

WILDING CRAN GALLERY

Christian Eckart (b. 1959)

Lives and works in Houston, Texas.

Education

1986 M.F.A. Hunter College, CUNY, New York

1984 Alberta College of Art, Alberta, Canada

Solo Exhibitions

2016 *Christian Eckart: post-post*, Wilding Cran Gallery, Los Angeles, California

2013 *Christian Eckart: New Works*, TrépanierBaer Gallery, Calgary, Alberta

2011 *The Absurd Vehicle and Other Propositions*, McClain Gallery, Houston, Texas

2009 *Christian Eckart: Work and Projects*, McClain Gallery, Houston, Texas

2006 *Intelligent Design*, Trépanier Baer Gallery, Calgary, Canada

Purpose Driven, McClain Gallery, Houston, Texas

2005 *Pornopticon* – Clint Roenisch Gallery, Toronto, Canada

2003 *Einstein's Toaster – New Work by Christian Eckart*, Galerie Thaddaeus Ropac, Salzburg, Austria

2002 *My Way*, TrépanierBaer, Calgary, Alberta

Exformation, Robert McClain Gallery, Houston, Texas

2001 *New Models: Art of This Century* Gallery, New York, New York

2000 *Circuits and Zootropes*, Galerie Tanit, Munich, Germany

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Christian Eckart, Windows, Brussels, Belgium

1999 *Christian Eckart: White Album, TrépanierBaer, Calgary, Alberta, Canada*

Christian Eckart, Galerie Thaddaeus Ropac, Salzburg, Austria

New Monochromatic Works, Robert McClain & Co. Fine Art, Houston, Texas

1998 *Christian Eckart, Espace 502, Galerie Rene Blouin, Montreal, Quebec, in collaboration with TrépanierBaer, Calgary, Alberta*

Disturbing Abstraction: Christian Eckart, curated by Mark Cheetham, Edmonton Art Gallery, Edmonton, Alberta, Canada

1997 *The S. A. T. Project, courtesy Thaddaeus Ropac Gallery, Paris, Salzburg, Queens, New York*

Various Logic, Janis Gallery, New York, NY

Christian Eckart, Robert McClain and Co., Houston, Texas

Disturbing Abstraction: Christian Eckart, curated by Mark Cheetham, Art Gallery of North York, Toronto, Ontario; The Nickle Arts Museum, Calgary, Alberta; The MacKenzie Art Gallery, Regina, Saskatchewan; The Art Gallery of Windsor, Windsor, Ontario

Christian Eckart, Robert McClain & Co., Art '97 Chicago, Chicago, Illinois

Christain Eckart, Works from 1986 - 1996, Galerie Tanit, Munich, Germany

1996 *Disturbing Abstraction: Christian Eckart, curated by Mark Cheetham, The Art Lab, University of Western Ontario, London, Ontario, Canada*

Vltava, Motel Fine Arts, New York, NY

Curved Monochrome Paintings, Galerie Thaddaeus Ropac, Paris, France

1995 *Endless Line Paintings, Sabine Watchters Fine Arts, Brussels, Belgium*

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Christian Eckart: Paintings, TrépanierBaer, Calgary, Alberta, Canada

Curved Monochromes, Endless Lines and Simple Models, Galerie Thaddaeus Ropac, Salzburg, Austria

1994 *Christian Eckart, New Works*, TrépanierBaer, Calgary, Alberta, Canada Galerie Tanit, Munich, Germany

The Veils, Sabine Watchters Fine Arts, Knokke, Belgium

1993 Abbaye Saint-André, Centre d'art Contemporain, Meymec, France

Paintings, Sabine Watchers Fine Art, Brussels, Belgium

Paintings, Sabine Watchters Fine Art, Knokke, Belgium

The Power Chord Cycle Etching Portfolio, Betsy Senior Contemporary Prints, New York, NY

Studio La Citta (in conjunction with Luigi Carboni), Verona, Italy

1992 *Sacra Conversazione Paintings*, Galerie Tanit, Cologne, Germany

Shadow Paintings Project, Rubin Spangle Gallery, New York, NY

1991 *The Power-Chord Cycle: Christian Eckart*, curated by Bill Jeffries, Contemporary Art Gallery, Vancouver, British Columbia, Canada

The Real, the Ideal, the Signified, curated by Zina Davis, Joseloff Gallery, University of Hartford, Hartford, CT

Sacra Conversazione Paintings, Rubin Spangle Gallery, New York, NY

The Power-Chord Cycle, Galerie Thaddaeus Ropac, Paris, France

1990 Galerie Philippe Kriwin Brussels, Belgium

Forum at the International Kunstmesse, Dusseldorf, Germany, presented by Galerie Tanit

The Power-Chord Cycle: Christian Eckart, curated by Ron Moppett, Illingworth Kerr Gallery, Alberta College of Art, Calgary, Alberta, Canada

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- 1989 Rhona Hoffman Gallery, Chicago, Illinois Massimo Audiello Gallery, New York
- 1988 Massimo Audiello Gallery, New York
- Galerie 'T Venster, curated by Gosse Oostserhof, Rotterdam, Netherlands
- Galerie Laage-Salomon, Paris, France
- 1987 Rhona Hoffman Gallery, Chicago, Illinois
- Galerie Tanit, Munich, Germany
- 1986 Massimo Audiello Gallery, New York
- Massimo Audiello Gallery, New York
- 1984 Paul Kuhn Fine Arts, Calgary, Alberta, Canada

Group Exhibitions

- 2024 *TEN YEARS*, Wilding Cran Gallery, Los Angeles, CA
- 2016 *Haunting Holbein: Christian Eckart, Evan Penny & Vikky Alexander*, TrépanierBaer, Calgary, Alberta
- 2015 *Haunting Holbein: Christian Eckart, Evan Penny & Vikky Alexander*, TrépanierBaer booth at Art Toronto
- "... a pointy toe boot up the backside" POST-ABSTRACTION FROM HOUSTON*, Wilding Cran Gallery, Los Angeles, California
- 2014 *Selected Works*, Wilding Cran Gallery, Los Angeles, California
- INAUGURAL SHOW #2*, Wilding Cran Gallery, Los Angeles, California
- 2013 *Celestial*, McClain Gallery, Houston, Texas
- 2012 *Conceptual Abstraction*, Hunter College Galleries, New York, New York
- 2011 *The Durable Idiom: Eric Cameron, Christian Eckart, Stéphane La*

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Rue, TrépanierBaer, Calgary, Alberta

- 2010 *Schauwerk Sindelfingen; 100 Artists, 100 Works, 100 Positions, Schauwerk Sindelfingen, Sindelfingen, Germany*
- Painting: Process and Expansion from the 1950's to the Present, Museum Moderner Kunst, Vienna, Austria*
- Color and Form, Broad Contemporary Art Museum at Los Angeles County Museum of Art, Los Angeles, California*
- 2009 *The Royal Canadian Academy of Arts: A Celebration of Art, Architecture, and Design, TrépanierBaer, Calgary, Alberta*
- 2007 *Scope Miami with TrépanierBaer, Calgary, Alberta*
- 2006 *Found in POP, TrépanierBaer, Calgary, Alberta*
- 2005 *The Shape of Colour: Excursions in Color Field Art, 1950 – 2005, organized by Dr. David Moos, Art Gallery of Ontario, Toronto, Canada*
- Universal Medium, McClain Gallery, Houston, Texas*
- Beauty Supply, Clint Roenisch Gallery, Toronto, Canada*
- 2004 *Painting! painting? sculpture. Richard Rhodes, The News at Five, as presented by Canadian Art magazine and the Toronto International Art Fair*
- 2003 *American Beauty, organized by Robert McClain, McClain Gallery, Houston, Texas*
- Space Vehicles: Allusion Objectified, organized by Christian Eckart, McClain Gallery, Houston, Texas*
- 2002 *Toronto International Art Fair, (Trépanier Baer), Toronto, Ontario*
- Selections from The Martin Z. Margulies Collection, curated by Dahlia Morgan, The Art Museum, Florida International University, Miami, Florida*
- in the abstract, McClain Gallery, Houston, Texas*
- Looking At Painting - 1, curated by Isabel Kunigk, Galerie Tanit, Munich, Germany*

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Album: ACAD @ 75, part II, curated by Ron Moppett, Illingworth Kerr Gallery, Alberta College of Art and Design, Calgary, Alberta

2001

Toronto International Art Fair (TrépanierBaer) Toronto, Ontario

Summer Group Show, TrépanierBaer, Calgary, Alberta

Rembrandt to Rauschenberg: Building the Collection, curated by Annette Dimeo Carlozzi, Jack S. Blanton Museum of Art, The University of Texas at Austin, Austin, Texas

Pleasure of Sight & States of Being: Radical Abstract Painting since 1990, curated by Roald Nasgaard, Florida State University at Tallahassee, Tallahassee, Florida

2001: An Art Odyssey in Recent Acquisitions to the Contemporary Collection, curated by Kirsten Evendon, Glenbow Museum, Calgary, Canada

Geometry and Gesture, curated by Nikolaus Ruzicska, Galerie Thaddaeus Ropac, Salzburg, Austria

2001

Diskursive Malerei, curated by Lorand Hegyi, Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria

New York, Robert McClain and Co. Fine Art, Houston, Texas.
Benefit for New York City and inauguration of new gallery location

2000

Faith: The Impact of Judeo-Christian Religion on Art at the Millenium, Aldrich Museum, Ridgefield, Connecticut

Sculpture 2000, Robert McClain & Co., Houston, Texas

1999

New Work - New York, Robert McClain & Co. Fine Art, Houston, Texas

Abstractions, Galerie Laage-Salomon, Paris, France

Abstrakt, Max-Gandolph-Bibliothek, organized by Galerie Thaddaeus Ropac, Salzburg, Austria

Masterprints, Galerie Nechst St. Stephan Rosemarie Schwarzwelder, Vienna, Austria

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- 1998 *The Erotic Sublime (Slave to the Rythm)*, curated by Nikolaus Ruzicska, Galerie Thaddaeus Ropac, Salzburg, Austria
- Interpreting*, curated by Dena Shottenkirk, The Rotunda Gallery, Brooklyn, NY (CD-ROM catalogue)
- Group Show*, TrépanierBaer, Calgary, Alberta, Canada
- 1998 *New Work New York*, Robert McClain & Co., Houston, Texas
- Small Works by Gallery Artists*, Robert McClain & Co., Houston, Texas
- 1997 *New Modern*, TrépanierBaer, Calgary, Alberta, Canada
- Reductive Forms*, Robert McClain & Co. Fine Art, Houston, Texas
- Fluchtgeschwindigkeit (Escape Velocity)*, Galerie Tanit, Munich, Germany
- Kunst Im Kontorhaus Mitte*, Galerie Tanit, Berlin, Germany
- Antlitz (Countenance), Face, Head and Portrait in Contemporary Art*, curated by Nilolaus Ruzicska, Galerie Thaddaeus Ropac, Salzburg, Austria
- Face a Face*, curated by Nilolaus Ruzicska, Galerie Thaddaeus Ropac, Paris, France
- Abstrakt/Real*, curated by Lorand Hegyl, Museum Moderner Kunst Stiftung Ludwig Wein, Vienna, Austria (catalogue)
- Show and Tell*, TrépanierBaer, Calgary, Alberta, Canada
- 1996 *Abstract Practice*, incl. Carroll Dunham, Peter Halley, Mary Heilmann, Jonothan Lasker, Fabian Marcaccio; Galerie Thaddaeus Ropac, Salzburg, Austria
- ...E La Chiamano Pittura... (...And They Call It Painting...)*, incl. Stuart Arends, Uta Barth, Steffano Catteneo, Herbert Hamak, Imi Knoebel, Ross Rudel, David Simpson; Studio La Citta, Verona, Italy
- De Adem van Adam (The Breath of Adam)*, curated by Joannes Késenne, Provincciaal Centrum voor Beeldende Kunsten Begijnhof, Hasselt, Belgium

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- 1995 *The Spontaneous Echo*, curated by Claire Christie, Olga Korper Gallery, Toronto, Ontario, Canada
- The Golden and the Baroque*, Robert McClain & Co., Houston, Texas
- Last Chance for Eden: The Contemporary Sublime, Part I*, Trépanier Baer Gallery, Calgary, Alberta, Canada
- Lapsilazuli + Gold*, Galerie Sfeir Semler, Kiel, Germany
- 1994 *Practicamente Argento, Basically Silver*, Studio La Citta, Verona, Italy
- Painting*, Rhona Hoffman Gallery, Chicago, Illinois
- Artists of the Gallery*, Galerie Sabine Watchters, Brussels, Belgium
- 1993 *I Am The Enunciator*, curated by Christian Leigh, Thread Waxing Space, New York
- Slittamenti/Transactions (I Love You More Than My Own Death)*, curated by Christian Leigh, 45th Biennale di Venezia, Granai delle Zitelle, Guidecca, Venice, Italy
- Accrochage International*, Galerie Sabine Wachters, Brussels, Belgium
- 1992 Rubin Spangle Gallery, New York, NY
- Fifteenth Anniversary Exhibition*, Rhona Hoffman Gallery, Chicago, Illinois
- 1992 *Nothing New: The Positive Absence of Originality in Art*, curated by Anthony Iannacci, Studio La Citta 2, Verona, Italy
- Quotations: The Second History of Art*, curated by Barry A. Rosenberg, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
- Psycho*, curated by Christian Leigh, Inaugural Exhibition, KunstHall, New York

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Frame Up, Main Gallery, Fine Arts Center, University of Rhode Island, Kingston, RI, curated by Judith Tolnick

Galleria Galliani, Genova, Italy

1991

The Body In Question, Burden Gallery, The Aperture Foundation, New York, co-curated by Gafy Nickard and Melissa Harris

Bildlied, *Painting Between the Material and the Immaterial*, Museum Moderner Kunst, Vienna, Austria, curated by Wolfgang Drechsler and Peter Weibel

Hybrid Abstract, Usdan Gallery, Bennington College, Bennington, Vermont, curated by Joshua Decter

Anni Noventa, Bologna: Galleria Comunale d'Arte Moderna, Rimini: Musei Comunali Cattolica: ex. colonia *Le Navi*, curated by Renato Barrilli

Vertigo 'The Remake', Galerie Thaddaeus Ropac, Salzburg, Austria, curated by Christian Leigh

After Reinhardt: The Ecstasy of Denial, Tomoko Liguori Gallery, New York, curated by Max Estenger and Meg O'Rourke

Conceptual Abstraction, Sidney Janis Gallery, New York

Les Couleurs de L'argent, Paris: MP Musee de la Poste

Das Goldene Zeitalter, curated by Tilman Osterwald, Stuttgart: Wurth Meergischer Kunstverein

1990

Spellbound, Marc Richards Gallery, Los Angeles, curated by Christian Leigh

Art Against AIDS, Public Art Project Exhibition, Washington, DC,

Un Art de la Distinction?, Abbaye Saint-Andre, Centre d'Art Contemporain, Meymac, France, curated by Caroline Bissiere and Jean-Paul Blanchet

Neoclassico a Trieste: Attualita del Neoclassico, Revoltella Trieste, Italy, curated by Dr. Ricardo Caldura

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Christian Eckart, Stephen Ellis, Alain Kirili, Imi Knoebel, Koury-Wingate Gallery, New York

Vertigo, Galeria Thaddaeus Ropac, Paris, France curated by Christian Leigh

Mis en Abime, Studio La Citta, Verona, Italy, curated by Vittoria Coen and Anthony Iannacci

1989 *Horn of Plenty, Stedelijk Museum, Amsterdam, curated by Gosse Oosterhof*

Repetition, Hirschl & Adler Modern, New York

The Silent Baroque, Galerie Thaddaeus Ropac, Salzburg, Austria, curated by Christian Leigh

25th National Print Exhibiton, The Brooklyn Museum, New York, curated by Barry Walker

1988 *Redefining the Object, curated by Barry A. Rosenberg, University Art Galleries, Wright State University, Dayton, Ohio and Cleveland Center for Contemporary Art, Cleveland, Ohio*

24 Square, University of Massachusetts, Amherst, MA, curated by Saul Ostrow

Complexity and Contradiction, Scott Hanson Gallery, New York, curated by Christian Leigh

Le Couleur Seule: L'experience du Monochrome, Musee d'Art Contemporain, Lyon, curated by Maurice Besset and Thierry Raspail

Art of the 1980's., Artists from the Eli Broad Family Foundation Collection, Kresge Museum, Detroit, Michigan, catalogue by Phyllis Floyd Arnfield

1987 *Artist-Designed Toys, First Street Forum, Pulitzer Foundation, St. Louis, Missouri*

Reconstruct, John Gibson Gallery, New York, curated by Robert Nickas

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The Art of the Real, Galerie Pierre Huber, Geneva, Switzerland, curated by Robert Nickas

Gallery Group Show, Massimo Audiello Gallery, New York

Primary Structures, Rhona Hoffman Gallery, Chicago, curated by Robert Nickas

of Ever-Ever Land I Speak, Stux Gallery, New York, curated by Christian Leigh

The Faux Arts: Illusionistic Finishes and Simulated Services, La Jolla Museum, La Jolla, California

Fracture, Laurie Rubin Gallery, New York

1986

Gold, organized by the Art Advisory Service, a project of the Associate Council of the Museum of Modern Art, New York

Red, Massimo Audiello Gallery, New York, curated by Robert Nickas

Tableaux Abstracts, Villa Arson, Nice, France, curated by Christian Besson

When Attitudes Become Form, Bess Cutler Gallery, New York

Ten Artists Working in New York and Washington, Addison Gallery of American Art, Andover, Maine, curated by Robert Feldman and Jock Reynolds

Commissions

2015

Hobby Airport Terminal, Houston, Texas: Cloud Room Field

2013

Oxford Properties Group, HAT TRICK at Centennial Place, Calgary, Alberta

2011

Li Ka Shing Knowledge Institute, a Jack Diamond designed building at St. Michael's Hospital and Church, Toronto, Ontario

Cohen Brothers Realty, atrium of 805 Third Avenue, New York, New York

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- 2005 Don and Chris Sanders, Houston, Texas. (5 large scale commissions completed between 2002 and 2005)
- Reboul, MacMurray, Hewitt, Maynard and Kristol, Rockefeller Center, New York, through the Art Advisory Service of The Museum of Modern Art, New York
- BurdaMedia, MedienPark, Offenburg Germany, In Memorium: Felix Burda, through Galerie Thaddaeus Ropac, Paris, France and Salzburg, Austria
- Oxford Properties Group, Ltd. With partners OMERS Realty Corp. and British Columbia Investment Management Corp., Ernst and Young Millenium Tower, Calgary, Canada, through Trépanier Baer Gallery, Calgary, Canada

Teaching Experience

- 2005-2007 Adjunct Professor, Department of Art, Rice University, Houston, Texas
- Adjunct Professor, School of Art, University of Houston, Houston, Texas
- 2004 – 2005 Visiting Assistant Professor, School of Art, University of Houston, Houston, Texas
- 2003 – 2005 Instructor at The Glassell School of the Museum of Fine Art, Houston
- 1994 – 2002 Instructor at The School of Visual Arts, New York

Academic & Curatorial Projects

- 2005 *Shine*, Rice Student Graduating Exhibition 43, Rice university Art Gallery, Houston, Texas
- “Ellsworth Kelly, Blue White, 1960,” *The Shape of Colour: Excursions in Color Field Art, 1950 – 2005*, edited by Dr. David Moos, catalogue for the exhibition, published by the Art Gallery of Ontario

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- 2004 School of Art, University of Houston, Houston, Texas
- 2003 The Modern Art Museum of Fort Worth, Tuesday Nights at the Modern University of New Orleans, Graduate and Undergraduate Departments of Art, New Orleans Louisiana
- “Space Vehicles: Allusion Objectified,” curation and introductory catalogue essay for an exhibition by the same name, organized by Christian Eckart, McClain Gallery, Houston, Texas
- 2002 Alberta College of Art and Design – Premiere Visiting Artist Lecture Series, Calgary, Alberta, Canada
- James C. Mumby Visiting Artist Program, Pennsylvania Academy of the Fine Arts – Museum School, Philadelphia, Pennsylvania
- School of Art (Painting), University of Houston, Houston, Texas Art History Department, Rice University, Houston, Texas
- "Bad Attitude," The School Of Visual Art, Wooster Street Gallery, New York, NY
- “Regarding a Motivational Economy of the Andachtsbild,” written as a response to a public presentation by Nancy Tousley.
- 2001 University of Lethbridge, Lethbridge, Canada
- Alberta College of Art and Design, Calgary, Canada
- Keyano College, Fort McMurray, Canada
- The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, in conjunction with "Faith: The Impact of Judeo-Christian Religion on Art at the Millennium"
- 2000 Department of Art, Florida State University, Tallahassee, Florida, on the occasion of the opening of "Pleasure of Sight & States of Being: Radical Abstract Painting since 1990"
- "Faith: The Impact of Judeo-Christian Religion on Art at the Millennium, in collaboration with Harry Philbrick and Osvaldo Romberg for the Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
- "Internalizing the Sacred: The Interrogative Artwork as a Site of Transubstantiation", *Faith: The Impact of Judeo-Christian Religion*

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on Art at the Millennium, catalogue essay for the exhibition, curated by Christian Eckart, Harry Philbrick, and Osvaldo Romberg, The Aldrich Museum of Contemporary Art, Ridgefield, pp. 34-41

Essay for Jon McCafferty: Nominal Paintings, catalogue for exhibition, Jay Grimm Gallery, New York, pp. 7-9

Press release for *Circuits & Zootropes* exhibition, Galerie Tanit, Munich, Germany

1999 Hanzehogeschool, Academie, Minerva, Hogeschool of Groningen, the Netherlands

1998 Windsor Art Gallery, Windsor, Ontario, Canada, in conjunction with opening of "Disturbing Abstraction"

Edmonton Art Gallery, Edmonton, Alberta, Canada, in conjunction with opening of "Disturbing Abstraction"

Contemporary Art Society, Vancouver BC, Canada

"New Models: Envisioning the Real in Abstraction", curated for and presented at Robert McClain And Co. Fine Art, Houston, Texas

University of Houston, Houston, Texas, Department of Fine Art (Painting)

Robert McClain and Co. Fine Art, in conjunction with the exhibition

"New Models: Envisioning the Real in Abstraction", lecture and panel discussion

Essay for *New Models: Envisioning the Real in Abstraction* exhibition, Robert McClain & Co., Houston, Texas

1997 Robert McClain & Co., in conjunction with exhibition Graduate Department of Fine Arts, Yale School of Art, Newhaven, Connecticut Nickle Arts Museum, University of Calgary, in conjunction with opening of "Disturbing Abstraction"

"In Dub on Paper", curated for the School of Visual Art and presented at the School of Visual Art Gallery, New York

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Art Gallery of North York, Toronto, Ontario, Canada, in conjunction with opening of "Disturbing Abstraction"

MacKenzie Art Gallery, Regina, Saskatchewan, Canada, in conjunction with opening of "Disturbing Abstraction"

Booklet on The Power-Chord Cycle project, prepared in conjunction with the acquisition of the project by the Guggenheim Museum, New York

"Gott MalenóZur Okonomie Des NichtsóProjekte im 20 Jahrhundert", translated by Otto Neumaier, Noema Art Journal, No. 44, June-July, pp. 51-53

1996 "Abstract Practice" Symposium, "Pictoring God: An Economy of the Zero-Project in the Twentieth Century", Salzburg, Austria School of Art

University of Western Canada, in conjunction with the opening of "Disturbing Abstraction"

"Picturing God: An Economy of the "Zero Project"", Disturbing Abstraction, catalogue for the exhibition, The Artlab, The University of Western Ontario, London, Canada, pp. 36-40

1992 Aldrich Museum of Contemporary Art, Ridgefield, CT

University of Rhode Island, Kingston, Rhode Island School of Visual Arts, New York School of Visual Arts, New York

1991 University of Hartford, Hartford, CT

Alberta College of Art, Calgary, Alberta, Canada

College Art Association, International Art History Conference, New York Contemporary Art Society, Vancouver, British Columbia, Canada

1990 Art Centre College of Art and Design, Pasadena, California

1989 Nova Scotia College of Art and Design, Halifax, Nova Scotia

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Bibliography

- 2016 Ylitalo, Katherine, "Work of Art: HAT Trick by Christian Eckart", *Avenue Magazine*, March
- 2015 Glentzer, Molly, "Christian Eckart has found a good groove in Houston," *Houston Chronicle*, December 31
- Ric Rhodes, *Haunting Holbein: Evan Penny, Christian Eckart, Vikky Alexander*, Essay written to accompany eponymous exhibition
- 2014 "LOOK AT THIS: The High-Tech Sublime Of Christian Eckart", <http://www.cbc.ca/strombo/news/look-at-this-christian-eckart>, February 8
- Smith, Leslie, "Public Art & Private Developers," *BUILDING*, December / January, pp. 22-24
- 2013 Fortney, Valerie, "Corporate Calgary embracing public art installations," *Calgary Herald*, March 16
- 2012 Cheetham, Mark, "Christian Eckart: Beyond the Wall," *Canadian Art*, Winter, pp. 116-20.
- 2011 Tousley, Nancy, "The Durable Idiom," *Border Crossings*, Issue 119, pp. 138-139
- Ducasses, Marcella. "More than meets the eye at new exhibit," *FastForward Weekly*, April 14 – 20, Volume 16, No. 19, p. 17
- Britt, Douglas. "Christian Eckart's 'Absurd Vehicle' is on its way out," March 10, www.29-95.com
- 2006 Willard, Christopher. "Painting in the fast lane", *Calgary Herald*, Saturday, May 20, Books and the Arts, pp. F1, F8
- Dault, Gary Michael. "Christian Eckart, Visual Art, Border Crossings, Volume 25, Number1, Issue No. 97, pp. 115 - 116
- Cheetham, Professor Mark A.. *Abstract Art Against Autonomy: Infection, Resistance and Cure since the 60's*, Cambridge University Press.
- Nasgaard, Roald. *A History of Abstract Painting in Canada*, published by Douglas McIntyre, Vancouver and Toronto, Canada

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- 2005 Nymphius, Dr. Friederike . *x_minimal*, published by KehrerVerlag, Heidelberg, Germany, 2005. Illus: Installation photo of the Power-Chord Cycle as shown at Galerie Thaddaeus Ropac
- The Shape of Colour: Excursions in Color Field Art, 1950 – 2005*, edited by Dr. David Moos, catalogue for the exhibition, published by the Art Gallery of Ontario
- Farb, Dr. Carolyn. "Think Piece," *Brilliant – Texas Style and Substance*, February, 2005, p. 44,. Illus: Circuit Painting #2802
- 2003 Worth, Alexi. "The Trouble With Christian", Artforum International , 40th Anniversary Special Issue
- Patterson, Jody Patterson. "Christian Eckart", Canadian Art, Rewind, Spring 2003, pp. 98. Illus: Circuit Painting – Variation #2807
- Ansporn, Catherine. "Art Notes", Paper City, Houston – April 2003
- 2002 Klaasmeyer, Kelly. "The Strategy of Sarcasm – Christian Eckart takes minimalism out of the office lobby", Houston Press, Art, Volume 15, Number 9, pp. 48.
- 2002 *Iconoclash – Beyond the Image Wars in Science, Religion and Art*, edited by Bruno Latour and Peter Weibel, catalogue for the exhibition, ZKM – Center for Art and Media, Karlsruhe, Germany, published by The MIT Press, Cambridge Mass. and London England
- Tousley, Nancy. "The Possibility of Grace; Fragmented World Unified in Allusive Pieces", Calgary Herald, Sunday, October 26.
- 2001 Cheetam, Mark. *Kant, Art, and Art History: Moments of Discipline*, Cambridge University Press, pp. 130-133
- Schael, Monica. "Inthe Galleries", Where Calgary Gallery Guide, Spring
- Tousley, Nancy. "Radical Beauty: The Work of Christian Eckart, *Border Crossings*, Volume 20, Number 2, Issue No. 78, pp. 52-62
- "Commission Goes On Display", Calgary Herald, pp. E2, October 5.
- Cheetham, Mark A. *Kant, Art, and Art History: Moments of Discipline*, Cambridge University Press, pp. 130-133.

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Burgmaier, Ralf. "Laptop statt Pinsel und Leinwand", Badische Zeitung, July 28/29.

Damen, Ute. "Wunder und Sch[^]nheit des Lebens", Offenburger Tageblatt, July 30.

2000

Lloyd, Ann Wilson. "In a New Millenium, Religion Shows Its Face", The New York Times, Art/Architecture, January 23, p. 43

Cohen, Mark Daniel. "Faith", Review, February 15, pp. 36 - 41

Tousley, Nancy. "Transcendental Meditation", Canadian Art, Spring p. 98.

Mason, Marilyn. The Christian Science Monitor, May

Row, David. New Art Examiner, June

Cohen, Mark. Contemporary Visual Arts, June

Schmid, Lydia. "Kunst-Kiez Brooklyn", Elle , German edition, August 2000, pp. 42-50

1999

Glueck, Grace. "Creative Souls Who Keep the Faith or Challenge Its Influence", The New York Times, April 21, p. E39

Marcoulesco, Ileana "Christian Eckart", ARTNews, June, p. 150

Cohalan, Mary Lou and Ganis, William V. "Abstract Painting in the '90s", Art Criticism, Vol. 14, No.2, p. 17

Severson, Anne. "Icon paintings at the end of the millenium", exhibition review, FFWD, Calgary, Alberta

Shattuck, Kathryn. "Mixing Up Perceptions, on Canvas and Off, in Calgary", The New York Times, July 7

Elizabeth Rath, "Rückblick auf die abstrakte Kunst", Observer, August 25

Christine Buci-Glucksmann, Abstrakt, catalogue for the exhibition, Galerie Thaddaeus Ropac, Salzburg, Austria.

1998

Anspon, Catherine D. "Best Art", Paper City, October

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Komarek, Eva. "Aussichtsreiche Nachwuchskunst in Salzburg",
Observer, August 1

Kriechbaum, Reinhard. "Stilleben und erotisch Sublimes",
Kunstmarkt, August 14

Kissick, John. "Sweet Sound", Canadian Art, Spring, p. 108.

1997

Cheetham, Mark A. "Icons of Abstraction," New York Abstraction: A
Symposium, Macdonald Stewart Art Center, Ontario, Canada

Stanzl, Eva. "Antlitz und Abbild", Der Standard - (Kulturseite), July
21, p.8

Gockel, Cornelia. "Moderne Ikonen, Christian Eckart's Bildobjekte
in der Galerie Tanit," Suddeutsche Zeitung, no. 170 Munchener
Kultur, July 26-27, p. 17

Salzman, Greg. "The Revivalist", Canadian Art, Summer, pp. 76- 78

Garneau, David. "Christian Eckart's Abstract Disturbances",
Calgary's Fast Forward, vol. 2, no. 25, p. 17

Yeardley, Leonard. "Christian Eckart: Various Logic" (review of
exhibition at Janis Gallery), City Search, Spring

Tousley, Nancy. "Critics Pick, Christian Eckart", The Calgary Herald
Dault, Gary Michael. "Enter the Sublime", Border Crossings,
Summer, p. 44-47

Dault, Gary Michael. "Abstraction That Dares the Sublime", The
Globe and Mail, January 11, p. 0-12

Beatty, Greg. "Reinventing the Art of Painting", Regina Leader Post,
September 6,

1996

Disturbing Abstraction, catalogue for the exhibition, The Artlab, The
University of Western Ontario, London, Canada

Pabinger, Daniele. "Monochrome Perfektion bie Christian Eckart",
Salzburger Nachrichten, Jan. 9
"Buntes Blech", Wirtschafts Woche, Number 3, Jan. 11, p. 71

Flanagan, Avril. "Frames in Foreground of These Paintings, Scene,
November

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Edmonton Art Gallery, Edmonton, Alberta, Canada
Eli Broad Family Foundation and Eli Broad Foundation, Santa Monica, CA
Ernst and Young Tower, Oxford Properties Group, Calgary, Alberta
Glenbow Museum, Calgary, Canada
Jack S. Blanton Museum of Art, Austin, Texas
Les Vingt de Groeninge, Brugges, Belgium
MacKenzie Art Gallery, Regina, Saskatchewan, Canada
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