1999 **BIENNIAL** exhibition

artist *in* residence

november 15_december 18_1999

nina bovasso ny_ny

pamela fraser ny_ny

eva lundsager ny_ny

beth reisman ny_ny

EWING GALLERY

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WORKS ON EXHIBITION

Nina Bovasso_Courtesy of Clementine Gallery, NY_NY

Pamela Fraser_Courtesy of the artist and Casey Kaplan, NY_NY

Eva Lundsager_Courtesy of artist and Lawrence Rubin+
—Greenberg Van Doren+Fine Art, NY_NY

Beth Reisman_Courtesy of the artist and Deven Golden+Fine Art, NY_NY

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PREFACE

The Artist-in-Residence Program in the Department 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,
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 and also because it broadens the quality of teaching by adding an essentially different life experience to that of the tenured faculty.

We recognize that teaching in the arts is not an objective enterprise; artists who are also teachers are fundamentally inspired by their own sensibilities. Even though as a faculty we work to maintain knowledge of ideas current to the contemporary dialogue in painting and drawing, we can neither express the same degree of enthusiasm for, nor an equal level of commitment to, these ideas as an artist whose work has been founded within the matrix of current discussion.

We also recognize that as tenured faculty we bear the responsibility of maintaining continuity within the curriculum . We have thus to necessarily subdue our own convictions about making art to encourage the growth of a multiplicity of rapidly developing personalities inherent to any group of students. We expect the *AIR* to more freely express, as a desired and specifically designated component of the course content, his/her particular sensibility.

We plan two-year sequences of four artists-in-residence to deliberately represent a current cross section of contemporary practice and we look for artists whose primary experience has been defined by working and exhibiting in a major art community.

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 Visiting Artist Seminar. Undergraduate students concentrating in Painting or Drawing spend one-half of their time during the 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 represented in this biennial exhibition were chosen in large part as Artists-in-Residence because of particular specificities in their work. *Eva Lundsager's* paintings intervene in that space between the abstract and the representational, redefining the visual content of established elements of expressive process. *Beth Reisman's* work combines a conviction that painting can invite a critical scrutiny of the mediations between the subliminal signatures of our consumer culture and political reportage by maintaining the visual presence that has traditionally been the intent of painting. *Pamela Fraser* speaks to our emotionally complex and often ambiguous understanding of images seemingly derived from pop culture and often objectified within a brilliant, witty and almost blindingly grounded whiteout. *Nina Bovasso's* drawings and paintings image obsession itself while intricately elaborating constructs from the detritus of our experience at the turn of the century.

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_ptgdrg/index.html

Michael Brakke, *Professor*
October 1999

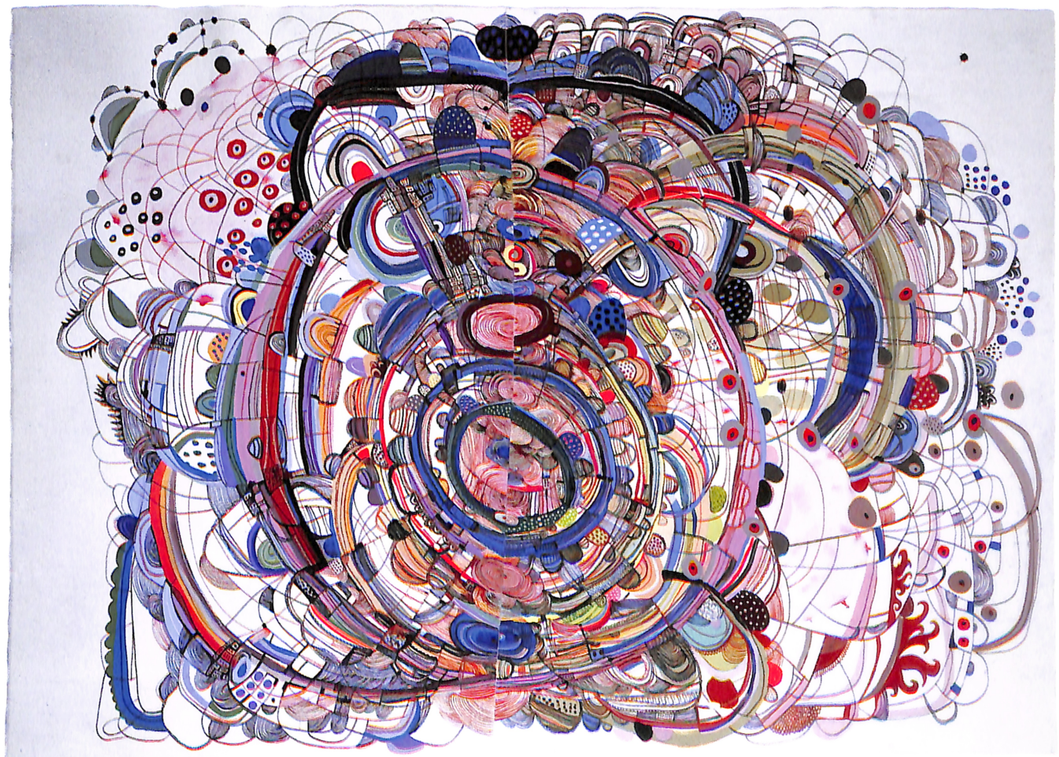
NINA BOVASSO

abstraction not abstraction
intuitive
unpopular culture
image/object
personal/impersonal
where is the ego?..i can render well, i can produce a lot, i have a good color sense,
i am a good craftsman

The origination of the diptych format came to me when working on the horizontal plane, as I usually do, as this indicates landscapes of sorts, seemed to me an incomplete vista. Turning this 90 degrees and creating, a mirroring, repetition, & symmetry, was skewing the same horizon line. It is both landscape and object. No longer anchored by gravity, but anchored to itself, it is also floating, within that frame, and yet the function of the frame has been altered.

10/15/99

The drawing I made last night, very minimal was complete. The form and narrative were perfect, but I had to keep going, because I am a *maxamilist. the narrative vs. the disjointed.* in my world all is simultaneously both.

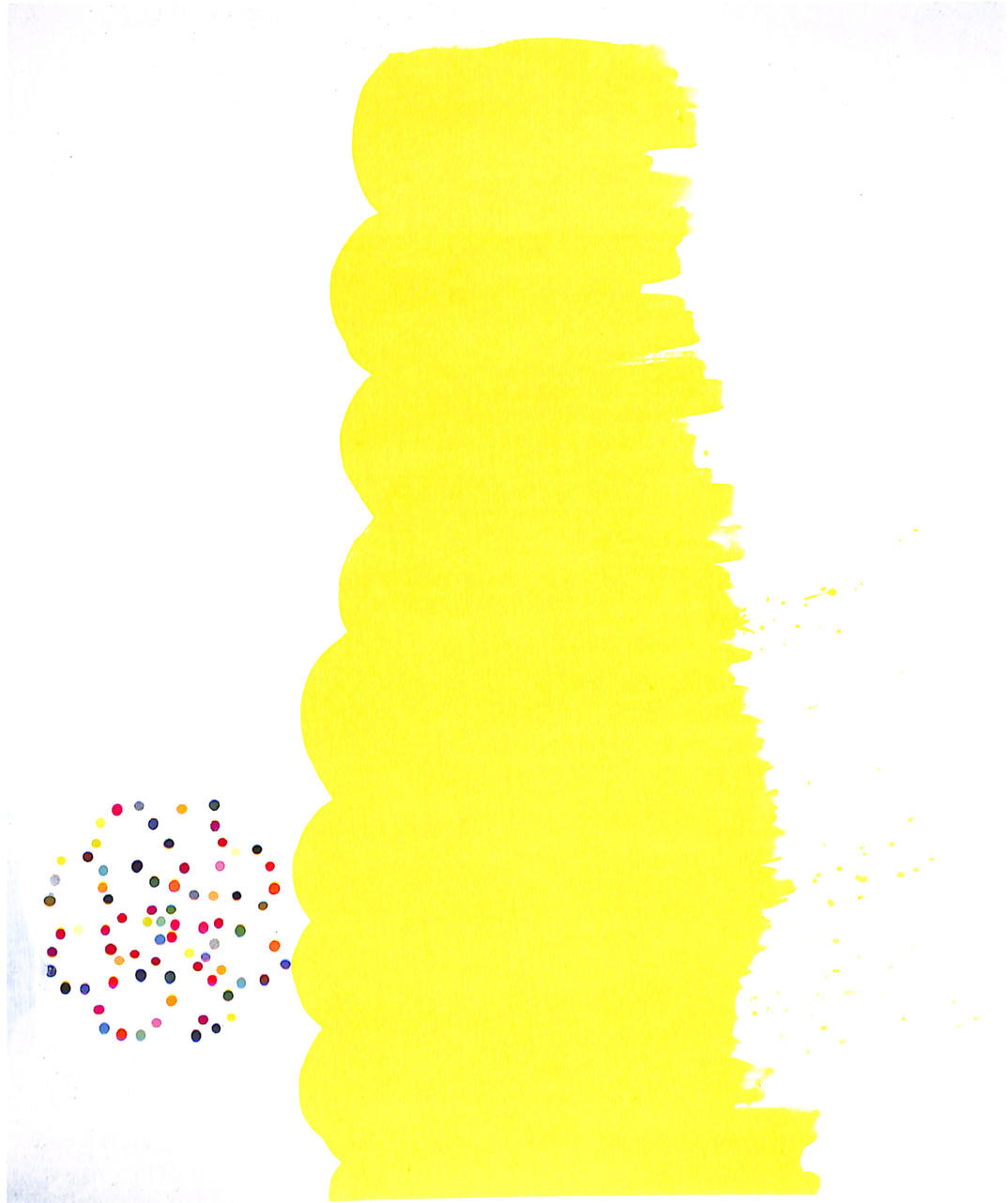


Untitled
Acrylic on paper
29.5 x 41 inches, 1999

PAMELA FRASER

awkward *adj.* **[** < ON *ofugr,* turned backward **]** **1** clumsy; bungling
2 hard to handle, unwieldy **3** uncomfortable / an *awkward* pose /
4 embarrassed or embarrassing

grace *n.* **[** < L *gratus,* pleasing **]** **1** beauty or charm of form, movement,
or expression **2** goodwill, favor **3** the love and favor of God toward man



Sweetie
Acrylic, gouache on wood
40 x 36 inches, 1996

EVA LUNDSAGER

These paintings use an experimental, intuitive gesture to create ambiguous scenes, not landscapes, exactly, but paintings of places that allude to a dreamlike experience. The scenes are drawn from casual, improvisational mark making in a method indebted to Surrealism's techniques of Decalomania and Frottage. They are never paintings "of" something, rather they are seemingly familiar and invite associations—dreams, fantasies, fears, longings, insecurities—in a Rorschachian search for meaning.



Prop

Oil on canvas

72 x 72 inches, 1997

BETH REISMAN

My paintings deal with photojournalism and its ability to address the political and personal narratives within ourselves and our culture. The activity of placing these journalistic images within a painting transforms their reading, and previous existing assumptions and attitudes regarding the role and power of the reproduced image. By blocking out and applying individualized color to specific figures (i.e.. silhouetting) the photographs are stripped of their original meaning and identifying persona. The silhouettes' anonymous qualities allow for an individualized identification and interpretation to occur. One's own history and memories are engaged and exercised so the viewer creates and experiences new, personalized narratives. Clues about gender, class, nationality, age, and political status are masked, opening up, in a way exhuming, myriad interpretive possibilities.



He Said, She Said

Pigment, wax, newspaper, canvas

70 x 58 inches, 1999

NINA BOVASSO

Education

1999_ M.F.A. Bard College, Elaine DeKooning Memorial Fellowship
1994_ Skowhegan School of Painting & Sculpture
1992_ B.F.A. San Francisco Art Institute

Solo Exhibitions

1999_ Clementine Gallery, New York_NY
Richard Heller Gallery, Santa Monica_CA
1997_ Clementine Gallery, New York_NY

Selected Group Exhibitions

1999_ *26 American Artists*, Gallery Campo & Camp,
—Antwerp_ Belgium
Monumental Drawings, Exit Art, New York_NY
Pattern, James Graham and Sons, New York_NY
What Big Is, Geoffrey Young Gallery, Great Barrington_MA
Group Show, Galerie Brigitte Weiss, Zurich_Switzerland

1998_ *Son-Of-A Guston*, Clementine Gallery, New York_NY
Peirogi 2000, New York, The Flatfiles',
—Kunstlerhaus, Vienna_Austria
New Artists, Vedanta Gallery, Chicago_IL
Paper View, Geoffrey Young Gallery, Great Barrington_MA
Summer Group Show, Derek Eller Galelry, New York_NY
Drawings, James Graham and Sons, New York_NY

1997_ *Art On Paper*, Weatherspoon Gallery, Greensboro_NC
Invitational Plus, Adam Baumgold Fine Art, New York_NY

1996 *Summer Selections 96*, The Drawing Center, New York_NY

Bibliography

Reid, Calvin, "Editor's Choice: Nina Bovasso," *Bomb*, Summer 1999.
Smith, Roberta, "Nina Bovasso at Clementine", *The New York Times*, May 7, 1999.
Pagel, David, "Nina Bovasso at Richard Heller," *LA Times*, Janaury 1999.
Reid, Calvin, "Nina Bovasso at Clementine," *Art In America*, May 1998.
"Goings On About Town" (reproduction), *The New Yorker*, December 1, 1997.

PAMELA FRASER

Education

1992_ M.F.A. University of California, Los Angeles
1988_ B.F.A. School of Visual Arts, New York

Fellowships and Awards

1997_ Louis Comfort Tiffany Award
1988_ Skowhegan School of Painting and Sculpture, Fellowship

Solo Exhibitions

2000_ Casey Kaplan, New York
1998_ Casey Kaplan, New York
1996_ Casey Kaplan, New York

Selected Group Exhibitions

1999_ *1999 Artist in Residence Biennial*,
—the University of Tennessee, Knoxville
Colour Me Bad, Wurttembergischer Kunstverein Stuttgart
July- Miles Coolidge, Jason Dodge, Pamela Fraser, Casey
—Kaplan, New York
Do Paintings Dream of Veronese Green?, Elga Wimmer
—Gallery, New York curated by Maia Damianonivic
The Stroke, Exit Art, New York; selected by David Reed
1998_ *From Here to Eternity*, Max Protech, New York
Son of a Guston, Clementine Gallery, New York
1996_ *The Strange Power of Cheap Sentiment (or a Bientot to*
—Irony), White Columns, New York; curated by Bill Arning

Bibliography

Damianovic, Maia, "Pamela Fraser," *Teme Celeste*, September_1998
Levin, Kim, "Voice Choices: Pamela Fraser," *The Village Voice*, February 10_1998
Johnson, Ken, "Art in Review: Pamela Fraser," *The New York Times*, January 30_1998
Smith, Roberta, "Art in Review: Pamela Fraser," *The New York Times*, June 21_1996

EVA LUNDSAGER

Education

1988_ M.F.A. Hunter College, New York_NY
1984_ B.A. University of Maryland, College Park, MD

Solo Exhibitions

1998_ *Works on Paper*, Gallery Ha-Ha, Knoxville_TN
1997_ Jack Tilton Gallery, New York_NY
Whanki Museum, Seoul_South Korea (catalog)
Lauren Wittels Gallery, Project Room, New York_NY
Schmidt Contemporary Art, St. Louis_MO
1996_ Thomas von Lintel Gallery, Munich_Germany
1995_ Jack Tilton Gallery, New York_NY

Selected Group Exhibitions

1999_ *Another Country: The Constructed Landscape*,
Lawrence Rubin Greenberg Van Doren Fine Art,
—New York_NY, curated by Augusto Arbizo
Return to Splendor, Geoffrey Young Gallery,
—Great Barrington_MA
Weatherspoon Art Gallery, University of North Carolina,
—Greensboro_NC
1996_ *Drawings from the MAB Library*, A/C Project Room,
New York_NY

Bibliography

Smith, Roberta, "Review: Seven Year Itch," *The New York Times*, April 21_1999, p.C24.
Cohen, Ronny, Review, *Artforum*, September 1998 d
Brock, Hovey, "Eva Lundsager: On The Edge," *Artnews*, November 1995, illustrated.
Humphrey, David, "New York Fax", *Art Issues*, March-April_1995, illustrated.
Smith, Roberta, Review, *The New York Times*, February 3_1995.
Arning, Bill, "Eva Lundsager, " *Time Out New York*, February 6-13, 1997, p. 42.
Brennan, Michael, "Eva Lundsager at Jack Tilton and Lauren Wittels," *Artnet*,
—February 3_1997, illustrated.
Marino, Melanie, Review, *Art In America*, July_1997, p. 94, illustrated.

Selected Collections

Deutsche Bank, New York_NY
Progressive Corporation, Mayfield Village_OH
Prudential, Newark_NJ
Whanki Museum, Seoul_Korea

BETH REISMAN

Education

1991_ M.F.A. School of the Art Institute of Chicago, Chicago_IL
1988_ B.F.A. Tyler School of Art, Philadelphia_PA
1987_ Yale School of Art, Norfolk_CT

Selected Solo Exhibitions

1999_ Deven Golden Fine Art, New York_NY
1998_ Galleri Faurschou, Copenhagen_Denmark
1997_ Deven Golden Fine Art, New York_NY

Selected Group Exhibitions

1999_ *1999 Artist in Residence Biennial*, Ewing Gallery of Art,
—The University of Tennessee, Knoxville_TN
Fiction Reality, curated by Lisa Jacobs, Deven Golden
—Fine Art, New York_NY
1998_ *Little*, Jeffrey Coploff, New York_NY
Elegant Variations, The William E. Gahlberg Gallery
—Arts Center, College of DuPage, Glen Ellyn_IL
Wallpaper, curated by Lisa Jacobs, Nicholas Davies
—Gallery, New York_NY
1997_ *One Less Than Nine*, Proposition Gallery, Belfast, Ireland
Current Undercurrent: Working in Brooklyn,
—Brooklyn Museum of Art, Brooklyn_NY
A Game Of Chance, Printworks Gallery, Chicago_IL
Existing Things, curated by Anton Vidokle,
—Paço das Artes, Sao Paulo_Brazil
Miriam's Cups, Hebrew Union College, New York_NY
1996_ *Individuals on Paper*, Deven Golden Fine Art, New York_NY
1995_ *Other Rooms*, Ronald Feldman Gallery, New York_NY
1994_ *Pages*, 450 Broadway, New York_NY
Visions of Six, New York Abstraction, Gallery A, Chicago_IL
1993_ *Return of the Cadavre Exquisite*, Drawing Center,
—New York_NY

Selected Awards

1999_ Pollock/Krasner Foundation Grant
1997_ Yaddo Artist Residency

EWING GALLERY

the University *of* Tennessee, *knoxville*
the Art *and* Architecture Building
1715 Volunteer Boulevard
Knoxville, Tennessee 37996.2410

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the gallery hours.
monday_8.30am_8.00pm
tuesday_8.30am_6.30pm
wednesday_friday_8.30pm_5.00pm
sunday_1.00am_4.00pm

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