



Portia Munson
green



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green

P•P•O•W

555 West 25th Street, New York, NY 10001 Tel: 212-647-1044 www.ppowgallery.com

Opposite: *Green Piece: Lawn* 2000-2007, detail

Cover: *Green Aftermath*

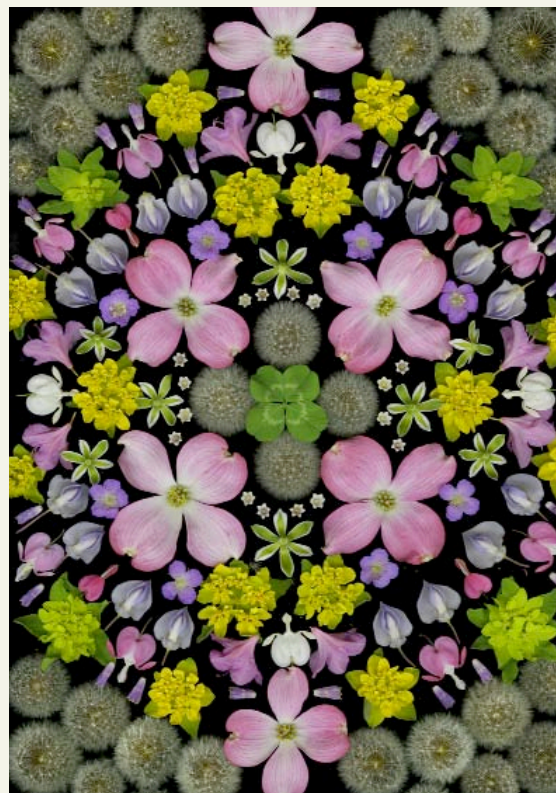
January 5 to February 3, 2007



Rose Bed



Helenium

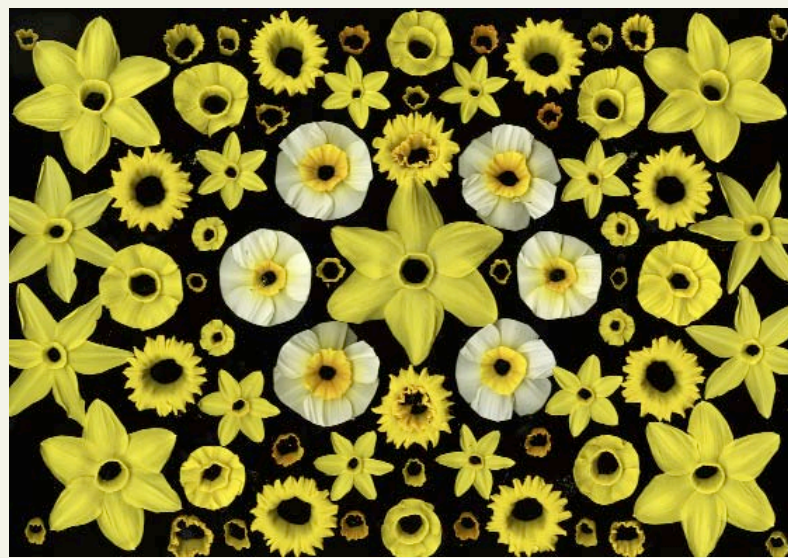


Wish



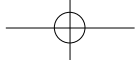


Queen Anne's Lace



Cut Daffodils

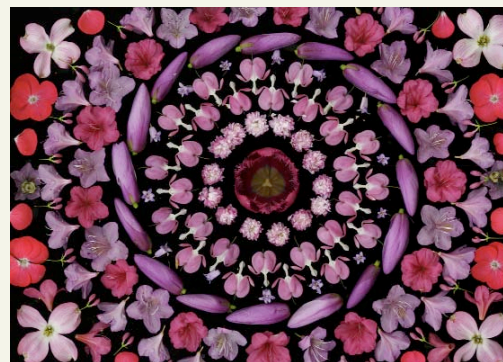




Love Lies Bleeding



Bulbs



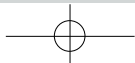
Bleeding Hearts





Clockwise from top left: Mermaid Dish with Potatoes, Wig, Vase, Toy Stick/Plastic Leaf, Bowls, Seeds, Doll Slip

Clockwise from top left: Goblets, Fur Hat, Encounter, Angel Food, Crow, Pillow



Portia Munson *an interview with Gregg Deering*

GD: Let's start with Green. One thing that struck me is that the word "green" has taken on environmental connotations and your piece is made up mainly of trash.

*PM: Yes, my art installations are a comment on our manufactured perceptions of nature. I like to think of our culture as being defined by the objects we mass-produce, consume, and throw out. I collect these objects and assemble them into dense installations, using trash that usually ends up in yard sales and landfills — what I like to think of as the dark side of the mall. I organize this stuff into patches of varying shades of green, resembling a suburban lawn. Of course, green is a color that represents nature and it is interesting to see what is mass-produced in green plastic and how color is used as a marketing tool. Almost anything you can imagine that has a relationship to nature can probably be found in green plastic — fly swatters, army stuff, yard tools, astroturf, lawn furniture, weed killer, toy dinosaurs, bug spray, plastic plants, garden hoses, Hulk hands, green slime, plastic cucumbers, and so on. I like to think of each object in *Lawn* as standing in for the millions of multiples out there exactly like it.*

GD: Your paintings depict singular objects, in contrast to your congested installations.

PM: The paintings are about isolating a specific object allowing its individual meaning to resonate. The concentrated looking that is part of my painting process often generates ideas for future work. Ideas for paintings come out of the installations and ideas for installations and other works come out of the paintings. I've always worked in many ways simultaneously.

GD: Form is a big part of the flower images. How did you get the idea of the format for the flower mandalas?

PM: I was walking in my garden after someone close had died. I started seeing images in my head. Images of the flowers I was looking at came together to make bigger flowers. All of my work has the formal aspect of centering; the idea, the image and the color, are all essential aspects of my work.

GD: Can you talk more about how you work with the flowers?

PM: As I started working out these flower images, I noticed the structural relationships, the detail and the color. I arrange the flowers into combinations of color and form that enhance the vibrancy of both. I play with the flowers, experimenting by slicing into buds, pulling flowers apart and collage them onto one another. When the flowers are enlarged natural structures and details emerge, letting us see the flowers' hairy, sticky, or poisonous parts. Pollen, seeds, insects and flower dirt are also an important part of the image.

GD: How do you make the choices for what goes into these images?

PM: A big part of my process is being aware of what is in bloom on that day, both the flowers in my garden and the wildflowers blooming in the surrounding fields and woods. I'm responding to the colors and shapes of the flowers.

GD: It's like playing with time.

PM: It's very much about time. That's something that I'm really thinking about. I'm trying to focus on the day and on the moment, thinking about the fleeting lives of the flowers.



Catskill, New York studio, 2006

Portia Munson

1961 Born: Beverly, MA

Solo Exhibitions

- 2007 *Green*, P-P-O-W, New York, NY (catalogue)
- 2005 *Flower Mandalas*, P-P-O-W, New York, NY
- 1997 *Pink Space*, Silverstein Gallery, New York, NY
- 1996 *The Garden*, Yoshii Gallery, New York, NY
- 1994 *Paintings and Pink*, Yoshii Gallery, New York, NY (catalogue)
- 1993 *White Room*, White Columns, New York, NY

Selected Group Exhibitions

- 2006 *Out Of Context*, The Fields Sculpture Park at Art Omi International Arts Center, Omi, NY
- 2002 *Artists to Artists*, Ace Gallery, New York, NY (catalogue)
- 2001 *Spitting Image*, Art Gallery at University of Connecticut - Stamford, CT
Fixation: Obsession in Contemporary Art, Kohler Arts Center, Sheboygan, WI, curator A. Inselman
The Likeness of Being, DC Moore Gallery, New York, NY, curator Dr. Judith Stein
- 1999 *The Petite Format*, Yoshii Gallery, New York, NY
- 1998 *Ornament of the Masses*, Kunsthallen Brandts Klædefabrik, Odense, Denmark (catalogue)
American Art Today: The Garden, Art Museum at Florida International University, Miami, FL (catalogue)
- 1996 *ARS 95 Helsinki*, Museum of Contemporary Art/Finnish National Gallery, Helsinki, Finland (catalogue)
- 1995 *Nothing Overlooked: Women Painting Still Life*, Contemporary Realist Gallery, San Francisco, CA (catalogue)
- 1994 *Bad Girls*, The New Museum of Contemporary Art, New York, NY (catalogue)
- 1993 *1920*, Exit Art/The First World, New York, NY

Awards and Residencies

- 1999-2000 Fine Arts Work Center, Second Year Fellowship, Provincetown, MA
- 1998-1999 Yaddo, Fellowship, Saratoga Springs, NY
- 1997-1998 MacDowell Colony for the Arts, Fellowship, Peterborough, NH
- 1996-1997 Marie Walsh Sharpe Foundation, The Space Program, Fellowship, New York, NY
- 1996 Art Omi, Fellowship, Omi, NY (catalogue)
- 1993-1994 Fine Arts Work Center, First Year Fellowship, Provincetown, MA

Selected Articles, Publications, Media

- 2003 Jones, Amelia. "Feminism & Art," *Artforum*, October.
- 2002 Smith, Roberta. "Artist to Artist," *The New York Times*, 24 May.
- 2000 Sheets, Hilarie M. "The Oranges Are Alive," *Art News*, March.
- 2000 Liese, Jennifer. "The Other Side of the Mall: Conversation with P. Munson," *Ten by Ten*, Vol.1.
- 1997 "Reading/And..." *Harper's Magazine*, April.
- 1997 Levin, Kim and Aletti, Vince. "Our Biennial," *Village Voice*, 21 January.
- 1996 Hirsch, Fay. "Portia Munson," *Artforum*, Summer.
- 1995 *Reclaiming the Body: Feminist Art in America*, Director Michael Blackwood.
- 1994 Cash, Stephanie. "Portia Munson at Yoshii," *Art in America*, December.
- 1994 Cotter, Holland. "Pretty in Pink?" *The New York Times*, October.

Education

- 1990 MFA, Mason Gross School of Art, Rutgers University, New Brunswick, NJ
- 1987 Skowhegan School of Painting and Sculpture, Skowhegan, ME
- 1983 BFA, Cooper Union School of Art, New York, NY

Content

Photographs

2006, pigmented ink on rag paper, 43 x 60"

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Printings

oil on linen

Angel Food, 2006, 15 x 16"

Bowl, 2003, 16 x 18"

Crow, 2001, 19 x 21"

Doll Slip, 2002, 10 x 11"

Encounter, 2005, 17 x 23"

Fur Hat, 2004, 12 x 14"

Goblets, 2006, 11 x 14"

Mermaid Dish with Potatoes, 2005, 18 x 20"

Pillow, 2005, 12 x 17"

Seeds, 2003, 9 x 10"

Toy Stick/Plastic Leaf, 2005, 15 x 18"

Vase, 2000, 12 x 12"

Wig, 2005, 13 x 14"



Green Piece: Lawn 2000-2007, found green plastic, dimensions variable

Photography: Richard Edelman of Woodstock Graphic Studio; Vincent Bilotta
Catalogue design: Tam Thomsen