2005 *Excitations* | Andrew Kreps Gallery, Curated by Matt Keegan, NEW YORK, NY
The Seismologist | Curated by David Hunt, Sara Nightingale Gallery, WATER MILL, NY
The Festival of Dreams, Part 2, Curated by James Fuentes | Lombard-Freid Fine Arts, NEW YORK, NY
2004 *Grotto 2* | Jessica Murray Projects, BROOKLYN, NY
2003 *Super Assembly*, Artist's Space Curatorial Grant | 111 N. Third Street, BROOKLYN, NY
2002 *Artists to Artists: A Decade of The Space Program* | Ace Gallery, NEW YORK, NY
718: A Bridge to Brooklyn | Cranbrook Art Museum, BLOOMFIELD HILLS, MI
2000 *Flat File Show* | Bellwether, BROOKLYN, NY
1999 *It is a story in technicolor to add a touch of luxury* | Swallow, BROOKLYN, NY

EDUCATION

2005 MFA Painting | Milton Avery Graduate School of Arts, Bard College, ANNANDALE, NY
1995 *Cause We Wanna* | Forum Gallery, Cranbrook Museum of Art, BLOOMFIELD HILLS, MI
Born 1971 in TACOMA, WA // Lives and works in BROOKLYN, NY
Kandinsky Fellowship | PARIS, FRANCE
1994 BA Art Semiotics | Brown University, PROVIDENCE, RI

AWARDS + RESIDENCIES

2006 Artist-In-Residence, Fall Term | The University of Tennessee, KNOXVILLE, TN
2003 Change Inc. artists grant
2001 The Space Program | The Marie Walsh Sharpe Art Foundation, NEW YORK, NY

SOLO EXHIBITIONS

2004 *Munro Galloway* | Murray Guy, NEW YORK, NY

BIBLIOGRAPHY

2002 *The Floating World* | Murray Guy, NEW YORK, NY
2006 Feinstein, Roni : *Miami Preview* | ART IN AMERICA, December Issue
2001 Johnson, Ken : *The Sanctuary and The Scrum* | THE NEW YORK TIMES, July 7
2002 Galerie Martin Kudlek, COLOGNE, GERMANY
Interview with Andrea Bellini : *Studio Visit: Halsey Rodman*, mention | FLASH ART ONLINE
Lazy J, WILLIAMSBURG, NY
Weinberg, Michelle : *Edging In: Fringe Actions Initiated by Artists, Curators and Others During Basel Weekend* | MIAMI SUN POST, December
1999 *I Could Take You Far Away From Here* | De Chiara|Stewart, NEW YORK, NY
Raskin, Lisi : *Introducing...Jessica Dickinson*, feature | NYFA CURRENT, April 15, www.nyfa.org

REVIEWS

2005 Harrison, Helen : *Landscapes: Fantastic, Elemental, or Formal: 'The Seismologist', Sara Nightingale Gallery* | THE NEW YORK TIMES, Long Island Edition, Nov. 13, 2005
2006 Kim, Min and Dickinson, Jessica: *Expanding Narratives of Interiority*, Interview | NORTH DRIVE PRESS, Volume #2, Edited by Matt Keegan
Review | THE NEW YORKER, 5 June

PUBLICATIONS

2004 Henry, Max : *Heavenly Creatures* | CATALOGUE, DEUTSCHE BANK/THADDEUS ROPAC, SALZBURG, June-July
2007 *Ballad of The Breathless*, Poetry by Emily Graves | Spout Press, MINNEAPOLIS, MN
Review | THE NEW YORKER, 10 May
2006 *Etc. Projects* | published by Andrew Kreps Gallery, NEW YORK, NY
2002 Schwendener, Martha: *The Floating World* | TIME OUT NEW YORK, 14-21 March
Artists to Artists: A Decade of the Space Program, exhibition catalogue | published by The Marie Walsh Sharpe Art Foundation, Edited by David Frankel
Wilson, Michael : *Artforum.com*, March
718: A Bridge to Brooklyn, exhibition guide | Cranbrook Art Museum
2001 Comis, Guido : *Munro Galloway* | FLASH ART, August/September
Bianco, Angela : *Munro Galloway* | YES MILANO, June
Pallini, Nicoletta: *Paesaggi nell nebbia* | GIOIA, No. 23, 12 June
Luca, Beatrice : *Gelido, crudele. l'Iperrealismo di Munro Galloway* | ARTE PITTURA, May
Review : *Mix tradizione e tecnologia* | LA REPUBBLICA, May
2000 Quast, Antje | ART PRESS, June
Jones, Karen E. | TIME OUT NEW YORK, 22-29 June
1999 Avgikos, Jan | ARTFORUM, October
Glaser, Sheila | MADISON MAGAZINE, September
Featured reproductions | NEW YORK REVIEW OF ART, Vol. II, Issue 5
1998 *Short list* | THE NEW YORKER, April
Short list | THE NEW YORK TIMES, April

BOOKS + CATALOGS

2008 *The Weeds* (collaboration with Trey Sager) | Murray Guy Gallery and Ugly Duckling Press (forthcoming)
2007 *Green River* | Murray Guy Gallery
2002 Barragán, Pablo : *The Art to Come* | Subastas Siglo XXI

2008 ARTIST-IN-RESIDENCE BIENNIAL EXHIBITION

January 13 - February 11, 2008

JESSICA DICKINSON

Born 1975 in ST. PAUL, MN // Lives and works in BROOKLYN, NY

EDUCATION

1999 MFA, Painting | Cranbrook Academy of Art, BLOOMFIELD HILLS, MI
1997 BFA, Painting | Maryland Institute, College of Art, Summa Cum Laude, BALTIMORE, MD
1996 University of Georgia Studies Abroad Program, Spring Semester | CORTONA, ITALY

SOLO EXHIBITIONS

2007 *What Remains After A Fire?* | Brooklyn Fire Proof (Project Space), BROOKLYN, NY
2006 *Jessica Dickinson: The View From Here* | Bas Fisher Invitational, MIAMI, FL

SELECTED GROUP EXHIBITIONS

2007 *Unfathom* | Max Protetch Gallery, NEW YORK, NY
NeoIntegrity | Derek Eller Gallery, NEW YORK, NY
2006 *The Difficult Shapes of Possible Images* | Zieher Smith, NEW YORK, NY
The Sanctuary and the Scrum, Curated by David Hunt | Black & White Gallery, NEW YORK, NY
The Milwaukee International Art Fair | Bas Fisher Invitational Booth, MILWAUKEE, WI
Strictly Painting | Galerie Michaele Janssen / Dogenhaus Galerie / Voges + Partner (KLF), Guest Curator David Hunt, NEW YORK, NY
2005 *Excitations* | Andrew Kreps Gallery, Curated by Matt Keegan, NEW YORK, NY
The Seismologist | Curated by David Hunt, Sara Nightingale Gallery, WATER MILL, NY
The Festival of Dreams, Part 2, Curated by James Fuentes | Lombard-Freid Fine Arts, NEW YORK, NY
2004 *Grotto 2* | Jessica Murray Projects, BROOKLYN, NY
2003 *Super Assembly*, Artist's Space Curatorial Grant | 111 N. Third Street, BROOKLYN, NY
2002 *Artists to Artists: A Decade of The Space Program* | Ace Gallery, NEW YORK, NY
718: A Bridge to Brooklyn | Cranbrook Art Museum, BLOOMFIELD HILLS, MI
2000 *Flat File Show* | Bellwether, BROOKLYN, NY
1999 *it is a story in technicolor to add a touch of luxury* | Swallow, BROOKLYN, NY
Juried Degree Exhibition, curated by Susan Yelavich | Cranbrook Art Museum, BLOOMFIELD HILLS, MI
Cause We Wanna | Forum Gallery, Cranbrook Museum of Art, BLOOMFIELD HILLS, MI

AWARDS + RESIDENCIES

2006 Artist-In-Residence, Fall Term | The University of Tennessee, KNOXVILLE, TN
2003 Change, Inc., artists grant
2001 The Space Program | The Marie Walsh Sharpe Art Foundation, NEW YORK, NY

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2006 Feinstein, Roni : *Miami Preview* | ART IN AMERICA, December issue
Johnson, Ken : *The Sanctuary and The Scrum* | THE NEW YORK TIMES, July 7
interview with Andrea Bellini : *Studio Visit: Halsey Rodman*, mention | FLASH ART ONLINE
Weinberg, Michelle : *Edging In: Fringe Actions Initiated by Artists, Curators and Others During Basel Weekend* | MIAMI SUN POST, December
Raskin, Lisi : *Introducing...Jessica Dickinson*, feature | NYFA CURRENT, April 19, www.nyfa.org
2005 Harrison, Helen : *Landscapes: Fantastic, Elemental, or Formal: 'The Seismologist', Sara Nighthtingale Gallery* | THE NEW YORK TIMES, Long Island Edition, Nov. 13, 2005
Kim, Min and Dickinson, Jessica : *Expanding Narratives of Interiority*, Interview | NORTH DRIVE PRESS, Volume #2, Edited by Matt Keegan

PUBLICATIONS

2007 *Ballad of The Breathless*, Poetry by Emily Graves | Spout Press, MINNEAPOLIS, MN
2006 *Etc. Projects* | published by Andrew Kreps Gallery, NEW YORK, NY
2002 *Artists to Artists: A Decade of The Space Program*, exhibition catalogue | published by The Marie Walsh Sharpe Art Foundation, Edited by David Frankel
718: A Bridge to Brooklyn, exhibition guide | Cranbrook Art Museum

WALLACE WHITNEY

Born 1969 in BOSTON, MA // Lives and works in BROOKLYN, NY

EDUCATION

2000 MFA, Painting | Milton Avery Graduate School of the Arts, Bard College, ANNANDALE, NY
1994 BA | Hampshire College, AMHERST, MA

SOLO + TWO PERSON EXHIBITIONS

2006 *Rock House Paintings* | David Krut Projects, NEW YORK, NY
2005 *Solid Green*, with Sam Martineau | David Krut Projects, NEW YORK, NY
2003 *Formages* | CANADA, 55 Chrystie Street, NEW YORK, NY

SELECTED GROUP EXHIBITIONS

2007 *Quiet Riot* | March Gallery, NEW YORK, NY
2006 *CANARICO* | Galeria Comercial, SAN JUAN, PUERTO RICO
CANADA | Counter Gallery, LONDON, UK
History Lesson Part Three, curated by Monica Moran | Gavin Brown's Enterprise, passerby space, NEW YORK, NY
Blender, curated by Cordy Ryman | Sundaram Tagore Gallery, NEW YORK, NY
The Small Painting Show, Project Series: The General Store | The Ulrich Museum, KANSAS CITY, MO
2005 *New York's Finest*, curated by Wallace Whitney and Brendan Cass | CANADA, NEW YORK, NY
Hunch and Flail, curated by Amy Sillman | Artists Space, NEW YORK, NY
2003 *Protest for Triple Candie* | Triple Candie, NEW YORK, NY
Clothing Project | Kunsthall Fredenanum, KASSEL, GERMANY
Split Dreams | New York Arts Gallery, NEW YORK, NY
2002 *Fat Slice, It Can Change* | SAN FRANCISCO, CA
Blobs and Wiggles, Dots and Crustilations | The Work Space, NEW YORK, NY
2001 *New Painting* | CANADA, 359 Broadway, NEW YORK, NY
New Work From New York | Bacca Gallery, BERKELEY, CA
Landscape | Bacca Gallery, BERKELEY, CA
2000 *Thesis Exhibition* | Bard College Exhibition Center, RED HOOK, NY

BIBLIOGRAPHY

2006 Coomer, Martin : *CANADA* | TIME OUT LONDON, April 11 (illus.)
2005 Smith, Roberta : *New York's Finest* | Art in Review, THE NEW YORK TIMES, May 22
Moyer, Carrie : *Not by Design: Hunch and Flail* | GAY CITY NEWS, July 21
2002 Cotter, Holland : *Lower East Side, Where Witty Meets Gritty* | THE NEW YORK TIMES, November 15
2001 Pozzi, Lucio : *Malati di Spiegazionite* | IL GIORNALE DELL ARTE, vol.202, Sept.
Short List | THE NEW YORKER, July 9, 2001 and July 21, 2001

PUBLICATION

2007 *Monaural*, with poems by Joel Felix | Answer Tag Press, CHICAGO, IL

PREFACE

THE UNIVERSITY OF TENNESSEE

Dr. John D. Petersen // *President*

Dr. Loren Crabtree // *Chancellor*

COLLEGE OF ARTS + SCIENCES

Dr. Bruce Bursten // *Dean*

Paul Lee // *Director, School of Art*

EWING GALLERY OF ART + ARCHITECTURE

Sam Yates // *Director*

Cindy Spangler // *Collections Manager*

Ben Wooten // *Exhibitions Specialist*

Hilary Williams // *Catalogue Designer*

Michael Brakke // *Essays on Artists*

WORKS ON EXHIBITION

Jessica Dickinson // *courtesy of the artist*

Wallace Whitney // *courtesy of CANADA*

Jeff Gauntt // *courtesy of the artist, Sikkema Jenkins & Co., + Inman Gallery*

Munro Galloway // *courtesy of the artist + Murray Guy Gallery*

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The presence of acclaimed artists—who have lived and worked in major cultural centers across the country—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 which 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 slide lectures during their stays, it is 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 and the accompanying exhibition is deservedly given to Professor Michael Brakke and 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 following: Ben Wooten and Cindy Spangler of the Ewing Gallery staff for their assistance with this Biennial; Hilary Williams for her outstanding design of this catalogue; Michael Brakke, Professor of Art, for his insightful introductory essays; and, especially, the four Artists-in-Residence—Jessica Dickinson, Wallace Whitney, Jeff Gauntt, and Munro Galloway—for not only participating in and enriching the School of Art's programming but also for allowing their work to be exhibited at The University of Tennessee.

SAM YATES, DIRECTOR

EWING GALLERY OF ART AND ARCHITECTURE

INTRODUCTION

JESSICA DICKINSON inhabits her studio with infinite care. It is a well-managed space. We meet walking along the spacious, dim hallway into a small studio bursting with light, her paintings so much more filled than their images suggested. Never underestimate real things from their images that are ghosts after all, belonging to a different life. I forget that, had forgotten once again until I see how much is in her painting. All those things that simply pictured seemed, well, maybe just fussy, were embedded in the light, inextricable from it, not small cute things added to hold attention but more likely most disappearing, leaving a visible few in her frescoes, an odd, old way to do things maybe. Jessica's adamant about this, telling me it cannot happen any other way. She tells me her paintings are optical. She tells me they take a long time to make. She sands them down a lot. They are labor-intensive. They are heavy and she works on them on a table-like structure, a horizontal easel so that she can reach the whole surface with more time to see what she's making. She believes that people want to look, to see again. This calls for patience. Those images of her work, fragile, almost looking *flimsy*, turn apparitional here, at a precarious edge of this world, after-images. They are rock solid paintings, substantially real in this space of their making, bringing power to surprise. They don't give an inch but they let us see. She trusts this. That is like her.

WALLACE WHITNEY has a way of filling a space so he feels larger, like his big paintings. They seem so much about what we already know, that expressionist stuff gone to history some would say, and I still love it, his paintings a gift from Walt Whitman, not the psychological implosions of AbEx. They happen slowly, not to erase and remake Mr. de Kooning stuff, but to build slowly and solidly on a firm ground, making it right the first time that we can see if we look, not a passive act nor blind acceptance, his paintings allow us our agency to see them. They can look full of themselves and at the same time so sweet, moving to the side of what they first seem to offer, brute force we know about in this country, for a smaller spot in a clearing we come across on a walk in the woods. How big is this place we have stumbled across? Not as big as we thought, certainly, but with plenty of room for us to build what we need if we take the time. Wallace 'Whit'? Whitney seems an improbable fit walking about in a shopping mall; he doesn't look the role. We don't hike in shopping malls. But we all get there sometime, and what if we found that clearing in the Mall? Would it have to be like the waterfall sculpture out in the airport, or the raging simulacrum by the Sun Sphere where newlywed couples pose on the plastic rocks for family albums?

JEFF GAUNTT comes from Texas and fifteen years in New York City, quite a few exhibiting his work at Sikkema Jenkins, or Brent Sikkema Gallery it was called, before beginning to grow fast in Chelsea, newly ambitious as are many in this suddenly larger world after the falling walls of Berlin. His work remembers his home, Pasadena, Tx (not CA), its place godded on the flat lands by Houston, but Jeff's grids slice the right-angled, skewing easily recognizable organizations that feel just off-center, not thinking to be seen as the points on a compass. North, West, East, South, but with room for the detritus of suburban lives, a bright red bird, contesting while adorning the handbag on which it plumply perches, the things of houses in the suburbs no longer banal, grown more particular in Gauntt's work. It is without regret, no remorse or loss, though he speaks of *not belonging* as a child. His work is never what it seems, looking for all the world like it is just flat, a little bend or twist or recess, right here fast, inverting and reinventing your sense of what you see and understand. Its scale, its ability to define the place becoming a place, description no longer that which engages, but the flat space inside what you thought you knew, a cabinet or chest of drawers, furniture after all, innocently finds itself witty, urbane, not unmindful of its first place in the suburbs, but more than that one thing occupying the place now. It is a lot like magic. It looks simple, often is in fact, and it is tricky too, but it doesn't want to fool you much. It just tells you about itself.

Meeting MUNRO GALLOWAY on a stormy cold, still sunny day, growing dimmer in the later afternoon now in his studio near the East River, his work is filled with a fugitive *French light*. He spent some time in London, more in Paris, but coming from our own West, no stranger to Colorado, Montana, or Washington State, he is filled with a quietly articulate energy that wants to reinvest painting with what many say has been lost to it. Coming from the graduate program at Bard, an undergraduate degree in Art-Semiotics from Brown University to take with him there, and that time, many years of it, spent working and then writing for Art Press, Paris again, it was hard not to look for the Jackson Pollock in him or his work. It might be there, but I did not find it, instead running into a wall filled with drawings of a mountain he said, near the Salton Sea, he said, an outsider art-built mountain in fact, he said. Although it could surely do without his help but he liked the idea of helping, resonantly believable like his laconically understated comments. His drawings referring to it feel rude, new, still looking for their reason to exist, his preceding paintings all lush with squishy paint that did feel at first like they might be pushed all the way to sunny France, his American form tying them ashore. Originally arranged in what seemed, too quickly, easily, a Jennifer Bartlett 'Rhapsody' *schema*, they simply were not a chronology of Modernist Painting he insisted, I knew, but about being themselves, establishing their space within a grid that was willing to rob them of such privilege, challenge for himself to paint. Pare it down. It seemed unlikely they would be left only to such a fight, some recently finding their space in another, a book 'Green River' urgently schematic, named by prototypical *grunge* band of Seattle, newer California, alternate version of Old West, Green River Killer and Microsoft, home too for Mt. Rainier and *punk*. Pared down, recasting this Western, little enough of that place left in our movies culture without appending a cinematic *noir*, our myth evaporated alive around the globe. National Parks encumbered with golf courses, retire here, eating up that space once truly large, open and clear, the paintings in 'Green River' now protagonists, lush paint crisp, restless with the demands of a narrative contingent with the *wide open*.

MICHAEL BRAKKE, PROFESSOR OF ART, PAINTING

JESSICA DICKINSON

"Give me your hand: Now I'm going to tell you how I went into that inexpressiveness that was always my blind, secret quest. How I went into what exists between the number one and the number two, how I saw the mysterious, fiery line, how it is a surreptitious line. Between two musical notes there exists another note, between two facts there exists another fact, between two grains of sand, no matter how close they are, there exists an interval of space, there exists a sensing between sensing—in the interstices of primordial matter there is the mysterious, fiery line that is the world's continual breathing, and the world's continual breathing is what we hear and call silence."

Clarice Lispector, THE PASSION ACCORDING TO G.H.

My work explores the slower events of perception and introspection that develop in peripheral spaces and passages of everyday life. Ranging between the poetic and psychological, the paintings are made to be encountered directly through the sensate and subjective exchange of looking, revealing new forms and delineations through time and investigation. As reticent form gives way to expanding and illuminated space, abstracted mundane structures and surfaces like windows, walls and ceilings serve as thresholds, barriers, voids, and intermediaries. Light and color emerge, delicate optical networks and markings unfold at closer inspection, and neutrality and brilliance oscillate into vision. The intense cognitive and emotional shifts in which we "see" in a new light, both inwardly and outwardly, are materialized as each piece moves between vastness, intimacy, elusiveness, and recognition.

As our everyday states of perception and consciousness absorb both memory and desire, the paintings' surfaces hold their own history and possibilities. The paintings are created through numerous layers and erasures of oil painting, sanding and staining on a plaster-like ground, whose fissures, voids, and eradications are comparable to a fresco surface altered through time's erosion. I work on each piece over several months, and the gradual absorption of meditative time and change becomes inscribed in the lifespan of the work. While layers are built up and stripped away, temporal stages become embedded and obscured into one undulating field as light emerges from within the surface of the painting. The intangible silences that exist within the visible are given material presence, opening up a contemplative visual field that seeks specific resonance while resisting finite closure.

Drawing is central to my studio practice. I continually make reductive drawings of sensations and observations that are executed in single sittings in a drawing book. As isolated actions and annotations, these drawings often become source material. In the larger handmade artist's books, drawings exist sequentially and some are removed from the book as fragmentary moments. The tactile act of turning the pages activates a sequence of memory and anticipation as abstract narratives progress through disparate states and impressions. As each drawing ranges between the immediate and the meditative, paging through the book suggests an unfolding of the layers that make the paintings.

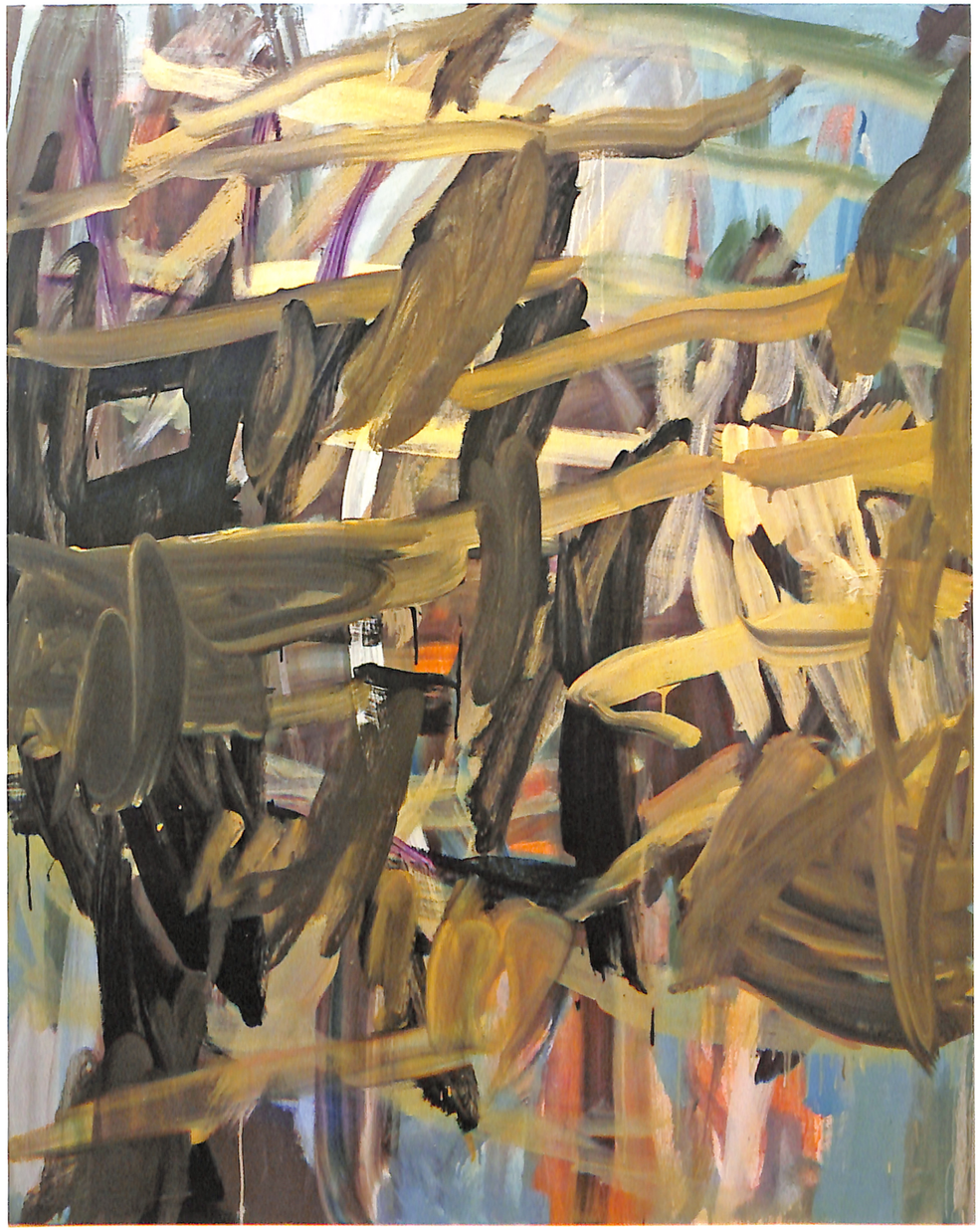


Crack the Night | 50" x 51" | oil on limestone polymer on panel | 2006-2007

Big paintings have often been shorthand for big ambitious ideas. **I may make big paintings but I may not necessarily be talking about things great and grand.** I wonder if it is possible to make a friendly huge painting, or to make a huge painting that is about my daily state of my mind. I am fond of the scene in the movie *Survivors*, when Walter Mathau's character defiantly declares that he served "IN THE BIG ONE... KOREA." After another character scoffs at this, he responds gruffly, "IT SEEMED PRETTY BIG TO ME."

Here I am, in my studio, after a long day in the city. I stare at the crazy nationalism up and down Flatbush Avenue, Guyana, Trinidad and Tobago, D.R., P.R., red, black, green and yellow, all at full speed, with horns. The colors from the street start to seep into my paintings, tattered flags getting dirtier all the time. Huge sweeping lines, puddles and flows of color to talk about some terrible/wonderful odor, or an awkward meal at a friend's house the night before.

It always feels a little hopeless starting out. It is like writing in a diary, or getting a little lost, or trying to find your keys... feelings of anger, frustration, and boredom, whatever. I pick up the paintbrush and smear paint freely on a clean surface, almost carelessly. Often, what happens on the canvas is a collision of painted experiences that I can't begin to understand starting out. The painting is a bent yellow merge sign, the wash of an airplane in the sunset, or the spray paint that is everywhere you look. I try to be patient with the paintings until they start to show me something. Then it happens, releases, like remembering where you parked your car or noticing that the glasses you were looking for are on your head! And I can see it, and I realize I just finished a painting.



Natchez | 68" x 48" | oil on canvas | 2007

JEFF GAUNTT

Imagine riding in a car as the pattern of the passing landscape vibrates at the edge of your vision. Buildings in the distance appear to quiver from the heat.

I want my work to invoke this feeling of something just

out of reach;

a vast allusiveness both terrifying and seductive.

Personal history is like a ghost, following me through my daily life as a referential guide, pointing out the physical, social and psychological differences between the past and present. Fragmented memories of growing up in the East Texas suburbs and questioning the way of life, yet recalling the sense of community that came with the conformity. By utilizing the techniques of precisionist art, the surface in my paintings reflects that ideal certainty and unquestioning faith. At the same time, nothing is complacent or "right". Elements that should recede often emerge, lumps rise to the surface, and nature seldom conforms to natural rules.

I'm creating an intimate visual language that incorporates both sculptural and 2-D painted forms, which are then integrated into an architectural location. I emphasize traditional painterly concerns of line, color and flatness through depictions of personal landscapes, domestic interiors, and the residual products of daily life. There is little pre-planning so that ideas develop as the work evolves. Eventually, the art takes over, leading both the viewer and myself into an unsettled place— a place that doesn't quite cohere, forcing the viewer to find their own solutions.



Faithful Companion | two panels : each 72" x 48" / overall : 72" x96" | acrylic on wood | 2004

MUNRO GALLOWAY

I like paintings of

MOUNTAINS,

LAKES,

RIVERS,

ROADS,

ALLEYS,

BUILDINGS,

BILLBOARDS,

TOWNS,

CROWDS,

TRASH,

JUNKYARDS,

GHOST TOWNS,

DARKNESS,

NIGHT,

LOVERS,

MURDERERS,

SKULLS,

BLOOD,

SUNSETS,

SMOKE,

RAIN,

MUD,

WEEDS,

WILDLIFE,

NAKEDNESS,

SICKNESS,

FEVERS,

DREAMS,

VISIONS,

GHOSTS,

AND DIRT.

A few years ago, I began making a painting every day. It started as a simple exercise, a way of experimenting with new materials and applications. I approached the paintings like drawing or collage, introducing a range of elements—pencils, markers, acrylic, oil, and spray paint. I tried to complete each painting in a single session. If I couldn't finish, or if I wasn't happy with the painting, then I would begin a new one the next day.

In these small paintings I focused my attention on the everyday, the mundane. I worked from drawings, collages, photographs, postcards, posters, album covers, and sometimes from memory. The paintings began as representations of the physical world, but evolved into explorations of the materiality of paint. Some of the paintings are depictions of people and places; others are abstractions of form, line and color.

As a whole, I think of them as a map or calendar, a chronological or geographical survey. For this exhibition I have selected a range, beginning with some of the very earliest paintings to some of the most recent. There is no fixed arrangement of the individual pieces since it is a continually expanding body of work. Instead I have chosen to organize them loosely, according to broad chromatic and narrative themes.

I recently started making larger paintings on canvas again. It was difficult after working on a small scale for such a long time. The first large piece I completed is a painting of several smaller paintings in a landscape—an inversion of the everyday painting project. For me, painting on a larger canvas is a slower process than painting the small pieces on paper. The larger paintings have many layers, the result of continually revisiting the surface of the canvas, covering, uncovering, scraping, and repainting. Instead of beginning and ending the painting in a fixed period of time, these paintings require multiple passes, with the result that the initial gesture or idea is completely altered and obscured.



One Year Painting | individual works: 22" x 15" / installation dimensions variable | acrylic, oil, pen, pencil, and spray paint on paper | 2005

JEFF GAUNTT

Born 1967 in PASADENA, TX // Lives and works in BROOKLYN, NY

EDUCATION

1995 / 2007 | MFA, Painting | Pratt Institute of Art, BROOKLYN, NEW YORK
1992 Student Exchange Program | Chelsea College of Art and Design, LONDON, ENGLAND
1992 BFA, Painting / Art History Minor | University of Houston, TEXAS
1988 Glassell School of Art, HOUSTON, TEXAS
1987 AFA, Fine Art | San Jacinto College, PASADENA, TEXAS

SOLO + TWO-PERSON EXHIBITIONS

2006 *Falling* | Inman Gallery, HOUSTON, TX // *Jeff Gauntt / David Humphrey* | Sikkema Jenkins & Co., NEW YORK, NY
2003 Brent Sikkema, NEW YORK, NY
2001 Brent Sikkema, NEW YORK, NY

SELECTED GROUP EXHIBITIONS

2007 *Horizon* | Elizabeth Foundation Galleries, NEW YORK, NY // *Still Missing: Beauty Absent Social Life* | Westport Arts Center, WESTPORT, CT
2006 *Guess Who's Coming to Lunch?* | David Reed Studio, NEW YORK, NY // *Still Missing: Beauty Absent Social Life* | Visual Arts Museum, NEW YORK, NY
2005 *The New Yorker: Passport to the Art World* | Sikkema Jenkins & Co., NEW YORK, NY // *Drawing Narrative* | The College of Wooster Art Museum, WOOSTER, OH
Painting The Edge | Gallery Hyundai, SEOUL, KOREA // *Blindness: Jeff Gauntt, Peter Rostovsky, Michael Wetzel* | Dwight Hackett Projects, SANTA FE, NM
2004 *About Painting* | The Frances Young Tang Museum, SARATOGA SPRINGS, NY // *Eye Candy* | Nassau County Museum of Art, ROSLYN HARBOR, NY
Art In the Office | The Global Consulting Group, NEW YORK, NY
2003 *The Men's Room* | Nassau County Museum of Art, ROSLYN HARBOR, NY // *Nature Boy* | Elizabeth Dee Gallery, NEW YORK, NY // *Pink Slips and Golden Parachutes* | The Project, NEW YORK, NY
2002 *Nervous System* | Hayworth Gallery, LOS ANGELES, CA
2001 *Boomerang* | Exit Art, NEW YORK, NY
2000 *Garden Party* | N.E.G., MILAN, ITALY // *Greater New York* | P.S.1, NEW YORK, NY
Architecture and Memory | Greenberg Van Doren Gallery, NEW YORK, NY // Group Show | Brent Sikkema, NEW YORK, NY
1999 *Architecturally Abstract* | Revolution Gallery, NEW YORK, NY // *Aqua Agua* | Revolution Gallery, DETROIT, MI
1998 *Best of Williamsburg Open Studios* | Right Bank Gallery, BROOKLYN, NY

AWARDS

1999 Louis Comfort Tiffany Foundation, NEW YORK, NY

SELECTED BIBLIOGRAPHY

2006 Huhn, Tom : *Still Missing: Beauty Absent Social Life* (Exhibition Catalog) | MCSWEENEY'S, Issue #20 // Taylor, David : *The Artful World of Gauntt* | PASADENA CITIZEN, Nov. 1
2005 Carver, John : *Reviews* | ART PAPERS, November/December // Ribas, Joao : *Painting The Edge* (Exhibition Catalog)
Collins, Tom : *Hidden Depths* | ALBUQUERQUE JOURNAL, July 22, 2005 // Keegan, Matt | NORTH DRIVE PRESS, Issue #2
2004 *About Painting* (Exhibition Catalog) // Garcia-Fenech, Giovanni : *The Importance of Being Earnest* | STITCH, February
Yaddo New York City Benefit 2004 (Auction Catalog) // Smith, Roberta : *Echo Eggebrecht* | THE NEW YORK TIMES, November 12
2003 Ewing, John : *Jeff Gauntt* | ARTLIES, Winter // Goings on about Town : *Jeff Gauntt* | THE NEW YORKER, November 17 // Cohen, David : *Jeff Gauntt* | THE NEW YORK SUN, Thursday, November 6
Saltz, Jerry : *Babylon Rising* | THE VILLAGE VOICE, September 5 // Goings on about Town : *Pink Slips and Golden Parachutes* | THE NEW YORKER, January 27
2002 Myers, Holly : *Vaguely Out of Touch With 'Nervous System'* | LOS ANGELES TIMES, March 29 // *Charley 01* | CHARLEY MAGAZINE, Les Presses Du Réel/Janvier, c.2002, ISBN 1-564-66092-3
2001 Humphrey, David : *New York e-mail* | ART ISSUES, Summer // Smith, Roberta : *Jeff Gauntt* | THE NEW YORK TIMES, March 9
2000 Saltz, Jerry : *Greater Expectations* | THE VILLAGE VOICE, March 9 // Solomon, Deborah : *How to Become an Instant Art Star* | THE NEW YORK TIMES MAGAZINE, September 17
Hong, Catherine : *United Artists* | HARPER'S BAZAAR, May // *Greater New York* (Exhibition Catalog)
1999 *The Louis Comfort Tiffany Foundation 1999 Awards*

LECTURES

2007 The University of Tennessee, KNOXVILLE, TN // Westport Arts Center, WESTPORT, CT
2006 University of Houston, TX
2003 Yale University, NEW HAVEN, CT

MUNRO GALLOWAY

Born 1971 in TACOMA, WA // Lives and works in BROOKLYN, NY

EDUCATION

2005 MFA Painting | Milton Avery Graduate School of Arts, Bard College, ANNANDALE, NY
1995 Arnold-Watson Fellowship | PARIS, FRANCE
1994 BA Art-Semiotics | Brown University, PROVIDENCE, RI

SOLO EXHIBITIONS

2008 Murray Guy, NEW YORK, NY
2006 *Green River* | Murray Guy, NEW YORK, NY
2004 *Munro Galloway* | Murray Guy, NEW YORK, NY
2002 *The Floating World* | Murray Guy, NEW YORK, NY
2001 *Giancarla Zanutti Arte Contemporanea* | MILAN, ITALY
2002 Galerie Martin Kudlek, COLOGNE, GERMANY
Lazy-J, WILLIAMSBURG, NY
1999 *I Could Take You Far Away From Here* | De Chiara|Stewart, NEW YORK, NY

REVIEWS

2006 Waxman, Lori | ARTFORUM.COM, May
Review | THE NEW YORKER, 5 June
2004 Henry, Max : *Heavenly Creatures* | CATALOGUE, DEUTSCHE BANK/THADDEUS ROPAC, SALZBURG, June-July
Review | THE NEW YORKER, 10 May
2002 Schwendener, Martha: *The Floating World* | TIME OUT NEW YORK, 14-21 March
Wilson, Michael | *Artforum.com*, March
2001 Comis, Guido : *Munro Galloway* | FLASH ART, August/September
Bianco, Angela : *Munro Galloway* | YES MILANO, June
Pallini, Nicoletta: *Paesaggi nell nebbia* | GIOIA, No. 23, 12 June
Luca, Beatrice : *Gelido, crudele. l'Iperrealismo di Munro Galloway* | ARTE PITTURA, May
Review : *Mix tradizione e tecnologia* | LA REPUBBLICA, May
2000 Quast, Antje | ART PRESS, June
Jones, Karen E. | TIME OUT NEW YORK, 22-29 June
1999 Avgikos, Jan | ARTFORUM, October
Glaser, Sheila | MADISON MAGAZINE, September
Featured reproductions | NEW YORK REVIEW OF ART, Vol. II, Issue 5
1998 *Short list* | THE NEW YORKER, April
Short list | THE NEW YORK TIMES, April

BOOKS + CATALOGS

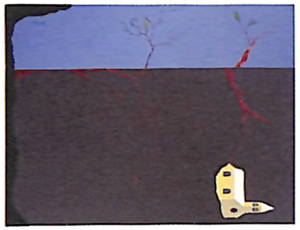
2008 *The Weeds* (collaboration with Trey Sager) | Murray Guy Gallery and Ugly Duckling Press (forthcoming)
2007 *Green River* | Murray Guy Gallery
2002 Barragán, Pablo : *The Art to Come* | Subastas Siglo XXI



JESSICA DICKINSON | Detail, See It Through | 53" x 56" | oil on limestone polymer on panel | 2006-2007



WALLACE WHITNEY | Untitled | 18" x 23" | acrylic on paper | 2007



JEFF GAUNTT | Verse of the Killdee | 48" x 36" | acrylic on wood with mixed media | 2005



MUNRO GALLOWAY | Country Life | 24" x 20" | oil and pencil on canvas | 2007

EWING GALLERY
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1715 Volunteer Boulevard
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865.974.3200
www.ewing-gallery.org
MON 10-8 // TUES-FRI 10-5 // SUN 1-4

JESSICA DICKINSON

Born 1975 in ST. PAUL, MN // Lives and works in BROOKLYN, NY

EDUCATION

1999 MFA, Painting | Cranbrook Academy of Art, BLOOMFIELD HILLS, MI
1997 BFA, Painting | Maryland Institute, College of Art, Summa Cum Laude, BALTIMORE, MD
1996 University of Georgia Studies Abroad Program, Spring Semester | CORTONA, ITALY

SOLO EXHIBITIONS

2007 *What Remains After A Fire?* | Brooklyn Fire Proof (Project Space), BROOKLYN, NY
2006 *Jessica Dickinson: The View From Here* | Bas Fisher Invitational, MIAMI, FL

SELECTED GROUP EXHIBITIONS

2007 *Unfathom* | Max Protetch Gallery, NEW YORK, NY
NeoIntegrity | Derek Eller Gallery, NEW YORK, NY
2006 *The Difficult Shapes of Possible Images* | Zieher Smith, NEW YORK, NY
The Sanctuary and the Scrum, Curated by David Hunt | Black & White Gallery, NEW YORK, NY
The Milwaukee International Art Fair | Bas Fisher Invitational Booth, MILWAUKEE, WI