



2012

Quadrivium (Exhibition Catalogue)

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QUADRIVIUM

ALTHEA MURPHY-PRICE

EVAN MEANEY

KARLA WOZNIAK

JOSHUA BIENKO

EWING GALLERY OF ART + ARCHITECTURE

SAM YATES, Director

SARAH MCFALLS, Collections Manager

MICHAEL MARTIN, Preparator

Catalogue printed on the occasion of the 2012 exhibition, *Quadrivium*, exhibited by the Ewing Gallery of Art + Architecture, The University of Tennessee, Knoxville, November 18 - December 16, 2012

From the Director

Quadrivium is Latin for “the four ways” or “the place where four roads meet.” It was used during the Renaissance Period to describe the four subjects — arithmetic, geometry, music, and astronomy — that were taught after teaching the trivium, the subjects of grammar, logic, and rhetoric. For this exhibition, we are using Quadrivium to describe Knoxville and the School of Art as the place where artistic roads and artists have met.

Quadrivium features the work of the four most recent additions to the faculty of the School of Art. We are pleased to exhibit work by Joshua Bienko, drawing; Evan Meaney, transmedia design; Althea Murphy-Price, printmaking; and Karla Wozniak, painting. The School of Art is dedicated to meeting the diversity and cultural goals of the University of Tennessee. These artists have unique backgrounds shaped by their areas of study, their own professors and mentors, places they’ve lived, and experiences and opportunities they’ve had. Each path has been different, and aspects of their lives, interests, and academic careers now contribute to UT’s art curriculum. Both Evan Meaney and Althea Murphy-Price arrived at UT in 2010. Evan grew up in New York City and earned his MFA in film and video production from the department of cinema and comparative literature at the University of Iowa. Althea, originally from Colorado, earned her MFA from the Tyler School of Art at Temple University in Philadelphia. She came to us from Indiana University where she was an assistant professor of printmaking. Karla was hired in 2011. She is a native of Berkeley, California, and moved East to attend school. Karla received her MFA in painting from the Yale School of Art. She had been living in New York and teaching foundation studies at the Pratt Institute in Brooklyn for several years before coming to Knoxville. Joshua is also from New York and is our most recent addition to the art faculty. This is his first year teaching at UT. He was previously an assistant professor at Texas A&M in the department of visualization, and he earned his MFA from the Lamar Dodd School of Art at the University of Georgia in Athens.

I would like to thank the Ewing Gallery staff for their work on this exhibition — Michael Martin for coordinating the installation of work and Sarah McFalls for installation assistance and catalogue design. I would also like to thank Marissa Landis, a senior studying Art History, Theory and Criticism through the University of Tennessee’s College Scholar Program, for the texts on the work of these four faculty members. Landis visited the studios of these artists and interviewed them about their work. I am grateful to Landis’ College Scholar Mentor, Dr. Suzanne Wright for recommending this project to her. Finally, I recognize the artists—Althea Murphy-Price, Evan Meaney, Karla Wozniak, and Joshua Bienko for their cooperation in the production of this catalogue and for the works on view in the Ewing Gallery.

SAM YATES, Director

Althea Murphy-Price

Althea Murphy-Price does not make her artwork out of hair. She constructs it from lines, whose physical qualities match those of hair, though it is ink that sits on the paper, not hair.

It is all a bit confusing, which makes Murphy-Price's work so engaging. We are involved in her exploration of visual form as we are attracted by her prints' tactile sensuality. In creating a multi-layered moment of viewing, Murphy-Price references the process of printmaking and lets us experience the corresponding discoveries that come with each step. At times, in her exploration of line found in material, Murphy-Price leaves the page, curving her forms into sculptural suggestions. These shapes are unapologetic as to what they are; they are made out of hair. They are all about hair in fact, as is (disregard the opening statement) all of Murphy-Price's work. There is a certain pride in her direct appropriation of this unconventional material. The hair that she uses is a real thing, bound up and interwoven with racial, cultural, and personal ties. In embracing its formal potential, she transforms it into a nuanced interplay of sight and touch, of the physical and the conceptual, of rushing up in surprise to look at artworks made of hair, or standing back to let the lines quietly draw you in.

Althea Murphy-Price is an assistant professor of printmaking and joined the UT School of Art faculty in 2010.



Glance, 2011, lithograph and screen print



Just Like Candy, 2012, lithograph and screen print

Evan Meaney

Evan Meaney believes in ghosts...

... ghosts that slip in and out of the cracks of our present reality. Systems are to be ordered and reasonable. Society should be too. But what happens when existence is uncooperative? When the unexplainable wavers up for a moment, then disappears? That's when things get interesting, when the edges of our infrastructures don't quite meet.

Meaney searches for and studies these moments, these blips of a beyond way of being that reveal themselves through our creation of digital mediums.

He then presents his findings to the viewer, uncovering the code that makes digital images visible, that stores sound in bytes and that lets us construct systems of understanding.

It's a game of hide and seek where we are both the seekers and the hiders. For the ghosts we seek are actually ghosts of ourselves in hiding.

Join in.

Evan Meaney is an assistant professor of transmedia design and joined the UT School of Art faculty in 2010.



test for /don't_let_us_get_s.ick, 2012



Installation of */don't_let_us_get_s.ick*
Ewing Gallery of Art + Architecture, 2012
mixed file architecture / live reprojection

Karla Wozniak

Karla Wozniak is fascinated by Tennessee.

Just look at how she paints the landscape.

The rust green gray sky melts down in purple lines over the black and white of interstate signs, muddling the ubiquitous imagery of a certain food service franchise. The pink and blue layers of the ground crawl up to meet the sky as power line poles stand tall then waver back into an uncertain distance. The familiar is being colored and fractured into another place.

It is a place that is particular to a specific time, viewed through an individual lens.

Wozniak is simply painting what she sees. She starts with a momentary sense of a scene as captured by a snapshot taken from a moving car. Her memory and her materials then begin to transcribe themselves, relating the details and the feel and the forms that are not immediately recognizable, even to the artist herself.

But they exist. The sky may very well have been green. The hills are slipping slowly back into the valleys. The intersection of signs and trees and asphalt and kudzu and lightning storms and army surplus signs is weird. And right.

How else are you going to explain the in between spaces of what is seen and what is there and what won't be there tomorrow?

Wozniak paints and we look. And then look back at what we know, to catch a glimpse of the interstate's shadow before the semi passes by and paint covers up our view.

Karla Wozniak is an assistant professor of painting and joined the UT School of Art faculty in 2011.



Vista, East Tennessee, 2012, oil on panel, 35 x 35 inches



Pilot, East Tennessee, 2012, oil on panel, 39 x 46 inches

Joshua Bienko

Joshua Bienko just wants to play basketball.

To sweat and to shoot.

To share the same space with no other reason than a mutual need to express something that can only be communicated through the medium of sport.

Or art.

Because what is art but an acting out of inner impulses and ideologies?

It's like the NBA player Ron Artest (artist?) changing his name to Metta World Peace. It's a façade, an act of public artistry.

But it's real, real for the very decision to re-image and re-make.

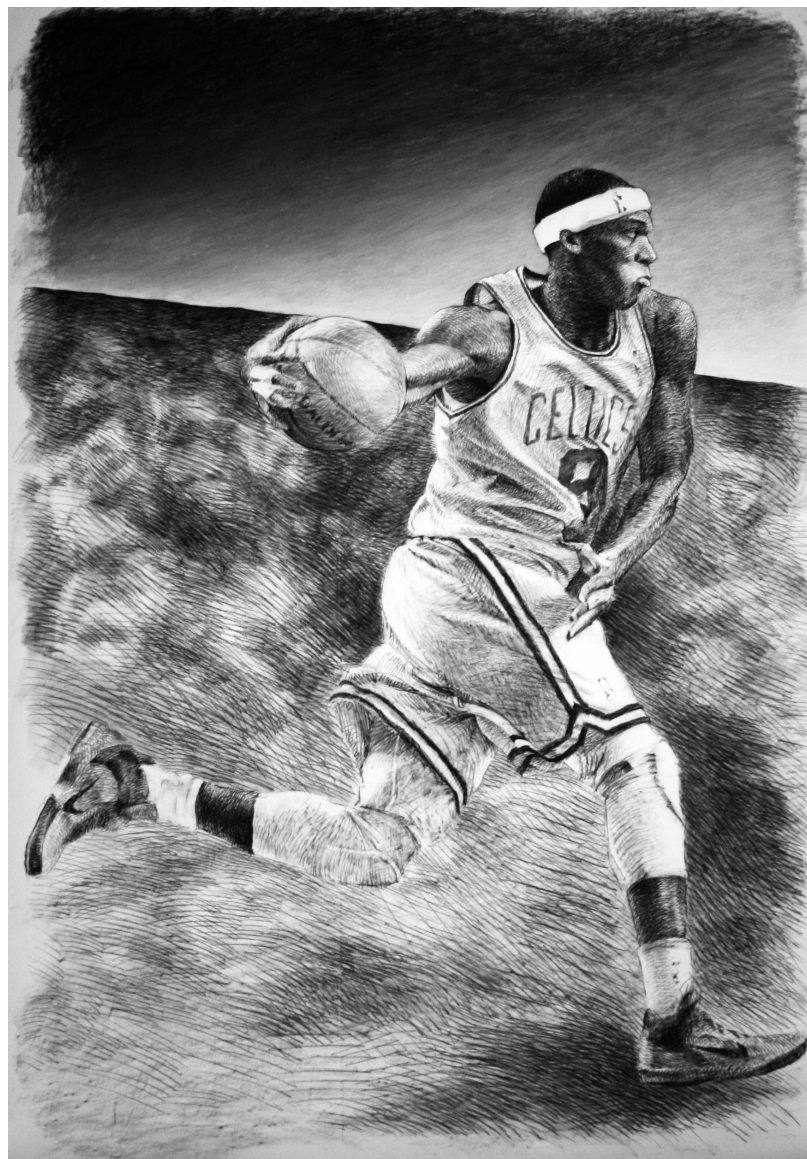
In his own act of re-imaging, Bienko draws a basketball player as the 21st century embodiment of Millet's *The Sower*. The body and force stay the same. It is the clothes and other cultural markers that are put on and off with each era's evolution of the expected. Bienko plays with these pop culture expectations, as he takes another look at Saturday morning cartoons, raps about art, and paints the bottoms of Christian Louboutin stilettos.

Why?

Why run back and forth on a court trying to get a ball through a basket?

Why do anything if not for the act of just doing and the hope that that is enough?

Joshua Bienko is an assistant professor of drawing and joined the UT School of Art faculty in 2012.



The Sower, 2012, graphite and pastel, 93 x 60 inches



Tom Thumb, 2012, installation, Ewing Gallery of Art and Architecture

Althea Murphy-Price

EDUCATION

2005 MFA, Tyler School of Art, Temple University, Elkins Park, PA

2004 Temple University, Rome and Culture, Rome, Italy

2003 MA, Purdue University, West Lafayette, IN

2001 BA, Studio Fine Arts, Spelman College, Atlanta, GA

ACADEMIC EXPERIENCE

Present - 2010, Assistant Professor of Printmaking, The University of Tennessee, Knoxville

2010 - 2006, Assistant Professor of Art, Indiana University, Bloomington, IN

SELECTED RECENT EXHIBITIONS

2012 *Quadrivium*, The Ewing Gallery of Art + Architecture, The University of Tennessee, Knoxville, TN

Print Resonance, Musashino Art University, Tokyo. Participating universities include the University of Alberta, Canada; Musashino Art University, Japan; Silpakorn University, Thailand; the Antwerp Royal Academy, Belgium; and University of Tennessee, Knoxville, TN

Symbolic Ramifications, Pattie & Rusty Rueff Galleries, Purdue University, West Lafayette, IN

2012 Briar Cliff Review, Sioux City Art Center, Sioux City, IA

Impressions: Print Group Exhibition, Wade Wilson Art Gallery, Houston, TX

Studio Printmaking Exhibition, AD Gallery, University of North Carolina at Pembroke, Pembroke, NC

Supreme Harmony vs. Landslide, Exchange Portfolio Exhibition, Atelier de Circulair and Library of Canada, Montreal Canada

2011 *Silk n' Slack*, Conkling Gallery, Department of Art, Minnesota State University, Mankato

In Balance: Three Printmakers from the University of Tennessee, Knoxville, University of Southern Mississippi Museum of Art, Hattiesburg, MS

American Youth Printmaking Exhibition, Lui Haisu Art Museum, Shanghai, China

Evan Meaney

EDUCATION

2010 MFA, Film & Video Production, The University of Iowa, Iowa City, IA

2007 BS, Cinema & Photography, Ithaca College, Ithaca, NY

ACADEMIC EXPERIENCE

Present - 2010 Assistant Professor of Transmedia, The University of Tennessee, Knoxville

SELECTED RECENT EXHIBITIONS

2012 *The Ceibas Cycle*, The Atlantic Gallery, Gainesville, FL

Quadrivium, The Ewing Gallery of Art + Architecture, The University of Tennessee, Knoxville, TN

Ceibas: The Well of Representation, The Greenpoint Film Festival, Brooklyn, NY

Ceibas Portraits, SCA Contemporary Art, Albuquerque, NM

Ceibas: The Well of Representation, The Wexner Center for the Arts, Columbus, OH

Ceibas; The Well of Representation, International Rotterdam Film Festival

2012 VDB Wrap Up, Rotterdam, Netherlands

Ceibas: To Hold A Future Body So Close to One's Own, ElectroProjections at Kingston Arts, Kingston, Australia

Ceibas: We Things At Play, The Montreal Underground Film Festival, Montreal, Canada

Ceibas; The Well of Representation, Millennium Film Journal Annual Screening, New York, NY

Ceibas; The Well of Representation, Chicago Deep Leap Cinema's Kill Your Idols Screening, Chicago, IL

A_Ceibas_Cycle.Zip, Experimental Film Festival Portland, Portland, OR

Ceibas: A Similar History Performance, Museum and Crane, Los Angeles, CA

I Am Sitting in a Room.pdf, FAX Traveling Exhibition at the San Francisco Arts Commission Gallery, San Francisco, CA

2011 *Ceibas We Things at Play*, Glitch Studies Showcase, Portland, OR

Ceibas; The Well of Representation, The Leeds International Film, Leeds, UK

Karla Wozniak

EDUCATION

2005 MFA, Yale School of Art, New Haven, CT

2003 Skowhegan School of Painting and Sculpture, Skowhegan, MI

2000 BFA, Rhode Island School of Design, Providence, RI

ACADEMIC EXPERIENCE

Present - 2011 Assistant Professor of Painting, The University of Tennessee, Knoxville

2011 - 2006 Visiting Instructor of Foundation Studies, Pratt Institute, Brooklyn, NY

SELECTED RECENT EXHIBITIONS

2012 *Quadrivium*, The Ewing Gallery of Art + Architecture, The University of Tennessee, Knoxville, TN

LIFE AND TIMES: Contemporary Notions of Place, Betty Foy Sanders Department of Art, Center for Art & Theatre, Georgia Southern University, Statesboro, GA

Permanent Collection, Nancy Margolis Gallery, New York, NY

Decade, Celebrating 10 Years, Gregory Lind Gallery, San Francisco, CA

2011 *Significant Landscapes*, Gregory Lind Gallery, San Francisco, CA

AIM 31: Bronx Biennial, Bronx Museum of Art, Bronx, NY

Paper 2011, Janet Kurnatowski Gallery, Brooklyn, NY

2010 *Weasel*, Inman Gallery, Houston, TX

Rhyme, Not Reason, Janet Kurnatowski Gallery, Brooklyn, NY

Cooler Heads Prevail, Gregory Lind Gallery, San Francisco, NY

Your Ad Here, Rebecca Ibel Gallery, Columbus, OH

2009 *The Storefront*, BK Projects, Watertown, NY

Oscillate Wildly, Vaudeville Park, Brooklyn, NY

Drawing, Rebecca Ibel Gallery, Columbus, OH

Brooklyn Redrawn, Brooklyn Historical Society, Brooklyn, NY

2008 *This Modern World*, GE Headquarters, Fairfield, CT

Crossed Country, Sherman Gallery, Boston University, Boston, MA

Everywhere and Nowhere, Platform/Denise Bibro, New York, NY

Joshua Bienko

EDUCATION

2008 MFA, Lamar Dodd School of Art, University of Georgia, Athens, GA

2000 BFA, Painting, State University of New York at Buffalo, Buffalo, NY

ACADEMIC EXPERIENCE

Present - 2012 Assistant Professor of Drawing and Extended Media, University of Tennessee, Knoxville

2012 - 2008 Assistant Professor, Department of Visualization, Texas A&M University

2008 Instructor, Lamar Dodd School of Art, University of Georgia

2007 Instructor, Brenau University - Firespark, GA

2002 Instructor, Asheville-Buncombe Technical Community College, Asheville, NC

SELECTED RECENT EXHIBITIONS

2012 *Los Americanos*, Dallas Museum of Contemporary Art, Dallas, TX
Fauna: Figuring + Fathoming, works by Patricia Bellan-Gillen, Joshua Bienko, Andrew Johnson, and Susanne Slavick, Kipp Gallery, Indiana University of Pennsylvania, Indiana, PA

Quadrivium, The Ewing Gallery of Art and Architecture, The University of Tennessee, Knoxville, TN

2011 *Remasters*, Work By: Joshua Bienko, Erin O'Keefe, Keer Tanchak and Travis Shaffer, PLUGProjects, Kansas City, MO

SUPER-SIZED: Large Graphite Drawings, Mary Washington University, Fredericksburg, VA

Word to Your M(O)ther, 4411 Montrose, Houston, TX

By Permit Only, GCAC, San Antonio, TX

Texas Biennial 2011

Ever So Much More So, Window Works 11.1, ArtPace, San Antonio, TX

The Ground We Walk On, Chapel Hill, NC

2010 *VOX VI*, Vox Populi Gallery, Philadelphia, PA

The Wall of Sound (apologies to Phil Spector) + VOICEMAIL, SNO Contemporary Art Projects, Marricksville, Sydney, NSW Australia



Quadrivium Installation, The Ewing Gallery of Art + Architecture, 2012

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