

ENRIQUE MARTINEZ CELAYA

EDUCATION

Skowhegan School of Painting and Sculpture, Skowhegan, Maine; 1994

M.F.A., Painting and Sculpture, University of California, Santa Barbara, California; 1994

M.S., Quantum Electronics, University of California, Berkeley, California; 1989

B.S., Applied Physics, Electrical Engineering, Cornell University, Ithaca, New York; 1986

SELECTED PROJECTS

The Wanderer: Foreign Landscapes of Enrique Martínez Celaya, Museum of Biblical Art, New York, New York, 2010

Abstract: An exploration of the figure-landscape motif in the artist's work through the Bible's rich lexicon of images, themes, and narratives of exodus, exile, journey, and quest often reflected in his interest in the writings of Nietzsche, Hesse, Tolstoy, Martinson, Heidegger, and Kierkegaard. Publication: *The Wanderer: Foreign Landscapes of Enrique Martínez Celaya*. (New York, New York: Museum of Biblical Art), 2010. Text by Ena G. Heller, Ivan Gaskell and Daniel A. Siedell. 80 pages. 16 illustrations. Softcover.

The Open, Simon Lee Gallery, London, United Kingdom, 2010

Abstract: A series of paintings influenced by the writings of Martin Heidegger, Anna Akhmatova, and Robert Frost that analyzes the relationship of the painted landscape to time and location, as an act of remembrance and projection, as promise and illusion. The series also interrogates the nature of painting itself and its capacity to reveal truth.

The Crossing, Cathedral of Saint John the Divine, New York, New York, 2010

Abstract: The largest Cathedral in the world is the setting for an environment of four very large paintings of the landscape which become part of the liturgical life of the church for nearly two months.

The Palace, Baldwin Gallery, Aspen, Colorado, 2009

Abstract: Inspired by the writings of Emmanuel Levinas, this project includes sketches, writings, and an environment of eleven paintings that clear aesthetic space to contemplate the individual's ethical responsibility to the world. Publication features an excerpt from artist's Presidential Lecture, "On Painting." Publication: *The Palace*. (Aspen, Colorado: Baldwin Gallery), 2009. Text by Enrique Martínez Celaya. 63 pages. 18 illustrations. Softcover.

An Unfinished Conversation: Collecting Enrique Martínez Celaya, Boca Raton Museum of Art, Boca Raton, Florida, 2009

Abstract: Exhibition catalogue features writings by Martin Brest, Wendy Blazier, and Daniel A. Siedell. This exhibition features nineteen works drawn from the private collection of filmmaker Martin Brest. The monumental paintings, works on paper, and one sculpture span a number of different projects from 2001-07 that offer a unique perspective on the deep unity underlying the artist's work. Publication: *An Unfinished Conversation: Collecting Enrique Martínez Celaya*. (Boca Raton, Florida: Boca Raton Museum of Art), 2009. Text by Martin Brest, Wendy M. Blazier and Daniel A. Siedell. 64 pages. 19 illustrations. Hardcover.

An Empty Space, Akira Ikeda Gallery, New York, New York, 2009

Abstract: A ten-year exhibition of twenty shows (July 2000-June 2010). Each show features a single artist presenting a single work for six months. The project suggests an idea that content determines the state and the quality of a space, not the physical boundaries and dimensions. *Koki Ikeda at the Station* (2007), a watercolor on paper, explores the solitary reality of the concrete present in the face of the transitory nature and often illusory comforts of the past and the future. A catalogue accompanies each show and a boxed edition of all twenty publications will be published upon the exhibition's completion.

Down With Me, Sara Meltzer Gallery, New York, New York, 2009

Abstract: An exhibition of nine paintings that explore the fragility of human hopes, particularly as they are embodied in our legacy, including our children. The austere landscape functions as the absolute against which the frail yet persistent human will strives.

Daybreak, LA Louver, Los Angeles, California, 2008

Abstract: An exhibition of thirteen paintings, two sculptures, and one work on paper offers a visual mediation on the capacity of aesthetic representation—trees, landscapes, animals, human figures to approach the real. This environment shows faith in the power of art while remaining suspicious of its claims to authenticity. Publication: Daybreak. (Venice, California: LA Louver Gallery), 2009. Text by Enrique Martínez Celaya. 55 pages. 22 illustrations. Hardcover.

Original Drawings for Guide, Sara Meltzer Gallery, New York, New York, 2008

Abstract: An exhibition of a single work revealed in twelve parts, which emerged from the pictorial space forged through the artist's process of writing a novel, entitled Guide. Each of the parts is based on either photographic documents or memories of the California landscape, which figure prominently in the literary narrative. The work explores the relationships, dichotomies, and tensions between the landscape as a product of a literary imagination and as an empirical artifact; between the image and the word; between the abstract and concrete.

The Lovely Season, Liverpool Street Gallery, Sydney, Australia, 2008

Abstract: An exhibition of seven paintings, three works on paper, and three sculptures that span a three-year period, which include selected work from two large-scale projects, *Atlantic* and *Shore*. The environment reinterprets these projects in and through the seasons, of time, which manifest time as simultaneously a linear, chronological march toward death and a sacred, eternal recurrence of life, which gives form to our perpetual aspirations. Publication: The Lovely Season. (Sydney, Australia: Liverpool Street Gallery), 2008. Text by Enrique Martínez Celaya. 63 pages. 29 illustrations. Softcover.

Nomad, Miami Art Museum, Miami, Florida, 2007

Abstract: An intimate environment that features five large-scale, oil-and-wax paintings that explores issues of exile and rootlessness through the cyclical recurrence of the seasons. The paintings evoke the dream-like state of suspension in which the exile lives: time passes and yet nothing changes. Publication: Nomad. (Delray Beach, Florida: Miami Art Museum in collaboration with Whale & Star Press), 2007. 128 pages. Full color. Hardcover.

For Two Martinson Poems, Poorly Understood, John Berggruen Gallery, San Francisco, California, 2007

Abstract: An exhibition of painting, sculpture, works on paper, and photography emerge from a reflection on the lonely and reductive poetic vision of the Swedish poet Harry Martinson. The work considers isolation and fate through the visual metaphor of the vast and unyielding landscape upon which the human figures impress their freedom of will.

Another Show for the Leopard, Baldwin Gallery, Aspen, Colorado, 2007

Abstract: A complex environment of eight paintings, three works on paper, two sculptures, and a photograph create a constellation of events, impressions, and ideas that function as notes and marks that map the relationship of becoming to the absolute. Publication: Another Show for the Leopard. (Aspen, Colorado: Baldwin Gallery), 2007. 96 pages. 66 illustrations. Hardcover.

Awaiting a Second Plan, Sara Meltzer Gallery, New York, 2007

Abstract: An environment of painting, sculpture, a photograph, and a suite of watercolors that is an aesthetic embodiment of hope and confession of failure. This reflection on art and the human condition is represented in human figures, trees, barren fields and winter landscapes as well as soap bubbles, light flares, and the lingering presence of Russian poet Osip Mandelstam.

OPEN e v+ a 2007, Limerick Ireland, 2007

Abstract: An international invitational exhibition curated by Klaus Ottmann that addresses the important role of place. An environment installed in the sanctuary of St. Mary's Church, which features *The Boy Raising His Arm* (2007), a bronze sculpture depicting a boy in a pair of homemade pajamas, whose personal vulnerability, innocence, and ritual presence works with and against institutional religious belief enshrined in the sanctuary.

Six Paintings on the Duration of Exile, Akira Ikeda Gallery, Taura, Japan, 2007

Abstract: An environment of six large-scale mural-size paintings that feature solitary images, such as human figures, a burning tree, and a battleship, placed in severe landscapes that manifest the solitary search for human understanding in the face of a vast yet unyielding world.

Schneebett, Museum der bildenden Künste Leipzig, Germany, 2006

Abstract: Schneebett is re-installed in the context of the museum space, which offers an opportunity to extend the project's investigations of myth and death and the meaning of one's life as an act of retrospection.

Coming Home, Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, Nebraska, 2006

Abstract: The central sculpture configuration of *Coming Home* (2000), a young boy confronted by a gigantic elk both made of tar and wire, is reinstalled with related photographs and works on paper. The environment features a new component, a previously unprinted photograph from the project that functions as wallpaper that covers all four walls of the exhibition space.

Splinter. Return, Greg Kucera Gallery, Seattle, Washington, 2006

Abstract: This exhibition explores human consciousness through the intimate and interconnected relationship of the figure to the landscape and the pressure the latter exerts on the consciousness of the former.

Enrique Martínez Celaya. Works on Paper, Oakland Museum of California, Oakland, California, 2005

Abstract: An abridged ten-year survey of the works on paper. As visual notes and ideas, the works on paper offer insights into the close and complementary relationship between the artist's visual and literary work as well as the deeper conceptual and structural relationships between sculpture, painting, and photography.

Shore: "Is Today Yesterday" (Part II), Griffin Contemporary, Santa Monica, California, 2005

Abstract: This diverse and enigmatic environment consists of paintings, mirrors, photographs, a large bronze of a boy without an arm, and a reclining tar-body that elaborate on the life's impermanence and the potential of art to slow this impermanence.

Shore: "Is Today Yesterday" (Part I), Akira Ikeda Gallery, Berlin, Germany, 2005

Abstract: A large environment of diverse works developed over a two-year period that includes painting, works on paper, sculpture, and photography. Through the simple yet complex and conceptually rich motif of the boy and the landscape, this exhibition considers life's illusions of permanence and the means by which we experience such realities, through the awareness of mortality.

Boy in the Landscape, John Berggruen Gallery, San Francisco, California, 2005

Abstract: The simple motif of boy in and near the ocean offers a means to study the consequences of fear and isolation in the formation of identity through an intimate environment of paintings, works on paper and a sculpture. The exhibition also includes a large takeaway sheet of writings and diagrams.

Enrique Martínez Celaya: The Photographs, Brauer Museum of Art, Valparaiso, Indiana, 2005

Abstract: A tightly focused survey exhibition of photographs and the writings and annotations associated with them. The exhibition explores the conceptual nature and structural function of the photographs in his artistic and literary project.

Schneebett, Berliner Philharmonie, Berlin, Germany, 2004

Abstract: This complex large-scale environment—the final stage in the artist's Beethoven cycle—consists of two rooms, one that includes a "bed of snow" (Schneebett) and large-scale painting and another where

the viewer contemplates an imaginative reflection on Beethoven's deathbed. The project also included booklets for the public written by the artist, performances by the Berlin Philharmonic, and a public lecture sponsored by the American Academy in Berlin.

Poetry in Process, CU Art Museum, Boulder, Colorado, 2004

Abstract: Curated by Lisa Tamiris-Becker in collaboration with the artist, the exhibition offers a survey of the philosophical and literary trajectories of the artist's expansive artistic project. The project also included a residency that produced the large-scale painting, *Portrait of Leon Golub* (2004), and a public lecture at the Aspen Institute.

Boy (Part III), Liverpool Street Gallery, Sydney, Australia, 2004

Abstract: This environment of paintings, sculptures, and works on paper is the third and final part of a series that reflects on the ontological implications of human consciousness through the visual motif of the boy in a winter landscape.

The October Cycle, Museum of Art Fort Lauderdale, Fort Lauderdale, Florida, 2004

Abstract: A re-installation and re-interpretation of the Sheldon's *The October Cycle*, featuring a one hundred-foot wall-work using a mixture of the artist's own blood and birch ashes and a hand-written reflection on the meaning and significance of the project. Publication: *Poetry in Process*. (Boulder, Colorado: CU Art Museum), 2004. Text by Lisa Tamiris-Becker. 112 pages. 60 illustrations. Hardcover.

Boy (Part II), Baldwin Gallery, Aspen, Colorado, 2004

Abstract: This environment of paintings, sculptures and works on paper continues the exploration of the boy in a winter landscape motif originally initiated in *All the Field is Ours*.

The October Cycle, Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, Nebraska, 2003

Abstract: Curated by Daniel A. Siedell in collaboration with the artist, the environment presents twenty-two of the twenty-three paintings that comprise *The October Cycle*. The project also included a residency and public lectures supported by the Hixson-Lied College of Fine and Performing Arts at the University of Nebraska-Lincoln. Publication: *The October Cycle*. (Seattle, Washington: Marquand Books), 2003. Published in association with Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska-Lincoln. Text by Daniel A. Siedell and Enrique Martínez Celaya. 96 pages. 38 illustrations. Hardcover.

All the Field is Ours (Boy Part I), Griffin Contemporary, Santa Monica, California, 2003

Abstract: An environment of poems, paintings and sculptures that explores the constant presence of death in life and responds to the birth of the artist's children and to the paintings of *The October Cycle* through the simple yet rich motif of the young boy and winter landscape. Publication: *All the Field is Ours*. (Santa Monica, California: Griffin Contemporary), 2003. Text by Thomas McEvilley. 60 pages. 34 illustrations. Softcover.

Recent Paintings, John Berggruen Gallery, San Francisco, California, 2003

Abstract: An environment that consists of paintings, works on paper, and seven not-for-publication poems that investigate the nature of filial relationship and its role in the process of human becoming.

The October Cycle, Danese Gallery, New York, 2002

Abstract: A two-part environment of works drawn from the twenty-three dark and reductive emulsified tar paintings that are aesthetic mediations on the transient yet sacred nature of existence.

Enrique Martínez Celaya, 1992-2000, The Contemporary Museum, Honolulu, Hawaii. Travel to The Orange County Museum of Art, Newport Beach, California and The Massachusetts College of Art, Boston, Massachusetts, 2001

Abstract: Curated by James Jensen in collaboration with the artist, this exhibition brings together seventy-eight objects and many of the writings associated with them to highlight the artist's cross-disciplinary and philosophical approach and to explore its conceptual unity. All three venues presented lectures by the artist as well as other scholars, writers and curators. Publication: *Enrique Martínez Celaya, 1992-2000*. (Cologne,

Germany: Wienand Verlag), 2001. Texts in English and German by Charles Merewether, Abigail Solomon-Godeau, Howard N. Fox, Rosanna Albertini, Judson J. Emerick, Arden Reed and Colette Dartnall. 282 pages. 99 color and 90 black and white illustrations. Hardcover.

Amerika – Europa: Ein künstlerischer Dialog, Von der Heydt-Museum, Wuppertal, Germany, 2001

Abstract: An exhibition that offers a survey of the Rosenkranz Collection in Berlin, Germany. The artist is represented by a room of paintings and sculptures. Publication: *Amerika – Europa: Ein künstlerischer Dialog*. (Wuppertal, Germany: Von der Heydt-Museum). Texts by Sabine Fehlemann, Peter Frank, Pontus Hulten, Dieter Rosenkranz, Klaus Weber, Wulf Herzogenra, Marlene Baum and Charles Merewether. 320 pages. Hardcover.

Pinturas de Merced, Galería Ramis Barquet, Monterrey, Mexico, 2000

Abstract: A complex and intricate environment of paintings, sculptures and works on paper whose interrelationship is deepened and complicated through the artist's writings that interact with each other and with the ephemeral writings on the gallery walls. Publication: *Pinturas de Merced*. (Monterrey, Mexico and New York: Galería Ramis Barquet). Text by Charles Merewether. 54 pages. 22 illustrations in color. Softcover.

Coming Home, Griffin Contemporary, Venice, California, 2000

Abstract: This environment includes an elk and a boy, both made of tar, wire, and feathers, and twelve works on paper, including drawings, watercolors, and photographs, which offers a complex aesthetic reflection on the formation of personal identity.

The Field, St. Pancras Chambers/Andrew Mummery Gallery, London, United Kingdom, 1999

Abstract: This project, the first art exhibition at the historic Saint Pancras Chambers in London, consists of a series of small installations where paintings, watercolors, photographs, sculptures and poems interacted with the historic rooms of the St. Pancras.

Works on Paper and Poems, Baldwin Gallery, Aspen, Colorado, Griffin Contemporary, Venice, California and Luigi Marrozzini Gallery, San Juan, Puerto Rico, 1998

Abstract: This three-venue project consists of twelve poems and sixteen works of art that explores the aesthetic and literary representation of loss as a means to reflect on the dialectic of distance and attachment. The cycle also included lectures and readings by the artist. Publication: *Enrique Martínez Celaya: Works on Paper and Poems*. (San Juan, Puerto Rico: Luigi Marrozzini Gallery and Santa Monica, California: Griffin Contemporary).

Redemption, Burnett Miller Gallery, Santa Monica, California, 1997

Abstract: A reflection on the foundations of myth and its potential as a means of redemption through a group of philosophical writings, poems, sculptures and paintings, including *The River* (1997), a plaster female figure on which the artist has painted a landscape.

Bronx Museum of the Arts, Bronx, New York, 1996

Abstract: An environment of paintings and writings that explore the implications of exile on human freedom. The project also included a reading by the artist.

Black Paintings, University Art Museum, University of California, Santa Barbara, California, 1994

Abstract: Based on three poems, this environment of six black paintings layered with silk flowers, gold leaf, and fabric that explore presence and the act of painting as a gesture of belief. The project also included the publication of a small book of poems and paintings. Publication: *The Black Paintings: Poems and Visual Works*. (Santa Barbara, California: University Art Museum).

SELECTED COLLECTIONS

Metropolitan Museum of Art, New York, New York
Whitney Museum of American Art, New York, New York
Los Angeles County Museum of Art, Los Angeles, California
Museum of Contemporary Art, Los Angeles, California
Wadsworth Atheneum Museum of Art, Hartford, Connecticut
Miami Art Museum, Miami, Florida
Museum der bildenden Künste Leipzig, Germany
The Museum of Fine Arts, Houston, Texas
Denver Art Museum, Denver, Colorado
Museum of Contemporary Art, San Diego, California
Oakland Museum of California, Oakland, California
The Patricia & Phillip Frost Art Museum, Miami, Florida
Sheldon Museum of Art, University of Nebraska, Lincoln, Nebraska
Joan Flasch Artists' Book Collection, School of the Art Institute of Chicago, Chicago, Illinois
The Colorado Collection, Boulder, Colorado
Frederick R. Weisman Art Museum, Minneapolis, Minnesota
Henry Art Gallery, University of Washington, Seattle, Washington
Boca Raton Museum of Art, Boca Raton, Florida
The Contemporary Museum, Honolulu, Hawaii
Neues Stadtmuseum der Stadt Landsberg/Lech, Germany
Davenport Museum of Art, Davenport, Iowa
The Bronx Museum of the Arts, Bronx, New York
Museum of Nebraska Art, Kearney, Nebraska
Pomona College Museum of Art, Claremont, California
Arkansas Art Center, Little Rock, Arkansas
Brauer Museum of Art, Valparaiso, Indiana

PROFESSORSHIPS

Visiting Presidential Professor, University of Nebraska, 2007–2010
Associate Professor, Pomona College and Claremont Graduate University, 1994-2003
Distinguished Visiting Faculty, University of Hawai'i, 2001

SELECTED HONORS

Alchemy Foundation Grant, 2010
National Artist Award, Anderson Ranch Arts Center, 2007
California Community Foundation Fellowship, J. Paul Getty Trust Fund for the Visual Arts, 2004
Young Talent Award, Los Angeles County Museum of Art, 1998
Interdisciplinary Humanities Fellow, University of California, 1992
Regents Fellowship, University of California, 1992

BIBLIOGRAPHY

Interviews, Essays and Statements by the Artist

"On Painting." Originally presented at the Sheldon Museum of Art in Lincoln, Nebraska as part of the University of Nebraska Visiting Presidential Professorship, 21 April 2009. Published in Collected Writings and Interviews, 1990-2010: Enrique Martínez Celaya (Lincoln, Nebraska: University of Nebraska Press), 2010: 240-247.

"The Prophet." Originally presented at the Joslyn Art Museum in Omaha, Nebraska as part of the University of Nebraska Visiting Presidential Professorship, 2 October 2009. Published in Collected Writings and Interviews, 1990-2010: Enrique Martínez Celaya (Lincoln, Nebraska: University of Nebraska Press), 2010: 231-239.

O'Hanian, Hunter. "EMC2," *AspenPeak*, Winter 2008/Spring 2009.

Serisier, Gillian. "Painting Himself Out of the Picture." *Artist Profile*, Issue 4, August 2008: 61-63.

"Art and Museums." *Journal of Aesthetic Education*, 41/2, Summer 2007: 17-21.

"Photography as Grief." Originally presented at the Sheldon Museum of Art in Lincoln, Nebraska as part of the University of Nebraska Visiting Presidential Professorship. An earlier version was presented at the Miami Art Museum, 8 December 2006. Published as "Photography as Grief (Fragments)" *artUS*, 24/25 (Fall/Winter 2008): 68-71. Also published in Collected Writings and Interviews, 1990-2010: Enrique Martínez Celaya (Lincoln, Nebraska: University of Nebraska Press), 2010: 141-146.

"Boy Raising His Arm." Excerpt from a statement to curator Klaus Ottmann for the work, *Boy Raising His Arm*, for *OPEN e v+a –a sense of place*, March 30-June 24 in Limerick, Ireland, 2007.

"A Personal Note on Art and Compassion." *works + conversations*, No. 14 (May 2007), 10 April 2007: 24-25.

"Introductions to Projects." Martínez Celaya. Early Work (Delray Beach, Florida: Whale & Star Press), 2006.

"Shaping Language." How I Learned English, ed. Tom Miller (Washington D.C.: National Geographic Society, 2007) August 2006: 111-114; "Conformar un lenguaje," Como Aprendí Inglés, ed. Tom Miller (Washington D.C.: National Geographic Society, 2007) August 2006: 111-114.

Whittaker, Richard. "A Conversation with Enrique Martínez Celaya, Self & Beyond Self." *works + conversations*, No. 9, October 2004: 2-13.

"Schneebett." Translated into German and published in a booklet for the presentation of *Schneebett* (2004), at the Berliner Philharmonie, Berlin, Germany, October 17, 2004-January 1, 2005, September 2004.

"Twelve Thoughts on the October Cycle." Enrique Martínez Celaya: The October Cycle, 2000-2002. (Seattle, Washington: Marquand Books in association with Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska in Lincoln, 2003), 2003: 81-83. Also published in Enrique Martínez Celaya: Poetry in Process (Boulder, Colorado: CU Art Museum, 2004), 2004: 78-85.

Wolgamott, L. Kent. Radio Interview with Enrique Martínez Celaya, 23 November 2003. Excerpts published in "A Premonition of Winter: Enrique Martínez Celaya's 'The October Cycle' is a contemplation of time, memory," *Lincoln Journal Star*, 7 December 2003.

Hoffmann, Roald. "The Fuzzy Boundary: Science and Art," Enrique Martínez Celaya: Poetry in Process. (Boulder, Colorado: CU Art Museum), 2003: 91-99.

Fox, Howard N. "Interview with Enrique Martínez Celaya," Enrique Martínez Celaya 1992-2000. (Cologne, Germany: Wienand), 2001: 77-83.

"Preface." Selections from Charles Baudelaire, Les Fleurs du Mal, with the original etchings by Odilon Redon. (Venice, California: Whale & Star Press, 2001), 7 December 2000: 1-2.

"Notes to Anne Trueblood Brodzky." Unbroken Poetry: The Work of Enrique Martínez Celaya. (Venice, California: Whale & Star Press, 1999), 1999: 21; 25; 32; 41.

Yariv, Amnon. "Compassion and Subjectivity (Conversation with Amnon Yariv and Enrique Martínez Celaya)." Unbroken Poetry: The Work of Enrique Martínez Celaya. (Venice, California: Whale & Star Press), 1999: 67-75.

Greenstein, M.A. "Why Hegel." Enrique Martínez Celaya: Berlin, The Fragility of Nearness. (Venice, California: William Griffin Editions), 1998: 73-80.

"A Manifesto." Black Paintings: Poems and Visual Works. (Santa Barbara, California: University Art Museum), May 1994.

Miles, Christopher. "A Conversation with Enrique Martínez Celaya." *Artweek*, December 1997: 15-17.

Periodical Articles and Reviews

Serisier, Gillian. "Fighting the Narrative Pull." *Australian Art Collector*, Issue 56, April-June 2011: 160-169.

Sommereyns, Omar. "Power Players 2011." *Florida International Magazine*, April 2011: 75.

Leyva, Irina. "Review: Enrique Martínez Celaya." *ArtNexus*, No. 80, Vol. 10, 2011: 100.

Friedrick, Sara. "Enrique Martínez Celaya: Selected Work/Obra Selecta 1992-2010." *Miami Herald*, 16 January 2011: 2M.

Orel, Gwen. "Cowboy Junkies' Margo Timmins Goes Underneath Her Covers." *The Wall Street Journal*, 4 February 2011.

Milliner, Matthew. "The Return of the Religious in Contemporary Art." *The Huffington Post*, 6 January 2011.

Sokol, Brett. "Divine Aspiration." *Ocean Drive*, September 2010: 122;124.

Batet, Janet. "Enrique Martínez Celaya." *ArtNexus*, No. 76, Vol. 9, 2010: 105.

Colapinto, John. "Just Have Less." *The New Yorker*, 3 January 2011: 37.

Wolgammott, Kent L. "Enrique Martínez Celaya writings rigorous, enlightening and stimulating." *Lincoln Journal Star*, 4 December 2010.

Gaskell, Ivan. "A Nietzschean Encounter." The Wanderer: Foreign Landscapes of Enrique Martínez Celaya. (New York, New York: Museum of Biblical Art), 2010: 50-64.

Reno, R.R. "The Body of Death, Pictured." *First Things*, 14 October 2010.

Ollman, Leah. "Enrique Martínez Celaya." *Art in America*, Exhibition Reviews, March 2009: 153.

Neil, Jonathan T.D. "Enrique Martínez Celaya." *ArtReview*, March 2009: 30.

Serisier, Gillian. "The Art of Space. The Space of Art." *Australian Design*, 6 January 2009.

Blazier, Wendy M. "Enrique Martínez Celaya: An Unfinished Conversation." *Fine Art Connoisseur*, Vol. 6, Issue 6, December 2009: 50.

Eyman, Scott. "The Paintings of Enrique Martínez Celaya." *The Palm Beach Post*, 15 November 2009: 1D, 11D.

Rigual, Luis R. "100 Individuals Pushing Florida Into the Future." *Florida International Magazine*, April 2009: 81.

González, Gaspar. "Brush Fire." *Aspen Magazine*, 2009/2010: 60.

Finkel, Jori. "Layers of Devotion (and the Scars to Prove It)." *The New York Times*, Sunday, 23 November 2008: AR 30.

Schmidt, Hans-Werner, editor. Nullsechs Nullsieben mdbk. (Leipzig, Germany: Museum der bildenden Künste Leipzig), 2008: 126-127.

Gibson, Prue. "Raw Talent." *Vogue Australia*, August 2008: 59.

"Martínez Celaya and the Exile's Nomadism (Martínez Celaya y el Nomadismo del Exiliado)." *ArtPremium*, Vol. 4, No. 21, 2008: 10.

Bennie, Angela. "Quantum Man Mines the Chasm Between Art and Science." *The Sydney Morning Herald*, 5 March 2008.

Donohue, Marlena. "Enrique Martínez Celaya." *ArtScene*, December 2008.

"Enrique Martínez Celaya: Daybreak." *The Magazine Los Angeles*, November 2008.

Herrera, Adriana. "Martínez Celaya: Visiones Nómadas." *El Nuevo Herald*, 6 January 2008.

"Installation Schneebett in Leipzig zu sehen." *Lausitzer Rundschau*, 22 June 2007.

Pupat, Hendrik. "Das Haus nach innen Erweitern." *Leipziger Volkszeitung*, 21 June 2007: 10.

Finkel, Jori. "Enrique Martínez Celaya." *ArtNews*, May 2007: 175.

Damian, Carol. "Enrique Martínez Celaya: The Rhythms of Life." *ArtNexus*, No. 67, Vol. 6, 2007.

Suarez De Jesus, Carlos. "Nomad." *Miami New Times*, 22 November 2007.

Steinhart, Frank, Executive Producer. "Enrique Martínez Celaya at Miami Art Museum" *Mega TV*, Coconut Grove, Florida, 13 November 2007.

Wolgamott, L. Kent. "The Artist and Nebraska." *Lincoln Journal Star*, 13 October 2007.

Platt, Susan. "Enrique Martínez Celaya, Seattle." *Art Papers*, July/August 2007: 69-70.

"Anderson Ranch Honors Artist, Patrons." *The Aspen Times*, 21 April 2007.

Dunne, Aidan. "Space for a Sense of Place." *The Irish Times*, 5 April 2007.

Cash, Stephanie. "Report from Colorado." *Art in America*, February 2007.

Siedell, Daniel A. "Enrique Martínez Celaya: Coming Home Before and After Schneebett." *artUS*, January/February 2007: 10-13.

McEvelley, Thomas. "Preface." Martínez Celaya. Early Work. (Delray Beach, Florida: Whale & Star Press), 2006: 19-23.

Caruso, Laura, editor. RADAR: Selections from the Collection of Vicki and Kent Logan. (Denver, CO: Denver Art Museum), 2006: 74-75.

Williams, Christian. "An Ever Wider World: Enrique Martínez Celaya." *West Magazine*, 11 June: 34-37, 52.

Honor, Stephanie, Hugh M. Davies, Francis Alys. TRANSactions: Contemporary Latin American and Latino Art. (San Diego, California: Museum of Contemporary Art San Diego), 2006: 137.

Felstiner, John. "Your Song, What Does It Know?" Martínez Celaya. Early Work. (Delray Beach, Florida: Whale & Star Press), 2006: 377-379.

Wendland, Johannes. Leipzig, Germany. *Kunstzeitung*, September 2006: 121.

Leipzig lädt ins Schneebett. *Die Welt*, 14 July 2006.

Julke, Ralf. "Mitgefühl für Beethoven: Bildermuseum zeigt Martínez Celaya's Schneebett." *Leipzig-Internet Zeitung*, 22 June 2006.

Dea, Cynthia. "A Spiritual 'Peace' of Mind." *Los Angeles Times*, 15 June 2006.

Peters, Sue. "Review: Enrique Martínez Celaya." *Seattle Weekly*, 12 April 2006.

Buckwater, Timothy. "Enrique Martínez Celaya at the Oakland Museum." *The Monthly*, January 2006: 5.

Frank, Peter. "Review: Enrique Martínez Celaya." *LA Weekly*, January 2006: 13-19.

Ollman, Leah. "Renaissance Man Looks to the Past." *Los Angeles Times*, 9 December 2005.

González, Gaspar. "The Escape Artist." *Boca Raton Magazine*, December 2005: 117-118, 256, 258.

Gavlak, Sarah. "Portrait of the Artist." *Ocean Drive*, November 2005.

Mills, Michael. "Best Local Artist." *Broward-Palm Beach New Times*, May 2005: 12-18.

Gilbert, James. "Enrique Martínez Celaya." *Flaunt*, No. 54, 2004: 86-89.

Damian, Carol. "Enrique Martínez Celaya." *ArtNexus*, Vol. 3, No. 53, 2004: 129-130.

Forck, Gerhard. "Schneebett: Eine Installation in der Philharmonie." *Berliner Philharmoniker Das Magazin*, November/December 2004: 85.

Knott, Marie Luise. "Künstler dieser Ausgabe: E.M. Celaya." *Le Monde Diplomatique*, November 2004.

Rakow, Mary. "Looking for a Context for Martínez Celaya's Work." *works + conversations*, No. 9, October 2004: 14-19.

Turner, Elisa. "The Prince of Darkness." *The Miami Herald*, 7 March 2004: Section M 3, 5.

Schudel, Matt. "Layers of Meaning." *South Florida Sun-Sentinel*, 7 March 2004: 14-15.

Mills, Michael. "Black is Back." *Broward-Palm Beach New Times*, 25-31 March 2004: 34.

Oksenhorn, Stewart. "Winter's Child." *Aspen Times Weekly*, February 2004: 21-22.

Martin, Victoria. "Enrique Martínez Celaya at Griffin Contemporary." *ArtWeek*, Vol. 34, No. 10, 20 December 2003-January 2004. (cover)

Siedell, Daniel A. "The October Cycle, 2000-2002." *The October Cycle, 2000-2002*. (Seattle, Washington: Marquand Books), 2003: 12-29.

McEvilley, Thomas. "Martínez Celaya: No Horizon Line." *All the field is ours*. (Santa Monica, California: Griffin Contemporary), 2003: 5-10.

Wong-Sutch, Sabina. "The Art of Living." *The Peninsula*, Vol. 1, No. 1, 2003: 34-40.

Genocchio, Benjamin. "An Ethereal World, Explored Breath by Breath." *The New York Times*, 2003: 14WC.

Douglas, Sarah. "Enrique Martínez Celaya: All the Field is Ours." *The Art Newspaper*, No. 140, 2003: 9.

Wolgamott, L. Kent. "Top 10 Art Shows of 2003." *Lincoln Journal Star*, 28 December 2003.

Scott, Carolyn Patricia. "A Colorful New Martínez Celaya." *Los Angeles Times*, 18 December 2003: E60.

Becker, Lisa Tamiris. "Enrique Martínez Celaya: Poetry in Process." *Colorado University Art Museum Bulletin*, Fall 2003: 2, 5.

Ollman, Leah. "In a Silent Season." *Art in America*, May 2003: 132-137.

Turner, Nancy Kay. "Enrique Martínez Celaya." *ArtScene*, November 2002: 24, 25.

Ollman, Leah. "Primal Emotions Evoked in Black." *Los Angeles Times*, 1 November 2002: E27.

Pagel, David. "Enrique Martínez Celaya." *Los Angeles Times*, 19 April 2002.

Chattopadhyay, Collette. "Enrique Martínez Celaya, Orange County Museum of Art." *ArtNexus*, Vol. 2, No. 44, 2002: 117-118.

Merewether, Charles. "Departure Without Return." *Enrique Martínez Celaya: 1992-2000*. (Cologne, Germany: Wienand), 2001: 31-47.

Solomon-Godeau, Abigail. "Restititional Fragments." Enrique Martínez Celaya: 1992-2000. (Cologne, Germany: Wienand), 2001: 51-73.

Ollman, Leah. "Insight Within Arm's Reach." *Los Angeles Times*, 26 November 2001: F2.

Heyward, Carl. "Review," *Art Papers*, May/June 2001: 53.

Rosenberg, Jeremy. "The Evolution of Enrique." *Los Angeles Times*, 6 March 2001: F-22.

Breidenbach, Tom. "Enrique Martínez Celaya." *ArtForum*, February 2001: 155.

Frank, Peter, "Art Picks of the Week." *LA Weekly*, 16-22 February 2001: 150.

Tompkins, Calvin. "Enrique Martínez Celaya." *The New Yorker*, 11 December 2000: 26.

LaBerge, Stephen. "Exploring the World of Lucid Dreaming." *Ions, Noetic Sciences Review*, September-November 2000, No. 53: 15. (photo).

Thornburg, Barbara. "Latin Quarters." *Los Angeles Times Magazine*, 24 September 2000: 32-35.

Chattopadhyay, Collette. "Enrique Martínez Celaya at Griffin Contemporary." *Artweek*, July/August 2000: 20-21.

Knight, Christopher. "Catching the 'Next Wave' of Painters." *Los Angeles Times*, 20 June 2000.

Hernández, David. "De Poesía, Pintura y Escultura." *Diario de Monterey (México)*, 3 May 2000: 38.

Ollman, Leah. "Poetry in Pictures." *Los Angeles Times*, 26 May 2000: F-21.

Wario, Bertha. "Encuentra en Pintura Respuesta a Preguntas." *El Norte (Monterrey, México)*, 26 April 2000.

Brodzky, Anne Trueblood. "Unbroken Poetry." Unbroken Poetry: The Work of Enrique Martínez Celaya. (Venice, California: Whale & Star Press), 1999: 9-41.

Browning, Walter. "Terminal Thoughts." *Hampstead and Highgate Express*, 5 November 1999.

Brown, Neal. "Review." *The Independent (London)* 24 October 1999.

Geer, Suvan. "Review." *ArtNexus*, No. 32. May-July 1999: 131-132.

Ollman, Leah. "Enrique Martínez Celaya at Griffin Contemporary Exhibitions." *Art in America*, May 1999: 166.

Frank, Peter. "Enrique Martínez Celaya." Enrique Martínez Celaya: Berlin, The Fragility of Nearness. (Venice, California: William Griffin Editions), 1998: 33-37.

Collins, Tricia. Tablet, "The Work of Three Poets." *Zing Magazine*, Winter 1998: 134-138.

Ollman, Leah. *Los Angeles Times*, 25 December 1998: F-40.

Isé, Claudine. "Visual Poetry." *Los Angeles Times*, 30 October 1998: 30.

Hein, Von Helmut. "Atemwende oder Die Welt im Kopf." *Mittelbayerische (Regensburg, Germany)*, 6 August 1998: 53.

Böckel, Claudia. "Er Will Bewegen: 'No Entertaining!'" *Mittelbayerische (Regensburg, Germany)*, 30 June 1998.

Perez Ruiz, Jose Antonio. *ArtNexus*, May 1998: 132-133.

Frank, Peter. "Review" *ArtNews*, February 1998: 123.

Damian, Carol. *ArtNexus*, January-March 1998: 132-133.

Windhausen, Rodolfo. "Arte Latinoamericano." *La Prensa (Miami)*, 23 November 1997.

Alvarez Bravo, Armando. "La Poesía, Modelo de la Plástica." *El Nuevo Herald*, 2 November 1997: 5E.

Alvarez Lezama, Manuel. *San Juan Star*, 3 October 1997.

García Gutiérrez, Enrique. "El Artista en su Laberinto." *El Nuevo Día, Revista Domingo*, (San Juan, Puerto Rico), 21 September 1997: 10-13.

Riley, Charles A. "The Power of Restraint." Enrique Martínez Celaya. (New York, New York: Tricia Collins, Grand Salon), 1996: 5-13.

Schoenkopf, Rebecca. "A Marriage in Blood." *OC Weekly* (Orange County, California), 9 August 1996: 25.

Pohl, Frances. "Mammas, Don't Let Your Babies Grow Up to be Painters." Lions of Frosting. (Santa Monica, California: Dorothy Goldeen Gallery), 1995: 5-11.

Von Froemming, Paul. "Gifts of Love." *The Independent* (Santa Barbara, California), 1 December 1995: 58.

Jenkins, Steven. "An Open Heart." *Artweek*, 17 November 1995.

Greene, David A. "Painting the Town." *Los Angeles Reader*, Vol. 17, No. 51, 29 September 1995.

Darling, Michael. "An Unusually Rich Storehouse of Ideas." *Scene Magazine* (Santa Barbara, California), 20 August 1993.

Alvarez Lezama, Manuel. "Exhibit Asks Viewers to Question Boundaries." *The San Juan Star*, (San Juan, Puerto Rico), 7 April 1993: F11.

Burkhart, Dorothy. "An Artist Worth Being Excited About." *San Jose Mercury News*, 18 March 1992: 7D.

Alegre Barrios, Mario. "Martínez Celaya Exhibe en Luigi Marronzzini." *El Nuevo Día* (San Juan, Puerto Rico), 2 September 1991.

Books by the Artist

The Blog: Bad Time for Poetry. (Delray Beach, Florida: Whale & Star Press), 2009.

Guide. (Los Angeles, California: Whale & Star Press), 2002.

Enrique Martínez Celaya: Coming Home. (Amsterdam, The Netherlands: Cinubia), 2001.

Enrique Martínez Celaya: Berlin. (Los Angeles, California: Stephen Cohen Gallery and William Griffin Editions), 1998.

Selected Books and Monographs

Martínez Celaya, Enrique. Collected Writings and Interviews, 1990-2010: Enrique Martínez Celaya. (Lincoln, Nebraska: University of Nebraska Press), 2010.

Martínez Celaya, Enrique. The Nebraska Lectures, 2007-2010. (Lincoln, Nebraska: University of Nebraska Press), 2010.

Karnath, Lorie. Illustrated by Enrique Martínez Celaya. The Return of the Storks. (Berlin, Germany: Akira Ikeda Gallery), 2008.

Siedell, Daniel A., Thomas McEvilley, John Felstiner, Christian Williams and Enrique Martínez Celaya. Martínez Celaya. Early Work. (Delray Beach, Florida: Whale & Star Press), 2006.

Jay Jensen (editor), Solomon-Godeau, Abigail, Charles Merewether and Howard Fox. Enrique Martínez Celaya 1992-2000. (Cologne, Germany: Wienand Verlag), 2001.

Selected Publications of Whale & Star Press

(Founded by Martínez Celaya in 1998)

The Blog: Bad Time for Poetry, 2009. Delray Beach, Florida: Whale & Star Press. 164 pages. Softcover.

Intimations. Selected Poems by Anna Akhmatova, 2009. Delray Beach, Florida: Whale & Star Press. 158 pages. Softcover.

Modernist Archaist, 2008. Delray Beach, Florida: Whale & Star Press. 160 pages. Softcover.

Nomad, 2007. Delray Beach, Florida: Whale & Star Press in collaboration with Miami Art Museum. 128 pages. Full color. Hardcover.

The Conversations, 2007. Delray Beach, Florida: Whale & Star Press. 240 pages. 22 illustrations. Softcover.

Cowboy Junkies XX, 2006. Delray Beach, Florida: Whale & Star Press. 148 pages. 87 illustrations. Hardcover.

Martínez Celaya. Early Work, 2006. Delray Beach, Florida: Whale & Star Press. Text by Daniel A. Siedell, Thomas McEvelley, Christian Williams, Enrique Martínez Celaya and John Felstiner. 392 pages. 315 illustrations. Hardcover.

Guide, 2002. Los Angeles, California: Whale & Star Press. Published in collaboration with Griffin Editions and Mark Hasencamp. Text and Photographs by Enrique Martínez Celaya. Volume I (the text) 140 pages. Volume II (a suite of 10 original black and white photographs). Edition of 60. Hardcover volumes and slipcase.

Sketches of Landscapes (Readings on the Philosophy of Art), 2002. Whale & Star Press. Edited with commentaries by Enrique Martínez Celaya, 402 pages. Softcover.

Selections from Les Fleurs du Mal, 2001. Venice, California: Whale & Star Press. 64 pages. Softcover.

Joseph Beuys, Multiples and Other Forms of Politics, 2001. Venice, California: Whale & Star Press. Text by Beatrice Foessel and Johannes Stuetgen. 16 pages. Softcover.

Unbroken Poetry: The Work of Enrique Martínez Celaya, 1999. Venice, California: Whale & Star Press. Text by Anne Trueblood Brodzky. 112 pages. 78 illustrations, 53 in color. Hardcover.

SELECTED LECTURES

Lecture at the Frost Art Museum, Miami Florida. Originally presented at the Frost Art Museum as part of Art Basel's Official Event, Breakfast in the Park. 5 December 2010.

Lecture at the School of the Art Institute of Chicago. Originally presented at the School of the Art Institute of Chicago, cosponsored by the Department of Art History and the Department of Painting and Drawing, 29 October 2010. An earlier version was presented at the Museum of Biblical Art in New York in conjunction with the exhibition *The Wanderer: Foreign Landscapes of Enrique Martínez Celaya*, 4 November 2010.

"On Painting." Originally presented at the Sheldon Museum of Art in Lincoln, Nebraska as part of the University of Nebraska Visiting Presidential Professorship, 21 April 2009. Published in Collected Writings and Interviews, 1990-2010: Enrique Martínez Celaya (Lincoln, Nebraska: University of Nebraska Press), 2010: 240-247.

"The Prophet." Originally presented at the Joslyn Art Museum in Omaha, Nebraska as part of the University of Nebraska Visiting Presidential Professorship, 2 October 2009. Published in Collected Writings and Interviews, 1990-2010: Enrique Martínez Celaya (Lincoln, Nebraska: University of Nebraska Press), 2010: 231-239.

"Art & the University." Originally presented at the University of Nebraska-Omaha as part of the University of Nebraska Visiting Presidential Professorship, 7 April 2009.

"Systems, Time and Daybreak." Originally presented at Kaneko, Omaha, Nebraska as part of the University of Nebraska Visiting Presidential Professorship, 7 October 2008.

"Art and Museums." Originally presented at the Sheldon Memorial Art Gallery at the University of Nebraska-Lincoln as part of the University of Nebraska Visiting Presidential Professorship, 15 April 2008. Originally published as "The Parting of the Exemplary Museum," *works + conversations*, 15 November, 2007: 34-35, 45; and as "Now What?" *Journal of Aesthetic Education*, Vol. 41 No. 2, Summer 2007: 17-21.

"Photography as Grief." Originally presented at the Sheldon Museum of Art in Lincoln, Nebraska as part of the University of Nebraska Visiting Presidential Professorship. An earlier version was presented at the Miami Art Museum, 8 December 2006. Published as "Photography as Grief (Fragments)" *artUS*, 24/25 (Fall/Winter 2008): 68-71. Also published in Collected Writings and Interviews, 1990-2010: Enrique Martínez Celaya (Lincoln, Nebraska: University of Nebraska Press), 2010: 141-146.

"Art and Compassion." Originally presented at the UCLA Fowler Museum of Cultural History in conjunction with the traveling exhibition *The Missing Peace: Artists Consider the Dalai Lama*, 2006. Published as "A Personal Note on Art and Compassion." In *works + conversations*, No. 14 (May 2007), 10 April 2007: 24-25.

"Idea Generation: Currency for the Knowledge Economy The Fuzzy Boundary: Science and Art." Originally presented as a lecture at the Education Summit, Hope Center, Richmond, Virginia, 14 November 2005.

Lecture at the American Academy in Berlin. Originally presented at the Berliner Philharmonie [co-sponsored by the Stiftung Berliner Philharmoniker, the Forum Zukunft Berlin, and the American Academy in Berlin], Berlin, Germany, 19 October 2004.

"Poetry and Process." Originally presented at the Aspen Institute, Aspen, Colorado in conjunction with the exhibition *Poetry in Process* at the CU Art Museum, Boulder, Colorado, 2004.

"New Work." New York University, 2002.

Lecture at Orange County Museum of Art. Originally presented at the Orange County Museum of Art, Newport Beach, California, 4 December 2001. An earlier version was presented at the University of Hawai'i at Mānoa, Honolulu, Hawaii, 4 September 2001. Both lectures were given on the occasion of the travelling exhibition, *Enrique Martínez Celaya: 1992-2000*.