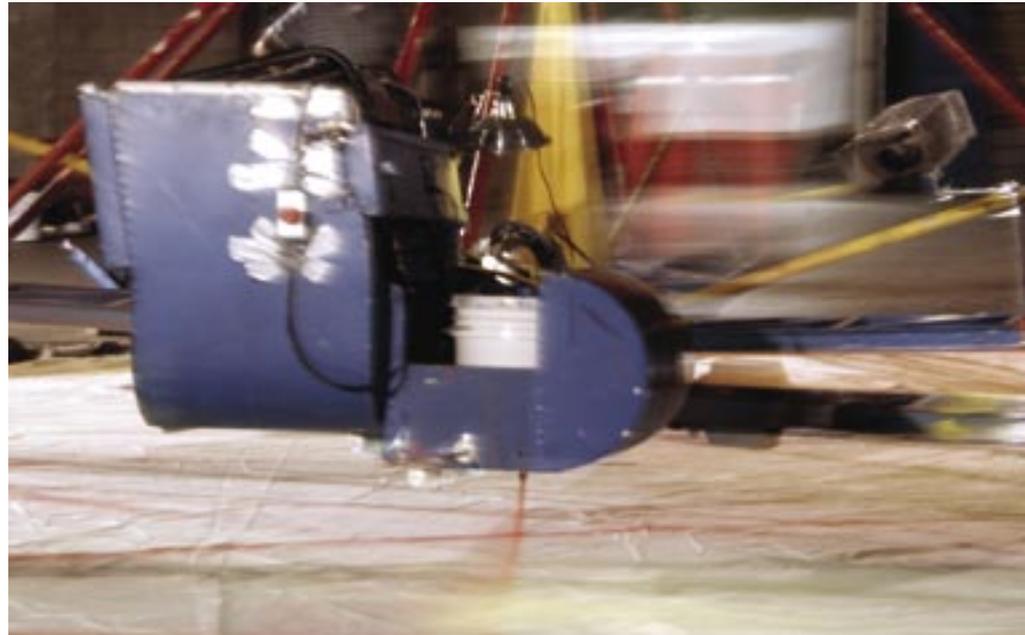
**APPETITE, 2000**  
 performance site, Richmond, VA





LEFT  
**STUDY FOR GOOD-TIME MIX MACHINE:  
SCRAMBLER DRAWINGS, 2004**  
digital print  
8½ x 11 inches

BELOW  
**GOOD-TIME MIX MACHINE:  
SCRAMBLER DRAWINGS (detail), 2004**  
documentation of machine in action



LEFT  
**GOOD-TIME MIX MACHINE:  
SCRAMBLER DRAWINGS, 2004**  
1964 Eli Bridge Scrambler amusement park ride, generator,  
compressor, bucket, acrylic paint on vinyl, video camera  
photo: E.G.

WHEN CHOICE MEETS CHANCE  
(THE TWO MAY DANCE)

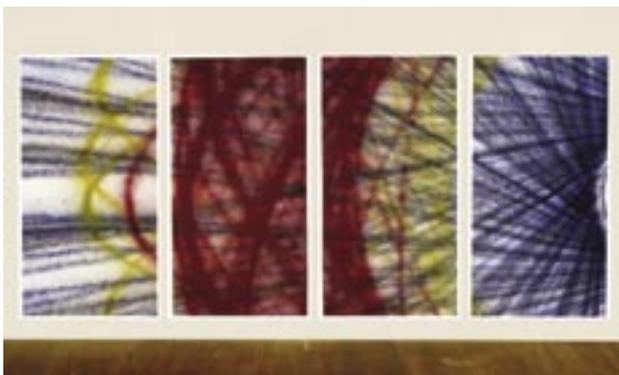
JONATHAN STUHLMAN

BELOW, SPREAD RIGHT, NEXT PAGE

**GOOD-TIME MIX MACHINE:**

**SCRAMBLER DRAWINGS, 2004**

acrylic on paper created with action of modified 1964 Eli Bridge Scrambler amusement park ride, in collaboration with Grand Arts, Kansas City, MO, installation, Ada Gallery, Richmond, VA  
four panels, 10 x 4 feet each  
photo: John Pollard



When looking at a work of art, it is often difficult to ignore our urge to judge its relative merits based in part on the perceived artistic skill of its creator. (Hence the all too often overheard comment in a gallery of Abstract Expressionist paintings: “Why is this here? My four year old could do that!”) The various criteria that might factor into one’s assessment of such skills are certainly wide-ranging and highly personal, but it could be argued that one of the key indicators of artistic skill is evidence of a certain level of control over a given medium.

Finding new ways to challenge traditionally-held ideas about what constitutes artistic skill has been one of the defining characteristics of avant-garde artistic practice since at least the second half of the nineteenth century. There are countless instances of such challenges, from the loose facture of an Impressionist canvas and the various automatic techniques favored by the Surrealists, to the drips of a painting by Jackson Pollock, Lucio Fontana’s penetration of the canvas’ surface, Yves Klein’s use of women as paintbrushes, or, more recently, the surrender of artistic control to a machine in the work of Rebecca Horn or Roxy Paine. Aggressive, anti-authoritarian acts such





**ROXY PAINE**

PMU [Painting Manufacture Unit],  
1999-2000  
aluminum, stainless steel,  
computer, electronics, relays,  
custom software, acrylic,  
servo motors, valves, pump,  
precision track, glass, rubber  
110 x 157 x 176 inches  
courtesy of the artist and  
James Cohan Gallery, New York

as these have come  
to define avant-garde

art over the past century and a half as  
much as any shifts in subject matter or  
movement towards abstraction. Rosemarie  
Fiore's unique, imaginative approach  
to making art places her comfortably  
within this context while simultaneously  
carving out new ground within it.

Like the best of her peers, Fiore has a  
strong knowledge of art history. Her work  
often engages art historical precedents,  
but with tongue planted firmly in cheek.  
Paintings that she creates with a waffle  
maker poke fun at the austerity of the  
minimalist grid; her "drip" canvases, like  
Pollock's, are created on a horizontal plane,  
but by a whirling Scrambler ride rather  
than a nimble human; and her pinball series  
might be read as a playful reference to  
Sol LeWitt: take a given set of conditions,  
tweak the variables slightly, and execute.  
Given Fiore's multifaceted output and  
her ability to shift easily from medium to



medium as she works, it is no surprise that  
the influences she cites are broad: she is  
fascinated by artists from Ralph Blakelock  
to Giorgio Morandi; Johannes Vermeer  
to James Turrell; and Rachel Whiteread to  
Robert Smithson. It is appropriate, I think,  
that she cites Futurism as a movement of  
particular interest. But while her work, like  
theirs, consistently explores the concepts  
of movement and time, I would argue that  
she has taken their ideas one step further  
by engaging these ideas throughout  
the act of creation and not just in the  
composition of the resulting work of art.

Two additional ideas underpin much of  
Fiore's work: the exploration of the concept  
of control during the act of painting and the  
subversion of gender stereotypes. While it  
might appear at first glance that "painting"  
with a windshield wiper, fireworks, a pinball  
machine, or an amusement park ride would  
require an artist to surrender a great deal of  
artistic control, Fiore demonstrates that this  
is not actually true. In each instance, she  
alone determines the format, composition  
and palette, and she still exercises a fair  
amount of control over the ultimate facture  
of the work based on her knowledge of the  
tools and mechanisms used to produce it.  
For example, an old-time Scrambler ride,

almost like a Spirograph, will move in certain prescribed patterns and Fiore knows which colors of paint she had routed to which of its parts, and can time when she chooses to release them during the course of the ride's rotations. Similar concepts are at play when she loads up a waffle maker with paint and presses it to a canvas or a sheet of paper, or releases a particular fluid through the rhythmic sweeps of a windshield wiper. When it comes to the pinball machine paintings, the outcome is determined primarily by the skill of the player: one might imagine that a pinball expert could produce a specific pattern at will, much as an artist working with more traditional tools would be able to lay down exactly the pattern of marks that he or she intends. Fiore's unique arsenal of unconventional devices, then, becomes the equivalent of the standard can full of paintbrushes, each of which has been selected for the surprising way that it can be used to create a specific piece.

But there is more to Fiore's choice of "brushes" than a desire to find innovative ways to paint. In each instance her "brush" is carefully selected—not just for the mark that it will ultimately make, but also for the realm of everyday life to which it is linked. And in almost every case, Fiore's

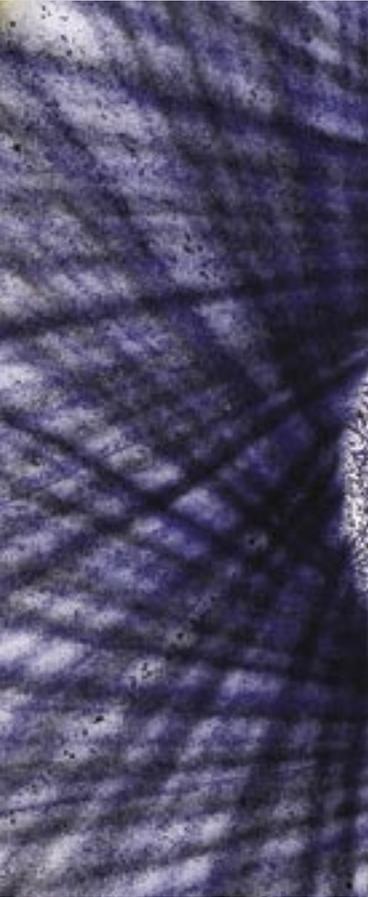


"brush" is one that is drawn from the world of a (stereo)typically male user. Fireworks, lawnmowers, pinball machines, cars, floor polishers, shoot-'em-up video games: each of these calls to mind a predominantly masculine realm. By claiming each of these objects as her own and learning the requisite skills to redirect their common uses into creative channels Fiore undermines the societal role that we expect them to play and the standard expectations of who might use them and how they might be used.

Fiore has recently returned to more traditional means of painting, incorporating the patterns and accidents of her past work into psychedelic landscapes created with a good 'ole set of paintbrushes. When I think about how exciting it must have been for Fiore to "paint" with a spinning Scrambler ride, lit fireworks, or a roaring lawn mower, I can't help but wonder if it might bore her, just a little, to go back to using something as pedestrian as a paintbrush.

**JONATHAN STUHLMAN** was the Assistant Director of Second Street Gallery from 2001-03. He is currently the Curator of American Art at the Mint Museum of Art, Charlotte, NC.





TOP RIGHT  
**EVEL KNIEVEL PINBALL  
PAINTING #1**, 2002  
documentation of performance  
photo: Monika Goetz



FAR RIGHT  
**EVEL KNIEVEL PINBALL  
PAINTING #1**, 2002  
oil on vellum with  
vintage pinball glass  
created with action of  
modified 1976 Bally  
Evel Knievel pinball machine  
43 x 21 inches

BOTTOM RIGHT  
**EVEL KNIEVEL  
PINBALL MACHINE**, 1979  
performance machine before  
modification  
photo: Monika Goetz





**SUBARU TIRE FRESCO, 1999**

fresco plaster on wood panel  
created by action of artist's 1995 Subaru Legacy Wagon's  
front tire, car in motion  
12 x 12 x 1 7/8 inches

RIGHT  
**FIREWORK DRAWING #46**, 2007  
lit firework residue on paper, cardboard and collage  
30 x 22½ inches paper



**FIREWORK PERFORMANCE**, 2004  
documentation of performance  
photo: Vincent Fiore



# WORKS IN THE EXHIBITION

dimensions are height precedes width precedes depth  
all works courtesy the artist

## **FIREWORK DRAWING #21, 2008**

lit firework residue on paper, cardboard and collage  
45 x 30½ inches paper

## **FIREWORK DRAWING #45, 2007**

lit firework residue on paper, cardboard and collage  
23 x 29 inches paper

## **FIREWORK DRAWING #46, 2007**

lit firework residue on paper, cardboard and collage  
30 x 22½ inches paper

## **GOOD-TIME MIX MACHINE: SCRAMBLER DRAWINGS, 2004**

acrylic on paper, created with action of modified  
1964 Eli Bridge Scrambler amusement park ride, in  
collaboration with Grand Arts, Kansas City, MO  
4 panels, 10 x 4 feet each

## **STUDY FOR GOOD-TIME MIX MACHINE: SCRAMBLER DRAWINGS, 2004**

digital print  
8½ x 11 inches paper

## **EVEL KNieVEL PINBALL PAINTING #1, 2002**

oil on vellum with vintage pinball glass  
created with action of modified 1976 Bally  
Evel Knievel pinball machine  
43 x 21 inches

## **EVEL KNieVEL PINBALL PAINTING #2, 2002**

oil on vellum with vintage pinball glass  
created with action of modified 1976 Bally  
Evel Knievel pinball machine  
43 x 21 inches

## **GYRUSS BONUS ROUND, 2001**

digital Lamda print mounted on wood and plastic  
vener box, long-exposure photograph created playing  
Gyruss video game (Konami, 1983)  
30 x 30 x 2 inches

## **WAFFLE IRON DRAWING #1, 2001**

Pam non-stick cooking spray on abaca paper, created  
by burning in waffle iron, in collaboration with Dieu  
Donné Papermill, New York, NY  
25 x 33 inches paper

## **APPETITE (HOT-ROD MOWER), 2000**

modified lawn mower, sod paintings from performance  
36 x 28 x 48 inches

## **APPETITE PAINTINGS, 2000**

four paintings from performance  
cast fiberglass, oil-based house paint, encaustic,  
debris, including fragments from 51 self-help books,  
grass, pencils, and highlighters. Book titles used in  
performance included: *The Power of Positive Thinking*  
by Dr. Norman Vincent Peale; *Passages: Predictable  
Crises of Adult Life* by Gail Sheehy; and *How You  
Can Find Happiness During the Collapse of Western  
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acrylic on linoleum, created with action of a floor  
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house paint and Pam non-stick cooking spray on  
canvas, created by burning in waffle iron  
28 x 24½ inches canvas

## **CAKE MIXER DRAWING, 1999**

pen, pencil, and marker on paper, created by modified  
hand mixer  
50 x 54 inches paper

## **SKETCH FOR SUBARU WAGON REAR WIPER PAINTING #2, 1999**

acrylic and windshield wiper fluid on paper  
created with action of modified 1995 Subaru Legacy  
back wiper on windshield  
20½ x 48½ inches

## **SUBARU REAR WIPER PAINTING (TRANSMISSION FLUID), 1999**

transmission fluid on paper, created with action of  
modified 1995 Subaru Legacy Wagon back wiper on  
windshield  
24½ x 60 inches

## **SUBARU TIRE FRESCO, 1999**

fresco plaster on wood panel  
created by action of artist's 1995 Subaru Legacy  
Wagon's front tire,  
car in motion  
12 x 12 x 1⅜ inches

## **WIPER FLUID RESERVOIR, 1999**

mechanism from  
performance  
modified windshield  
wiper fluid reservoir  
from Audi  
18½ x 8 x 5 inches  
reservoir, with 9½-foot  
rubber tube, 15-foot  
connective wire, and  
extra rear wiper (17 x  
2¼ x ½ inches)



# DOCUMENTATION OF PERFORMANCES

## **DOCUMENTATION PHOTOGRAPHS, 1999-2007**

selected color photographs documenting The Gulf Stream, Subaru, Appetite, Evel Knieval Pinball, Scrambler, and Firework Drawing performances, including Appetite artist portrait and working drawing

**VIDEOS AND PERFORMANCE DOCUMENTATIONS, 1999-2004**  
featuring three-minute excerpts from video  
(unless otherwise noted):

### **SCRAMBLER VIDEO 1, 2004**

(produced with support from Grand Arts, Kansas City, MO)

### **SCRAMBLER VIDEO 2, 2004**

(produced with support from Grand Arts, Kansas City, MO)

### **BALLS OF STEEL, 2002**

### **APPETITE DOCUMENTATION OF PERFORMANCE, 2002**

(six-minute video excerpt, produced with support from Virginia Commonwealth University, Richmond, VA)

### **APPETITE, 2000**

(produced with support from Virginia Commonwealth University, Richmond, VA)

### **THE GULF STREAM, 2000**

### **SUBARU ROAD KILL, 1999**

(produced with support from the Skowhegan Residency, Skowhegan, ME)

# ROSEMARIE FIORE

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## **EDUCATION**

MFA Fiber and Material Studies, The School of the Art Institute of Chicago, IL

BA Studio Art and Art History, The University of Virginia, Charlottesville, VA

SACI, Florence, Italy

Wimbledon School of Art, London, UK

## **SELECTED SOLO EXHIBITIONS**

**2008** Gallery Bar (sponsored by Dewers and *Flaunt Magazine*), New York, NY

**2006** *House of Fiction*, Winkleman Gallery, New York, NY

**2005** *Firework Drawings*, Doral Bank, New York, NY

**2004** *The Good-Time Mix Machine: Scrambler Drawings*, Grand Arts, Kansas City, MO (brochure with essay by David Hunt)

Plus Ultra Gallery, Brooklyn, NY

ADA Gallery, Richmond, VA

**2002** Bodybuilder and Sportsman Gallery, Chicago, IL

**2001** Roswell Museum and Art Center, Roswell, NM (brochure with essay by Pedro Velez)

**2000** Bodybuilder and Sportsman Gallery, Chicago, IL

*Larson/Fiore*, Midway Gallery, St. Paul, MN

*Whack*, Bodybuilder and Sportsman Gallery, Chicago, IL

*Appetite*, Bradford-Renick Gallery, Virginia Commonwealth University, Richmond, VA (brochure with essay by Dinah Ryan)

## **SELECTED GROUP EXHIBITIONS**

**2007** *Workspace Program 2001-7 Exhibition*, Dieu Donné Papermill, New York, NY, (catalog with essay by Patti Phillips)

*Sosabeol International Art Expo*, Lake Pyungtaek Art Museum, Korea (catalog)

*Roswell Artist-in-Residence Program 40th Anniversary Exhibition*, Roswell, NM (catalog)

*INTERSECTIONS: Collaborative Forces from the Artist-in-Residence Program*, Abrons Art Center, New York, NY

**2006** *The Spirit of Color*, Amy Simon Fine Art, Westport, CT

*Permanent Adolescence*, curated by Mauricio Laffitte-Soler, Cuchifritos, New York, NY

Year 06 Art Projects, London, UK

AQUA Fair, Miami, FL

**2005** *Sir Issac's Loft*, The Franklin Institute of Science, Philadelphia, PA

*Adaptation Syndrome*, The Hand Workshop, Richmond, VA (brochure with essay by Dinah and Paul Ryan)

- Blasts*, G Fine Art, Washington, DC  
(curated by Paul Brewer)
- AQUA Fair, Miami, FL
- 2004** NADA Fair, Miami, FL
- Queens International 2004*, The Queens Museum of Art, Flushing, NY  
(brochure with essay by Hitomi Iwasaki)
- Process*, Dorsky Projects, Long Island City, NY  
(brochure with essay by Chandra Cerrito)
- All About Drawing*, The University of Nebraska, Lincoln, NE
- Armory Show, New York, NY
- Samson Projects, Boston, MA
- War and Peace*, Metaphor Contemporary Art, Brooklyn, NY
- SCOPE, Hamptons, NY
- 2003** *Reality/Fiction: (Re) Constructing Representation*, Jamaica Center for the Arts, Queens, NY, (brochure)
- New Prints 2003/Autumn*, International Print Center, New York, NY
- Artissima Fair, Turin, Italy
- NADA Fair, Miami, FL
- Pattern*, ADA Gallery, Richmond, VA
- Yard*, Socrates Sculpture Park, Long Island City, NY (catalog)
- Art Fair Chicago, Chicago, IL
- Take Out*, Dieu Donn  Papermill, New York, NY
- Gun and Wound Show*, White Box Annex, New York, NY
- 2002** *New Projects and Collaborations*, Dieu Donn  Papermill, New York, NY
- The Accelerated Grimace*, Silverstein Gallery, New York, NY (curated by David Hunt)
- UnMediated Vision*, Salina Art Center, Salina, KS
- Video Caf : About The Mind (Not Everything You Always Wanted To Know)*, The Queens Museum of Art, Flushing, NY
- The Dialogue, Thomas Erbin Gallery, New York, NY
- Haze, Toronto, Canada
- 2001** Queens College Godwin Turbach Museum, Queens, NY
- Artist in the Marketplace 21*, The Bronx Museum, Bronx, NY (catalog)
- Ha Ha*, Revolution Gallery, Detroit, MI
- Suk*, Sesto Senso Gallery, Bologna, Italy
- Video Spill*, Stetson University, Deland, FL
- 2000** *The Multiples Show*, NFA Space, Chicago, IL
- Snapshot*, The Contemporary Museum, Baltimore, MD
- Holiday*, Revolution Gallery, Detroit, MI
- Hindsight/Fore-site: Art for the New Millennium*, University of Virginia Art Museum, Charlottesville, VA (catalog with essays by Jill Hartz and Lyn Bolen Warren)
- Annex*, Signal 66, Washington, DC (curated by Paul Brewer and Chris Gilbert)
- Artscape Annual*, School 33 Art Center, Baltimore, MD
- Urban Light Works, Richmond, VA
- AWARDS, GRANTS AND RESIDENCIES**
- 2007** Yaddo Residency, Saratoga Springs, NY
- Fellow, Constance Saltonstall Foundation for the Arts
- Blue Mountain Center Residency, Blue Mountain Lake, NY
- 2005** Virginia Center for the Creative Arts Residency, Amherst, VA
- 2003-04** AIR Program, The Henry Street Settlement, Abrons Art Center, New York, NY
- 2002-03** Marie Walsh Sharpe Studio Program, New York, NY
- MacDowell Colony Residency, Peterborough, NH
- 2002** Special Editions Fellowship, Lower East Side Print Shop, New York, NY

Foundation Grant, Anderson Museum of Contemporary Art, Richmond, VA

**2001** AIM Program, The Bronx Museum, New York, NY

Workspace Grant, Dieu Donn  Papermill, New York, NY

BCAT Fellowship, The Rotunda Gallery, Brooklyn, NY

**2000** Ragdale Residency, Lake Forest, IL

#### SELECTED BIBLIOGRAPHY

**2007** Klanten, Robert. "Neo Geo: A New Edge to Abstraction." *Die-Gestalten-Verl* (Berlin, 2007).

McGarrell, Ann. *The Roswell Artist-in-Residence Program: An Anecdotal History*. Albuquerque: University of New Mexico Press, 2007.

Sukop, Sylvia. "Rosemarie Fiore." *Flaunt Magazine*, no. 89 (2007): cover, 74-77.

**2005** Angrist, Laurel. "Second Queens International Exhibition." *NY Arts Magazine* (January/February, 2005).

Howard, Christopher. "Art Seen: Queens International 2004." *The Brooklyn Rail* (February 2005): 14.

Johnson, Ron. "And the Circus Came to Town." *NY Arts Magazine* 10 (no. 3/4): 81.

Lombardi, D. Dominick. "Adaptation Syndrome: Painting in Contemporary Image Culture." *NY Arts Magazine* (May/June 2005).

**2004** Bembnister, Theresa. "Impact Lingers from Some Gallery Shows in 2004." *The Kansas City Star* (December 23, 2004): 30.

Camper, Fred. "Let the Machine do the Work: Fantasy Phytology." *The Chicago Reader* (November 12, 2004): sect. 2.

Cotter, Holland. "Sampling Brooklyn, Keeper of Eclectic Flames." *The New York Times* (January 23, 2004): E27-29.

Hackman, Kate. "Unleashing the Scrambler." *The Kansas City Star* (September 12, 2004): E. "New Prints Review." *Art on Paper* (November/December 2004): 56-71.

**2003** Hartz, Jill. "Siting Jefferson." *In Hindsight/Fore-site: Art for the New Millennium*. Charlottesville and London: University of Virginia Press, 2003.

Latter, Ruth. "Dot 2 Dot Connects Past to the Future of Art." *The Daily Progress* (September 4, 2003): D1-2.

Newhall, Edith. "Suburban Subversions." *New York Magazine* (June 23, 2003): 76.

Smith, Roberta. "Impressions of the Yard, Visual and Olfactory." *The New York Times* (June 27, 2003): E28.

Wolfe, Ginger. "Rosemarie Fiore, Review." *Art Papers Magazine* (January/February 2003): 45-46.

**2002** Demuth, Gary. "Bubble Man." *The Salina Journal* (January 8, 2002): D1.

Sirmans, Franklin. "The Accelerated Grimace." *Time Out New York* (no. 354, July 11-18, 2002).

**2001** Knighton, Andrew. "Reviews Minnesota Fiore/Larson", *New Art Examiner* 28 (no. 10, July/August 2001): 87.

Miner, Barbara WF. "Ha Ha, Revolution review." *Dialogue Magazine* 24 (no. 5, September/October 2001): 48-49.

Ryan, Dinah and Paul. "Charlottesville Review." *Art Papers Magazine* 25 (no. 4, July/August 2001): 44-45.

**2000** Gilbert, Chris. "Appliance Art." *64 Magazine* 1 (issue 3, April 2000): 20-22.

Protzman, Ferdinand. "Annex at Signal 66 Review." *The Washington Post* (April 13, 2000).

#### SELECTED PUBLIC COLLECTIONS

The Anderson Museum of Contemporary Art, Roswell, NM

Capital One, Richmond, VA

Dieu Donn  Papermill, New York, NY

The Franklin Institute of Science, Philadelphia, PA

Neuberger Berman, New York, NY

Lower East Side Printshop, New York, NY