



2014

2014 Artist in Residence Biennial (Exhibition Catalogue)

Sam Yates

The University of Tennessee, Knoxville, samyates@utk.edu

Jered Sprecher

The University of Tennessee, Knoxville, jspreche@utk.edu

Follow this and additional works at: https://trace.tennessee.edu/utk_ewing



Part of the [Contemporary Art Commons](#), [Fine Arts Commons](#), and the [Painting Commons](#)

Recommended Citation

Yates, Sam and Sprecher, Jered, "2014 Artist in Residence Biennial (Exhibition Catalogue)" (2014). *Ewing Gallery of Art & Architecture*.

https://trace.tennessee.edu/utk_ewing/13

This Publication is brought to you for free and open access by the Art at TRACE: Tennessee Research and Creative Exchange. It has been accepted for inclusion in Ewing Gallery of Art & Architecture by an authorized administrator of TRACE: Tennessee Research and Creative Exchange. For more information, please contact trace@utk.edu.

2014

ARTIST IN RESIDENCE

BIENNIAL

PATRICIA TREIB

MICHAEL BERRYHILL

EJ HAUSER

JAYA HOWEY

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

T. Michael Martin
Exhibitions Specialist

Sarah McFalls
Collections Manager

*The University of Tennessee is an EEO/Title VII/
Title XI/Section 504/ADA/ADEA institution in
the provision of its education and employment
programs and services.*

Publication number: E01-1007-002-14

THE UNIVERSITY of TENNESSEE 
KNOXVILLE

WORKS ON EXHIBITION

Patricia Treib: Courtesy of the artist and Wallspace Gallery; *The Glass Clock*, Private Collection

Michael Berryhill: Courtesy of the artist and Kansas Gallery; *California* and *Western Fitness*, collection of William Miller; *Future Testament*, collection of Eric Fox

EJ Hauser: Courtesy of the artist

Jaya Howey: 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 T. Michael Martin of the Ewing Gallery staff for their assistance with this Biennial. Most importantly, I would like to thank the four artists in residence — Patricia Treib, Michael Berryhill, EJ Hauser, and Jaya Howey—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. All of the artists on exhibition maintain studios in New York.

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 Michael Berryhill, EJ Hauser, Jaya Howey, and Patricia Treib.

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, 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 Dottie 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 T. Michael Martin 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

PATRICIA TREIB, FALL 2012

Patricia Treib makes abstract paintings on paper and canvas that are both direct and restrained. Each painting is constructed of adjacent passages of paint that simultaneously function as shape, line, and brushstroke. There can be nothing more and there can be nothing less. It is through this economy of means, through painting, wiping away and repainting, that a quiet paradox emerges. Paintings that are still yet full of movement, simple yet complicated, fast and slow, quiet and loud.

Each painting has travelled some distance from its original source. She may begin by looking at a historical painting of a horse and its rider or a photograph of an acquaintance looking out of a window. These are the starting points that anchor her studio process and also provide the liberty for the poetic and provocative transformations. In the end it is not about where the painting came from but what is before us at the moment.

MICHAEL BERRYHILL, SPRING 2013

Michael Berryhill's work is a fusion. *Star Wars*, R. Crumb, Peter Saul, muscle cars, Piero della Francesca, and a barrage of Catholic imagery are some of the things and people that influence his work. He does not quote these sources, but contends with them. Rather his works on paper and canvas channel the creative forces and aesthetic paradigms to new ends. He uses landscape, portrait, and still life with a healthy dose of abstraction to make something wholly familiar but disarmingly strange built off of observation and imagination. Each painting refuses to be pinned down, using humor and invention in a balance of comedy, history, and tragedy. The paintings present a stage of unexpected characters, both animate and inanimate.

Michael makes a case for not always making sense. While there is an internal logic to each painting, there is a rigorous absurdity that provokes laughter and tears. In his hybrid paintings the viewer finds a surreal scenario that strangely feels quite real. The paintings are personal, vulnerable, and never easy.

EJ HAUSER, FALL 2013

EJ has roots in sculpture, drawing, and painting. In her most recent work, EJ has found a way to move from text, to figure, to mark-making with a rough-hewn grace. EJ's paintings and drawings remind us that the fluidity of form and shape does not destroy meaning, but provides a chance to see old things with new eyes. The words, letters, figures, and drawn elements she uses in her work are constantly being reinterpreted in her studio.

When one sees the breadth of her practice, it is evident that art making is a generative activity. EJ explores both new and old territory through her self imposed "Drawing Labs" and "Color Labs". Purposefully, she sets aside time that is not about production, but about discovery. This carries forward to the rest of her studio where drawing or painting is not the end but rather the beginning. The first step leads to the next and so on. As she does this we walk through the cave with her and see the images laid upon the walls as each one comes to life.

JAYA HOWEY, SPRING 2014

Jaya Howey's current work draws upon manga, emoticons, and Letterist metagraphics to forge characters and language within the realm of his paintings. The images in the paintings on view start with preliminary graphite drawing, which is digitally scanned. After computer manipulation, they are cut as vinyl stencils, which are applied to canvas and painted through. From a formal catalog of circles and lines Jaya creates simple yet evocative characters. Through this restrained language, he creates a space where viewers react to the range of emotions, text, and events presented in each painting.

Artists such as Philip Guston, Amy Sillman, Sue Williams, and Carroll Dunham come to mind as artists who use idiosyncratic figures in their work. Jaya's work also seems to bear in mind a self-aware protagonist. Literally he draws the story within the painting as we read it. In Jaya's paintings we are within his sketchbook, laptop, and canvas as the painting and world continue to evolve.

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

PATRICIA TREIB

Patricia Treib's paintings are composed around sensuous details, absences, and shifts in perspective. While her work draws on far-ranging references – a hand glimpsed in an early 15th Century Russian icon, the outline of a sleeve in a Piero della Francesca fresco, the contours of a 35 mm camera or a glass clock – Treib's true subject is the process of looking, through which she discovers new relationships while dismantling what is merely recognizable.

Treib focuses on the space between forms, making in-betweenness a primary motif. She frequently removes, adjusts and repeats precise configurations and flourishes. Peripheral elements become central presences, suggesting icons or calligraphic gestures in flux, riding on an assured, almost giddy sense of movement. A particular energy derives from Treib's distinctive use of color, which can seem at once delicate and dynamic, measured and dancelike.

-Statement courtesy of Wallspace, NY



The Glass Clock, 2012, oil on canvas, 66 x 50 inches



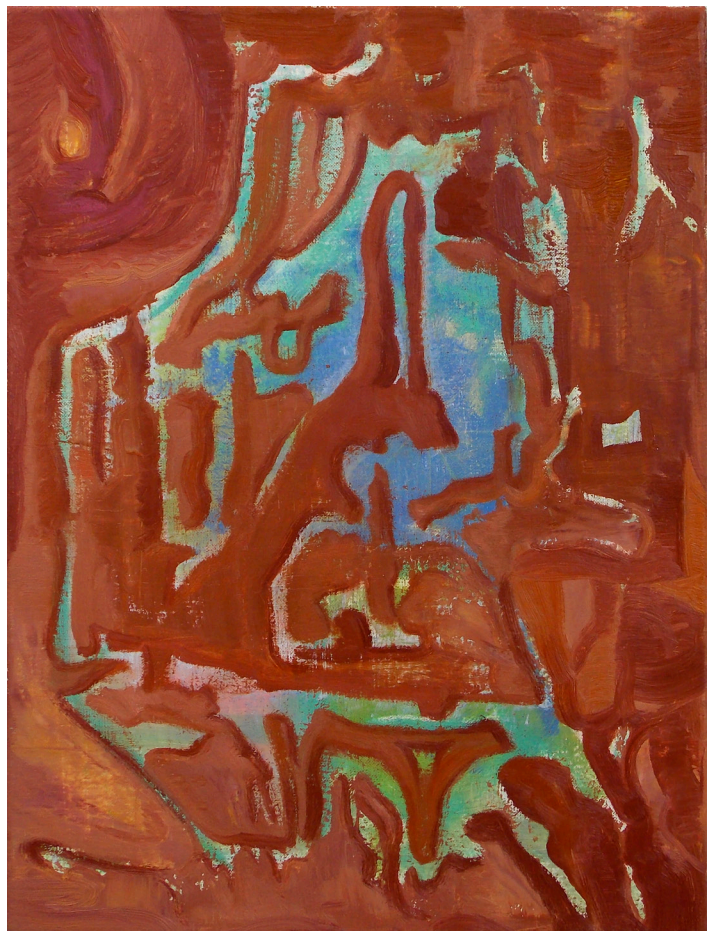
Camera I, 2013, oil on canvas, 75 x 55 inches

MICHAEL BERRYHILL

My interest in image making is engaged primarily in the slowing down of consumption of objects, and the prolonging of looking and thinking. By privileging neither-realism or abstraction, using humor as well the grotesque, and comfortably hovering somewhere between invention and the observable, I get lost until the picture is found.

My process is rooted in an ever-expanding catalog of automatic drawings and doodles that I make both in and outside of the studio. The drawings are important source material for the paintings. I draw simultaneously on historical and contemporary imagery, high and low culture, and a sense of distorted normalcy to conjure the image. It is a combination of destabilizing a direct message and directly conveying something that is unclear.

My current body of work loosely breaks down into two categories:
1) Forms—visual depictions of objects which flirt with readability, suggest space, and invite interpretation (I have recently expanded this body to include some three dimensional paintings/sculptures).
2) Heads—characters within the painting that read simultaneously as both grotesque and sympathetic.



Squirrel Church, 2012, oil on linen, 20 x 15 inches



The View Through You, 2010, oil on linen, 16 x 12 inches

EJ HAUSER

I use drawings to make paintings, and paintings to make drawings, a cycle of conceptual and visual cross-fertilization that creates familial-like visual connections.

Currently, the images inside my work include text, rock-like heads, and figures that express my interest in language, perception / psychology, mythology, and mark-making history.

In these pieces, words, letters, and figures are rendered onto shields, pots, and mugs.

I have encouraged the surface to become a container where archeological references may emerge. The letters form the armature for the figures to bend backwards, hold hands, and exist in their own arrangements.

The geometry of these letters and words is adjusted to work both visually and conceptually, the form of the letters being just as important as what it says.

I am interested in an energized, boundary-less, space between drawing + painting.

I use paper and markers along with oil paint to give my paintings a decidedly drawn feel, and paper mounted to canvas forms a grid that becomes part of the overall composition and relates back to the page and reading as well as drawing.

In my drawings, markers and ink “bleed thru,” allowing me to consider each side of the page. I find these drawings valuable in their ability to simultaneously point towards the intentional and the unintentional during my process of discovery and making.

Mark-making and image-making are part of a chain of uniquely human inventions of broadcasting our ideas. And, painting + drawing provide an especially economic means for me to embed these interests into my formal and material pursuits.



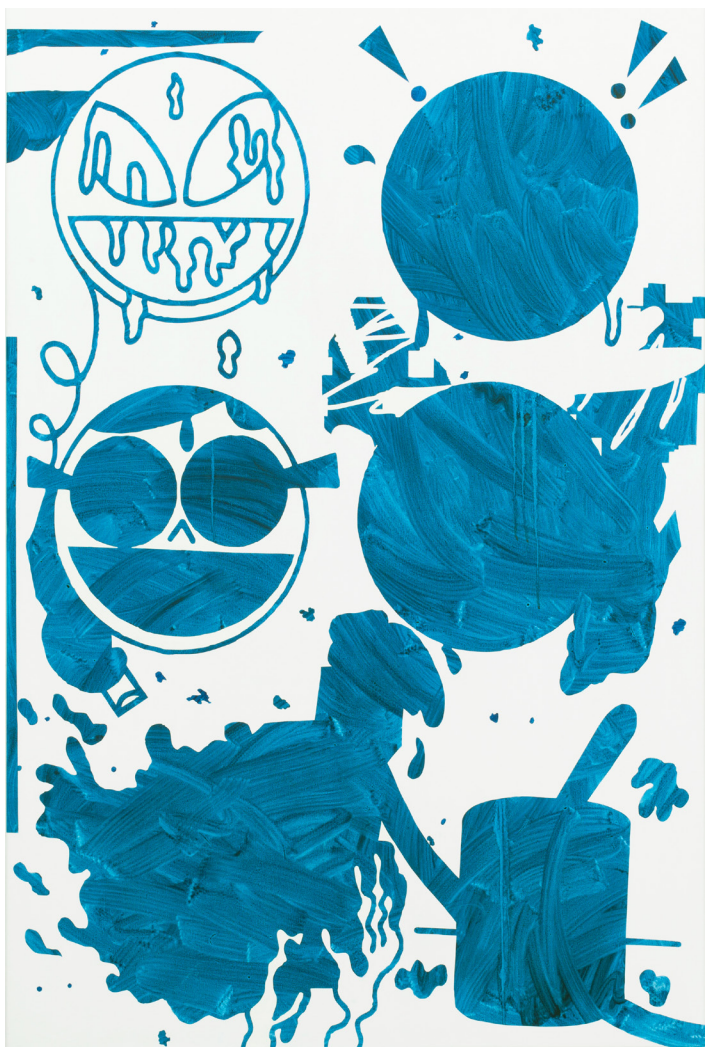


mug three, 2013, oil on canvas, 10 x 8 inches

JAYA HOWEY

If painting is a language, then paintings must therefore be read. Painterly moves can be reduced to a type of shorthand meant to stand in for a finite set of pre-determined creative or political positions. This approach to viewing inadvertently establishes the conditions for a type of artistic production that involves merely being swept up in the current of associative, historical reads; all the while leaving the individual behind the work conspicuously silent.

If it is still feasible to imagine modes of pictorial articulation that lie beyond the purely referential or the romantically sublime, then perhaps one avenue for achieving this might be through methods that both exploit and unravel the typical communicatory function of painterly signs, and in doing so establish a more disruptive, complex and nuanced vocabulary from which to cull. The works in this exhibition employ smiley faces and borrowed lines from Happy Hardcore techno anthems as a possible means to begin approaching this objective.





Studio Based Production, 2012, oil on canvas, 71 x 47 inches

PATRICIA TREIB

EDUCATION

- 2006 MFA, Columbia University, New York, NY
2001 BFA, The School of the Art Institute of Chicago, Chicago, IL

SELECTED SOLO EXHIBITIONS

- 2013 *Patricia Treib*, Wallspace, New York, NY
2012 *Pieces*, Tibor de Nagy, New York, NY
2010 *Patricia Treib*, Golden Gallery, Chicago, IL
2008 *Patricia Treib*, John Connolly Presents, New York, NY

SELECTED GROUP EXHIBITIONS

- 2013 *Spectrum Suite*, Nicelle Beauchene Gallery, New York, NY
2012 *The Mystery Trend*, Wallspace, New York, NY
Hot White Flesh Ties, Favorite Goods, Los Angeles, CA
Modern Talking, Cluj Museum, Cluj, Romania
2011 *Four Rooms*, Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland
We Remembered, We Anticipated a Peacock, and We Find a Peony, Aliza Nisenbaum and Patricia Treib, Golden Gallery, New York, NY
Reverie, curated by Stephen Westfall, Zürcher Studio, New York, NY
Straw, curated by Erik Lindman, Hannah Barry Gallery, London
Expanded Painting, Prague Biennale 5, Prague, Czech Republic
A Painting Show, Harris Lieberman Gallery, New York, NY
2010 *Gradation*, curated by Garth Weiser, PortugalArte10, Lisbon, Portugal
2009 *Besides, With, Against, And Yet: Abstraction and The Ready-Made Gesture*, curated by Debra Singer, The Kitchen, New York, NY

BIBLIOGRAPHY

- 2013 Schjeldahl, Peter, "Patricia Treib," *The New Yorker*, November 25, 2013
2012 Corcoran, Heather, "Patricia Treib," *Flash Art*, November – December 2012
Barliant, Claire, "Patricia Treib," *The New Yorker*, September 24, 2012
Smith, Roberta, "The Mystery Trend," *The New York Times*, July 27, 2012

AWARDS & RESIDENCIES

- 2013 MacDowell Colony Fellowship
2011 Skowhegan School of Painting and Sculpture, Madison, ME
2007-8 The Marie Walsh Sharpe Art Foundation, Space Program, Brooklyn, NY

MICHAEL BERRYHILL

EDUCATION

- 2009 MFA, Columbia University, New York, NY
1994 BFA, University of Texas at Austin, TX

SELECTED SOLO & TWO PERSON EXHIBITIONS

- 2013 *NADA NY*, Kansas Gallery, New York, NY
2012 *Incidental Western*, KANSAS, New York, NY
2010 *Fear of a Flat Planet*, CTRL, Houston, TX
2009 *Basement States*, Horton Gallery, New York, NY
2008 *The Past Was Here*, SUNDAY L.E.S., NEXT Fair, Chicago, IL
Greetings from Berrydale (with Ryan Lauderdale), Okay Mountain, Austin, TX

SELECTED GROUP EXHIBITIONS

- 2013 *Come Together: Surviving Sandy*, Curator: Phong Bui, Industry City, Brooklyn, NY
Congregation, NY Curator: Sheila Pepe, 106 Green, Brooklyn, NY
2012 *NY WEVERS*, curators: EJ Hauser & Rob Nadeau, 283 47th St., Brooklyn, NY
MYTHOGRAFIA, Bull and Ram, New York, NY
2011 *Shapeshifters*, curator: Laurel Sparks, 4 4 3 P A S, New York, NY
Anomalistic Urge, curator: Courtney Tramposh, Vaudeville Park, New York, NY
Monkey Wrench, Horton Gallery, New York, NY
2010 *The Maginot Line*, curator: David Scholl, David Castillo Gallery, Miami, FL
Collective Show, Participant Inc., New York, NY
Precarity and the Butter Tower, curators: Jackie Gendel & Tom McGrath; CTRL, Houston, TX
2009 *H.T.A.D.I.T.F. 25 Central Park West*, curators: Per Billgren & Shannon Smith, New York, NY
Whitney's Biennial C.R.E.A.M Projects, Brooklyn, NY

BIBLIOGRAPHY

- 2013 Indrisek, Scott, "25 Artists to Watch in 2014," *Modern Painters*, December, 2013
2009 Rosenberg, Karen, "Art in Review," *The New York Times*, September 17, 2009.
2006 Douberly, Amanda, "From Stuff, Art," *The Austin Chronicle*, July 14, 2006.
Fisher, Gerren, "Texas Artists Make Their Mark Nationally," *The Daily Texan*, August 10, 2006: 10A.

AWARDS & RESIDENCIES

- 2009 The Marie Walsh Sharpe Art Foundation, Space Program, Brooklyn, NY
2006 Painting's Edge Residency, Idyllwild, Idyllwild, CA

EJ HAUSER

EDUCATION

- 1998 MFA, University of North Carolina, Chapel Hill, NC
1991 BFA, University of Pennsylvania, Philadelphia, PA
1990 Certificate, Pennsylvania Academy of Fine Arts,
Philadelphia, PA

SELECTED SOLO EXHIBITIONS

- 2011 *Perfecto*, Lump, Raleigh, NC
2009 *Hale*, John Davis Gallery, Hudson, NY
2008 *Pinetar Starchart*, Never Work, New York, NY

SELECTED GROUP EXHIBITIONS

- 2013 *Hope Despite the Times*, ZieherSmith, New York, NY
Come Together, curator: Phong Bui, hosted by The Brooklyn
Rail, Brooklyn, NY
Draw Gym, organized by Brian Belott, Know More Games &
247365, Brooklyn, NY
Genius of Love, curator: Jason Stopa, Brian Morris Gallery,
New York, NY
Thank You, Lu Magnus Gallery, New York, NY
BOMB Magazine 2013 Gala & Silent Auction, New York, NY
Patois, curators Michael Kennedy Costa & Keith J. Varadi,
Picture Menu, Brooklyn, NY
Donut Muffin, curators Jessica Duffett & Tamara Gonzales,
Dorsky Gallery, Long Island City, NY
2012 *About Face*, curator: Daniel Weinberg. ACME Gallery,
Los Angeles, CA
The escape from the banal of everyday life...., curator: Brooke
Moyses, NURTUREart, Brooklyn, NY
Epiphanic Glow, Geoffrey Young Gallery, Great Barrington, MA
*Letters Not About Love: EJ Hauser, Nancy Haynes, and Sarah
Peters*, Regina Rex, Brooklyn, NY
Blind Spot, Elizabeth Murray Wall, Bowery Arts, New York, NY
VIP2.0 Art Fair, James Fuentes Gallery, New York, NY
Special Blend, curator: Chris Martin, The Journal Gallery,
Brooklyn, NY
2011 *Idiot's Delight*, Janet Kurnatowski Gallery, Brooklyn, NY
SNOWCLONES / Art Blog Art Blog, New York, NY
Fist City, Fowler Arts Collective, Brooklyn, NY
The Working Title, Bronx River Art Center, New York, NY
2010 *Geometric Progressions*, Edward Thorp Gallery, New York, NY
Collective Show NY 2010, Participant, Inc., New York, NY
Callicoon (NADA), *Fortress to Solitude*, curators Guillermo
Creus & Aaron Riberio, Callicoon, NY
Please Jump Around Here, Storefront, curator: Jessica
Duffett, Brooklyn, NY
Exit Light, Reference Gallery, Richmond, VA
Redi-Mix, curators: James Hyde, Kathleen Cullen.
New York, NY
2009 *Re-Accession: For Sale by Owner*, curator: Philae Knight,
FLAG, New York, NY
2008 *Party at Phong's House*, curator: Chris Martin, Janet
Kurnatowski Gallery, Brooklyn, NY

AWARDS & RESIDENCIES

- 2013 Rema Hort Mann Foundation Grant, New York, NY
2006 Painting's Edge Residency, Idyllwild, Idyllwild, CA

JAYA HOWEY

EDUCATION

- 2006 MFA, Columbia University, New York, NY
1999 BFA, School of the Museum of Fine Arts Boston, MA

SOLO EXHIBITIONS

- 2014 Bureau, New York, NY
2010 *No One's No-No*, Taxter & Spengemann, New York, NY
The In Acts Out, Marginal Utility, Philadelphia, PA
2008 *My Abandoned Novel*, Taxter & Spengemann, New York, NY
2006 Taxter & Spengemann, New York, NY

SELECTED GROUP EXHIBITIONS

- 2012 *Make Hay*, David Petersen Gallery, Minneapolis, MN
Hot German Painting/Invagination, H.E.N.S., Brooklyn, NY
Best of 2012, Soloway, Brooklyn, NY
2011 *New Age End of the World*, Taxter & Spengemann, New York,
NY
2010 *GR~UP SH~W*, Taxter & Spengemann, New York, NY
Foundation for Contemporary Arts Benefit, Lehmann Maupin,
New York, NY
Soft and Loud, Daily Operation, New York, NY
Two x Two for AIDS Benefit, The Rachofsky Collection, Dallas,
TX
2009 *Besides, With, Against & Yet; Abstraction & The Ready-Made
Gesture*, The Kitchen, NY
On From Here, Guild and Greyskul, New York, NY
2008 *Union Square*, Taxter & Spengemann, New York, NY
2007 *Fall*, Silas Marder Gallery, Bridgehampton, NY
2006 *Un-modern Observations*, Southfirst Gallery, Brooklyn, NY
I Was A Sunbeam, David Krut Projects, New York, NY
2005 *The General's Jamboree*, Guild and Greyskul, New York, NY
Exploding Plastic Inevitable, Bergdorf Goodman, New York, NY
2004 *Traveling Scholars*, Museum of Fine Art, Boston, MA

BIBLIOGRAPHY

- 2011 Martin, Cameron, "Painting Has Issues," *Paper Monument #4*,
2013
2010 Chamberlain, Colby "Critic's Picks: *Besides, With, Against, and
Yet*," *Artforum.com*, November, 2010
Hudson, Suzanne. "Review: *Besides, With, Against & Yet*,"
Artforum, February 2010
Falconer, Morgan. "Review: *Besides, With, Against & Yet*,"
Frieze. Issue #129, March
Gierschick, P. Timothy, "March of The Romantic—Jaya Howey
at Marginal Utility," *Gierschickwork.com*, April 7,
2010
2009 Baker, R.C., "Review: *Beside, With, Against & Yet*," *Village
Voice*, December 1, 2009
Busta, Caroline, Review: *Besides, With, Against & Yet*," *May
Revue*, Issue #3, 2009
2008 Tan, Lumi, "Critic's Picks: Union Square," *Artforum.com*, July
17, 2008

AWARDS & RESIDENCIES

- 2010 Foundation For Contemporary Art, New York, NY
2009 The Marie Walsh Sharpe Art Foundation, Space Program,
Brooklyn, NY
2005 Robert Gamblin Foundation, Portland, OR

THE EWING GALLERY

The University of Tennessee Knoxville
Art and Architecture Building
1715 Volunteer Boulevard
Knoxville, TN 37996

CONTACT

ewing@utk.edu
865.974.3200
www.ewing-gallery.utk.edu