



2016

2016 Artist in Residence Biennial (Exhibition Catalogue)

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Yates, Sam and Sprecher, Jered, "2016 Artist in Residence Biennial (Exhibition Catalogue)" (2016). *Ewing Gallery of Art & Architecture*.

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ART ST
N
RES DENCE
B ENNIAL

MOLLY ZUCKERMAN-HARTUNG
ALIZA NISENBAUM
CAITLIN KEOGH
DOMINIC TERLIZZI

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


Dr. Dorothy Habel, Director
School of Art

Sam Yates, Director
Ewing Gallery of Art and Architecture

Eric Cagley
Exhibitions Specialist

Sarah McFalls
Collections Manager

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Title XI/Section 504/ADA/ADEA institution in
the provision of its education and employment
programs and services.*

THE UNIVERSITY of TENNESSEE 
KNOXVILLE

WORKS ON EXHIBITION

Molly Zuckerman-Hartung: Courtesy of the artist. Zuckerman-Hartung is represented by Corbett vs. Dempsey, Chicago, IL

Aliza Nisenbaum: Courtesy of the artist. Nisenbaum is represented by Mary Mary, Glasgow, Scotland

Caitlin Keogh: Courtesy of the artist

Dominic Terlizzi: 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. Jered Sprecher 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 Ewing Gallery 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 and Eric Cagley of the Ewing Gallery staff for their assistance with this Biennial. Most importantly, I would like to thank the four artists in residence — Molly Zuckerman-Hartung, Aliza Nisenbaum, Caitlin Keogh, and Dominic Terlizzi — for not only participating in and enriching the School of Art's programming but also for allowing their work to be exhibited at the University of Tennessee.

Sam Yates, Director
Ewing Gallery of Art and Architecture

INTRODUCTION

Instituted over thirty 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 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 Molly Zuckerman-Hartung, Aliza Nisenbaum, Caitlin Keogh, and Dominic Terlizzi.

The Artist In Residence (A.I.R.) 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, 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 Dorothy Habel, Director of the School of Art; as well as 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 70 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 Ewing Gallery's exhibition schedule and provide yet another teaching exhibition. Finally thank you to Sarah McFalls and Eric Cagley for all their hard work supporting programming at the Ewing Gallery at the University of Tennessee.

Jered Sprecher, Associate Professor
Painting and Drawing, The University of Tennessee
Coordinator, A.I.R. Program

MOLLY ZUCKERMAN-HARTUNG, FALL 2014

A hard-won, intuitive use of materials, a willingness to consistently take chances, and the rigor to regard them with the utmost criticality is the striking balance that Molly Zuckerman-Hartung weaves together in her work. So much of her work as an artist encapsulates the understanding that every decision matters both large and small in the studio and in the wider world. Part of the beauty of the work is that it consistently allows materials, words, ideas, and images to confront each other in an uneasy dance. For her, the personal, political, and poetic, continually tumble about embracing and bruising each other in the process, a process of doubt and belief.

Molly's time with the students was built upon her passion for ideas, action, engagement with the world, and working with the students to examine their ideas through making and thinking.

ALIZA NISENBAUM, SPRING 2015

Aliza Nisenbaum has immersed herself within several "genres" of painting. Using still life, portraiture, and formal abstraction to create a fusion of imagery that is formally taut, carefully depicted, and full of humanity. Several years ago her work consisted of large-scale abstractions. Then in an unexpected move she began to paint still lifes, portraits of immigrants as well as friends and acquaintances. The formal awareness and the regard she brings to her paintings subjects, underlines the humane nobility made fully present in each. Originally from Mexico City, Aliza Nisenbaum has lived in Chicago and most recently in New York. Her work draws upon the varied visual motifs found in each of these distinct cities and respective histories. As she worked with students here in Knoxville, there was always a tacit understanding that each individual has a story to tell and an image to make.

CAITLIN KEOGH, FALL 2015

Caitlin Keogh makes powerful images. Decisive lines, highly articulated color, and shape seem to leave no doubt about the surreal images that unfold before the viewer. Patterning, bodies (or parts there of), fashionable attire, along with references to the history of art, design, and advertising infuse the space of Caitlin Keogh's paintings. Her engagement and understanding of illustration and advertising are tools she uses to potent ends to pull the viewers' expectations into stark contrast. While one can easily read the image of the painting, the understanding of it grows more complex as the painting itself holds the viewer captive. While in residence at The University of Tennessee, Caitlin Keogh taught by example — actively engaging with the students as evidenced by the collaborative mural size paintings completed in just one of her classes.

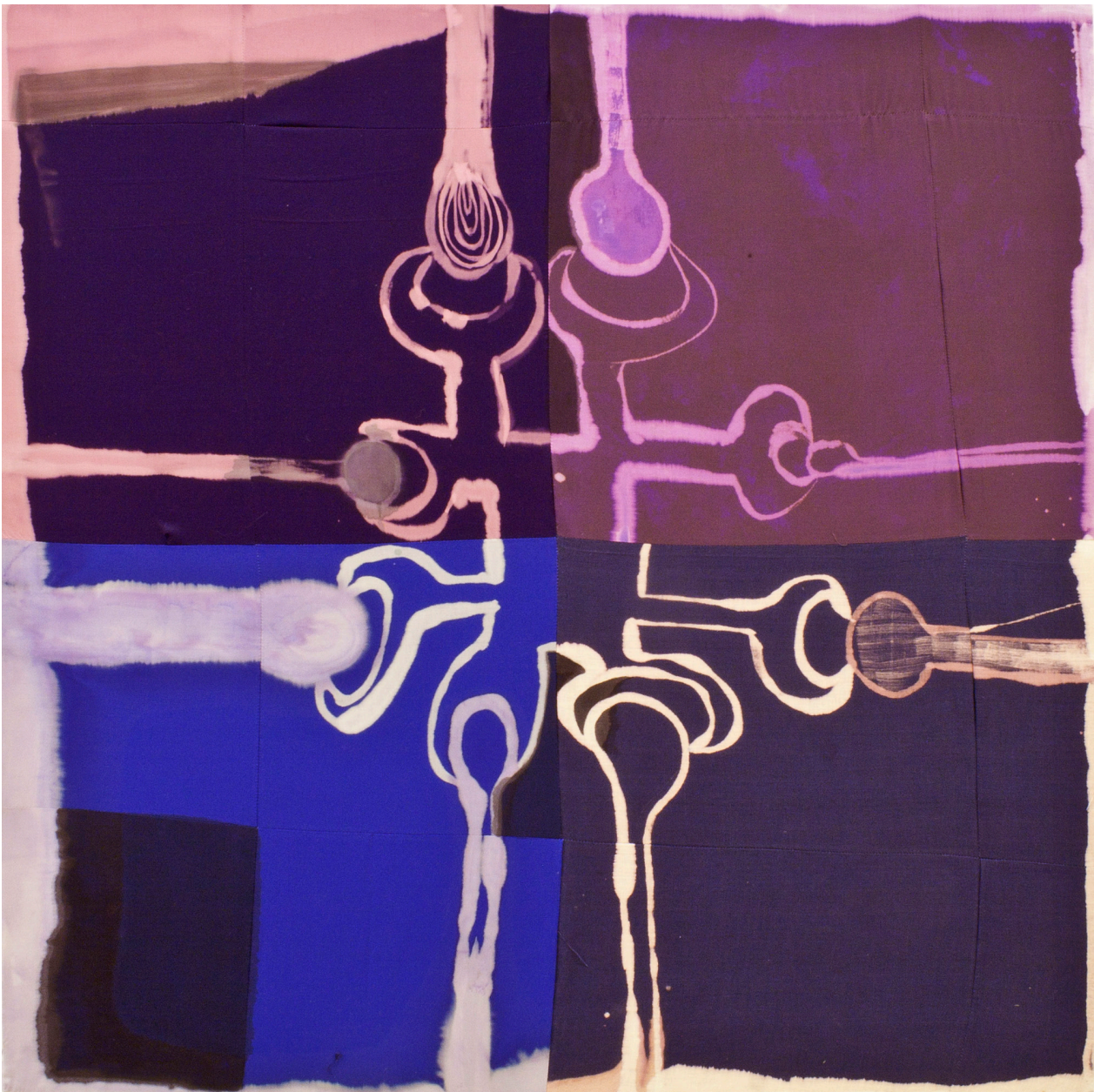
DOMINIC TERLIZZI, SPRING 2016

At home in a range of materials and modes, Dominic Terlizzi's most recent paintings are a type of large-scale acrylic mosaic that acts as a sort of catch all of cast off visual experience, made corporeal through the sheer heft of the paint. Cast forms of crackers, pretzels, and slices of bread, frozen in chromatic acrylic are the building blocks of these large-scale paintings. The viewer is awash in a feast of color, imagery, shape, and material, yet the bread, crackers, and even pretzels are not meant to satiate the stomach's hunger. Our eyes dart around these amalgamated paintings as wave after wave of color and imagery encapsulate the viewer.

We look forward to Dominic Terlizzi's time here in Knoxville as the Spring 2016 Artist-in-Residence.

Jered Sprecher, Associate Professor
Painting and Drawing, The University of Tennessee
Coordinator, A.I.R. Program

MOLLY ZUCKERMAN-HARTUNG



Untitled, 2015

1. I am a painter. 2. I decided to become a painter. No one asked me to do this. 3. Becoming a painter is my way of deciphering the codes of visual information and experience that structure capitalism in our time. 4. Deciphering the codes also means rethinking the implied values of those codes. 5. I was never a doodler. (I never drew idly, playfully, without self-judgment and insecurity, for fun. Even as a small child I broke crayons from pressing too hard, and learned quickly that my artistic efforts would be judged harshly.) 6. I was not told I had artistic potential. 7. I am a 37 year old woman with no children and no intention of having children. The significance of this decision is simply that my investment in the future is necessarily different, less personal. I do not have children, but I do have students. I worry for them. I wonder what kind of a world they are growing up into. What they understand of the world and what they will make of their understanding. 8. Painting is an activity that takes place within quotidian time, and has the ability to expand and transform clock time beyond the everyday, toward the eternal. 9. This movement toward the eternal has been critiqued as Romantic, but is as realist and banal as keeping one's hands in warm dishwater on a sunny afternoon. The decision to space out – to get lost in a moment is an always available decision. 10. My paintings do not have value because they are in the museum. They have value because they are in dialogue with and a continuation of other paintings. 11. This dialogue involves careful looking at and questioning of paintings in museums, in studios, in galleries, in homes, and response in my own work, sometimes pictured as thrashing, flailing argument, sometimes illustrative, sometimes critically dialectical and sometimes dreamily intuitive. 12. I believe in painting as a meaningful act. 13. I believe in painting as a desperate, stupid, time-wasting act involving huge, crippling ambition and necessary and near-constant failure. This too is meaningful. 14. To fail interestingly one must understand the stakes of one's endeavor and try to achieve something against certain odds. 15. The stakes of painting are both universal and personal. 16. The history of painting is parallel to, and provides a bodily, always-contemporary narrative of the history of civilization. 17. To make paintings one must take seriously the triumph and tragedy of civilization. 18. The continuation of civilization belongs to anyone who has the courage to imagine herself an implicated participant in its history. 19. To make an important painting one must posit oneself as a person of consequence. 20. A person of consequence tries to understand the possible effects of her actions. 21. I know what I do, but I do not know what what I do, does. 22. One of the tragedies of civilization is that we have believed and continue to believe that one is born into the position of being a person of consequence. 23. Understanding the unruly effects of one's actions as an individual enmeshed in a complex global situation is impossible and thus one must constantly reconcile oneself to the ruinous effects of most human endeavor. 24. I am aware that most of my action is harmful. (Richard Rorty's definition of a liberal is someone who tried to do the least harm.) 25. Most human endeavors are enacted with the arrogance of a false person of consequence who believes that they do right. 26. A painter knows that to do no harm is impossible. (This knowledge is arrived at through the consistent experience of preparing a pure, white surface and muddying it, messing it up, adding and subtracting in a process of working out the drives to destroy and create, and the shame of these drives.) 27. A painter knows that civilization is untenable. 28. To stand up and assert oneself as a person of consequence is to assert a distrust in universal human values, (in ambivalent favor of the individual perspective) and the simultaneous necessity of continuing to teach and perform universal values as well as their critique in the hope of future generations finding better resolutions to impossible questions. 29. I often don't know if I am whispering but should be yelling or vice versa. This is a painting problem. 30. Painting reminds me of my actual size. 31. For all of the above reasons, painting can be an avant-garde act. 32. In the past the avant-garde has tried to keep up with technological "progress" in an effort to critique it. 33. Today, the avant-garde has trouble locating itself or its purpose. 34. I believe the painter, contending with gravity, materiality, action and history, is best equipped to articulate the goals of the avant-garde. 35. The problem of attention is addressed by painting. 36. The problem of containment is located within painting. 37. The problem of time is felt in painting. 38. When I stand before a painting and am able to bring my whole self to the experience, I feel the arrested time, which is felt as my own death. 39. This is different from the experience of photography, which is also arrested time, but stopped by a mechanical or digital device. 40. The effort of the painter to stop time with her own hands, in the face of history, hurts more, but the pain is empowering, not debilitating. 41. Feeling one's own death is the beginning of developing a sense of the consequences of one's actions. 42. Painting at its best is utterly demanding, cruel, and hopeful. 43. A painting asserts its own criteria for success or failure. The painting itself tells you how it wishes to be judged. 44. Paintings ask for judgment. This is their gift. How do they do this? 45. They sit completely still. 46. Even when they attempt to ingratiate themselves, by trendy color or shiny surfaces, they carry the awareness of how short-lived their charms will be. 47. Janus-faced, paintings look backward and forward in perplexed, stony silence. 48. At times painting is passionately committed to its history, and sometimes, nostalgically resigned to its pastness, but always, painting looks backward. 49. Often painting is anticipatory, excitable, and enthusiastically bad, while being as present and happy to be here as a preteen at a slumber party, but always, painting looks forward. 50. Though strongly held positions may appear arrogant, dogmatic and single-minded, to adopt and substantiate a critical attitude is in fact the most humble of gestures since such positions pre-suppose their own negation. 51. Painting is a strongly held position. 52. The purpose of holding a strong position is to offer open invitation to dissenting critical thought. 53. The painter's goal with respect to the future is to stay relevant without becoming absorbed. 54. This means keeping pace with (dirtying oneself on) the organizing forces of capitalism (social, economic) without giving into them. It is not just being a symptom, but exercising discipline, moderation, restrained investment sometimes, and decadence, porosity, and the wild flail other times. 55. In painting, one has a conversation with oneself that is in some ways the same as the conversation with the world. The difference is similar to the distinction between speech and writing. 56. In speech, one cannot take something back. 57. In writing, one changes one's mind privately, and presents a reasoned argument publicly. 58. In painting, the difference is that the accumulated evidence of changing one's mind is allowed to remain as build-up, as density, or sedimentation. 59. This sedimentation is what I am calling human. 60. In relationships with others, this sedimentation is often heavy, angry, resentful. Things said and taken back reside in memory and are not easily discharged. 61. In a painting practice, this long conversation with the self (which is a conversation with all the others encountered in one's life, and internalized,) is manifest, present in time and space as a whole, as an alternate body: the body of work. 62. The body of work is evidence of the work of living. 63. The work of living is different from making a living, which is obligatory, and a strange euphemism for the giving up of part of one's life to the activity of paying for that life. 64. Painting is a paradoxically elite activity precisely because when fully engaged as a critical, lifelong practice, the painter gives up all of her life to this practice. 65. All work, including washing dishes, sewing clothing, devising advertising campaigns and building iPhones can be meaningful, but capitalism has chosen to segregate these practices into a hierarchy of value. 66. Work typically done by women, with the hands, is not valued. 67. Work done in factories, with machines and hands, now mainly in China, is not valued. 68. Work done in the home, such as washing dishes or raising children is not valued. 69. Work done on the farm, with machines and hands, is not valued. 70. We do not value work because we do not value ourselves. And we regard the objects made and lived with as depressed, depleted mirrors of our sorry self-hatred. 71. We then make up new/old categories such as artisanal, and make cocktails, handbags and nouveau cuisine for the wealthy as a compensatory gesture. 72. This does not compensate. Some people have lifestyle and many exist in poverty to support that lifestyle. 73. The dream of abstract painting in the 20th century was a dream of whole people, whose senses weren't fragmented, whose vision was complete, who made paintings with their hearts and minds and bodies in harmony. 74. This dream is still a dream, not yet a reality, and ever-receding. 75. This dream is foolish and necessary, and the wholeness of its vision is what makes it foolish, and the wholeness of its vision is what makes it necessary. 76. Keeping a foolish dream alive makes one a fool. 77. Society has always needed fools: the fool is both self-electing and made from without, by the society. 78. The fool bears the shame of society's fears. The fool is a scapegoat. 79. The painter today is a fool. 80. The painter today becomes familiar with shame. The hot flush of shame, the constriction of muscles, the desperate need to hide. The painter accepts these feelings and holds them, and smiles warmly. 81. The painter gives a gift that is unwanted and even hated. 82. The gift the painter gives is the very human meaning of engaging in a useless and unjustifiable activity. 83. It is simply this. There is no justification for what I do. 84. I'll say it again. I do nothing useful to justify my existence, and yet I believe I deserve to exist. All life deserves this unjustified blessing. 85. Painting is an utterly useless activity. 86. And yet, painting gives my life meaning. 87. Painting is the language of form and space that reminds me that I am made of the same stuff as the world. 88. I am hard and soft, gentle and dense and dispersed, bright and sharp, contrasting and undulating, acidic and toxic and soothing. As is the world. 89. I paint to step away from myself and realize that I am one with myself. 90. I paint to step away from the world and realize that I am one with the world. 91. I paint to forget everything I know. 92. I paint to remember again, everything I dismembered, and to become a member of something new, which was there all along. 93. I choose, each time as though for the first time, to think and teach and write and love as a painter. 94. The movement through the 95 theses is an agonistic, difficult process I go through again and again, mostly forgetting that there is relief and containment at the end. 95. Painters make better lovers.

ALIZA NISENBAUM

Aliza Nisenbaum's life and work has been deeply influenced by her trans-border upbringing. She was born and raised in Mexico City to a Russian-Mexican father and Norwegian-American mother. Her paintings in portraiture and still-life use the focused attention of observational painting to mark those who are socially unmarked in society (undocumented immigrants), along with apparently anonymous goods that constitute a transnational trade in quotidian objects such as flowers, garments, and handcrafts. Rather than view this as a primarily documentary act, her paintings introduce us to the radical interiority of her subjects by allowing them to withdraw from our gaze even as our eyes consume the patterned surfaces that enframe them.

Nisenbaum paints the textiles, flowers, plants and patterns found in the homes of her subjects often allowing them to overrun the objects they surround, disobeying the rules of perspective. She sees flowers as emotional and economic currencies—cross-border and transpersonal vehicles. They are modest emblems for the flows of labor, money, and goods in a globalized world. The exchange of perishables, such as flowers, is an economic form available to immigrants in both the U.S. and Mexico. The flowers are collected at bodegas in Brooklyn are the same as those sold by street vendors in her native home of Mexico City. An embroidered shirt purchased on a trip home to Mexico is depicted with equal care to that given to the original garment by its maker. Her brushwork echoes the meditative patterns in the depicted embroidery, bringing this craft to bear on her own. Even when figures are absent, the paintings themselves are thus immigrants, physically present, but thinking back to their origins, the sensuous acts of their making.





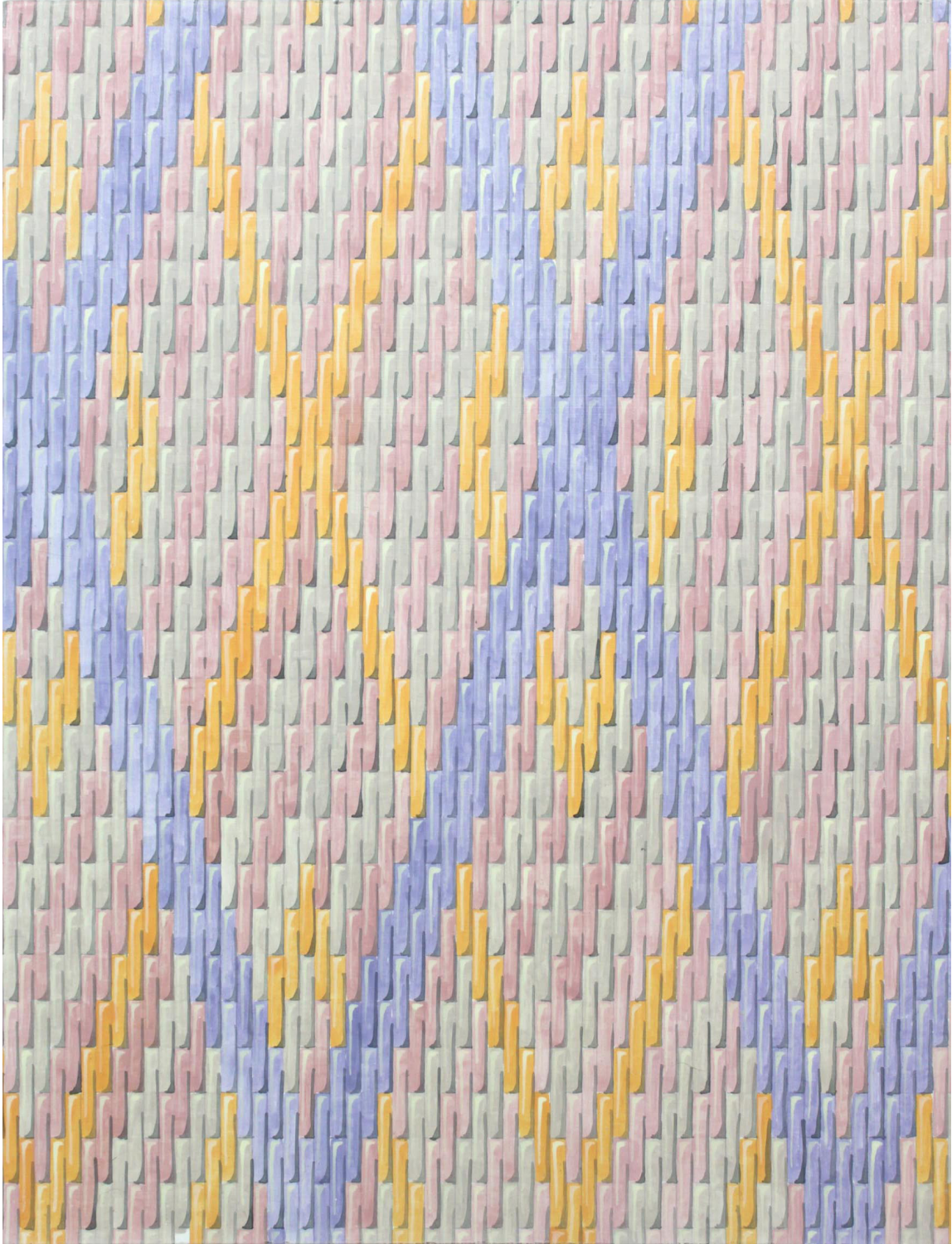
Summer, 2012, oil on linen

CAITLIN KEOGH

Caitlin Keogh is a painter whose work plays with and undermines the traditional relationship between technical illustration and painting. Her use of pattern and decoration suggests that we approach the construction of imagery and its efficacy of communication with our eyes wide open.



The Astonished Foot, 2012, colored pencil on paper



Successful Multiple Retailers 2012, acrylic on panel

DOMINIC TERLIZZI

My art is about a found common object alphabet,
transforming minutia into grandeur,
cosmic mosaic architecture,
hybrid image weaving.

My art is about authorship, authenticity, labor, and origin.

My art is about ornaments,
algorithmic systems,
spectrums and textures,
retinal ground psychedelia.

My art is about nothing, nothingness, absence, place-holding, base.

My art is about a balance between lightness and darkness in gray zero.

My art is about increments of exchange,
symbols of bread in primary colors,
the origin of recipe, repetition, memory,
domestication, refinement, and germination.

My art is about the manufactured, consumed, nameless, and discarded.

My art is about canons, precedents, predecessors, self, and scene.

My art is about non-digital residues.

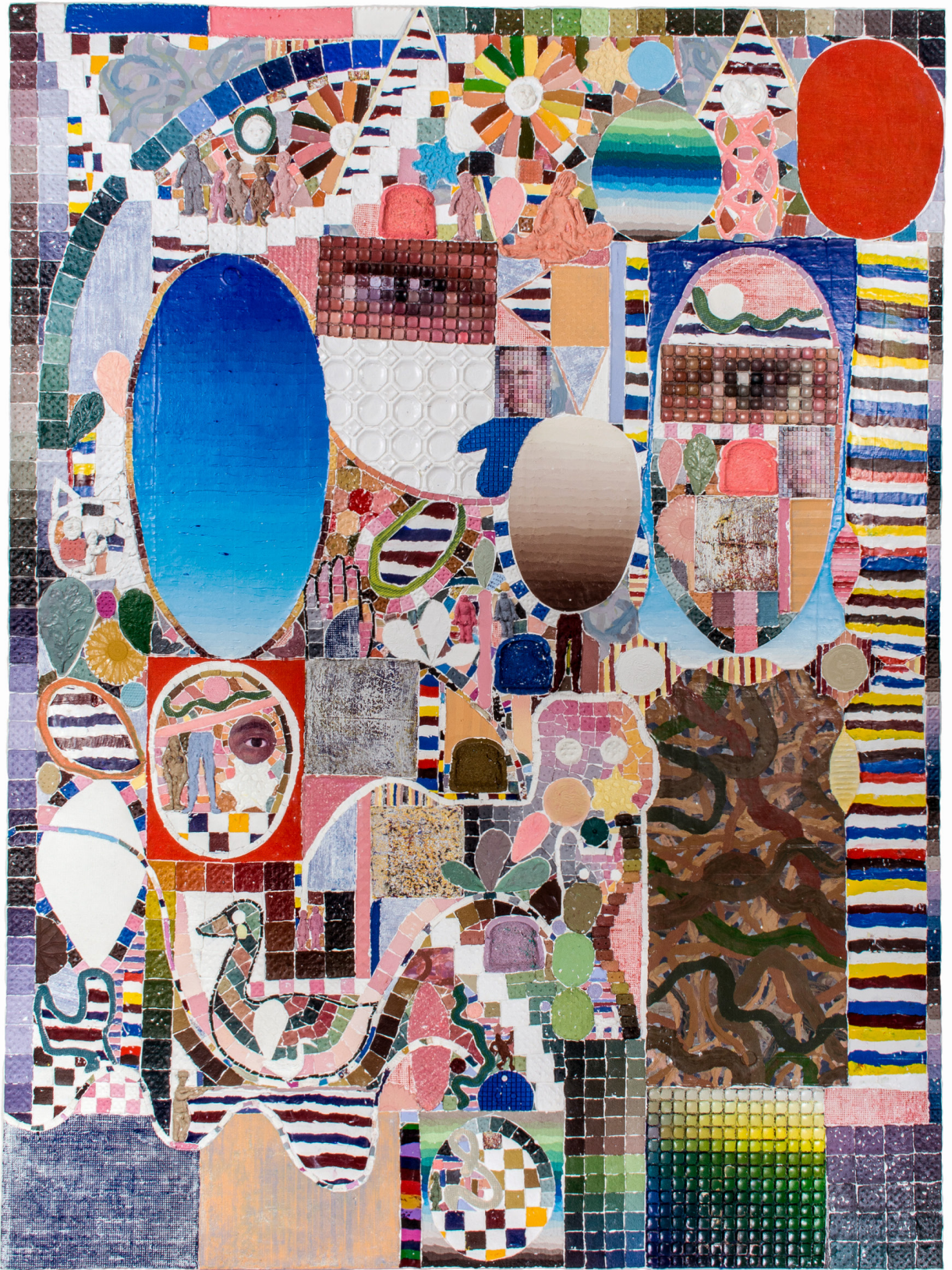
My art is about the accumulation of craft,
class schema and academic structure,
the synthetic colliding against our histories.

My art is about a hierarchy of beliefs in moments present.

My art is about living,
self-preservation,
a surface satisfaction.

My art is about acting without formal allegiance,
knowing a part,
usurping the view,
stealing awesomeness,
obfuscating a precise ending.





Peaceable, 2015, acrylic on canvas

MOLLY ZUCKERMAN-HARTUNG

EDUCATION

- 2007 MFA, The School of the Art Institute, Chicago, IL
2005 Post-Baccalaureate Certificate, The School of the Art Institute of Chicago, Chicago, IL
1998 BA, French, Evergreen State College, Olympia, WA

SELECTED SOLO & TWO PERSON EXHIBITIONS

- 2016 *Queen*, Lyles & King, New York, NY (with Dana DiGiulio)
2015 *Other Planes of There*, Corbett vs. Dempsey, Chicago, IL
2014 *Violet Fogs Azure Snot*, Corbett vs. Dempsey, Chicago, IL
2013 *Chlorophyll Blues*, Diana Lowenstein Fine Arts, Miami, FL
2012 *Humours*, Galerie Kadel Willborn, Karlsruhe, Germany
Chicago Works, Museum of Contemporary Art, Chicago
Negative Joy, Corbett vs. Dempsey, Chicago
2011 *Speak to my ass, the octopus is sick*, Anna Kustera Gallery, New York, NY
Hysterical Sublime, Spazio Cabinet, Milan, Italy (with David Keating)
Molly Zuckerman-Hartung, Important Projects, Oakland, CA

SELECTED GROUP EXHIBITIONS

- 2014 *The Whitney Biennial 2014*, The Whitney Museum of American Art, New York, NY
Shakti, Brand New Gallery, Milan, Italy
Painting in the Expanded Field, Mary S. Byrd Gallery, Georgia Regents Univ., Athens, GA
2013 *Michelle Grabner: I Work From Home*, MOCA Cleveland, Cleveland, OH
The Program, ReMap4, curaor: Michael Hall, Athens, Greece
The Digital Divide, Sies + Höke, Düsseldorf, Germany
Wassup Painters, Anat Ebgi, Los Angeles, CA
Painter Painter, Walker Art Center, Minneapolis, MN
2012 *Michelle Grabner: The Inova Survey*, University of Wisconsin, Milwaukee, WI
Changing States of Matter, Brand New Gallery, Milan, Italy
Big Youth II, Bourouina Gallery, Berlin, Germany
The Whitney Houston Biennial, Murdertown Gallery, Chicago, IL
2011 *Perfectly Damaged*, Derek Eller Gallery, NY
Unfold, Apart and Together, Golden Gallery, Chicago, IL
A Painting Show, Harris Lieberman, New York, NY
Nasty, Brutish and Short, Peregrine Program, Chicago, IL
Irritable Abstraction, curator: Susanne Doremus, Julius Caesar, Chicago, IL

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Blake, Kevin. "Painting Back to Shore: A Conversation with Molly Zuckerman-Hartung," *Bad At Sports*, March 5, 2014
Foumberg, Jason. "Painter Molly Zuckerman-Hartung Doesn't Make Pretty Art," *Chicago Magazine*, February 6, 2014

ALIZA NISENBAUM

EDUCATION

- 2005 MFA, The School of the Art Institute of Chicago, Chicago, IL
2001 BFA, The School of the Art Institute of Chicago, Chicago, IL
1997-99 Psychology, Universidad, Iberoamericana, Mexico

SELECTED SOLO & TWO PERSON EXHIBITIONS

- 2015 *Naps, Daydreams, Houseplants, Weavings*, Mary Mary, Glasgow, Scotland
2014 *Aliza Nisenbaum*, White Columns, New York, NY
Aliza Nisenbaum: Portraits, Letters, Books and Flowers, LULU project space, Mexico City
Solo presentation at NADA with LULU gallery, Miami, FL
2013 *Aliza Nisenbaum and Tadhg McSweeney*, Kevin Kavanagh gallery, Dublin, Ireland
Aliza Nisenbaum at Immigrant Movement International, Queens, NY
Holly Coullis and Aliza Nisenbaum, Susanne Hilberry gallery, Detroit, MI
2011 *We Remembered, We Anticipated a Peacock and We Find a Peony*, Patricia Treib and Aliza Nisenbaum, Golden gallery, New York, NY
Aliza Nisenbaum New Paintings, Julius Caesar, Chicago

SELECTED GROUP EXHIBITIONS

- 2015 *Intimacy in Discourse: Reasonable and Unreasonable Sized Paintings. Part II*, SVA, Chelsea gallery, curator: Phong Bui
Homeful of Hands, Josh Lilley, London, UK
Figuratively, Wilkinson Gallery, London, UK, curator: Matthew Higgs
Biennial of the Americas, MCA Denver Museum
White Columns Benefit, White Columns, New York, NY
You Don't Bring Me Flowers, 68 Projects, Berlin, Germany
2014 *Work*, Slopes Gallery, Melbourne, Australia
Quality of Life, Recent Rema Hort Mann Grantees, BOSI, New York, NY
Agents of Change, ASF, Mexico City, Mexico
Art and Social Justice, LGCC, New York, NY
The Last Brucennial, New York, NY

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Yerby, Erin "Aliza Nisenbaum, White Columns," *Brooklyn Rail*, February, 2015
"Short: Tania Bruguera Immigrant Movement International" Aliza Nisenbaum in conjunction with IMI. Art21
"Thank you For the Flowers" Taz.Plan, Taz. Die Tageszeitung, Berlin, Germany

AWARDS & RESIDENCIES

- 2015-16 The Marie Walsh Sharpe Art Foundation, Space Program, Brooklyn, NY
2015 Fellowship for Immigrant Women Leaders, NYC Mayor's Office of Immigrant Affairs (MOIA)
2013 Rema Hort Mann award NYC Visual Arts grantee

CAITLIN KEOGH

EDUCATION

- 2011 MFA, Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, NY
2006 BFA, The Cooper Union School of Art, New York, NY
2004 Ecole Nationale Supérieure des Beaux-Arts de Paris, Paris, France

SELECTED SOLO EXHIBITIONS

- 2015 *The Corps*, Mary Boone Gallery, New York, NY
2013 *The Natural World*, Melas Papadopoulos, Athens, Greece
Modes, Leslie/Fritz Gallery, New York, NY
2012 *Good Value, Fine Quality*, MoMA PS1, Long Island City, NY

SELECTED GROUP EXHIBITIONS

- 2013 *At Table and in Bed*, Melas Papadopoulos, Athens, Greece
2012 *Tumulus*, MOT International, Brussels, Belgium
Cirio, Galerie Dorothea Schlueter, Hamburg, Germany
Te Kust en te Keur, Mu.ZEE, Ostende, Belgium
2011 *Andy Boot/Caitlin Keogh*, Renwick Gallery, NADA, Miami Beach, Florida.
Historia Mysteria, Renwick Gallery, New York, NY
It's Not You, It's Me, Soloway, Brooklyn, NY
Town Gown Conflict, Kunsthalle Zurich, Zurich, Switzerland.
2010 *179 Canal Anyway*, White Columns, New York, NY
Wight Biennial 2010: Another Romance, Wight Gallery at UCLA, Los Angeles, CA
Graham Anderson/Caitlin Keogh, 179 Canal, New York, NY

BIBLIOGRAPHY

- 2012 Depondt, Paul. "Lucy Mc Kenzie en Co. in Mu.ZEE," *H ART*, April 12, 2012
2011 Withers, Rachel. "Town Gown Conflict," *ARTFORUM*, November 2011
Latimer, Quinn. "Town Gown Conflict, Kunsthalle Zurich," *FRIEZE*, Autumn 2011
Staff. "Ausgesucht," *20 MINUTEN* (Zurich), July 7, 2011
Colars, Jean-Max. "7 Femmes," *LES INROCKUPTIBLES*, July 2011
Staff. "Austellung: Coole Maschen," *NZZ AM SONNTAG*, June 26, 2011
2010 Carlin, T.J., "Reviews: USA," *ART REVIEW*, May 2010
Carlin, T.J., "Gallerist Guide: Margaret Lee," *TIME OUT NEW YORK*, March 11- 17, 2010

DOMINIC TERLIZZI

EDUCATION

- 2006 MFA, Maryland Institute College of Art, Baltimore, MD
2003 BFA, Cooper Union School of Art and Design, New York, MA

SELECTED SOLO EXHIBITIONS

- 2014 *Aver Vero*, Vox Populi, Philadelphia PA
2013 *Bard College at Simon's Rock*, Hillman-Jackson Gallery, Great Barrington, MA
Zero Hero Yolo Solo, ICA/Chicken Box, Baltimore MD

SELECTED GROUP EXHIBITIONS

- 2015 *Putting the Pieces Together*, curator: Sarah McCann, Clayworks, Baltimore, MD
2014 *Improvvised Showboat*, curators: Lauren Britton, Zachary Keeting, 220 36th street suite A510, Brooklyn, NY
SNAFU!, Sangram Majumdar and Dominic Terlizzi, Platform Art Center, Baltimore MD
2012 *Body as Monument: Artscape Exhibition*, Creative Alliance-Amalie Rothschild Gallery, curator: Adejoke Tugbiyele, Baltimore, MD
Down Through the Needle's Eye, Rotating History Project, EMP, curators: Heather Rounds and Teddy Johnson, Baltimore, MD
2011 *Same River Twice*, Gspot Gallery, curators: Heather Rounds and Teddy Johnson, Baltimore, MD
2010 *Sculptyard Wars*, Open Space, Baltimore, MD
2009 *BTHCBFFS (Black Thursday Halloween City Black Friday Fireworks Stand)*, Brooklyn, NY

BIBLIOGRAPHY

- 2015 *New American Paintings*, South vol 118, curated by Dominic Molon
2014 *Bmore Art*, Picks, Events Oct 15-18, 2014
Holgerson, Dana. City Paper, SNAFU!, preview, Oct 14, 2014
Feige, Jacob. "Dominic Terlizzi at Vox Populi," *Title Magazine*, Jan 13, 2014
2013 Owens, Jascha. "Zero Hero Yolo Solo," *BmoreArt*
deHaro, Alexandra Lopez. "Neighborhood Spirit," *Baltimore Examiner*, September 17, 2013
2011 Hare, Mary Gail, 'Art Made from Back River trash to hit auction block,' *Baltimore Sun* May 20, 2011
Laubner, Philip. "Same River Twice," *What Weekly*, May 11, 2011

AWARDS & RESIDENCIES

- 2013 PNC Transformative Grant
2010 Triangle Workshop
2005 Hoffberger School of Painting Award

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