



2004

2004 Artist in Residence Biennial (Exhibition Catalogue)

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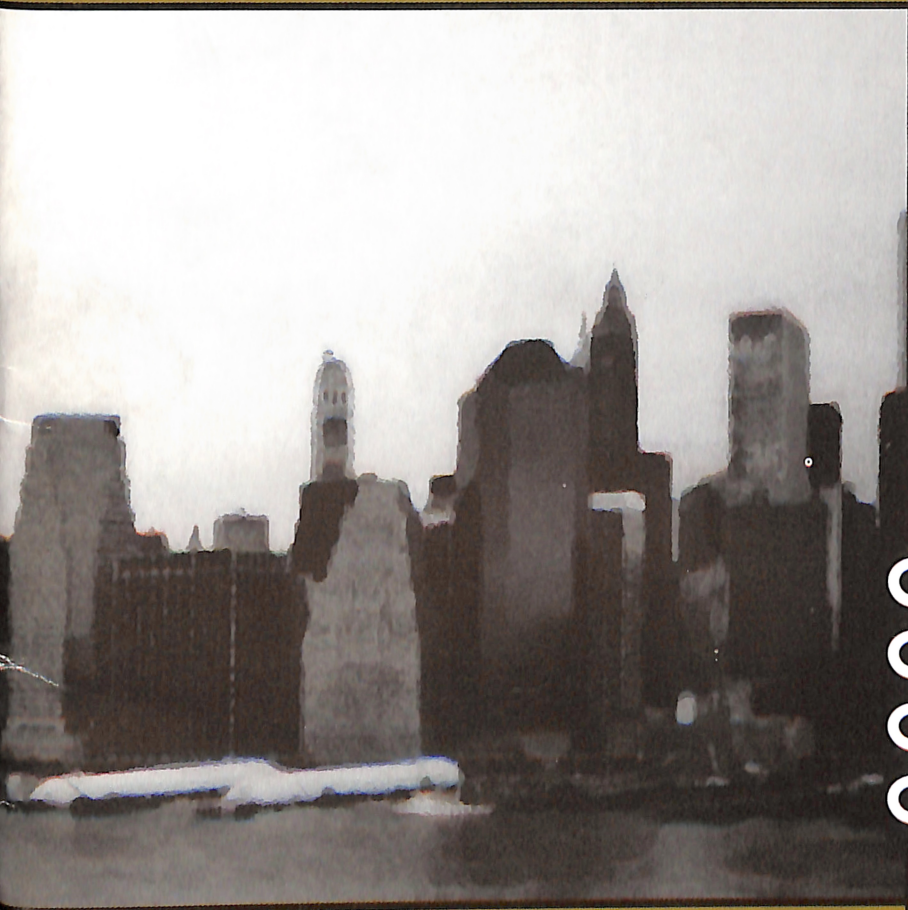
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2004

ARTIST-IN-RESIDENCE
BIENNIAL EXHIBITION

January 13 - February 2, 2004



David Brody

Frank Holliday

Joan Linder

Charlotta Westergren

Ewing Gallery
University of Tennessee

University of Tennessee

Dr. Loren Crabtree, Chancellor

Dr. Stuart Rigsby, Dean, College of Arts and Sciences

Paul Lee, Director, School of Art

Ewing Gallery

Sam Yates, Director

Calvin Chappelle IV, Exhibitions Coordinator

Cindy Spangler, Collections Manager

Brian Norman, Catalog Designer

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Works on Exhibition

Frank Holliday: All works courtesy of Tate Dougherty Projects except C-Story, courtesy of the Weatherspoon Museum.

David Brody: All work on exhibit courtesy of the artist

Joan Linder: All work on exhibit courtesy of the artist

Charlotta Westergren: Paintings courtesy of Mary Goldman Gallery

New York, NY

New York, NY

New York, NY

New York, NY

ARTISTS-IN-RESIDENCE

David Brody

Frank Holliday

Joan Linder

Charlotta Westergren

Preface / Acknowledgements

The School of Art's Artist-in-Residence Program 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, cultural, 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 A.I.R. 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 and the Knoxville region into the global art community.

Sam Yates, Director
Ewing Gallery

The Artist-in-Residence program at The University of Tennessee has been the most direct, prolonged, and extensive means of bringing the values and mechanisms of the larger "art world" to our students. Traditionally, the most current definitions, the leading edges of thinking and practice that constitute art, have been bound not to the university but most closely to centers of capital, major urban areas, where artists, critics, galleries, collectors and viewers speak the language of art and provide the basis for a constantly evolving aesthetic theory, what Arthur C. Danto has explained as the "theoretical claim." Although the world of academia has played a role in the historical interpretation of art, it has not successfully addressed the "art object" as it is defined within a market culture.* Our Artist-in-Residence program has been a successful bridge to this culture.

Although detailed criteria for quality of work and achievement within the art world are a prerequisite for all candidates for the Artist-in-Residence position, we pointedly attempt to bring artists to UT that represent a broad range of sensibilities within the practice of painting and drawing. The forty-seven Artists-in-Residence that have taught here have encompassed virtually every significant sensibility in painting and drawing. For more than two decades our students have been exposed to aspects of realism, abstraction, the referential, figurative, the utopian, the intuitive and objective, the political and the confrontationally personal. They have experienced first-hand the concerns about the viability of painting as a medium, as well as the legitimacy of drawing as a unique entity. More recently, our students have had the opportunity to address the relationship of painting to time-based arts, the arts of replication, and the transition of its practice from a medium valued for its stylistic originality, to one based upon the appropriation of style and the consumer-pleasing strategy of subversion.

During the last four semesters, Joan Linder, David Brody, Charlotta Westergren and Frank Holliday exemplify the high quality and diversity of the talented artists who have participated in this program.

Joan Linder's work was initially persuasive to our faculty for its cogent attention to the frank portraits of her

family and of the stereotypical super-male, "potbellied" hunters and workers figured as an aggressive, semiotically abject, disentangler of the duality of male and female gazes so urgently depicted in much of the art of the 1990s. Her large-scale pen and ink drawings, drips and all, of architectural vistas viewed through her windows in Berlin and here in Knoxville extend her extroverted gaze into the overtly detailed image that dares cynicism to enter the frame.

David Brody's work, evolving from his training in film at Cal Arts, defines apparently rational, whole structures that in his paintings place their structure in service to the liquidity of his brush, thus opening to conjecture competing definitions of architectural and painterly wholes. His increasing focus on wall drawings present the viewer with the fragment (suggesting a mathematical rejuvenation of the whole) within the rational container of modernist space.

Charlotta Westergren details the child's wonder and initial attempts to control a world half the product of the fantasy largely hidden from an adult's view. That Alice might walk in (or out of?) these pictures seems a given. Increasingly, though, Charlotta's use of unexpectedly diverse materials—such as car lacquers on metal—lend a utopian or merely indifferent duality to her work. That she is Swedish might seem to culturally specify some of her imagery though she has remarked on the extent to which Swedish critics see her work as American.

Frank Holliday is an abstract painter who presents a cultural swirl of the Americana that is so dear to Fourth of July Parades. His cornucopia of painting styles threatens to render irrelevant any painting theory of the past fifty years. Off-centered symmetries in diptychs and gestural riffs emergent from the world of the drop shadow, though with attendant drips and globs decidedly alien to the airbrush, are all painted with a palette of psychedelic histories reminiscent of the Doors and Jimmy Hendrix. It does not belabor the point to note a similarity of excess and suburban miasma that couples an interior from the film *American Beauty* to a ground for Frank's paintings. It should also be noted that Frank's work does not reaffirm Kevin Spacey's cynicism.

Michael Brakke, Professor
Coordinator, Artist In Residence Program
December 2003

*Arthur C. Danto writes regularly for *The Nation*. This quotation is from the article by Pamela M. Lee, "Boundary Issues, The Art World Under the Sign of Globalism," *ArtForum*, November 2003, pp. 164-167.

David B. Brody

My paintings are family disputes between Order and Derangement. Derangement will clutter up the house with endlessly fascinating things; order will try to throw away what looks like junk. Item by item, they fight it out, and it can get ugly. Neither of these siblings will prevail for long, they know one another's weaknesses too well. This internal hatred is, in my view, a necessary and natural curse for painting. If family members fight, it's because they know they can't live without each other.

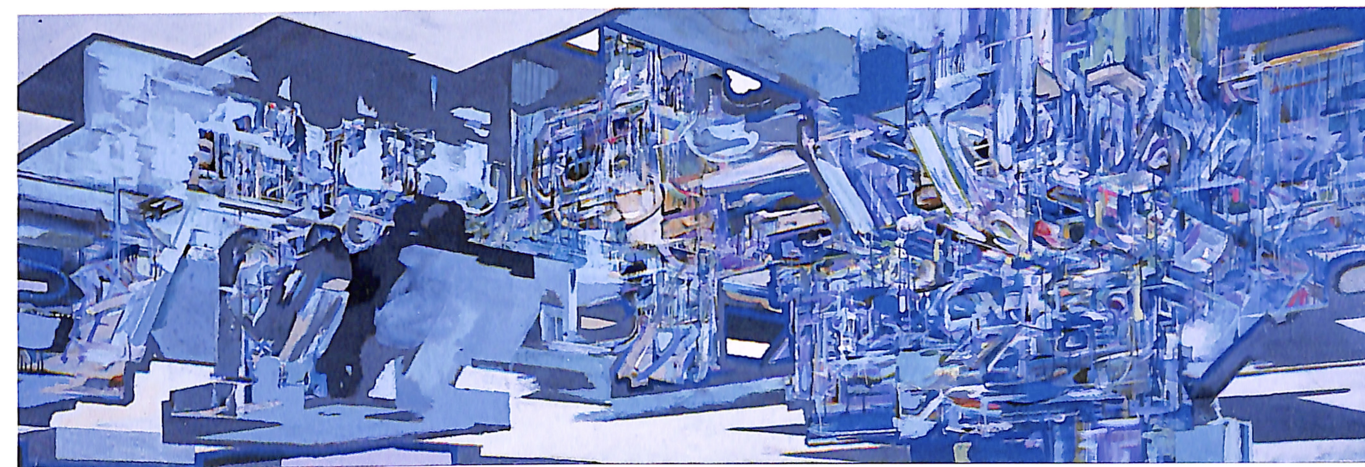
When I make paintings I usually start with radiating chalk lines that propose a perspective space with two vanishing points. This is the only thing I start with. As paint marks accumulate above, under, through, and despite this grid, they fight to define each other spatially. Depending on the next stroke, inside can flip to outside; a line can become a tube, or a body flattened; a picture-plane diagonal can be captured by a vanishing point and twanged into depth. As color begins to tell, chromatic cross-purpose may lock into volumes of light and shadow, or else splinter into shards. I follow the painting's hints of pattern and image, but don't settle for that. The painting is done when, in one glance, it reads as a picture which it later denies.

I also make drawings, on paper and directly on a wall, that explore the windings of symmetry in a measured way that seems to have little to do with the paintings. In drawing, as opposed to painting, I have no interest in any but brick-

solid volume, for its reliability in building up patterns. While the paintings begin with a haphazard perspective grid, the drawings use a perfect, and more slippery, isometric grid. Within this oceanic potential—three angled dimensions measured out equally everywhere—I am looking for inscrutable patterns that bite.

Recently, I have been using the computer to draw. This only emphasizes to me that at the core of my drawings all along was a code of vectors and intersections, like a musical score. The fact of a line on a surface, by contrast, implicates texture, size, setting, and hand.

It may not be obvious, but even though the drawings use an ideal, geometric vocabulary, and default to an assumption of symmetry, they are as much about accident, anomaly, and variation as plankton, trees, or cathedrals. As forms double and mirror, Derangement is whispering angrily to Order that nothing is that simple. If you were to crimp the continuum of scale, the way a satellite image of Nevada might be collaged against a photograph of tree bark, the drawings would meet the paintings, but they wouldn't quite touch.



Region: 38, 2000, acrylic on canvas, 48 x 144 inches



Frank Holliday

Painting is such a strange thing to do with one's life, but I couldn't think of a more fulfilling and challenging endeavor. Because painting is such a living and organic process, it almost feels foolish to say anything about being an expert at it.

Before I start a painting, I always think I know what it will look like, and how I'm going to do it. I think that I am a brilliant and talented painter and that all things are possible. This deceptive euphoria lasts but for a brief period, and starts to look and feel self-conscious and predictable. I begin feeling disappointed, discouraged, and a total failure. This is the point in the painting when the tension builds and a fight begins. I often misread this tension and want to give up, but I know that this is also the point of breaking through. By continuing to show up and muck around in the paint, out of the instinct for survival, I am led to a sequence of mistakes, my body forced to make a mark, a gesture, or stroke that allows me to see a new space, a new image, and the new challenge. With a rush of energy and excitement, effortlessly, the painting begins living independently from my own ideas and comes to a conclusion. Then it's time to begin again.



Triple L's, 2001, oil on canvas, 102 x 108 inches



Joan Linder

I use representational imagery to give voice to my view of the world. I explore gender issues, systems of power, personal emotions and memory, architecture, and landscape. For years now I have worked on several projects concurrently. The projects cover different subjects, are either paintings or drawings, and range from Xerox machines, to my grandparents, to fat naked men, to urban landscapes, to all of the furniture in the living room of my Knoxville apartment.



*2521 Kingston Pike # 1801, Knoxville, TN, telephone table,
2003, ink on paper, 70 x 52 inches*



Charlotta Westergren

My paintings are hyper-realistic. I love Fifteenth-Century Flemish painting, before perspective: work in which rendering a figure in landscape meant articulating each blade of grass, each leaf, and fold of fabric with equal attention. There were no hierarchies.

In my paintings I use materials such as oil on car paint or lamé to create scenes that combine elements of both the natural and fantastic worlds. Drawing from fairy tale and personal memory, my paintings depict actual as well as imagined subjects with striking attention to detail. The realism of the characters is balanced against the imaginary worlds in which they are placed, often simply fields of twinkling silver creating a landscape that is both familiar and other-worldly.



Self-Portrait in Ahus, 2003, oil on silver lamé, 40 x 40 inches



FRANK HOLLIDAY

EDUCATION

San Francisco Art Institute
New York Studio School
BFA, School of Visual Arts

SOLO EXHIBITIONS

- 2003 *New Paintings*, Kenny Schachter Contemporary, NYC
2001 *Trippin in America*, Debs & Co., NYC
1999 *Rafa Series*, Debs & Co., NYC
1998 *New Paintings*, Samuel Manache, Mexico City
1997 *Wah Wah Series*, Debs & Co., NYC
1997 *Eclipse*, The Kitchen, NYC
1994 *Paintings*, Dru Arstark Gallery, NYC
1993 *Inside/Out*, GAL Gallery, N.C.

SELECTED GROUP EXHIBITIONS

- 2002 *With Or Without You*, Ivan Dougherty Gallery, Sydney Australia, Curated by Royce Smith
Glad, Benefit Auction, NYC
2001 *Figure/Disfigure*, University Rhode Island Gallery, Curated by J. Tolnick
Self-Made Men, D.C. Moore Gallery, NYC, Curated by Alexia Worth
Absolute Vodka, Grand Central Station, NYC
20 Years Anniversary, Museum Decorative Arts, Paris
Benefit, Artist Space, NYC
1999 *Stars of Track & Field*, Debs & Co., NYC
David Bowie, Rupert Goldsworthy Gallery, NYC
1998 *Group Show*, Rupert Goldsworthy Gallery, NYC
Calender Show, Chicago Museum of Contemporary Art
Salon, New York Arts Club, NYC, Curated by Barbara Hunt
Utz, Lennon Weinberg Gallery, NYC
Pink, La Mamma Gallery
1997 *A Very Large Array*, Debs & Co., NYC
Oh What a Wonderful Life, Unfinished, Brooklyn, NY
1996 *Day Without Art*, Office of Ruth Messinger, NYC
No Show, St. Marks Church, NYC
1995 *Group Show*, Throckmorton Gallery, N.M.
Funhouse, Curated by Sue Canning
Art on Paper, Weatherspoon Museum, N.C.
1993 *A Few Fey Things*, White Columns, NYC, Curated by Bill Arning
1992 *New Art*, WhiteColumns, NYC, Curated by Bill Arning
Physical/Metaphysical, Sandra Gering Gallery, NYC
Benefit, White Columns, NYC
Group Show, Tom Cugliani Gallery, NYC

JOAN LINDER

EDUCATION

Skowhegan School of Painting and Sculpture, Skowhegan, ME
MFA, Columbia University, New York, NY
BFA, Tufts University, Medford, MA
Grinnell College, Grinnell, IA

SELECTED SOLO AND TWO PERSON EXHIBITIONS

- 2004 *White Room*, White Columns, New York, NY
2003 *Project Space*, Riva Gallery, New York, NY
2000 *When? Now.*, Queens Museum of Art at Bulova Corporate Center, Queens, NY
1998 *Silent Pictures*, DeChiara Stewart Gallery, New York, NY

SELECTED GROUP EXHIBITIONS

- 2004 *The Drawn Page*, The Aldrich Museum of Contemporary Art, Ridgefield, CT
2003 *637 Running Feet*, Black and White Wall Drawings, Queens Museum of Art, Queens, NY
New Lawn, Jack the Pelican Presents..., Williamsburg, NY
2002 *Four Brooklyn Artists*, Saito Tomayo Gallery, Tokyo
Works on Paper, Bill Maynes Gallery, New York, NY
Low End Theory, curated by Amy Wilson, University of Arkansas, AK
2001 *Traveling Scholars*, Museum of Fine Arts, Boston, MA
Superimposition, curated by David Hunt, Caren Golden Fine Art, NY
Skank, Plus Ultra, Williamsburg, NY
Painted Diaries, Bruce Gallery, Edinborough University, Edinborough, PA
Chicken Show, curated by Sarah Wentworth, Boston Center for the Arts, Mills Gallery, Boston, MA
2000 *Nude + Narrative*, PPOW, New York, NY
Private Worlds, Art In General, New York, NY
Public Culture, Private Nature, Sommer Contemporary Art, Tel Aviv, Israel
1999 *Paradise 8*, Exit Art, New York, NY
Degrees of Realism, Allegheny College, Meadville, PA
1998 *Hey You Never Know*, curator - Kenny Schacter, 534 LaGuardia Place, NY

CHARLOTTA WESTERGREN

EDUCATION

MFA, School of the Museum of Fine Arts, Tufts University, Boston.
BA, Architecture, Barnard College, Columbia University, New York.

SOLO EXHIBITIONS

- 2004 *Charlotta Westergren*, Cranbrook Museum of Art, Bloomfield Hills, MI
2003 *Charlotta Westergren, Socker Kyss*, Mary Goldman Gallery, Los Angeles, CA
Celebration of SubUrban: Charlotta Westergren, Knoxville Museum of Art, Knoxville, TN
2002 *Charlotta Westergren, Twinkle, Twinkle, Dee/Glasoe*, New York, NY.

SELECTED GROUP EXHIBITIONS

- 2004 *Young Americans*, Hof & Huysser Gallery, Amsterdam, The Netherlands
2002 *Specialties in a world of their own...*, Flat, New York, NY.
2002 *Heroine*, Dee/Glasoe Gallery, New York, NY.
Paper, Mark Pasek Gallery, New York, NY.
Just Like Heaven, Green Room, Brooklyn, NY.
Charlotta Westergren / Suzy Surek, P. S. 122, New York, NY.
Charlotta Westergren, Flat, New York, NY.
2000 *Foxy*, Mark Pasek Gallery, New York, NY.
Never Never Land, Florida Atlantic University, Boca Raton, FL;
Contemporary Museum of Art, Miami, FL;
Rutgers- Camden Center for the Arts, Camden, NJ
(show traveled through 2003)
Bellwether Benefit Show, Brooklyn, NY.
The End, Exit Art, New York, NY.
New Work/ New York 2000, Creiger Dane Gallery, Boston, MA.
1999 *Size Matters*, Gale Gates, New York, NY.
Curated by Michael Weiss.
New Video Works, Spencer Brownstone Gallery, New York, NY.
1998 *Sissybar*, Spencer Brownstone Gallery, New York, NY.
Mountainslide, Double Pleasure Gallery, New York, NY.
Transience and Sentimentality, Institute of Contemporary Art, Boston, MA.

DAVID B. BRODY

EDUCATION

MFA, California Institute of the Arts--Film/Motion Graphics
Skowhegan School of Painting and Sculpture
BA, Harvard University

SOLO EXHIBITIONS

- 2003 *Building-Block-Father-Spirit-Avenue-Dance*, PS122 Classroom, NYC
Descent, Hallwalls Contemporary Art Center, Buffalo, NY
2001 Bill Maynes Gallery, NYC
1999 Revolution, Detroit
1998 Pierogi 2000, Brooklyn

SELECTED GROUP EXHIBITIONS

- 2003 *Paper Sculpture Show*, The Sculpture Center, Curated by Mary Ceruti, Matt Freedman, SinaNajafi Online, Feigen Contemporary, NYC,
Curated by Charley Finch, Robert Storr, George Negroponte
The Sessions Of Sweet Silent Thought, Bronx River Art Center, the Bronx, NY, Curated by Mercedes Vicente
2002 *Young & Brash & Abstract*, Anderson Gallery, Virginia Commonwealth U., Richmond, Curated by John Yau
The Tipping Point, Locks Gallery, Philadelphia, Curated by David Cohen
Back To The Future, Cynthia Broan Gallery, NYC, Curated by Michael St. John
Artist To Artist, Ace Gallery, NYC, (Marie Walsh Sharpe Studio retrospective)
Group Show, Pierogi, Brooklyn
2001 *4-person show*, Gorney Bravin & Lee, NYC
Group show, Flipside, Brooklyn
Wall Drawings, Plus Ultra, Brooklyn
2000 *2-Person Show*, Makor Center, NYC, Curated by David Cohen
Flashlight, Flipside, Brooklyn
The End, Exit Art, NYC,
1999 *Rage For Art*, Pierogi 2000, Brooklyn
Hard Cell, Vilma Gold Gallery, London, Curated by Mary Jane Aladren/Nylon
Architecturally Abstract, Revolution New York, NYC

Ewing Gallery

The University of Tennessee
The Art and Architecture Building
1715 Volunteer Boulevard
Knoxville, Tennessee 37996-2410

Gallery Hours

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Sunday 1:00 pm - 4:00 pm

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Website

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