



2020

2020 Artist In Residence Biennial (Exhibition Catalogue)

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ART ST
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RES DENCE
B ENNIAL

DANA LOK
FOX HYSEN
TRACY THOMASON
CAITLIN MACBRIDE

UT DOWNTOWN GALLERY

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The University of Tennessee, Knoxville

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Sam Yates, Director
Ewing Gallery of Art + Architecture
UT Downtown Gallery

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Sarah McFalls
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Mike Berry
UT Downtown Gallery Manager

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programs and services.*

WORKS ON EXHIBITION

Dana Lok: Courtesy of the artist. Lok is represented by Clima Gallery, Milan, Italy.

Fox Hysen: Courtesy of the artist.

Tracy Thomason: Courtesy of the artist. Thomason is represented by Marinaro Gallery, New York.

Caitlin MacBride: Courtesy of the artist.

PREFACE

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 A.I.R. Biennial also offers our general university and regional community an opportunity to experience a provocative and often challenging exhibition of contemporary art.

Credit for this nationally recognized A.I.R. Program and the Biennial Exhibitions is due to my late colleague, Professor Michael Brakke. Joshua Bienko has now assumed the role of coordinator for the A.I.R. Program. With other members of the painting and drawing faculty, great time and effort has been invested in coordinating the current Biennial participants. These artists bring different aesthetic orientations, skills, and backgrounds to our campus.

The collaborative relationship that has formed between the gallery program and the A.I.R. Program provides an enriched educational experience for our students and assimilates the University of Tennessee and the Knoxville region into the global art community.

Acknowledgement is given to the following: Sarah McFalls, Mike Berry, and Eric Cagley, UT School of Art gallery staff, for their assistance with this Biennial. Most importantly, I would like to thank the four artists in residence — Dana Lok, Fox Hysen, Tracy Thomason, and Caitlin MacBride — 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 + Architecture
UT Downtown Gallery

INTRODUCTION

Instituted over thirty five years ago, the Artist in Residence in Painting and Drawing at the University of Tennessee is a reminder of the commitment to an ongoing and dynamic exchange of ideas.

The Artist in Residence (A.I.R.) Program was initiated in 1982. Following the retirement of a full-time painting and drawing faculty member, it was decided to institute an on-going semester long visiting artist in the Painting and Drawing department. Each semester the invited resident artist works with undergraduate and graduate students in the painting and drawing curriculum. The artists invited to Knoxville represent a spectrum of current and emerging sensibilities. This edition of the A.I.R. Biennial presents the work of Dana Lok, Fox Hysen, Tracy Thomason, and Caitlin MacBride.

The Artist in Residence Program, in the School of Art of the University of Tennessee, provides the opportunity for an artist of rising national stature to live, work, and teach for a semester at the University of Tennessee. While in residence, the artist has a studio on campus providing them time and space to continue their own work. Each artist teaches painting, drawing, and a graduate seminar. The Artist in Residence is a substantial contributor to the education and progress of young artists. While at The University of Tennessee, the resident artist also gives a public lecture on her or his work. Additionally, every two years the A.I.R. Biennial is a chance to celebrate the continued contributions of the artists who have spent time working in the classroom and studio.

The longevity of the A.I.R. program is a testament to its contributions and its value to The University of Tennessee and the School of Art. Michael Brakke, Marcia Goldenstein, Whitney Leland, Tom Riesing, Clark Stewart, David Wilson, Sam Yates and more recently Joshua Bienko, Karla Wozniak, Claire Stigliani, Rubens Ghenov, Mary Laube, and Jered Sprecher have contributed to the successful stewardship of the A.I.R. program over the years.

A sense of perspective is tangibly sought in each artist that is invited to be an Artist in Residence. They bring different experiences, views, aesthetics, and backgrounds. This allows students to experience a wide range of perspectives to explore as they find their own voice. The resident artist is often at an “emerging” point in his or her career, where their work has begun to garner national and international attention. As practicing artists, they bring different models for what one’s life as an artist may look like. A common denominator among these artists is a balance of commitment, generosity, and respect.

Many of the A.I.R. have limited experience in academia beyond their degrees. This intentionally brings knowledge of various and different realms of the “art world” beyond an academic setting. These experiences help the students begin to imagine possible routes that their own lives may

take as artists and creative individuals. In looking back over the years, an unexpected and wonderful outcome has been that many past resident artists, who made their first forays into teaching while at UT, have gone on to be well-respected artist-teachers in schools and universities across the United States.

Additional thanks must be paid to David Wilson, Director of the School of Art, as well as to the administration at the University of Tennessee, who continue to recognize the importance in continuing such a dynamic and successful Artist in Residence program. There are few programs that can compete with its success and longevity. Over 75 artists have spent time intensively working here at the University of Tennessee as a direct result of this program.

A special thank you to Sam Yates for his work to make the Artist in Residence Biennial a vital part of the School of Art’s exhibition schedule and provide yet another teaching exhibition. Finally thank you to Sarah McFalls, Mike Berry, and Eric Cagley for all their hard work supporting programming at the Ewing Gallery and UT Downtown Gallery at the University of Tennessee.

Jered Sprecher, Professor
Painting and Drawing, The University of Tennessee

DANA LOK, FALL 2018

As everyone knows, the truth is itself the best disguise. When the spy is asked what they do for a living, they always answer 'Why, I'm a spy,' only to be greeted with laughter. This is the peculiarity of truth. To express itself most fully, deceptions and falsehoods must be deployed and/or decoyed.

It is among these realms that Dana Lok's work resides. Truth telling, misdirection, drawing, attention drawing, hand gestures (never just jesters) where images of slight hands perform sleight of hand. Located in the middle of perpetuity, the work is an out and out invitation into the riddle of ambiguity.

Dana's semester with the School of Art's students was filled with a similar kind of exactness. Relying on a vast source of knowledge and expertise, Dana explored the processes and functions of image making with a chorus of different angles.

FOX HYSEN, SPRING 2019

Sofonisba Anguissola's drawing, *Boy Bitten by a Crab* (c.1554) is a drawing of a young boy who is being consoled in the arms of a young woman (thought to be the boy's sister), after being bitten on the finger by a crab. The boy stares at the viewer with a contorted look on his face. The expression is one of neither pain nor anger. What is the expression? Well, one can imagine the joy a child might feel upon the discovery of a crab! What a creature! One might also imagine the shock a child might feel upon being bitten by this thing that moves so beautifully. The boy wears an expression of surprise, presence and disbelief. It is that kind of curiosity, that kind of discovery or astonishment even, that is palpable in Fox's mark-making. It is also one that we subsequently share as viewers of the work. Fox's paintings uphold this encounter in the exchange between maker and viewer. The image is frozen before our eyes in an unmoving expression, in static locomotion, like a spiral, which we look on in a kind of astonished disbelief.

Fox's courses focused on drawing which, like her work, is a practice filled with discovery and bite. Through consistency and practice, inconsistencies emerged and as Leonard Cohen writes, that's how the light gets in.

TRACY THOMASON, FALL 2019

Injoinity? Presotion? Divolous? You know...? You know what word I'm thinking of...?

Have you had this experience? You're searching for a word but can't seem to make it out? You can see signs of it, maybe you can even hear the word's rhythm, or sense its color, but can't quite say it? This experience is not dissimilar from viewing Tracy Thomason's paintings. The works resist being either, in exchange for being *both* and *neither*. In this way, Tracy's paintings give and give and give. The longer you look, the more you seem to find, and when you double back, you've forgotten where it was you began. There are clues that lead to more clues that lead to more clues and it is in this searching and looking that we are rewarded and then re-rewarded. It is a joyous experience that brings along with it, a pure kind of *injoinity* and *divolousnessness*.

Tracy's devotion to work ethic and community were apparent throughout the school of art. Students grew closer to each other and closer to their work in a semester filled with fearless growth and experimentation.

CAITLIN MACBRIDE, SPRING 2020

Caitlin is an artist deeply invested in research, seeking, and consideration. While she relies on history and objecthood, the *object* as such and *history* as such are brought into question. There is precision in her selections of imagery, precision in the colors she utilizes, and precision in the way that she paints. And, as one might expect, this approach leads to an incredible amount of openness in the work. While it is early in the semester, Caitlin's energy toward her work and her students is already palpable. We are so excited to have her usher us into the new decade seeking, searching, and considering in an effort to learn something about our work, and each other.

Joshua Bienko, Associate Professor
Drawing and Extended Media, The University of Tennessee
Coordinator, A.I.R. Program



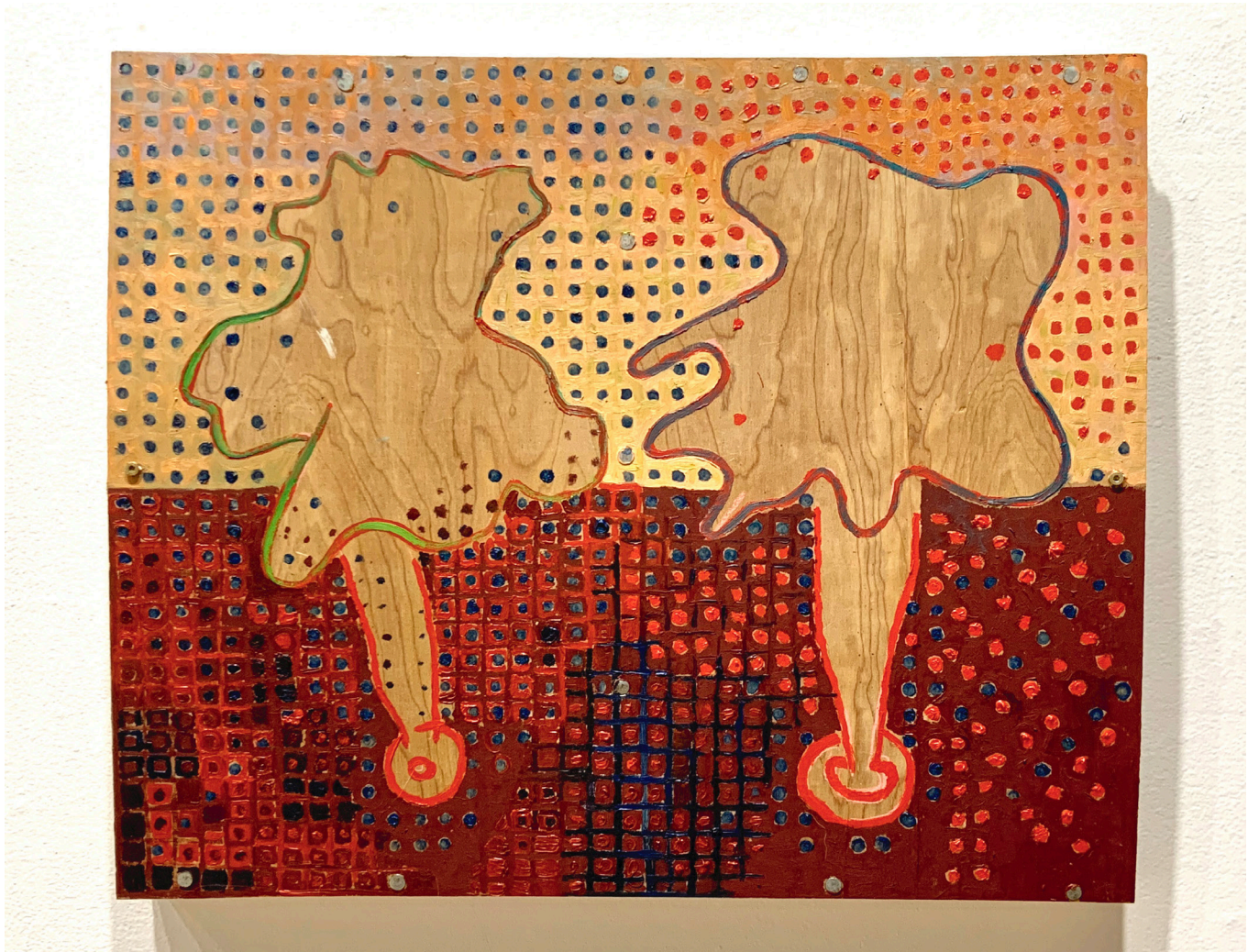
DANA LOK

My paintings and drawings are driven by my wonder at the miraculous interaction between surface and image, material and content, signs and the things they represent. I treat speech, representation, and knowledge as performative activities that use the framework of a stage, not unlike tricks in a magic show. Some of my paintings give you a peek at this stage production from the side, or a view before the show begins.

Multiple points of view in time and space play out in the repetition and doubling of images throughout my work. Sometimes this repetition illustrates the passage of time, as if two frames have been lifted from an animation. Sometimes, the repeated image presents multiple vantage points of the same subject. *In How to Gather Information*, a viewer's actual vantage point in relation to the artwork plays an active role in hiding and revealing information.

Hands and fingers appear throughout my work as a tool to compare pointing and touching as ways to gather knowledge. A recurring pointing hand resembles a magician's misdirecting gesture. This is my cue to the dubious function of any picture – to point elsewhere. On the other hand, fingerprints and smudges that recur in my work are physical evidence of a haptic investigation, as if you could understand a picture by touching it.





FOX HYSEN

In late autumn, the leaves shook tenderly like the shimmer on water. What I remember most clearly from walking in Treptower Park was the deep coppery red-purple color. The color was not a variety of colors - rather one rich complex color. Each day I would go back to the park and the experience of stepping into the monochrome would repeat. Again and again each day at about twilight, I would revisit this color experience as if it were alive, as if it were a conversation with friend.

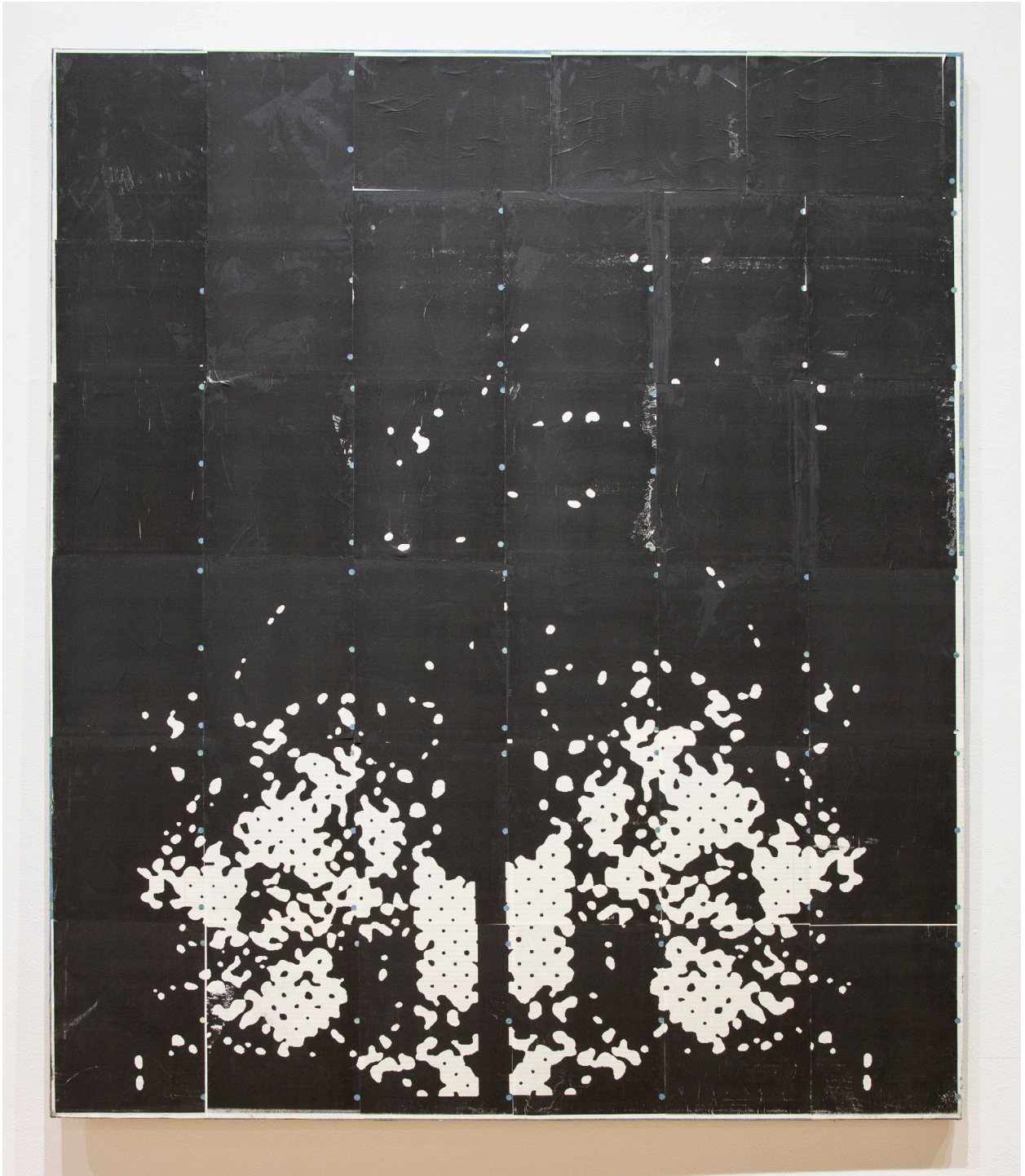
The Mexican architect Barragán made some walls in his houses thick and some walls thin. He thought you could feel this difference, a difference in weight. In Berlin the clouds overhead can feel like a thick ceiling, it's like being under a heavy blanket, or a pile of blankets. It makes the air feel still and warm.

I grew up in Northern California, and for fun we would drive around the hills or go to the beach. It was a peaceful place to grow up, though I remember thinking it a strange place to make art because you were already surround by so much beauty.

Now I live in Connecticut with Molly and Moses. There have been two snow storms and it's only November.

2019

Untitled, 2017, oil on panel, 19.75 x 24 inches



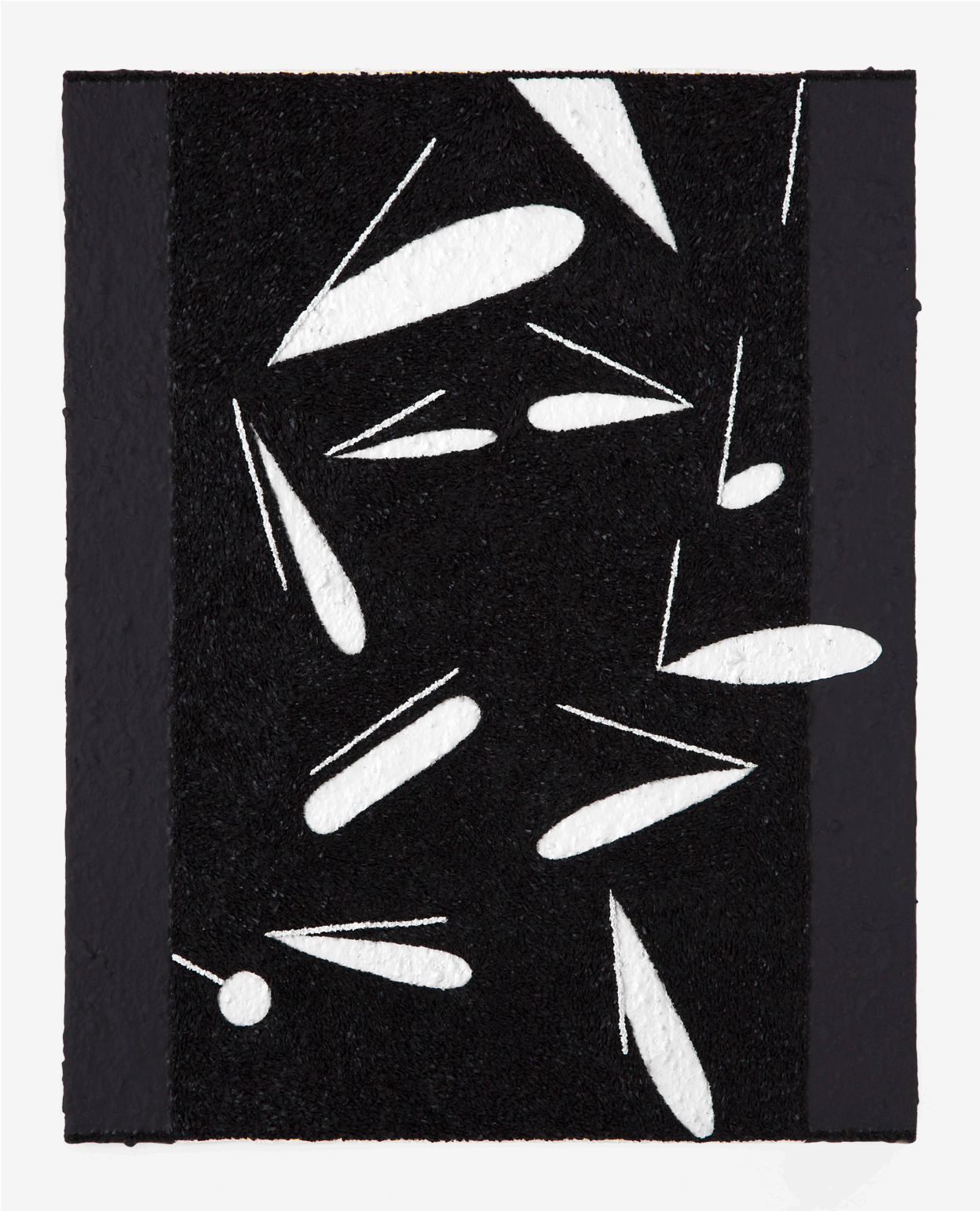
Splash, 2015, inkjet prints on notebook paper mounted in fabric, 60 x 49.5 inches

TRACY THOMASON

I make textural paintings built from classical materials. Digging into the ancient, earthly, and tangible; marble dust and paint are hand mixed into a clay like material and carefully applied to rough linen surfaces. Layered in sequence with surgical precision, a mottled rocky ground forms over time, revealing themselves to have more in common with something etched into a cave or a chunk of washed up rubble on the beach. Marks fluctuate between quick stabs of stone carving tools, knife slices, and the gentle insistence of a powdery drawn line. Sculpted abstract glyphs are applied in meditation, snapping the works into graphic clarity. Something slim may be a bullhorn, a book, a brain. Denser shapes often reference the female body, or summon nocturnal landscapes- form, color, and process as language. Gesture and materiality travels backward and inward, in an effort to move forward. These paintings are meant to be read in addition to being seen and felt.



In Patience and Protest, 2018, oil and marble dust on linen, 40 x 32 inches



Form and Fiction 2018, oil and marble dust on linen, 20 x 16 inches

CAITLIN MACBRIDE

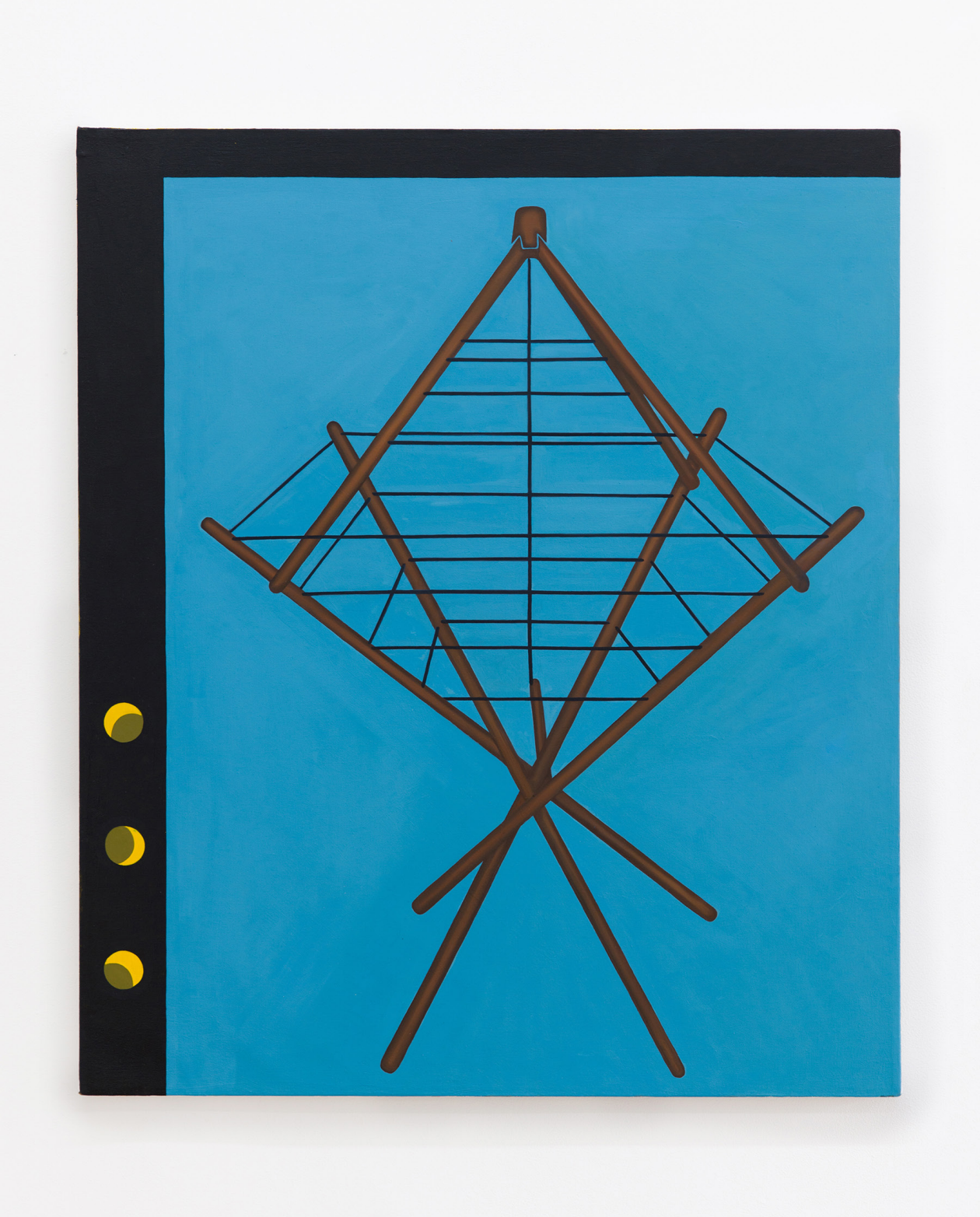
My paintings are ambassadors of history, attempts to interrogate the relevance of both the extraordinary and the mundane objects that accompany us throughout our lives. The objects of our everyday, each chair or lamp or tool, evoke an intriguing history of philosophical thought. As an artist, the function of these objects, choice of material, and design echo in my consciousness throughout the day.

My most recent body of work focused on the design and craftsmanship of The Shakers, an early American utopian religious community. In the autumn of 2018 I lived as a resident artist at the first Shaker settlement in the United States, studying their inventions, furniture, and interior design. I'd become interested in their designs while reading the Shaker manifesto for object making, which emphasizes that every object should be both useful and beautiful. Many of my recent paintings honor these handmade American designs that were integral to the development of the modernist movement. On a personal level, these intimately painted studies of furniture and tools helped me reconcile the upbringing I'd had in a religious working-class community with my current identity as an artist and member of many contemporary arts communities. I've recently returned to studying early colonial furniture and tools in The Metropolitan Museum of Art's collection. Researching the history of objects and the way they find their way to prominence in museums has been an enlightening view into the hierarchical structures of visual culture.

My paintings engage fragments and artifacts to intertwine distance, desire, and affective uses of paint. The painting becomes an archeological site for moments of longing across physical space. The work engages an overlap between object relations and the literal object, an inanimate entity owned and observed. In this way a study of the muse has developed. My muses may be old and common place but through the paintings they take on new life.



Soft Sin, 2019, oil on wood panel, 12 x 9 inches



How Are Your Eyes That Color, 2018, oil on canvas, 39 x 33 inches

DANA LOK

EDUCATION

- 2016 Skowhegan School of Painting and Sculpture, Skowhegan, ME
- 2015 MFA, Columbia University, New York, NY
- 2011 BFA, Carnegie Mellon University, Pittsburgh, PA

SOLO EXHIBITIONS

- 2019 *Words Without Skin*, Clima, Milan, IT
- 2018 *Mind's Mouth*, Bianca D'Alessandro, Copenhagen, DK
- 2017 *Soft Fact*, Clima, Milan, IT
- 2016 *The Set of all Sets*, Chewday's, London, UK

SELECTED GROUP EXHIBITIONS

- 2019 *Conspiracy of Art II*, Chateau Shatto, Los Angeles, CA
You Haven't Started Wondering About Yet..., Halsey McKay, East Hampton, NY
Voi rubate del tempo alla fretta, a noi il mare ci impone la lentezza, Villa di Lorenzo, IT
Double Negative, ChaShaMa, New York, NY
- 2018 *Drawings*, 650mah, Hove, UK
Cat Lady, Teen Party, Brooklyn, NY
The Changes Wrought, American Medium, New York, NY
- 2017 *Born to Run*, Lane Meyer Projects, Denver, CO
Everything You've Ever Wanted, Agency / Meta Meta Meta LLC, Brooklyn, NY
Listening at the See-through Door, Deli Gallery, Long Island City, NY
Dana Lok, Laure Prouvost, Mia Goyette, Bianca D'Alessandro, Copenhagen, DK
Double Take, Agency / Meta Meta Meta LLC, Brooklyn, NY
- 2016 *Meatballs!*, Skowhegan School of Painting and Sculpture, Skowhegan, ME
In the Mix, Hometown, Brooklyn, NY
A Night Out of Town, Clima, Milan, IT
In Place Of, Miguel Abreu Gallery, New York, NY

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- 2017 Berg, Tatiana. "Must-See Art Guide: Copenhagen". *Artnet News Artguide* 31 August. Web.
- Phipps, Laura. "Dana Lok". *Cura Issue* 25: 158-165. (III. C). Print.
- "TIPS: Dana Lok at Clima Gallery, Milan". *Cura* April. Web.
- Bordignon, Elana. "Art Text: Dana Lok e l'ambiguità della visione". *ATP Diary* 8 April. Web.
- Bria, Ginevra. "La vista sullo sguardo. Dana Lok a Milano". *Artribune* 18 April. Web.
- New American Paintings*. Issue #128, Northeast: 82-85. (III. C). Print.

AWARDS + RESIDENCIES

- 2018 Rema Hort Mann Emerging Artist Grant Awardee, New York, NY
- 2016 Sharpe-Walentas Studio Program Resident, Brooklyn, NY
- 2015 Tobey Devan Award, Columbia University, New York, NY
Andrew Fisher Fellowship, Columbia University, New York, NY
Three Arts Club Scholarship, Columbia University, New York, NY

FOX HYSEN

www.foxhysen.net

Fox Hysen was born in San Rafael, California, in 1982, cusp Gen-X/ Millennial, received a MFA from Yale University in 2015 and BFA from New York University in 2006. Solo exhibitions include Gallery 16 in San Francisco, The Suburban in Milwaukee and Marcello Marvelli Gallery in New York. Hysen has been part of numerous group shows nationally and abroad including Capital and Et al. in San Francisco, Basilica Hudson, New York, Kunsthau Bregenz in Austria, Kunstraum Kreuzberg/Bethanien, Silberkuppe and Basso all in Berlin, Germany.

TRACY THOMASON

EDUCATION

- 2008 MFA, Cranbrook Academy of Art, Bloomfield Hills, MI
2006 BFA, Maryland Institute College of Art, Baltimore, MD

SOLO + TWO PERSON EXHIBITIONS

- 2020 Marinaro, New York, NY
2017 *Symbols, Signs and Signals*, Marinaro, New York, NY
2016 *NADA Projects*, Cuevas Tilleard Projects, New York, NY
Peter Halley and Tracy Thomason, Teen Party, Brooklyn, NY
2014 *Remixes for Reunions*, Interlochen School for the Arts, Interlochen, MI
2011 *Highlights, Low Fades, and Deep Cuts*, Tiger Strikes Asteroid Gallery, Philadelphia, PA
Tracy Thomason and Bettina Young, MDW Chicago Art Fair, Chicago, IL

SELECTED GROUP EXHIBITIONS

- 2019 *A Meeting with Erna Schilling*, Pablo's Birthday, New York, NY
You Haven't Started Wondering About Yet, Halsey McKay Gallery, East Hampton, NY
RAG, RAG, Brooklyn, NY
2018 *Carry the Bend*, Brennan & Griffin, New York, NY
Line and Verse, Andrehn-Schiptjenko, Stockholm, SE
2017 *12x12*, Black Ball Projects, Brooklyn, NY
The Majestic Loose Eyes, and Only Thus, TSA LA, Los Angeles, CA
By Proxy, Spring Break Art Show, Cuevas Tilleard Projects, New York, NY
2016 *Art Expo Chicago*, Andrew Rafacz, Chicago, IL
If You Build It, The Willows, New York, NY
Monochromes, Asya Geisberg Gallery, New York, NY
Super Sketchy, Alleyoop Projects, DCTV, New York, NY
Shelf Life, Ace Hotel Gallery, New York, NY
Equinox, The Willows, Brooklyn, NY

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2017 Press, Clayton. "Symbols, Signs and Signals: Tracy Thomason at Marinaro." *Forbes*
2016 Art in America Editors. "The Agenda: This Week in Los Angeles" *Art in America*
2015 Scott, Indrisek, "5 Must-See Gallery Shows in New York" *BLOUIN ARTINFO*
2011 Feige, Jacob. "Tracy Thomason: Highlights, Low Fades, and Deep Cuts" *Title Magazine*
Smith, Matthew. "The Shape of Things to Come," *New American Paintings*

AWARDS + RESIDENCIES

- 2018 Sharpe-Walentas Studio Program, Brooklyn, NY
2014 The Atlantic Center for the Arts Residency with Dana Schutz, New Smyrna Beach, FL
Joan Mitchell Foundation Scholarship Fund, The Atlantic Center for the Arts

CAITLIN MACBRIDE

EDUCATION

- 2015 MFA, Painting, Bard College, Annandale-On-Hudson, NY
2010 Salzburg Summer Academy, Salzburg, Austria
2005 BFA, Illustration, Rhode Island School of Design, Providence, RI

SOLO + TWO PERSON EXHIBITIONS

- 2020 *Caitlin MacBride and Sam Stewart*, Fisher Parrish Gallery, Brooklyn, NY
2018 *You Want It Darker: MacBride and Blake*, Jack Barrett Gallery, Brooklyn, NY
Transitional Objects, One River, Hartsdale, NY
2017 *What They Sung For Is Undone*, Soloway Gallery, Brooklyn NY
2016 *Pools Of Fir*, GRIN, Providence, RI
2015 *Ramping At The Bit*, Chapter NY, New York, NY

SELECTED GROUP EXHIBITIONS

- 2019 *Table Manner*, Hesse Flatow, New York, NY
Hudson Grand Buffet, Babayaga Gallery, Hudson, NY
Skill Tree, Honey Ramka Gallery, Brooklyn, NY
Daddy's Books, Drury Gallery: Marlboro College, Marlboro, VT
It's My House, Glorias, Brooklyn, NY
Bring Samples, Mason Gross Gallery, New Brunswick, NJ
2018 *Different Registers: MacBride, Tortora, Velasquez, Camayuhs*, Atlanta, GA
The Midnight Sun, Pilot Projects, Philadelphia, PA
Daddy's Books, Life Lessons Garage, Far Rockaway, NY
The Cruellest Month, Mother Gallery, Beacon, NY
In Congruence, Alyssa Davis Gallery, New York NY
Rhonda Couldn't Make It, The Abode, New Lebanon, NY
2017 *Everything You've Ever Wanted*, Agency, Brooklyn, NY
The Kitchen Benefit Art Auction, The Kitchen, New York, NY
COLLECT, Soloway Gallery, Brooklyn, NY
Glimmergate, Qway, Marsélleria, Manhattan, NY
Roll Call, Teaching Gallery, Missouri State Univ., Springfield, MO

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- 2019 "Caitlin MacBride, Hudson Grand Buffet", *Art Lovers New York*, June
2018 "Interview with Caitlin MacBride", *Maake Magazine*, Issue 7, September
Rivera, Daniella, "Fine Art Feminism", *The Scarsdale Inquirer*, Sept. 22nd
Nelson Daniel, Anna, "Lindsey Stapleton and Corey Oberlander of GRIN and The Rib", *BURNWAY*, Sept. 13th
"Daddy's Books Welcome's Visitors", *Publisher's Weekly*, Aug. 14th,
"Caitlin MacBride and Michael Blake at 315 Gallery", *Art Viewer*, Nov. 19th
Cheng, Mimi, "The Midnight Sun at Pilot Projects", *The Rib*, June

AWARDS + RESIDENCIES

- 2019 Freehand Fellowship: Grant and Residency, New York, NY
2018 Mt. Lebanon Residency, New Lebanon, NY
2017 Offshore Residency, Penobscot Bay, ME
2016 Frontispiece, Coxsackie, NY
2015 Lighthouse Works, Fishers Island, NY

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