



**ELISE ANSEL LUMINOUS FLUX**

# **ELISE ANSEL LUMINOUS FLUX**

24 OCTOBER - 6 DECEMBER

**C A D O G A N**

## **London**

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## **Milan**

Via Bramante 5, Milan 20154  
+39 02 35956 363

## WHEELS OF BIRDS DANA KINSTLER

Clogged / only with / Music, like / the Wheels of Birds  
their high / Appoint / ment / Afternoon and /  
the West and / the gorgeous / nothings  
which / compose / the / sunset / keep

Emily Dickinson, *Envelope Poems*

In *Luminous Flux*, at Cadogan Gallery in Milan, Elise Ansel presents 14 radiant, glowing paintings evenly divided into two sets of seven: the *Woman in Blue* series inspired by Johannes Vermeer's *Woman Reading a Letter* (c.1663) and the *Woman in Red* paintings which spring from Giovanni Bellini's *Madonna and Child Enthroned with Saints and Donor* also known as the *Cornbury Park* altarpiece (1505). The paintings of each color vary in size and lined up feel like a devotion to chroma and paint. Ansel entwines a love for painting with a deep reverence for narrative and melds these forms together in a complex, innovative dialogue between her paintings and those by the Old Masters. She opens up possibilities, in little explosions of color and brushwork.

Each painting in the series— Ansel calls them “iterations”—are variations, like Steve Reich's “*Music for 18 Musicians*” in which each section plays off the last one in a seamless but changed style, using slightly different notes and tempos which create distinct pieces yet are still connected to each other within the body of the work. Like Monet, who painted his *Haystacks* and the *Cathedral at Rouen* multiple times at different times of day, trying to capture the light as it changed, she unveils and illuminates with her iterative abstractions.

“I enter into Old Master paintings and the stories they depict through the bridge of color. To create a deeper distillation, I focus on the purely visual (chroma, value, structure) while at the same time allowing for improvisation and accident,” Ansel says.





Johannes Vermeer,  
*Woman in Blue Reading a Letter*

The first four of the *Woman in Blue* series retain the original compositional feel of the Vermeer. In the Vermeer, the woman stands to read a letter in her hand. Excitement rises her up. She won't sit. Anticipation in that reading. She stands over a table, direct sun hitting her face; the window is to her left, as is customary in Vermeer paintings. In her pale blue tunic, she appears pregnant. Overhead, an enormous map (Holland and surrounding area). The light on her is golden, a warm light, and the map behind her darker ochre. This is get-out-if-you-could light, seek-the-world-from-beyond-the-window light, read-and-dream light; maybe: you're-trapped-indoors forever -- that light.

In *Woman in Blue II* the woman's body is divided into two different blues – a deep marine blue with a light blue over it and white, the light striking her from the window. The thick brush strokes are grainy, as if we see Ansel pushing the brush down, trailing the remaining paint on the brush across the canvas to create wispy veils. The pale blue sheen goes down over the heavy brown desk but its edges crumble as if encountering the desk makes it disintegrate. It also appears light is coming from inside the desk. It's as if the desk is an extension of her tunic, but it's sheer and the light shines through the scraped away paint. Overhead are two crossed wands of light. Ansel pulls the light into the room using these veils of paint, while still honoring the cut-away shapes in the original Vermeer.

In *Woman Blue III*, the light now casts a diffuse light over the desk. The map now green, like a fertile earth, hangs over the woman who is curvy and feminine, as if the masculinity of the world pervades the room, a symbol of the Dutch hegemony in the sea. The straight edge of the map accentuates the presence and power of the female form. Elise's technique of scraping, layering, then taking away again adds to a tension already in the room.

Why are women so often painted reading? Viewing Ansel's work, I ask questions I haven't considered before, the abstraction flips the images around, and the painter, female, is on the other side of the easel. Through writing and reading, women create a separate self and escape. In the different versions, it's as if Elise puts blue filters on a camera lens, moving closer in, asking questions.

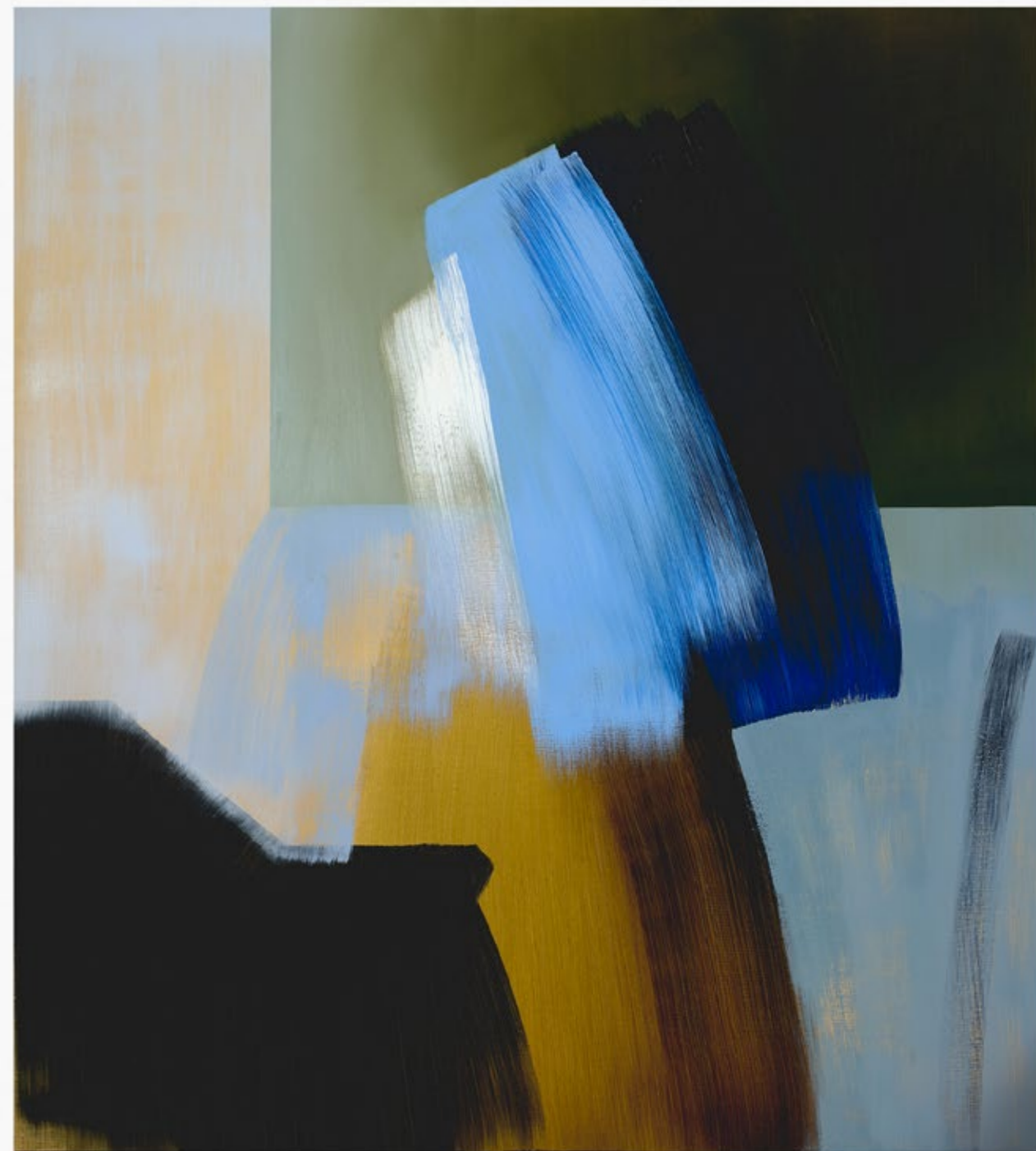
What's in the desk?

Who's written the letter?

Maybe it was dropped off at the front door from a lover who penned it at a café, or maybe he's on a ship.

Will she write back? Is it a secret missive?

It glows like a love letter.



Elise Ansel, *Woman in Blue II*

There is a wildness in the three paintings, *Woman in Blue VI, VII and VIII*. Painted in blue and yellow, it feels like the center wants out. Ansel is moving now, inside the room, now on the canvas, from inside one of her paintings, brush in hand; she has climbed in the window, hovering with her paintbrush-wand -- no need to break the glass. Elise is spinning inside the Vermeer, as if dancing inside the painting with shades of blue: sky and sun and sea, meditations on blue. The essence of blue, the Out of the Blue, airletter blue, interview suit blue. Reliable blue. True blue. Blue moods. The blue of the veil. Dressing in blue: Nordic blue, Scandinavian blue – the dark grey-blue of the water around Narragansett Bay down at the bottom of the hill in Providence, Rhode Island. Baltic sea blue, from the waters which surround Denmark, the country of Ansel's mother and kin.

The *Woman in Blue* paintings are inspired by a painting of an interior whereas the seven *Women in Red* works spring from an exterior. Here the Madonna is outside, on display. She has a baby in her lap. She is surrounded by adoring men: St. Peter, St. Mark, and on his knees at her feet, a donor, who wears a royal purple robe and kneels. But Mary is not just in red; her top is in blue, the bottom of her skirt is in red. She wears a veil.



Giovanni Bellini,  
*Madonna and Child Enthroned with  
Saints and Donor*

In Ansel's seven responses, she pulls from the colors of the robes. These are harvest paintings, in orange, red, and green. The red is passion, fecundity here; as if the Virginal Madonna that we see in blue is underneath, fiery with passion and love. But a flame is blue when we light it; and this juxtaposition of red and blue feels like an attempt to meld the two aspects of Divine Motherhood with female sexuality.

The bright red of Mary's dress and the dark eggplant of the donor's robes connect their physicality with his garments.

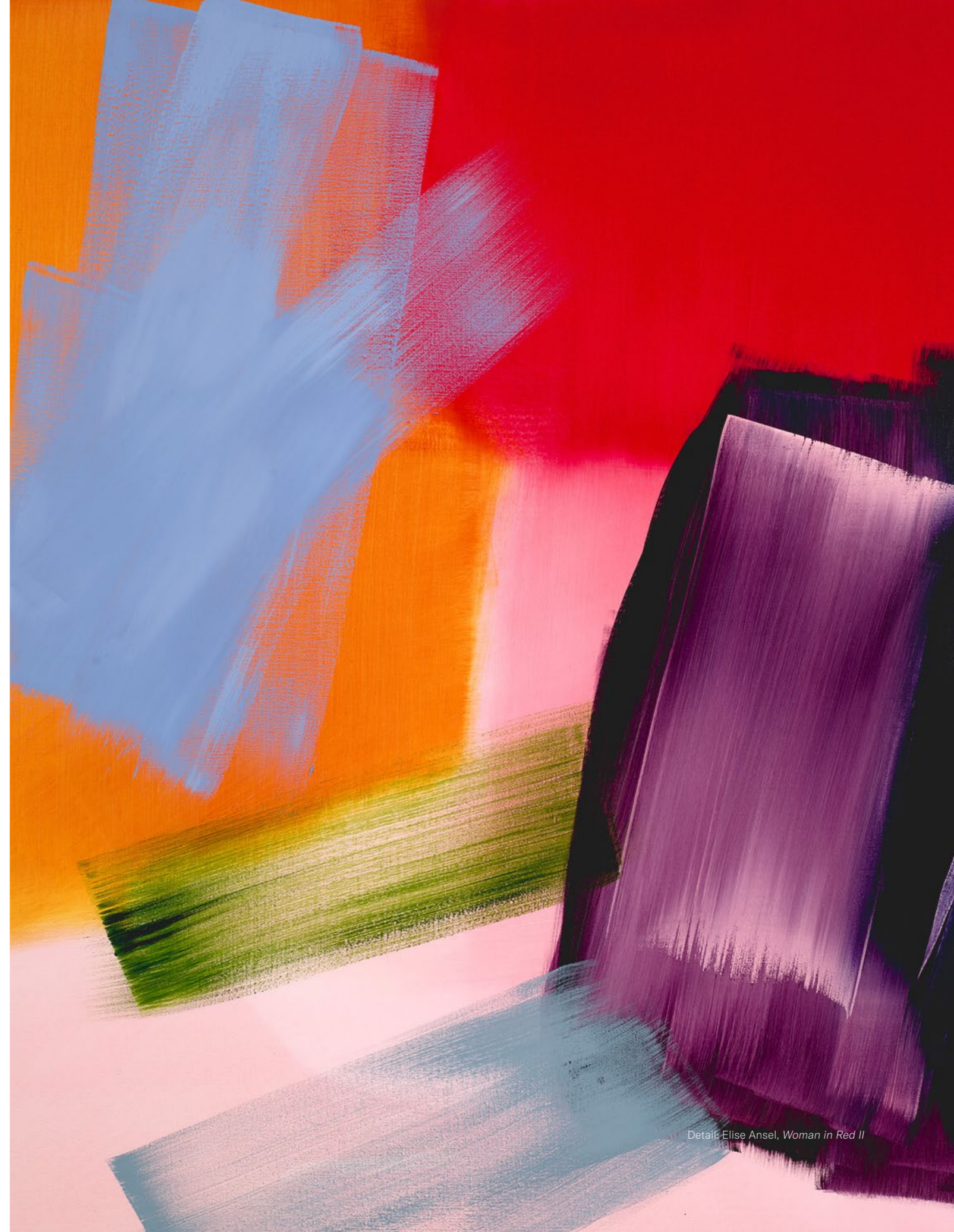
Ansel plays to the layers in the clothing, unfolds them. As if we see through the folds into the space beyond, into the experience in Mary's mind, on her lap, in her hand, on her fingers; and into the future; infinite story contained in the present moment of color.

In the Bellini, Madonna and child are featureless. Ansel transforms them into spiritual beings, illuminates her canvases with light and warmth; this is a glowing series of love and bounty.

Ansel uses paint with a physicality so that you feel her brushwork; it's as if you can see her brush dipping into the wet luscious batches of paint on the palette, raising them up and spreading them across the canvas. Her paintings tap into the joy of painting, the freedom of the play in it; you see it and you can feel it, hear it, it pushes and slides and the bristles open up. And when she creates a screen or a veil, there is a screen between you/the viewer and the subject: something to push aside, something to see through, a veil is a gauze which invites.

In her radiant series, Ansel makes the secular *Woman in Blue* divine and transforms the sacred *Woman in Red* into something earthy and warm.

*Dana Kinstler has won numerous fiction prizes and her essays are anthologized in prominent publications in the US and the UK. She lives in New York.*



Detail: Elise Ansel, *Woman in Red II*

**WOMAN IN RED I**

OIL ON LINEN  
152CM x 137CM (60" x 54")



**WOMAN IN RED II**

OIL ON LINEN  
152CM x 137CM (60" x 54")



**WOMAN IN RED III**

OIL ON LINEN  
152CM x 137CM (60" x 54")







**WOMAN IN BLUE II**

OIL ON LINEN  
152CM x 137CM (60" x 54")



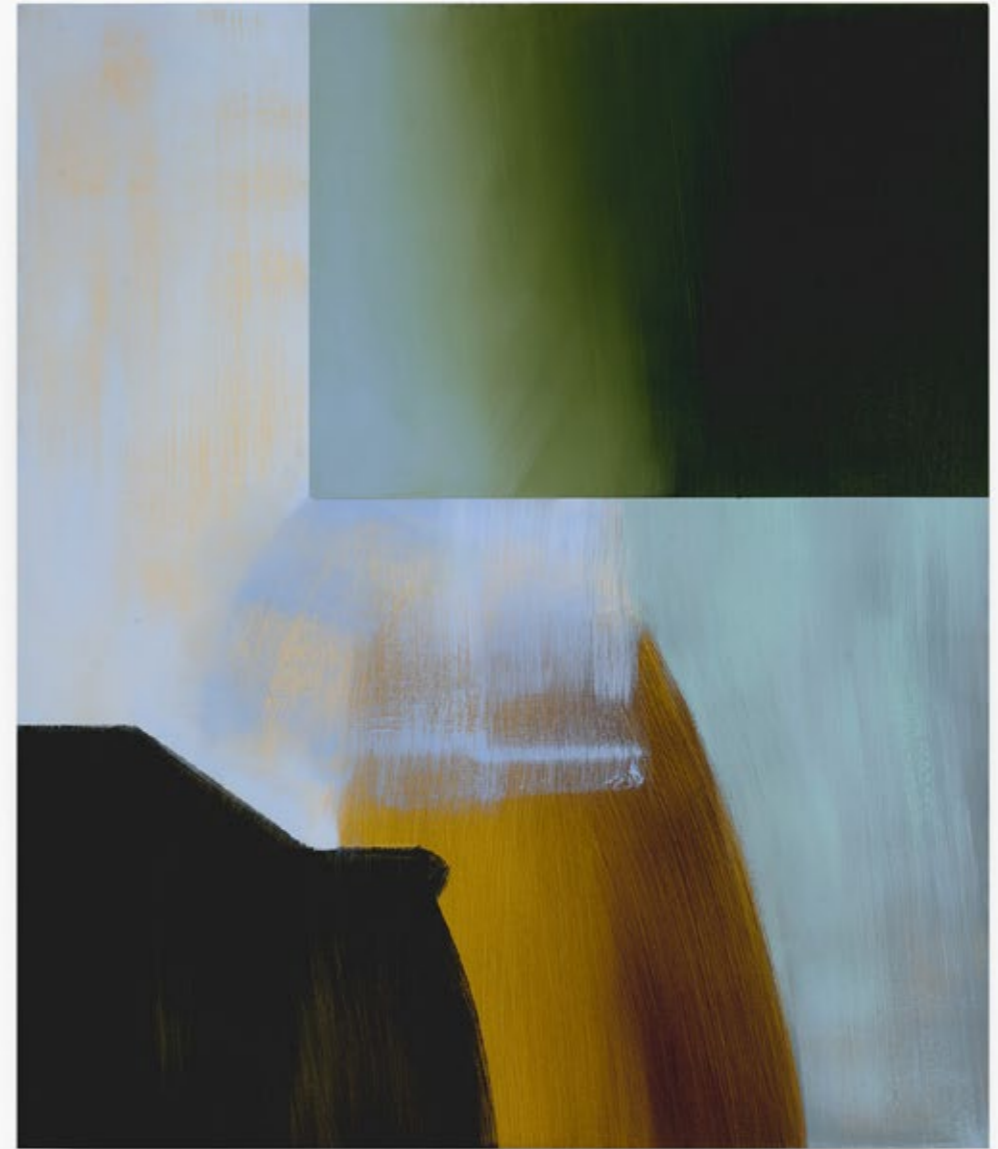
**WOMAN IN BLUE III**

OIL ON LINEN  
76CM x 56CM (30" x 22")



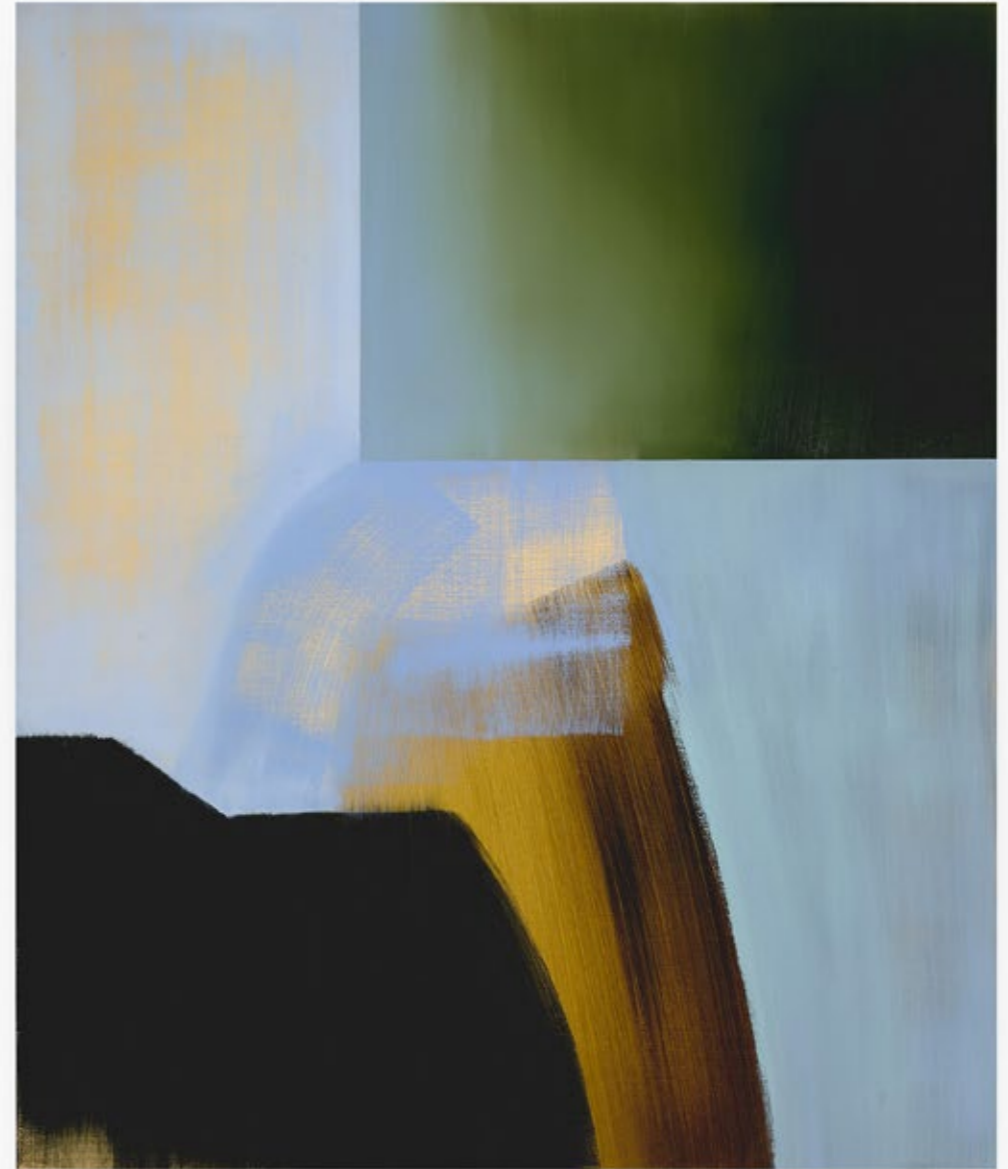
**WOMAN IN BLUE IV**

OIL ON LINEN  
102CM x 86CM (40" x 34")



**WOMAN IN BLUE V**

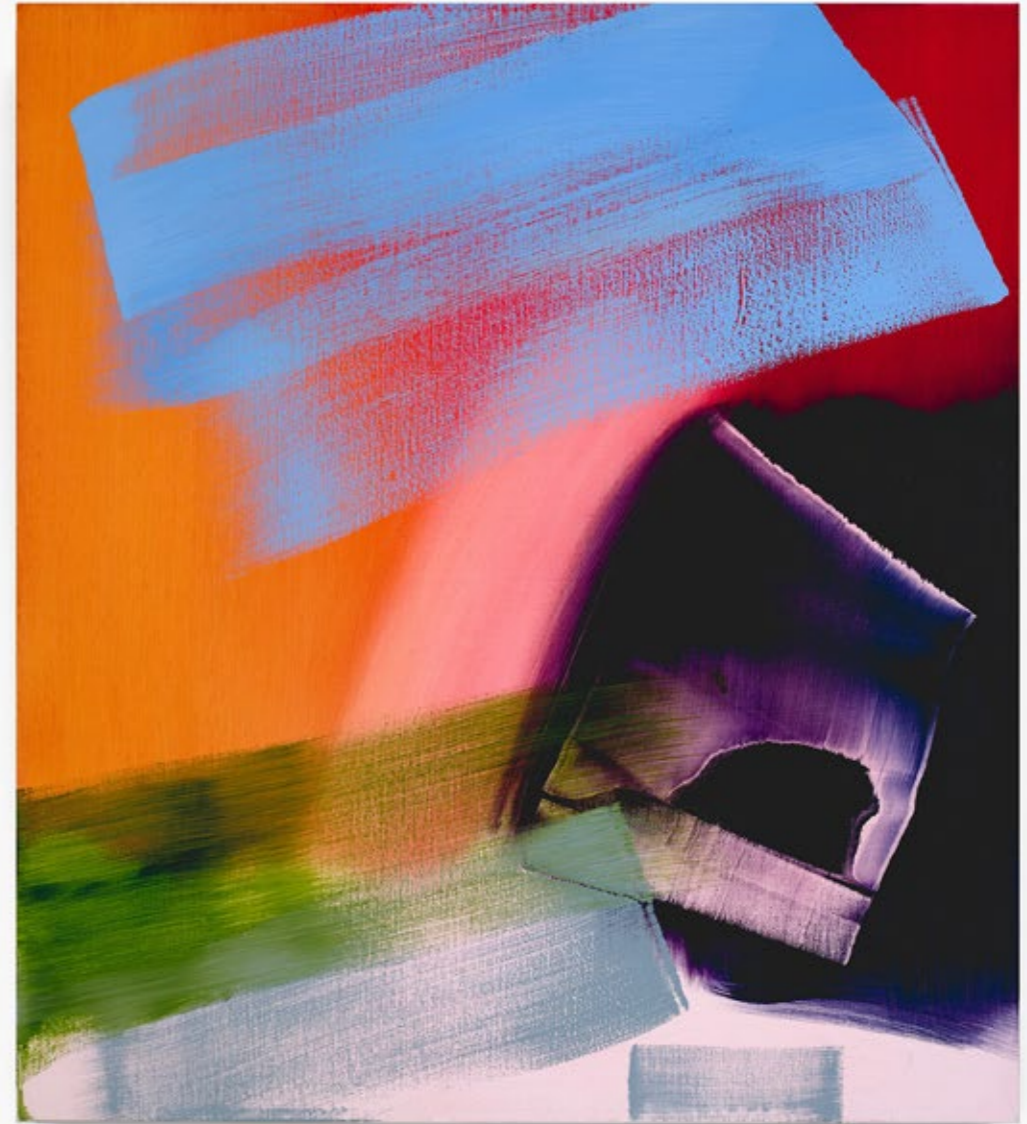
OIL ON LINEN  
127CM x 107CM (50" x 42")





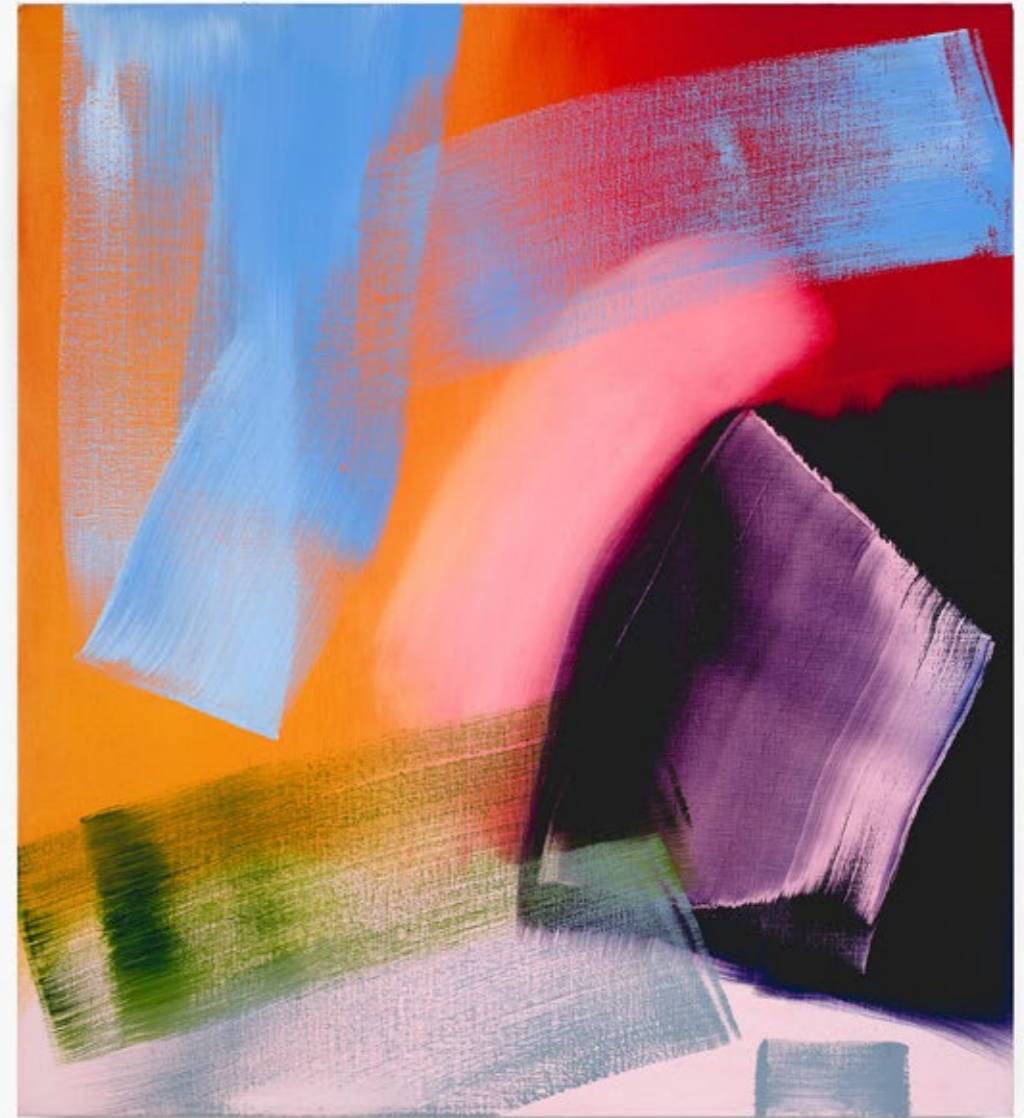
**WOMAN IN RED IV**

OIL ON LINEN  
99CM x 89CM (39" x 35")



**WOMAN IN RED V**

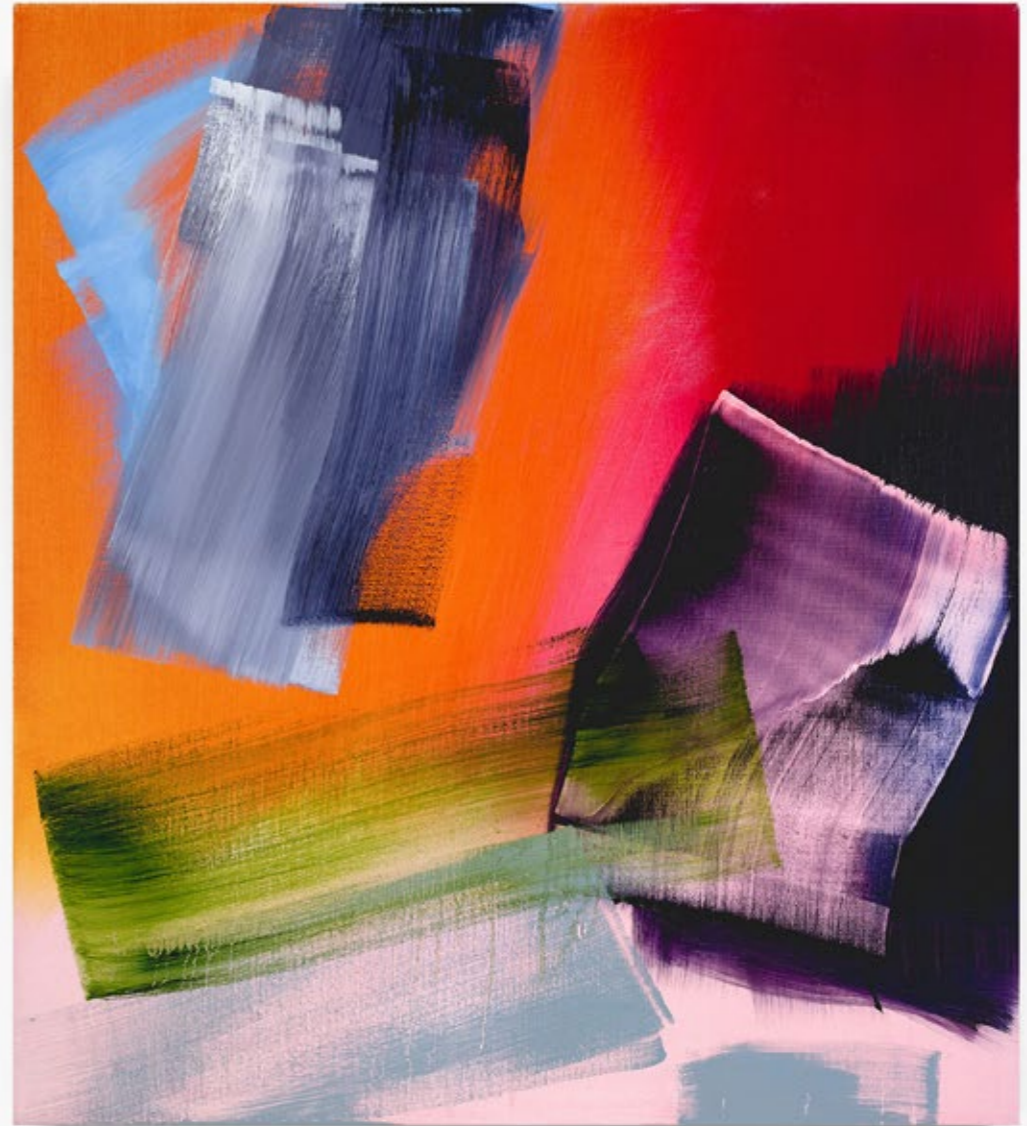
OIL ON LINEN  
99CM x 89CM (39" x 35")





**WOMAN IN RED VI**

OIL ON LINEN  
99CM x 89CM (39" x 35")



**WOMAN IN RED VII**

OIL ON LINEN  
97CM x 89CM (38" x 35")



**WOMAN IN BLUE VI**

OIL ON LINEN  
127CM x 107CM (50" x 42")



**WOMAN IN BLUE VII**

OIL ON LINEN  
76CM x 64CM (30" x 25")



**WOMAN IN BLUE VIII**

OIL ON LINEN  
91CM x 76CM (36" x 30")



## ELISE ANSEL

### SELECTED SOLO EXHIBITIONS:

2024 Cadogan Gallery, Milan, Italy: “Luminous Flux”

2024 Carol Corey Fine Art, Kent, Connecticut: “Works on Paper”

2024 Schoolhouse Gallery, Provincetown, MA: “Double Dutch”

2023 Cadogan Gallery, London, UK: “some of its parts”

2023 Miles McEnery Gallery, New York, New York: “Sea Change”

2023 Cove Street Arts, Portland, Maine: “Elective AXinities”

2022 Auxier/Kline, New York, New York: “Time and Materials”

2022 Carol Corey Fine Art, Hamptons Fine Art Fair, Southampton, NY 2022 Michael S. Currier Center at the Putney School, “Space Between Angels,” Putney, Vermont

2021 Cadogan Contemporary, “Polarity,” London, UK

2021 Carol Corey Fine Art, “The Women,” Kent, Connecticut

2021 The Schoolhouse Gallery, “Ocean,” Provincetown, MA

2020 Carol Corey Fine Art, “Flower of the Mountain,” Kent, Connecticut 2020 David Klein Gallery, “Palimpsest,” Detroit, Michigan

2019 Cadogan Contemporary, “yes I said Yes,” London, UK

2018 Danese/Corey, “Time Present,” New York, NY

2017 Cadogan Contemporary, “Amber and Ebony,” London, UK

2017 Danese/Corey, “Dialogue,” New York, NY

2016 Cadogan Contemporary, “B Camera,” London, UK

2016 Bowdoin College Museum of Art, “Distant Mirrors,” Brunswick, ME, 2015 Cadogan Contemporary, “Fusion of Horizons,” London, UK

2015 Phoenix Gallery, “Palimpsest,” NY, NY

2013 Ellsworth Gallery, “The Invisible Thread,” Santa Fe, NM

2013 Phoenix Gallery, “Correspondence,” New York, New York

2013 Cadogan Contemporary, “Drawn From History,” London, UK

2012 Phoenix Gallery, New York, New York

2011 Lenore Gray Gallery, Providence, Rhode Island

2010 List Art Center, Brown University, Providence, Rhode Island

2001 UMF Gallery, Farmington, Maine

2000 Ruschman Gallery, Indianapolis, IN

1999 The Art Gallery, Hopkinsville, Kentucky

1998 The Michael Dunn Memorial Gallery, Cornwell-Reed Fine Arts Center, Oakland City University, Oakland City, Indiana

1998 Krannert Gallery of Art, University of Evansville, Evansville, Indiana 1997 Fine and Hatfield Gallery, Evansville, Indiana

1996 The Riits Gallery, Savannah, Georgia

1995 Hanes Art Center Glass Gallery, University of North Carolina at Chapel Hill, Chapel Hill, North Carolina

1993 Undermain Theater, in conjunction with Kitchen Dog Theater’s performance of Samuel Beckett’s *Footfalls*, *Play*, and *Krapp’s Last Tape*, Dallas, Texas 1991 Undermain Theater, in conjunction with Kitchen Dog Theater’s performance of Henrik Ibsen’s *Creditors*, Dallas, Texas

1989 Dance Space, Inc., New York, New York

1987 Dance Space, Inc., New York, New York

1984 List Art Center, Brown University, Providence, Rhode Island

### SELECTED GROUP EXHIBITIONS:

2024 Miles McEnery Gallery, New York, NY: “All Bangers, All The Time” 2024 Carol Corey Fine Art, Kent, Connecticut: “Stop and Breathe”

2024 Cove Street Arts, Portland, Maine: “Touch of Grey”

2024 Carol Corey Fine Art, Kent, Connecticut: “A Light Exists in Spring” 2024 Schoolhouse Gallery, Provincetown, MA: “The Blush”

2023 Lehman College Art Gallery, Bronx, NY: “Re-Framing the Female Gaze: Women Artists and the New Historicism”

2023 David Klein Gallery, Detroit, Michigan: “Together & Apart, A Legacy of Abstraction: new work by Elise Ansel, Caroline del Giudice, Alisa Henriquez, Rosalind Tallmadge” 2023 Schoolhouse Gallery, Provincetown, MA: “For Now”

2023 Carol Corey Fine Art, Kent, CT: “ABLOOM”

2023 Ashawagh Hall, East Hampton, NY: “Works on Paper”

2023 Cadogan Gallery, London, UK: “Through the Walls”

2023 Space Gallery, Portland, Maine: “She-Wolves”

2023 Carol Corey Fine Art, Kent, CT: “Think Twice II”

2022 ABNY Gallery, “Multiple Choice,” East Hampton, NY

2022 Schoolhouse Gallery, “Elise Ansel/ Hang Feng/ Adrian Fernandez/ JeXerson Hayman/ Jeannie Motherwell,” Provincetown, MA

2022 ABNY Gallery, “Showings in Four Dimensions,” East Hampton, NY 2022 Schoolhouse Gallery, “Crown Shy,” Provincetown, MA

2021 Carol Corey Fine Art, Kent, CT: “Look Twice”

2021 Schoolhouse Gallery, “All Possible Worlds,” Provincetown, MA

2021 Hollis-Taggart, “Reunion,” Southport, Connecticut

2021 Zero Station, “EXlorescence,” Portland, Maine

2021 Carol Corey Fine Art, “Garden Party,” Kent, Connecticut

2020 Winter Curation, Cynthia Corbett Gallery, London, UK

2020 Art Miami, with David Klein Gallery

2020 Fête Galante, Heaven Gallery, Chicago, IL

2020 July Exhibition, Cadogan Contemporary, London, UK

2020 Reaction in Seclusion, an online exhibition curated by Beatrice Hassell-McCosh in the UK

2020 Intersect Aspen, with David Klein Gallery

2020 Virtual Spring, an online exhibition curated by Danese/ Corey in NYC 2020 Art on Paper, with Danese/Corey, New York, NY

2020 Danese/Corey, “Abstraction: Hot and Cool,” New York, NY

2019 Bowdoin College Museum of Art, “Art Purposes: Object Lessons for the Visual Arts,” Brunswick, ME

2019 Salon, Works on Paper, David Klein Gallery, Detroit, Michigan

2019 Summer Exhibition 2019, Royal Academy of Arts, London, UK

2019 rePRESENTed PAST, Sotheby’s Institute of Art, New York, NY

2019 Summer Show, Cynthia Corbett Gallery, London, UK

2019 Art on Paper with Danese/Corey, New York, NY

2019 Ellsworth Gallery, “In the Ruins of the Anthropocene,” Santa Fe, New Mexico 2018 David Winton Bell Gallery at Brown University, “Pushing Painting: Elise Ansel, Nicole Duennebieer, Duane Slick,” Providence, Rhode Island

2018 Danese/Corey, “scape,” New York, New York

2018 Portland Museum of Art, Biennial 2018, Portland, Maine

2017 Museum of Contemporary Art Kraków, MOCAK, “Art in Art,” Kraków, Poland 2017 Danese/  
Corey, “Referenced,” New York, New York  
2017 London Art Fair with Cynthia Corbett Gallery, London, UK  
2017 LA Art Show with Ellsworth Gallery, Los Angeles, California  
2016 Danese/Corey, “Drawing Conclusions,” New York, New York  
2016 Ellsworth Gallery, “Artists’ Choice,” Santa Fe, New Mexico  
2016 Art New York with Cynthia Corbett Gallery, New York, New York  
2016 AAF London with Cynthia Corbett Gallery, London, UK  
2016 Phoenix Gallery, “3 Artists,” New York, New York  
2016 London Art Fair, with the Cynthia Corbett Gallery, London, UK  
2015 Art Miami, “Art Miami with the Cyntha Corbett Gallery,” Miami, Florida  
2015 Site/109, “Young Masters/ Focus on New Work,” New York, New York 2015 Ellsworth Gallery,  
“Far Reaches,” Santa Fe, New Mexico  
2015 Sphinx Fine Art, “Young Masters/ Dialogues,” London, UK  
2015 Royal Academy of Arts, “Summer Exhibition 2015,” London, UK 2015 Conigsby Gallery,  
“Cynthia Corbett Gallery Summer Exhibition 2015, Focus on Painting,” London, UK  
2015 Cadogan Contemporary, “New Year,” London, UK  
2015 Ellsworth Gallery, “On the Brink,” Santa Fe, New Mexico  
2014 Young Masters 2014, Sphinx Fine Art, London, UK  
2014 Young Masters 2014, Lloyds Club, London, UK  
2014 Cadogan Contemporary, “Spring 2014,” London, UK  
2014 Ellsworth Gallery, “ONE,” Santa Fe, New Mexico  
2014 Phoenix Gallery, “syn.the.sis,” New York, New York  
2013 Parrish Art Museum, “Artists Choose Artists,” Water Mill, NY 2013 “Young Masters at Sphinx  
Fine Art 2013,” Sphinx Fine Art, London 2013 Cadogan Contemporary, “Summer Exhibition  
2013,” London, UK 2013 Springs Fireplace Project, “Summer Exhibition,” East Hampton, NY 2013  
Cynthia Corbett Gallery, “Spring Exhibition Showcase Alongside a Selection of Young Masters,”  
London, UK  
2013 AXordable Art Fair, “Excerpt of Young Masters Art Prize,” Hampstead, London, UK  
2013 Gallery 27, “Young Masters: The Figure in Art,” Mayfair, UK  
2013 Henley Festival, “Young Masters: The Figure in Art,” Henley-on-Thames, UK, Oxfordshire,  
England  
2012 Phoenix Gallery, “Gallery Artists,” New York, New York  
2012 Cadogan Contemporary, “Summer Exhibition 2012,” London, UK 2012 Cadogan  
Contemporary, “Works on Paper,” London, UK  
2012 Cadogan Contemporary, “30th Anniversary Exhibition,” London, UK 2011 Phoenix Gallery,  
“Gallery Artists,” New York, New York  
2011 POP Gallery, Portland, Maine  
2011 Cadogan Contemporary, “Summer Exhibition,” London, UK 2011 Thomas Moser Gallery,  
“Summer Exhibition,” Freeport, Maine 2011 Bell Gallery, “Faculty Triennial,” Brown University,  
Providence, Rhode Island 2010 Phoenix Gallery, New York, NY  
Juror: Robert Storr  
2010 Guild Hall, East Hampton, NY  
2009 Springs Fireplace Project, East Hampton, NY  
2009 Clic Gallery, East Hampton, NY  
2008 Springs Fireplace Project, East Hampton, NY  
2007 Alpers Fine Art, Andover, MA

2007 Guild Hall, East Hampton, NY  
2006 Maine Center for Contemporary Art, Rockport, ME  
2005 Ruschman Gallery, Indianapolis, IN  
2004 Alpers Fine Art, Andover, MA  
2004 Lenore Gray Gallery, Providence, Rhode Island  
2004 Greenhut Galleries, Portland, Maine  
2004 Ruschman Gallery, “Works on Paper,” Indianapolis, Indiana  
2003 Nohra Haime Gallery, New York, NY  
2003 Ruschman Gallery, “Recent Work,” Indianapolis, Indiana  
2002 Ruschman Gallery, “ Gallery Artists,” Indianapolis, Indiana  
2001 Boston Center for Contemporary Art, “The Drawing Show,” Boston, Massachusetts Juror:  
Bill Arning, Curator, List Visual Arts Center, M.I.T.  
Ruschman Gallery, “ Gallery Artists,” Indianapolis, Indiana  
ICON Contemporary Art , Brunswick, Maine  
Elaine Benson Gallery, “Re-Emerging,” Bridge Hampton, New York  
Ruschman Gallery, “New Work by Gallery Artists,” Indianapolis, Indiana 2000 Maine Coast Artists,  
“Biennial Juried Exhibition 2000,” Rockport, Maine Jurors: Mark Bessire, Linda Earle, Katy Kline  
1999 Ruschman Gallery, “Gallery Artists”, Indianapolis, Indiana  
1998 Evansville Museum of Arts and Sciences, “49th Mid-States Art Exhibition,” Evansville,  
Indiana  
Juror: James D. Burke, Executive Director and Chief Executive OXicer of the St. Louis Art  
Museum  
Ruschman Gallery, “New Work by Gallery Artists,” Indianapolis, Indiana Evansville Museum of  
Arts and Sciences, “Eastside/ Westside,” Evansville, Indiana 1997 Ruschman Gallery, “New Gallery  
Artists,” Indianapolis, IN  
Owens-Thomas Regional Arts Gallery, “Southern Exposure,” Savannah, Georgia Arts Council of  
Southwestern Indiana Gallery, “Annual Juried Exhibition,” Evansville, Indiana  
Brenau Visual Arts Gallery, “National Invitational Art Exhibition,” Brenau University, Gainesville,  
Georgia  
Krannert Gallery of Art, “Faculty Exhibition,” University of Evansville, Evansville, Indiana West  
Bank Gallery, “18th Annual Juried Fine Arts Competition,” Savannah, GA Juror: Lisa Phillips,  
Curator of the 1997 Whitney Biennial  
Pinnacle Art Gallery, “The Low Country and Beyond”, Savannah, Georgia 1996 York Street Open  
Studios, Savannah, Georgia  
Exhibit A Gallery, Savannah College of Art and Design, Savannah, Georgia Bergen Gallery,  
“Faculty Exhibition,” Savannah College of Art and Design, Savannah, Georgia  
1995 Haystack Mountain School, “Summer Exhibition,” Deer Isle, Maine Center for Creative  
Leadership, Greensboro, NC  
Fine Arts Center Gallery, Ravenscroft School, Raleigh, NC  
1993 Ashwaag Hall, East Hampton, New York  
“Twenty-Three Years of Printmaking at SMU,” A Travelling Retrospective of Prints from the  
Meadows School of the Arts  
Meadows Museum, SMU, Dallas, Texas

#### BIBLIOGRAPHY:

Alfred Mac Adam, “Elise Ansel: Sea Change,” Brooklyn Rail, July/August 2023 Paul Laster, “From  
New York to Los Angeles, 6 Not-to-Be-Missed Solo Gallery Shows in August,” Galerie Magazine,

August 2023

Jorge Arango, "Old Masters, Maine landscapes among influences on display at Cove Street," Portland Press Herald, July 2023

Marni Katz, "Artist Elise Ansel Rewrites the Stories Behind Original Paintings," Boston Magazine, November 2022

Steve Pill, "How I Paint," Artists & Illustrators, March 2021

Carson Vos, "Showings in Four Dimensions," Art Spiel, July 2022

Paul Laster, "6 American Galleries Highlighting Abstraction," Art & Object, June 2020

Frances Hedges, "How to make the most of London's art season," Harper's Bazaar UK, October 2019

Eric Block, "Interview | Elise Ansel: yes I said Yes at Cadogan Contemporary," The London Magazine, October 2019

Alfred Mac Adam, The Brooklyn Rail, January 2019

Stacey Kors, ZEST, Winter 2019

Niall MacMonagle, The Independent, December 2018

Cate McQuaid, Boston Globe, June 2018

Alfred Mac Adam, ARTnews, March 2017

David Dorsey, The Dorsey Post, February 2017

Patrica Ramos, METAL, November 2016

Carl Little, Hyperallergic, April 2016

Kat Herriman, Cultured Magazine, Feb/March 2016

John O'Hern, American Art Collector, April 2016

Daniel Kany, Portland Press Herald, Feb 2016

Jacob Fall and Virginia Rose, The Chart, March 2016

Christina Arza, Steadfast Arte, December 2015

Gabrielle Selz, Hamptons Art Hub, December 2013

Michael Abatemarco, Santa Fe New Mexican, Pasatiempo, August 2013  
Deborah Weisgall, maine., January/February 2011

Bill Van Siclen, Providence Journal, January 2011

#### SELECTED PUBLIC AND PRIVATE COLLECTIONS:

Museum of Contemporary Art Kraków, MOCAR, Kraków, Poland

Bowdoin College Museum of Art, Brunswick, Maine

Brown University, Providence, Rhode Island

Eli Lilly Foundation, Indianapolis, Indiana

Evansville Museum of Arts and Sciences, Evansville, Indiana

Art Masters Solutions, London, UK

Ice, Miller, Denadio, and Ryan, Indianapolis, IN

Sopwell House, St. Albans, UK

Spring Island Trust, Spring Island, South Carolina

#### TEACHING:

2019 Visiting Critic, Bowdoin College, Brunswick, Maine

2018 Visiting Artist and Critic, Brown University, Providence, Rhode Island  
2017 Tutor, New School of Art, London, UK

2016 Visiting Artist, Bowdoin College Museum of Art, Brunswick, Maine  
2016 Visiting Critic, Bowdoin College, Brunswick, Maine

2014 Adjunct Lecturer, Brown University, Providence, Rhode Island  
2011 Drawing Instructor, Pont Aven School of Contemporary Art (PASCA), Pont Aven, France

2010 Adjunct Lecturer, Brown University, Providence, Rhode Island  
2009 Adjunct Lecturer, Brown University, Providence, Rhode Island  
2008 Adjunct Lecturer, Brown University, Providence, Rhode Island  
2007 Adjunct Lecturer, Brown University, Providence, Rhode Island  
2006 Visiting Artist, Bowdoin College, Brunswick, Maine

2004 Visiting Artist, Bowdoin College, Brunswick, Maine

2001 Visiting Artist, University of Maine, Farmington, Maine

1999 Assistant Professor of Art, University of Southern Indiana, Evansville, Indiana  
1998 Lecturer, University of Evansville, Evansville, Indiana

1997 Adjunct Professor of Art, Armstrong Atlantic State University, Savannah, Georgia  
1996 Professor of Foundation, Savannah College of Art and Design, Savannah, Georgia

#### EDUCATION

1984 Brown University, B.A.

1993 Southern Methodist University, M.F.A.



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24 OCTOBER - 6 DECEMBER

## **Cadogan Milan**

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Photography:

Luc Demers

Studio Portraits:

Winky Lewis

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