An abstract artwork on paper, featuring a vertical composition. On the far left is a solid orange-red vertical band. To its right is a large yellow area with a rough, torn edge on its right side. Further right is a light grey area, also with a rough, torn edge on its right side. At the top right, there is a solid black rectangular area. The bottom right corner of the artwork shows some yellow and grey splatters. The text 'MARK WILLIAMS' and 'Works on Paper' is printed in the lower-middle section of the artwork.

MARK WILLIAMS

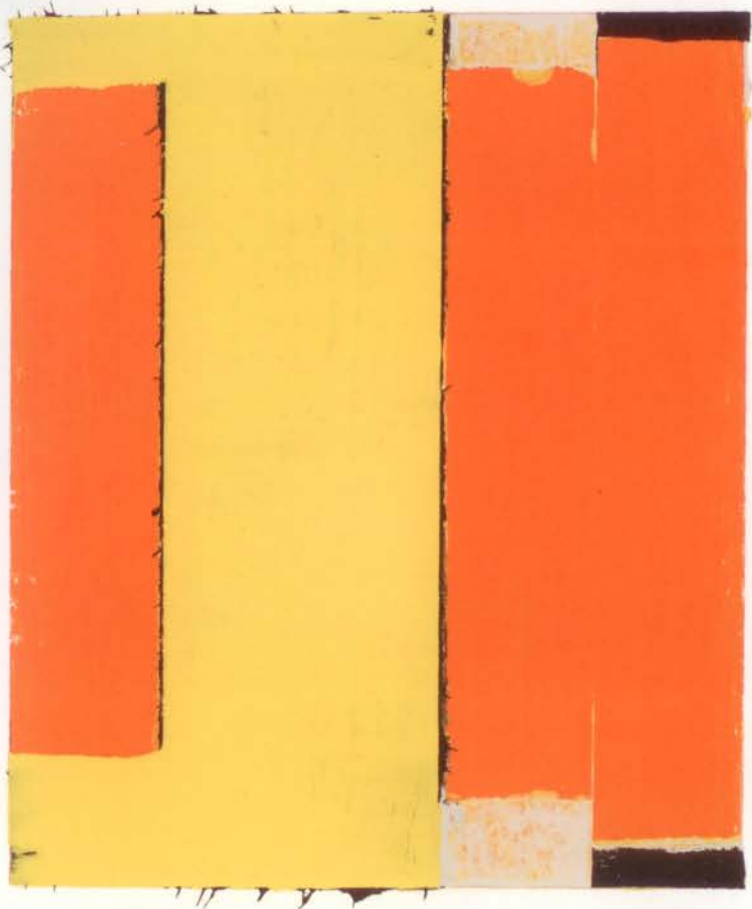
Works on Paper

New artistic languages develop out of the urgent need to say something previously unsaid, or to envision something that was previously inconceivable. Often they reflect that urgency and the awkward processes of primary linguistic construction as much or more as they articulate the imperative concept that gave rise to them. Later, the grammarians and systems builders take over, and while the language is expanded and rationalized, this frequently happens at the cost of its initial poetry. So it was with geometric abstraction in the twentieth century. However, in their maturity, once novel and self-limiting pictorial modes may afford many technical options, address many possible subjects and open themselves to many nuances. So it is now with the forms and formats originated by Mondrian, Malevich and their contemporaries.

Mark Williams fluently speaks the idiom they invented but without taking any of its subtleties for granted. Moreover, he has discovered in it the source of a material lyricism that can only be accessible to those who inherit a fully evolved means of expression. Williams' muted colors and tones are exquisitely calibrated in the ways that a fundamentalist first generation abstract artist would have found difficult to achieve and might even have thought suspect had it been possible to do so. Williams' touch is correspondingly deft, with the suave movement of his brush over the surface setting off visual incidents wherever an edge slips under, glances off or stops just shy of another edge. These intimate confrontations do not symbolize cosmic dynamism or coming revolutions as was the case with their antecedents in the 1910's, '20's and '30's. Having acquired a past that qualifies its former Utopian ambitions, gridded abstraction of the kind Williams practices no longer needs to base its legitimacy on predicting the future. It is sufficient - and difficult enough - to make images that squarely locate us in the present and reawaken the senses dulled by quotidian hurry and inattention. This Williams does beautifully.

Robert Storr - 2006





MARK WILLIAMS

EDUCATION

MFA Painting and Sculpture, North Texas State University, Denton, Texas

GRANTS / RESIDENCIES

2007 Artist in Residence, The Josef and Anni Albers Foundation, United States
1994 The Pollock-Krasner Foundation, United States
1989 National Endowment for the Arts, United States
1985 Artists' Space Artist's Grant, New York
1980 National Endowment for the Arts, United States
1975 Independent Study Program, Whitney Museum, New York

SELECTED SOLO EXHIBITIONS

2006 Fruehsorge Galerie fur Zeichnung, Berlin, Germany
2004, 1997, 1993 Galerie Schlegl, Zurich, Switzerland
2001 Meadows Gallery, University of Texas at Tyler
1998 Galerie Michael Sturm, Stuttgart, Germany
1997 Eich Space, New York
1994 Lindblad & Thorden, Goteborg, Sweden

SELECTED GROUP EXHIBITIONS

2005 *Peinture!* Musee D'Art, Neuchatel, Switzerland
2005 *Coast to Coast*, Barry Whistler Gallery, Dallas, Texas
2004 *Drawn 4*, Barry Whistler Gallery, Dallas, Texas
2004 *Project Marfa*, Barry Whistler Gallery, Marfa, Texas
2003 "24", Eugene Binder Gallery, Marfa, Texas
2003 *Donation Jeunet*, Musee D'Art, Neuchatel, Switzerland
2003 *3 New York Artists*, Galerie Schlegl, Zurich, Switzerland
2002 *Drawings of Choice from a New York Collection*, Krannert Art Museum, University of Illinois at Urbana-Champaign. Travels to: Arkansas Art Center, Little Rock, Arkansas; Georgia Museum of Art, Athens, Georgia; Cincinnati Museum of Art, Cincinnati, Ohio; Bowdoin College Museum of Art, Brunswick, Maine

SELECTED COLLECTIONS

Krannert Art Museum, University of Illinois at Urbana-Champaign
Bayerische Landesbank, New York
Donation Jeunet, Musee D'Art, Neuchatel, Switzerland
Boston Consulting Group, Dallas, Texas
Yale University Art Gallery, New Haven, Connecticut
Wilhelm-Hack Museum, Ludwigshafen am Rhein, Germany
Collection Scheid, Uberherrn - Berus, Germany
Werner Kramarsky, New York
Chase Manhattan Bank, New York
Cowan, Liebowitz and Latman, New York
IBM, New York
Jane Voorhees Zimmerli Art Museum, New Brunswick, New Jersey
Studio A, Museum Moderner Kunst Landkreis Cuxhaven, Otterndorf, Germany
Octa Nova, Goteborg, Sweden
Staatliche Museum, Berlin, Germany
University of North Texas, Denton, Texas