

ELISE ANSEL



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yes I said Yes

1st - 20th October 2019

Private View

Thursday 3rd October

Gallery Hours

Monday - Friday 10am - 6pm

Saturday 11am - 6pm

CADOGAN
CONTEMPORARY

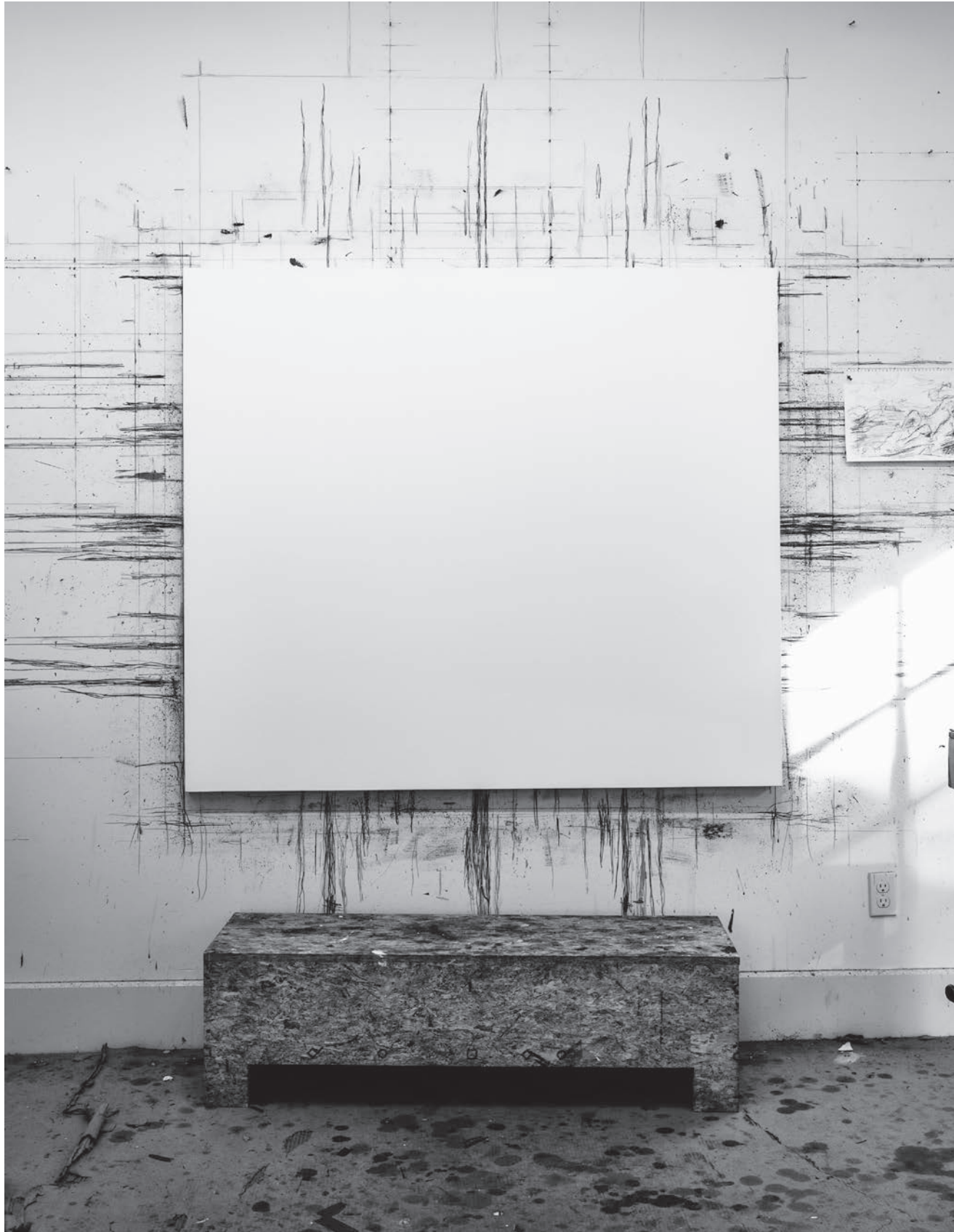
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In the Affirmative

by

Rick Moody

I met the painter Elise Ansel when we were both students at Brown University in the early eighties. Painting at Brown, in those days, was a very nearly oxymoronic ambition, perhaps even an impossibility, above all for the obvious reason: if you really wanted to paint, why weren't you down the hill? At RISD? (One possible answer would be because there was more to education than just painting.)

The very idea of painting was completely different at Brown, tightly organized, as it was, around the discipline of art history, around *l'art pour l'art*, the legacy of Clement Greenberg, Ruskin, the tradition. I can well remember an art history class at Brown during which an exceedingly stylish and lugubrious professor went on a bit of a tirade about how Picasso had clearly forgotten everything he had learned about art when painting "Guernica," and yet it was a painting that could cause riots, that could produce sentiment, action, ambition, where many a modernist canvas could not.

The painters at Brown (as distinct from the painters I knew at RISD), had to go through a rigorous period of historical cleansing, of beholding, e.g., Clifford Still and Willem de Kooning, and of complete engagement with how abstraction embodied an exalted understanding of light and space.

Elise Ansel is a product of the Brown University art department, in that she works in abstraction, knows the AbEx period of the postwar years, has definitely read her Clement Greenberg,

and yet visual arts education of that time, at Brown, was taking place on a campus highly politicized, engaged in its critique of patriarchy, particularly in the department known then as semiotics, then brand new. It was as if through intellectual ferment one could begin to see for the first time that canonical rigidification, which enshrined power and marginalized voices, was just one rhetorical argument—

That's the intellectual backdrop, one much more energized than simply around the art historical tradition of paint on canvas.

Let me add, in a biographical and perhaps hagiographical spirit, that Elise Ansel, in Providence, in the early eighties, was a person I knew to smile.

Or, in addition to being hardworking and interesting and ambitious, and very often in the studio, in addition to being sometimes in the writing community, Ansel was just an extremely genial, and kind, and generous, and thoughtful person, quick to laugh, and perhaps a smile was a signifier of a certain sort of choice—

from a feminist perspective, this observation runs afoul of the idea that it is to be free as a feminine subject to not smile, and I am alert to this problem, and well understand it, and in no way do I think smiling is a matter of feminine obligation, whether because men expect it, or for any other reason, unless it happens through automatism or spontaneity or because a body wants it, not because of social expectation, and yet in Ansel's case maybe the smile was the beginning of an assertion of a thematic intention;

As affirmation is the theme of Ansel's show, for example, what it means, when Molly Bloom says *and yes I said yes I will* Yes, which Ansel alters slightly in the title of this exhibition of the artist's recent work (the alteration being the indicator of the artist's hand), there is an organizing of inquiries into the rendering of subjectivity in the feminine, a smile a sign of feminine practice, a practice in a feminine tradition, a jouissance, according to, e.g., a French psychoanalysis of the mid-seventies, much in evidence, it should be noted, on the Brown campus during the training of Elise Ansel.

What does feminist practice mean in confronting the issue of abstraction? Is feminist practice a matter of space, brush strokes, pigment, volume? Does one replace masculine practice with a counter-narrative, a parallel practice, that has different emphases, and thus create a different nuance? How to name it technically?

One thing I love about Ansel's approach is that it seems like automatism is a feature, aleatory practice, that is, the paintings are produced repeatedly, improvised, with variations that mark the day of production, each with its aleatory energy, they are the site of a negotiation with the patriarchal history of art, but are made in a collision of painter with pigment and form, and against a model of rigor, exchanging the stable for the unstable, the canonical masterpiece for the replaceable sign of the immediate

Composition

Is

Spiral,

And

Space

Is

Spherical

This, for example, is a remark that Ansel made to me, and it is also true that the conceptual model of visual art making did not long precede Ansel's education—it was still working itself out in the late seventies, and was much more the standard of the pro- and proto-feminist semiotics department, and it's possible to see this in Ansel's canny retelling of old master paintings, the re-narrating of them, the covering over of the rape of the sabine, e.g., with waves

of color, and with an idea of pleasure that is not narrative in its essence, not mapped onto a masculine ideal of what pleasure is, the pleasure of voyeurism replaced with a dignity of light and pigment, and a conceptual framework, an aleatory practice, the conceptual being the sign of a counter-narrative tradition; it's possible to see the signs of historical formulation that go back several decades in Ansel's work.

If we return to the moment of Molly Bloom's soliloquy, the end point of Joyce's Ulysses, it's clear that one essential feature of Joyce's action on the page is the imposture of the feminine point of view, and that by borrowing the ending, and subtly redeploying it, or recasting it,

especially manipulating the feminine consciousness against a novelistic tradition of story orientation, Joyce subverts a masculinity of story structure, and

Ansel has borrowed back this feminine perspective, this subjectivity, from the classic modernist, somewhat in the same way that Joyce borrowed the narrative of the Odyssey and retooled it for early twentieth century as it occurred in Europe and the West, in Eire, a site of imperial meddling.

I want to talk a little bit about one painting in particular from this show, and that's Ansel's detail of The Portinari Alterpiece. By Hugo van der Goes, in the original form completed in 1475, central panel rendering the adoration of the baby Jesus by the shepherds, surrounded by angels, five of them in the lower right, and thus the title Five Angels, in Ansel's composition,

as in Kandinsky, more narrative material than meets the eye, or where there is a collision of narrative activity and anti-narrative activity, Ansel's big, beautiful, confident brush strokes occlude the angels as angels, veiling the voyeurism, replacing it with a sort of a *dasein* of feminine composition.

More accurate to say that the quality of angel essence is being depicted, the being-here of the angels, stripped of personification, replaced with something more diaphanous, or *adiaphonous* (a word that Stephen Dedalus uses in *Ulysses*), the angels become a sort of a pillow fight of tonalities, a green here borrowed, or appropriated from the upper left of Portinari transposed into the riot of angels, condensed and displaced,

a red that one associates with the left margin displaced into the center, a riotous activity, an improvisation, a site of play, which activates condensation and displacement, the dream work,

and where are the angels exactly, if by attempting to locate them we are attempting to find their personhood, or their volume, or their mass, their physicality, rather than their being-here methodologically, their action upon the scene,

and in The Portinari Alterpiece the action is on the gaze, on the bearing witness, on the bystanders and the awe of the bystanders,

but Ansel displaces the gaze as the energy that most interests in the image, and replaces it with the wave, with the kind of being and non-being that is best expressed by a physics of the wave, or spiral creation, and here light and pigment and texture, and the way these are deployed in time, one day in the studio, and you could read into the space, which is an obscuring of space, both deep, enveloping, and flat, and one that reminds that

The

Golden

Section

Is

Also

Evident

In

Music

Among Ansel's first well-known works in this manner (from 2016, though the painterly confrontation with the Old Masters for Ansel goes as far back as 2007), the manner of rerouting, of taking classicism and rerouting it through an employment of abstraction as affirmation, was an annunciation,

in particular the annunciation of Denys Calvaert, which Ansel subjected to a series of revelations, revelations of perturbation, and in particular acts of veiling and unveiling, which resulted (especially if you include the studies for the paintings) in progressive stripping away of the narrative material of the annunciation, so that only traces remain;

and what is the annunciation, it's worth reminding oneself in the interpretive moment, but a spiral-shaped agreement between the angel Gabriel and Mary, in the city of Nazareth, first involving the laying out of the plan on the divine side, that Mary is blessed among women, etc., and that the holy ghost shall come to her, etc., after Mary has to do something fascinating in the drama of the scene, she has to agree.

Or: to say yes.

That is, unless Mary assents, affirms, there is no plan, no capitulation to the fact of Christian history, because it would not do to foment the child on Mary without her permission—

Calvaert's painting seems to announce the moment, which is the mission of the annunciation, in a dark, small space, in the person of the angel Gabriel, dark and small except for the roof space in which God himself, the Renaissance God, seems to peer down to watch the activity, the character most quickly dispensed with in Ansel's revelations,

The first image by Ansel preserves the angel's wings, above all, they are a spiral of feathers, in a spiraling sequence of paintings, but in due course the feathering of angelic wings becomes like a sequence of brushstrokes, these which begin to reduce the annunciation, and the force of angelic presence, to a meditative space, Mary becomes a dab of lavender, the angel's Catholic sash a sort of reminder of womanhood;

If the annunciation is about fear, which is unignorable, and Ansel's work is about balancing the power, then her revelation is to see into the revelation of the instant of annunciation, that is Mary's power to say yes.

No Christmas, no Easter, no Catholicism, no Renaissance, no modernity, without Mary's agreement. The awe of the presence of the angel, and what it would feel like to be visited by one, becomes muted in the successive layer of improvisations, until what remains is the riot of color, the subjectivities of the announcement, and the agreement, the aleatory rendering there.

Ansel's recent annunciation, Yes, after Titian, reprises some of the themes, and makes manifest a cowering of Mary that is at variance with respect to Ansel's affirmative model only in that it speaks to an obviousness of awe in the scene,

but where Mary is recast as a black volume in the lower right, the angel, whose winged qualities are both preserved and nearly detached, assumes his persuasiveness in a sort of rhetorical crimson and orange,

The willingness to borrow and retool Titian, a painter of enormous scale, the sheer willingness of the reinvention is the affirmation, and by borrowing from Titian, from a most canonical of painters, Ansel makes clear that there is no patriarchal image that she cannot repossess, bringing to it not only her poetics of human sentiment, but also the undeniable beauty of her technique.

Is it okay for this work to be beautiful? When we talk about an ethics of Ansel's gesture, a repurposing of patriarchal language and misogyny in the history of art, we are saying one thing (and it seems to me an obvious thing—that such a veiling of disagreeable rhetoric is natural and useful), but what about the sheer beauty of the images? Is it a foregone conclusion that they are beautiful, which they assuredly are, or is beauty, a contested word, a possible or even relevant designation in the conversation?

If the human body was beautiful, or the female body was beautiful, in classical art, there was a way that it was always pre-formatted for and regulated by the male gaze. Beauty, when confined to the work of male artists and male subject matter, was a term whose denotative power was in dispute—

Ansel's beauty then is beautiful for what reason, and for which audience? In part, her beauty comes from having had an extremely good education in the art of the mid-twentieth century, and from knowing extremely well the art of the renaissance, but it also comes from the sheer joy of interrupting art history, and replacing it with raw expressive power, and in this way she makes a case, for painting itself,

For painting as the vehicle through which this thing can be expressed, which is an experience of being-here, and a non-narrative narrative, a narrative of practice and art historical re-imagining, decades in the preparation and execution. Maybe this means that Ansel's paintings are beautiful because of technique, and maybe it means they are beautiful because of themes, but also maybe they are beautiful as a result of the joy of palimpsesting the originals, and the art history that canonized the originals.

I'm lurching around in time here, since time is a wave, and maybe spiral-shaped, with an Elise Ansel from forty years ago, and a Titian who is entirely contemporary. Gabriel, in addition to being the name of the angel in the annunciation, is also the name of the main character in Jame Joyce's story "The Dead," who at Christmas dinner, in the story of the same name, after going through a variety of social convolutions, finally collides with a memory about his wife weeping over the death from consumption of a boy she once loved long ago, leaving Gabriel awake, looking over the sleeping body of his wife, gazing at the feminine, and out the window at a veiling of snow--

Before he gets there, he "wonders at his riot of emotions," where had they come from, from the recognition of deaths of elderly aunts of his family, and then he comes to see his wife's dead lover, in a church graveyard, and the snow falling on it, "His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end." The Joyce of "The Dead" has not yet become able to give us the feminine subjectivity of the end of Ulysses, but the sleeping of Conroy's wife foretells the sleeping of Bloom's wife,

And that his name, Gabriel, is an announcement of the matter of the story, and the presence of the weeping of his spouse over the memory of her love, a fine singer if ever there was one, is the presence of something new in literature, of a subjectivity,

The

Lens

Is

A

Fixed

Point

In

Space,

Meaning a point beyond which one must go, as the painter Elise Ansel has said to me in correspondence, that is altered slightly here (as the sign of the artist's hand), and aestheticized,

Ansel is an outflowing of paint and light and space in an expression of affirmation, against a tradition, and the creation of a counter-narrative of abstraction, against a tradition, and a replacement of the tradition with a feminine, an affirmation of a feminine, but not in a reductive way, or a merely tendentious way, but in a re-creation of technique and expressivity,

an expression of practice as the site of the feminine, of a smile of the feminine, a pleasure of the feminine, that is also a dazzling and beautiful site of paint upon the canvas, and a reconciliation of the two educations, art historical and conceptual, in and against a tradition, that creates a space for the new, meaning and not meaning, that is, she said, and says, yes yes yes.

Flower of the Mountain
oil on canvas, 152cm x 122cm (60" x 48")



Five Angels
oil on canvas, 152cm x 152cm (60" x 60")





Small study for Yes
oil on canvas, 30cm x 45cm (12" x 18")



Medium study for Yes
oil on canvas, 51cm x 76cm (20" x 30")



Medium study II for Yes
oil on canvas, 51cm x 76cm (20" x 30")



Yes
oil on canvas, 102cm x 152cm (40" x 60")

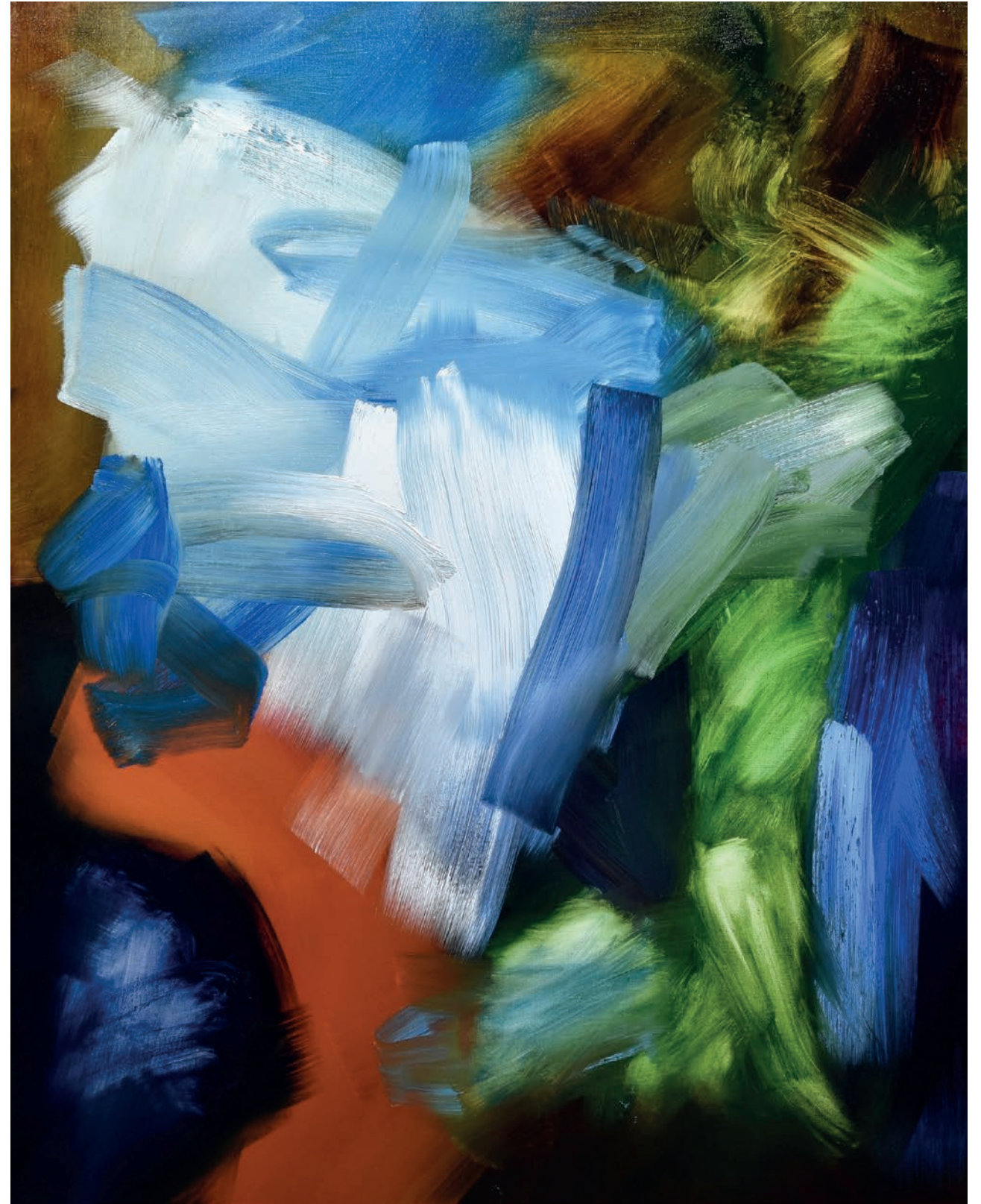


Yes II

oil on canvas, 102cm x 152cm (40" x 60")

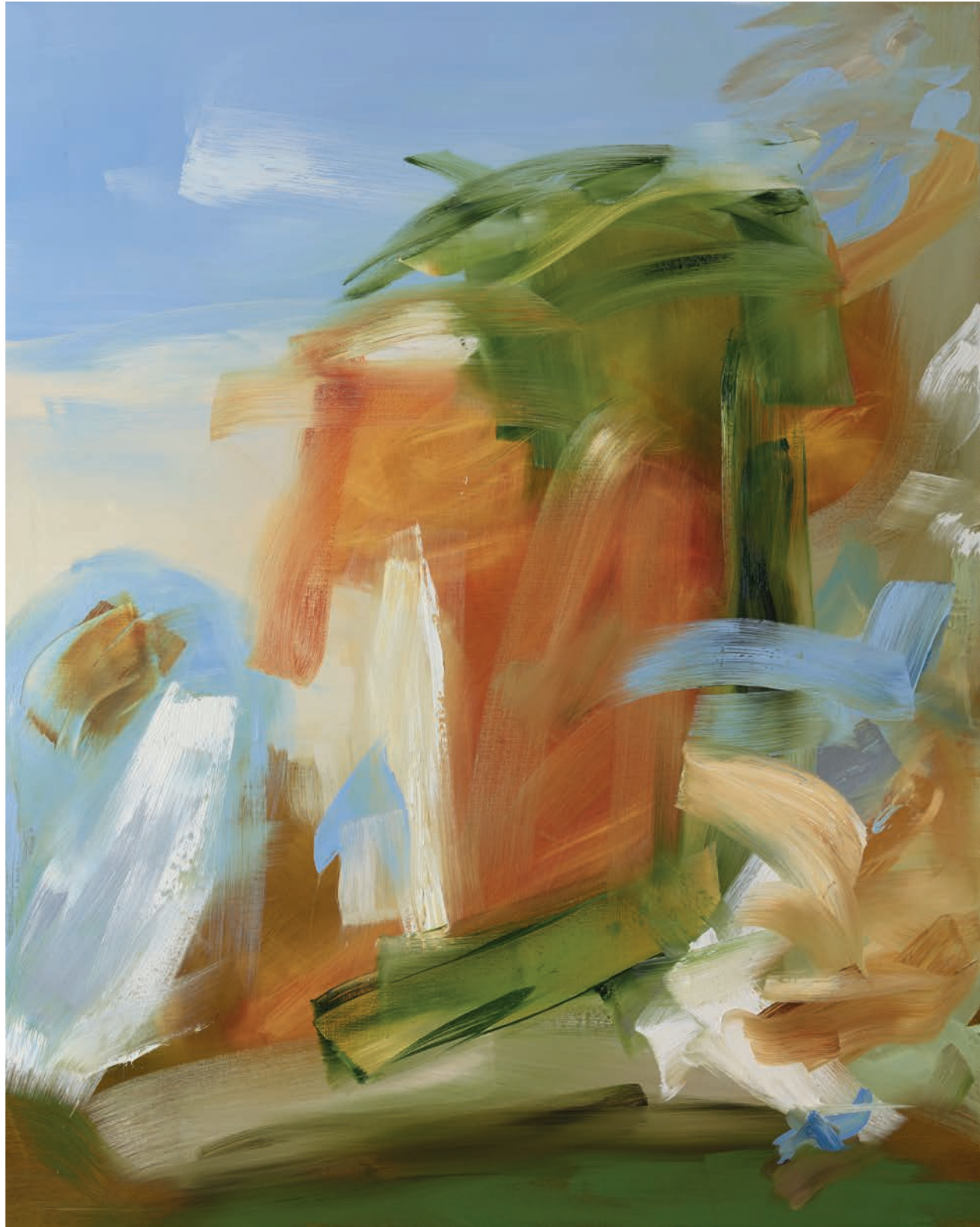


Virtue and Vice
oil on canvas, 152cm x 122cm (60" x 48")

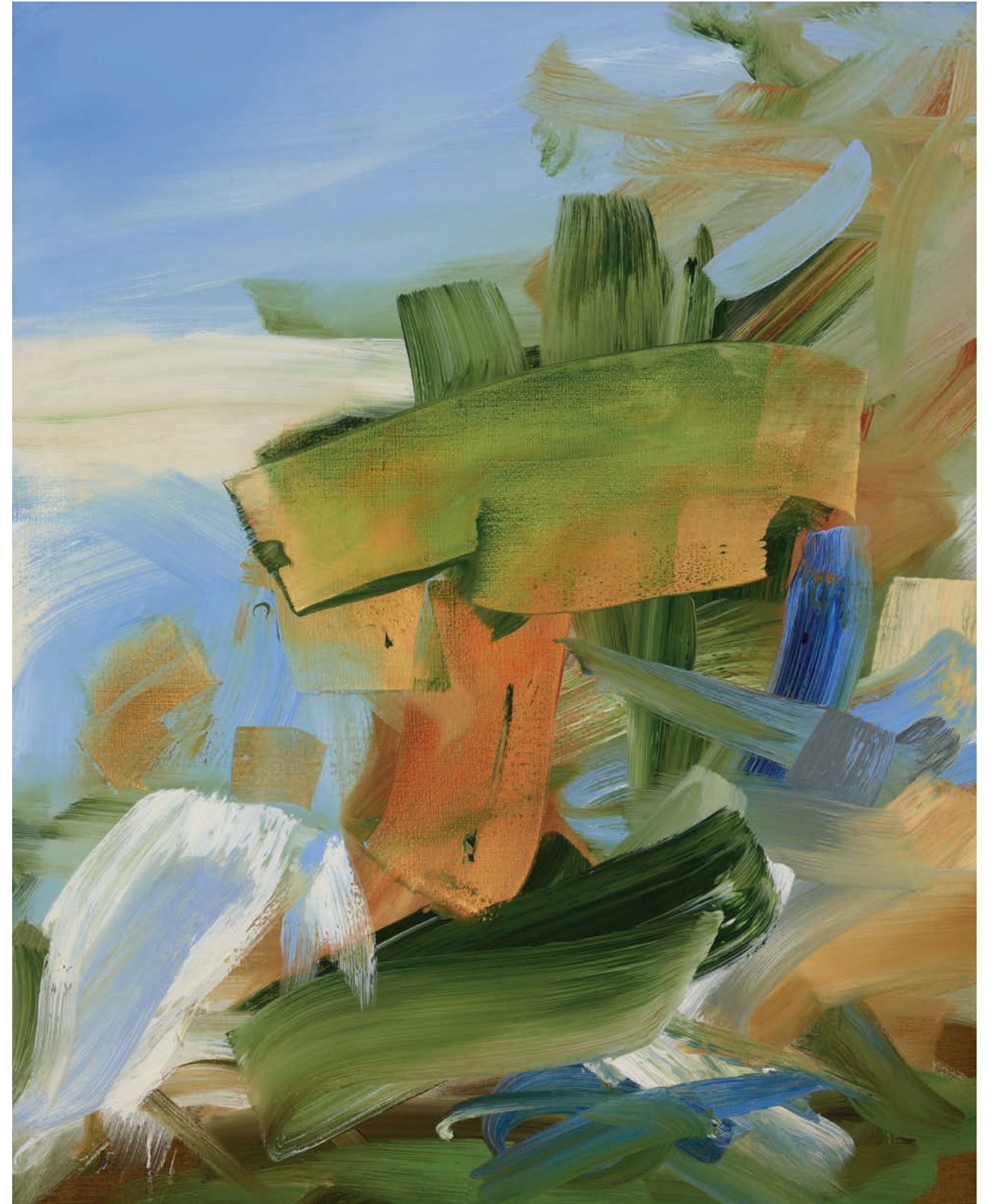


Virtue and Vice II
oil on canvas, 127cm x 102cm (50" x 40")





Generosity
oil on canvas, 152cm x 122cm (60" x 48")



Medium study for Generosity
oil on canvas, 76cm x 61cm (30" x 24")



Medium study for Night Watch
oil on canvas, 61 cm x 76 cm (24" x 30")



Night Watch
oil on canvas, 122 cm x 152 cm (48" x 60")

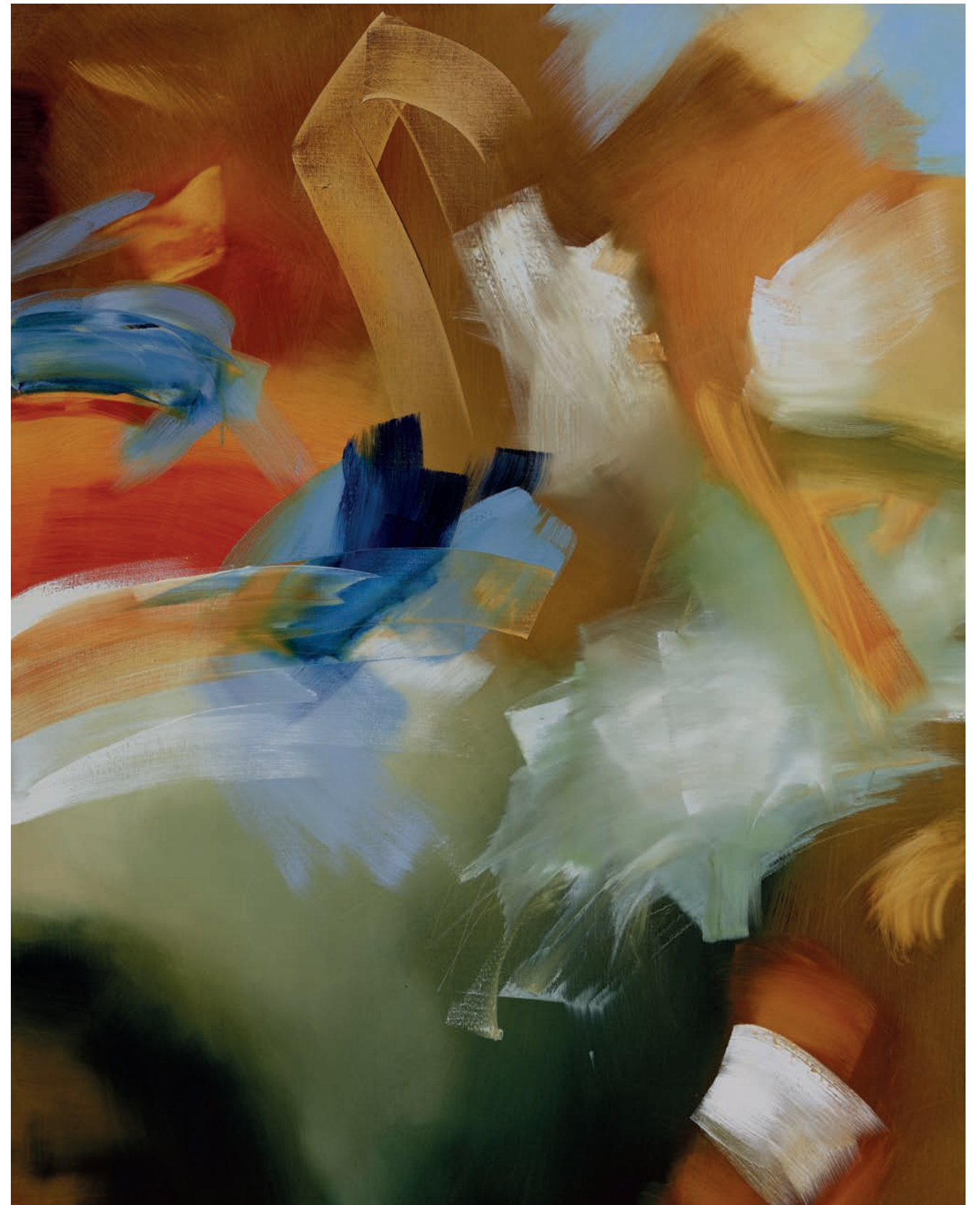
Medium study for Cloud
oil on canvas, 76cm x 61cm (30" x 24")





Cloud I

oil on canvas, 152cm x 122cm (60" x 48")



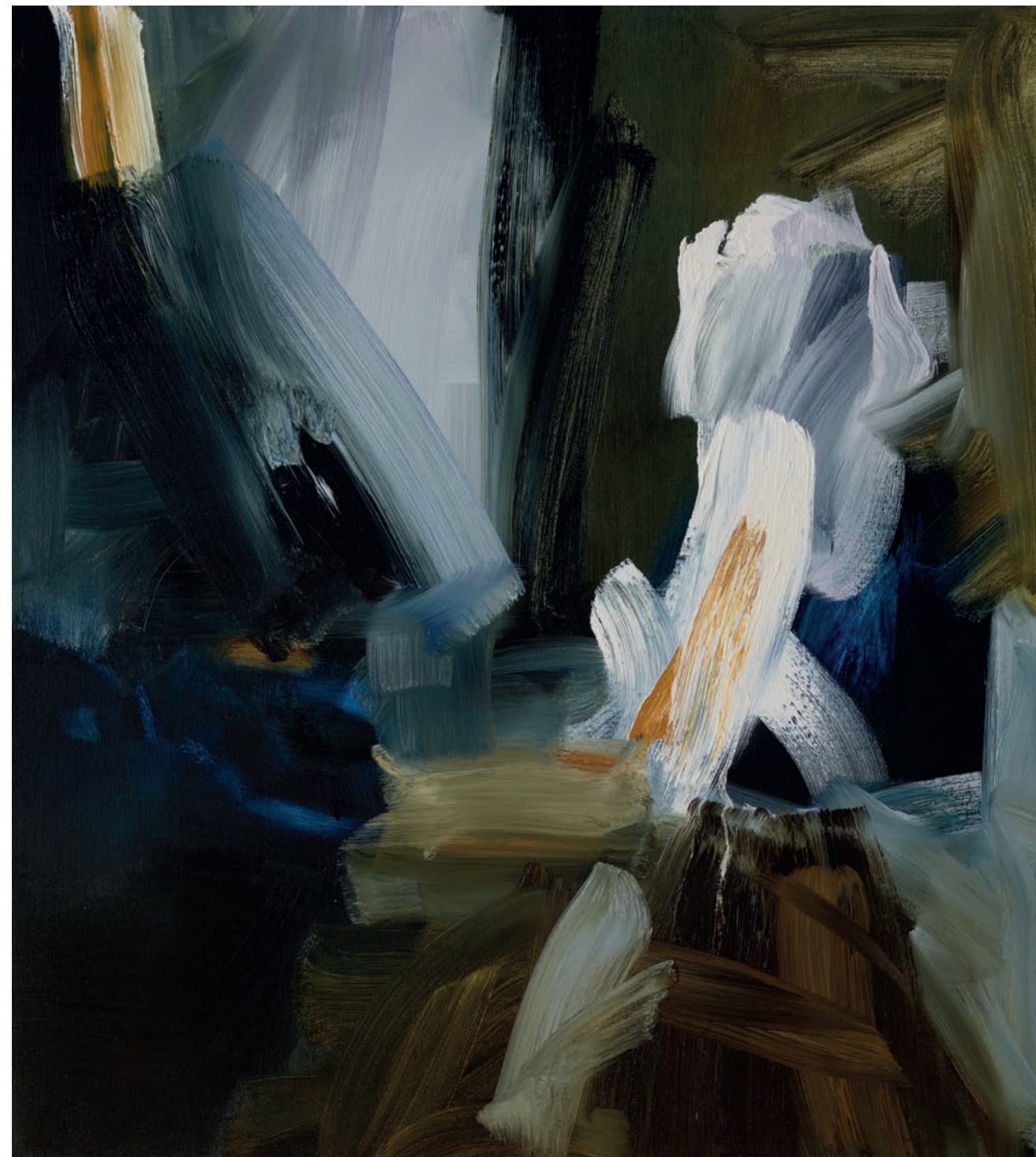
Cloud II

oil on canvas, 152cm x 122cm (60" x 48")

Dioscuri Consensual
oil on canvas, 152cm x 152cm (60" x 60")



Woman with a Balance
oil on canvas, 76cm x 69cm (30" x 27")



Abraham and Angels
oil on canvas, 152cm x 122cm (60" x 48")



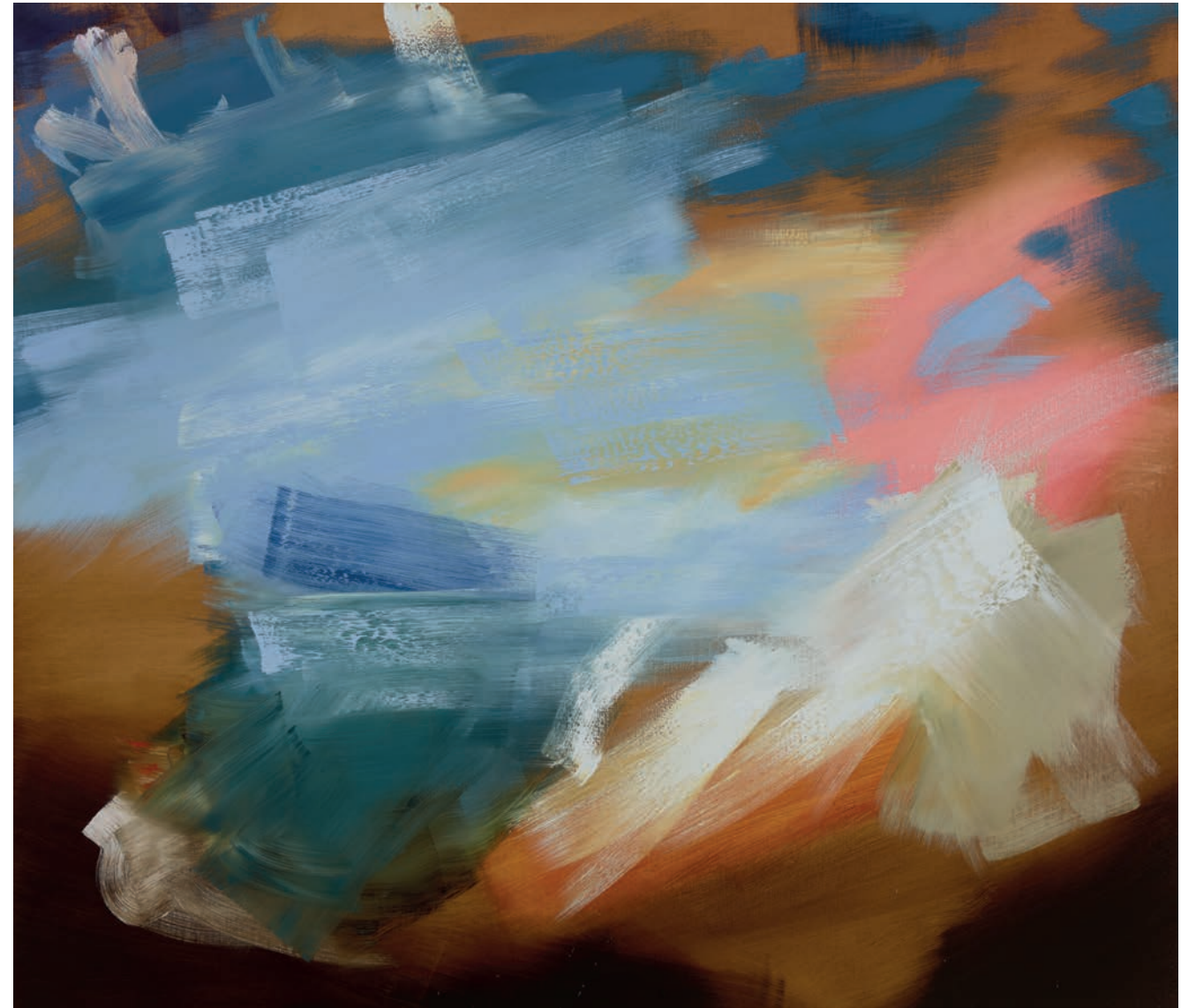


Pastoral Concert
oil on canvas, 122cm x 152cm (48" x 60")



Europa (Consensual)
oil on canvas, 122cm x 152cm (48" x 60")

Waterloo Sunset
oil on canvas, 152cm x 132cm (52" x 60")



Europa Consensual (Boucher) II
oil on canvas, 122cm x 152cm (60" x 48")



Sardanapalus meets Pink Angels
oil on canvas, 122cm x 152cm (48" x 60")



Lucretia III
oil on canvas, 152cm x 122cm (60" x 48")





ELISE ANSEL

Born New York, New York
Lives Portland, Maine

SELECTED SOLO EXHIBITIONS

2020	David Klein Gallery, “the Hem and the Lyre,” Detroit, Michigan (forthcoming)
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	Bowdoin College Museum of Art, “Distant Mirrors” Brunswick, ME,
2015	Cadogan Contemporary, “Fusion of Horizons,” London, UK Ellsworth Gallery, “Far Reaches,” Santa Fe, New Mexico Phoenix Gallery, “Palimpsest,” NY, NY
2013	Ellsworth Gallery, “The Invisible Thread,” Santa Fe, NM Phoenix Gallery, “Correspondence,” New York, New York 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 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:

2019	David Klein Gallery, “Salon, Works on Paper,” Detroit, Michigan
2019	Royal Academy of Arts, “Summer Exhibition 2019,” London, UK
2019	Sotheby’s Institute of Art, “rePRESENTed PAST,” New York, NY
2019	Cynthia Corbett Gallery, “Summer Show,” 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 Duennebier, Duane Slick,” Providence, Rhode Island
2018	Danese/Corey, “scape,” New York, New York

2018	Portland Museum of Art, 2018 Portland Museum of Art Biennial, Portland, MA (forthcoming)
2017	Museum of Contemporary Art Krakow, “Art in Art”, Krakow, Poland Danese/Corey, “ReFerEnced”, New York, NY David Klein Gallery, “Summer Selections”, Detroit, MI LA Art Show, Ellsworth Gallery, Los Angeles, CA London Art Fair, Cynthia Corbett Gallery, London, UK
2016	Danese/Corey, “Drawing Conclusions”, New York, NY AAF London, Cynthia Corbett Gallery, London, UK Art New York, Cynthia Corbett Gallery, London, UK Ellsworth Gallery, “Artists’ Choice”, Santa Fe, NM Phoenix Gallerym “3 Artists”, New York, NY
2015	Art Miami, “Art Miami with the Cyntha Corbett Gallery,” Miami, Florida Site/I09, “Young Masters/ Focus on New Work,” New York, New York Sphinx Fine Art, “Young Masters/ Dialogues,” London, UK Royal Academy of Arts, “Summer Exhibition 2015,” London, UK Conigsby Gallery, “Cynthia Corbett Gallery Summer Exhibition 2015, Focus on Painting,” London, UK Cadogan Contemporary, “New Year,” London, UK Ellsworth Gallery, “On the Brink,” Santa Fe, New Mexico
2014	Young Masters 2014, Sphinx Fine Art, London, UK Young Masters 2014, Lloyds Club, London, UK Cadogan Contemporary, “Spring 2014,” London, UK Ellsworth Gallery, “ONE,” Santa Fe, New Mexico Phoenix Gallery, “syn.the.sis,” New York, New York
2013	Parrish Art Museum, “Artists Choose Artists,” Water Mill, NY “Young Masters at Sphinx Fine Art 2013,” Sphinx Fine Art, London Cadogan Contemporary, “Summer Exhibition 2013,” London, UK Springs Fireplace Project, “Summer Exhibition,” East Hampton, NY Cynhtia Corbett Gallery, “Spring Exhibition Showcase Alongside a Selection of Young Masters,” London, UK Affordable Art Fair, “Excerpt of Young Masters Art Prize,” Hampstead, UK Gallery 27, “Young Masters: The Figure in Art,” Mayfair, UK Henley Festival, “Young Masters: The Figure in Art,” Henley-on-Thames, UK, Oxfordshire, England
2012	Phoenix Gallery, “Gallery Artists,” New York, New York Cadogan Contemporary, “Summer Exhibition 2012,” London, UK Cadogan Contemporary, “Works on Paper,” London, UK Cadogan Contemporary, “30th Anniversary Exhibition,” London, UK
2011	Phoenix Gallery, “Gallery Artists,” New York, New York POP Gallery, Portland, Maine Cadogan Contemporary, “Summer Exhibition,” London, UK Thomas Moser Gallery, “Summer Exhibition,” Freeport, Maine Bell Gallery, “Faculty Triennial,” Brown University, Rhode Island
2010	Phoenix Gallery, New York, NY Juror: Robert Storr
2010	Guild Hall, East Hampton, NY
2009	Springs Fireplace Project, East Hampton, NY Clic Gallery, East Hampton, NY
2008	Springs Fireplace Project, East Hampton, NY
2007	Alpers Fine Art, Andover, MA

2006

Guild Hall, East Hampton, NY

2005

Maine Center for Contemporary Art, Rockport, ME

2005

Ruschman Gallery, Indianapolis, IN

2004

Alpers Fine Art, Andover, MA

Lenore Gray Gallery, Providence, Rhode Island

Greenhut Galleries, Portland, Maine

Ruschman Gallery, "Works on Paper," Indianapolis, Indiana

2003

Nohra Haime Gallery, New York, NY

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 Officer 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

SELECTED BIBLIOGRAPHY:

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, Amercian 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 Sicle, Providence Journal, January 2011

SELECTED PUBLIC AND PRIVATE COLLECTIONS:

Museum of Contemporary Art Kraków, MOCAK, 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

PROFESSIONAL EXPERIENCE

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 Visting 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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