2010 ARTIST *IN RESIDENCE* BIENNIAL EXHIBITION

January 13 – February 21, 2010



THE UNIVERSITY of TENNESSEE

EWING GALLERY

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The University of Tennessee, Knoxville

Dr. Jimmy G. Cheek, Chancellor
The University of Tennessee, Knoxville

Dr. Bruce Bursten, Dean
College of Arts and Sciences

Dr. Dorothy Habel, Director
School of Art

Michael P. Brakke, Professor, School of Art
Coordinator, Artist In Residence program

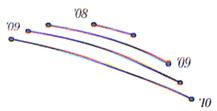
Sam Yates, Director and Curator
Ewing Gallery of Art and Architecture

Benjamin Wooten, Preparator
Ewing Gallery of Art and Architecture

Christine Kelly, Interim Collections Manager
Ewing Gallery of Art and Architecture

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WORKS ON EXHIBITION



Jackie Gendel: Courtesy of the artist / Jeff Bailey Gallery, New York, NY / CTRL Gallery, Houston, TX

Giles Lyon: Courtesy of the artist / Kinz+Tillou Fine Art, New York, NY

Tom McGrath: Courtesy of the artist / Sue Scott Gallery, New York, NY

Melissa Gordon: Courtesy of the artist / Ancient & Modern Gallery, London, England / Marianne Boesky Gallery, New York, NY / Daniel De Hooghe, New York, NY

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2010 BIENNIAL EXHIBITION

Artists In Residence:

Jackie Gendel, New York, NY

Giles Lyon, New York, NY

Tom McGrath, New York, NY

Melissa Gordon, Brussels, Belgium

PREFACE

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

The presence of acclaimed artists—who have lived and worked in major cultural centers across the country and internationally—enhances the educational opportunities for both undergraduate and graduate students enrolled in the University of Tennessee School of Art. With daily contact over the course of a full semester, resident artists develop a unique relationship with the student body that complements the creative stimulation offered by guest lecturers and the School of Art's faculty. Representing diverse ethnic, cultural, educational, and professional backgrounds, these resident artists introduce another layer of candor and a fresh artistic standard for the students who, though early in their formal art studies, are beginning to develop their own perceptions, skills, and theories in connection with the making of art.

Although the resident artists present a slide lecture during their stay, it is the direct access to their works of art that is highly anticipated and valued by both the students and the faculty. Therefore, the Ewing Gallery has sponsored group exhibitions of these artists since the inception of the Artist In Residence Program in 1982. Currently held every two years, this exhibition provides a continuing dialogue between artist-teacher and student. The Artist In Residence Biennial also offers our general university and regional community an opportunity to experience a provocative and often challenging exhibition of contemporary art.

Credit for the continued success of the Artist In Residence Program is deservedly given to Professor Michael Brakke who authored the catalog essay and to the painting and drawing faculty who invest great time and effort in selecting participants who will bring different aesthetic orientations, skills, and backgrounds to our campus.

I would also like to recognize the collaborative relationship that has formed between the Ewing Gallery and the Artist In Residence Program, providing an enriched educational experience for our students and assimilating the University of Tennessee and the Knoxville region into the global art community. Additionally, commendation and acknowledgement are given to the Ewing Gallery staff for their assistance. Most importantly, I would like to thank the four Artists In Residence – Jackie Gendel, Giles Lyon, Tom McGrath, and Melissa Gordon - as well as their respective galleries for sharing their work with the University of Tennessee community.

INTRODUCTION

The 2D area faculty of painting and drawing reiterate, through the Artist In Residence Program, their belief that full engagement with the world is vital to the continuing relevance of their curricula. While often the product of internal conversation and solitary practice, both painting and drawing remain acts of public discourse that engage systems and values within a decidedly global worldview.

The residency program at the University of Tennessee also demonstrates that the practices of painting and drawing are neither defined nor restricted by material definitions. While, during the last decade, they are more often treated independently of one another, both remain inter-related practices that ideologically enable or disable particular arguments, emphasizing the urgency of some discourses more than others. They are not operatively stable, but synchronously oscillating, with the continuously evolving definitions that shape our world.

For every semester since 1982, we have invited residents to the UT campus based on their demonstrable engagement with the world of art outside of academia as evidenced by their specific exhibition and bibliographic records. This ensures that they are functionally different than the artist-teachers within the academic world. Residents at the School of Art teach a full range of painting and drawing courses at the junior level, as well as a graduate seminar in painting-drawing that specifically focuses on contemporary issues through readings and discussion. In addition to the courses they teach, their public lecture provides the entire Knoxville community with access to their work and the sensibilities informing its creation. They are inevitably sought out by most of the students in painting and drawing, as well as by a wide range of students and faculty from other concentrations.

We deliberately bring residents to the School of Art that represent a broad range of awareness within the larger art world. While the recently sharpened focus of the diverse programs in the studio arts has, fortunately, been able to bring a growing number of visiting artists to campus, they are usually here only for a number of days. The resident artists, conversely, remain for an entire semester, teaching one half of our courses at the upper levels of the painting and drawing concentrations within the 2D area. The result is that residents are brought into qualitatively different contact with students and the community. Their voices reach more students over a longer period, representing the ideological and quantitative hearts of the painting and drawing concentrations.

The work of the four artists exhibited in this Biennial Exhibition of the Artist In Residence Program at the University of Tennessee's School of Art were here during the last four semesters. They represent - in their persons and their work - different ideas about the ways in which painting and drawing affect the intersecting worlds in which we all participate.

At first glance, Jackie Gendel's **figure paintings appear to come from a time long past, though one may find this initial take untrustworthy.** Her work is packed with references to the last century of figurative space. Even if they are yet uncertain they are becoming portraits, rather than figures within spaces configured for their presence, they have shed their former iconic substance as they have their frontal but gently confrontational space. Her new "transitional paintings", as Jackie calls them, allow the viewer to wander a while in their space. We are invited to ask after the identity of those whom we meet there, while also reveling with them in an area that we find growing less stable over time. Once the question of identity is openly asked, we may find ourselves in a place and time related more to abstraction than located within the psychological visages of her earlier portraits.

Gendel's work is charming. We are so graciously invited in with their nearly fauve intimations of color. The elegantly languid figures thoroughly disarm viewers before their subtly current, multiple organizations firmly clamp down on any such facile perspective. Challenging the definition of "figurative" and "scapes" of any kind, her work is embedded within a prolonged rigor, so deeply and quietly located within the painting, that they quickly make a century's leap right into the lap of the presently disheveled.

The word relational, seldom used for painting but elsewhere often descriptive of relevancy, finds life in her work, as does the word contingency, describing the social, political, or cultural abutment of the dissimilar, Jackie's paintings usefully seen alive with painted passages drawn from images spanning the last century. I know that Jackie will protest this description, for which I necessarily apologize by adding that I do not think they are defined more clearly in this description, for they do this on their own if you give them the time. I think, however, that ideas configured by the ideological definitions of "relational" are seen here not as media delimiting, but enabling her work to talk back. Like most good painting, it is also speaks slowly.

Giles Lyon is not usually defined as a performative artist, and I am certain he would not define himself that way either. He is the most experienced and has been by default the most adamant painter among the four artists in this exhibition, with an exhibition record that convincingly supports his continued belief in his painting practice. His work also demonstrates an emphatically political perspective, frequently crossing the now almost invisible line between the theoretical-critical painter and the painter of political content. His work has turned to drawing these last few years, utilizing the fluidity of ink on paper in ways that first appear stylistically expressionist, and with which they do, in fact, share a deep visual affinity. They mean to remain fundamentally different, however, their production profoundly informed by Lyon's increasing alarm with the current environmental threats to our smaller world.

Giles is an artist unusually well informed about the social and political cultures that have allowed, and as he argues, that have participated in our current ecologically diminished status, and his work and his life reflect these political convictions. His early paintings, a mix of brightly hued pop cultural and color field sensibilities, in hindsight seem as



readymades to receive his tiny figurative drawings that activate a more formal - if slightly bumptious - world with a productive energy requiring his deeply indefatigable conviction. The tiresome fifty year long obituary for the "death of painting" has pulled the hood over the gravedigger's head, living in paintings that - if not disguised as landscapes - look like picture-spaces for figures that might have found their first corporeal existence in the gamut of images of a century or more prior. To quote Giles himself:

"I thought it was time to make a change in my work. I was finding myself too often in the same situations when painting, so I thought that I would try basing them more fundamentally on drawing. I hadn't really done that with my work before."

As Tom McGrath says of his own choices, "You could paint landscapes or figures, and I definitely was not interested in figure painting." Though his work looks so different from the others', and in significant ways is, it retains a kinship with what has often been the purview of abstraction, more than "scapes" or faces, land or figures. Tom's paintings brim with landscape affect, threatening the normal fabric of place and identity to the extent that the work seems ever more given over to testing the time within spaces. Often referencing the claustrophobic interiors of automobiles, or aircraft ambiguously arriving or departing while we look at what is beyond, the work fills our eyes with what might be usefully characterized as a film noir sense of an outside inadequately seen. At times his paintings reveal a night caught in the glare of headlights, or the luminous grids of metropolitan grandeurs, circumscribed panoramas seen through the small quartz windows of lumbering aircraft, or a graphic exurbanscape breaking our windshields as we wander along, numbed by its homogeneity.

McGrath's latest work summons a more precisely focused intensity, bearing not only upon what they picture but also on a glaring image filled with faux chiaroscuro. They carry remarkable passages that, without the armature of the entire picture, dissolve into gibberish before your eyes, reduced to quick bursts of anger at their picturing, and a love for their making. Tom's usually gentle manner reflects this, as do his outbursts of passionate argument or abrupt disagreement, the two finding some balance in surprisingly effective, humorous impersonations that arrive in a voice not wholly his own, and quite without warning. This business of comparing an artist with his work is dangerously misleading, but then, so are his paintings.

History painting flourishes in Melissa Gordon's paintings. The work sometimes looks like annotations to their own cataloguing, but these are more than the subject of such an index, reappearing, without irony, as manifestations of their own images. They are filled with a craft rumored to have disappeared with a time not often thought relevant to current discussion.

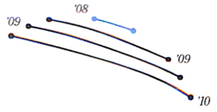
Her work is singular in its focus with each group of pieces redefining, elaborating upon, and opening up for us distinct histories that at times seem frivolous, only a matter of styles perhaps that when taken in, fill up with undercurrents we knew and forgot. Some of her work is about history itself, its machinations, skipping and stuttering along what seems disconnected until deliberately regrouped.

Melissa works with a variety of materials that can be painterly, illustrative, sculptural, installational, and more or less graphically direct. Her work is always about, if not exactly meaning, then how history fabricates it. Trailing behind are the objects we discard as our need for space renders them ever less, or collect, hoard, revere, value and name. Her work picks and chooses, revealing connections that at times are not so surprising, but that are more restorative, not rehabilitations but always from and of her hand, putting back images, objects, re-establishing timeliness as fundamentally necessary to our ability to experience our world, our cultures and ourselves.

For their continued support of the Artist In Residence Program, the faculty in painting and drawing would like to thank the current Director of The School of Art, Dr. Dorothy Habel, and her predecessors, Dr. Donald Kurka, Dr. Norman Magden, Dr. Jan Simek, and Paul Lee. We also include in our thanks Dr. Bruce Barsten, the current Dean of the College of Arts and Sciences, and his predecessors, Dr. Robert Landen, Dr. Larry Ratner, Dr. Lorayne Lester, and Dr. Stuart Riggsby, for their continued support of the Artist In Residence Program.

Michael P. Brakke

JACKIE GENDEL

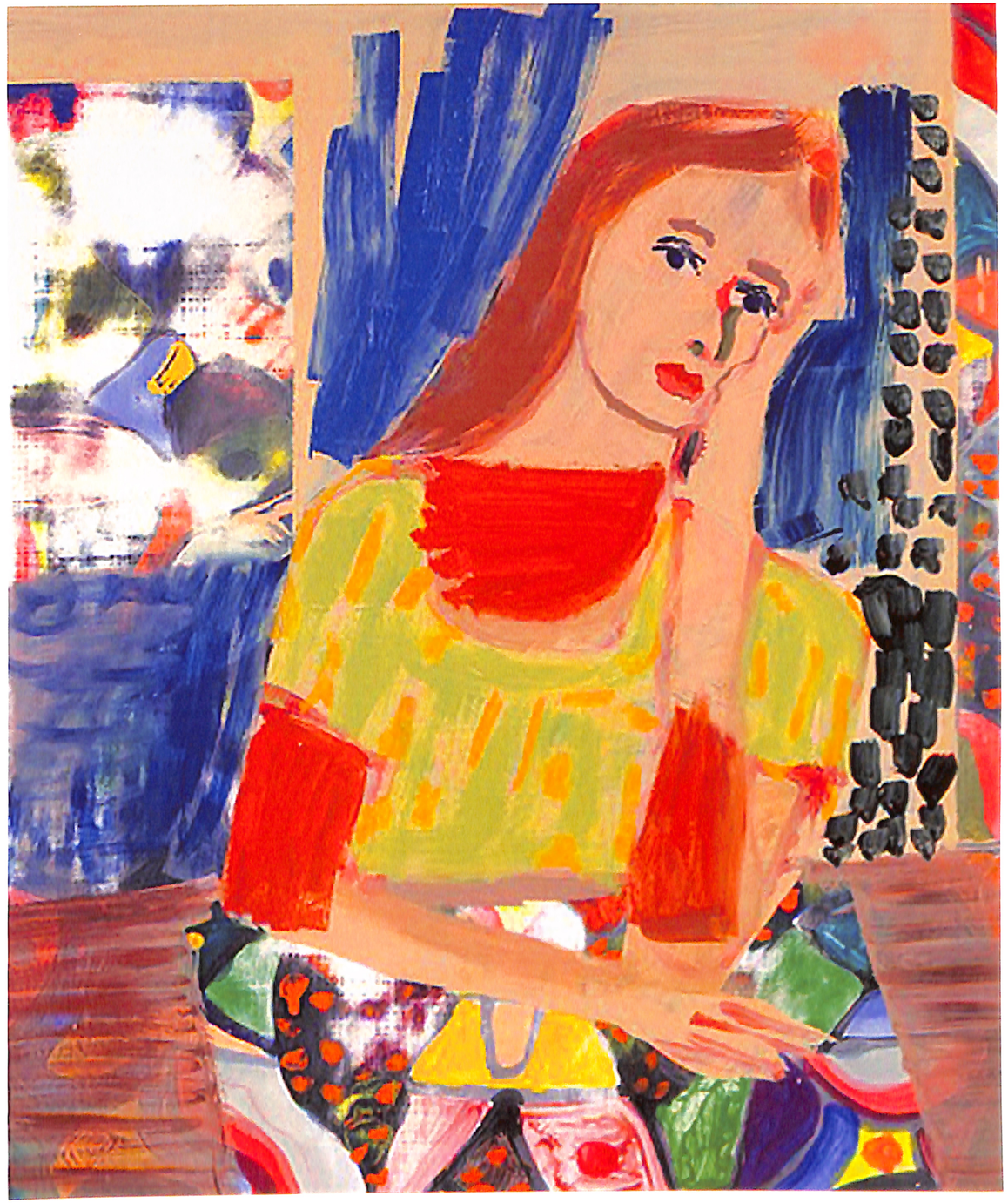


I'm drawn to the subtle informational characteristics that define conventional portraiture, often hidden in plain sight. An array of historical motifs, social cues and simple narrative details coalesce in somewhat abstract ways to give my portraits their currency as objects of narrative speculation.

I think of it as creating a character who's always in a state of becoming, like Virgina Wolf's Orlando. As I work through a painting, I watch as the figures change origin, class and gender, or psychological profile. One mark can make a cold personality warm, or turn what might first appear as a wig from the 17th century into a haircut from the 1970s. I want my work to exist in the space between the delusion of the self-made and the ethos of the hand-made.

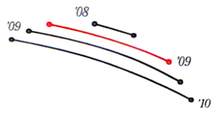


Days of the Week 2 | 2009, Oil on panel, 24"x 20"



Glamorize Your Glum | 2009, Oil on panel, 24"x 20"

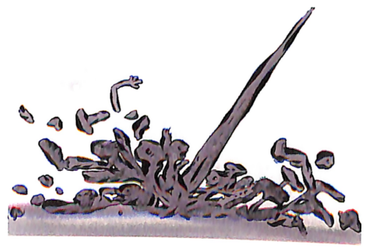
GILES LYON



Even if I am totally complicit in a violent and unjust system and benefit greatly from it that does not disqualify me from questioning it, indeed it is incumbent on me to do so.

My work has always been firmly rooted in process and play. The paintings begin on the floor, where I stain the canvas, walk on it, and allow intuitive gestures to create the backbones of compositions. The palette I use is super saturated, inspired by the psychedelic hues of predominant visual media: consumer advertising, pharmaceutical catalogs, and cartoons. As images emerge, I move beyond the formalism of abstraction to tease out symbolism and narrative. More specifically, my current work explores the contradictions that I feel are part of the contemporary American experience.

I am not interested in literal depictions of events and issues that define our times: war, overpopulation, the threat of environmental collapse, overconsumption and the culture of excess, surveillance, global interconnectivity, and high-speed exchange of ideas and information. Yet these subjects are all at play in the imagery that creeps into my work. I strive to maintain a tense balance between these darker subjects and the more humorous, exuberant elements of the work, which derive from the intrinsically joyful and life-affirming act of painting.

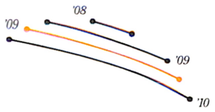


POW | 2006, Sumi ink on paper, 9" x 12"



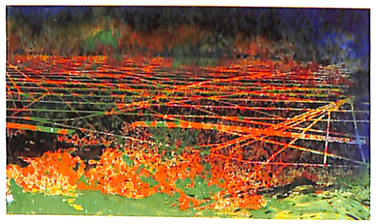
Blow Back | 2006, Oil on canvas, 38" x 30"

TOM McGRATH

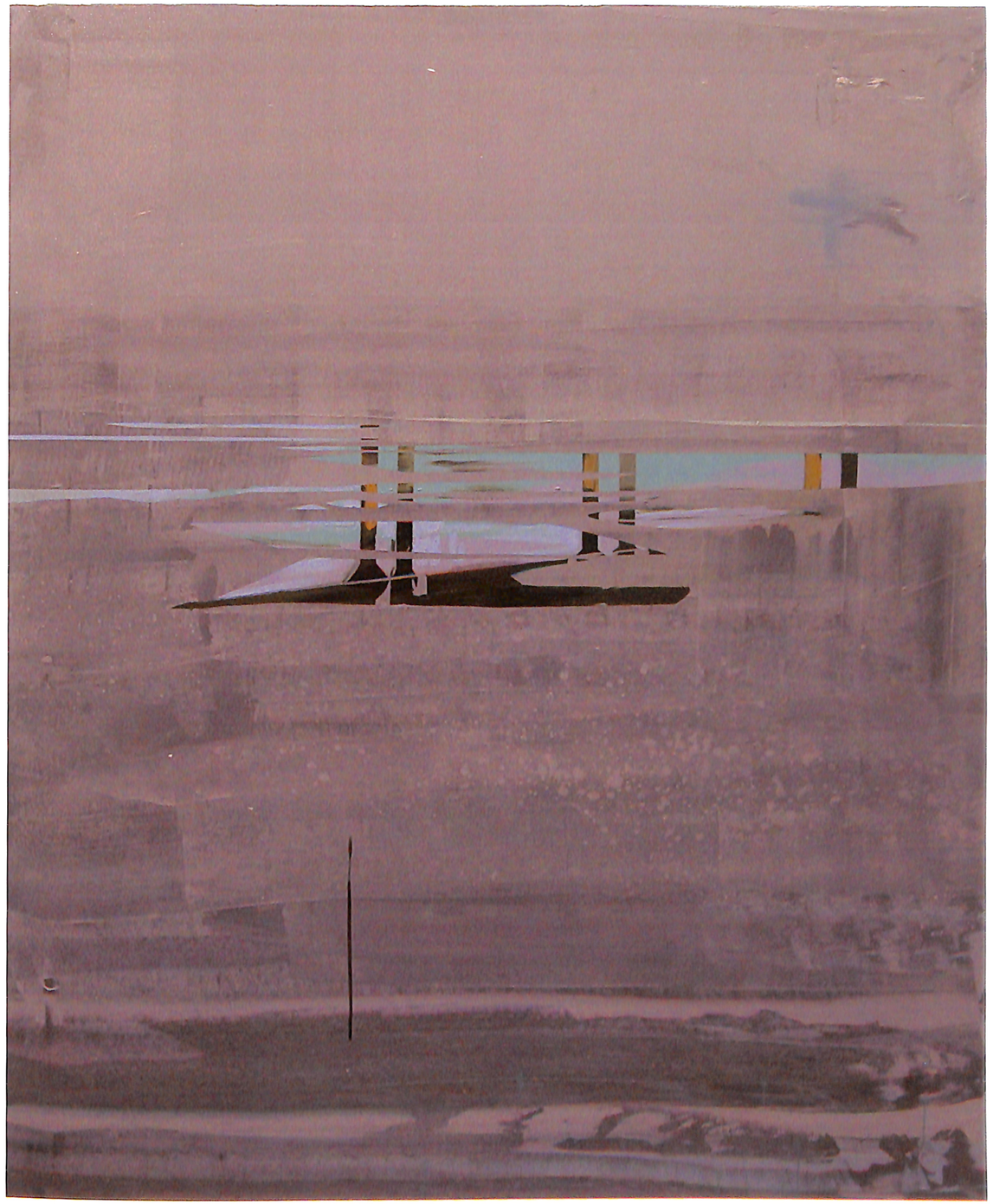


I try to pry space between thoroughly conventionalized models of painting; I suppose the work is about being lost in familiar territory. I make "landscaped" paintings that are very much concerned with painting language.

I am as anti-naturalistic as possible. Landscape is not the first thing to come to mind in any discussion about "culture"; it always seems to disguise its more ideological motives in pastoral subtlety or dramatized weather. There is invariably a position attached to the vanishing point. Landscape is always code for something else, that's why I use it.

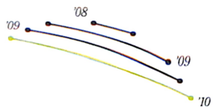


The Spot | 2007, Oil on canvas over panel, 36" x 96"



Window/Puddle | 2006, Oil on canvas over panel, 60" x 50"

MELISSA GORDON



In a series of paintings and drawings from two recent exhibitions entitled "A Lonely Crowd", and "Two-Dimensional Men", Gordon parses the dramatic role of tragic modern man in mid-century America.

Gordon's paintings are constructed of abstract systems of colors that are layered, transparent or woven in their patterning, referencing traditional and modern printing techniques. Images of male characters mid-performance are then embedded into the logic of these patterned matrices. Culled from post-war media images, archival photos and theater and dance stills, Gordon selects images that are gestural, in their subject matter as well as in their cropping. In doing so she makes abstractions with the figurative elements, paralleling the play between grand abstractions and reality in theater. In her drawings, Gordon animates and problematizes words with seemingly clear-cut definitions of identity and character. Extending and overlapping in and out of each other, the texts are hand-drawn in different classic fonts, and confound each other both literally and metaphorically: they are visually obscured and complicated in surface level reading, as well as confused in deeper meaning and association.



Outer Drive | 2009, Gouache on paper, framed 44 x 55 cm



Character Development | 2009, Acrylic on linen, 59 x 45 cm | Collection of Daniel De Hooghe, New York, NY

JACKIE GENDEL

EDUCATION

1998 MFA, Painting and Printmaking, Yale University, New Haven, CT
1996 BFA, Painting and History, Washington University, St. Louis, MO

SOLO EXHIBITIONS

2010 Jeff Bailey Gallery, NY, NY
2008 Moti Hasson Gallery, NY, NY
2007 CTRL Gallery, Houston, TX
2006 Jeff Bailey Gallery, NY, NY
2004 Mixture Contemporary Art, Houston, TX
2003 Jessica Murray Projects, Brooklyn, NY
2002 Mixture Contemporary Art, Houston, TX

SELECTED GROUP EXHIBITIONS

2009 Insomnia, curated by Jonathan Ehrenberg, Peter Fingesten Gallery, New York, NY
Give Them What They Never Knew They Wanted, Jeff Bailey Gallery, NY
Toil and Trouble, CTRL Gallery, Houston TX
Jackie Gendel / Tom McGrath, David Castillo Gallery, Miami, FL
On From Here, Guild and Greyshkul, NY
2008 Perverted by Theater, curated by Franklin Evans and Paul David Young, Apex Art, NY
Untitled on Paper, Moti Hasson Gallery, NY
2007 Show's so Nice, Monya Rowe Gallery, NY
Magical Mundane, curated by Dan Kopp, Bucket Rider, Chicago, IL
Annual Invitational Exhibition, American Academy of Arts and Letters, NY
2006 A Certain Likeness, Gallery W52, NY
Twist it Twice, curated by Franklin Evans, Moti Hasson Gallery, NY
HotPics, Katonah Museum of Art, Katonah, NY
2005 Hunch and Flail, curated by Amy Sillman, Artists Space, NY
New Prints, IPCNY, NY / traveling to Columbia College, Chicago, IL
Suggestion, Belief and Emptiness, Jessica Murray Projects, NY
2004 Loops, Chris Doyle and Jackie Gendel, Galerie Völcker & Freunde, Berlin
2002 Regarding Gloria, curated by Catherine Morris and Lauren Ross, White Columns, NY
2001 All American, curated by Ellen Altfest, Bellwether, Brooklyn, NY

SELECTED AWARDS AND HONORS

2007 American Academy of Arts and Letters, Academy Award in Art

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2009 Britt, Douglas. "CTRL Gallery hosts Toil and Trouble." Houston Chronicle, July 31.
ArtLurker.com. "Interview with Jackie Gendel and Tom McGrath"
2008 Thompson, Adam. "Jackie Gendel." Art Papers, November/December
Ewing, John. "Perverted by Theater [Read More]", Art Lies, Issue 60, Winter
2007 Britt, Douglas. "Jackie Gendel." The Houston Chronicle, December 30, Zest, p 20
Keppler, Nick. "In Stylist." The Houston Press, January 3.
Goodrich, John. "Thank the Academy." The New York Sun, May 24
2006 Fyfe, Joe. "Jackie Gendel at Jeff Bailey." Art in America, December
Moyer, Carrie. "Shifty, Strange, And Luminous". Gay City News, June 22, p. 49.
Goings on About Town, Jackie Gendel. The New Yorker, June 19.
Johnson, Ken. "The Listings, Jackie Gendel: Portraits". The New York Times, June 16.
Jackie Gendel. "Faces Galore." The New York Sun, June 1
2005 Moyer, Carrie. "Not by Design." Gay City News, July 21, Volume 75.
2004 Ramey, Julia. "This Week's day-by-day Picks." The Houston Press, December 23.
Meixner, Christiane. "Frische Maleri aus Manhattan." Morgenpost, May 18.
Garcia-Fenech, Giovanni. "The Importance of Being Earnest." Stitch Magazine, Spring
2003 Maine, Stephen. "Dateline Brooklyn." artnet.com, October 27
Lovelace, Carey. "Feminism at 40." Art in America, May
2002 "Goings on About Town." The New Yorker, November 25.
Finch, Charlie. "Jackie Oh!" artnet.com, November
Finch, Charlie. "From MOMA to Harlem." artnet.com, March
White, Emily. "Fast Girls." Scribner
2001 Cotter, Holland. "All American." The New York Times, August 3.
Kalm, James. "The Spring Exhibition." NY Arts Magazine, May
"The Spring Exposition. Joseph Silvestro Gallery. "National Press of Brooklyn
Goings on About Town. Spring Exposition." The New Yorker, April 16.

GILES LYON

EDUCATION

1989 Bachelor of Fine Arts, Rhode Island School of Design, Providence, RI
1987-88 European Honors Program, Rome, Italy
1985-86 Rochester Institute of Technology, Rochester, NY

SOLO EXHIBITIONS

2006 Drawings from the Home Front, Mixed Greens, New York, NY
2004 Feigen Contemporary, New York, NY
2002 Feigen Contemporary, New York, NY

SELECTED GROUP EXHIBITIONS

2009 205, Florescent gallery, Knoxville Tn.
Fortress of Solitude, Brooklyn Fire Proof, Brooklyn,NY
No Longer Empty at the Invisible Dog, Brooklyn,NY
2008 Learning by Doing: 25 Years of the Core Program, Museum of Fine arts, Houston, TX.
2007 Pop surrealists, Gallerie Schuster, Berlin, Germany
Group show, Nina Freudenheim Gallery, Buffalo,NY
Ocher India, Traveling exhibit, Hyderabd,Deli,Calcutta,Mumbai,India
2006 Bibbidi-Bobbidi-Boo!, Bielefelder Kunstverein, Bielefeld, Germany; traveling to Mannheimer Kunstverein, Mannheim, Germany
Group show, Feigen Contemporary, New York,NY
2005 Scene Stealers, curated by Nina Arias and Josè Diaz, Ingalls & Associates, Miami, FL
Artistic Entropy, curated by Mary Lou Swift, Weisspollack Galleries, New York, NY
Print Portfolio 2005, Mixed Greens, New York City
Van Go, Susquehanna Museum, Harrisburg, PA
2004 Syncopated Rhythms Ensemble Improvisation, Clifford Chance, New York, NY
Surface Tension, Chelsea Art Museum, New York, NY
2003 Greener Pastures, Toronto, ON, Canada
Decade, Schroeder Romero, Brooklyn, NY
Metastasize, Bronx River Art Center, Bronx, NY
Before and After Science, Marella Arte Contemporanea, Milan, Italy
2002 Proper Villains, curated by David Hunt, ArtSpace, CT
2001 New Works, Feigen Contemporary, New York, NY
New Plasma, Folin/Riva, New York, NY
The Hard and The Soft, curated by Claire Jervert, Thomas Korzelius Fine Art, NY
Neo-Baroque, Judy Ann Goldman Fine Art, Boston, MA
Salon, Artists Space, New York, NY
2000 Collector's Choice, Exit Art, New York, NY
Almost Something, Catherine Moore Fine Art, New York, NY
Lance Entwistle & Co., London, UK
Hanging, Angstrom Gallery, Dallas, TX
Maximal Minimal, Feigen Contemporary, New York, NY
Greater New York, Museum of Modern Art/P.S.1, New York, NY
Small Abstract Painting and Sculpture, Eugene Binder Gallery, New York, NY

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2009 Wong, Sherry. "Synesthic Surface." www.artnet.com, May 24.
"Giles Lyon." The New York Times, May 3. E40.
"Giles Lyon." The New Yorker, May 13, 18-19.
2002 Korotkin, Joyce. "Giles Lyon." The New York Art World, Summer: 40.
Vincent, Steven. "Collective Obsessive." Smock, Winter: 88-89.
Kalm, James. "BrooklynDispatche". The Brooklyn Rail, July/August.
2001 Jervert, Claire. "Some Thoughts on the Show." In The Hard & The Soft, ex. cat., April
New American Paintings Number 32, March. Wellesley, MA: The Open Studios Press.
Turner, Grady T. "Hard & Soft." In The Hard & The Soft, ex. cat., April.
2000 Cotter, Holland. "Art in Review: Lori Taschler, Jeanne Tremel, Angela Wyman." The New York Times, May 12.
De Lima Greene, Alison. "Texas Modern." In Texas: 150 Works from the Museum of Fine Arts, Houston, ex. cat., New York: Abrams.
Goodman, Jonathan. "Greater New York." Contemporary Visual Arts.
Kino, Carol. "The Emergent Factor." Art in America, July 2000: 46.
"Maximal Minimal." The New Yorker, July 3.
Turner, Grady T. "Beautiful Dreamers: Emerging American Painters, Circa 2000." Flash Art, January /February.

TOM McGRATH

EDUCATION

2002 MFA Columbia University, New York, NY
2000 BFA Cooper Union School of Art, New York, NY

SOLO EXHIBITIONS

2010 Sue Scott Gallery, New York, NY
2007 Zach Feuer Gallery, New York, NY
Maruani - Noirhomme, Knokke, Belgium
2006 Kantor / Feuer Gallery, Los Angeles, CA
2001 Zach Feuer Gallery (LFL), New York, NY
Lia Rumma, Naples, Italy
2002 LFL Gallery, New York, NY

SELECTED GROUP EXHIBITIONS

2009 What's Neu? Neuberger Museum of Art, Purchase College, Purchase, NY
On From Here, Guild and Greyshkul, New York, NY
Jackie Gendel / Tom McGrath, David Castillo Gallery, Miami, FL
Subverted Genre, Sue Scott Gallery, New York, NY
2008 Facture and Fidelity, Rhode Island School of Design
CORE: Hamptons, Southampton, NY
Untitled (On Paper), Moti Hasson Gallery, New York, NY
2007 Daniel Dove / Tom McGrath, Cherry and Martin, Los Angeles, CA
Mint Museum of Art, Charlotte, NC
Audacity in Art Orlando Museum of Art, Orlando, FL
2006 Influenced Identity = I, Bernice Steinbaum, Miami, FL
2005 Evidence, Inman Gallery, Houston, TX
Recent Acquisitions, Orlando Museum of Art, Orlando, FL
2004 Recent Painting, Lia Rumma, Milan
Autumn, Sixty Seven Gallery, New York, NY
2003 After Matisse/Picasso, PS1/MOMA, New York, NY
2002 MFA Thesis exhibition, Mink Building, Columbia University, New York, NY

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2007 "Agenda," New York Magazine, December 10: 107.
Bedford, Christopher, "Daniel Dove / Tom McGrath," Tema Celeste, July / August 2007
Hobbs, Robert, "Tom McGrath: Landscape Redux." Exhibiton Catalogue
Knight, Christopher. "Abstraction to Reality and Back," Los Angeles Times, 20: E15.
Schutz, Dana. Tom McGrath, Maruani & Noirhomme Gallery
Wilder, Matthew, "Daniel Dove and Tom McGrath," Artforum.com , April 19.
Zucker, Kevin, "Here in my car where the image breaks down," Tom McGrath Exhibition Catalogue
2006 Bedford, Christopher, "Critics' Picks: Tom McGrath," Artforum.com, June 14.
Gordon, Margery, "Regional Roundup: Miami," artinfo.com, August 9.
2005 Douglas, Sarah, "If you can't beat ArtBasel/Miami Beach-copy it," The Art Newspaper No. 157, April: 58
Featured artwork, Harper's Magazine, March 30.
Garwood, Deborah, "Are Strip Malls Psychedelic?" Gay City News
Kraft, Jessica, "The Launch of Spaceship Columbia," Contemporary Issue 16, No 76
Scott, Sue, "Scenic Route Obstructed:Monotypes" One Eye Pug, 2005-2006.

PUBLIC COLLECTIONS

Art Bank Program, U.S. Department of State, Washington D.C.
Flint Institute of Arts, Flint, MI
Nerman Museum of Contemporary Art, Overland Park, KS
Neuberger Museum of Art, Purchase College, Purchase, NY
Orlando Museum of Art, Orlando, FL
RISD Museum of Art, Providence, RI

MELISSA GORDON

EDUCATION

2003-2005 Artist in Residence, De Ateliers, Amsterdam, NL
2002 Cooper Union School of Art, New York, USA
1999-2003 BFA Painting/Printmaking, Rhode Island School of Design, Providence, USA

SOLO EXHIBITIONS

2009 A Lonely Crowd, Project Space, Marianne Boesky Gallery, New York, USA
Two-Dimensional Men, Ancient & Modern, London, UK
2008 Dirty Tricks of an Age of Moral Turpitude, Cosar HMT, Düsseldorf, DE
War of the Ghosts, Galerie Juliette Jongma Amsterdam, NL
2007 ABN AMRO Kunstprijs, ABN AMRO, Amsterdam, NL
Exquisite Corpse, Ancient and Modern, London, UK
2006 The Only Man in There, Cosar HMT, Düsseldorf, DE
Genealogies Part II, Preview Art Fair, with Cosar HMT, Berlin, DE
Genealogies Part I, Galerie Juliette Jongma, Amsterdam, NL
2005 What you can't see could kill you, De Ateliers, Amsterdam, NL

SELECTED GROUP EXHIBITIONS

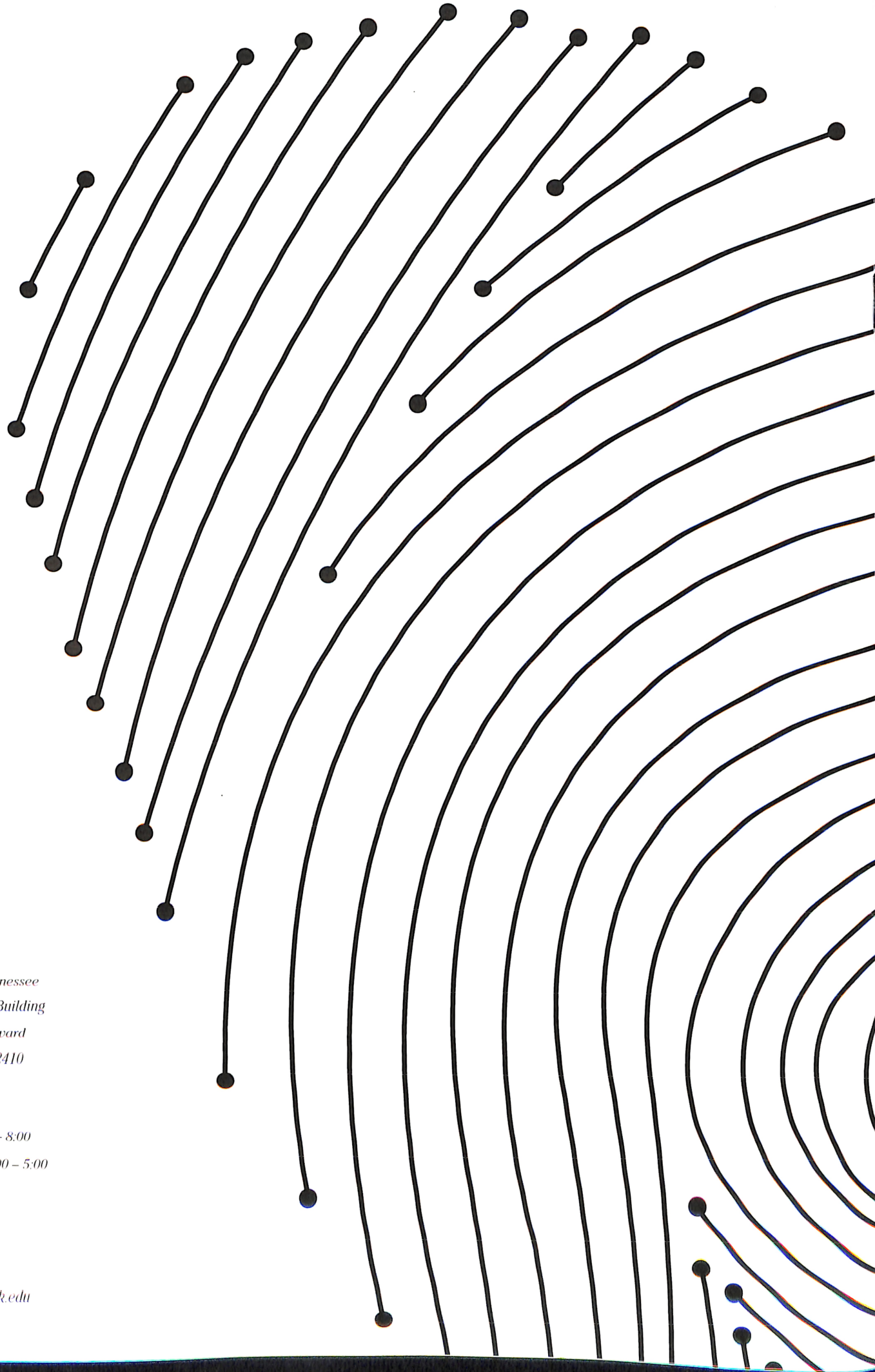
2010 Paying A Visit to Mary, Aldrich Museum, Ridgefield, CN, USA
2009 Your Gold Teeth, Marianne Boesky Gallery, NY, USA
Pictural Abstraction, Tache-Levy Gallery, Brussels, BE
Variations on a Theme, Kavi Gupta Gallery, Chicago, USA
All Cretans Are Liars, Said the Cretan, Galerie Juliette Jongma, Amsterdam NL
Mental Puberty, STORE Gallery, London, UK
Rebell, Art and Feminism 1969-2009, MMKA, Arnhem, NL
True Lies, Kunsthaus Essen, DE
PRIVAT, Heydt-Museum Wuppertal, DE
I Love the BeNELux, Virgil de Voldere Gallery, New York, USA
2008 Prague Triennale, National Gallery, Prague, CZ
Something and Something Else, Museum Van Bommel Van Dam, Venlo, NL
DUMA, Wiels Contemporary Art Center, Brussels, BE
Black Bile, Red Humour, b05 Art and Design Center, Montebaur, DE
Early Bird, Kunstverein Dorsten, DE
2007 Ballet Mécanique, Timothy Taylor Gallery, London, UK
The Painted Object, Harris Lieberman, New York, USA
Dealing with Reality, Museum voor Moderne Kunst, Arnhem, NL
Showroom, Mai 36, Zürich, CH
Lost and Found, Shedhalle, Zürich, CH
Compilation III, Kunsthalle Düsseldorf, Düsseldorf, DE
The Collector's Art, Museum Kunst Palast, Düsseldorf, DE

SELECTED AWARDS AND HONORS

2008 Wiels Contemporary Art Center, Artist in Residence, Brussels, BE
2007 ABN AMRO Kunstprijs
2006 Koninklijke Prijs voor Vrije Schilderkunst / Royal Prize for Painting, Amsterdam, NL
2003 Florence Leif Award, Rhode Island School of Design, Providence, USA

SELECTED BIBLIOGRAPHY

2009 Laura McLean-Ferris. "Art Brussels." Art Review, April 24.
NADA. "Emerging Artist." L Magazine, New York.
Privat, Kunstsammlung in Wuppertal.
2008 Frankfurter Allegemeine,
Maria Barnas. "Vertekenen 2." NRC, Amsterdam, May 2, p 7. Wytske Visser.
Kunstbeeld, April
"Rita McBride talks to Melissa Gordon." NY Arts Magazine, January-February
Ossian Ward. "The Gothic Vault." Time Out London, January 2-8, p 41.
Black Bile, Red Humor, Salon Verlag
2007 Magdalena Holzhey . "Compilation III." Vernissage, Nr. 01/2007
Helga Meister, "Im imaginären Museum". K West, Mai
"Compilation III". in: LOOXX, Nr. 01/2007.
Helga Meister, "Malerische Entdeckungsreise am Grabbeplatz." Westdeutsche Zeitung, 25 May.
Xander Karskens, Natasha Soobramanien, Robert Meijer, Nicely Dry, ABN AMRO
Stefanie Kreuzer, Compilation III, Kunsthalle Düsseldorf, 978-3-8321-9005-7
NO BIO, Melissa Gordon, with Ancient & Modern.



Ewing Gallery

The University of Tennessee

Art and Architecture Building

1715 Volunteer Boulevard

Knoxville, TN 37996-2410

Gallery Hours

Mon. & Thurs. 10:00 – 8:00

Tues. Wed. & Fri. 10:00 – 5:00

Sun. 1:00 – 4:00

Contact

865.974.3200

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