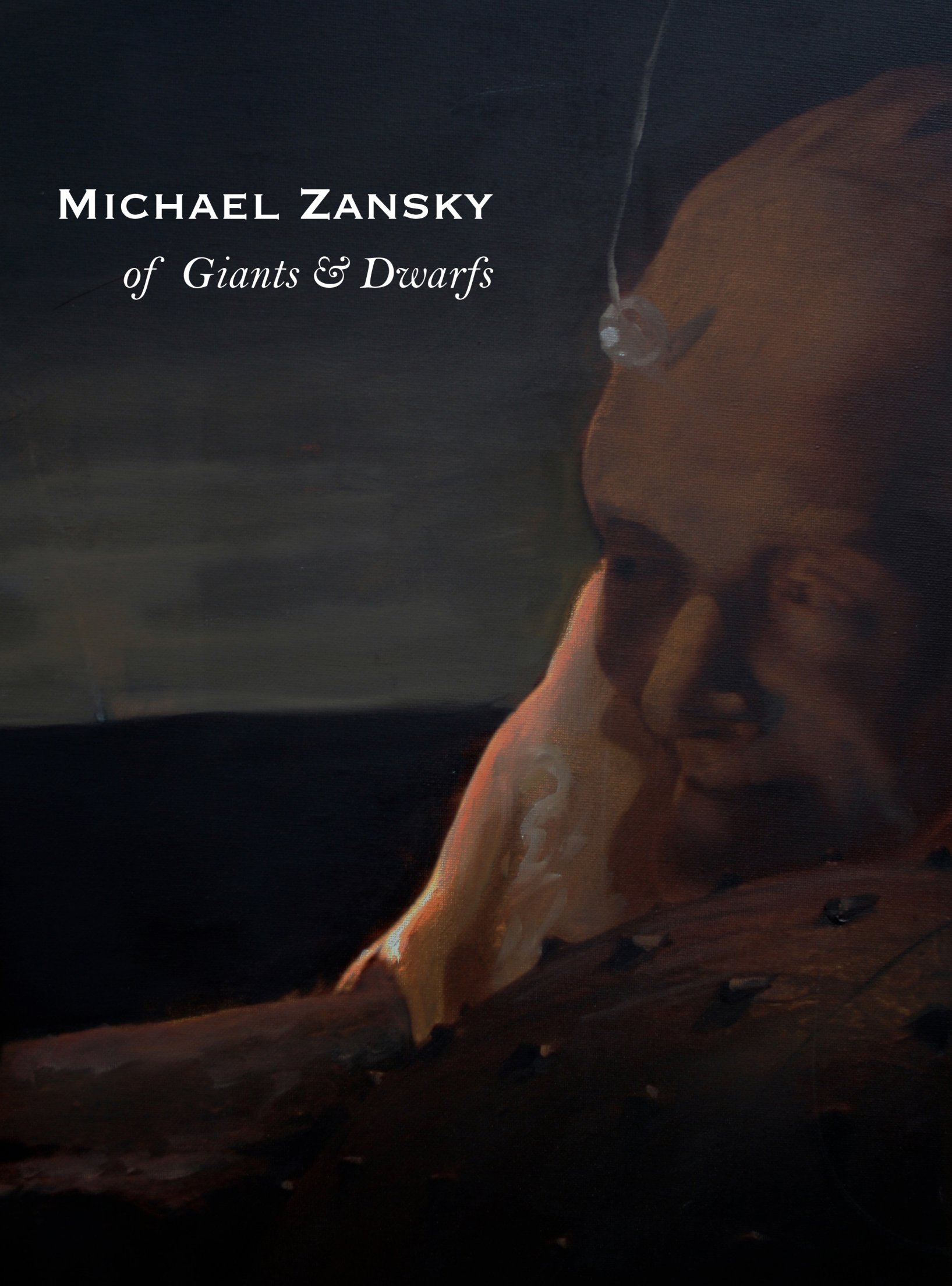
Michael Zansky

of Giants & Dwarfs



Michael Zansky

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Michael Zansky: of Giants & Dwarfs
Catalogue published on the occasion of the 2013 exhibition, *of Giants & Dwarfs,*
organized by Ewing Gallery of Art and Architecture, The University of Tennessee, Knoxville
©2013 Ewing Gallery of Art and Architecture
ISBN: 978-0-976-1663-0-6

Exhibition Curator: Sam Yates
Catalogue Designer: Sarah Campbell
Printer: The University of Tennessee, Graphic Arts Service

Funding for this exhibition Catalogueue provided in part by:
Friends of the Ewing Gallery Fund
Leslie Cecil and Creighton Michael

Dimensions are given as height precedes width.

All photography provided by Ewing Gallery and Michael Zansky.

All reproductions are included in the Ewing Gallery exhibition *Michael Zansky: of Giants & Dwarfs* with the exclusion of the following:
Page 05, 38-40: *Giants and Dwarfs*, Mana Contemporary
Page 06, 46: *American Panopticon* Installation at Ice Box
Page 34: *Figure*
Page 35: *New Kingdom*
Page 59: Artist's Studio; *Giants and Dwarfs,* Mana Contemporary

Publication Number: E01-1007-02-14

Michael Zansky

of Giants & Dwarfs

Sam Yates
Director and Exhibition Curator
Ewing Gallery of Art and Architecture

January 17 - February 26, 2013

Ewing Gallery of Art and Architecture
The University of Tennessee, Knoxville

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"Replete with visual and conceptual non-sequiturs, Zansky's lushly painted worlds are labyrinths of mysterious signifiers in which the clearest elements are often the most puzzling." — Max Weintraub

I first met Michael Zansky in New York at NBC's Chelsea Pier Studios. His art studio was in the same facility where he works as Set Coordinator for *Law and Order: Special Victims Unit*. I was immediately attracted to his surrealist inspired paintings. The seductive paint application and compelling subject matter held true for each of the forty or more paintings I saw that day. A few months later I revisited. By then, Zansky had created a completely new series of tondo drawings and paintings. Varying in scale and color, each displayed a masterful play of light and dark and captured a unique approach to still life painting. According to Zansky, the tondo series started after he began to paint while looking through the lenses used in his optic sculptures, such as *American Panopticon.*

Art historian and Catalogue essayist, Max Weintraub accompanied me on subsequent visits to Zansky's second studio in Jersey City. With each visit, Zansky presented new bodies of work. On our last visit, Zansky revealed recent work included in this exhibition, the cartoon-like narratives with screws and staples titled *Further Reading* and his most recent large-scale paintings on unstretched vinyl, titled *New Kingdom*. These works seem to be evolved from the inanimate still life objects and other collected debris gathered for the creation of the artist's previous work and his personal world. Common themes in these seemingly different series emerge when seen in close proximity to each another. Our exhibition, *of Giants & Dwarfs*, represents not only the variety of Zansky's creative practice, but also, highlights each series as an equally important aspect of his prolific and impressive oeuvre.

There are many individuals who have contributed to this exhibition project. First, I thank UT alumnus Creighton Michael for introducing me to Michael Zansky. I also thank Max Weintraub for his many visits to Zansky's studio and for the accompanying essay, *The Art of Michael Zansky: Deep in the Shallows of the World*. I also acknowledge the Ewing Gallery Staff, student workers, and all that assisted at every stage of development, preparation, and installation of this exhibition. Sarah McFalls, Michael Martin, Mike Berry, and Eric Cagley are commended for their efforts to guarantee the success of this exhibition. Sarah Campbell is recognized for her design of this Catalogue. Nicholas Taucher is acknowledged for his assistance to Michael Zansky.

Sam Yates
Exhibition Curator
Director of the Ewing Gallery



of Giants & Dwarfs, Exhibition at Ewing Gallery of Art and Architecture, University of Tennessee, Knoxville, TN

The Art of Michael Zansky:
Deep in the Shallows of the World

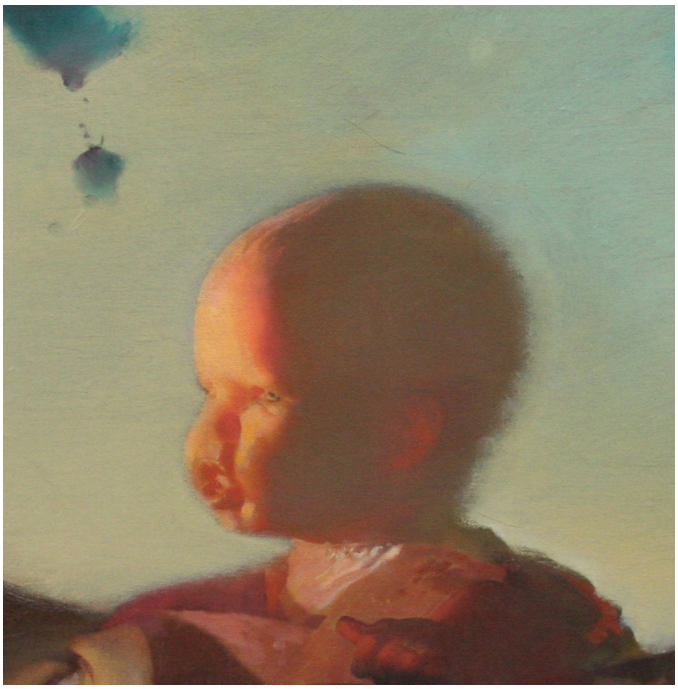
Imagine a world in which somber monolithic structures cast heavy, oppressive shadows across desolate landscapes. Imagine further this world inhabited by fantastical creatures as convincing as they are dreamlike, and wherein a disquieting stillness has taken hold and mysterious forces seem at play. This is a world built not upon the foundation of reason but rather the broken line of dreams and nightmarish visions. It is the world of Michael Zansky.

His is an enigmatic universe: inscrutable, claustrophobic, and expressed with a hallucinatory clarity. Fragmentary doll-like figures populate landscapes scattered with mysterious debris and dulled by the deleterious effects of time. Rich colors and sharp contrasts of light and shadow lend an aura of Baroque grandeur to these foreboding yet somehow poignant scenes. Replete with visual and conceptual non-sequiturs, Zansky's lushly painted worlds are labyrinths of mysterious signifiers in which the clearest elements are often the most puzzling. In one canvas, a toy figurine of Cerberus, the three-headed dog that in Greek mythology guards the entrance to Hades, stands triumphantly atop the deteriorated wreckage of a large boat, while a doll's head and other cryptic objects are strewn on the ground below. The entire scene, set beneath a threatening sky, hums with presentiment.



detail: *Departure 3*, Oil on canvas, 2009

Zansky's vaguely classical compositions are full of art historical allusion, calling to mind the late paintings of Francisco de Goya (works that Zansky has described as veiled in "a house of darkness"), the disquieting piazzas of Giorgio de Chirico, and the unsettling landscapes of the Surrealists.[1] Zansky's canvases reflect this deep investment in the history and practice of painting, but the strange psychological undercurrents of his sealed-off worlds and the masterful way he handles paint are uniquely his own.



detail: *Valley of the Kings 2*, Oil on canvas, 2009

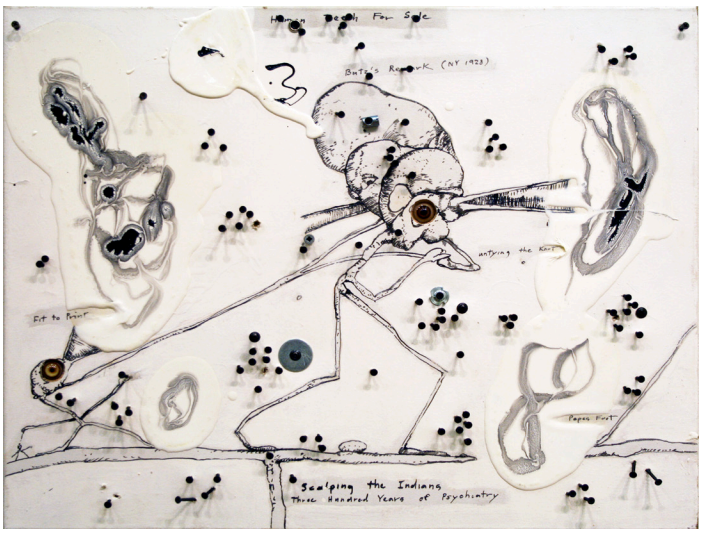
Drawing upon everyday both found and imagined, including toys and doll parts, industrial cables, and optical lenses to name but a few, Zansky creates a complex and highly personal iconography of forlorn characters slouched amid the fragments of some unconstructed dream. One cannot help parsing the debris field of his bizarre, absorbing worlds for clues to unlock the riddle of Zansky's compositions, nor escape the nagging suspicion that these poetic paintings must somehow ultimately be grounded in accessible allegorical themes. But they remain stubbornly inert spaces, which foreclose any attempt to discern deeper symbolic meanings beyond surface appearances. In many ways this foreclosure of meaning might be said to be the theme that has become the central preoccupation of Zansky's art, namely that our personal and collective search for definitive order and purpose — eschatological, ontological, psychological — always remains elusive, but our quest for answers endures. In Zansky's paintings the elusiveness of signification becomes a sign itself of the artist's deep sense of uncertainty about the fundamental nature and meaning of the world around us. In this sense,

his characters and the spaces they inhabit are not so much specific symbols within some broader, knowable narrative but instead furtive symptoms of the artist's vividly idiosyncratic expression of the absurdity of the human condition in the face of what might best be called an existential void.

Zansky's interest in mining this absurdity finds particularly robust expression in a series of grisaille compositions created between 2007 and 2009. In these paintings, reminiscent of the subjective worlds and visionary imagination of Philip Guston (under whom Zansky studied at Boston University) and recalling the casual messiness of such graphic artists as R. Crumb, any sense of melancholy resignation or contemplative repose that informed Zansky's landscape paintings gives way to frenetic surfaces defined by a decidedly rawer and more visceral approach. Although he continues to incorporate into these works certain recognizable forms and other elements that appear elsewhere in his oeuvre, the moody sensibility and dramatic tension of his well-constructed landscape scenes is replaced by a new manner of figuration, whose measured crudity, complex forms and deftness of execution calls to mind the vernacular language of comic-strips.

Gone also is the eerie stillness and dramatic illumination that heightened tension and isolated figures in his previous work, replaced by deliberately casual figural groupings of creatures — a repertory of macabre creatures with grotesque heads, spindly limbs and other gangly bodily protuberances lumbering across turbulent landscapes. A barrage of nails, staples and screws protrude from the canvases while stains, spatters and viscous pools of poured resin — that can be read as either swirling galaxies or bodily secretions — muddle the surfaces, adding considerably to the turmoil and uncertainty of these pictorial spaces. The anodyne haze that veiled the satiric bent of his more colorful worlds has been lifted to reveal a full-blown theater of the absurd. Passive decay, it seems, has yielded in these grisaille works to total disorder.

"HUMAN TEETH FOR SALE" is written at the top of one disturbing scene in which a grotesque beast with a monstrous, malformed head forcibly drags another, smaller creature across a ruined landscape using a long rope, while the smaller one strains against his bonds at the end of the taut leash. It is a scene reminiscent of the master-slave dynamic between Pozzo and Lucky in Act I of Samuel Beckett's masterpiece *Waiting For Godot*, wherein Pozzo uses a rope around Lucky's neck to guide him around.[2] And like in the Beckett play, the inner human condition expressed so concretely in the absurdity of Zansky's own tableau is, in a word, bleak. In *Waiting for Godot*, we learn that Pozzo is taking the pitiful Lucky to a fair to sell him after decades of indentured servitude, while in Zansky's cryptic scene, which transpires beneath the ominous announcement "HUMAN TEETH FOR SALE," the creatures exit stage left to a fate unknown.



Human Teeth for Sale, Screws, acrylic, ink, and epoxy on canvas mounted to wood, 2008 - 2009

Zansky's grisaille compositions offer stark portrayals of the human condition, further dramatized by the obscure fragments of text that appear throughout — enigmatic pontifications that offer little respite from, and certainly no solutions to the predicaments at hand. In one painting a creature with a long beak, razor-sharp teeth and a startlingly realistic eye (the artist uses glass eyes purchased from a taxidermy supply store) sits in a bucket squawking and flailing its spindly, attenuated arms. A second, similar creature lurks in the foreground, its body half-hidden in a deep trough. In each of its hands it grips a short, pointed object. Are these mountaineering tools, aids in the beast's ineffectual attempt to climb out of the ditch? Or perhaps they are styluses, writing implements of some kind that this hapless creature — in this case maybe a stand-in for the artist himself — has used to author the two phrases written nearby. Whatever the explanation, the accompanying texts offer little help as both phrases, one of which states "THE NAUTICAL ARENA VIEWED FROM THE MOON," skirt specific meaning and

instead linger just at the edge of clear thought — fitting accompaniments to an indecipherable and impoverished scene.

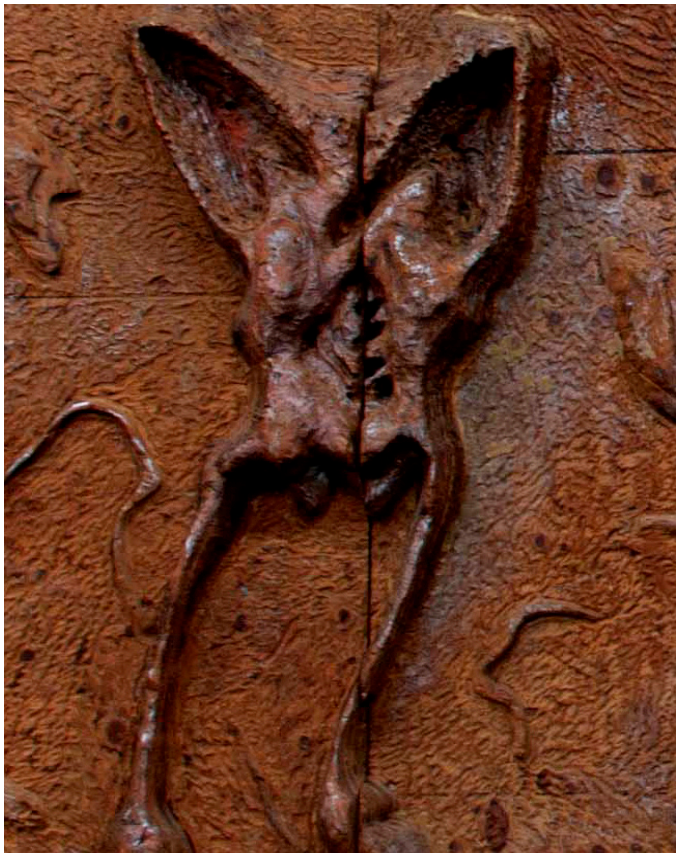


The Nautical Arena Viewed from the Moon 2, Oil, acrylic and epoxy and inkjet print on canvas, 2012

When viewed alongside the other, more somber paintings, Zansky's turbulent grisaille compositions seem like stream-of-consciousness visions of a mind in crisis. As the imagery becomes more potent and complex one cannot help but feel as though we are bearing witness to a mind facing forces far beyond his control and slowly becoming consumed with existential angst and doubt. In these compelling worlds teeming with meaningless symbols and purposeless acts, Zansky presents a series of interconnected meditations on, as he puts it, "how inexplicable human existence is, how strange it is."[3]

And while Zansky's work is rife with scientific, philosophical and even psychoanalytic reference, answers are not readily forthcoming in these perverse scenes.[4] Indeed, it is as if these provocative tableaux that bring us to the brink of the disintegration of reality and meaning are a warning to the viewer not to fall prey to our desires to search for symbolism. Instead, when viewing Zansky's compositions we are left, like the artist's forsaken characters, wandering in a no-man's land, scrounging for definitive answers where perhaps none exist. The artist nevertheless injects elements of dark humor into his nebulous commentary on humanity, and his wretched characters and the absurdity of their plight inevitably elicit nervous laughter. Smile we must, Zansky seems to implore through his tragic figures and fragmentary worlds, as it may be the only antidote to the meaningless solitude that is the hallmark of the human condition.

Without question the most ambitious work in Zansky's oeuvre is his series of massive plywood diptychs and triptychs, collectively titled *Giants and Dwarfs*. When viewed as they are intended—stacked floor to ceiling and filling even the most expansive room—his panels recall the monumental ceiling and wall paintings created by Renaissance masters for Church and State alike. Although presented on a scale typically reserved for heroic and transcendent imagery, Zansky's massive panels eschew Renaissance geometry and instead present nebulous worlds unstructured by celestial design or ideal forms. Devoid of any sense of divine order or teleological weight, Zansky's panels break from the centuries-old convention of giving purposeful agency to the world. "Look at Michelangelo's Sistine Chapel," Zansky submits: "it is the illusion of how the universe is created. Well I stand back and I look at that as a comic strip of fifteenth- and sixteenth-century thought…which will get displaced by some other [understanding of the universe], and another and another."[5]



detail: *Giants and Dwarfs,* Oil and acrylic on carved plywood, 1990 - 2000

When confronted with the vaguely dystopic imagery of Zansky's woodcarvings and his related *Fire Drawings* (a masterful suite of works on paper made from 1995-2003, in which the artist used only a torch to compose his imagery) one cannot help but feel that this is a universe in which modern man clearly will find no firm purchase or safe harbor. Rather than a Renaissance master's ordered representation of a world guided by theological, intellectual or moral law, Zansky's *Giants and Dwarfs* express a largely rudderless, unstructured universe. "No matter what we come up with [to represent the world around us]," Zansky concludes, "it is always going to fall short of what the actual thing is. There is always something that eludes us."[6] As biomorphic forms and suggestions of loosely organic shapes emerge from Zansky's deeply carved and gouged panel surfaces, which have also been scarred with an acetylene torch and occasionally painted or drizzled with poured epoxy resin, one senses that his *Giants and Dwarfs* series is not offering up a representational model of the universe so much as gesturing to the impossibility of its definitive representation.



Study for *Giants and Dwarfs*, Burnt and charred paper, 1995 - 2003

This notion of a universe beyond the scope of our understanding and control stems in part from Zansky's interest in Chaos Theory and specifically the Mandelbrot Set, which refers to the fractal geometry of the late mathematician Benoît Mandelbrot (1924-2010). Mandelbrot's pioneering ideas exposed the non-Euclidean untidiness and irregularity of the physical world and upended our scientific and philosophical understandings of the order of things.[7] Zansky is particularly attracted to the vertiginous aspect of the Mandelbrot Set's mathematical models, which revealed an infinitely complex universe as well as the prospect that, in Zansky's words, "as you go deeper and deeper and deeper in this micro-world [of fractal shapes], patterns repeat themselves endlessly down."[8]

If the regularities of classical and Renaissance art and architecture can be said to reflect a Euclidean ordering of the universe, Zansky's *Giants and Dwarfs* reflects a much less tidy world, whose intricacies remain well beyond our comprehension and for which representational models are woefully inadequate. In Zansky's apprehension of a post Euclidean, post-Mandelbrot world there is no grand unification theory to be found. In fact, the name of the series, *Giants and Dwarfs* refers to the scientific



American Panopticon, Mixed media, 2010, Installation at Ice Box, Philadelphia, PA

classification of stars, and is thus a particularly apt title for a series engaging with a cosmic scale nearly impossible for the human mind to imagine, let alone faithfully represent. As such, *Giants and Dwarfs* extends the artist's concern with expressing the psychological and existential

maladies of a modern age set adrift in seemingly boundless space and endless time, an age collectively grappling with questions about its significance in a universe whose secrets continue to elude us.[9]

That we are collectively implicated in Zansky's explorations of the condition of modern existence is driven home by the artist's kinetic sculptural installations, which he has made since 2000 and often used to illuminate his woodcarvings. In these slightly carnival-like contraptions Zansky achieves a unique form of expressiveness by employing a light source projected through large lens mounted on a motorized swivel to cast meandering beams of light and phantasmagoric silhouettes across the darkened gallery.

Optical lenses, which appear in various forms and incarnations throughout Zansky's oeuvre, are critical to the artist's expression of humanity's enduring, and ultimately futile, efforts to account for its place in the universe. As Zansky sees it, "lenses and optical devices act as a distorting mechanism of reality, which is what perception is really all about. Each lens acts as a different perspective, forcing reality into multiple new directions."[10] With his kinetic sculptures, the mildly sinister beam of light probing through the darkened room and cascading over the gouged surfaces of his wood panels transposes this ill-fated search for answers into the very space of the viewer, whose own shadow becomes but one of many cast about the space.



990-25, Oil on canvas, mounted to wood, 2011 - 2012

In 2011 Zansky began a series of tondos, circular paintings whose form has its origin in Italian Renaissance painting but which for Zansky embodies the shape of a lens. Continuing the artist's engagement with optical devices, these still lifes of reflective surfaces and distorted objects present perspectives at once real and illusory. According to Zansky, his use of lens-shaped panels as the support for these static compositions is an attempt on his part to halt the restive movement created by the optical lenses in his kinetic pieces: an effort, in other words, to foreclose the shifting perspectives and fleeting moments of an unstable world.

At the beginning of the last century, the great French poet Guillaume Apollinaire famously proclaimed, *"J'ai fait des gestes blancs parmi les solitudes*."[11] Loosely translated as "I made white gestures amid the emptiness," Apollinaire's phrase, while nihilistically tinged, also contains in it the prospect that artistic creation just might act as a bulwark: human creativity holding at bay the overwhelming thought of the absurdity and insignificance of the human condition. Michael Zansky's entire body of work might be considered the white gestures about which Apollinaire speaks. Indeed, throughout every facet of his restless oeuvre, Zansky plumbs the depths of the psychic fallout of a world searching through science, reason, faith and art to quell that gnawing sense of epistemological and ontological doubt. It is an intellectual and artistic journey without clear end and, like a character from a Samuel Beckett play, Zansky trudges on, leading us ever deeper into the shallows of the world.

Max Weintraub
VISITING ASSISTANT PROFESSOR OF ART HISTORY
HUNTER COLLEGE, NEW YORK

Notes:

1. Michael Zansky, Conversation with the author, December 9, 2012.
2. Samuel Beckett, *Waiting For Godot* (New York: Grove Press, 1970), 15.
3. Michael Zansky, Conversation with the author, December 9, 2012.
4. In more than one of Zansky's grisaille compositions his characters act out scenes from Plato's Allegory of the Cave.
5. Michael Zansky, Conversation with the author, December 9, 2012.
6. Michael Zansky, Conversation with the author, December 9, 2012.
7. Zansky's interest in the Mandelbrot Set is part of a broader fascination with how schools of scientific thought, which when introduced seem so definitive and certain, invariably give way to newer modes of understanding the structure of the universe. One example the artist cites is Ptolemy's system of structuring the cosmos, which, Zansky notes, "held sway for one thousand years until Isaac Newton and others come along and really start analyzing the dynamics [of how the universe operates]." Michael Zansky, Conversation with the author, December 9, 2012.
8. Michael Zansky, Conversation with the author, December 9, 2012.
9. This sense of hapless disconnect runs throughout Zansky's oeuvre, including one drawing in Zansky's *Fire Drawings* suite that draws inspiration from Vincent Van Gogh's *Prisoners Exercising* (1890). Van Gogh's painting is itself based on an 1872 engraving by the great French illustrator Gustave Doré, in which, in a scene reminiscent of a Beckett play, inmates are seen shuffling monotonously around in a circle in a cramped prison courtyard.
10. Michael Zansky, e-mail message to the author, January 8, 2013.11. See Apollinaire's poem "Merlin and the Old Woman (Merlin et la Vieille Femme)," in *Guillaume Apollinaire, Alcools: Poèmes 1898-1913* (Paris: Éditions de la Nouvelle Revue Française, 1920), 74-77.

Age of Reason



The New World 5
Oil on canvas
2009
32 x 32 inches



Echo 8
Oil on canvas
2009
26 x 32 inches





Full Stop 3
Oil on canvas
2009
26 x 32 inches

Cradle 6
Oil on canvas
2009
26 x 32 inches



Departure 1
Oil on canvas
2009
26 x 32 inches





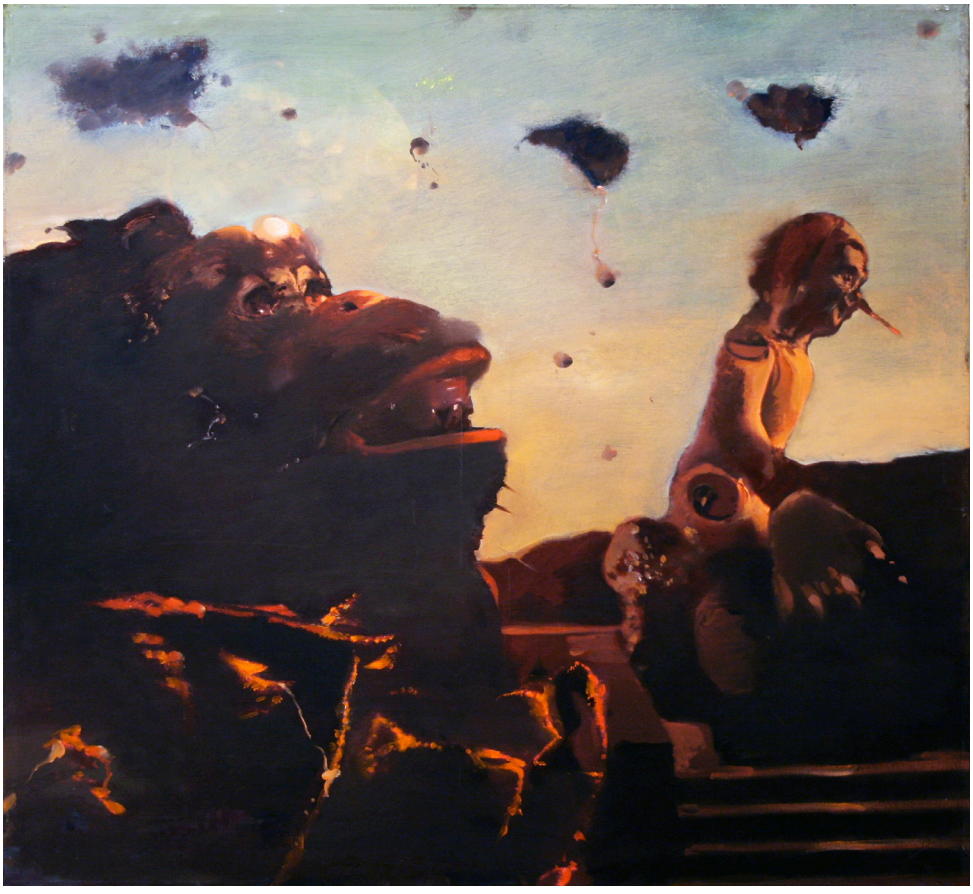
The New World 3
Oil on canvas
2009
32 x 32 inches

Excavation 4
Oil on canvas
2009
32 x 32 inches



Valley of the Kings 4
Oil on canvas
2009
26 x 32 inches

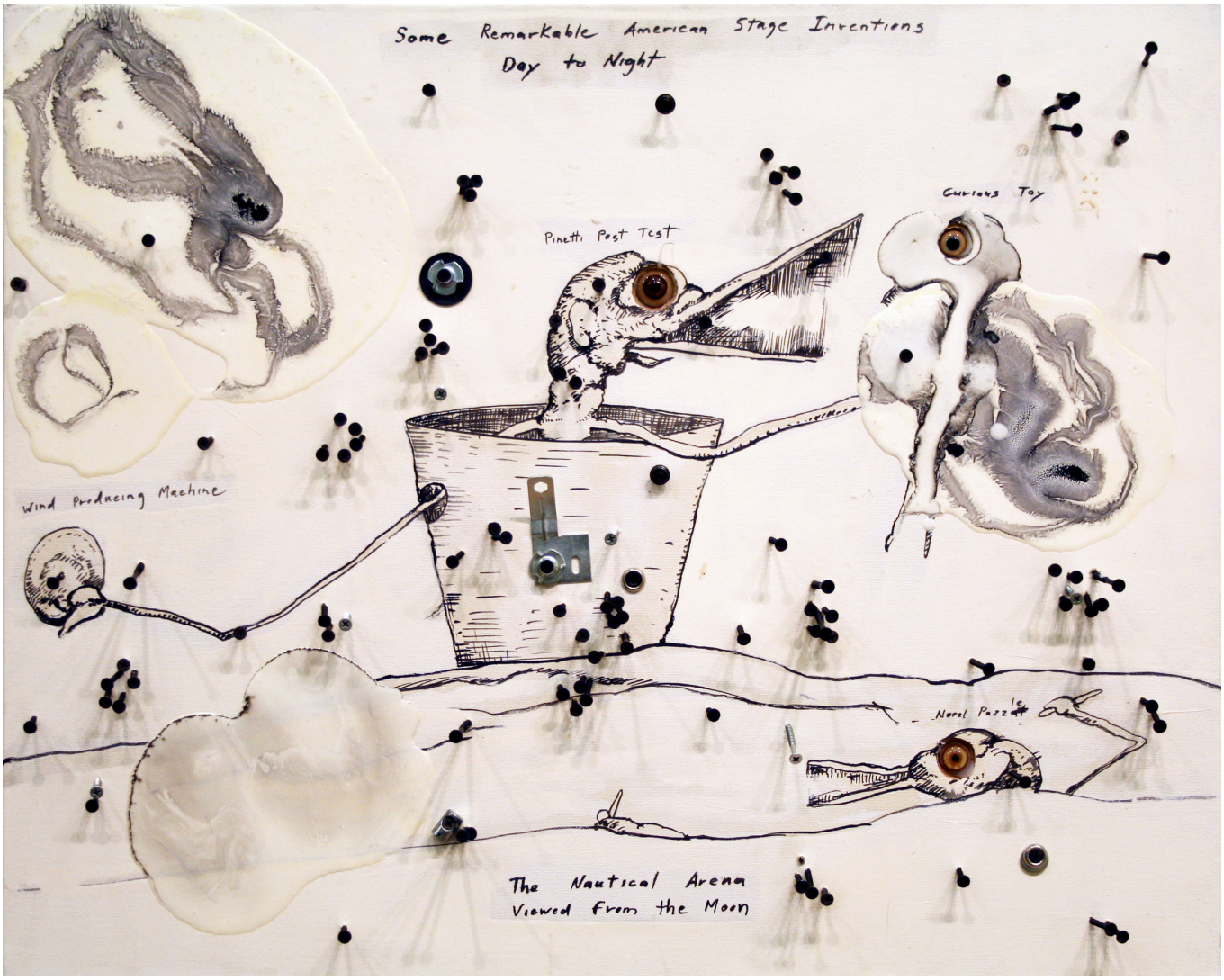




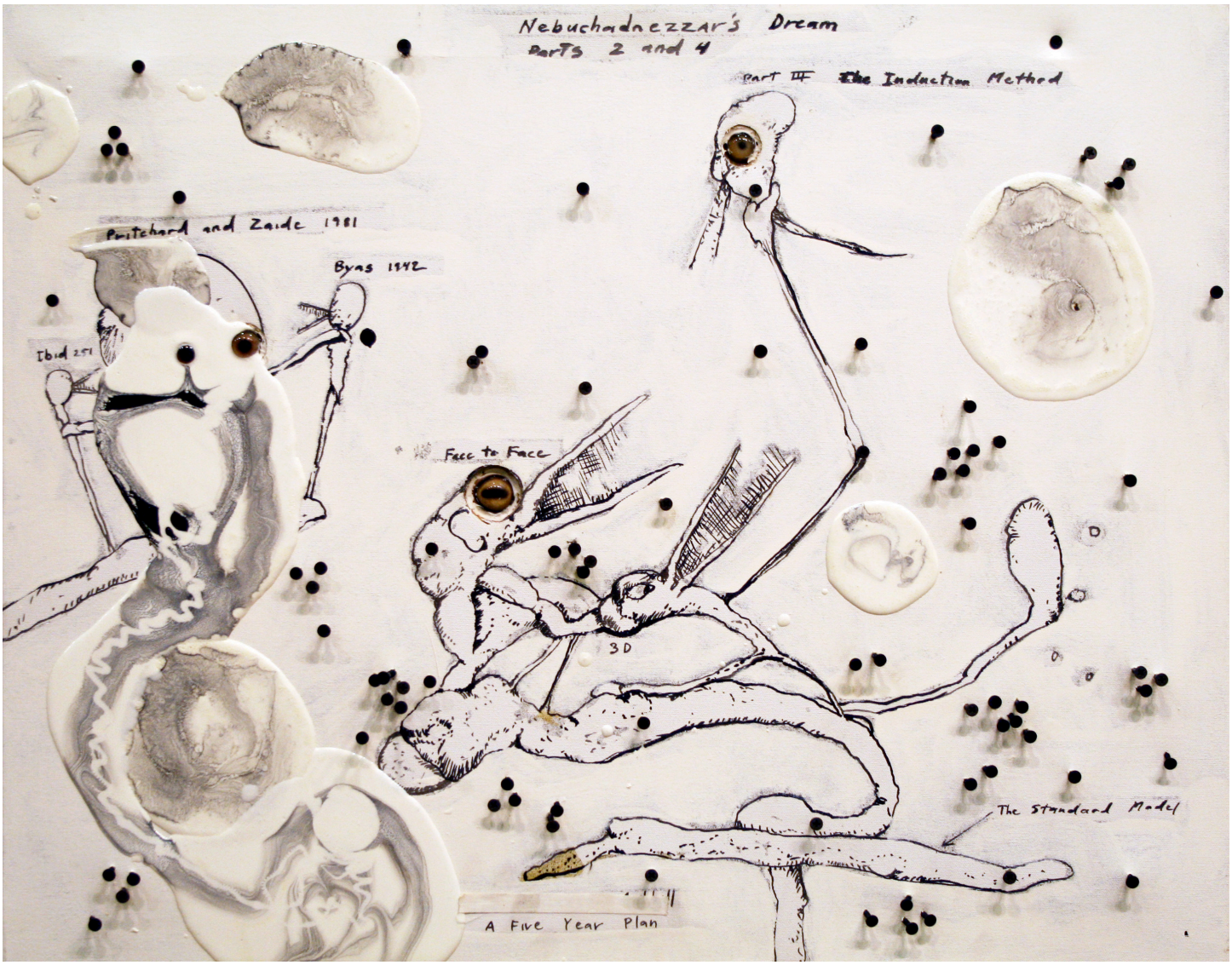
Valley of the Kings 2
Oil on canvas
2009
32 x 32 inches

Light Year 2
Oil on canvas
2009
32 x 32 inches

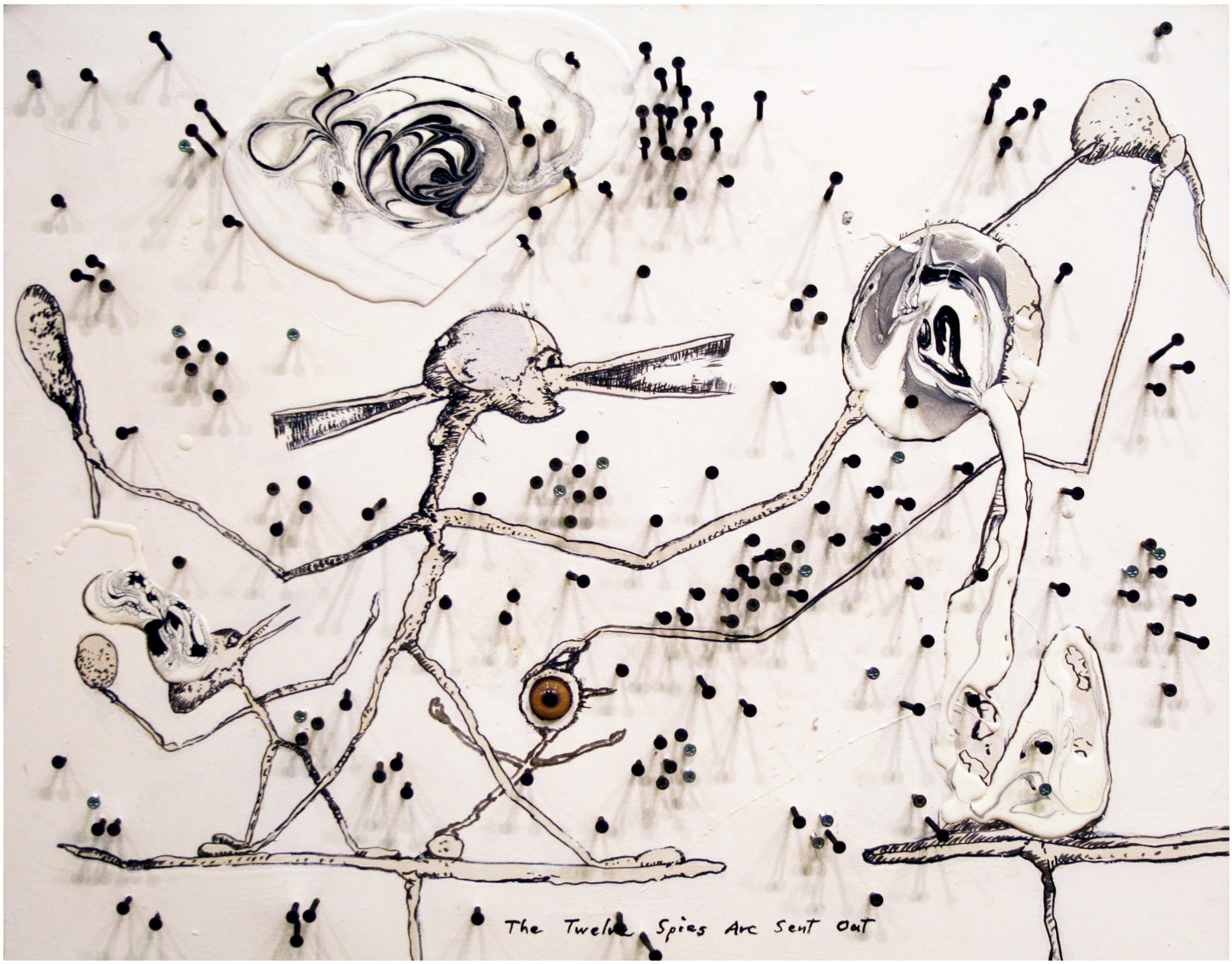
Further Reading



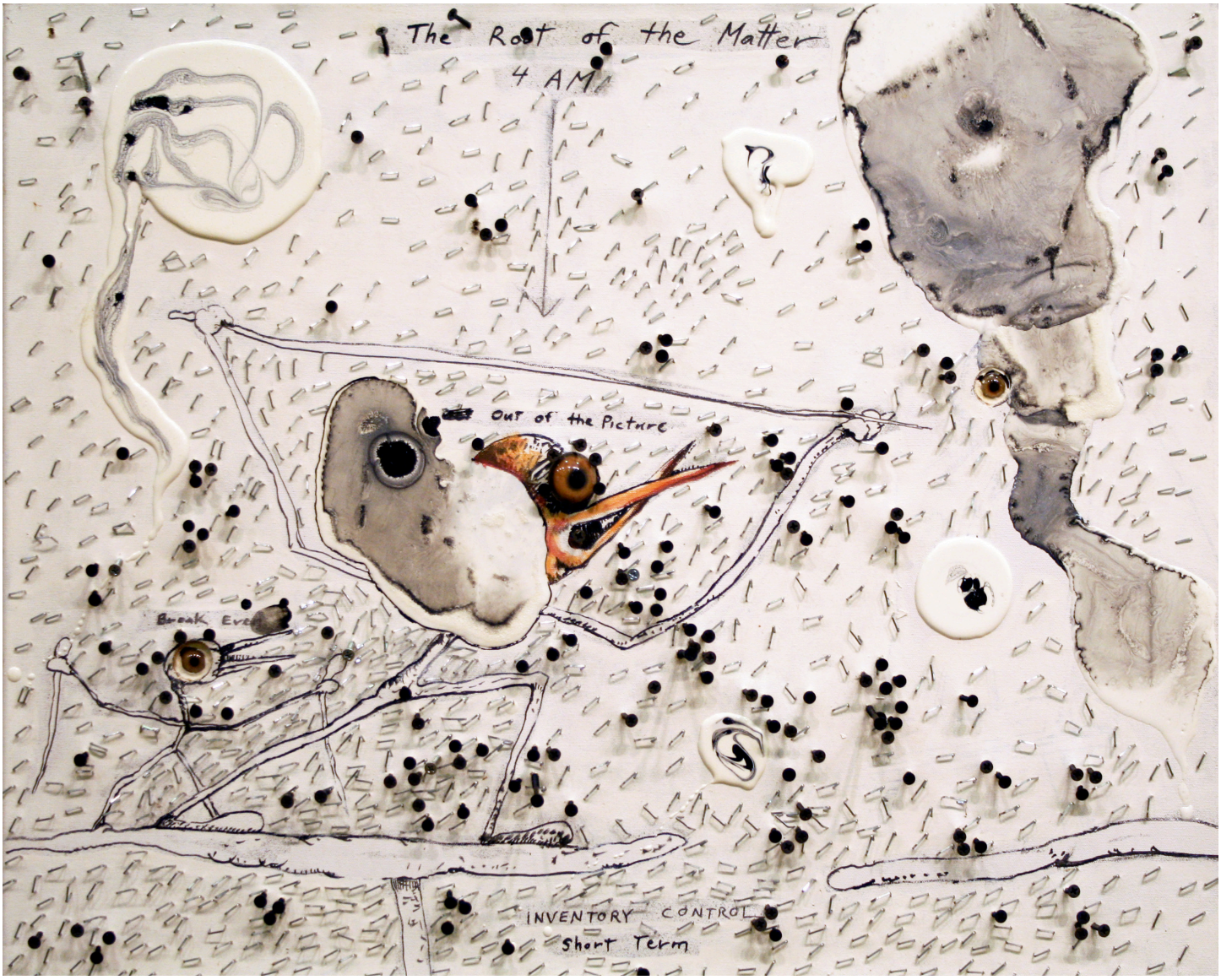
The Nautical Arena Viewed From the Moon
Screws, acrylic, epoxy, and ink on canvas, mounted to wood
2008 – 2009
24 x 30 inches



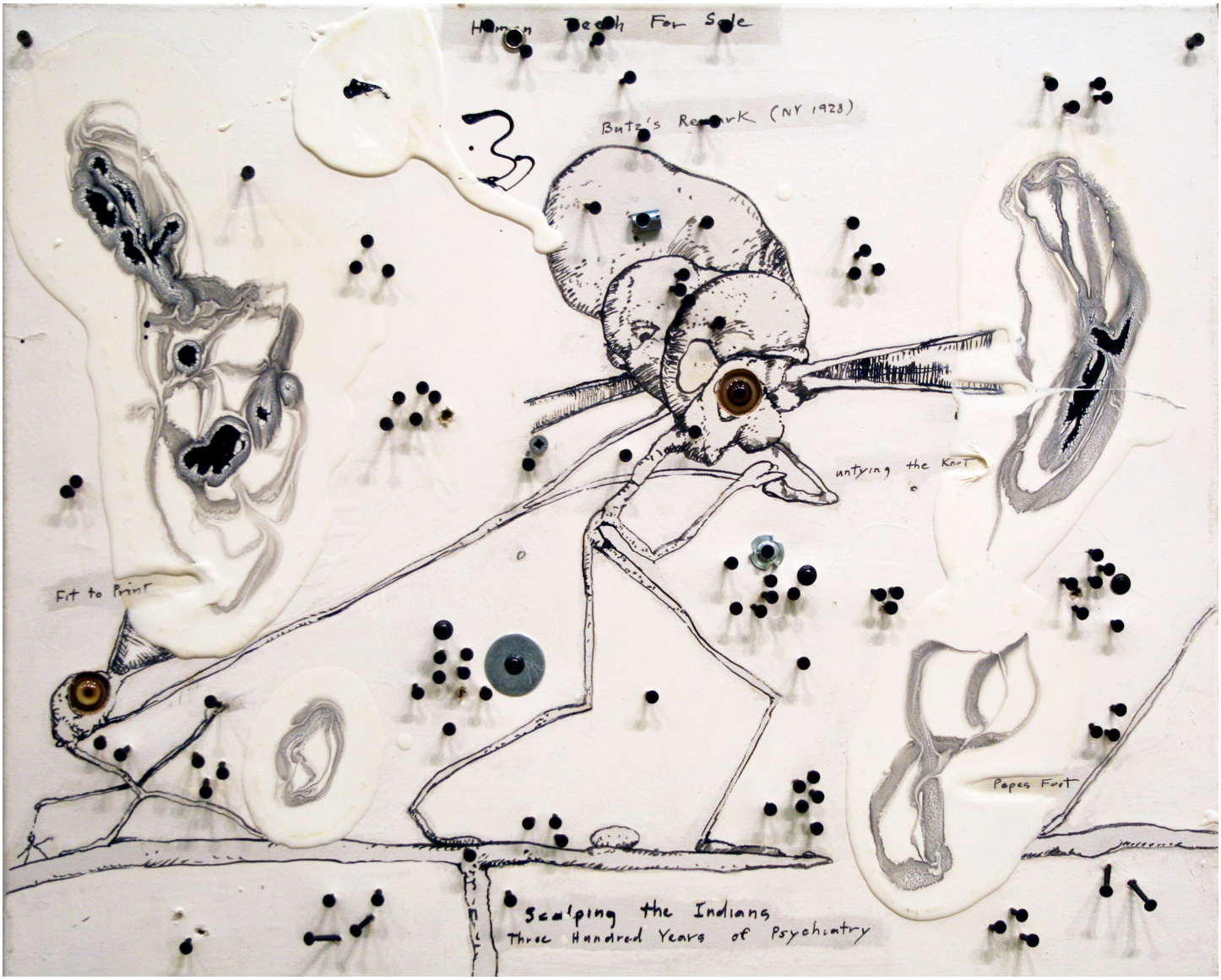
A Five Year Plan
Screws, acrylic, epoxy, and ink on canvas, mounted to wood
2008 – 2009
24 x 30 inches



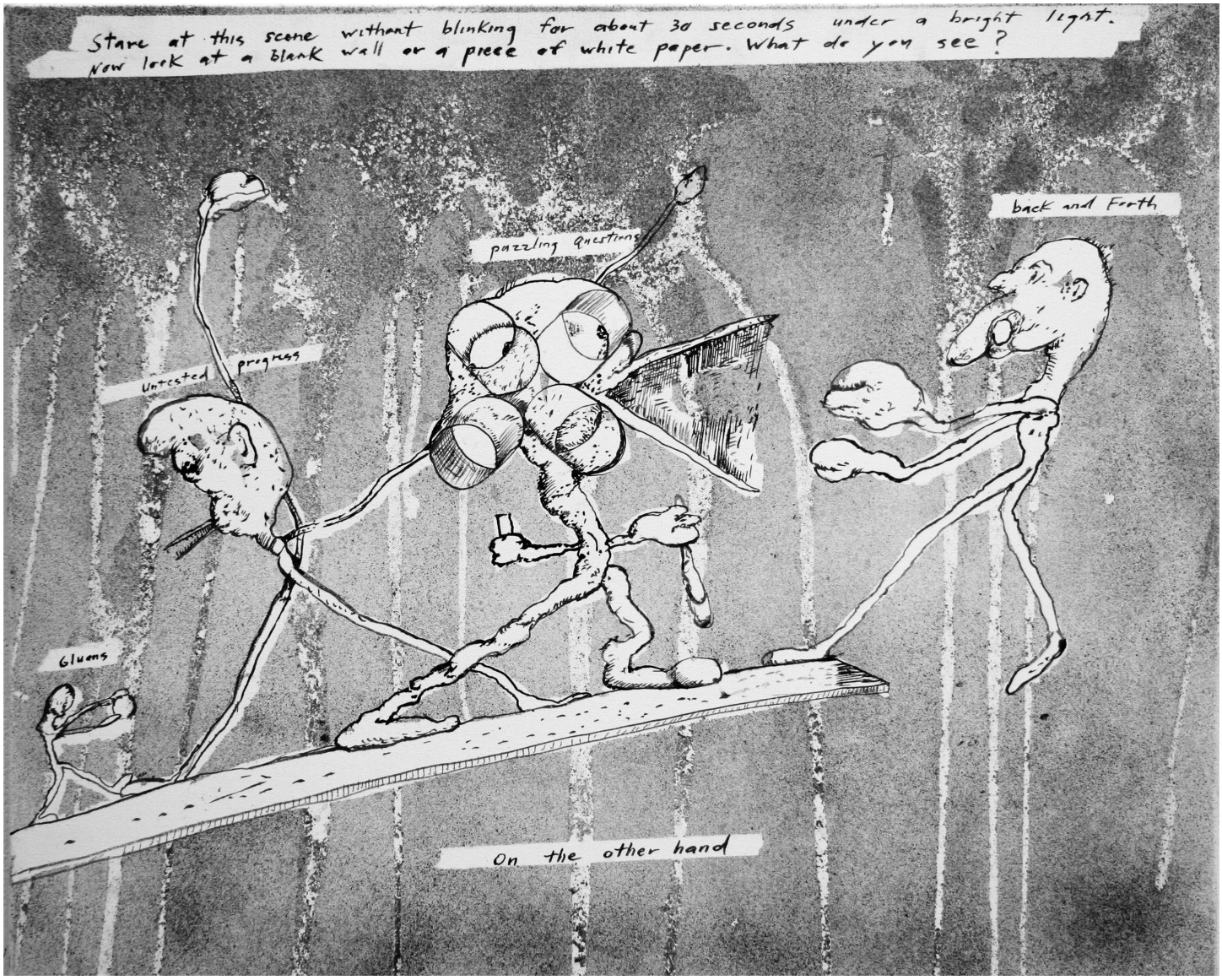
The Twelve Spies are Sent Out
Screws, acrylic, epoxy, and ink on canvas, mounted to wood
2008 – 2009
24 x 30 inches



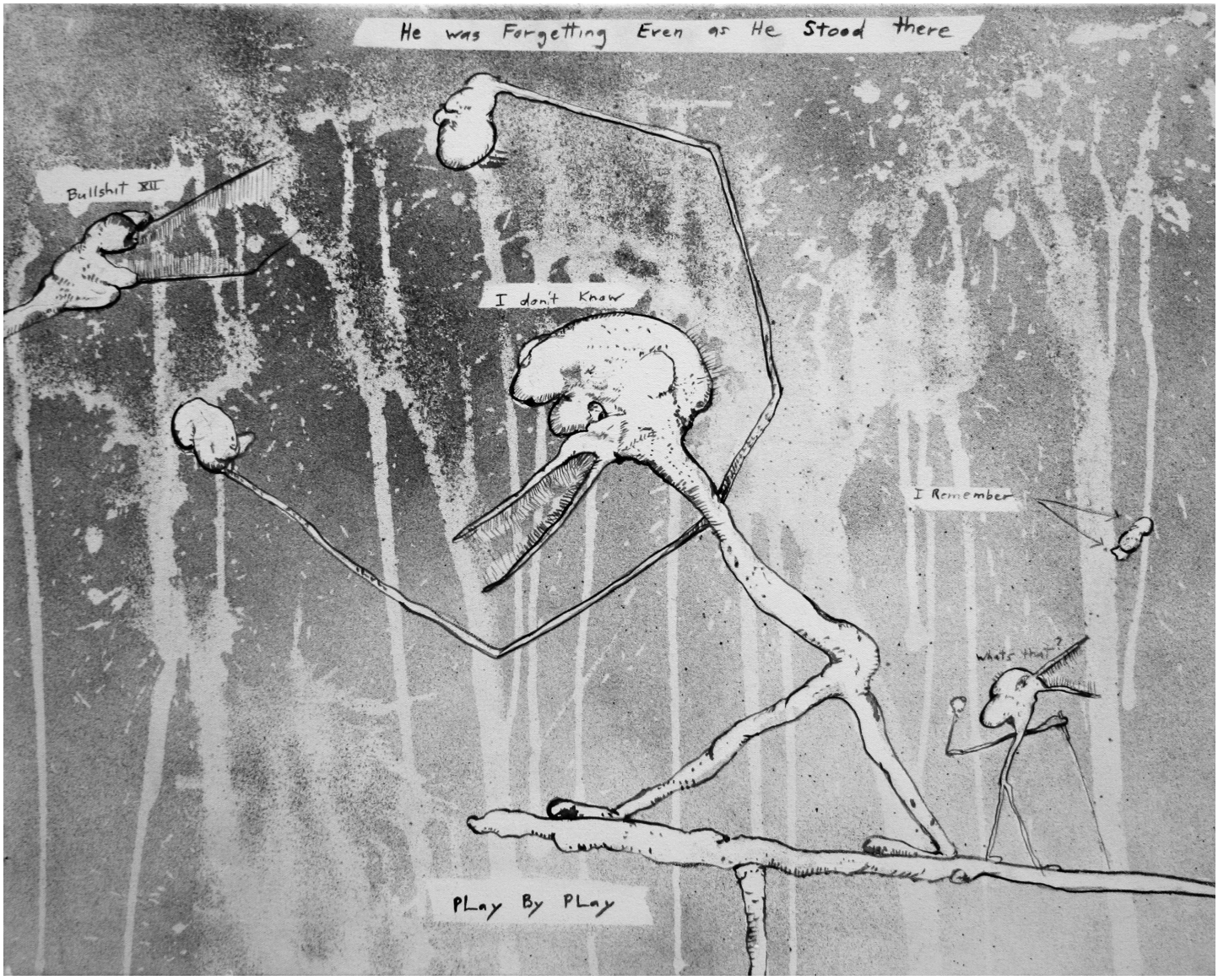
4 AM
Screws, acrylic, epoxy, and ink on canvas, mounted to wood
2008 – 2009
24 x 30 inches



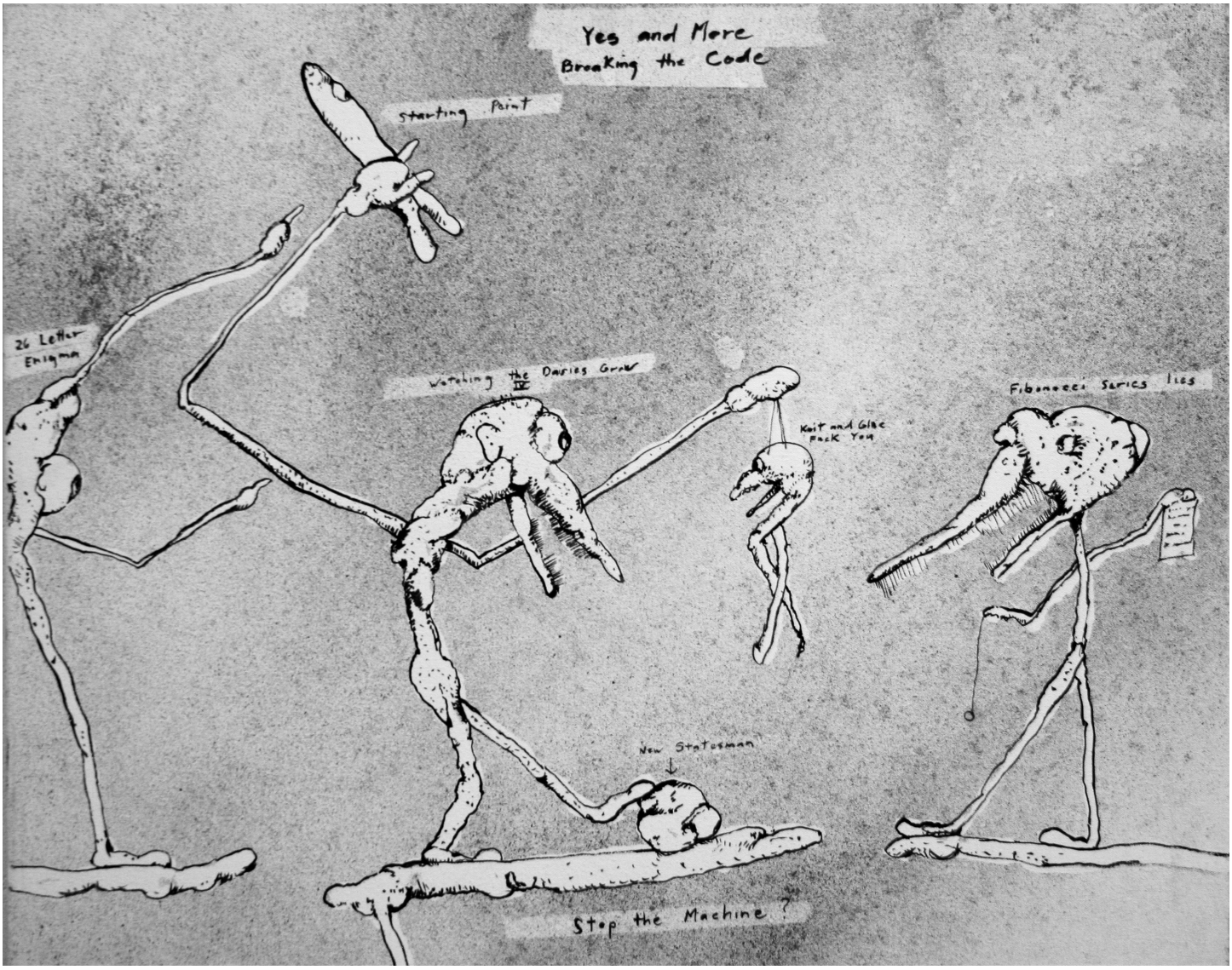
Scalping the Indians
Screws, acrylic, epoxy, and ink on canvas, mounted to wood
2008 – 2009
24 x 30 inches



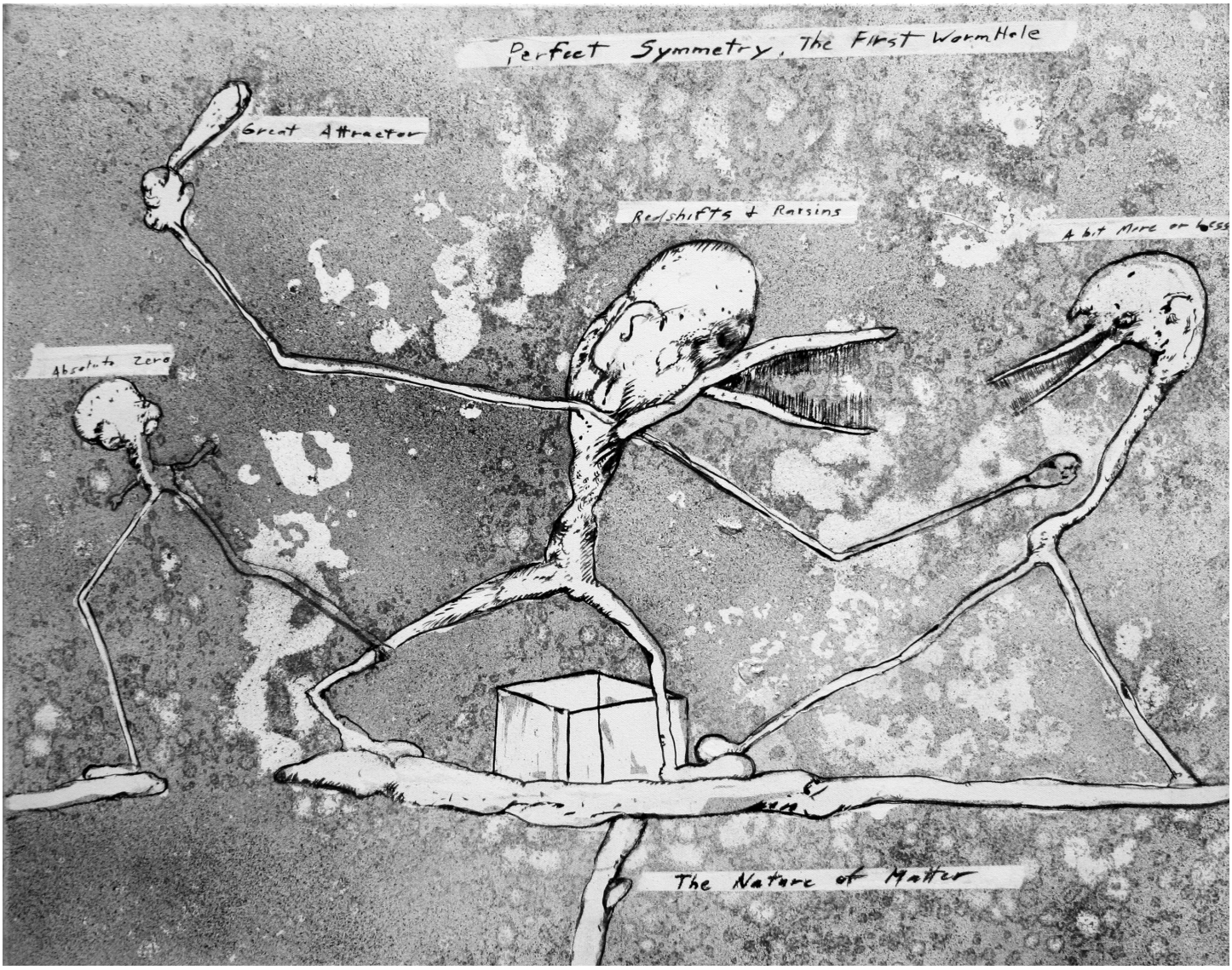
On the Other Hand
Ink and acrylic on canvas
2008 - 2009
24 x 30 inches



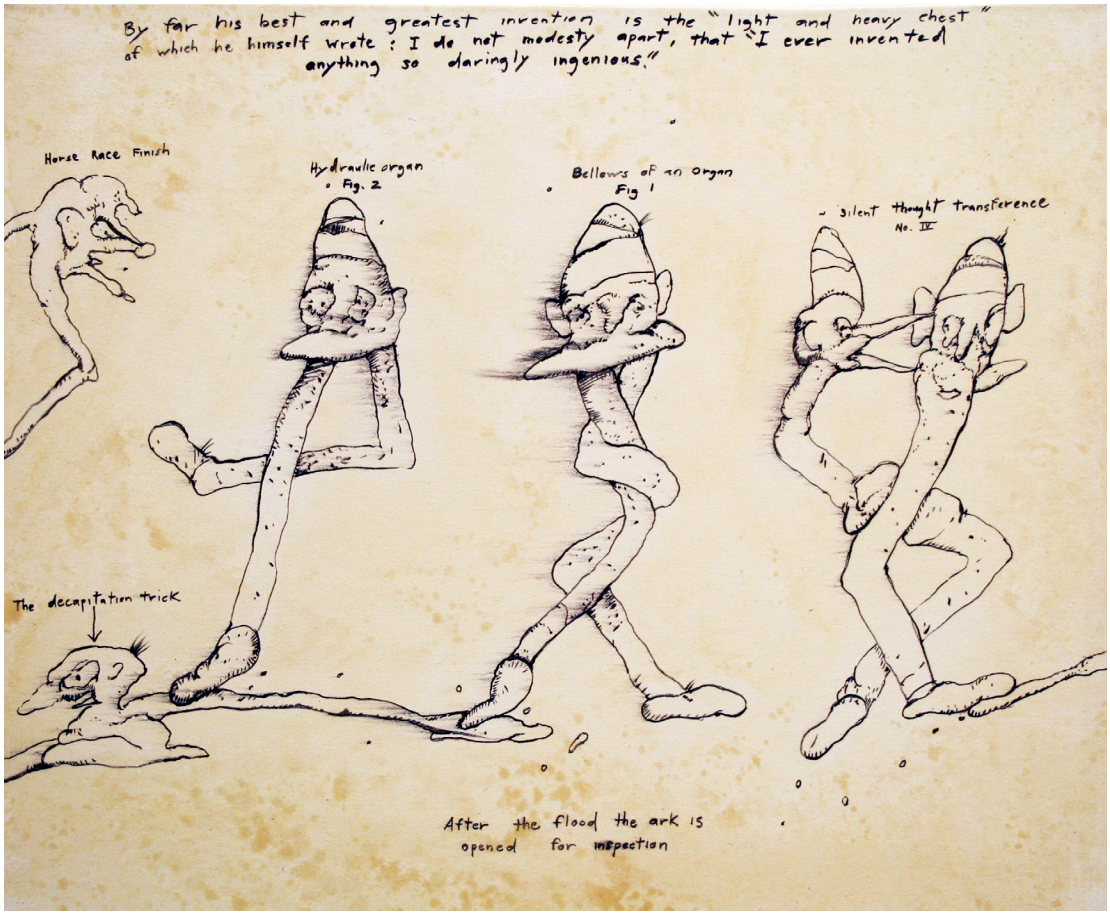
Play by Play
Ink and acrylic on canvas
2008 - 2009
24 x 30 inches

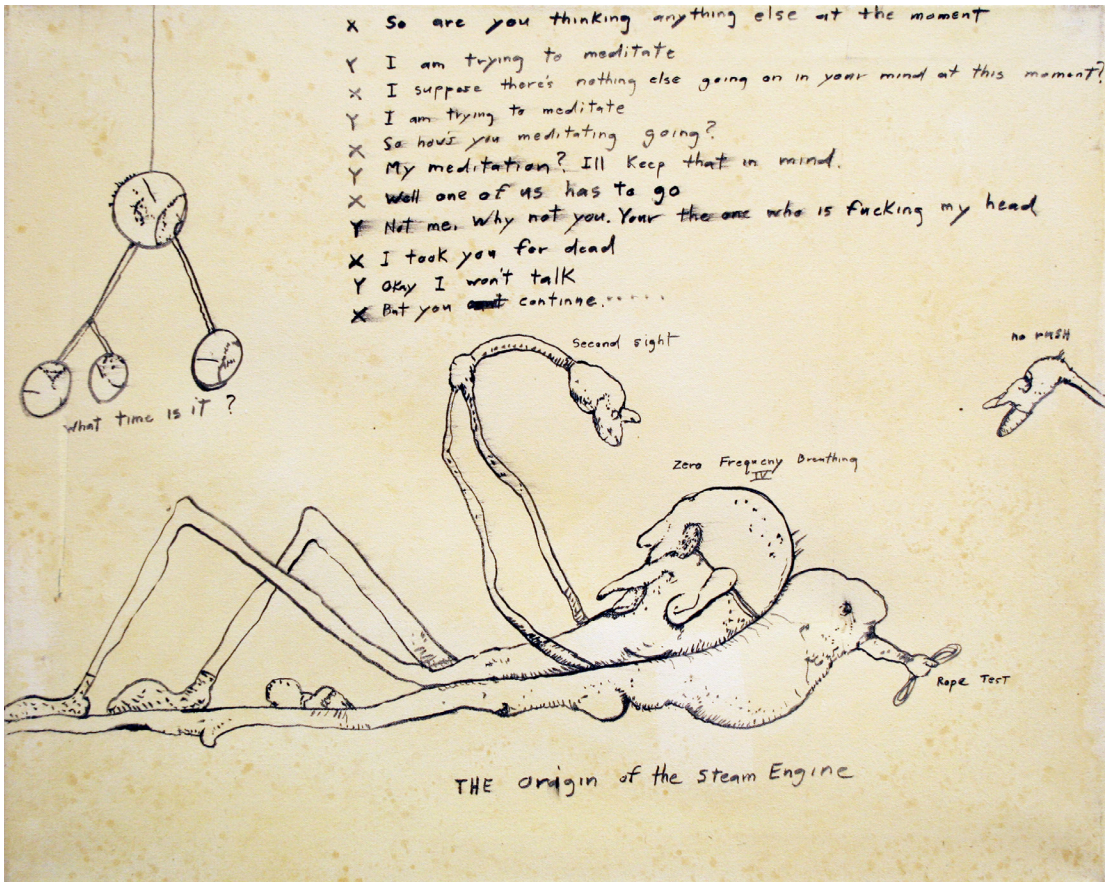


Yes and More
Ink and acrylic on canvas
2008 - 2009
24 x 30 inches



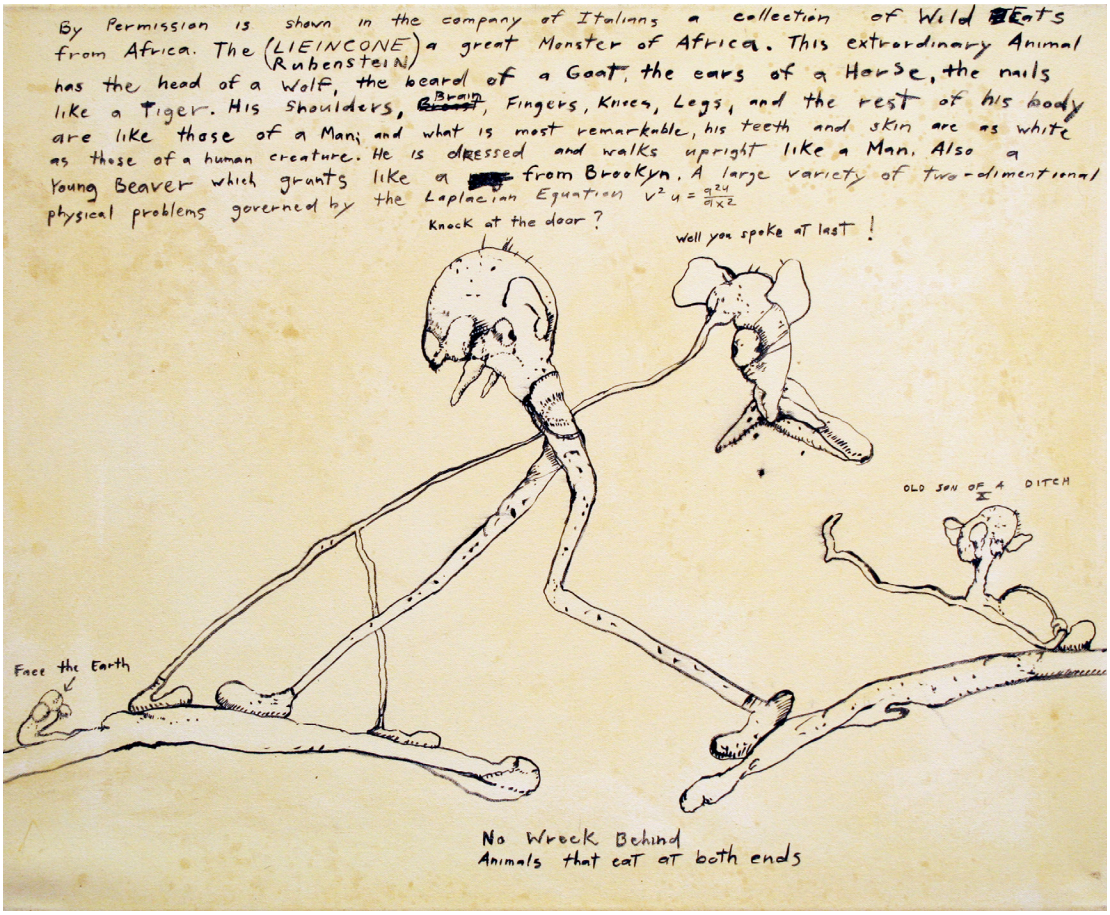
Redshifts and Raisins
Ink and acrylic on canvas
2008 - 2009
24 x 30 inches

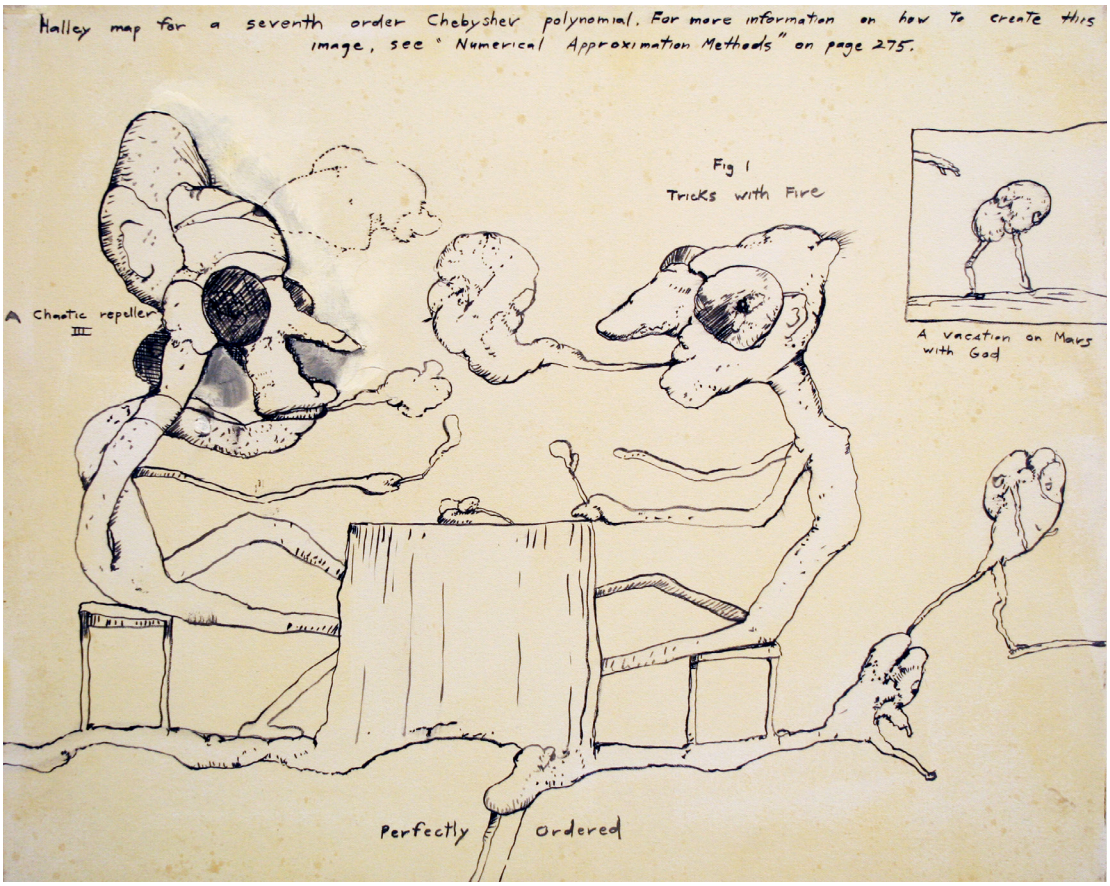




After the Flood
Ink and acrylic on canvas
2008 - 2009
24 x 30 inches

Trying to Meditate
Ink and acrylic on canvas
2008 - 2009
24 x 30 inches

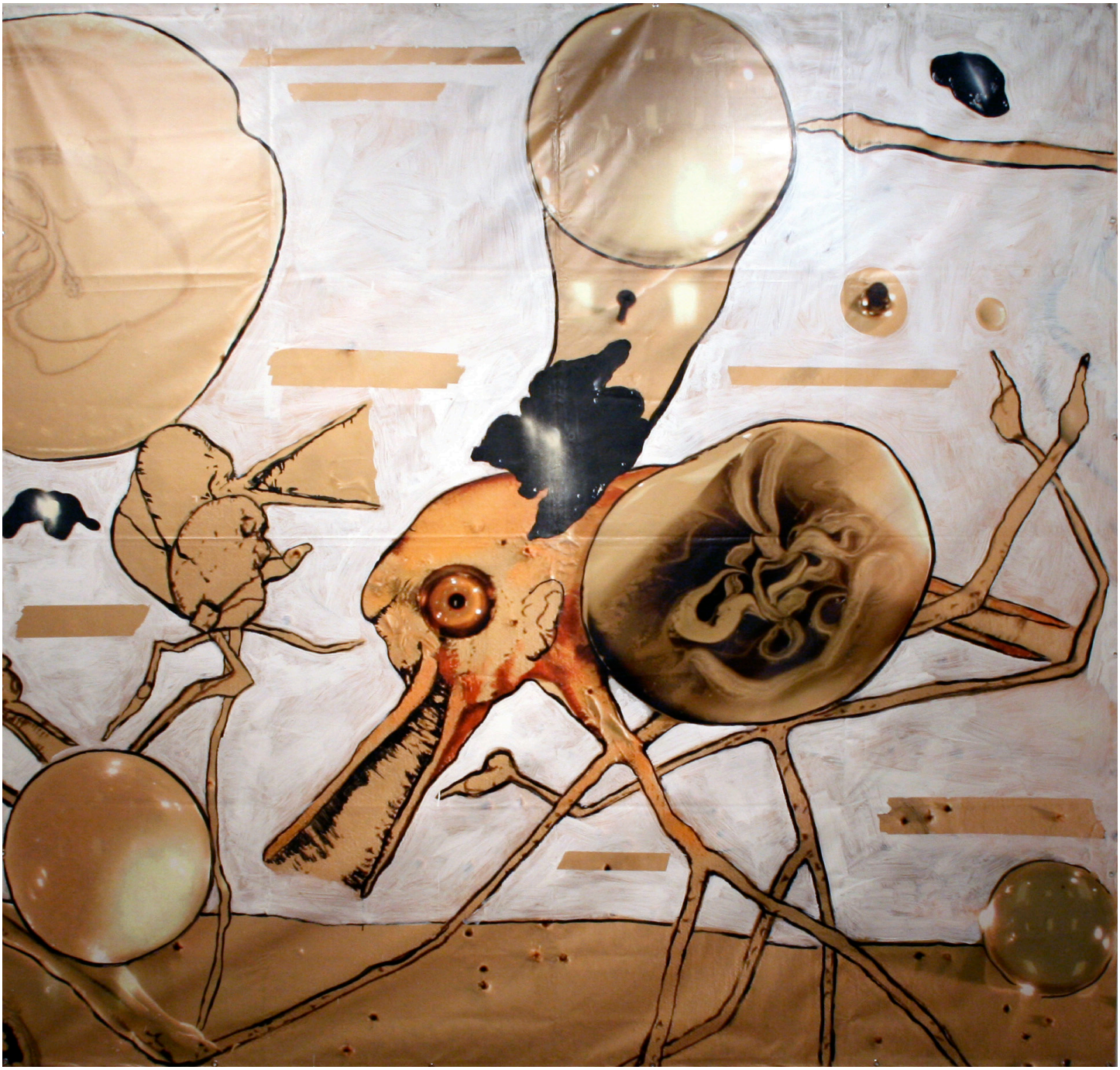




The Great Monster Rubenstein
Ink and acrylic on canvas
2008 - 2009
24 x 30 inches

Tricks With Fire
Ink and acrylic on canvas
2008 - 2009
24 x 30 inches

New Kingdom



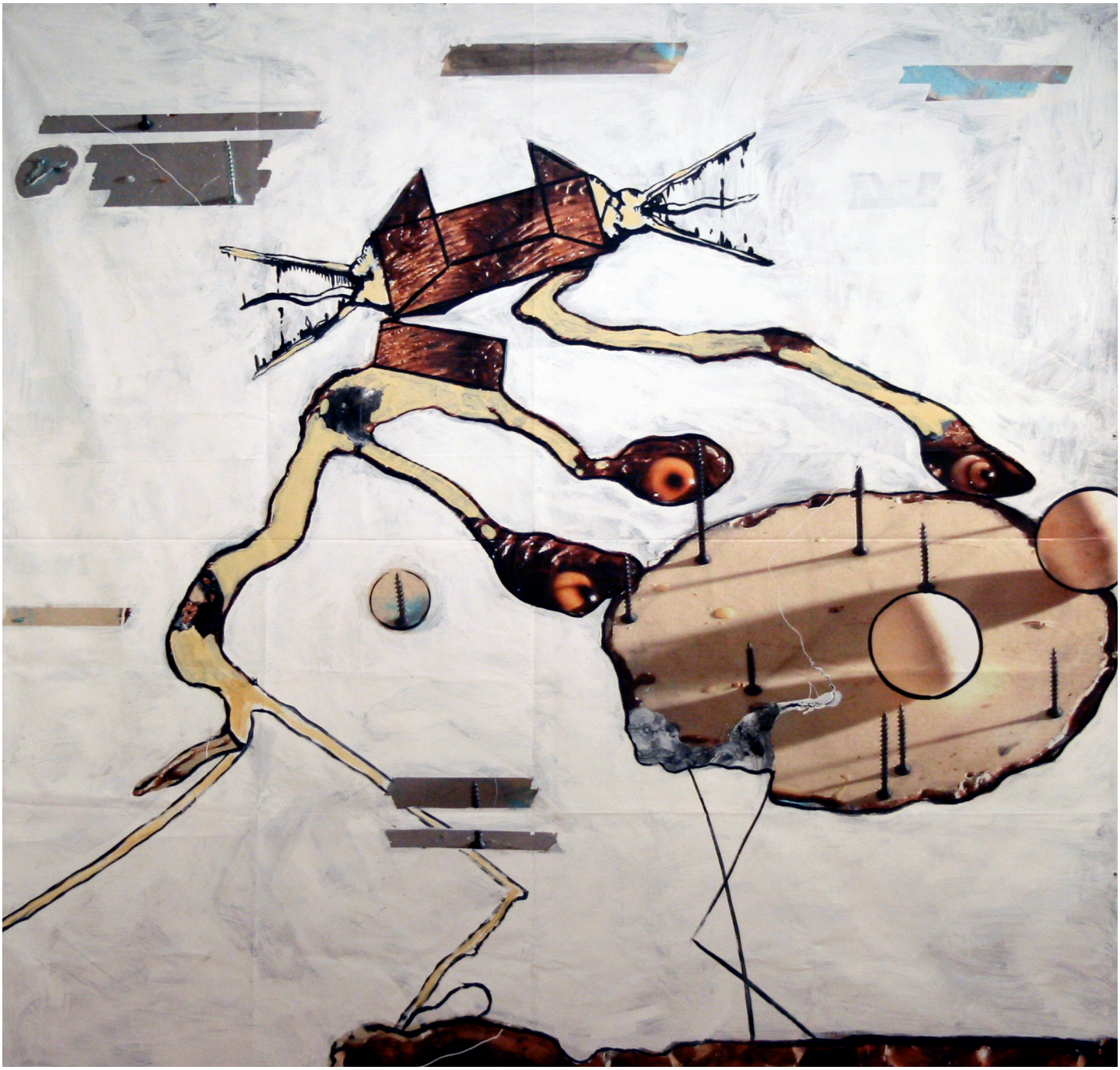
Persepolis
Oil, acrylic, and inkjet print on vinyl
2012
10 x 12 feet



Phillip of Macedon
Oil, acrylic, and inkjet print on vinyl
2012
10 x 8 feet



Age of Iron
Oil, acrylic, and inkjet print on vinyl
2012
10 x 8 feet



Gravity
Oil, acrylic, and inkjet print on vinyl
2012
10 x 12 feet



Figure
Oil, acrylic, and inkjet print on vinyl
2012
10 x 8 feet



New Kingdom
Oil, acrylic, and inkjet print on vinyl
2012
12 x 24 feet



New Kingdom
Installation at Ewing Gallery, University of Tennessee, Knoxville, TN
Oil, acrylic, and inkjet print on vinyl
2013
Dimensions variable

Giants and Dwarfs



Details: *Giants and Dwarfs*
Oil, epoxy, and glass on carved plywood
1990 - 2002
Multiple panels, each 8 x 4 feet
Height varies from 16 to 24 feet
Installation view: Mana Contemporary *(*2013)





Giants and Dwarfs
Oil, epoxy, and glass on carved plywood
1990 - 2002
Multiple panels, each 8 x 4 feet
Height varies from 16 to 24 feet
Installation view: Mana Contemporary *(*2013)



DETAILS: *GIANTS AND DWARFS*
Oil, epoxy, and glass on carved plywood
1990 - 2002
Multiple panels, each 8 x 4 feet
Height varies from 16 to 24 feet
Installation view: Mana Contemporary *(*2013)

Burnt Drawings

(studies for Giants & Dwarfs)



STUDY FOR *GIANTS AND DWARFS*
Burnt and charred paper
1995 - 2003
60 x 44 inches

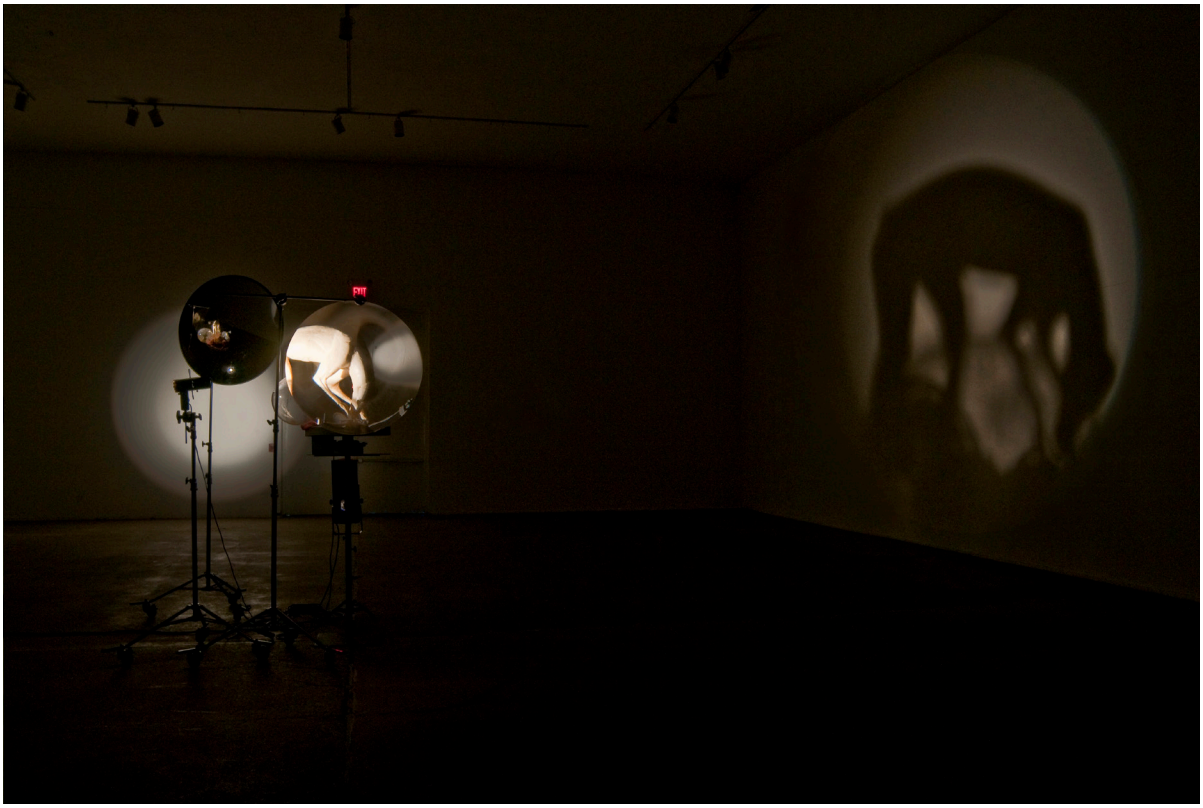


STUDY FOR *GIANTS AND DWARFS*
Burnt and charred paper
1995 - 2003
60 x 44 inches



STUDY FOR *GIANTS AND DWARFS*
Burnt and charred paper
1995 - 2003
60 x 44 inches

American Panopticon

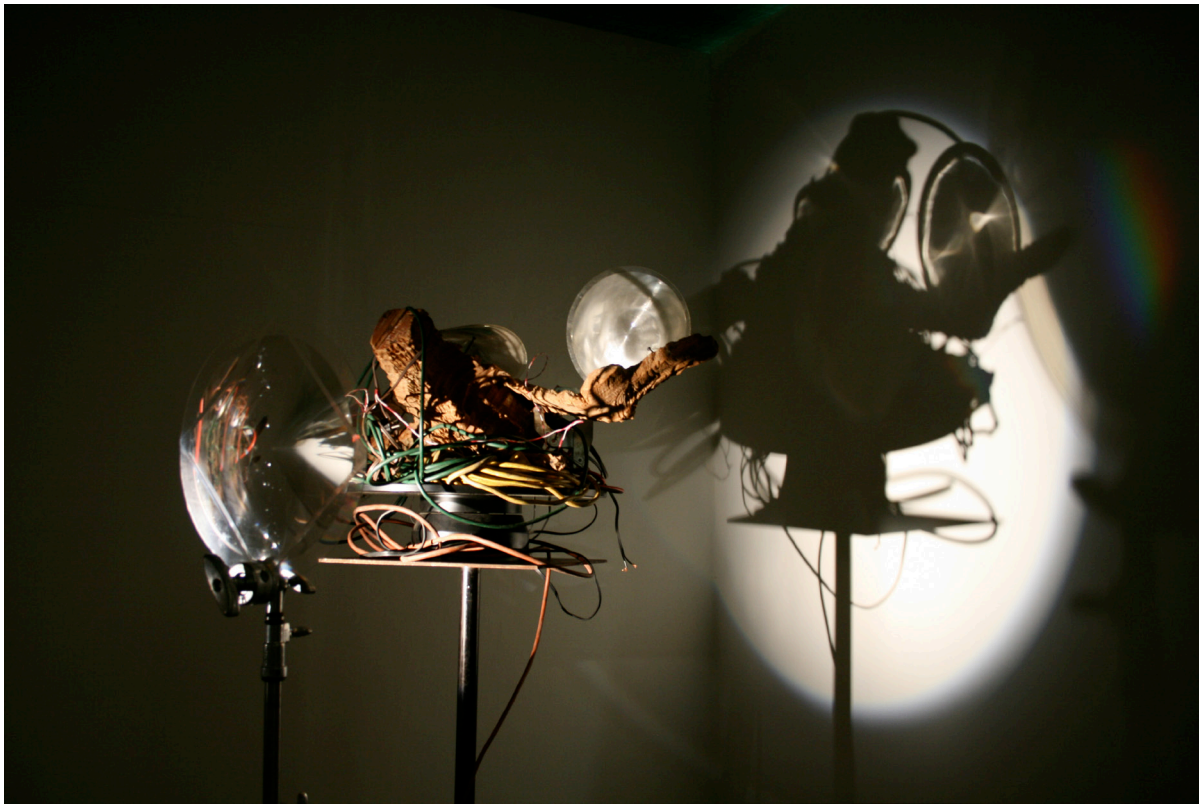


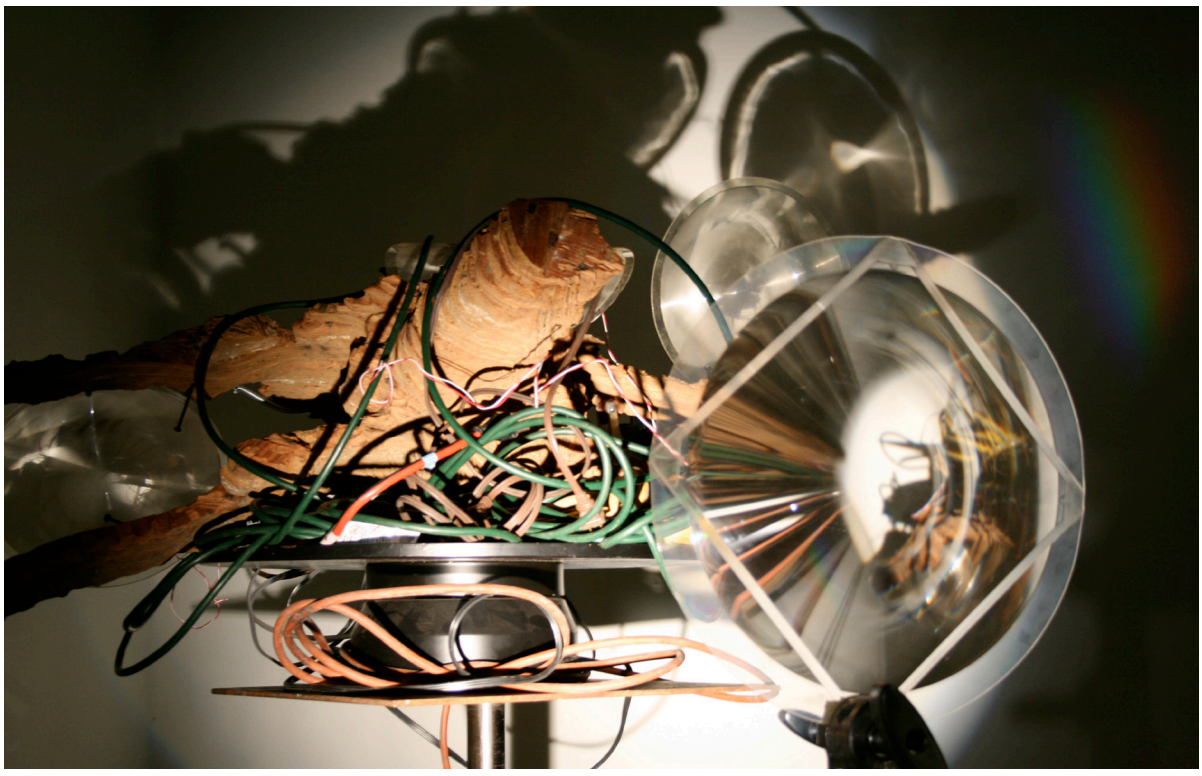


American Panopticon
Installation at Ice Box, Philadelphia, PA
Mixed media
2010
Dimensions variable



American Panopticon
Installation at Ewing Gallery, University of Tennessee, Knoxville, TN
Mixed media
2013
Dimensions variable





American Panopticon
Installation at Ewing Gallery, University of Tennessee, Knoxville, TN
Mixed media
2013
Dimensions variable

Tondos



990-79
Oil on canvas, mounted to wood
2011 - 2012
36 inch diameter



990-20
Oil on canvas, mounted to wood
2011 - 2012
54 inch diameter



990-25
Oil on canvas, mounted to wood
2011 - 2012
54 inch diameter



990-14
Oil on canvas, mounted to wood
2011 - 2012
36 inch diameter



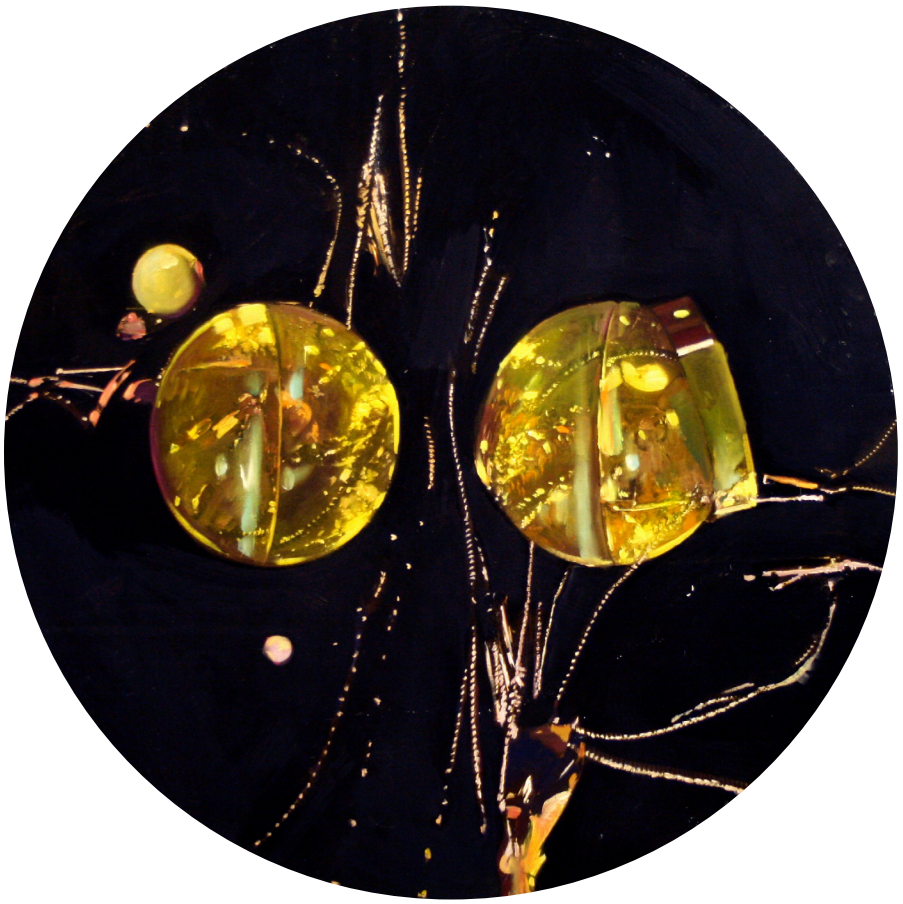
990-44
Oil on canvas, mounted to wood
2011 - 2012
54 inch diameter





990-57
Oil on canvas, mounted to wood
2011 - 2012
36 inch diameter

990-88
Oil on canvas, mounted to wood
2011 - 2012
36 inch diameter





990-63
Oil on canvas, mounted to wood
2011 - 2012
36 inch diameter

990-92
Oil on canvas, mounted to wood
2011 - 2012
36 inch diameter



990-203
Conte and charcoal on paper
2011 - 2012
42 inch diameter



990-206
Conte and charcoal on paper
2011 - 2012
42 inch diameter

About Michael Zansky

Michael Zansky lives and works in New York, NY. He earned a BFA from Boston University in 1969 and attended graduate school at Hunter College in New York. In 1978, Zansky was the recipient of both a Fulbright-Hayes Fellowship and a Louis Comfort Tiffany Award. In 2006 he received a grant from the Emily Hall Tremaine Foundation for an Intelligent Design Project. He has exhibited at The Drawing Center, NY; Mana Contemporary Art, Jersey City, NJ; Boca Raton Museum of Art, FL; Islip Museum, Islip, NY; Exit/Art, NY; Nicholas Robinson Gallery, NY; Ice Box Gallery, NY; and White Columns, NY. His art is in the permanent collections of the Dallas Museum of Art, TX; The Brooklyn Museum of Art, NY; The Los Angeles County Museum of Art, CA; and the Whitney Museum of American Art in New York.



Artist's Studio
Jersey City, NJ 2012

About Max Weintraub

Max Weintraub is an Assistant Visiting Professor at Hunter College in New York City, where he teaches modern and contemporary art and theory. He holds a Ph.D in modern and contemporary art from Bryn Mawr College, and has worked in curatorial and educational departments at the Denver Art Museum, The Philadelphia Museum of Art, the Whitney Museum of American Art, and the Museum of Modern Art in New York. From 2006-2008 he was the curator of The Reis Collection of Modern & Contemporary Art in New York, and in 2012 he curated the exhibition "Dimensions Variable" for Waterhouse & Dodd Gallery in New York. Weintraub's essays on Bruce Nauman, have appeared in the scholarly volume *Clowns*, *Fools and Picaros: Popular Forms in Literature*, *Drama and Film* and *Drain Magazine: Journal of Contemporary Art and Culture*. Since 2010, Weintraub has written a monthly column for Art:21, and has contributed to a number of exhibition Catalogueues and publications, including *ARTnews, Saatchi Online, The Mantle,* and the *Routledge Press Encyclopedia of Photography.*



Giants and Dwarfs
Installation view: Mana Contemporary, Jersey City, NJ 2012

Michael Zansky

SOLO EXHIBITIONS

2013 *Insomnia,* Yellowstone Art Museum, Billings, MT
Giants and Dwarfs, Mana Contemporary Art, Jersey City, NJ
2012 *Dance of the Cuckoos*, Boca Raton Museum of Art, Boca Raton, FL
American Panopticon, Hampden Gallery/UMASS Amherst, Amherst, MA
2010 *The Reincarnation of Michael Vick (As a Dog)*, Ice Box Gallery, Philadelphia, PA
2009 *Strangelove*, The LAB Gallery (for installation + performance art), NYC
2008 *Michael Zansky: Western Lands*, Nicholas Robinson Gallery, NYC
Washington & End Times, The LAB Gallery (for installation + performance art), NYC
2006 *History as Ruin*, Briggs-Robinson Gallery, NYC
American Panopticon, Edsvik Konsthall, Stockholm, Sweden
2005 *American Panopticon*, Gigantic Art Space, NYC
American Panopticon, Gigantic Art Space/ARCO, Black Box, Madrid, Spain
2003 *Ten Extra Seconds*, Briggs-Robinson Gallery, NYC
2002 *Still in Motion*, Universal Concepts Unlimited, New York, NY
2000 *In Human Life*, Universal Concepts Unlimited, NYC
1999 *Giants and Dwarfs*, Gallery Camino Real, Boca Raton, FL
1996 *Manifolds*, Berry-Hill Galleries, NYC
1993 *Traces*, Berry-Hill Galleries, NYC
1991 *Recent Work*, Berry-Hill Galleries, NYC
1990 Fredric Snitzer Gallery, Coral Gables, FL
1988 Dranoff Fine Art, NYC
1987 Harm Boukart Gallery, NYC
1985 White Columns, NYC

GROUP EXHIBITIONS

2012 *The Originals*, Mana Contemporary Art, Jersey City, NJ
Quantum Effects, The Active Space, Brooklyn, NY
Adult Contemporary, Mayson Gallery, NYC
2012 *Toy Stories*, Westport Arts Center, Westport, CT
2011 *Kerosene Garden*, Able Fine Art NY, NYC
Outer Space, Exit Art, NYC
2010 *Lost Horizon*, Artjail, NYC
Nature Calls, SICA, Long Branch, NJ
Portraits: Yuri Makoveychuk & Michael Zansky, Roger LaPelle Galleries, Philadelphia, PA
2009 *INT Project*, Schmidt Center Gallery/Florida Atlantic University, Boca Raton, FL
Formative Lines/Working, The Drawing Center/ Governor's Island, NYC
2008 *Apocalyptic Pop*, Dorsky Gallery Curatorial Programs, Long Island City, NY
Scales, Corn Exchange Gallery, Edinburgh, Scotland
American Landscape Photography, Sandy Carson Gallery, Denver, CO
Aldrich Undercover, Aldrich Museum, Ridgefield, CT
The Dream of the Chamber Masquerade, White Box, NYC
Bóm: How art can disrupt, reorient or destroy, Galeria Janet Kurnatowski, Brooklyn, NY
2007 *INT Project*, Kasia Kay Art Projects, Chicago, IL
INT Project, Museum of New Art, Detroit, MI
Surrealism – Europe and America: Unconscious Discoveries and Conscious Creations, Nassau County Museum of Fine Art, Roslyn Harbor, NY
Sculpture Guild, Art Cologne, Cologne, Germany
Fear is a Four Letter Word, Omega Institute, NYC
INT Project, Silvermine Guild Arts Center, New Canaan, CT
Nightly News, Luxe Gallery, NYC
Latitude, Fieldgate Gallery, London, England
2006 *Quantum Circus*, Soo VAC Gallery, Minneapolis, MN
Everybody Dance Now, Elizabeth Foundation, NYC
Waxworks, Silvermine Guild, New Canaan, CT
Landmine, Aldrich Museum, Ridgefield, CT
Every Day is Different, Michael Steinberg Fine Art, NYC
Transmutations, Shore Institute of Contemporary Art, Long Branch, NY
8x8x8, Soap Factory, Minneapolis, MN
Synthetic Aesthetic, Lab Gallery, NYC
Dam Stuhltrager Gallery, *Revisionist History*, Brooklyn, NY
Lower Manhattan Cultural Center, *Speed Limit*, NYC
Edsvik Konsthalles, *Time*, Stockholm, Sweden

2005 *Quantum Zoo*, The LAB Gallery (for installation + performance art), NYC
Other America, Exit Art, NYC
Revolt of the Bees, University of Pennsylvania, Philadelphia, PA
2004 *Touch and Temperature*, Deborah Colton Gallery, Houston, TX
Digital and Beyond, Rockland Center for the Arts, West Nyack, NY
Gifted, Future Perfect, Brooklyn, NY
2003 *Unconventional Three-Dimensional*, Slought Foundation, Philadelphia, PA
De Jong, Ousler, Zansky: Installations, Rockland Center for the Arts, West Nyack, NY
Mamma's Boy, White Columns, NYC
Galerie Lelong, NYC
White Box Gallery, NYC
2002 *Selections Benefit Show*, Drawing Center, *NY*
The Endurance of Art, Westport Art Center, Westport, CT
Body, Art, Islip Museum, NYC
2001 *Burn*, Norton Museum, West Palm Beach, FL
Natural History, Florida Atlantic University, Boca Raton, FL
Kidsart, Clifford Smith Gallery, Boston, MA
2000 *Blurry Line*, John Michael Kohler Art Center, Sheboygan, WI
Remote Experience Dependency, Universal Concepts Unlimited, NYC
Neo, Exit Art, NYC
The End, Exit Art, NYC
1999 *Another Planet*, Central Fine Arts, NYC
Monumental Drawings, Exit Art, NYC
Metaforms: Contemporary Choices, Cavin-Morris Gallery, NYC
1998 *Modular Composite*, Central Fine Arts, NYC
Pop-Surrealism, Aldrich Museum, Ridgefield, CT
1996 *Tough Art*, Hunterdon Museum, Clinton, NJ
The Widening Gyra, Cavin-Morris Gallery, NYC
1995 Detursa Galerie, Madrid, Spain
Pure, Cavin-Morris Gallery, NYC
Boston University Sherman Gallery, Boston, MA
1994 *Big Ideas*, Dranoff Fine Art, NYC
Masks, Rockland Center for the Arts, West Nyack, NY
1993 *Masks*, Cavin-Morris Gallery, NYC
1990 Berry-Hill Galleries, NYC
Brut 90, White Columns Gallery, NYC
Inchoate Forces, Cavin-Morris Gallery, NYC
1989 *The Good and Evil Show*, Cavin-Morris Gallery, NYC
Currents in Abstraction, Salena Gallery, Long Island University, NY
1988 *Selections 41*, The Drawing Center, NYC
1986 *The Art of Orange & Rockland*, The Mount Aramah Exhibition, Arden, NY
Albright Knox Gallery, Buffalo, NY
Update 85-86, White Columns Gallery, NYC
1980 *CAPS*, Rensselaer Polytechnic Institute, Troy, NY
1978 Barbara Gladstone Gallery, NYC

SELECTED BIBLIOGRAPHY

2009 Hrbacek, Mary. "Apocalyptic Pop: Dorsky Gallery." *M Magazine*.
Wilson, Michael. "Apocalyptic Pop." *Time Out New York.*
Goncharov, Kathleen. "Apocalyptic Pop." *Exhibition Catalogue,* Dorsky Gallery, NYC.
2008 Lombardi, D. Dominick. "Land of Shadows." *NY Arts.*
Chambers, Christopher Hart. "Michael Zansky." *Flash Art.*
Goncharov, Kathleen. "The Western Lands." Nicholas Robinson Gallery, NYC, *Exhibition Catalogue.*
2007 Lombardi, D. Dominick. "Michael Zansky." *Sculpture Magazine.*
Vail, Amanda. "Quantum Circus: The INT Project." *NYARTS.*
Murphy, Jay. "Michael Zansky." *Contemporary 21.*
Lombardi, D. Dominick. "Waxworks." *NY Arts.*
2006 Hough, Jessica. "Land Mine." The Aldrich Museum of Contemporary Art, CT, *Exhibition Catalogue.*
Lombardi, D. Dominick. "Artists Curating Artists." *DART International.*
Vail, Amanda. "Seductive, Repulsive: Quantum Circus at SooVAC." *Mnartists.org.*
Kuspit, Donald. "Michael Zansky: Bizarre Beauty." Briggs Robinson Gallery, NYC, *Exhibition Catalogue.*
Koza, Christopher. "Quantum Circus." *PulseTC.com.*
Lombardi, D. Dominick. "New York Art Scene." *& magazine.*

2004 Glueck, Grace. "Terrorvision, Exit Art." *The New York Times.*
Raymond, Jon. "Mama's Boy, White Columns." *Artforum.*
Epstein, Edward. "Unconventional Three Dimensional." *Art Papers.*

2003 Chambers, Christopher. "Still in Motion, Universal Concepts." *Sculpture Magazine.*
Sozanski, Edward. "Unconventional Three Dimensional." *Philadelphia Inquirer.*
McEvilley, Thomas. "Ten Extra Seconds." Briggs, Robinson, NYC, *Exhibition Catalogue.*

2002 Faulds, Rod. "Natural Histories (Artists Forge in Science and Nature)." *Catalogue.*

2001 Watson, Neil. "Burn (Artists Play with Fire)." *Norton Museum Publication.*
Creps, Bob. *Fieldings Dictionary of American Painters.*

2000 Budzynski, Scott. "NEO New Approaches to Artmaking." *NY Arts.*
Nahas, Dominique. "Monumental Drawings, Exit Art." *Art on Paper.*
Hanks Victoria. "Studio Visit, Michael Zansky." *NY Arts.*
Nahas, Dominique. "Monumental Drawings, Exit Art." *NY Arts.*

1999 Bower, Bell J. "Monumental Drawings, Exit Art." *Review Magazine.*
Murphy, Jay. "Pop Surrealism." *World Art.*
Murphy, Jay. "Pop Goes Surrealism." *Art Papers.*

1998 Meyers, Melissa. "New Season in New York." *Gannett Newspapers.*
Henry, Gerrit. "Michael Zansky: Recent Work, Cavin Morris Gallery, NY." *Art in America.*
Nahas, Dominique. "Michael Zansky: Recent Work, Cavin Morris Gallery." *Review Magazine.*
Meyers, Melissa. "Adding by Subtraction." *Gannett Newspapers.*

1997 Endick, Kenneth. "Tough Art." *Express Times.*
Rig, Victoria, "Art As Experience." *Hunterdon County Democrat.*
Bischoff, Dan. "Tough Art." *The Star Ledger.*
Accola, Kristen. "Tough Art." Hunderton Art Museum, *Exhibition Catalogue.*
Michael Zansky. "Manifolds." Berry Hill Galleries, *Exhibition Catalogue.*

1995 Hurwitz, Sidney. "Alumni Drawings." Boston University Art Gallery, *Exhibition Catalogue.*

1994 Henry, Gerrit. "Zansky, Michael "Traces", Berry Hill Gallery, NY." *ARTnews.*

1993 Dunning, Jennifer. "Philadanco Tease and Payoff." *The New York Times.*
McEvilley, Thomas. "Traces." Berry Hill Gallery, *Exhibition Catalogue.*

1990 Raynor, Vivian. "The Rockland Connection." *The New York Times*
Harris, Ned. "The Rockland Connection." Rockland Center for the Arts, *Exhibition Catalogue.*

1987 Arning, Bill. "Michael Zansky: Recent Paintings." Harm Bouckaert Gallery, NY, *Exhibition Catalogue.*

1986 Arning, Bill. "Update 85-86." White Columns, NY, *Exhibition Catalogue.*

AWARDS

2006 Emily Hall Tremaine Foundation, Intelligent Design Project
1980 C.A.P.S Fellowship/Painting
1978 Fullbright-Hayes Fellowship (Peru)
1978 Louis Comfort Tiffany Award

COLLECTIONS

Dallas Museum of Art, Dallas, TX
Berkeley Art Museum, Berkeley, CA
Biocraft Laboratories, Elmwood Park, NJ
Brooklyn Museum of Art, Brooklyn, NY
DeCordova Museum, Lincoln, MA
Inter-American Bank, Washington, D.C.
Krannert Art Museum, Champaign, IL
Los Angeles County Museum of Art, CA
Neuberger Museum, Purchase, NY
Prudential Life, NYC
Whitney Museum of American Art, NYC
Ewing Gallery of Art & Architecture, Knoxville, TN

EDUCATION

Hunter College, 1978-80
BFA, Boston University, School of Fine Arts and Applied Arts, 1969

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