

# JOANNE MATTERA STUDIO

## Selected Solo Exhibitions

- 2011 **Diamond Life** Marcia Wood Gallery, Atlanta  
2010 **Travel With Me** Arden Gallery, Boston  
2009 **The Unexpected Solo** Arden Gallery, Boston  
2008 **Contemplating the Horizontal** Arden Gallery, Boston  
**Hue Again** Schlosberg Gallery, Montserrat College of Art, Beverly, Mass.  
2007 **Silk Road** OK Harris, New York City  
**It's Always About Hue, Isn't It?** Cervini Haas Gallery, Scottsdale  
2006 **Heat of the Moment: New Paintings in Encaustic** Arden Gallery, Boston  
**Pure Color** Marcia Wood Gallery, Atlanta  
**10 Years of Encaustic Painting** Winfisky Gallery, Salem State College, Salem, Mass.  
2004 **New Paintings in Encaustic** Arden Gallery, Boston  
**New Paintings** Simon Gallery, Morristown, New Jersey  
**New Paintings** Marcia Wood Gallery, Atlanta  
2003 **New Paintings in Encaustic** Arden Gallery, Boston  
**Mudra: New Paintings in Encaustic** Cervini Haas Gallery, Scottsdale  
2002 **Uttar: New Paintings in Encaustic** Simon Gallery, Morristown  
2001 **New Encaustic Paintings** Cervini Haas Gallery, Scottsdale  
2000 **New Encaustic Paintings** Arden Gallery, Boston  
**Verso: Thought, Breath, Memory** Espace Gallery, Manila, Philippines  
1999 **New Paintings** Marcia Wood Gallery, Atlanta  
1996 **Linear Perspectives** OK Harris Gallery, New York City  
1995 **New Paintings** Stephen Haller Gallery, New York City

## Selected Group Exhibitions

- 2011 **The Summer Show** DM Contemporary, New York City  
**Surface Attraction** Rice Polak Gallery, Provincetown, Mass.  
**Plane Speaking** McKenzie Fine Art, New York City  
**Baby, It's Cold Outside** Kenise Barnes Fine Art, Larchmont, New York  
2010 **Viewing Room** Heidi Cho Gallery, New York City  
**Pull: Print Portfolio Exhibition** Marcia Wood Gallery, Atlanta  
**July Salon** June Fitzpatrick Gallery, Portland, Maine  
**Geometric Themes and Variations** Gallery 128, New York City (Curator: Gloria Klein)  
**Inspire** Amy Simon Fine Art, Westport, Connecticut  
**Oasis** Conrad Wilde Gallery, Tucson  
**Director's Choice** Kenise Barnes Fine Art, Larchmont, New York  
**Love, Lust and Desire** McGowan Fine Arts, Concord, New Hampshire  
**Aqua Art, Miami** via Conrad Wilde Gallery, Tucson  
**Art Hamptons** Invited by DM Contemporary, Millneck/New York City  
2009 **Slippery When Wet** Metaphor Contemporary Art, Brooklyn  
**Inaugural Preview** DM Contemporary/Manhattan  
**Summer Guest House** Marcia Wood Gallery, Atlanta  
**12x12** Conrad Wilde Gallery, Tucson  
**Stayin' Alive** Metaphor Contemporary Art, Brooklyn  
**Obsessions** Adler & Co. Gallery, San Francisco  
**Geometrics II** Gallery 128, New York City (Curator: Gloria Klein)  
**Castle Hill at the Provincetown Art Association and Museum**, Hans Hoffman Gallery, Provincetown, Mass.  
**Gallery Artists: Works on Paper** June Fitzpatrick Gallery, Portland, Maine

## Selected Group Exhibitions

- 2009 **Love, Lust and Desire** McGowan Fine Art, Concord, New Hampshire  
**Bridge Art Fair**, New York City Invited by DM Contemporary, Mill Neck, New York  
**Los Angeles Art Show** Invited by Adler & Co. Gallery, San Francisco
- 2008 **Material Color** Hunterdon Art Museum, Clinton, New Jersey (Curator: Mary Birmingham)  
**No Chromophobia** OK Harris, New York City (Curator: Richard Witter)  
**Small Wonder** Garson Baker Fine Art, New York City  
**Relative Geometries** Conrad Wilde Gallery, Tucson  
**Gifts From the Studio** Kenise Barnes Fine Art, Larchmont, New York  
**This Just In** Marcia Wood Gallery, Atlanta  
**Calculated Color** Higgins Gallery, Cape Cod Comm. College, Barnstable, Mass. (Curator: Jane Lincoln)  
**A Breath of Fresh Air** Kenise Barnes Fine Art, Larchmont  
**Summer/Fall Group Show**, Adler & Co., San Francisco  
**Fourth Anniversary Exhibition** DM Contemporary, Mill Neck, New York  
**Art Now Fair, New York** Invited by DM Contemporary, Mill Neck, New York  
**Los Angeles Art Show** Invited by Adler & Co. Gallery, San Francisco
- 2007 **Punchbowl** Metaphor Contemporary Art, Brooklyn, New York  
**The Blogger Show** Agni Gallery, New York City (Organizer: John Morris)  
**Gigantic Small Works Show** Rosenfeld Gallery, Philadelphia  
**The Fusion Project** June Fitzpatrick Gallery, Portland, Maine  
**Encaustic Invitational** Conrad Wilde Gallery, Tucson  
**Red Dot Fair, New York** Invited by Kenise Barnes Fine Art, Larchmont  
**Red Dot Fair, Miami Beach** Invited by Arden Gallery, Boston  
**Art Now Fair, Miami Beach** Invited by DM Contemporary, Mill Neck, New York  
**Los Angeles Art Show** Invited by Adler and Co. Gallery, San Francisco
- 2006 **Neo Plastic Redux** Elizabeth Harris Gallery, New York City (Organizer: Miles Manning)  
**Gigantic Small Works Show** Rosenfeld Gallery, Philadelphia  
**Nancy Manter, Joanne Mattera, Babe Shapiro** DM Contemporary, Mill Neck, New York  
**A Thing of Beauty and A Joy Forever** Kenise Barnes Fine Art, Larchmont  
**Minimal** Minimal Works Gallery, Philadelphia  
**Luminous Depths** Ben Shahn Galleries, Wm. Paterson Univ., Wayne, NJ (Curator: Nancy Einreinhofer)  
**Order(ed)** Siano Gallery, Philadelphia (Curator: Julie Karabenick with essay by Roberta Fallon)  
**Flow Art Fair, Miami Beach** Invited by Kenise Barnes Fine Art, Larchmont, New York  
**Art (212) Contemporary Art Fair, New York** Invited by Marcia Wood Gallery, Atlanta  
**Los Angeles Art Show** Invited by Cervini Haas Gallery, Scottsdale
- 2005 **What Did Puck Say?** Heidi Cho Gallery, New York City  
**Engaging the Structural** Broadway Gallery, New York City (Curator: Julie Karabenick, essay by Lilly Wei)  
**Cooled and Collected: Modern Masters of Encaustic** Boon Gallery, Salem, Massachusetts  
**Color Theory** Schweinfurth Art Center, Auburn, New York (Curator: Kenise Barnes)  
**Wish You Were Here IV** A.I.R. Gallery, New York City  
**Wax: Encaustic Painting in Contemporary Art** Brush Gallery, Lowell, Mass. (Curator: E. Linda Poras)  
**Works On Paper Invitational** Cervini Haas Gallery, Scottsdale  
**Wax Works** McGowan Fine Arts, Concord, New Hampshire  
**AAF Contemporary Art Fair, New York** Invited by Marcia Wood Gallery, Atlanta
- 2004 **Color Theory** Kenise Barnes Fine Art, Larchmont, New York  
**Unbound: Selected Artists from 'The Art of Encaustic Painting'** R&F Gallery, Kingston, New York (Curator: Laura Moriarty)  
**Four New York Artists** Patrick Olson Gallery, Plymouth, Michigan  
**AAF Contemporary Art Fair, New York** Invited by Marcia Wood Gallery, Atlanta

## Selected Group Exhibitions

- 2003 **Encaustic Now II** Marcia Wood Gallery, Atlanta  
**Serenity** Cervini Haas Gallery, Scottsdale  
**Tickled Pink** Marcia Wood Gallery, Atlanta  
**Wish You Were Here Too** A.I.R. Gallery, New York City  
**The Way of Wax** Winfisky Gallery at Salem State College, Salem, Mass.  
**Art Miami** Invited by Arden Gallery, Boston  
**Art Santa Fe** Invited by Cervini Haas Gallery, Scottsdale  
**AAF Contemporary Art Fair, New York** Invited by Thatcher Projects, New York City
- 2002 **Work on Paper** Marcia Wood Gallery, Atlanta  
**Lush Abstraction** Melanee Cooper Gallery, Chicago  
**Hot Wax** Cummings Art Center at Connecticut College, New London  
**Artcetera** Boston Center for the Arts, Boston  
**Works on Paper** Cervini Haas Gallery, Scottsdale  
**The Postcard Show** A.I.R. Gallery, New York City **Water** Cervini Haas Gallery, Scottsdale  
**Enkaustikos: Wax As a Contemporary Medium** Pentimenti Gallery, Philadelphia  
**Centering** Sonoma Museum of Visual Art, Santa Rosa, California  
**Generations III** A.I.R. Gallery, New York City  
**Art San Francisco** Invited by Newzones Gallery, Calgary, Canada  
**AAF Contemporary Art Fair, New York** Invited by Thatcher Projects, New York City
- 2001 **Encaustic Now** Marcia Wood Gallery, Atlanta  
**Encaustic Works** Arden Gallery, Boston  
**The Art of Encaustic Painting** Cervini Haas Gallery, Scottsdale  
**Encaustic, Encaustic: Joanne Mattera and Friends** Melanee Cooper Gallery, Chicago  
**Large-Scale Painting** Cervini Haas Gallery, Scottsdale  
**Deck the Walls** Newzones Gallery, Calgary
- 2000 **Constant Aesthetic** Stephen Haller Gallery, New York City  
**Generations II: A Survey of Women Artists at the Millennium** A.I.R. Gallery, New York City  
**The Other Side and This Side: The Art of Italian and Italian-American Women** Casa Italiana, New York  
**Pieces IV** Gallery 128, New York City (Curator: Sylvia Netzer)
- 1999 **Aesthetic Boundaries** Stephen Haller Gallery, New York City  
**Waxing Poetic: Encaustic Art in America** Montclair (N.J.) Art Museum (Curator: Gail Stavitsky) and Knoxville Museum of Art, Knoxville, Tenn.  
**Signs, Codes and Surfaces I and II** Stephen Haller Gallery, New York City  
**Pieces III** Gallery 128, New York City (Curator: Sylvia Netzer)  
**Los Angeles National** Patricia Correia Gallery, Santa Monica
- 1998 **Contemporary Wax** Stephen Haller Gallery, New York City  
**Small Works** Washington Square East Gallery, New York City  
**Generations** A.I.R. Gallery, New York City
- 1998 **Ron Ehrlich, Gregory Johnston, Joanne Mattera, Hiro Yokose** Marcia Wood Gallery, Atlanta
- 1997 **Cultural Markers** Stephen Haller Gallery, New York City  
**1+1=3: Independent Artists, Collaborative Art** Alicia Torres Gallery, New York City  
**Material Girls: Gender, Process and Abstract Art Since 1970** Gallery 128, New York City (Curator: Harmony Hammond)  
**Paper Project** Sally Sprout Gallery, Houston  
**Inaugural Show** Christine Adapon Gallery, Manila

## Selected Group Exhibitions

- 1996 **Cultural Markers** Stephen Haller Gallery, New York City  
**Small Works International** Amos Eno Gallery, New York City
- 1995 **Small Works** Stephen Haller Gallery, New York City  
**Virtuosity Art Fair, The Armory, New York** Invited by Stephen Haller Gallery, New York City
- 1994 **Waxing Minimal: Joanne Mattera, Inger Sand Lee, Tom Sime** Denise Bibro Fine Art, New York City  
**Signs, Codes & Alphabets** Tribeca 148, New York City  
**Small Works** Washington Square East Gallery, New York City  
**The Midwinter Salon** Puchong Gallery, New York City  
**The Mundane Becomes Beautiful** Cortland Jessup Gallery, Provincetown, Mass.
- 1993 **93 Wishes for '94** Steinbaum Krauss Gallery, New York City  
**Small Works** East West Cultural Center, New York City  
**Small Works** Denise Bibro Fine Art, New York City  
**Works on Paper** Berkshire Museum, Pittsfield, Massachusetts (Curator: Andre Emmerich)
- 1982 **Works on Paper** Eve Mannes Gallery, Atlanta  
**Artists on the Grid** Svetlana Rockwell Gallery, Cambridge, Massachusetts  
**Collage: Eleven Contemporary Artists** Wheaton College, Norton, Mass. (Curator: Pallas Lombardi)
- 1981 **Third Textile Biennial** Savaria Museum, Szombatheley, Hungary
- 1980 **Five Artists: Process and Product** Art Colloquium Gallery, Salem, Massachusetts  
**Artist/Artisan** Bass Museum of Art, Miami Beach  
**Paper** Hera Gallery, Providence
- 1979 **Paper: Metamorphoses** Florence Duhl Gallery, New York City  
**9<sup>th</sup> International Biennale de la Tapisserie** Musee des Beaux Arts, Lausanne, Switzerland

## Selected Collections

The Montclair Art Museum, Montclair, New Jersey  
Connecticut College, Print Collection  
University Libraries Collection, University of New York at Albany  
Wheaton College Gallery, Norton, Massachusetts  
Alston & Bird, Atlanta and Washington, D.C.  
Bank of America  
Beacon Properties, Boston  
Dana-Farber Institute, Boston  
Delta Airlines, Boston  
Evans Encaustics, Sonoma, California  
Mark Williams Design, Atlanta  
McKee Nelson, New York City  
Pacific Peninsula Group, Menlo Park, California  
PricewaterhouseCoopers, Florham Park, New Jersey  
R&F Paints, Kingston, New York  
Red Wheel/Weiser Books, Boston  
U.S. Embassies, Slovenia and Poland  
Consulate of Brunei  
Eduardo Calma Architecture, Makati City, Philippines  
Private collections: United States, Canada, Scandinavia, the Philippines

## Curatorial Projects

- 2011 **Conversations**, co-curator with Laura Moriarty, Gallery at R&F, Kingston, New York
- 2010 **Wax Libris II**, curator, Fourth International Encaustic Conference, Beverly, Mass.
- 2009 **Wax Libris**, curator, Third International Encaustic Conference, Beverly, Mass.  
**Blogpix**, curator, with Olympia Lambert and others, Platform Gallery, New York City
- 2007 **Luxe, Calme et Volupte'**, curator, Marcia Wood Gallery, Atlanta
- 2007 **Thinking in Wax**, juror, Castle Hill Center for the Arts, Truro, Mass.
- 2003 **The Whole Ball of Wax**, juror, Woman Made Gallery, Chicago
- 1993 **Objects of Their Affection**, curator, InterArt Center, New York City
- 1982 **Artists on the Grid**, curator, Svetlana Rockwell Gallery, Cambridge

## Awards

- 2007 Ella Jackson Chair, Castle Hill Center for the Arts, Truro, Mass.
- 2005 Artist's Resource Trust grant, a fund of the Berkshire Taconic Foundation, Massachusetts
- 1997 Juror's Award: Painting and Sculpture National, San Jacinto College, Houston; Howard Fox, juror
- 1995 Juror's Award: Small Works, Washington Square East Gallery, New York City; Jacquie Littlejohn, juror

## Visiting Artist

- 2011 Visiting Artist, Visiting Artists and Scholars Series, School of Art, Georgia State University, Atlanta
- 2009 Distinguished Visiting Lecturer, Marywood University, Scranton, Pennsylvania
- 2007 Visiting Artist, Montana State University, Bozeman
- 2004 Visiting Artist, Montserrat College of Art, Beverly, Massachusetts
- 2002 Weissman Visiting Artist, Connecticut College, New London
- 1999 Visiting Artist, University of New York at Albany

## Talks, Panels

- 2010 Guest Speaker, Textile Study Group of New York, New York City, **Affinities: Fiber and Wax**  
Moderator, Massachusetts College of Art, **Life After Art School**
- 2009 Moderator, **Art Bloggers @ Art Miami**, panel discussion, **Carving Our Niche in the Blogosphere**  
Moderator, **Blogpix**, panel in conjunction with exhibition at Platform Gallery, New York City
- 2008 Moderator, **Art Bloggers @ Red Dot**, panel discussion during March art fairs in New York City
- 2008 Presenter, College Art Association, Dallas **Finding a Place for Yourself in the Art World**
- 2007 Co-organizer, **Art Blogger Miami**, an ad hoc gathering of art bloggers during Miami/Basel
- 2007 Guest Speaker, Montana State University, **35 Years of More or Less The Same Thing**
- 2007 Keynote Speaker, National Encaustic Painting Conference, Montserrat College of Art, Beverly, Mass. **Almost Mainstream After 2000 Years**
- 2007 Panelist, June Fitzpatrick Gallery, Portland, Maine **Contemporary Encaustic Painting**
- 2005 Keynote Speaker, Art League of Northern California, Novato **Building and Sustaining a Career in Art**
- 2005 Guest Speaker, River Tree Center for the Arts, Kennebunk, Maine **Encaustic Painting**
- 2004 Guest Lecturer, City College of New York **Encaustic Painting**
- 2004 Guest Lecturer, R&F Gallery, Kingston, New York **Encaustic Forum**
- 2003 Gallery Talk, Marcia Wood Gallery, Atlanta **Contemporary Encaustic Painting**
- 2001 Panelist, Ellis Island, New York City **Italian American Women Artists**
- 2000 Speaker, Casa Italiana, New York University, New York City **Material Influences**
- 2000 Panelist, Artists Talk on Art, New York City **Encaustic Painting**
- 1999 Speaker, Painter's Forum, New York City **Encaustic Painting**

## Affiliations

- Current Founder and Director, Annual Conference of Encaustic Painting, Provincetown, Massachusetts
- Current Co-organizer, Art Bloggers @, which convenes bloggers in Miami, New York and elsewhere
- 2005-10 Visiting Lecturer, 2D Fine Arts Department, Massachusetts College of Art, Boston

## Writing

- Current **Joanne Mattera Art Blog**, ongoing at [www.joannemattera.blogspot.com](http://www.joannemattera.blogspot.com)
- 2011 **"Affinities: Fiber and Wax,"** Surface design Journal, Winter issue
- 2010 **"A Thread Runs Through It,"** my forward for *Encaustic with a Textile Sensibility*, by Daniella Woolf
- 2007 **"Luxe, Calme et Volupte: A Meditation on Visual Pleasure,"** essay for my curated exhibition at the Marcia Wood Gallery, Atlanta. Text online at [http://www.marciawoodgallery.com/luxe\\_calme/essay.html](http://www.marciawoodgallery.com/luxe_calme/essay.html)
- "Exquisite Dualities: The Recent Paintings of Alexandre Masino,"** essay for the Montreal painter
- "Material Witness: Silken Surfaces in Wax,"** essay of my work for Surface Design Journal, Fall issue
- 2006 **"Encaustic: The 'New' Art Medium, Just 2000 Years Old,"** essay for "Luminous Depths" catalog and eponymous exhibition, curated by Nancy Einreinhofer, Wm. Paterson University, Wayne, N.J.
- "Dancing Shards: Between Order and Intuition,"** essay for New York painter Gloria Klein
- "Kevin Frank: The World in a Still Life,"** essay for the New York painter
- 2005 **"Give and Take,"** essay for Seattle-based painter Betsy Eby
- "Tracing the Arc Between Fiber and Wax,"** essay for Santa Cruz-based artist Daniella Woolf
- 2001 **The Art of Encaustic Painting: Contemporary Expression in the Ancient Medium of Pigmented Wax** Watson-Guptill, New York
- 1981-83 **Fiberarts**, Editor in Chief

## Bibliography

### Books

- 2010 **Encaustic with a Textile Sensibility** Daniella Woolf
- 2009 **The Artists' Guide: How To Make A Living Doing What You Love**, DaCapo; Jackie Battenfield
- 2005 **Abstract Painting**, Watson Guptill; Vicky Perry
- 2003 **In Our Own Voices: Multidisciplinary Perspectives on Italian and Italian American Women**, Bordighera Press; Elizabeth G. Messina, ed.
- 2001 **Spirit Maps**, Red Wheel/Weiser; Joanna Arettam
- 2000 **Lesbian Art in America**, Rizzoli; Harmony Hammond
- 1998 **Waxing Poetic: Encaustic Art in America**; The Montclair Art Museum/Rutgers University Press; Gail Stavitsky, editor

### Periodicals

- 2010 **Art Critical**, "Abstraction in a Cold Climate," Franklin Einspruch; December (online)
- Maine Sunday Telegram**, "Refinement Multiplied," Philip Isaacson; July 25
- Portland Phoenix**, "Bright Lines at June Fitzpatrick," Nicholas Schroeder; July 20
- Art in the Studio**, The Questionnaire: Joanne Mattera," Nancy Natale, October 4
- Venetian Red**, "Artists in Conversation: Joanne Mattera's Journey of Visual Pleasure," Liz Hager (online)
- 2009 **View List** at Minus Space, "Bulletin Board: Inspiration Information," conceived by Karen Schifano (online)
- Making the Art Seen**, "Featured Painter: Joanne Mattera," interview by Sand T., July 2009 (online)
- Artist's Career Guide**, "Reality Check: Interview with Joanne Mattera, Jackie Battenfield (online)
- Artscope**, "Third Annual Conference of Encaustic Painting," Brian Goslow; May-June issue
- NYC Art**, "GeoMetrics," Chris Rywalt; March 24 (online)
- Zocalo**, "Per Square Foot at Conrad Wilde," Dolly Spaulding, December 10
- 2008 **Boston Globe**, "Color Their World," Cate McQuaid; December 17
- Berkshire Fine Arts**, "Boston's Newbury Street Galleries," Shawn Hill; December 27 (online)
- More** magazine, "Art Beat," Alesha Hardwick-Whyte; October issue
- The Boston Phoenix**, "Waxing Poetic," Randi Hopkins; June 3
- Steven Alexander Journal**, "Joanne Mattera," March 15 (online)
- 2007 **Provincetown Banner**, "When Art Runs Hot and Cold," Melora B. North; August 23
- Atlanta Journal Constitution**, "Spirit of Baudelaire, Matisse Flows," Debra Wolf; July 8
- Abstract Art On Line**, "New York Views: Joanne Mattera at OK Harris," Joseph Valentini; May 15
- The New York Sun**, "Joanne Mattera: *Silk Road* at OK Harris," Maureen Mullarkey; May 3
- Phoenix Home and Garden**, "Color Blocks," March
- Maine Sunday Telegram**, "Fusion: A Portland Encaustic Event," Philip Isaacson, February 18
- Maine Sunday Telegram**, "Stacks of Wax," feature, Bob Keyes; February 11

## Selected Bibliography (continued)

### Periodicals

- 2006 **Art New England**, "Art Criticism on the Internet," feature, Raymond A. Liddell; December/January 2007  
**Boston Globe**, "A Clever Pairing," Cate McQuaid; September 14  
**Fallon & Rosof's Art Blog**, "Ordered," Libby Rosof; May 17 (online)  
**Look, See**, "Joanne Mattera's Encaustic Paintings," Chris Ashley; April 16 (online)
- 2005 **Lowell Sun**, "Whole Ball of Wax," Barbara Rizza Mellin; November 12  
**Art News**, "How to Talk to An Artist," feature, Gail Gregg; June  
**Syracuse Post-Standard**, "Color This Exhibit...", Katherine Rushworth; May 15  
**NYArts**, "On and Off the Grid: In Conversation with Joanne Mattera," Julie Karabenick; February/March  
**New York Times**, "Unbound: Selected Artists," D. Dominick Lombardi; Jan. 2
- 2004 **Boston Globe**, "An Eye-ful of Color," Cate McQuaid; December 10  
**Traditional Home**, "A Fresh Shade of Bungalow," cover story, Eliot Nusbaum; September  
**Arts Media**, "Artists Wax Enthusiastic," Rachel Strutt; March
- 2003 **Boston Sunday Globe**, "Critics' Picks," Christine Temin; April 28  
**Boston Globe**, "Critics' Picks," Cate McQuaid; April 18  
**Arts Media**, "Joanne Mattera: Paintings in Encaustic," Shawn Hill; April-May  
**The Week**, "Joanne Mattera at Arden Gallery, Boston," April 19  
**Scottsdale Republic**, "Eclectic Mix at Cervini Haas," Roberta Burnett, April 16  
**IONS Review**, Barbara McNeill, ed., portfolio; Issue Issue 63, March
- 2002 **IONS Review**, Barbara McNeill, ed., portfolio; Issue 62, December  
**Atlanta Journal-Constitution**, "Expanding the Possibilities of Paper," Jerry Cullum; November 15  
**New York Times**, "Hot Wax," William Zimmer; November 10  
**Philadelphia Inquirer**, "Novel Process, Classical Elegance," Edward J. Sozanski; May 19  
**Philadelphia Weekly**, "Play On," Roberta Fallon; May 10  
**Philadelphia Daily Local News**, "Ancient Medium Explored Again," R.B. Strauss; May 4  
**Boston Sunday Globe**, "The Process," profile, Catherine Foster; March 3  
**Art New England**, "The Art of Encaustic Painting," book review, Susan Schwalb; Feb/March
- 2001 **Arizona Republic**, "Beauty of Encaustic Has its Price," feature, John Carlos Villani; November 8  
**Atlanta Journal-Constitution**, "Waxing Eloquent," Catherine Fox; October 12
- 2000 **Manila Today**, "Art Guide," review; June 6  
**The Philippine Star**, "Gallery News," review; June 5  
**Art in America**, "Joanne Mattera at Marcia Wood," Jerry Cullum; March  
**Design and Architecture** (Manila), "An Italian Spell in Tagaytay," feature, Alane Ty; February
- 1999 **Atlanta Journal-Constitution**, "Mattera Infuses Modernist Grid with New Depth," Jerry Cullum; July
- 1997 **New York Arts**, "Picks," Christopher Chambers; October  
**Atlanta Journal Constitution**, "Four Artists Aimed at the Stars," Jerry Cullum; October 3  
**William and Mary Review**, Erica Weitzman ed., portfolio; Vol. 35
- 1994 **Artforum**, "Objects of Their Affection at Interart Center," Keith Seward; February
- Earlier **Art Voices**, "Joanne Mattera," profile, Jessica Scarborough; July/August 1981  
**Triadi**, "Du Blanc a la Couleur," Michel Thomas; April 1981  
**Maenad**, "Joanne Mattera," portfolio; Spring 1981  
**Sojourner**, "Risks Pay Off," Jessica Scarborough; August 1980  
**American Craft**, "Joanne Mattera," portfolio; Spring 1980

## Selected Bibliography (continued)

### Catalogs and Essays

- 2010 **The Art at Dana-Farber Center**, Boston, Mass.
- 2008 **Material Color**, Hunterdon Art Museum, Clinton, N.J.; essay by Mary Birmingham, curator
- 2006 **Joanne Mattera: Ten Years of Encaustic Painting**, from the eponymous exhibition, Salem State College, Salem, Mass., March-April; essays by Flavia Rando and the artist
- 2006 **Order(ed)**, for the eponymous group exhibition curated by Julie Karabenick at Gallery Siano, Philadelphia, May-June; essay, "Beauty, Order and Individuality," by Roberta Fallon
- 2005 **Geometry Reloaded**, Lilly Wei; from the exhibition, "Engaging the Structural," a group exhibition curated by Julie Karabenick, Broadway Gallery, New York, April
- 2002 **Uttar: Poetics of Materiality and Process**, Flavia Rando; from the exhibition, "New Paintings in Encaustic," Simon Gallery, Morristown, N.J., September-October,

### Education

- M.A., Visual Arts, Goddard College, Plainfield, Vermont
- B.F.A., Massachusetts College of Art, Boston

## Selected Critical Overview

**"Appreciating this series** of 129 paintings solely on the basis of its tour-de-force technical achievement would be to miss the richer sphere that the work inhabits. Each painting contains the inherent mystique invoked by the series; which is to say, each piece promises a journey full of visual delights without a specific roadmap . . . color on the scale of intimacy that Mattera achieves is a powerful experience."

--Liz Hager, *Venetian Red*, February 2010 (online)

**"What Joanne has done is lay down encaustic in layers**, over and over, and then gone back in with a carving tool and scraped out lines. So each line reveals, through the layers, a varying sampling of the colors she's laid down. The carving is, of course, imprecise and in places stuttering and halting, so you can see the effort and manual nature of the carving, which both brings out and is brought out by the different colors. The effect is far too subtle, in terms of resolution, to look correct in reproduction. In fact these paintings are closer to sculptures; what you also can't get until you see them in person is the very tactile nature of the encaustic, the way its waxy sheen communicates with the carving . . .with Joanne allowing the encaustic to lap over the edges of her panels like the rind on good cheese. Elegant, simple, precise in their imprecision -- very wabi sabi, as the Japanese might say."

--Chris Rywalt, *NYC Art*, March 25, 2009 (online)

**"Mattera . . . excels in taking encaustic**, this oldest of media, in the most lush minimal and formal directions. 'Contemplating the Horizontal' features stripes that manage to retain strict geometry while never forgetting the gestural touch of the artist's hand, especially in a subtractive sub-series where wax is scraped away in horizontal bands to reveal underlying layers of color and texture. While most of her panels are square, the show doesn't lack for variety or vibrant color."

--Shawn Hill, *Berkshire Fine Arts*, December 27, 2008 (online)

**"Her new 'Vicolo' series** . . . features dense layers of sprightly toned pigment. Each is opaque, but Mattera makes dozens of horizontal gullies, deftly revealing puddles of bright color in the interstices. They read like blinds through which mysterious, swimming landscapes glow. These pieces highlight the artist's delicate, almost surgical touch, as she decides how deep to dig, to which level of color. The joyful tones - periwinkle, buttercup, lollipop red - play together, waking up the weary-eyed. The horizontal veins widen and narrow like - rivulets, rushing and imprecise." --Cate McQuaid, *The Boston Globe*, December 17, 2008

**"Order and beauty form the organizing principle** in an engaging new exhibition at Marcia Wood Gallery....Using Baudelaire and Matisse as a springboard for contemporary expression, Mattera's premise is both clever and effective. Fastidious process (order) is essential to aesthetic outcome (beauty). Mattera's selections are smart and pleasing in a show that combines control and creativity, visual and tactile harmony, and individual refrains of luxe, calme et volupte....Verdict: Intelligent and pleasurable."

--Debra Wolf, "Spirit of Baudelaire, Matisse Flows," *Atlanta Journal Constitution*, July 8, 2007

**"Over the years Joanne Mattera has gradually reduced the imagery** in her work to finally arrive at this celebration of color and surface....Mattera combines conceptual order, as embodied in the structure of the grid, with beauty."

--Joseph Walentini, *New York Views, Abstract Art on Line*, May 17, 2007

**"The medium itself is very much the subject of "Silk Road,"** Ms. Mattera's series of small encaustic panels on view at OK Harris. Each panel is a simple expanse of what appears, at quick glance, to be a single color. But owing to the opalescent properties of pigmented beeswax applied in layers, these radiant fields are irreducible to monochrome. Cunning visual subtleties are the raison d'être of the series...The refinement of Ms. Mattera's touch is all the more impressive when weighed against the handling properties of encaustic, which work against finesse. Encaustic begins to cool — and harden — the instant a brush leaves the heated palette."

--Maureen Mullarkey, Joanne Mattera at OK Harris Works of Art, *The New York Sun*, May 3, 2007

## Selected Critical Overview (continued)

**“Joanne Mattera is one of the acknowledged American authorities** working in encaustic. Her “Uttar 157” shows a mastery that allows the application of the medium in thick, vigorous swipes and encourages the result to stand up above the surface of the work. Its boldness and ravishing color are unique in this event.”

--Philip Isaacson, review of “Fusion: A Portland Encaustic Event,” *Maine Sunday Telegram*, Feb. 18, 2007

**“Mattera provides literate and important insights** into the process of creating art.”

--Raymond A. Liddell, *Art New England*, December/January 2007

**“Mattera...is an artist who delights in the process.** With a palette influenced by Indian miniature painting and with a love of non-narrative, non-objective expression, Mattera delivers a world of beauty and order in which individual [elements]—with their spontaneous expressions of color, texture, drip, drop and slather—are valued. ‘Uttar 135’ is a statement of peace and a meditation on life’s wonders.”

--Roberta Fallon, from the catalog essay, “*Order(ed)*”, May 2006

**“The light in Joanne Mattera’s paintings** is about the present and the just passing present. The light is present in the material— it’s physical, and it interacts with the environment and with current lighting conditions. But if her art has what some might call a contemplative dimension it’s because while the light is a thing that draws us in, it’s the way this light is held in the wax, and the way we look below the surface and into the depth of this light-filled wax, that slows down our looking just a beat to an even more present presence, one that is slow enough for us to see passing. If our looking stayed on the surface our attention might glance off and finish. If our looking goes beyond a surface, even if only a fraction of an inch into a physical depth and a depicted depth, our seeing is more settled. The physical effect is slower looking. The psychological effect is awareness of self in relation to the phenomenological world.”

--Chris Ashley, from “*Look, See,*” April 5, 2006 (online)

**“‘Uttar 250,’ part of a continuing series by Joanne Mattera, is the most luxuriant painting here,** inspired by the colors of India, by traditional Indian miniature painting with its saffrons, roses, vermilions, indigos, emeralds, cinnabars. Also encaustic, its version of the grid consists of three stacks of more or less even strokes of colors which in turn drip paint, like syrup. This is a voluptuous painting, its grid about to melt down, it seems, into pure, irresistible paint.”

--Lilly Wei, from the essay, *Geometry Reloaded*, *NYArts*, April 2005

**“Mattera revels** in the medium’s stained-glass-like luminosity. She’s a colorist whose principal concern is how tones interact and play off one another....Throughout, there’s a sense that light is powering these works.”

--Cate McQuaid, *The Boston Globe*, December 10, 2004

**“Minimalist artists used the grid** to downplay the sensuality of color and brushstrokes. The austerity helped focus the viewer’s attention on pigment as pigment, line as line—a primary concern of 60’s minimalism. Joanne Mattera has a different agenda. She uses grids the way classical poets used rigorous rhyme schemes: to impose elegant order onto an otherwise messy outpouring of emotion.”

--Staff review, *The Week*, April 18, 2003

**“Mattera’s play of color and luminosity** is beguiling.”

--Rachel Strutt, *Arts Media*, March 2004

**“Mattera’s square panels light up the intimate space of the gallery.**...Mattera’s squares, dots and stripes are minimal, but just enough to hold her emotive colors together. Each painting is a distinct world.”

--Shawn Hill, *Arts Media*, April 15-May 15, 2003

### Selected Critical Overview (continued)

**“Uttar’ is intimate, embodying the artist’s emotional response to the material world.** Mattera is in love with color, with material, with process....For Mattera, the process of making art is a process of intuition working within a disciplined framework.”

--Flavia Rando, Ph.D., from the essay, *Uttar: Poetics of Materiality and Process*, September, 2002

**“Speaking of heavenly,** Joanne Mattera’s nine encaustic wax ‘Uttar’ paintings...are smooth, icy confections.”

--Roberta Fallon, *Philadelphia Weekly*, May 8, 2002

“Joanne Mattera is represented by nine paintings from her ‘Uttar’ series. **The sweep in these one-foot-square paintings of encaustic on panel is in the vibrant color, paced by how the compositions grow from one piece to the next.**”

--R.B. Strauss, *Philadelphia Daily Local News*, May 4, 2002

**“A master at encaustic...**Mattera’s paintings burst with vibrant color, here sanded away, there built up or slicked over in solid rectangles.”

--Cathy Byrd, *Creative Loafing Atlanta*, October, 2001

“One of the nation’s **premier encaustic specialists.**”

--John Carlos Villani, *The Arizona Republic*, November 18, 2001

“Mattera’s expert manipulation of beeswax in encaustic creates **works of finesse and subtlety.**”

--Staff review, *The Philippine Star*, June 5, 2000

“Despite the complex formal relations present in these works, **the overall tone is intuitive rather than cerebral and defines Mattera as a particularly adept representative of poetic intelligence.**”

--Jerry Cullum, *Art in America*, March, 2000

“Encaustic, the successive layering of melted colored wax, is one of the world’s oldest ways of putting down pigment on a surface. New York artist Joanne Mattera finds ways to wring contemporary content from the method. Many of her works start with the almost universal theme of the modernist grid, wrenching the grid asunder in various energized and interesting ways....**Mattera succeeds in achieving many visual outcomes with a limited range of materials, producing works in which every scratch and drip yield something different.**”

--Jerry Cullum, *Atlanta Journal-Constitution*, July 17, 1999