

2002 Biennial Exhibition

Artist_in_Residence

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January 9_ February 3, 2002

Ewing Gallery

Dr. Lorayne Lester, *Dean*, College of Arts and Sciences

Jan Simek, *Interim Head*, Department of Art

Sam Yates, *Director*, the Ewing Gallery

Calvin Chappelle, *Preparator*

Cindy Spangler, *Registrar*

Seth Johnson, *Catalogue Designer*

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Works on Exhibition

Elisabeth Condon_ *courtesy of the artist*

Sam Gordon_ *courtesy of Feature Inc.*, New York_NY

Carrie Moyer_ *courtesy of Debs & Co.*, New York_NY

Jovi Schnell_ *courtesy of the artist and Derek Eller Gallery*, New York_NY

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Elisabeth Condon_ *New York_NY*

Sam Gordon_ *New York_NY*

Carrie Moyer_ *New York_NY*

Jovi Schnell_ *New York_NY*

Preface

The Artist-in-Residence Program in the School of Art brings practicing artists from major cultural centers into daily contact with students who, early in their formal art studies, are developing their own perceptions, skills, and theories on art making. Representing diverse ethnic, educational and professional backgrounds, these resident artists introduce another layer of candor and artistic standard for the students. Over the course of a full semester, the resident artist develops a unique relationship with students which complements that offered by short-term visiting lecturers and that of the permanent faculty.

Although the resident artists present a slide lecture during their stay, it is access to their actual works that is highly anticipated and valued by the students and faculty. Therefore, sponsorship of group exhibitions of these artists by the Ewing Gallery has occurred since the inception of the 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 must be given to the painting and drawing faculty who invest great time and effort in selecting participants who bring different aesthetic orientations, skills, and backgrounds to our campus. The collaborative relationship between the Ewing Gallery and the Artist-in-Residence Program provides for an enriched educational experience for our students and assimilates the University of Tennessee, Knoxville and East Tennessee into the global art community.

Sam Yates, Director
the Ewing Gallery of Art
the Art and Architecture Building
the University of Tennessee, Knoxville

Michael Brakke

The Artist-in-Residence Program in Painting and Drawing, initiated in 1982, was funded by a vacated full time faculty line in the Painting Area. In an era of restricted educational funding, this unusual commitment to education by then Head of the Art Department, Don Kurka, and Dean Landon should be noted.

The faculty in Painting and Drawing think the AIR Program is educationally important because it ensures the students in this curriculum access to a constant influx of current thinking about the making of art. It also broadens the quality of teaching by adding essentially different life experiences to that of the tenured faculty.

The AIR is fully integrated within the instructional functions of the tenured faculty, teaching Junior Painting, either Junior or Senior Drawing, and the graduate level Artist-in-Residence Seminar in Painting and Drawing. Undergraduate students concentrating in Painting or Drawing spend one half of their time during their Junior and Senior years studying with artists-in-residence and each graduate student spends one third of his/her time in the Painting and Drawing Concentration working with the AIR.

The four artists in this AIR Biennial were chosen, in part, because they represent significant threads of contemporary conversations in the art world as it pertains to Painting and Drawing. Three of the artists in this exhibition have already completed their residencies; Sam Gordon will be here during Spring Semester, 2002.

Elisabeth Condon is an artist with a significantly notable ability to make paintings grounded in wonderfully coherent surfaces and color. Her knowledge of traditional techniques informs images that are insistent in their demand to be read without irony; images that predicate their sense on the viewer's recognition that they are narratives mediated only by their painterliness. Her paintings speak to the desire of the artist to be directly expressive; a desire that can seem very conflicted in the art world today. Her ebullient inquisitiveness, her sensitivity to the fact that art is after all made by people for other people, and her unfailing desire to engage others, characterize her teaching, her painting, and the collaborative drawing projects in which she has become increasingly involved.

Jovi Schnell's work comes from a significantly different part of current thinking. Her work is rapidly evolving from a mechanistically diagrammatic,

Rube Goldbergian universe filled with everything from thread to office supplies, to an increasingly biological and sexual schematics that belies the coupling of the formally innovative with the wryly annotated states of being her paintings delineate. She is a master of the pun, whether in her work or her speech. It is explosively dynamic in seemingly innocuous small details in her pictures or at the end of a quietly enunciated thought in the hallway. The comedic complicates and implicates what otherwise might be simply humorous.

Carrie Moyer is a painter whose work appropriates the dialectics and the visual space of the poster. While this is contextualized by the fact that she is one half of the project known as DAM, the Dyke Action Machine, it is also reflective of a childhood spent in a politically active commune (a biography coincidentally similar to that shared by Jovi Schnell) and gives autobiographic substance to the psychedelic imagery and color of her early work. Her paintings, completed while she was in residence this Fall Semester of 2001, have become increasingly abstract with "psychedelic" color itself becoming a primary signifier of a specific cultural time popularly embedded in our national consciousness as politically naive. As both a person and an artist, she is anything but politically naive.

Sam Gordon's work combines apparently fetishized emblems from popular culture that are alternately reified and deflated by their juxtapositions within the painting. Emblems chosen from worlds as different as that of biker gangs or the cartographer, punctuate a ground so subversively beautiful that a peculiar significance or particularity, originally concealed by their parent contexts, emerges. While his images invite a quick decoding, they resonate in a carefully worked, deliberate surface to a surprising multiplicity of reference.

We take this opportunity to thank each of the artists in this show for their contributions to the diversity of the curriculum in Painting and Drawing, for their enlivening of the art community in Knoxville, and particularly for their often truly generous assistance to the many students who have grown to become artists themselves.

For more information on the AIR Program go to:
http://web.utk.edu/~art/mfa_ptgdrgr

Michael Brakke, Professor
December 2001

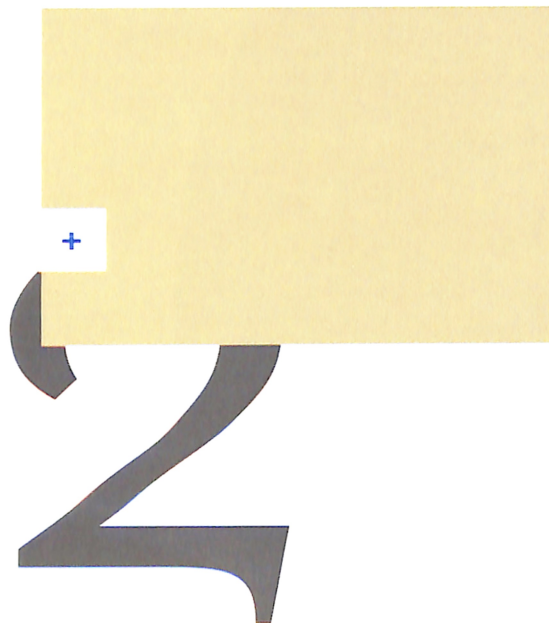


Elisabeth Condon

Not having spoken until four years old, I view the powerlessness and vulnerability of my dolls with compassion and trepidation. I paint them, as once I played with them, to construct subjective narratives that bring transcendence and freedom from an emotionally troubled childhood. Inspired equally by Southern California circa 1960s and '70s and Gericault's *Raft of the Medusa* (1818-9), my paintings depict a limited cast of characters in a world on the verge of implosion. Unstable pictorial space and tattoo-like gestures that simultaneously build and dismantle form blur the boundary between decoration and distortion. The nuclear family becomes a visual structure to manipulate in the pursuit of emotional truth.

In Homage to Ray Huff
oil on linen, 48" tondo, 2001



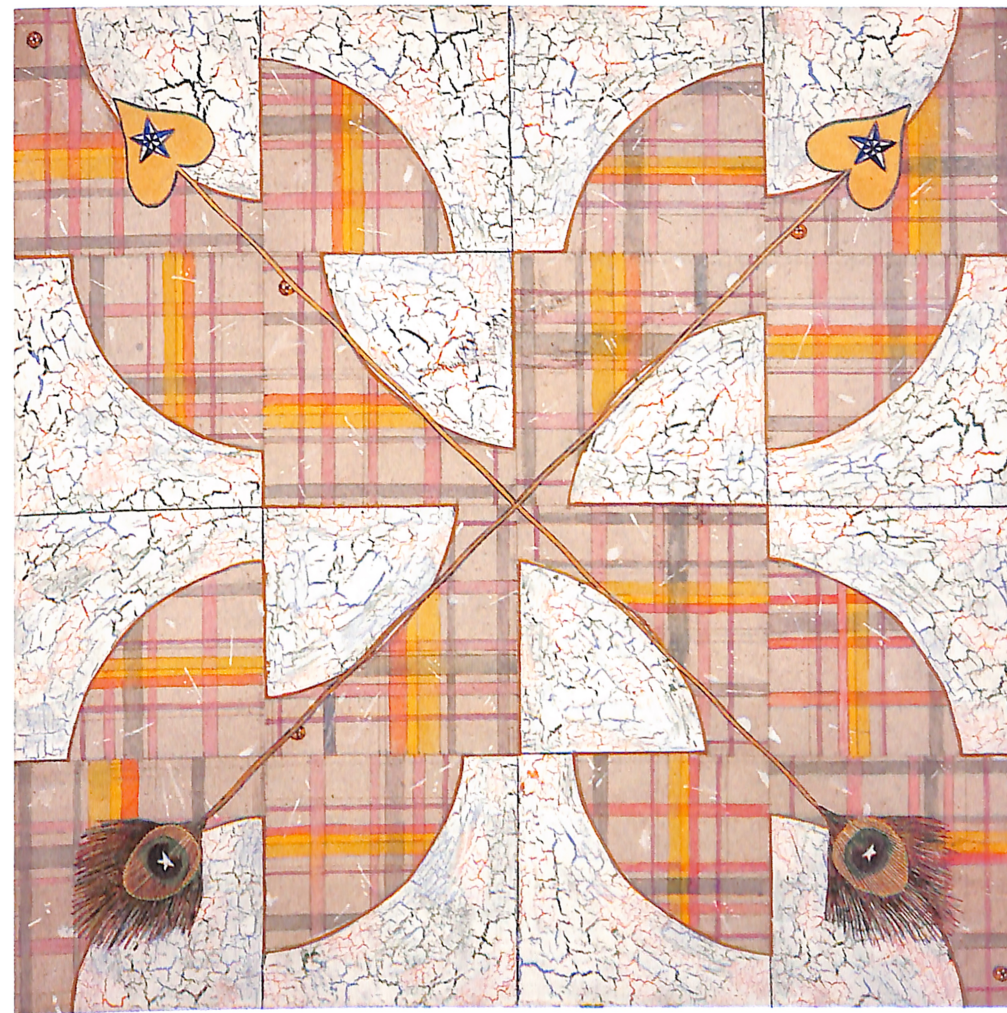


Sam Gordon

Through painting, drawing, and photography I am looking to create a coded language of signs, mnemonic devices that can be read like text. Symbolism and psychedelia mix with craft techniques and the language of abstraction. The results suggest a private lexicon with a multiplicity of meaning for the viewer to decipher. Photography is where the signs and wonders of the drawings and paintings manifest themselves in the real world, albeit through double exposures and filters to create and document a kind of phenomenon. Sometimes a painting can function like a talisman for me. The way a sculpture can actually be a ceremonial object and not a sculpture at all.

Untitled

graphite, ink, acrylic, oil, enamel, spray paint, and gold leaf on canvas, 24" x 24", 2001





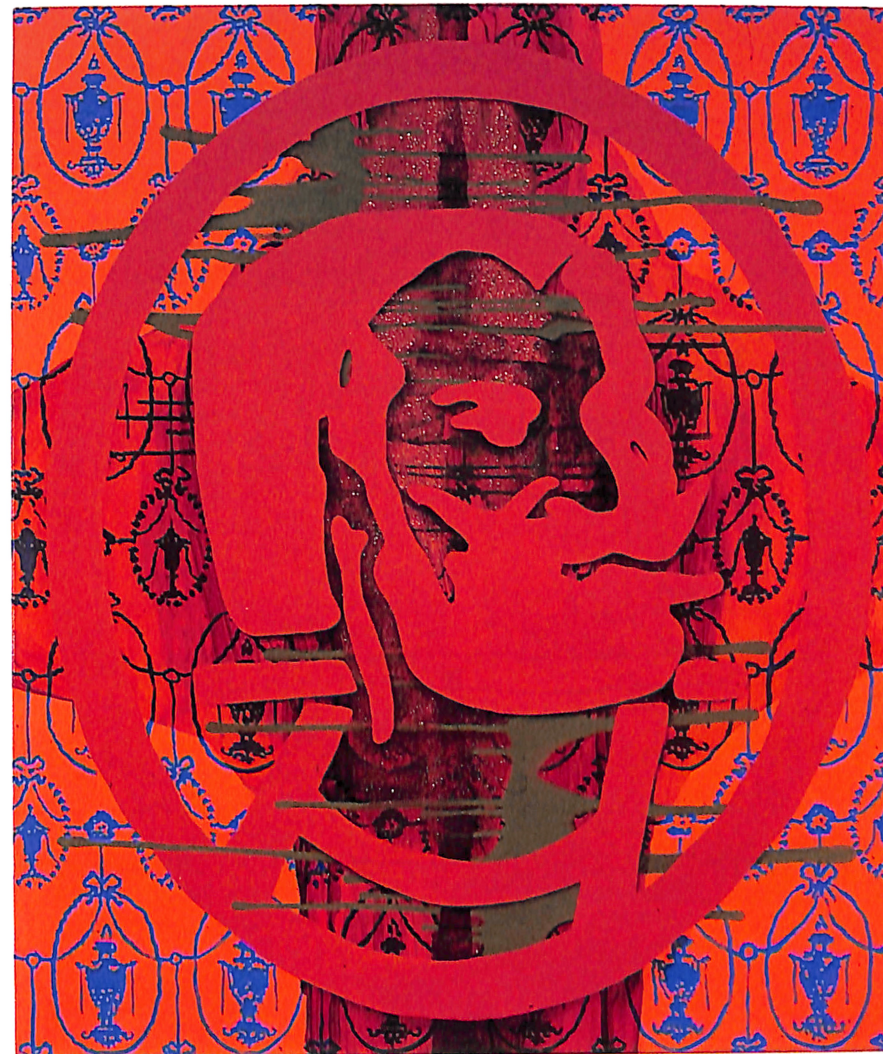
Carrie Moyer

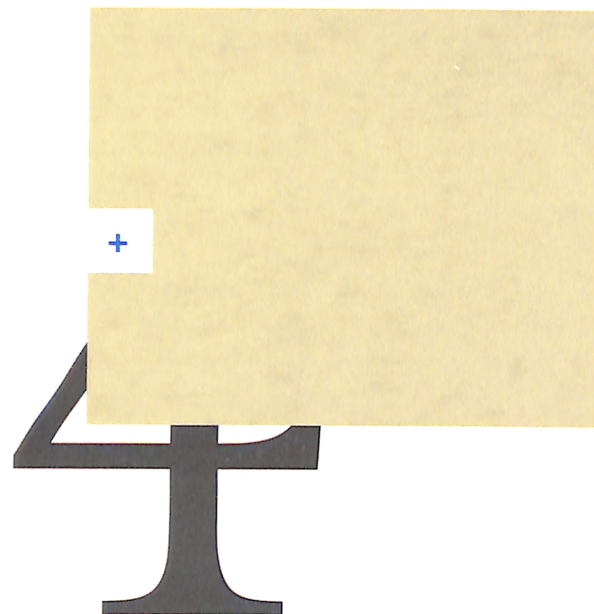
In the head shops in Greenwich Village, I come across Chairman Mao and Che T-shirts, Zig Zag Man and pot leaf decals—these commercial manifestations once spoke of a kind of “liberation” and now just generically sign “counterculture.” Who is Che to the teenage boys buying those T-shirts? I grew up in a hippie household in the Sixties. The utopian goals of my childhood feel like ancient history, especially in this time of renewed nationalism. This work investigates this loss and is an act of ecstatic yet ambivalent resurrection.

I am interested in how images become carriers of melancholy in the midst of an ever-expanding profusion of pop culture detritus. In the end, I have no control over the emotional resonances of historical images collected from 30-year old advertising or even contemporary ones captured off the Web. The very nature of collective memory dictates that only some of the images will reverberate broadly, while others seem obscure and personal in their intention. The iconography reads fast, snapping into place while the painting process reads slow; the “irrationality” of painting intervenes on the mechanical expediency of graphic design. Ecstatic, optically-charged flat color and symmetry further infuses these “reliquaries” with the aura of protest posters of a bygone age.

Burnt

acrylic, glitter on linen, 50” x 42”, 2001



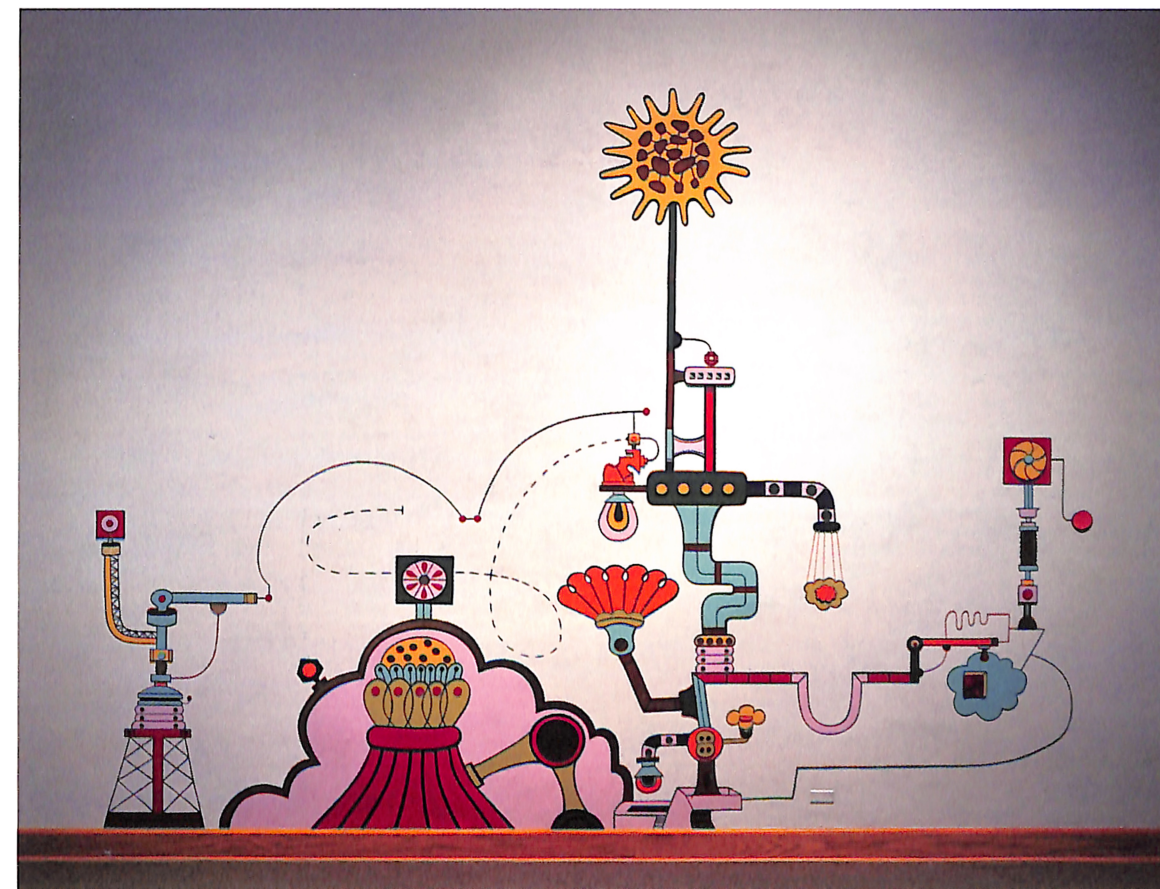


Jovi Schnell

My work results from drawing upon imagery found in various specialized fields of knowledge: the physical & natural sciences, architecture & engineering, and anatomy & biology. A flat graphic esthetic found in comics, diagrams, illustrative cross sections and the like also inform the work. I am interested in creating a lexicon of forms that fuse biological and man-made systems along with an injection of human sentiment. These metaphorical hybrids are intended to slip in and out of one another, inverse their meanings, and take on their own spirit and domain. In this interrelated schema, its wiring, pathways, and branches playfully suggest a cause and effect construction built from within its own internal logic. The imagery traverses through fantastic vignettes of organisms, environments and machines. In some cases, the works express curiosity in how we humans continue to adapt and evolve in relation to our cultural and technological landscapes.

Physical Plant

acrylic, board and yarn on wall, 15' x 17', 2001



Elisabeth Condon

Education

- 1989 MFA, School of the Art Institute of Chicago, Chicago, IL
1986 BFA, Otis Art Institute of Parsons School of Design, Los Angeles, CA

Solo Exhibitions

- 2001 PS.122 (hallway installation), New York, NY
1999 Galerie du Tableau, Marseille, France
Jeffrey Coploff Fine Art, New York, NY
Project Room, Lyons-Wier + Packer, Chicago, IL

Selected Group Exhibitions

- 2001 *Inner Child*, Islip Art Museum, Islip, NY (catalogue)
Living Doll, Anthony Giordano Gallery at Dowling College, Islip, NY
21st Suffragettes, Sideshow Gallery, Brooklyn
Fact, Fiction, Fantasy (two-person), Lenore Gray Gallery, Providence, RI
Smile, HEREArt, New York, NY
Cross-Pollination, Holland Tunnel, Brooklyn, NY; Los Angeles Aboretum, Los Angeles, CA
2000 *Living Doll*, Work Space, New York, NY
The Figure: Another Side of Modernism, The Human Figure in Painting From 1950 to the Present, Newhouse Center for Contemporary Art, Snug Harbor Cultural Center (catalogue)
1998 *Little*, Jeffrey Coploff Fine Art, New York, NY
1997 *domestic setting*, POST, Los Angeles, CA
1996 *Heads*, K & E Gallery, New York, NY
Birds and Bees, Esso Gallery, New York, NY

Selected Bibliography

- 2001 Harrison, Helen A. Art Review of ‘Inner Child.’ *New York Times* Long Island Section, October 14, 2001
Finnegan, Liz. Art Review. “Inner Child.” *Suffolk County News*, October 4, 2001
Art Review. “Living Doll.” *Suffolk County News*, October 11, 2001
Gray, Channing. “Lenore Gray goes from Abstract to Figurative.” *Providence Journal*, LIVE Section, May 17, 2001
2000 Johnson, Ken. “Weekend Art Guide.” *New York Times*, Friday, July 7, 2000

Awards and Residences

- Triangle France*, Marseille, France
1997 Shave International Artist’s Workshop, Somerset, England

Sam Gordon

Education

- 1994 BFA, Rhode Island School of Design, Providence, RI

Solo Exhibitions

- 2001 Marc Foxx, Los Angeles, CA
Kevin Bruk Gallery, Miami, FL
2000 Feature Inc., New York, NY
1999 Feature Inc., New York, NY
1997 Feature Inc., New York, NY

Selected Group Exhibitions

- 2001 *Boomerang: Collectors Choice*, Exit Art, New York, NY
Not a Lear, Torch, Amsterdam, The Netherlands; Galerie S&H De Buck, Ghent, Belgium
Art Process, Paris, France; Gracie Mansion Gallery, New York, NY
Allston Skirt Gallery, Boston, MA; curated by ANP Work
Shaker Design and Recent Art, The Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, NY
2000 *Greater New York*, PS 1 Center for Contemporary Art, Long Island City, NY (catalogue)
Juvenilia, Yerba Buena Center for the Arts, San Francisco, CA
Snapshot, Contemporary Museum, Baltimore, MD
Paper Trail Pt. 2, Shaheen Modern and Contemporary Art, Cleveland, OH
Art on Paper, Weatherspoon Art Gallery, The University of North Carolina at Greensboro, Greensboro, NC; curated by Ron Platt (catalogue)
1999 *Curious Parking @ stupendous strawberry*, Galerie S & H De Buck, Ghent, Belgium; curated by ANP
Would have had, Cabinet Gallery, London, England Drawings, Feature Inc., New York, NY

Selected Bibliography

- 2001 Cotter, Holland. “Art in Review.” *The New York Times*, October 12, 2001
Coles, Sadie. “Mario Testino’s Art Index.” *Visionaire*, May/June 2001
Karlins, N. F. “Drawing Notebook.” *artnet.com*, October 10, 2001 (reproduction)
2000 Kino, Carol. “Surveying the Scene II: The Emergent Factor.” *Art in America*, July 2000
1999 Cotter, Holland. “Changes Aside, Soho is Still Very Much Soho.” *The New York Times*, February 12, 1999 (reproduction)
Popelier, Bert. “Jonge Amerikanen.” *De Financieel Economische Tijd*, February 3, 1999
1998 Cotter, Holland. “Art in Review.” *The New York Times*, November 20, 1998
1997 Levin, Kim. “Work in Progress.” *The Village Voice*, April 22, 1997

Awards and Residences

- 2001 Residency, Artists at Giverny Program, Giverny, France; curated by Art Production Fund, New York, NY
Off the Wall, Gallery 400, University of Illinois-Chicago, Chicago, IL; curated by Gregory Sandoval and Sam Gordon
Editions Fawbush. Talisman, www.fawbush.com

Carrie Moyer

Education

- 2001 Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, NY
1995 Skowhegan School of Painting and Sculpture, Skowhegan, ME
1990 MA, New York Institute of Technology, New York, NY
1985 BFA, Pratt Institute, Brooklyn, NY

Solo Exhibitions

- 2002 The Gallery @ Green Street, Boston, MA
2000 *God’s Army*, Debs & Co., New York, NY

Selected Group Exhibitions

- 2001 *Stand Up Dick & Jane*, Project Arts Centre, Dublin, Ireland
2000 *The Hissing of Summer Lawns*, Debs & Co., New York, NY
The Color of Friendship, Shedhalle, Zurich, Switzerland
1999 *Free Coke*, Greene Nafali, New York, NY
Gender Trouble, Neuer Aachener Kunstvein, Aachen, Germany
1998 *Message to Pretty*, Threadwaxing Space, New York, NY
1997 *Vraiment: Feminisme et Art*, Magasin, Centre National D’Art Contemporain de Grenoble, France
Girl-Style, Messepalast/Museumquartier, Vienna, Austria, Revolution
1996 *Mixing Messages: Graphic Design in Contemporary Culture*, Cooper-Hewitt National Design Museum
Gender, Fucked, Center of Contemporary Art, Seattle, WA
Counter Culture: Alternative Information from the Underground Press to the Internet, Exit Art/The First World, New York, NY
Portraiture, White Columns, New York, NY
1995 *In A Different Light*, University Art Museum, Berkeley, CA
1993 *SILENCE = DEATH*, Munchner Stadtmuseum, Munich and Hygiene-Museum, Dresden, Germany

Selected Bibliography

- 2001 Nahas, Dominique. “Carrie Moyer at Debs & Co.” *Art In America*, April 2001
2000 Cotter, Holland. “Innovators Burst Onstage One (Ka-Pow!) at a Time.” *The New York Times*, November 20, 2000
Robinson, Walter. “Weekend Update.” *ArtNet*, October 21, 2000
Simpson, Les. “Tripping Down Memory Lane.” *Time Out New York*, October 12, 2000
Hammond, Harmony. *Lesbian Art in America: A Contemporary History*. Rizzoli, 2000
1997 McQuiston, Liz. *Suffragettes to She-Devils: Women’s Liberation and Beyond*. Phaidon Press, 1997
Joselit, David. “Exhibiting Gender.” *Art In America*, January
Lupton, Ellen. *Mixing Messages: Graphic Design in Contemporary Culture*. Abrams, 1996
1995 Blake, Nayland, Lawrence Rinder, Amy Scholder, eds. *In A Different Light: Visual Culture, Sexual Identity, Queen Practice*. City Lights Books, 1995
1994 Schorr, Collier. “Poster Girls.” *ArtFourm*, October 1994
1991-2002 *DYKE ACTION MACHINE!* (public art collaboration with photographer Sue Schaffner) Dyke Action Machine!’s public art projects dissect mainstream advertising by inserting lesbian images into recognizable commercial contexts. DAM!’s media interventions are sites wherever the public gets its information—the Internet, the streets of New York City, the Munich subway system, interactive phone lines, even matchbook covers have all been used as vehicles.

Jovi Schnell

Education

- 1992 BFA, San Francisco Art Institute, San Francisco, CA
1992 Akademie Vytvarnych Umeni, Prague, Czech, Fall Foreign Exchange
1991 Rietveld Akademie, Amsterdam, Holland, Fall Foreign Exchange

Solo Exhibitions

- 1999 Derek Eller Gallery, New York, NY
1998 Arena Gallery, Brooklyn, NY

Selected Group Exhibitions

- 2001 *Boxy Dee* / Glasoe, New York, NY
CHAIN REACTION, curated by Ian Berry, (w/Diana Cooper, Tim Hawkinson, Martin Kersels, Jeanne Silverthorne) Williams College Museum of Art Williamstown, MA
Ripe and Hazy, curated by Mark Keffer, (w/Amand Church) Goliath, Brooklyn, NY
2000 *Landscape My Ass*, (w/Jay Davies Angelina Gualdoni) Vedanta Gallery, Chicago, IL
Icon-O-Pop, (w/ Paul Henry Ramirez) Frumkin/Duval Gallery, Los Angeles, CA
Pet Show 2000, curated by Tim Thyzel, Cynthia Broan Gallery, New York, NY
Out of Town, (w/ Nina Bovasso & Camilla Brannstrom), The Luggage Store, SF, CA
1999 *SOMEWHEN* (w/ Calvin Seibert & Stephen Hendee) Mass Art, Boston, MA (catalogue)
Art Lovers, curated by Marcia Fortes (w/ Christian Schumann), Liverpool Biennial, UK (catalogue)
100 Drawings, P.S.1, Long Island City, NY
Outer Boroughs, White Columns, NY
1998 *Son-of-a-Guston*, curated by Nina Bovasso, Clementine Gallery, NY
USEFOOL Postmasters Gallery, New York, NY
1997 *Robert Medvedz- Jovi Schnell*, 407 Gallery, New York, NY
Pierogi 2000, Brooklyn, NY, works in traveling flat files; Brooklyn Museum of Art, Brooklyn, NY, July- August

Selected Bibliography

- 2001 “Building a Better Mouse Trap.” *Flash Art*, October, pg.58
Parker, Laren. “Knock-Knock.” Art at the Chambers Hotel, *Smock Magazine*, Issue #3
2000 Helfand, Glen. “Out of Town.” *The San Francisco Bay Guardian*, April 19-25, 2000
McCarthy, Gerard. “Jovi Schnell at Derek Eller Gallery.” *Art in America*, March 2000
1999 Wildman, David. “Trying to Make Technology Accessible.” *The Boston Sunday Globe*, City Weekly, November 28
Temin, Christine. “Fractured Funhouse.” *The Boston Globe*, Living/Arts, Dec. 10, 1999
Silver, Joanne. “Three Visions Come Together at MassArt.” *Boston Herald*, Nov. 26, 1999
1998 Smith, Roberta. “Jovi Schnell & Angela Wyman.” *The New York Times*, April 3, 1998

Awards and Residences

- 2000 The MacDowell Colony, Peterborough, NH, March-April
1995 Skowhegan School, Skowhegan, ME
1992-95 De Ateliers Amsterdam, Holland, Studio Fellowship Program

Ewing Gallery

the University of Tennessee, Knoxville
the Art and Architecture Building
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Knoxville, Tennessee 37996-2410

gallery hours

Monday 8:30 am – 8:00 pm

Tuesday – Friday 8:30 am – 5:00 pm

Sunday 1:00 pm – 4:00 pm

phone

865 974 3200

website

http://sunsite.utk.edu/ewing_gallery

