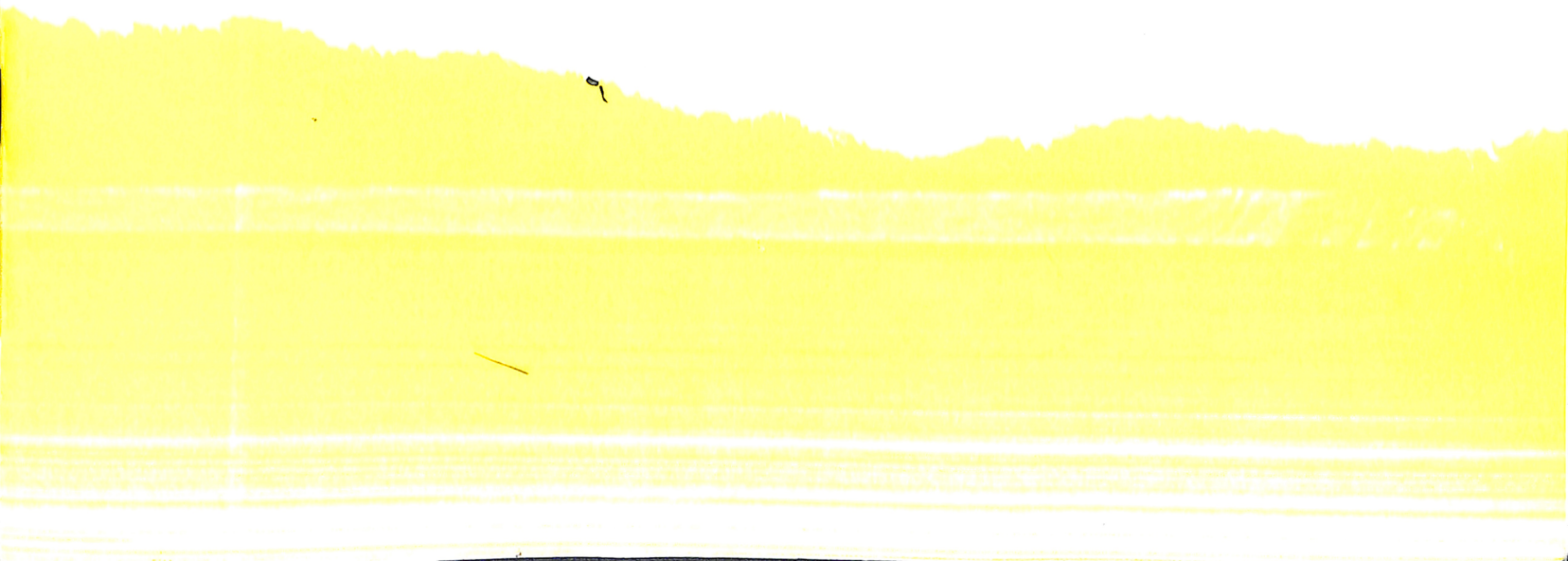


Continuāre

The Figurative Tradition in Contemporary Art



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E01-1007-002-10

Continuāre

The Figurative Tradition in Contemporary Art

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Continuāre (Latin), meaning to persist or to continue, evokes the many times from the nineteenth through the twenty-first century that figurative art and specifically figure painting, has been declared dead, of little importance, or merely irrelevant. Once proclamations that asserted the superiority of the avant-garde, from early modernism and abstraction to minimalism and conceptual theory, were examined and exhausted; figurative art always reemerged as a primary focus of critical discussion. Today, figurative art continues to redefine itself and is a major motivating force for artistic expression. More and more contemporary artists utilize the human form as content in numerous media such as painting, sculpture, printmaking, photography, video, performance, as well as in various combinations of these. The Ewing Gallery is pleased to present this exhibition of seven, contemporary, regional artists who represent the human figure in their work and are part of the continuum of this rich tradition from portraiture to narrative. *Continuāre* is comprised of paintings by Bain Butcher, Knoxville, TN; Carl Gombert, Maryville, TN; Virginia Derryberry, Asheville, NC; drawings by Lynda Evans, Knoxville, TN; ceramic sculptures by Judith Condon, Chattanooga, TN; Thaddeus Erdahl, Gatlinburg, TN; and an installation by Denise Stewart-Sanabria, Knoxville, TN.

The planning of this exhibition began this past winter. I reviewed images and biographical information from websites and from CDs that were provided by artists whose work was familiar to me and by others recommended by colleagues. Students enrolled in my UT summer school session of Museum Studies 484 viewed these artists' websites and CDs. They also participated in class visits to the studios of the participating artists that live in or near Knoxville. Following

these meetings, class discussions resulted in each student selecting an artist to re-visit for a more in-depth interview from which an essay for the catalog was written and the work for exhibition in the Ewing Gallery was selected. Students in the Museum Studies class include Eleanor Aldrich, Jason Ammons, Anna Marie Carlson, Kate Faulkner, Amy Hand, and Kelly Hider. Jason Shoemaker designed the catalog.

This exhibition - *Continuāre: The Figurative Tradition in Contemporary Art* - is a continuation of the Ewing Gallery summer series subtitled Knoxville and Vicinity that was initiated over twenty years ago. Goals of this series were to feature exhibitions of talented regional artists who were not students or faculty in UT's School of Art and to feature exhibitions that would be of historic interest to our regional community. A diverse range of exhibitions has been offered including *How Do You Dew?* An exhibit on the design and marketing history of the soft-drink Mountain Dew which was founded in Knoxville; *Trailblazers: The Early Smoky Mountain Photographs of James Thompson and Albert "Dutch" Roth*; *Unspoken Dialogues*, The Narrative in Regional Art; *African American Artists in East Tennessee*; and *Staff In-flux-ion*, the art of former and current UT staff.

Continuāre compliments the Ewing Gallery's curatorial tradition of substantive, thematic exhibitions that strive for diversity in media, content, and artist's profile.

I would like to thank the artists, students, and everyone involved with this exhibition. I especially recognize the contributions of gallery staff members Ben Wooten, Sarah McFalls and gallery student assistant Stefen Beeler.

Sam Yates

- Bain Butcher, Knoxville, TN
- Judith Condon, Chattanooga, TN
- Virginia Derryberry, Asheville, NC
- Thaddeus Erdahl, Gatlinburg, TN
- Lynda Evans, Knoxville, TN
- Carl Gombert, Maryville, TN
- Denise Stewart-Sanabria, Knoxville, TN



Bain Butcher

Bain Butcher's paintings are reminiscent of what it might be like to live in a James Turrell installation; transfixed in a mysterious light, not knowing where space begins or ends. Time is not represented by a future or a past but rather suspended in a moment of disquietude. An overwhelming anxiety and increasing awareness of the unnatural creates a blaring white noise. *A yellow noise*. Highlights of orange and shades of green push the viewer back and forth between enlightenment and uneasiness. Butcher's paintings seem to glow from the inside and have their own life, and yet at the same time are complete and contained environments. According to Butcher, "As the 'artificial' encroaches on the 'natural,' it is unclear how we (humans) will order our intellectual/cultural/spiritual experience. We continue to degrade the ecology of our experience until we risk obliterating the context of our activities."

Shrouded in yellow drapery, each woman handles the cloth as a protective shelter in this bizarre world. The fabric becomes a narrative prop to inform each painting, and each woman's differing reactions to her surroundings. One is resigned to it (*Yellow Number 2*), whereas in *Yellow Number 1* the woman is starting to test the boundaries, raising her hand underneath the sheet as if to check for precipitation. In the smaller canvases, whose compositions are a closer resemblance to iconic portraiture, the women are sort of pleading, or indignant to their situation. The tension of Butcher's series culminates in *Yellow Number 4*, where a woman is stretching the cloth above her head in relief, visually imposing herself upon the four sides of the canvas and creating a more tangible gesture of defiance in the space.

Butcher describes yellow as a symbol of survival and isolation, a reoccurring concern in all of his work. An avid reader, Butcher likens his motivation to that of Russian authors. "I feel the Russian writers really get at this idea of the persistence of humanity in the context of threatened obliteration, even if the threat is not a violent one, but one of banality, kitsch, or insignificance." The cadmium lemon yellow is somehow soothing, abrasive, and alien at the same time. The artist says, "The figures metaphorically contend both with the antagonistic opticality and the chemical toxicity of the pigment."

Each of these paintings are a result of hours of elaborate planning by the artist. Part of Butcher's process includes painting his studio yellow to give the models a real experience akin to the fictitious narrative of the paintings. Subsequent steps include countless preliminary sketches, paint mixing, under painting, and the procedural construction of the surface and the frames. It augments the strength of Butcher's paintings to "have an object you're already in love with, before beginning to paint."

Seeing the execution of these steps up close in Butcher's studio inspires awe. The artist says, "My approach to painting is methodical, but some of that goes hand in hand with the nature of representational painting. I have explored and experimented with a wide variety of painting approaches including abstraction. My technical approach to a body of work is developed in concert with the conceptual agenda. I desired verisimilitude in this particular set of paintings - that desire necessitated a careful and methodical plan."

The truth that Bain Butcher illustrates is that of the universal human condition, set in a contemporary world that is increasingly overwhelmed with a threat of virtual and artificial compliance. Unsure of what that future may look like, we, like the figures in Butcher's paintings, react tentatively, possibly frozen in awe and terror of human and technological possibilities.

Kelly Hider



Yellow Number 4 - oil on linen - 60" x 60"

Judith Condon

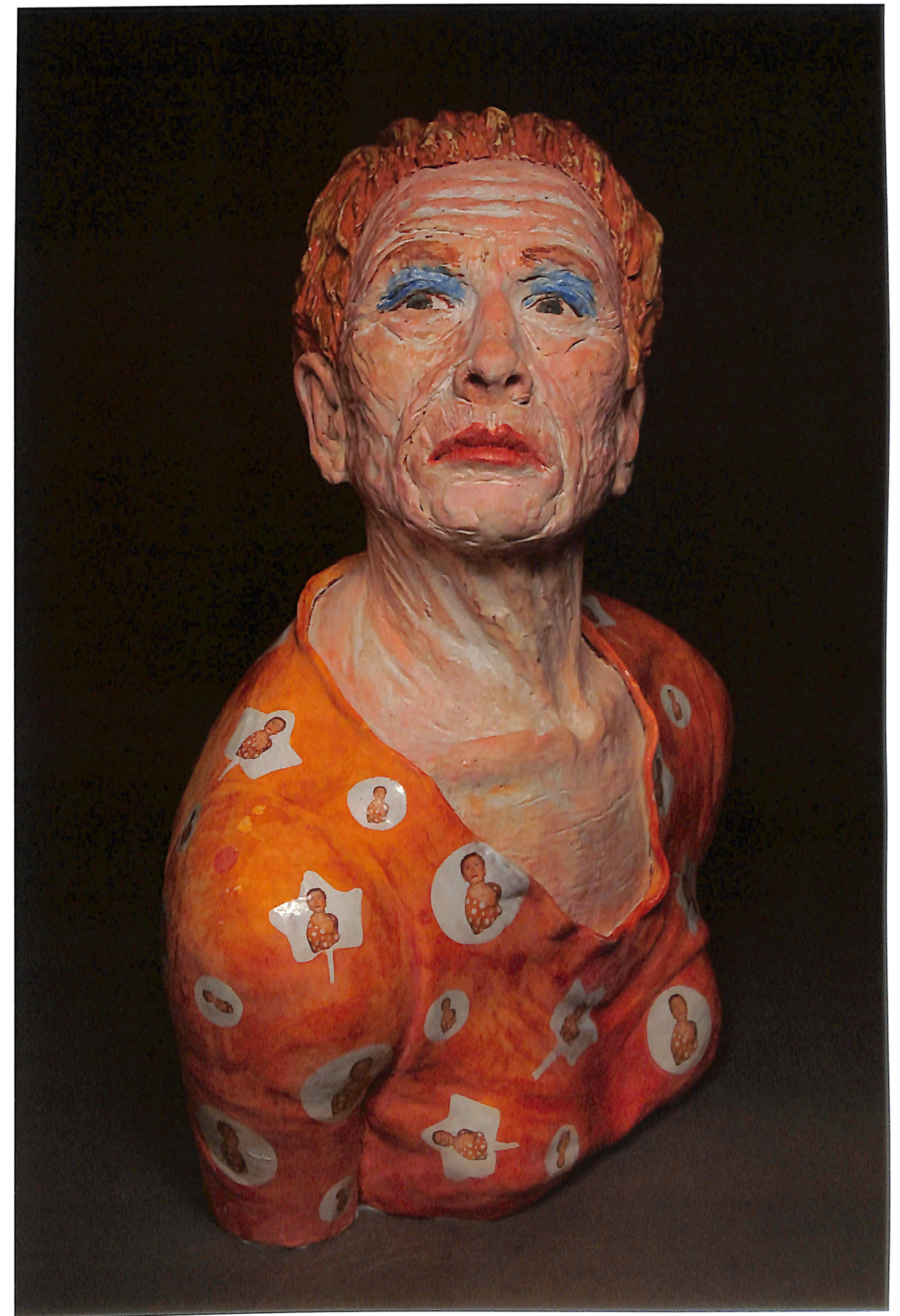
In ancient Rome, elite families kept wax busts of their relatives to honor and commemorate their ancestors. Today, busts are a traditional, perhaps even old-fashioned, form of portraiture often reserved for famous subjects and/or wealthy patrons. They serve as a more economical and portable alternative to the full-length statue. The most expressive features of the body (head, shoulders) are rendered so as to imply what isn't there. Ideally, they communicate a life-sized presence without taking up a life-sized space.

However, like a deer head mounted on a wall, there's also something strange and macabre in this abbreviation of the human figure. Judith Condon's recent work explores the traditional yet somewhat bizarre ways the body is truncated in portrait busts. Whether on shallow pedestals or directly in contact with the ground, her figures wear anxious, searching expressions. The pieces without pedestals look like people three-quarters submerged in the quicksand of our world. They look up with pleading expressions, their necks straining and their chins turned up and away, as if they were trying to keep their heads above water. In some works, eerie hands reach out and embrace the figures. For Condon, the idea developed from the religious practice of "laying on of the hands." She was inspired by the various gestures that the phrase could connote in supporting, carrying, deceiving, healing, and so on.

If her figures seem anxious or troubled, there's good reason. Condon admits the process of aging is a personal concern that makes its way into her artwork. "I am a product of my culture," she says. "I don't want to get old. I watch lines appear on faces and hair turn gray on friends and family (me, too), for instance, and am compelled to reflect this onto clay." Faces reveal imperfections and miniscule details like wrinkles, furrows, and rough skin that recall the veristic or "warts and all" style of late republican Roman portraits. Her layered use of muted colors suggests a worn away, distressed quality; is this perhaps what ancient Greek and Roman sculpture looked like before their painted polychrome surfaces faded to white? But not all is doom and gloom. *The piece She's One Hundred and Wearing Something Tight*, for example, has an amusing edge. Between the figure's clownish makeup and body-conscious shirt, one wonders if the woman stands as a cautionary tale or as some kind of twisted ideal in her unabashed denial of her age.

The use of decals marks a new and exciting chapter in the artist's process. By fusing images altered in Photoshop onto ceramic surfaces, she is able to merge her interests in both two and three dimensional mediums, particularly photography and printmaking. "Both my undergraduate and master's degrees included two- and three-dimensional work, as well as my professional work, yet never at the same time," she explains. Many of her pieces feature images of the figures themselves decoratively plastered on their garments. The idea refers to "mise en abyme" (literally, "to put into the abyss"), or an object depicted within itself. The mirror effect is both reflexive and destabilizing, which seems appropriate to Condon's themes. Although almost ruthlessly realized, her figures appear too haunted by the weight of their mortality to be fully of this world.

Anna Marie Carlson with Jason Ammons



She's One Hundred and Wearing Something Tight - ceramic - 24" x 17" x 12"

Virginia Derryberry

When Virginia Derryberry witnessed the St. Jeremiah relief at the St. Pierre Abbey in Moissac, France, six years ago, she became fascinated with the prophet's stylized Romanesque form and how it appeared to float or dance in space. This dream-like quality inspired her to move beyond the plein air landscapes she had been working on to the large and sometimes life-sized figure-based compositions she paints today. Early paintings depicted subjects pinned like the flying Jeremiah above realistic landscapes, but in recent work subjects are paradoxically "grounded" in invented scenes and narratives.

Derryberry draws from a range of sources, including life-long interests in Renaissance painting, Christian iconography, and classical mythology with symbolism from her immediate world. She uses family and friends as models to make her figures more present both physically and in terms of character; unlike made-up or hired figures, they impart a sense of humanity and shared history that keep her realistic renderings from appearing too cold or detached. Transposed into various allegories in her paintings, person and persona blend to yield a more complex narrative open to varying interpretations. The subjects' contemporary looks and dress entice viewers to contemplate the divinity of their fellow man as something real and present in their everyday lives. No theatrics here: for Emily Dickinson, Hope may be "a thing with feathers," but in Derryberry's *Seven Virtues* it's a woman in a low-key tank top and jeans.

The settings the subjects inhabit, however, are more Eden-like than house-next-door. The dense, tightly rendered figures seem almost disembodied from the loose, painterly style of their surroundings. And yet, viewed as a psychological landscape—as an imaginary space conjured by the subject—the stylistic incongruity begins to make more sense. In *The Hunt: Diana 1*, the goddess' steadied aim. Derryberry, in fact, fabricates each environment from a blend of dreams, memories, and photographic information. They are comprised of many different situational forms alternating with flat, abstract passages, allow the viewer's eye to weave its way through the composition. This kind of rhythmic contrast also plays up the expressive properties of the medium. "The paint quality in how I work is really important to me," she explains. "I'm thinking about these paint passages and dialogues with the figures as much as I am about the narrative."

In this way, balance is achieved through a dynamic shifting of states rather than a static formula or ideal. It's a concept primary to alchemy, or the divine forging of oppositional elements/forces, which Derryberry credits as an ongoing influence in the formation of her work. She doesn't hesitate to alter, exaggerate, or rescale the features of her figures. The title of her current series, *Rebis*, refers to the androgynous archetype birthed from the sacred marriage of male and female. Through her incisive observation of the natural world, Virginia Derryberry integrates many visions to more fully express an intensity flickering underneath.

Anna Marie Carlson

The Hunt: Diana 1 - oil on canvas - 72" x 48"



Thaddeus Erdahl

When he was younger, Thaddeus Erdahl worked for his father's furniture refurbishing business, removing the layers of flaking and chipped paint from chiffonades and side tables. Watching the coating bubble under the chemicals, he remembers thinking that the process eliminated generations' worth of stories. He thought that the evidence of wear and age were attributes to the pieces, giving each domestic object a unique sense of history.

The influence of this early work experience is seen in the surface treatments of his current body of work, suggesting a worn look of cracked and chipping paint. This effect implies that there is always more to be seen and a deeper story to be communicated. Revealing the fissures and fragments, the rest remains unresolved and left to the viewer's imagination.

Erdahl's interest in the human form follows the standard repertoire of many figurative sculptors - the re-creation of self and the familiarity that comes from a body or a face. The 'Salesman' series is based on the artist's alter ego and the current demands of any artist to "sell himself" in order to survive. The use of an original press mold as a starting point for each work provides the fatigued cookie-cutter appearance of each salesman while alluding to the repetition of a stereotype. Disheveled, broken down and defeated in posture, dress and expression, these characters extract a trace of pity from the viewer while remaining shrewd and compromising in the act of procuring a livelihood.

Other work speaks to the sometimes cynical outlook of Erdahl regarding societal standards, the human condition, consciousness of self and how this is communicated to others. Erdahl steps away from himself in these pieces, taking inspiration instead from observation. He questions people's need to appear more than they are, while understanding and accepting the behavior as an inevitable product of society.

Erdahl refers to "a hidden self," constructed to relieve the "conflict between our internal thoughts and the expectations of polite society." The internal persona becomes public; sexual, commercial, and personal desires are displayed. The appearance of the individual is familiar but not welcoming, achieved through a combination of realistic, but disproportionate features. The result is a visual communication breakdown.

When Erdahl speaks of recent experiences of time and place and the influence this has had upon his work, he is insistent that his mind is mostly free from these confines, that the work has been played out and it is only a matter of completing it. Since completing his master's degree in 2009, he has found himself no longer the artist/student, but an artist, invigorated by some of his core influences of childhood and those elements he had to get away from to find again.

Amy Hand



Salesman 1 - ceramic - 25" x 15" x 15"

Lynda Evans

Lynda Evans's recent drawings are a continuum of her enduring attraction toward ideas surrounding human potential and transformation, as well as her interest in mythological stories of numerous world cultures. In her recent series, *Emergence*, Evans resumes concentration on the human body as an evocative subject, crafting and modifying the figure toward the direction of a captivating symbol rather than focusing on a specific individuality. Through this process, she allows herself and the viewer to enter into a mysterious, subterranean language suggesting a concept, story, or journey that offers new and supplementary meaning. This territory allows the release of rational thought, and the appearance of a psychological and spiritual understanding.

The first stage of a mythological journey, known as "the call", functions as the theme and source material for Evans's series *Emergence*, specifically in *The Call: Damned If You Do, Damned If You Don't*. Mythological tales referring to a hero's journey, or for Evans, a heroine's journey, represent themselves through unidentified figures engulfed in bodies of water. 'The Call' signifies the heroine's call toward an adventure into the unknown, either in the form of a voice, a dream, a trauma, or a vexing, unattainable desire demanding attention and immediate action. The heroine must then choose to go forth and attempt to accomplish or otherwise refuse the task at hand.

In *The Call: Damned If You Do, Damned If You Don't*, the "call" denotes itself as the defining moment when the heroine makes her decision to accept this benign or malignant challenge. Evans intentionally renders the scene in a mysterious and ambiguous perspective. The female figure may well be emerging to the surface of the water from the depths of obscurity, or perhaps the contrary, descending into the indefinite, dark expanse. Whether or not the action means to represent delivery or death, accident or intent, remains absorbingly uncertain and consequently raises many questions referencing a personal struggle, one followed by powerful triumph or a more devastating collapse.

Confrontational yet tender, Evans's acute ability to translate harrowing experience into a visual metaphor of passage demonstrates her point of view concerning humanity's capacity for overcoming complex challenges. This notion of breaking through barriers are presented as mental obstructions, or something conceivably more tangible, representing a personal and philosophical investigation for the artist. It allows the viewer to privately grapple with the figure and space portrayed and to interpret his or her own scenarios. The variety of possible beginnings, destinations and all the potential happenings in between, ultimately results in a magical emergence of pure, raw emotion, and a language distinctly belonging to Evans.

Kate Faulkner



The Call: Damned If You Do, Damned If You Don't - charcoal on rag paper - 41" x 53"

Carl Gombert

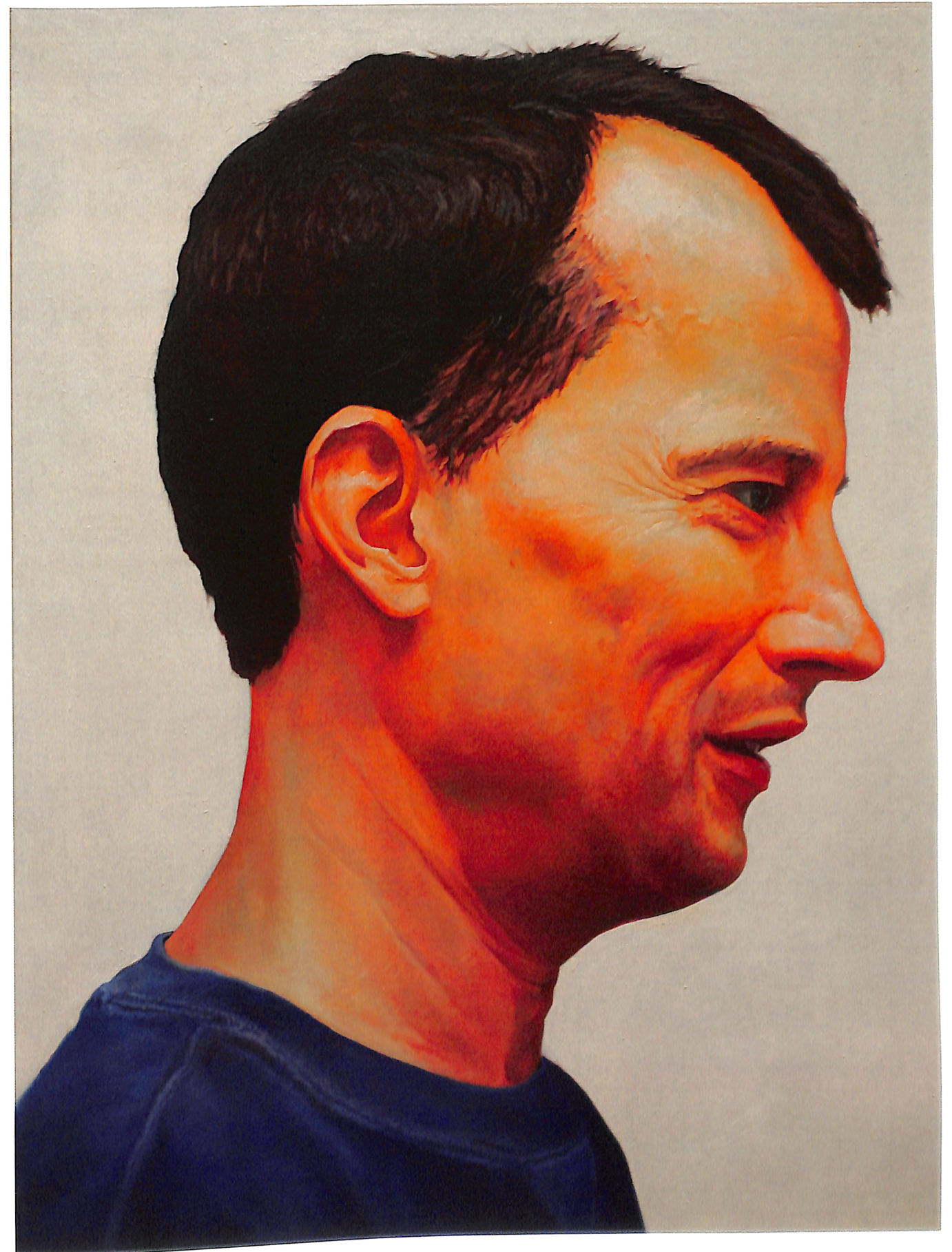
A print of a Chuck Close painting hangs in the stairwell entrance to Carl Gombert's studio. This, added to the knowledge that underneath some of Gombert's larger-than-life portrait paintings lies a grid-like structure, encourages one to compare Gombert's work to that of Close. Though both artists are interested in the optical properties of color, Gombert speaks of his grid not as an aid to drawing, but as a mysterious contributor of sorts to the painting. The grid, embedded with slightly raised shapes, provides an ambiguous layer in the painting--becoming three dimensional in the flat spaces and slipping underneath the skin everywhere else. The grid is a necessary foil for the skill of drawing, for the liver spots and creased skin of the elderly subject, for all that is human in these paintings. Gombert speaks of his colors in a similar way, as one mass of color necessitating its opposite to create "the deep, pervasive sense of harmony" that motivates his painting. Also, he says, "there are enough dark brown paintings in the world."

Though he can trace his professorial lineage back to such staples of the figure-painting canon as Thomas Eakins; Carl Gombert studied painting at a time when the figure was decidedly ignored by most galleries, critics, and artists in favor of abstraction. Gombert speaks of being skeptical of the rigidity of the conventions of Modernism, especially when he was told that skills such as figure drawing were over and done with. "Modernism was literally painting itself into a corner," Gombert says. There were always those who worked outside the conventions-many who are being re-evaluated now that the figure has become a valid subject again-and according to the artist: "Good drawing is pretty valuable these days."

Gombert's skilled drawing hand becomes its own content-the subjects of his work rendered with utmost specificity. Standing before the painted profile of one of his colleagues, the artist is adamant that he didn't want to just draw *a* nose; he wanted to draw *that* nose. The profile, despite its large scale, has all the exquisiteness of a miniature portrait from the Northern Renaissance. To speak of the background of these works feels misguided, as "background" implies a place or context in which the figure exists. Gombert's "backgrounds," while establishing a feeling and a space, are more of a participating element in the painting- the strength of the color and relative flatness a match for the intensity of the head itself. The contours, which exist between the fields, are taut, specific, and vital. This, coupled with the sheer scale of the paintings makes it difficult to understand the work solely in terms of portraiture. They are simultaneously specimens and forces that must be reconciled. The subjects in profile and partial profile lend themselves to some kind of voyeurism: they are being presented, cheek unguarded, for the viewer's unabated inspection. The figures facing out are different. One inevitably must face the strange encounter that accompanies such strikingly real eyes-the conviction that it is perhaps more than all surfaces.

Gombert speaks of his work becoming tighter as he grows older-perhaps the opposite of what many artists expect. Amidst the predominant concerns of Post-modernism (mainly disbelief), it is refreshing to see Gombert's conviction in these vibrant paintings, and the good faith in which he exercises his skill.

Eleanor Aldrich



Bill - oil on canvas - 48" x 36"

Denise Stewart-Sanabria

There is an undercurrent of subversive humor in much of Denise Stewart-Sanabria's work. This is perhaps most evident in a recent painting series of donuts. How erotic can a jelly donut really be? Quite. However, that same subversive humor can be found in her more conceptual pieces. *Quantum Confusion: How Many Worlds*, her installation in the Ewing Gallery, explores some hefty theories. Inspired by an interest in the possibilities represented in quantum physics and an appreciation of sci-fi TV (the artist cites an episode of *Lost in Space* as inspiration), Stewart-Sanabria creates an installation about portals, other worlds, and alternate realities. At the same time, her beautifully rendered figures playfully mimic viewers in an art gallery.

In *Quantum Confusion*, figures carefully consider a portal, some going so far as to interact with it. Two-dimensional figures explore an alternate dimension, even as they exist in the third dimension. However, she doesn't rely on the placement of her figures in the space to create perspective. Groups of observers considering the portal are rendered using traditional methods of creating perspective in the second dimension. The effect is as magical as it is cerebral. Added to this sense of ingenious contrivance is the idea that as her figures carefully consider their Plexi-glas portal, their postures are no doubt being mirrored by those of us who are viewing them; the shadows on their faces and bodies similar to the shadows on our faces and bodies. In a sense, we become part of the installation and reality blends with the depiction of reality.

The idea of portals, of alternate realities, is vividly reinforced by the techniques used. By rendering with charcoal on untreated birch plywood, Stewart-Sanabria creates figures that glow with a warmth that would be difficult to duplicate with pigment. They appear as drawings come to life. It is as if her sketchbook has been left lying open and the drawings within have decided to remove themselves from the confines of the pages and walk among us. Through choosing to depict her figures in such a manner and by using a monochromatic palette, she reinforces the idea of another reality that is similar to, but not quite like our own. As her figures consider the portal in their reality, we consider them from ours. Viewed from behind, her installation changes. Instead of viewing drawings, we view blackened silhouettes—perhaps shadows of reality.

Though Stewart-Sanabria uses a limited palette, careful observers will notice that the worried young woman with the clipboard is carrying a yellow pencil, her clipboard filled with complex equations. The young woman is rendered in pencil. Science and art intersect, it seems, on the tip of that yellow pencil.

Quantum Confusion is a multi-faceted installation. On the surface, it is a fine example of the figurative tradition. However, closer inspection reveals far more. It is in many ways like a hall of mirrors, where position determines the amount of reflections that can be seen. *Quantum Confusion* is best appreciated by viewing it from a variety of angles. By changing the point of view, it becomes obvious that there are many dimensions. Which is exactly how Denise Stewart-Sanabria intended it.

Jason Ammons

Quantum Confusion (detail) - charcoal on wood with plexiglas - 84" x 84" x 240"



About the artists

Bain Butcher is a conceptual figurative artist who exhibits nationally and maintains a studio in Knoxville, TN. He was born in Kingsport, TN and received his MFA in painting from the New York Academy of Art in 2006 where he studied with leading contemporary figurative painters Steven Assael and Vincent Desiderio, and Will Cotton. Prior to his time in New York, he studied at Davidson College, the Pacific Northwest College of Art, and the University of Cincinnati where he received an MD degree. Butcher has won numerous awards and was recently named a semi-finalist in the 2009 Outwin Boochever Portrait Competition at the Smithsonian’s National Portrait Gallery. As a complement to his studio practice, he teaches continuing education courses at the University of Tennessee and private courses at his Knoxville studio.

Judith Condon received her BFA from the University of Georgia and a Master’s in drawing and ceramics from the University of Tennessee. She has taught at many institutions including the University of Tennessee, the University of Georgia, Pellissippi State, and Webb School of Knoxville. In 2009 she lectured and exhibited at Union University in Jackson, TN, LaGrange College in Georgia, and participated in the *Palette to Palette* “CreateHere Invitational” in Chattanooga, TN. Judith is also a recipient of the 2008 Tennessee Arts Commission Grant for sculpture and her work has been in numerous exhibitions. She lives in Chattanooga, where she teaches at Baylor School.

Virginia Derryberry was born in Morristown, TN . She received a BA in art history from Vanderbilt University, an M.A. in painting and printmaking from Peabody College, and an MFA in painting from the University of Tennessee. She exhibits extensively, with recent shows at Valdosta State University, the Nashville International Airport, and Rutgers University. Her work is featured in such collections as the Carnegie Museum of Art and the Asheville Art Museum. A recipient of many research grants, fellowships, and awards, she was recently chosen as Visiting Artist at the American Academy in Rome. She lives in North Carolina where she serves as a Professor and Chair of the Department of Art at the University of North Carolina-Asheville.

Thaddeus Erdahl was born and raised in La Porte City, Iowa. He received an MFA degree in ceramics from the University of Florida, Gainesville in 2009, and a BFA in ceramics and a BA in art education from the University of Northern Iowa, Cedar Falls in 2004. While completing his thesis show for graduate school at the University of Florida, he was chosen as the 2009-2010 Resident in Ceramic Sculpture for the Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee where he has stayed on for an additional year overseeing studio assistants and work-study volunteers. Thaddeus has exhibited his sculpture throughout the United States.

Lynda Evans was born in Knoxville, TN. She earned her undergraduate degree from the University of Tennessee, Knoxville with a triple major in fine art, art education, and human services in 1973. She also received a Master of Theology from Gordon Conwell Theological Seminary in Massachusetts in 1977. Evans has 30 years of entrepreneurial business experience in the visual arts as an art consultant, art promoter, and a nationally exhibited and collected realist artist. After moving to Washington, Connecticut in 1997, she spent a decade studying and mentoring with internationally renowned painters Robert Sherer and Hugh O’Donnell, and also with Jean Houston, acclaimed author, philosopher, and world leader in the human potential movement. Evans resides in Knoxville, Tennessee.

Carl Gombert was born in Brimfield, Ohio in 1959. He started taking painting lessons at the age of 14 with money he earned delivering newspapers. He earned a BFA in drawing from the University of Akron and an MFA in painting from Kent State University. He worked as a stagehand before pursuing a Ph.D. in Interdisciplinary Fine Arts at Texas Tech University. He has exhibited in more than 150 shows throughout the country, and since 1993 has taught painting, drawing and art history at Maryville College in Tennessee.

Denise Stewart-Sanabria was born in Massachusetts and received her BFA in painting from the University of Massachusetts/Amherst. She has lived in Knoxville since 1986. Sanabria paints both hyper-realist “portraits” of everything from produce to subversive jelly donuts, and full-scale, cut-out charcoal on plywood portraits of contemporary people that she uses to create conceptual installations. She has received over twenty awards received during a five-year period from both curators and directors from the Huntsville Museum of Art, the Knoxville Museum of Art, The Hunter Museum of Art in Chattanooga, and the National Portrait Gallery. Stewart-Sanabria also writes exhibit reviews for *Number*, an independent arts journal from Memphis, and *Art Papers* from Atlanta.

About the essayists

Eleanor Aldrich is a native of Northern Arizona. She attended the Academie Minerva in the Netherlands, as well as Northern Arizona University in Flagstaff, where she was awarded her BFA in painting. Currently she is a second year graduate student in painting at UT.

Jason Ammons is pursuing an undergraduate degree in studio art and anthropology at the University of Tennessee, Knoxville. Jason spent eight years in the US Navy and is a former resident of Yokohama, Japan. He now resides in Knoxville with his wife Noriko and son Luke. He enjoys printmaking and exploring Indian cuisine.

Anna Marie Carlson is a visiting student in art history from Indiana University-Bloomington. A Knoxville native, her primary interests include painting, photography, textiles, and film.

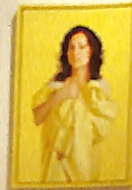
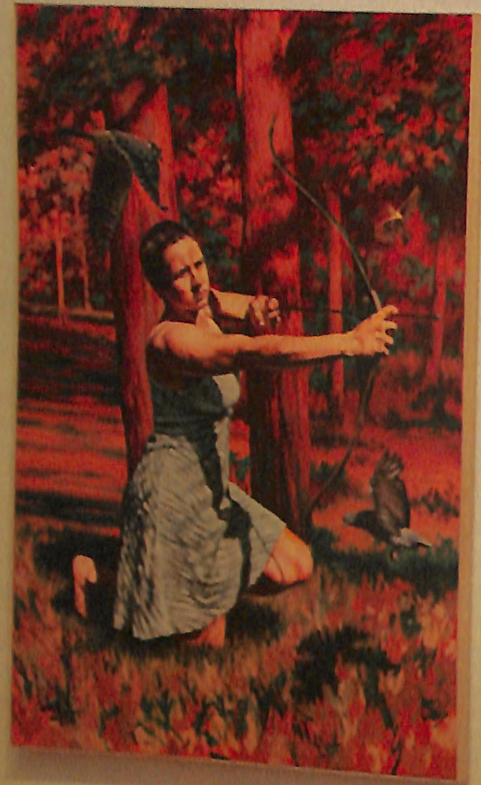
Kate Faulkner is from Chapel Hill, North Carolina and graduated from the University of North Carolina at Greensboro, where she received a BFA in design. She is a third year graduate student in painting at University of Tennessee, Knoxville.

Amy Hand comes to Tennessee from western New York. She received her BA in fine art from Houghton College in Houghton, NY, and also attended the Cyprus College of Art in Limassol for post-baccalaureate study. She is currently a second year graduate student in ceramics at University of Tennessee, Knoxville.

Kelly Hider pieced together an undergraduate education from colleges in her home town of Rochester, NY, and in northern California. She received a BFA from SUNY Brockport in 2007 and is currently a third year graduate student in painting at the University of Tennessee, Knoxville.

About the designer

Jason Shoemaker was born and raised in Austin, TX. He received a BFA from the University of Texas, Austin. He now is a third year graduate student in printmaking at the University of Tennessee, Knoxville.



**Bain Butcher
Judith Condon
Virginia Derryberry
Thaddeus Erdahl
Lynda Evans
Carl Gombert
Denise Stewart-Sanabria**

Ewing Gallery

University of Tennessee
Art & Architecture Building
1715 Volunteer Blvd
Knoxville, Tn 37996
865.974.3200
www.ewing-gallery.utk.edu

August 13th - September 12th, 2010

Reception:

Sun. September 12th, 2:00 - 4:00

Gallery Hours

Mon - Fri. 10:00 - 5:00

Sun. 1:00 - 4:00