



2012

2012 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

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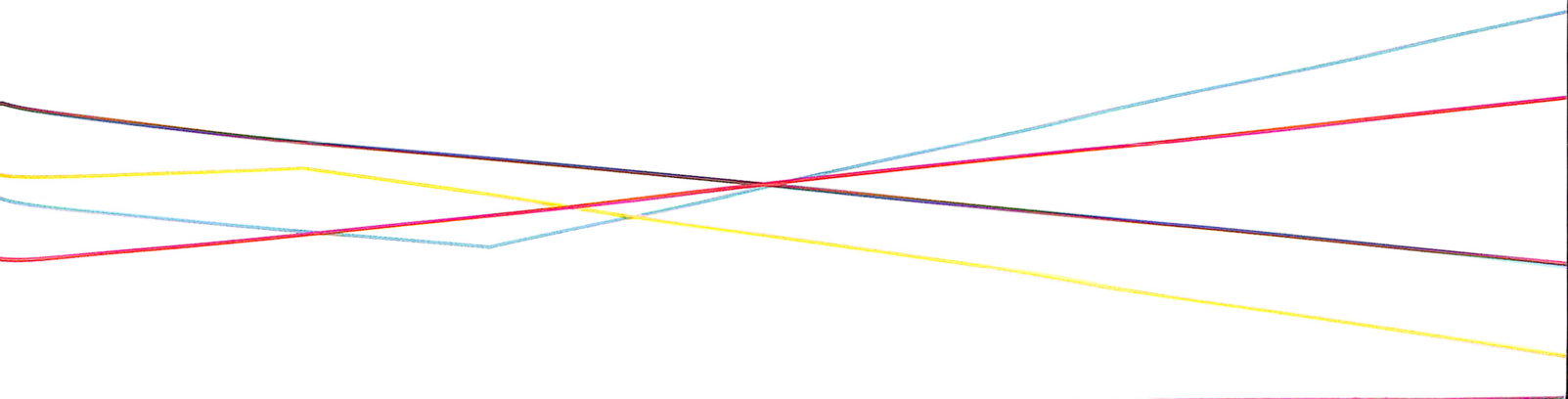
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ARTIST IN RESIDENCE

1

*2011 Biennial Exhibition
November 10 - December 9, 2011*

*Rob Nadeau
Ezra Johnson
Keltie Ferris
Josephine Halvorson*



THE UNIVERSITY OF TENNESSEE

2011 Ewing Gallery of Art and Architecture
The University of Tennessee

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Works On Exhibition

Rob Nadeau_Courtesy of the artist

Ezra Johnson_Courtesy of the artist

Keltie Ferris_Courtesy of Horton Gallery, New York

Josephine Halvorson_Courtesy of Sikkema Jenkins & Co., New York

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 AIR 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 AIR 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 AIR 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 AIR 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 Jennifer Stoneking-Stewart of the Ewing Gallery staff for their assistance with this Biennial and to Cierra Reppert, a graduate student in our graphic design program, for her design of this catalogue. Most importantly, I would like to thank the four artists in residence — Rob Nadeau, Ezra Johnson, Keltie Ferris, and Josephine Halvorson—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*

“The 2D area faculty of painting and drawing reiterate, through the Artist In Residence Program, their belief that full engagement with the world is vital to the continuing relevance of their curricula. While often the product of internal conversation and solitary practice, both painting and drawing remain acts of public discourse that engage systems and values within a decidedly global worldview”

—Michael Brakke

The Artist In Residence (AIR) Program, in the School of Art at the University of Tennessee, provides the opportunity for an artist of rising national stature to live, work, and teach for a semester at a major university. While in residence, each artist has a studio on campus providing time and space to continue his or her own artistic practice. Each participant teaches junior painting, junior drawing, and a graduate seminar. In this position, the artist in residence is a substantial contributor to the program and to the development of young artists. During their time in Knoxville, the AIR also gives a public lecture on his or her work. Finally, every two years the AIR Biennial celebrates the continued contributions of the artists who have spent time working amongst us in the classroom and studio.

The AIR program is fast approaching its thirtieth anniversary. This is a testament to the success of the program and its value to the university community. Our late colleague Michael Brakke (1943-2010) was a passionate advocate for the AIR program and a fastidious steward of the opportunity it presented students within the School of Art. Michael was a devoted teacher and mentor, and that passion was channeled into recruiting many of the past artists to our university. Michael has left a legacy of educational excellence in the visual arts through his commitment to his own studio practice, his dedication to our students, and his contributions to the AIR Program. Other faculty members who have contributed to its success over the years include: Whitney Leland, Marcia Goldenstein, Tom Reising, David Wilson, Clark Stewart, and Sam Yates.

As we move into a new chapter of the program certain qualities that are looked for in AIR participants remain constant. A common denominator among these artists is a balance of commitment, generosity, and respect. First, they must have a commitment to excellence in their studio practices. Secondly, they are generous in sharing their thoughts, experience, and passion for art and life. Finally they show respect to others through honest feedback and high expectations. Collectively, they bring with them differing experiences, views, aesthetics, and backgrounds. This allows students to experience a spectrum of approaches as they find their own voices. The artists are often at “emerging” points in their careers, when 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.

Many of the artists have limited experience in academia beyond their degrees. However, their knowledge of various and different realms of the “art world” helps the students begin to imagine possible routes 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 artists in residence, who made their first forays into teaching while at UT have gone on to become well-respected faculty in schools and universities across the United States. The AIR program has not only incubated young student-artists, it has incubated artist-instructors.

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 of such a dynamic and successful program. As the AIR program approaches its thirtieth anniversary there are few campus-wide visiting artist programs in the nation that can compete with its success and longevity. Over 70 artists have spent time intensively working and teaching here at the University of Tennessee as a direct result.

*—Jered Sprecher, Director
Artists in Residence Program*

The Artists:

ROB_NADEAU (Fall Semester, 2010)

What is immediately apparent in Rob Nadeau's works are the energy and the sense of possibility. Rob brought this same energy and possibility to his time in Knoxville in the fall of 2010. Rob continually proves to be an artist on the move. In the last several years his work has expanded from painting and drawing, to now include sculpture, installation, and short videos. Improvisation, intuited reaction, and finally a gritty contemplation are implicit. In the Abstract Expressionist paradigm it was about paint and its ground, within his work Rob fuses them together. It is not paint or ground, but the final concrete “thing” that we are confronted with. Rob brought this sense of possibility into the classroom, eagerly challenging students and asking them to explore new ways of working and thinking about their work.

EZRA_JOHNSON (Spring Semester, 2011)

We are often tempted to take the easy way out. In his studio practice, Ezra Johnson seldom goes that route. As an artist who uses painting and stop motion to construct short narrative films, Ezra uses the traditional flexibility of oil paint to allow the process of painting and image to be an actor in his unfolding narratives. His work does not lend itself to quick and easy answers, but works itself out through inventive decisions that deliver new moments and vistas. The videos and paintings mix a poetic vision that blend the bitter and the sweet, resulting in works of art that are humane, grounded, and filled with respect for you and I as viewers. Ezra's affection for the students was clear as he continuously rooted for them to succeed. He teaches by thoughtfulness in the classroom and commitment in the studio, both of which are evident.

KELTIE_FERRIS (Fall Semester, 2011)

Keltie is deadly serious with a smile and a laugh and so is her work. Though history, politics, and biography are present in the work, they are balanced in the performance of her painting and finally the outcome with all its winks and nods. These large abstract paintings combine oil pastels, scraped-on oil paint and sprayed oil paint. Though she tells us she has limited herself to a system of making art, the surprise for us and perhaps for her is that nothing is closed and “the sky is the limit” in terms of possible outcomes. Keltie reminds us the infinite lies within the finite. As she has worked in the classroom at UT, she has drawn from her own experiences as a student, graduate student, and a working artist. She recognizes that respect and rigor need honest feedback, which she thoughtfully provides.

JOSEPHINE_HALVORSON (Spring Semester, 2012)

One way of describing Josephine Halvorson's work is *plein air* painting. This type of painting has many historical precedents, but few practitioners in the world of contemporary art. Josephine takes herself out of the studio and into the world, recording discrete moments through her close-cropped images of doors, machinery, tools, and other relics. Each intimate vista affords an atmosphere that embodies the fullness of time. She uses eloquent nods to modernism mixed with sensitivity to the limits of perception and touch. The resulting paintings are intimate and formidable in their unspoken knowledge. In conversation with Josephine, it is a pleasure to hear her discussing artists ranging from Raphaelle Peale (1774-1827) to Agnes Martin (1912-2004). In a time when it is easy to consume images and not know what they contain, her passion and knowledge of art making past and present are refreshing. We look forward to Josephine's time at The University of Tennessee in Spring 2012.

The Status Seekers

2011
Site-specific installation
Courtesy of the artist

ROB_NADEAU



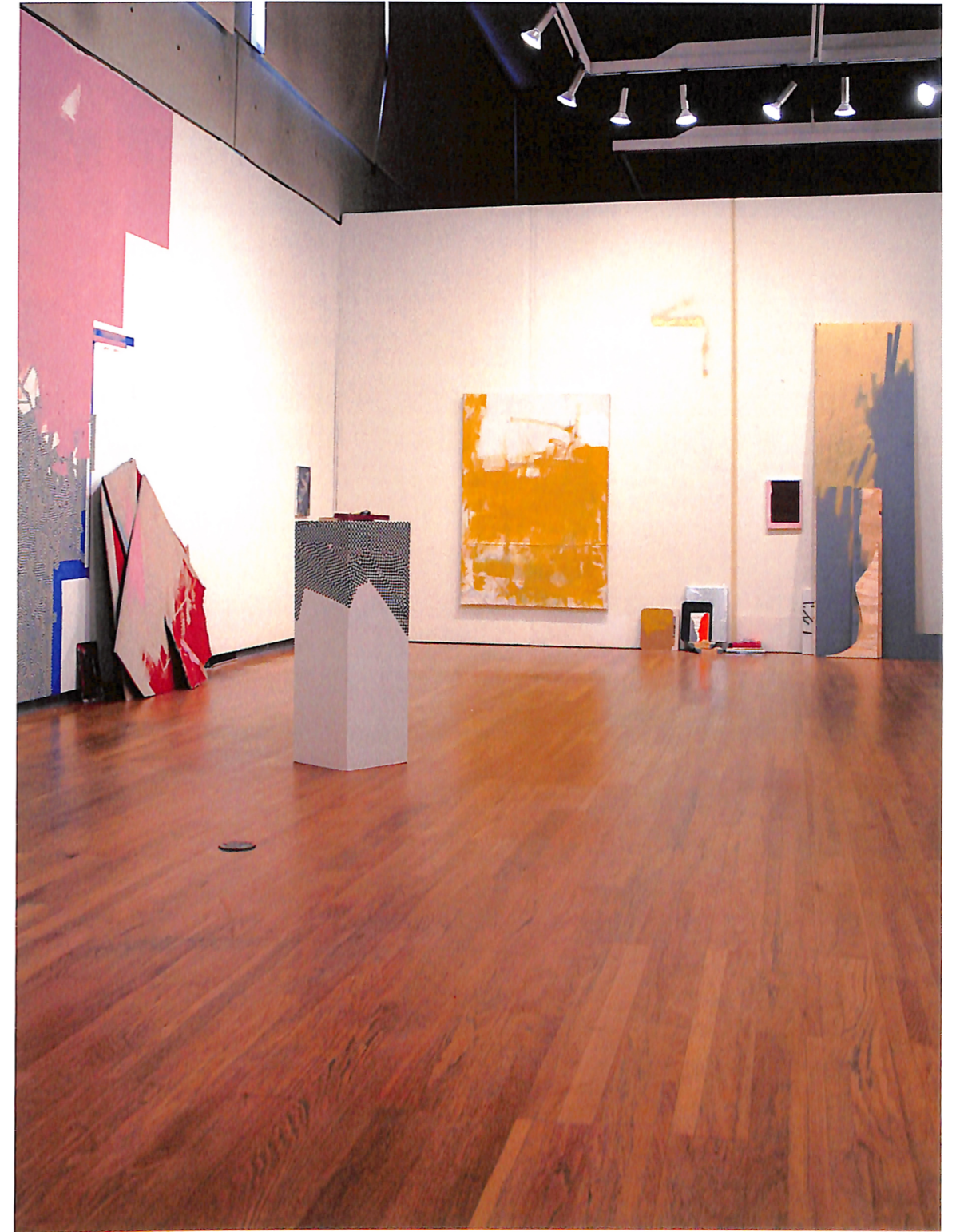
I engage in a sort of hobo-esque practice of artistic production driven by a jury-rigged aesthetic approach. There is an emphasis upon process, materiality and a conscious disregard for resolution in the traditional sense. I think: reuse, recycle, remake; use landfills for earth art; melt down plastic bags/bubble wrap to make painting/drawing supports and surfaces; make quilts out of old painting clothes; compost food; grind up glass/brick/mortar/building supplies and paint/sculpt/build with that. Jasper Johns: 1.) *Do Something* 2.) *Do something to that* 3.) *Do Something to THAT*. It is my belief at the present time that to effect a change of perception or behavior on some sort of larger scale, it must first begin with me and my actions and that those actions and the principles behind them will then, ideally, be disseminated through attraction rather than promotion.

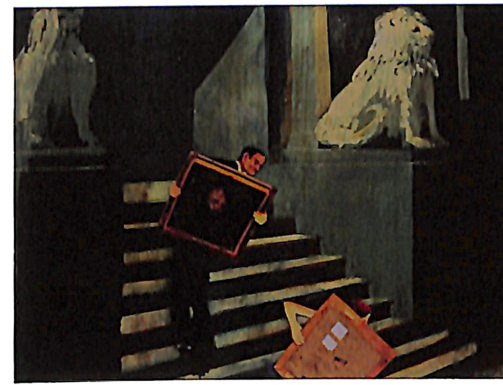
When ceding to my fantasies and daydreams, I sometimes imagine myself, shamelessly, as the wandering icon painter Andrei Rublev (as depicted in Andrei Tarkovsky's 1966 film *The Passion According to Andrei*). At other times, I see myself as a slightly twisted, modern day Johnny Appleseed, an itinerant inhabiting different physical spaces for limited durations, putting down some roots, growing something and moving on. Or I envision something like a medicine show, or a travelling salesman, but in place of the big con or the big sale, there lies a deep commitment to and belief in the act of making, experiencing and a type of abstract story telling.

Fall_2010

The Status Seekers

2011
Site-specific installation
Courtesy of the artist





Still frame from the animation: What Visions Burn, 2005-2006

EZRA_JOHNSON

My work changes as I investigate new ideas. Those ideas often begin incomplete yet through working with them discoveries are made that complete the work. I find that those resolutions are usually far better than the original idea. So because of this I make it my goal to be intuitive and to let the work guide me.

In my animations, one of my main explorations is space. I am interested in the idea of space being changeable, or that the world of my videos doesn't need to be logical. I want to plow through space in a physical way; pushing forward into it with tactile energy. I want to go mucking from side to side with gooey, soupy paint or chunks of cut paper and objects. I like to make it physical so the viewer can feel it in a visceral way- not slick or heavily produced.

Still frame from the animation: The Time of Tall Statues, 2007-2009

Y2K

2011

Oil, acrylic, oil pastel & sprayed paint on canvas

72x60" / 182.9x152.4cm

Photo: Mark Woods

KELTIE_FERRIS



Ferris' large abstract paintings mirror the aggressive vibrations of New York City in their intensity of spirit, layered surfaces, and angular compositions. Ferris balances the mechanical application of sprayed oil paint with hand-painted grounds, wielding a brush and palette knife to carve forms out of the sprayed haze. In this way, figure and ground wrestle with each other for supremacy and create dynamic labyrinth-like pictures. Working forward from a faceted acrylic ground, to an oil pastel latticework, to a final exploding spray-painted and brushed blur, Ferris' paintings lunge forward from the picture plane.

While evoking pedestrian experiences and art forms such as airbrushed t-shirts, cartoon culture, and this city's omnipresent graffiti, the paintings also draw on the rigor of modernism, from Pollock's hand-thrown paint, to Mondrian's city grids, to create an abstraction emblematic of life here and now in New York City. Treating every mark like a found material, Ferris builds her work like a bird builds a nest, or a beaver a dam. Each mark remains openly and honestly itself, and of its material: the spray is not masked, the oil pastel is not blended, and all 48 colors from the box set are used. However each mark is tightly knit to the structure of the painting. Rainbow matrixes and striped textures radiate through more transparent marks, echoing complex cultural and geographical strata.

The work is non-verbal, more like noise than language, more akin to flashing lights and potential energies than anything namable. Therefore each painting is titled by a set of punctuation marks, such as (((!!!))) created by the artist to emblemize the emotive, nearly expletive nature of her work. Other titles (including the title of the show) allude to bathroom graffiti, notebook valentines, as well as the ambition of marking a space and marking a future.

_Statement courtesy of Horton Gallery, NY

Fall_2011



(((!!!)))

2010

Oil, acrylic, oil pastel & sprayed paint on canvas

110x88" / 279.4x223.5cm

Photo: Mark Woods



Sign Holders

2010
Oil on linen
40x30" / 101.6x76.2cm

JOSEPHINE_HALVORSON

Josephine Halvorson has an itinerant practice. She searches for objects willing to 'look back'. Working perceptually on site, Halvorson's paintings contain the reciprocities that develop between artist and object, and become testaments to time spent. The exchanges, which take place in a single session, test the limits of the body, witness the vagaries of weather and light, attract passing strangers, and - when materialized in paint - take on unexpected meanings.

The paintings on view from her recent exhibition, "What Looks Back", were made in places as diverse as Shoshone, California; Canaan, New York; Akureyri, Iceland; and Shoreham, England. Halvorson's explorations are not only geographical, but also psychological. Chance encounters with objects in their environments realize internal glimpses of paintings unmade yet somehow anticipated.

Halvorson considers a painting successful when it asserts a life independent of its power to represent either the original object or the experience of its own making. She hopes these paintings return the attention that produced them and, as a group, evoke an ever-evolving narrative.

_Statement courtesy of Sikkema Jenkins & Co., NY

Tregardock

2011
Oil on linen
19x15" / 48.3x38.1cm

ROB_NADEAU

Education

1996_ BA Brown University
 1999_ MFA Rhode Island School of Design

Solo Exhibitions

2009_ *Rob Nadeau*. Cress Gallery of Art, University of Tennessee, Chattanooga, TN
 2008_ *Heavy Chalk*. Mixed Greens, New York, NY
 2007_ *Canned Heat*. Drury Gallery, Marlboro College, VT
Sudelbücher (Waste Books). Markus Winter Gallery, Berlin, Germany
 2006_ *Rob Nadeau - New Work*. Mixed Greens, New York, NY
Rob Nadeau. LFL/Zach Feuer Gallery, New York, NY

Selected Group Exhibitions

2011_ *Repurposed*, the Welch School Galleries of Georgia State University, Atlanta, GA (forthcoming)
Wall Works, The Painting Center, New York, NY, Curated by Stephen Maine
70 Years of Abstract Painting -- Excerpts, Jason McCoy Gallery, New York, NY
Paper A-Z, Sue Scott Gallery, New York, NY
 2010_ *Video Screening: The Pilot Light*, Knoxville, TN. Curated by John Pearson
Informal Relations, Indianapolis Museum of Contemporary Art (IMOCA), Indianapolis, IN. Curated by Scott Grow.
 2009_ *Brooklyn Painters*, Rebecca Randall Bryan Art Gallery, Coastal Carolina University, SC
Tenth Anniversary Show, Mixed Greens Gallery, New York, NY
 2007_ *Pulse Art Fair*, Mixed Greens Gallery, New York, NY
Art Chicago, Mixed Greens Gallery, New York, NY

Honors & Awards

2009_ The Edward Albee Foundation, Montauk, NY
 2007_ Artist residency, Yaddo, Saratoga Springs, NY
 2006_ Joan Mitchell Foundation career opportunity grant

Curatorial Projects

2011_ *Snowclones*, ArtBlogArtBlog, co-curated by Rob Nadeau and Benjamin King, New York, NY
 2008_ *Accident Blackspot*. Group Show, Markus Winter Gallery, Berlin Germany (Co-curated with Jim Lee). Traveled to Freight and Volume Gallery, New York, NY in July/August, 2008.
 2005_ *Glimpse*. Group Show. Mixed Greens, New York, NY

EZRA_JOHNSON

Education

2006_ Hunter College, MFA, New York, NY
 2000_ California College of Arts and Crafts, BFA, CA

Solo Exhibitions

2011_ New Galerie, "A Ship to Sing a Song To", Paris, France
 2009_ New Galerie "A Gentleman's Painter Among Bohemians", Paris, France
 2008_ Dia Center, "Wrestling The Blob Beast", curated by Lynn Cooke, New York, NY
 2007_ Galeria Glance, Torino, Italy
 Franklin Art Works, Minneapolis, MN
 UCLA Hammer Museum, "What Visions Burn", Hammer Projects, Los Angeles, CA
 Nicole Klagsbrun Gallery, "What Visions Burn / What Birds Remember if They Do Remember", New York, NY
 Kantor / Feuer Gallery, Los Angeles, CA

Selected Group Exhibitions

2011_ Asya Geisberg Gallery, "The Woods are Lovely, Dark, and Deep", New York, NY
 Sue Scott Gallery, "Paper", New York, NY
 St. Cecilia's Convent, "Matinee", curated by Lauren van Haaften-Schick, Brooklyn, NY
 2010_ ICA, "Video Art: Replay, Part 2. Every Day Imaginary", Philadelphia, PA
 SITE Santa Fe, "Drawing for Projection: New Animated Forms", Santa Fe, NM
 Monya Rowe Gallery, "Metallica", curated by Patrick Brennan, New York, NY
 On Stellar Rays Gallery & Invisible Exports Gallery, "Lush Life", curated by Franklin Evans, New York, NY
 CPH PIX, "Animated Screen", Copenhagen, Denmark
 2009_ Nicole Klagsbrun Gallery, "20 Years", New York, NY
 Leubsdorf Gallery, "Mixing It Up", Hunter College, New York, NY
 2007_ House of Campari, "Distinctive Messengers", curated by Simon Watson and Craig Hensala of Scenic, New York, NY
 Lismore Castle, "Titled/Untitled", County Waterford, Ireland
 Dorsky Gallery Curatorial Programs, "Extremes & In Betweens", Long Island City, NY, curated by Joshua Altman
 F15 Galleri, "AniMotion", curated by Elisabeth Byre, Oslo, Norway
 Kantor / Feuer Gallery, "Warhol &....", Los Angeles, CA
 2006_ Tilton Gallery, "School Days", Los Angeles, CA

Honors & Awards

2008-09_ Marie Walsh Sharpe Foundation, Residency, Brooklyn, NY
 2006-07_ Fine Arts Work Center Residency, Provincetown, MA

KELTIE_FERRIS

Education

MFA, Yale School of Art, New Haven, CT
 BFA, NSCAD (Nova Scotia College of Art and Design)

Solo & Two-Person Exhibitions

2010_ KF+CM 4EVER, Horton Gallery, New York, NY
 2009_ Man Eaters, Kemper Museum, Kansas City, MO (Curator: Chris Cook)
 2008_ Dear Sir or Madame, SUNDAY L.E.S., New York, NY
 Sincerely Yours, New Art Dealers Alliance Fair, Miami, FL (with SUNDAY L.E.S.)
 Keltie Ferris & Molly Larkey, SUNDAY L.E.S., New York, NY
 2007_ Boy Genius, Kinkead Contemporary, Los Angeles, CA
 Boy Genius, The Prequel, Scenic, New York, NY (Curator: Simon Watson)

Selected Group Exhibitions

2012_ Open Windows: Keltie Ferris, Jackie Saccoccio, Billy Sullivan, and Alexi Worth, Addison Gallery, Phillips Academy, Andover, MA (Curator: Carroll Dunham)
 2011_ The Working Title, Bronx River Art Center, Bronx, NY
 2010_ Spray!, D'Amelio-Terras, New York, NY
 Purity is a Myth, Pilar Corrias, London, England
 Illusions Lounge, David Castillo Gallery, Miami, FL
 Informal Relations, Indianapolis Museum of Contemporary Art, Indianapolis, IN (Curator: Scott Grow)
 The Armory Show, Horton Gallery, New York, NY
 This Is A Performance, ACP, Los Angeles, CA (Curator: Sam Gordon)
 It's All American, New Jersey Museum of Contemporary Art, Asbury Park, NJ (Curators: Haley Mellinand Alex Gartenfeld)
 2009_ This Is A Test, ACP @ X Initiative, New York, NY (Curator: Sam Gordon)
 The Open, Deitch, Long Island City, NY
 Aberrant Abstraction, The Nerman Museum of Contemporary Art, Overland Park, KS
 Besides, With, Against, And Yet: Abstraction and the Ready-Made, The Kitchen, New York, NY
 Oculus Imaginationis, Horton Gallery, New York, NY
 The Best is Yet to Come, Galleria Glance, Turino, Italy
 Rattled By the Rush, Andrew Rafacz Gallery, Chicago, IL
 DiSoRgAnIzEd (Another 24 Hours), Museum 52, New York, NY (Curator: Jacob Robichaux)

Collections

The Saatchi Gallery, London, England
 The Kemper Museum of Contemporary Art, Kansas City, MO
 The Nerman Museum of Contemporary Art (Oppenheimer Collection), Overland Park, KS

Honors & Awards

2006_ Rema Hort Mann Foundation Grant
 Artist Pension Trust
 Carol Schlosberg Memorial Prize for excellence in painting at the Yale School of Art
 2005_ Jacob Javits Fellowship

JOSEPHINE_HALVORSON

Education

2007_ MFA, Columbia University, New York, NY
 2003-4_ U.S. Fulbright Fellowship, Vienna, Austria
 2003_ BFA, The Cooper Union, New York, NY
 2002_ Yale Summer School of Art and Music, Norfolk, CT

Solo Exhibitions

2011_ Sikkema Jenkins & Co, New York, NY
 2009_ *Clockwise From Window*, Monya Rowe, New York, NY
 2009_ *The Volta Show*, exhibited by Monya Rowe, New York, NY
 2009_ *Josephine Halvorson*, west gallery, Sikkema Jenkins & Co., New York, NY
 2008_ *Peintures de Patience*, Fondation des États-Unis, Paris, France

Selected Group Exhibitions

2010_ *The Image In Contemporary Painting*, curated by Tom Huhn & Isabel Taube, The School of Visual Arts, New York, NY
 2010_ *Fool's House*, curated by Nora Griffin, LeRoy Neiman Gallery, Columbia University, New York, NY
 2010_ *Perceiving Place*, curated by Stephanie McMahon, Fosdick-Nelson Gallery, Alfred University, Alfred, NY
 2010_ *Americanana*, curated by Katy Siegel, Hunter College, New York, NY
 2010_ *New Work From New York*, curated by Patricia Treib, Golden Gallery, Chicago, IL
 2010_ *Prearity And The Butter Tower*, curated by Jackie Gendel & Tom McGrath, CTRL Gallery, Houston, TX
 2010_ *Rites Of Passage*, curated by Thomas Michelli, 41 Cooper Gallery, The Cooper Union, New York, NY
 2009_ *Breaking Into The Human Race*, Great Hall Gallery, The Cooper Union, New York, NY
 2009_ *Party At Chris's House*, curated by Phong Bui, Janet Kurnatowski, Brooklyn, NY
 2009_ *The Open*, Deitch Projects, Long Island City, NY
 2009_ *Editions/Artists Book Fair*, monoprints exhibited by Sue Scott Gallery, New York, NY
 2009_ *What's Bin Did And What's Bin Hid*, curated by Ryan Stedman, Gallery106 Green, Brooklyn, NY
 2009_ *Hand-In-Hand*, Curated by Michael Zahn, Non-Objectif Sud, Tulette, France
 2009_ *Subverted Genres*, curated by Gabriela Galati & Rebecca Mirsky, Sue Scott Gallery, New York, NY
 2009_ *Close To Home*, curated by Melissa Levin & Mike Quinn, Cuchifritos, New York, NY
 2009_ *Perception As Object*, Monya Rowe, New York, NY
 2008_ *Lost In Your Eyes*, LeRoy Neiman Gallery, Columbia University, New York, NY
 2008_ *A Friend Indeed: Contemporary Art And The Academy*, Katzen Arts Center, American University, Washington D.C.
 2008_ *Union Square*, Taxter & Spengemann, New York, NY
 2007_ *The Show's So Nice*, Monya Rowe, New York, NY
 2007_ *Columbia University MFA Thesis Exhibition*, curated by Daniel Bozhkov, Rockefeller Center, New York, NY

Honors, Awards & Residencies

2010_ New York Foundation for the Arts Award (Painting)
 2010_ Louis Comfort Tiffany Foundation Award
 2009_ Marie Walsh Sharpe Studio Residency, Brooklyn, NY

*Ewing Gallery of Art and Architecture
The University of Tennessee
1715 Volunteer Boulevard
Knoxville, TN 37996-2410*

*Gallery Hours
Monday - Friday, 10:00 - 5:00
Sunday, 1:00 - 4:00*

*Phone
865-974-3200*

*Web
ewing@utk.edu
www.ewing-gallery.utk.edu*

ART RES 2011

