ENCORE

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University of Tennessee Painting and Drawing: Nashville Alumni

July 15 - August 28, 2016

EWING GALLERY

Dr. Joe DiPietro, President
The University of Tennessee, Knoxville

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

Dr. Theresa Lee, Dean
College of Arts and Sciences

David Wilson, Director
School of Art

Sam Yates, Director
Ewing Gallery of Art and Architecture

Eric Cagley
Exhibition Specialist

Sarah McFalls
Collections Manager

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WORKS ON EXHIBITION

Mary Addison Hackett: Courtesy of Marcia Wood Gallery, Atlanta, GA, and the artist
Rob Matthews: Courtesy of David Lusk Gallery, Nashville, TN, and the artist
All other works on display are courtesy of the exhibiting artists

PREFACE

Encore features the work of eleven undergraduate and graduate alumni of the University of Tennessee's Painting and Drawing program that currently live and work in Nashville, Tennessee. The artwork in *Encore* highlights nearly 40 years of diverse work that has come out of the Painting and Drawing program. Since their graduation, artists in *Encore* have gone on to exhibit their work nationally/internationally and have their work in prestigious collections. They have gone on to become instructors/professors at institutions throughout the South and have been awarded grants, residencies, and acknowledgements in several major publications. It is with great honor that the Ewing Gallery invites our neighbors in Nashville to return to their alma mater to inspire the next generation of artists currently enrolled at the university.

Acknowledgement is given to the following: Sarah McFalls of the Ewing Gallery for her assistance with the design of the exhibition, catalog, and the promotion of the exhibition. Rebecca DiGiovanna for her fantastic essay. Ewing Gallery work study students Shi-Lin Wang and Krystal Tran for their assistance in preparing the Gallery. Marcia Wood Gallery and David Lusk Gallery for loaning works for the exhibition. I would like to thank all of the exhibiting artists for welcoming me into their homes and studios and for participating in the show. My mother and father for always supporting me. Most importantly, I would like to thank Sam Yates, the Director of the Ewing Gallery of Art and Architecture for giving me the opportunity to curate this exhibit and for sharing his seemingly endless amount of wisdom.

Eric Cagley, Curator/Exhibition Specialist

The Ewing Gallery is pleased to present *Encore*, an exhibition of works by eleven emerging and established painters who have graduated from the University of Tennessee and who currently live and work in Nashville, Tennessee. The work showcases the rich diversity of process and material that is characteristic of contemporary painting produced in the South. Each artist contributes a unique perspective and interpretation of the traditional mode of painting.

Textile artist Briena Harmening confronts the viewer with emotionally-charged texts that discomfort and provoke. Marrying stenciled verse with materials such as latex, thread, filet crochet, quilt fragments, and spray paint, she layers and repeats fragmented phrases until they serve as a stream-ofconsciousness soundboard for feelings of anxiety, fear, and loss. Harmening's delicate handicraft mingles with street art as pristine feminine crafts of crochet and quilting slum within the urban, maledominated space of graffiti tagging. Private feelings and autobiographical experiences are served up for public consumption. The vulnerability is palpable, but it's in this clashing space of public and private, intimate and collective, masculine and feminine, that Harmening's work really thrives.

Unlike the bold literal readings one might find in Harmening's work, Terry Thacker's frenzied paintings deny any direct interpretation. Panels are double and triple layered with paint until they resemble palimpsest texts, superimposed again and again with new abstract forms and residual shapes. His work seems like a painterly version of cut-and-paste, in which Thacker has collaged bits and pieces of on the-tip-of-your-tongue shapes and images, abstracting them just enough to keep you wracking your brain for their origins. Thacker's paintings have their own vocabulary, world of reference, and cast of characters. Although his inevitable obscuratinism frustrates, its the revelatory tidbits divined after careful study and exploration that keep the viewer transfixed in his extraordinary places of mental wandering.

Like Thacker, Jonathan Lisenby's work is difficult and appears to delight in its willful obfuscation of its mood and meaning. Full of scattered brushstrokes and skittering thatches of color, Lisenby's minimalist drawings seem like extensions of his own nervous system. Collecting randomly like spontaneous thoughts or incidental remarks, his raw mark-making refuses to convey an overarching scheme or planned rhythm; rather, they seem to simply imply a characteristic pleasure in the recorded gesture of the body. Lingering meditation on Lisenby's work may reward the viewer with the occasional silhouette of a figure or outline of a landscape, but at the end of the day, it seems that they are simply about the process of markmaking.

Sterling Goller-Brown takes this idea of instinctive mark-making one step further in his spray-painted abstract works, where he unites layers of painterly scrolls atop a background of textured brushstrokes and ink-like pools of pigment. In his work Glisten, Goller- Brown's shapes fragment into a kaleidoscope of colored forms, conveying a sort of childlike, absent-minded exuberance. The traditional form of action painting, devised by Jackson Pollock, supposedly follows the direct gestures of the artist; in Goller-Brown's work, the plops and splatters, riotously colored as they are, seem to indicate quite a party. His mural, *Witchy Which*, shows how deeply invested in gestural painting he really is; explosive patterns and cheerful colors expand into the viewer's space, inviting us into an exquisite landscape of ambiguity and childlike pleasure.

Brandon Donahue closely parallels Goller-Brown's work in method and material, incorporating airbrush, spray paint, and scavenged assemblage into his pieces. Choosing to paint on slabs of found wood or walls of outdoor spaces, Donahue's work transcends the pristine walls of galleries to settle in a place that's both communal and personal, high and low. Liquid, protean, and seductively vacant, Illusion's jet black pool of paint seems to reflect a Rorschach allure back at the viewer. Ironically, the more you study the piece, the less it becomes about abstraction, and more about what the abstraction means to you: abstraction for the sake of selfreflection. In Donhue's mural *The Evolution of Garrett Morgan*, our reading becomes quite literal as a reference to the prominent African American historical figure and inventor. It's all hands on deck as we move across the mural, hand signals counting down from five as the traffic light backdrop simultaneously shifts from red to green. It's not hard to decipher Donahue's motif of progression and its modern day place in the national conversation of social activism and racial equality.

Rob Matthews similarly uses politicized subjects and current global events to engage his viewer. Dismembered heads and bodiless portraits like *Mask 1* and *Mask 2* hold haunting references to specific beheadings by ISIS. A recurring isolated head similarly shows up in his work *The End of Time*, a title which references a musical composition written by WWII prisoner of war Olivier Messiaen. Matthews maintains an ever-present consciousness of current events, while also symbolically nodding to artists of the past, building up compositions drawn from artists like Pablo Picasso and Albrecht Dürer. His meticulously detailed graphite figures set against large swaths of painted color reveal both a finely-crafted drawing background and prolific painting practice. Matthews' figures, with their duplicated limbs and shifting profiles, betray their agitated movements and suggest both past and present habitation; perhaps informing us that we must consider the past as a way to inform the political and social forces of the present. Diverting from Matthews' politicized portraits are the vibrant and serene explorations in portraiture of Lakesha Moore. In an age where we are bombarded with images of celebrities and social media selfies, Moore's painted portraiture offers a moment of quiet contemplation, stilling us and making us look in a very different way. Moore's expressive style mirrors her subject; she offers a distilled narrative that leaps off the canvas with warmth and immediacy and reinforces the uniqueness of each subject, inviting viewers to contemplate both individual and collective identity.

Jodi Hays' work investigates an identity that is rooted in places rather than people, opting to use color and line derived from structures, symbols, and spectacles of the built environment around her. Using a language of abstracted shorthand, Hays employs boisterous palettes and skewed perspectives to construct a visual record of her everyday spaces. Her paintings shift and move, becoming a bustling city in one instance, and shafts of peaceful sunlight in another. What is fascinating about Hays' work is her ability to create an inherent hide-and-seek quality between imagined shapes and tangible relics she pulls from the material world. With titles like *Rake* and *Underdog*, we can only guess at Hays' origins. Perhaps that is Hays' true aim, as we are left to wander our own mental landscapes and reminisce on our own forgotten spaces and places.

Mary Addison Hackett takes a more direct approach to cataloguing her surroundings, employing observational studies of both studio and home. A broken mirror is propped against a whitewashed door amongst a wallpapered background of dripping floral motifs. An animal-printed butterfly chair sits underneath a birdcage and adjacent to a table adorned with a CD, manila folder, printing calculator, and portable phone. The life represented in these series of images is the one lived by the artist — complete with crowded bookshelves, drop cloth cluttered spaces, and green-filled windows framed by trellises and tree branches. Whether or not Hackett set out to create a body of work that depicts the beauty she finds in her own day-to-day existence, that is the inevitable outcome when one views the images which teem with everyday relics of a life richly lived. For Lain York, the route to spatial documentation is directly influenced by documentary photography found in museum catalogs and archaeological sites. In Untitled *Floor Plan a*. and *Floor Plan b*., York's idiosyncratic forms, wispy looping lines, and dancing all-over compositions are more apt for getting lost than serving as any actual guidance. York, however, seems to delight in this misinterpretation of cultural record. In recent works, York concocts his own set of national flags and family crests, further perversing his cultural dossier and blurring lines between fact and fiction. His materials seem apt for this method as well; using layers of vinyl, York may easily remove and re-layer material to construct his next archival hybrid.

David King's work takes on a more personal narrative quality, drawing on intimate memorabilia and everyday objects for inspiration. King vacuum forms these familiar items to create plastic molds; in one instance, a misshapen clock; in another, a cardboard box, replete with telling corrugated lines and printed markings denoting shipment. Collaged on top of King's plastic box is a photograph, presumably of the artist and son, surrounded by childhood playthings and a cardboard box, perhaps even the one used to cast this mold. Other works include black and white photographs, one obstructed by a swath of paint, the other covered in produce stickers. The floating qualities and dreamlike spaces of King's work seem almost Surrealist. Perhaps by casting these objects in plastic and stilling them in photography, King speaks to notions of time; specifically time passing, now time frozen, suspended in the interminable viewing space of a gallery.

We may take our final cue from King's work to pause, take a breath, and recollect the work among the varied artists exhibited in *Encore*. Preserved on canvas and crochet, quilt fragments and salvaged boards, paper and plastic, these artists apply diverse styles ranging from abstract, to minimalist, hyperrealistic to expressive, delighting in both the literal and the figural, the difficult and the conspicuous, both largescale and small. With materials and methods as vast and varied as the artists themselves, one thing is for certain: the artists and artwork of *Encore* will have you returning for a second look, a standing ovation, and, perhaps, an Encore, if you will.

Rebecca DiGiovanna,
UTK College Scholar Alumna

BRANDON DONAHUE

Customizing and personalizing things is to me a rite. I believe in the ability to transcend the original state and meaning of things. I see myself in the work and realize that I, too, have potential to change. There is an exceptional quality to my painting process. Airbrushing and spray painting enables me to work in large and small-scale detail without my tool physically touching the surface. Layers of paint evenly re-coat the material without altering its form.

Illusion, acrylic on wood, 2016

STERLING GOLLER-BROWN

My paintings rarely begin with a final vision in mind. I am a reactive painter constantly searching for something new and unseen. For me, painting is an energetic process, one that involves my whole body. Overlapping processes such as spraying, scraping, rubbing, carving, drawing and layering different types of paint help me achieve a gritty, corroded aesthetic. Through the use of negative and positive space, I place an emphasis on ambiguity. What seems to be the foreground is constantly pushed to the background and vice versa. I use my eyes and hands to abstract and reference phenomena such as the human figure, sexuality, countercultures, music, urban blight and graffiti, yet I cannot help but drastically change the surface when it becomes too familiar. I paint images that suggest a heightened sense of power or energy in a confrontational and sensual manner through visual rhythm, gnarled forms, tactile surfaces and vibrant color.

Blue Blood, oil and spray paint on canvas, 2016

MARY ADDISON HACKETT

Q: Why do you paint?
A: I like to paint.
Q: But seriously...
A: I like working in the studio. I like the process of painting—placing one mark down and then having to respond to it directly before making another mark. It's a dialogue that evolves in real time. I never know what the outcome is going to be. I purposely jam my own system in order to set up challenges. There's a certain amount of satisfaction I derive by keeping myself on edge.
Q: Why abstract?
A: I am partial to abstraction because of its intrinsic inability to illustrate, and the ensuing challenge this presents. If something starts to look like something, I usually work to cancel it out. Once I can call something by name, I've removed options. Also, it's not as interesting for me to perform.
Q: Perform?
A: Yes. The pleasure for me is in the act of painting. The representations that remain are traces of the process.
Q: Is your work about your life?
A: Not literally. The paintings are experiential. They function as an index of what was going on during a period of time: relationships, geography, current events, what I was reading, how the world is going to hell in a handbag, along with moments of joy and hope. These things are just a catalyst. The paintings are attempts at reconciliation.
Q: Can you talk about the push/pull, attraction/repellant factor in your work?
A: There's a lot of incongruity in the work. I'm interested in throwing opposites together- Chaos and order; flux and control; excess and lack; beauty and repulsion are simultaneously present. I don't see them as fighting each other as much as I see them playing off one another.
Q: You've been known to get your knickers in a knot when people refer to your work as formal, but you can't ignore the formal aspects of your work.
A: I've mellowed. It's obvious I play with formalist constructs. It's a manipulation thing. Small acts of subversion. Formalism tweaked.
Q: Do gender issues inform your work?
A: I don't start my day with a checklist of items I need to address, but my interest in process, how I approach the work, and the overarching concerns that motivate the work, have been informed by a feminist viewpoint. In the end, I just make the work.
Q: Wait a second. This statement was first written in 2007. It's 2016. Much has changed. You moved across country, you have identifiable objects in your work, and you returned to working with video. Explain.
A: Well, I did say "partial" to abstraction, so I have an out. The figurative and observational work was like waking up one day and suddenly being fluent in a foreign tongue. It was prompted by a series of events. I let the process evolve. I've always resisted tidy categories. The break from identifying as an abstract painter was healthy in that regard, but then I had to deal with the being called a still life painter, which was odd. When I stopped worrying about labels, there was a sense of freedom.
Q: Why the Q and A with yourself?
A: The work is ultimately about a dialogue. The Q and A seems apropos.

Woodpecker Holes, oil on canvas, 2014

BRIENA HARMENING

Cross-stitch, quilts, doilies, the sound of my grandmother's sewing machine, my mom threading her needle for another country-style alphabet: this is the art I grew up with and it is these kinds of traditional women's work, infused with autobiography, that drive my own practice.

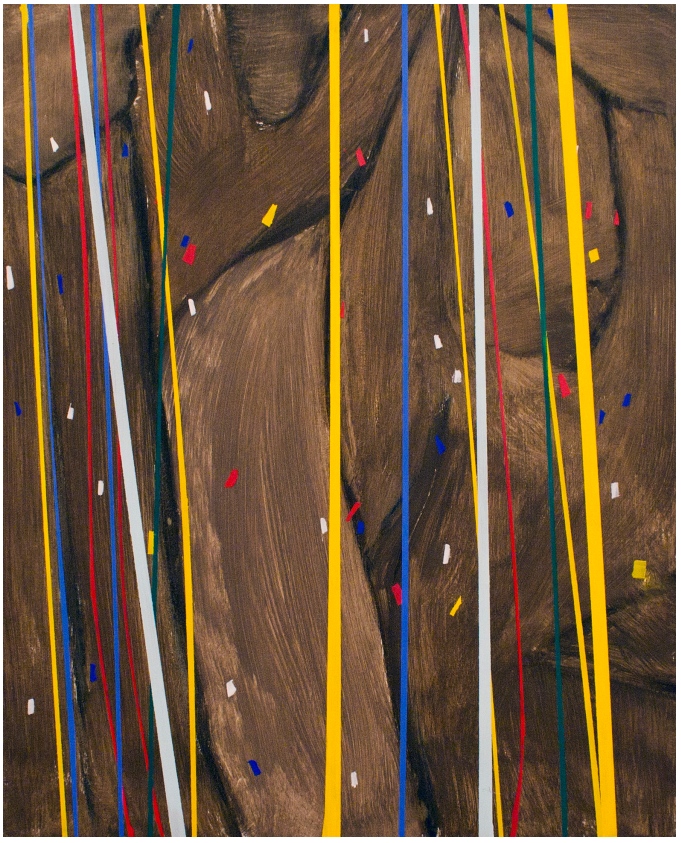
In my work, I combine fiber media with various forms of painting, thereby pushing the limits of tradition and renegotiating the relationship between art and craft. My work is both contemporary and personal: drawing influences from street art and punk rock, and incorporating found objects and spray painted surfaces that become backgrounds for text. The words that I choose - phrases, fragments, and excerpts - document my thoughts about life and loss. This is one of many binaries I explore and seek to balance in my work, along with the traditional and contemporary, the private and public, the domestic and manufactured, and what is delicate and hard.

Déjà Vu, spray paint on old quilt, 2016

JODI HAYS

Painting is an investment in constraint, in a similar way that architecture bends and works within our complex landscapes and cultural matrix. My work is an eclectic “abstraction” drawn from sound bites, pattern, and the built environment/grid. This composite of influences on the work becomes an account of events and spaces, the painting serving as a surrogate souvenir.

For years my work has been a negotiation of restraint and abandon. Through my work I address the nature of representation through process (surface, space, color, gesture) and image (grid, screens. Flags), usually parallel to titles. The paintings become ways I demarcate physical and psychological borders. Fences and walls stand as permeable exits rather than solid barriers, grid. They are miss-steps, try-outs, attempts, and repairs—the aesthetics of the broke-down.



Six of One, oil on panel, 2016

DAVID KING

My work includes vacuum formed plastic, photography, and video. I take found objects and use them in an industrial process known as thermoplastic vacuum forming. The result of this process is a unified, plastic embossing of an object, a ghost image, no original patina or individuation. In the piece called *Untitled (Clock game)*, the object seems to recall the form of a clock but it bends, its sequence offset, and is perpetually frozen. It represents non-regimented time, or time that is not rational, outside of our 9 to 5, workday, mind-worlds. Many of the pieces in the show use industrial processes to meditate on their sociological or psychological by-products.

Untitled (Orange Painting), pigment print and casein on wood panel, 2016

JONATHAN LISENBY

I use modern depictions of spirituality and magic as the basis of my visual language to attempt to describe my perfect place of escape and meditation. The primary subjects of my work are doors and portals, fetish objects and shrines, and representations of water and electricity. My main sources of inspiration are contemporary escapist media, like sci-fi movies, comic books, and fantasy novels, which use these objects to depict power and the human involvement in the supernatural. Although I'm heavily influenced by these quick, slick manufactured contemporary media objects, my practice is slow and hands-on, reflecting the traditions of wood carving, painting on canvas, and calligraphy.

I create a fictitious space that quickly shifts between illusory and the concretely material. I think of these spaces as sets or "play" pieces that forcibly exercise the viewer's ability to make that perceptual shift. A suspension of disbelief is necessary to enter into the four-dimensional world my two-dimensional works imply.

My work showcases the psychological and visual interaction of recognizable objects and the abstract mark. These interactions oscillate between awkward and intuitive, often deconstructing mid-action to highlight the component structure of the mark. I try to fragment the viewer's point-of-entry into the narrative of each piece, reinforcing the feeling of simultaneity that comes with personal projection into an image. The individual objects and the relations of the objects to each other and to the viewer build to create an open form, a variable and sometimes opaque experience. I often craft these open forms to mimic the structure of simple and classic narrative forms, like the Greek epic or the Zen koan. This tendency towards the minimal allows my sets to be reducible to the oldest subjects, the landscape and the figure.

Psychic Distance Levels of Magnification, marker on paper, 2016

ROB MATTHEWS

"I think there are certain things you can say about Southern artists and that is their love of the land, their commitment to the past, their susceptibility to myth but the main thing I think about us Southerners is we're willing to experiment with dosages of romance that would be fatal to any other postmodern artist."- Sally Mann

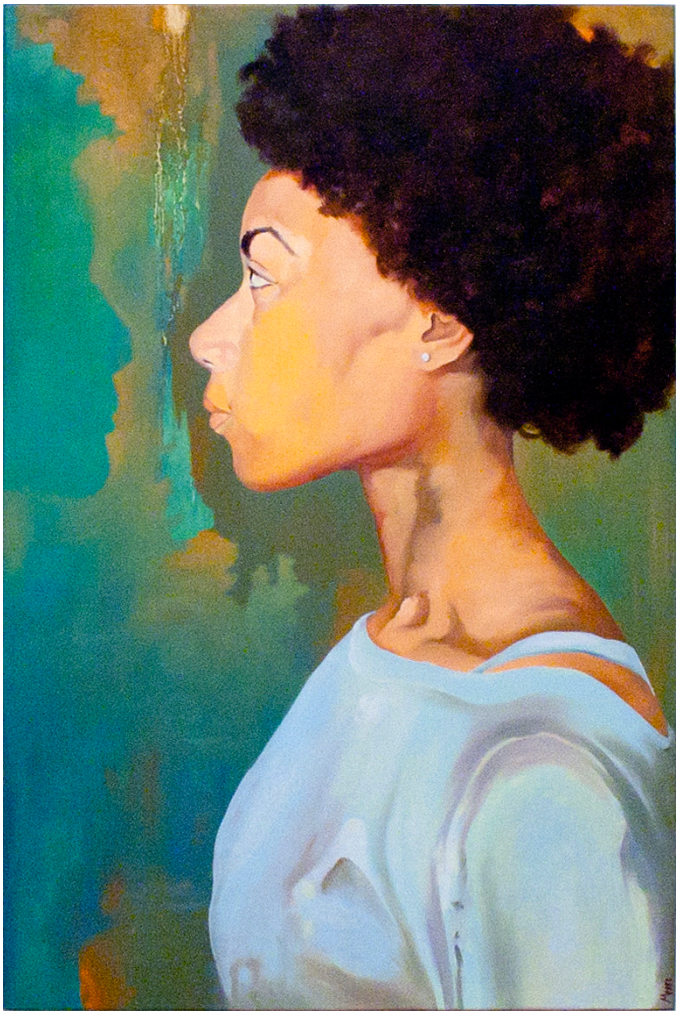
The simplest explanation that I give about my work is that I only make art about things that I consider more important than art. In theory, as an artist, that is a high bar. Large issues loom above art in terms of priority and the incidentals and the ironic posturing of life reside below. There is a lens of faith that shapes what I am drawn to and how it is created. Beyond that, my forms of expression are deliberate, refined to a degree and "stoic" (or so I have been told). Because this is the measurement of what my work is "about", themes change frequently. I frequently address mortality, human frailty and the disorienting progression of time.

Scorched Earth, gouache, ink, etching ink on paper on canvas over wood panel, 2016

LAKESHA MOORE

At the center of my work are ideas of identity and memory, and how and where the two meet. The two are inseparable and undeniable in the concept of oneself. Through portraiture, I make connections between self-perception, the perception others form about us, and also by the individual and collective histories that bind these influences. The portraits are accompanied by symbols that are transient, yet affirming; conditional, yet confirming.

We are constantly profiling ourselves based on others' perceptions, based on historical knowns and unknowns because this is the expectation. Most often these files are easier to sift through, but our own profiles and sense of self are left ignored, discarded or hidden. When I asked young black women if they wished they knew more about their heritage, they said no. The clarity and courage that permeated this answer gave me hope that in spite of not knowing, we can be and are free in the act of discovery. These discoveries become our dreams silhouetted against a vast backdrop. These dreams become our realities and our truths.



Entering Hopeful, oil on panel, 2016

TERRY THACKER

Terry Thacker has been an artist and educator for over thirty years, receiving the title of Distinguished Professor from Freed-Hardeman University in 1985. He is currently a Professor of Fine Art at Watkins College of Art, Design & Film where he was department chair from 2006 to 2011. Prior academic positions have been, Professor of Art at Savannah College of Art and Design and Associate Professor of Art at Middle Tennessee State University. Also active as a lecturer and reviewer he has written for Art Papers, lectured at the University of Oregon, the Southeastern College Art Association, and spoken at the Frist Center for the Visual Arts.

Thacker received his B.F.A. from Austin Peay State University and his M.F.A. from the University of Tennessee, Knoxville. Post-graduate studies include summers at Long Island University and as an associate resident with Alice Aycock at the Atlantic Center for the Arts.

Terry Thacker has shown in numerous national and regional exhibitions including exhibitions at the Frist Center for the Visual Arts, Brooks Museum, Hunter Museum, Dulin Gallery, Cheekwood, as well as solo installations at Vanderbilt University, Western Kentucky University, Murray State University, Alexandria Museum, and the Memphis Center for Contemporary Art.

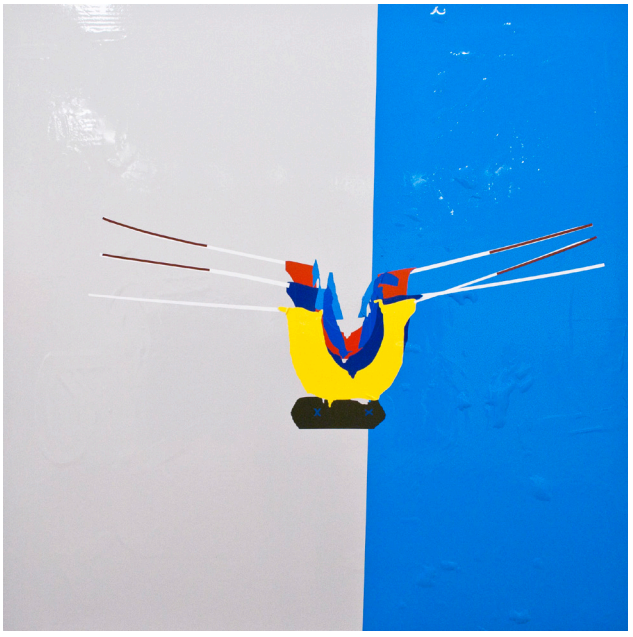
CMY, oil on canvas, 2016

LAIN YORK

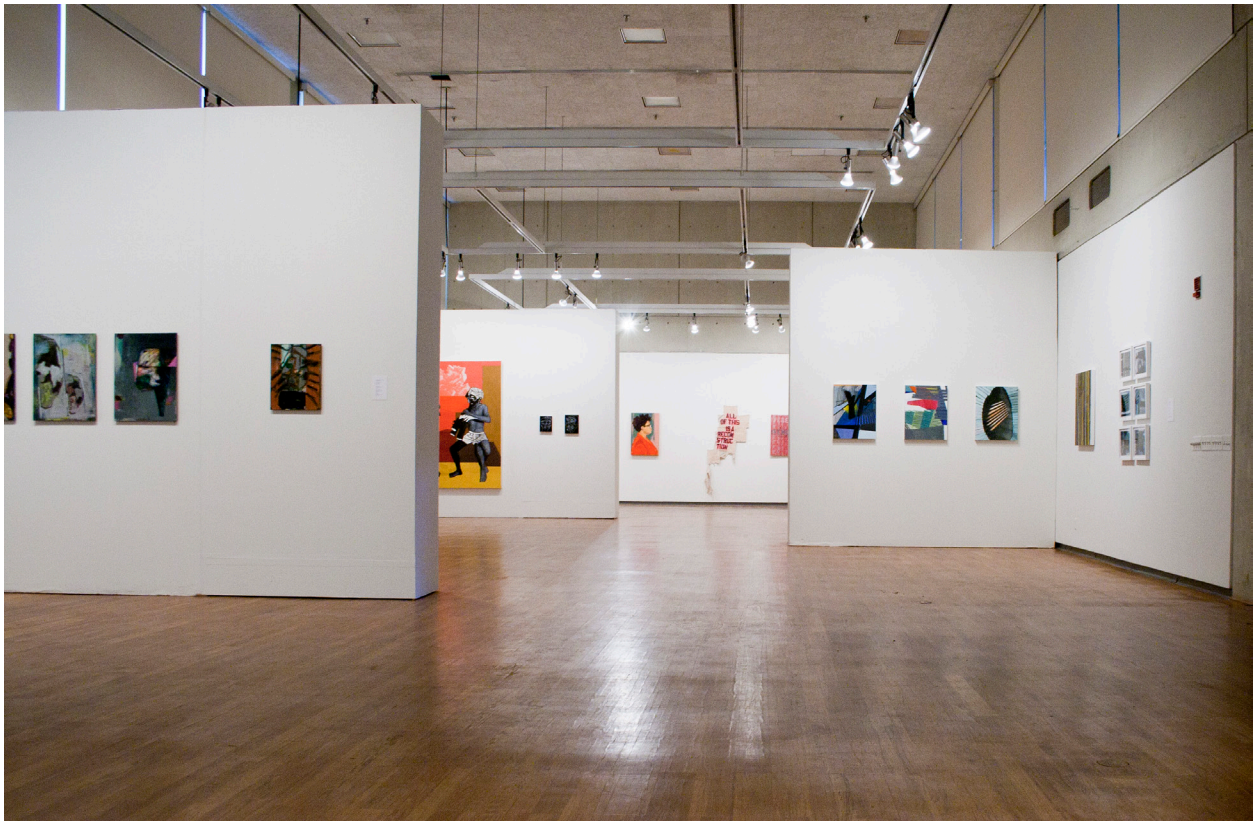
Lain York is a native of Nashville whose painting continues to reference images found in history/ ethnographic museum catalogs.

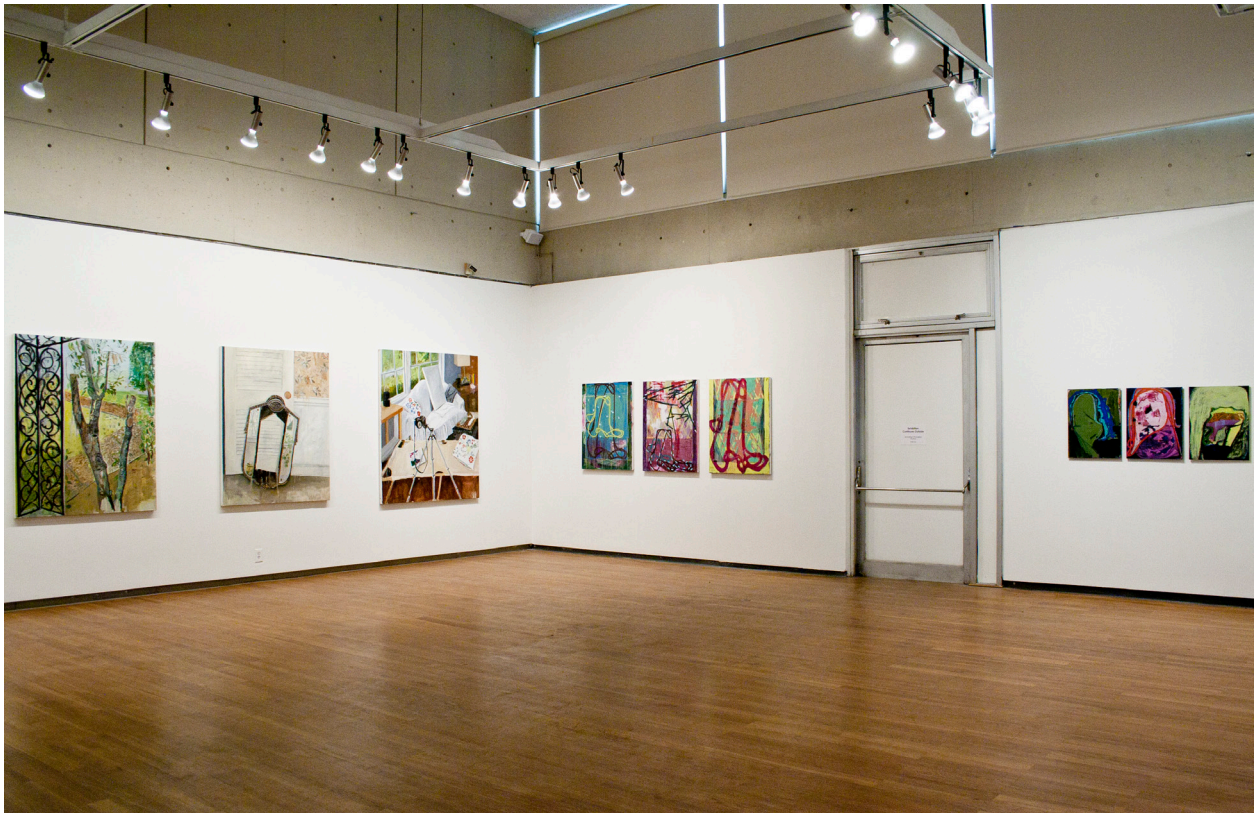
York's work can be found in the permanent collections of EMI Los Angeles, the Savannah College of Art, The Tennessee State Museum, and the Metropolitan Nashville Arts Commission. His work has been published in New American Paintings, New York Arts Magazine, and Art Papers.

Lain York is currently on the board of Fugitive Projects and is gallery director of Zeitgeist Gallery in Nashville. He has worked with numerous public art, university, and independent artist programs. He currently coordinates exhibitions for artists with disabilities at the Kennedy Center on Vanderbilt Campus.

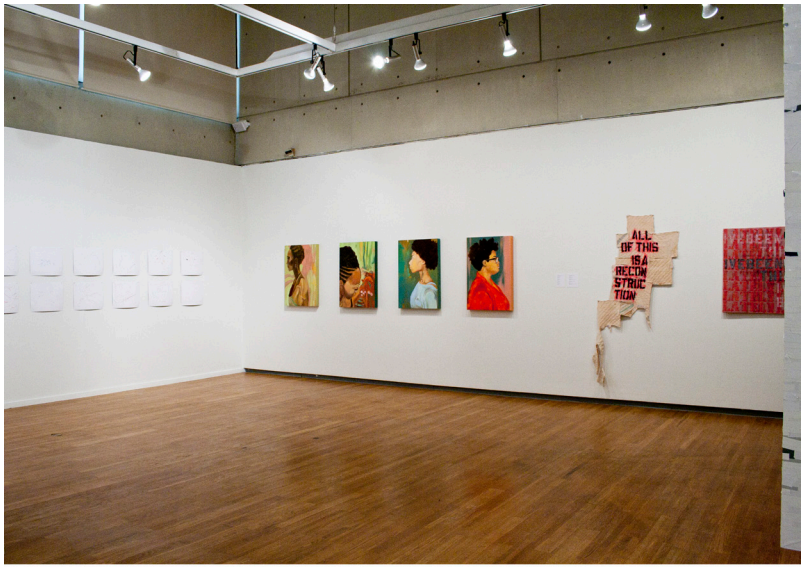


Untitled (National Flag 2), mixed media vinyl on panel, 2016





Installation, Ewing Gallery



Installation, Ewing Gallery

Installation, Ewing Gallery Sculpture Courtyard: Murals by Brandon Donahue and Sterling Goller-Brown

BRANDON J. DONAHUE

EDUCATION

2013 MFA, University of Tennessee, Knoxville, TN
2009 BFA, Tennessee State University, Nashville, TN
2008-9 Lorenzo De Medici School of the Arts, Florence, Italy
2003-4 Virginia Commonwealth University, Richmond, VA, Art Foundation

SOLO EXHIBITIONS

2016 *Street Smarts*, Gallery on the Square, Franklin, KY
2016 *BIGCITYsmalltown*, Athica Institute for Contemporary Art, Athens, GA
2014 *PolyCopies*, Avon Williams Campus, Tennessee State University Library, Nashville, TN
2011 *Gallery 11:11*, Gallery 1010, Knoxville, TN

SELECTED GROUP EXHIBITIONS

2016 *615 Streets*, Rymer Gallery, Nashville, TN
Art as Alternative2, Rosewall, Nashville, TN
SWSW Graffiti Battle, Bat Bar, Austin, TX
2015 *Art as Alternative*, Rosewall, Nashville, TN
Burnng Down the House, Nashville, TN
Carpartart, Corvette Museum, Bowling Green, KY
Uprising, Martha O'bryan Center, Nashville, TN
Paint Memphis, North Chelsea and Evergreen Floodwall Memphis, TN
DemoGraphics, RiverValley Apartment Complex Nashville, TN
Faculty Show, Hiram Van Gordon Gallery, Nashville, TN
Emerging Black Artists Show, Woodcuts Gallery, Nashville, TN
Mash-up: Artists Do Cardboard, David Lusk Gallery, Memphis/Nashville, TN
Modular Art Pods, Curator: Tony Youngblood, Abrasive Media in Wedgewood/Houston, Nashville, TN
2014 *Selvage*, Hiram Van Gordon Gallery, Nashville TN
Heartlandish, Meinblau Gallery Space, Berlin, Germany
2013 *Bad Moon*, Double 6 Studio, Brooklyn, NY
Orange, White Box Gallery, New York, NY
Northern Exposure, Downtown Gallery, Knoxville, TN
2011 *Sauce*, Bearden Beer Market, Knoxville, TN

STERLING GOLLER-BROWN

EDUCATION

2014 BFA, University of Tennessee, Knoxville, TN

SELECTED GROUP EXHIBITIONS

2016 *Blueprint*, Hiram van Gordon Gallery, TSU University, Nashville TN
Art at the Galapagos, The Warehouse, Chattanooga, TN
615 Streets, Rymer Gallery, Nashville, TN
2015 *Deck the Halls*, Wedgewood Houston Track One, Nashville, TN
Burning Down the House, 1028 Fairwin Ave, Nashville, TN
Demo Graphics, 2121 26th Ave, Nashville, TN
Yung Archetype, ZSP Projects Gallery, Knoxville, TN
We Are Creative Minds, Chattanooga, TN
2014 *In Limbo*, Broadway Gallery Space, Knoxville, TN
ARTLightenment Art & Film Festival, Celebrity Centre, Nashville, TN
Bless Your Heart, Broadway Gallery Space, Knoxville, TN
Boomslang, Gallery 1010, Knoxville, TN
The Canterbury Tales, Enterprise Gallery, Knoxville, TN
Another Art Show Yall, Fort Sanders, Knoxville, TN
Ladies Room, A&A Building, UTK campus, Knoxville, TN
Student Art in the Library Exhibit, UTK Library, Knoxville, TN
2013 *Here, an Exploration of Presence*, Fort Sanders, Knoxville, TN
Salon des Refusés, Fort Sanders, Knoxville, TN
66th Annual Student Art Competition, Ewing Gallery, Knoxville, TN

MARY ADDISON HACKETT

EDUCATION

1995 MFA, Studio Art/Video, University of Illinois at Chicago, Chicago IL
1984 BFA, Painting, University of Tennessee, Knoxville, TN
1984 Additional studies, SAIC, OxBow, Saugatuck, MI

SOLO EXHIBITIONS

2016 *The Repair Project (And Other Affairs of Just Plain Living)*, Seed Space, Nashville, TN
A Tin of Egyptian Cigarettes, Marcia Wood Gallery, Atlanta, GA
2014 *Crazy Eyes*, David Lusk Gallery, Nashville, TN
2013 *Shell Game*, Leu Gallery, Belmont University, Le Rayon Vert Tinney Contemporary, Nashville, TN
2012 Customs House Museum, Clarksville, TN
John Davis Gallery, Carriage House, Hudson, NY
2011 Track 13 Gallery, Cummins Station, Nashville, TN
Acts of Moral Turpentine, Nashville International Airport, Nashville, TN

SELECTED GROUP EXHIBITIONS

2016 *Absolutely Incredible (Video)*, Apothecary Gallery, Chattanooga, TN
2015 *Art in America*, Curator: Julie Torres, Tiger Strikes Asteroid at the Satellite Show, Miami, FL
SPE Caucus Exhibition, Ogden Museum, New Orleans, LA; traveled to: University of Central Florida, Orlando, FL
Right Before My Eyes, Customs House Museum, Clarksville, TN
2014 *Monuments*, Hotel Soap and Linear Progressions, Brownlee O. Currey Gallery, Watkins College of Art, Design & Film, Nashville, TN
Anywhere But Here, online solo project, ShoeboxLA.com, David Lusk Gallery, Nashville, TN
2013 *Levitational*, Curator: John O'Brien, LAX Airport, Los Angeles, CA
MAS Attack, Curator: Max Presneill and Artra Curatorial, L.A. MART, Los Angeles, CA
Still Lifes, Landscapes and Posers, Threesquared, Nashville, TN
2012 *About Face*, Curator: Daniel Weinberg, ACME., Los Angeles, CA
Hot Paint, Curators: Jay Erker & John Mills, Weekend, Los Angeles, CA
Line up Round 4, From the Gut with Heart, Curator: Gwendolyn Skaggs, SUGAR, Brooklyn, NY
10 Years L.A @ Foundation Kaus Australis, Curator: Carl Berg, The Prospectus, West Hollywood, CA
To Live and Paint in LA, Curators: Max Presneill and Jason Ramos,Torrance Art Museum, Torrance, CA
Modmen, Curator: Sera Davis Cremona, Alfred Williams and Company, Nashville, TN
2011 *Asynchronous Salon*, Curator: Carla Knopp Marsh Gallery, Herron School of Art & Design, Indianapolis, IN
Everything's Coming Up Roses, Curators: Mery Lynn McCorkel and Luisa Caldwell, WG News + Art, Brooklyn, NY
Chain Letter, Organized: Doug Harvey and Christian Cummings, Shoshana Wayne Gallery, Santa Monica, CA

BRIENA HARMENING

EDUCATION

2010 MFA, University of Tennessee, Knoxville, TN
2005 BA, Florida Gulf Coast University, Fort Myers, FL

SOLO EXHIBITIONS

2015 *I Bet You Think This Show is About You*, Blend Gallery
2013 *Inner Compositions*, Knoxville, TN
2011 *Layered*, Knoxville, TN

SELECTED GROUP EXHIBITIONS

2016 *Quilt: Traditional/Not Traditional*, Bertha V.B Lederer Gallery, SUNY Geneseo, Geneseo, NY
Gravity of the Heart, Art Brokers Gallery, San Rafael, CA
2015 *2nd Annual Art of the South Juried Exhibition*, Memphis College of Art, Memphis, TN
Stitch, Clay-Pool Young Art Gallery, Morehead, KY
The Artist Alphabet, Ground Floor Gallery, Nashville, TN
2014 *Artist Collectives Exhibit*, Emporium Center for Arts and Culture, Knoxville, TN
You, A1 Arts Lab and Center for Creative Minds, Knoxville, TN
Art Source, University of Tennessee Downtown Gallery, Knoxville, TN
2013 *Layered and Built*, A1 Arts Lab, Knoxville, TN
Layered and Built, Majestic Gallery, Athens, OH
The Aftermath, Fluorescent Gallery, Knoxville, TN
Work Friends, 1324 Art Space, Knoxville, TN
Elaborated Surface, Ground Floor Gallery, Nashville, TN
Art Source, University of Tennessee Downtown Gallery, Knoxville, TN
2012 *The Found Art Project: The Fiber Arts Exhibition* (Invitational), Raymond S. Wilkes Gallery for the Visual Arts, Lancaster, OH
TEA Member Art Exhibition (Juried), Leu Visual Art Building, Belmont University, Nashville, TN
Workhorse Collective, Lox Salon, Knoxville, TN
Amalgam, Fluorescent Gallery, Knoxville, TN
Elaborated Surfaces, Pellissippi Community College, Oak Ridge, TN
2011 *The Aftermath*, Fluorescent Gallery, Knoxville, TN
Point Time, AVA Gallery, Chattanooga, TN
Just What We Can Become Here, Fluorescent Gallery, Knoxville, TN
Pattern Play, Living Arts and Science Center, Lexington, KY
Point Time (Invitational), William King Museum, Abingdon, VA
Point Time (Invitational), Slocumb Gallery, Johnson City, TN
12X12X12 (Juried), Todd Gallery, Murfreesboro, TN

JODI HAYS

EDUCATION

2006 MFA, Vermont College of Fine Art, Montpelier, VT
1998 BFA-Magna Cum Laude, University of Tennessee, Knoxville, TN
1996 School of Visual Arts, Savannah, GA/NY

SOLO EXHIBITIONS

2016 *Flying Solo*, Nashville International Airport, Nashville, TN
2014 *Painting as Archival Spelunking*, Tennessee Arts Commission, Nashville, TN
2013 *Super Scraps, Painting*, Contemporary, Nashville, TN
2012 *Strong in the Broken Places*, Three Squared, Nashville, TN

SELECTED GROUP EXHIBITIONS

2015 *The Arts Company*, two-person show, Nashville, TN
Curb Center for Art, Enterprise and Policy, Nashville, TN
Conversations, East Side Art Stumble, DADU, Nashville, TN
2014 *Painting Now*, Florence Quatar Gallery, Southwestern University, Tucson, AZ
Degrees of Abstraction, Western Oregon University, Eugene, OR
Selvage, Tennessee State University, Nashville, TN
Wish You Were Here, Cambridge Art Association, Cambridge, MA
Buy Some Damn Art, Curator: Kate Singleton, buysomedamnart.com
2013 *National Prize Show*, Cambridge Art Association, Cambridge, MA
Drawn/Out, George Mason University, Fairfax, VA
Dog is in the Details, Grizzly Grizzly, Philadelphia, PA
10 x 10, Curator: Rocky Horton, Chattanooga, TN
Art Papers Auction, Atlanta, GA
2011 *Hot Springs National Park*, Buckstaff Gallery, AR
Element Process, Spool MFG, Binghamton, NY

DAVID KING

EDUCATION

2009 BA, University of Tennessee, Knoxville, TN

SOLO EXHIBITIONS

2015 *STOP WONDERING*, The Packing Plant, Nashville, TN

SELCTED GROUP EXHIBITIONS

2016 *The Crappy Magic Experience,* Seed Space, Nashville, TN
2015 *I WISH I FELT THIS WAY AT HOME*, Torrance Shipman Gallery, Brooklyn, NY
Living on Mousemeat, Track One, Nashville, TN
In Place 122, The Global Mall, Antioch, TN
Sightlines, The Packing Plant @ Queen Ave, Nashville, TN

JONATHAN LISENBY

EDUCATION

2014 MFA, University of Tennessee, Knoxville, TN
2007 BFA, Washington University in St. Louis, St. Louis, MO

SOLO EXHIBITIONS

2010 *Agent Of Mistake*, Curator: Dan Carr, Murfreesboro Center For The Arts, Murfreesboro, TN

SELECTED GROUP EXHIBITIONS

2015 *Demo-Graphics*, Curator: Sterling Goller-Brown, Nashville, TN
2014 *Orange2*, Co-Prosperity Sphere, Chicago, IL
2013 *Work Friends*, Curator: Eleanor Aldrich, K-Space, Knoxville, TN

ROB MATTHEWS

EDUCATION

1999 MFA, Virginia Commonwealth University, Richmond, VA
1997 BFA, University of Tennessee, Knoxville, TN

SOLO EXHIBITIONS

2016 *Dawn-Watchers Watch for the Dawn*, David Lusk Gallery, Nashville, TN
More Works About Tables and Food, Lipscomb University, Nashville, TN
2014 *Janus*, Gallery Joe, Philadelphia, PA
2013 *Life and Casualty*, Emory and Henry College, Emory, VA
Drawings, O'More College of Design, Franklin, TN
2012 *The Middle Ground Vanished*, Daniel Cooney Fine Art, New York, NY

SELECTED GROUP EXHIBITIONS

2015 *Drawing Now Paris*, Courtesy of Gallery Joe, Philadelphia, PA
Drawing First + Last, University of the Arts, Philadelphia, PA
Land Rush, David Lusk Gallery, Nashville, TN
200 Miles Away, David Lusk Gallery, Memphis, TN
Number Presents: Art of the South, Hyde Gallery, Memphis, TN
Five for Five, Coop Gallery, Nashville, TN
2014 *Highlights*, Gallery Joe, Philadelphia, PA
2013 *Portraiture Now*: Drawing on the Edge, Arkansas Art Center, Little Rock, AR
Passages, Daniel Cooney Fine Art, New York, NY.
Collection, Vox Populi, Philadelphia, PA
The Search for Dispravosláviye, Tiger Strikes Asteroid, Philadelphia, PA
2012 *Small Scale: Expansive Visions*, Gallery Joe, Philadelphia PA
Portraiture Now: Drawing on the Edge, National Portrait Gallery, Washington, DC
2011 *Golden Beams of a Laughing Sun*, Twist Art Gallery, Nashville, TN
On Sincerity, 808 Gallery, Boston University, Boston, MA
Southern Cross, Grizzly Grizzly, Philadelphia, PA
Selected Drawings from the Allen G. Thomas Jr. Collection, Virginia Thompson Graves Gallery, Barton College, Wilson, NC

LAKESHA MOORE

EDUCATION

2009 MFA, The University of Tennessee, Knoxville, TN
2005 BFA, Washington University in St. Louis, St. Louis, MO

SOLO EXHIBITIONS

2012 Kokopelli Café, St. Thomas, USVI

SELECTED GROUP EXHIBITIONS

2016 Black History Month Exhibit, Centennial Arts Center, Nashville, TN
2015 Woodcuts Gallery and Framing Nashville, TN
2014 Current Exhibition Space Garden Brunch Café Nashville, TN
Exhibition Space, Woodcuts Gallery & Framing Nashville, TN
2013 *2 Blue for U Havana Blue*, St. Thomas, USVI
2012 *A Celebration of Colour*, The Ice Gallery, St.Thomas, USVI
2011 *Feminine Mystique*, The Ice Gallery, St. Thomas, USVI

TERRY THACKER

EDUCATION

1989 Associate, Atlantic Center for the Arts, New Smyrna Beach, FL
1986 Master Workshop In Art, Long Island University, Southampton, NJ
1980 MFA, University of Tennessee, Knoxville, TN
1977 BFA, Austin Peay State University, Clarksville, TN

SOLO EXHIBITIONS

2015 Solo exhibition, Driskill Art Gallery, SBU, Bolivar, MO
+1, The Center for Contemporary Art, Bedminster, NJ
One person exhibition, Bulliner-Clayton Visual Art Center, Freed-Hardeman University, Henderson, TN

SELECTED GROUP EXHIBITIONS

2014 *Abstractometry*, Curator: Mark Scala, Conte Community Arts Gallery, Frist Center for the Visual Arts, Nashville, TN
Unpacking my Library: Petite Tigers, 20 Collaborations in Book Art, Ashville Public Library, Nashville. TN
2013 *Monsters, Prophets, Sinners and Tourists: Faculty Exhibition,* Watkins College of Art, Design & Film, Nashville, TN
Waking the Dream of Caffeinated Hippies, Zephyr Gallery, Louisville, KY
2012 *10 x 10*, Hatch 2012, Chattanooga, TN
2011 *My Mind Is Telling Me Know, My Body Is Telling Me Yes*, Vanderbilt University, Space 204, Nashville, TN
Scientist and Artist Picture the Intangible, Gallery F, Scarrit-Bennett Center, Nashville, TN

LAIN YORK

EDUCATION

1990 BA University of Tennessee, Knoxville, TN

SOLO EXHIBITIONS

2014 *Scissor Bell*, zeitgeist gallery, Nashville, TN
Selections from the National Gallery, The Frist Center for the Visual Arts, Contemporary Artist Project Space, Nashville, TN
2013 *Gallery 363*, Memphis, TN
2011 *Bedrock*, Leu Gallery, Belmont University, Nashville, TN
A Brief History of Swimming Pool Design, Smallest Art Gallery, Nashville, TN

SELECTED GROUP EXHIBITIONS

2016 *Artpods*, OZ Nashville, Nashville, TN
2015 *Therely Bare Redux*, Zeitgeist Gallery, Nashville, TN and Murray State University, Murray, KY
2014 *Twenty Collaborations in Book Art*, Curators: Britt Stadig, Davidson County Downtown Library, Nashville, TN
2013 *Selections from the National Gallery*, University Art Gallery, University of the South, Sewanee, TN
2012 *When the Whip Comes Down*, The Bank, Nashville, TN
Exhibit Your Symptom, Zeitgeist Gallery, Nashville, TN
Isolation Drills, Zeitgeist Gallery, Nashville, TN
A Bigger Picture, Zeitgeist Gallery, Nashville, TN
2011 *10 x 10*, *HATCH Festival*, Chattanooga, TN
Therely Bare, Curators: Ron Buffington and John Tallman, Kent State University, Kent, OH, Zeitgeist Gallery, Nashville, TN, AVA, Chattanooga, TN

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