

ELISE ANSEL

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Polarity

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Polarity

30 November - 18 December 2021

Private View

Wednesday 8TH December

6-8 PM

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Essay by Alfred Mac Adam

John Dryden astonishes us with his rationale for translating (mercifully, into prose) Du Fresnoy's essay in verse *The Art of Painting* (1716):

Many of our most skilful Painters, and other artists, were pleased to recommend this *Author* to me, as one who perfectly understood the Rules of Painting, who gave the best and most concise Instructions for Performance, and the surest to inform the Judgment of all who lov'd this noble Art: That they who before were rather fond of it than knowingly admir'd it, might defend their Inclination by their Reason: That they might understand those Excellencies which they blindly valu'd, so as not to be farther impos'd on by bad Pieces, and to know when Nature was well imitated by the most able Masters.*

Dryden is doing all of us—artists and art lovers—a huge favor. He gives artists rules for creating art and gives viewers the same rules so they can tell good art from bad. A tidy package menaced perhaps by the specter of boredom. The rules for creating and consuming are identical, so any deviation is, in essence, madness. After all, the rules are rational, and who can argue with Reason?

The Romantics blew up rules and reason, but in doing so they also destroyed all canons, all hierarchies, all notions that objective standards exist for the creation or evaluation of art. Naturally, this untethered relativism unleashed a torrent of demagoguery: if estheticians and artists don't know what the rules of their profession are, then the politicians ought to step in. That thinking gave us Nazi classicism (rather than Expressionist “degenerate art”) and Stalinist Socialist Realism (rather than the transcendent squares of Kazimir Malevich), pathetic but highly effective attempts to transform art into propaganda.

Despite the best efforts of political enthusiasts, art has somehow eluded subservience to ideology, but by lingering in the shadowy realm of values conjured up ad-hoc, of market forces that define the worth of cultural artefacts by means of a price tag, art remains undefined, the great mystery hanging on our walls.

Elise Ansel provides a delightful rejoinder to this dilemma. She finds her sources in the past, especially the pre-Romantic past, when everybody knew the “rules” of art. In effect, she subjects that order to the most fruitful disorder, and the result, as we see in this show, summarizes



the relationship between today's artists and the art of bygone eras. Her *modus operandi* is splendidly simple: first, peruse museum collections until—and this is the most delicate part—a specific painting strikes a resonant chord. Then photograph it, not in its entirety but in its details. This step begins the anatomizing of the original work, dragging it out of context. Next, paint according to what the fragment of the original “says” to the imagination. It might be argued that this phase—which can take place in many draft forms—is completely detached from the inspirational work, that this operation is totally independent. But the fact is, the point of departure remains somewhere in Ansel's memory in a mental archive of sorts that contains both the original and the fragments. Next, select from among the improvisational studies one that merits further development and enlargement. This process allows the constant discovery of one state to give rise to the next. As we see, at each phase something takes place either to arrest or to spur her imagination and her crafting forward, something undefinable, mysterious, and, ultimately, mystical. A series of elective affinities the artist would be hard put to explain.

Sardanapalus (2021) may serve as a case in point. Ansel begins with Delacroix's astounding painting, which exists in two versions: the huge 392 cm x 496 original from 1827 in the Louvre and the smaller 73.71cm x 82.47 1844 copy in the Philadelphia Museum. Ansel visited the original at the Louvre, and saw the Philadelphia copy (along with some sketches) in the Metropolitan Museum of Art's 2018 Delacroix show. In the throes of Byron-mania, Delacroix absorbed Byron's rather tedious 1821 play *Sardanapalus*, but he does not attempt to replicate the play's fiery finale—when *Sardanapalus* and his slave-girl lover Myrrha commit suicide by turning the royal bed into a funeral pyre.

Delacroix, in this sense a precursor to Elise Ansel, gives us his version of the king's final moments: the indifferent monarch surrounded by carnage and naked female bodies, aloof amidst a whirlwind of violence and color. So, when Ansel detaches a fragment from that wild painting, she is detaching what she simultaneously sees and feels: the chaos of passion. But, as Wordsworth says in the Preface to *Lyrical Ballads* (1800):

I have said that poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity: the emotion is contemplated till, by a species of reaction, the tranquillity gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind.

So, a pattern that is also a method: first comes the rapture of passion, then tranquility, then the recollection of that passion. Next, within the mind, the emotion returns but now controlled. Wordsworth's process is segmented: emotion, calm, recollection of emotion, contemplation of the recollected emotion. Exactly Elise Ansel's method but expressed in terms of poetry.

Sardanapalus seizes on the erotic dimension of Delacroix's painting. Ansel separates the sadomasochistic from the purely sensual and focuses her attention on the controlled vortex of sexual passion. Meaning to say, that where Delacroix borders on the pornographic, Ansel makes a case for ecstatic sensuality divorced from the vile cruelty of structural (economic) sexism and murder. Passion recollected and controlled.

Several paintings in *Polarity* 2021 spring from Artemisia Gentileschi's paintings of Judith.

Ansel's relationship with Gentileschi and her subject Judith is multifaceted. Gentileschi is a fellow female artist living in a male-dominated artistic milieu who triumphs despite crippling adversity and an inept judicial system. Judith is an Old Testament Judge who risked life and limb to act as the hand of justice. Indeed the hand, illuminated by the light of a single candle, and signifying action, agency, skill and intelligence is the focus of the Gentileschi's Detroit Judith. Above all, Artemisia Gentileschi is an artist. Her subject in the paintings Ansel has chosen for reworking is Biblical, though even here there is controversy: the Book of Judith is canonical for Catholics but not for Jews or Protestants. In other words, the story of the Jewish woman who weaponizes her beauty in order to murder the Assyrian general Holofernes and save her people may be a fiction. For Counter-Reformation Catholics, Judith symbolizes the church militant fighting protestant heresy: for Jews and Protestants, she's a mytho-heroic ancestor to Ruth Bader-Ginsburg.

Painting in the style of Caravaggio, Gentileschi provides Ansel with a theatrical image of violent action. The figures are posed, static, the passion is feigned because we sense the actors are merely actors. Ansel infuses, most especially in *Uffizi Judith II*, real passion into her version of Gentileschi's painting. She repurposes the black background of chiaroscuro in *Judith Beheading Holofernes*: where Gentileschi uses the background as a stage on which she paints white arms and legs all vectored toward Holofernes' head, Ansel captures the almost balletic movement of the figures. The black ceases to be a tool of chiaroscuro and becomes the black of the void, of non-existence where transient life takes place.

Artemisia Gentileschi is not the only female

artist in Ansel's personal museum. The Dutch still life painter Rachel Ruysch (1664-1750), who specialized in flowers, but who also stands behind Ansel in that sparsely-populated gallery of female “masters,” provides a golden opportunity. The flowers turn into fireworks. In fact, fireworks might be the best metaphor for summarizing Elise Ansel's work in *Polarity* (2021). She takes the past and explodes it in a dazzling celebration both of her love of painting, past and present, and her disciplined dedication to her craft. For John Dryden, the art of our century would be anarchy. If that is so, then Long Live Chaos!

Alfred Mac Adam is a Professor of Latin American literature at Barnard College-Columbia University. He is an art critic and frequent contributor to the Brooklyn Rail, Hyperallergic and ARTnews as well as a translator, most recently of Juan Villoro's *Horizontal Vertigo* (2021), about Mexico City.

**The Art of Painting: by C.A. Du Fresnoy: with Remarks: Translated into English, with an original preface, containing a parallel between painting and poetry by Mr. Dryden. The Second Edition, Corrected, and Enlarg'd. (London: Printed for B. L. and sold by William Taylor at the Ship in Pater-noster-row, 1716), [Preface, ii.] First edition, 1695.*



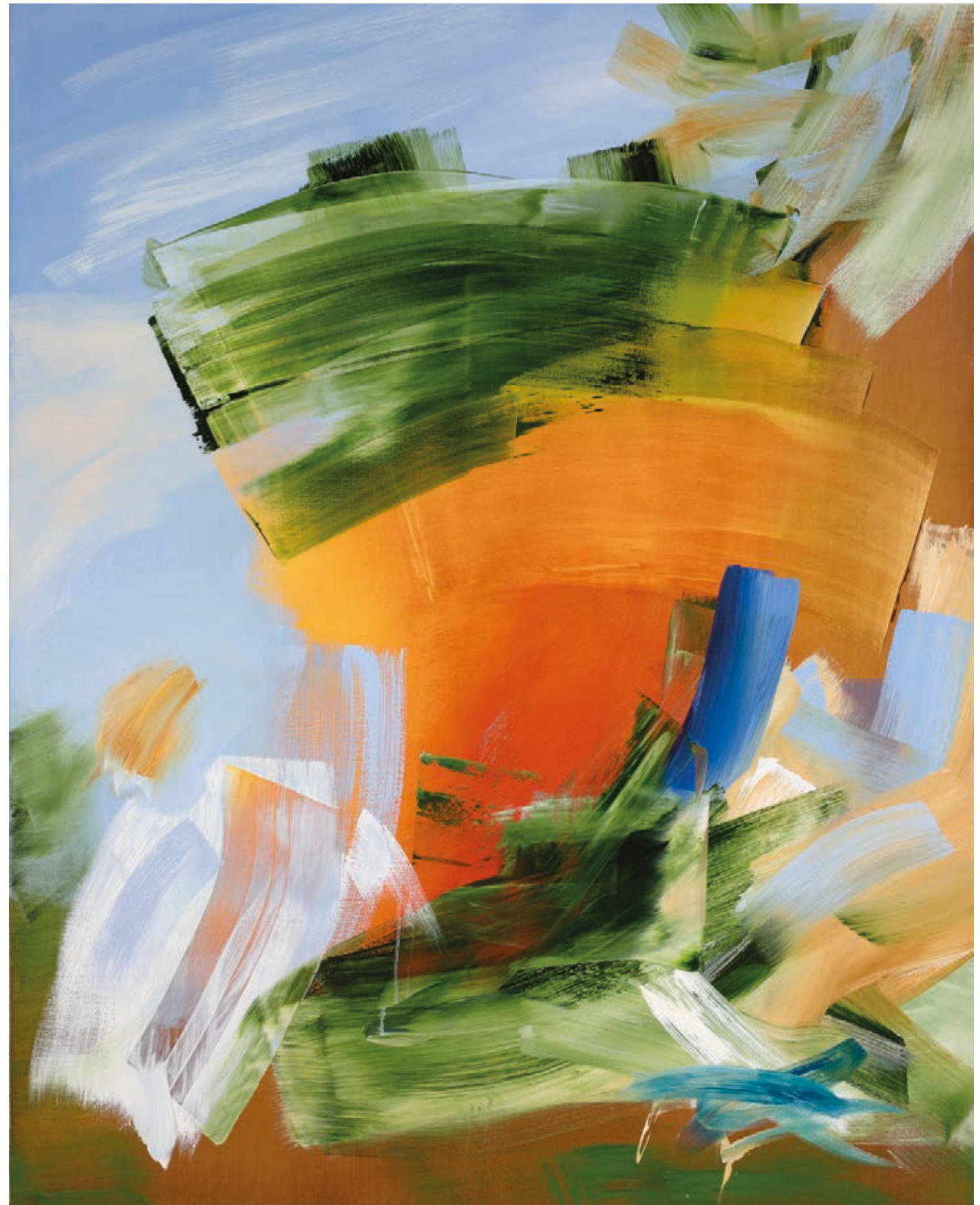
Generosity III
oil on canvas
152 x 122 cm (60" x 48")



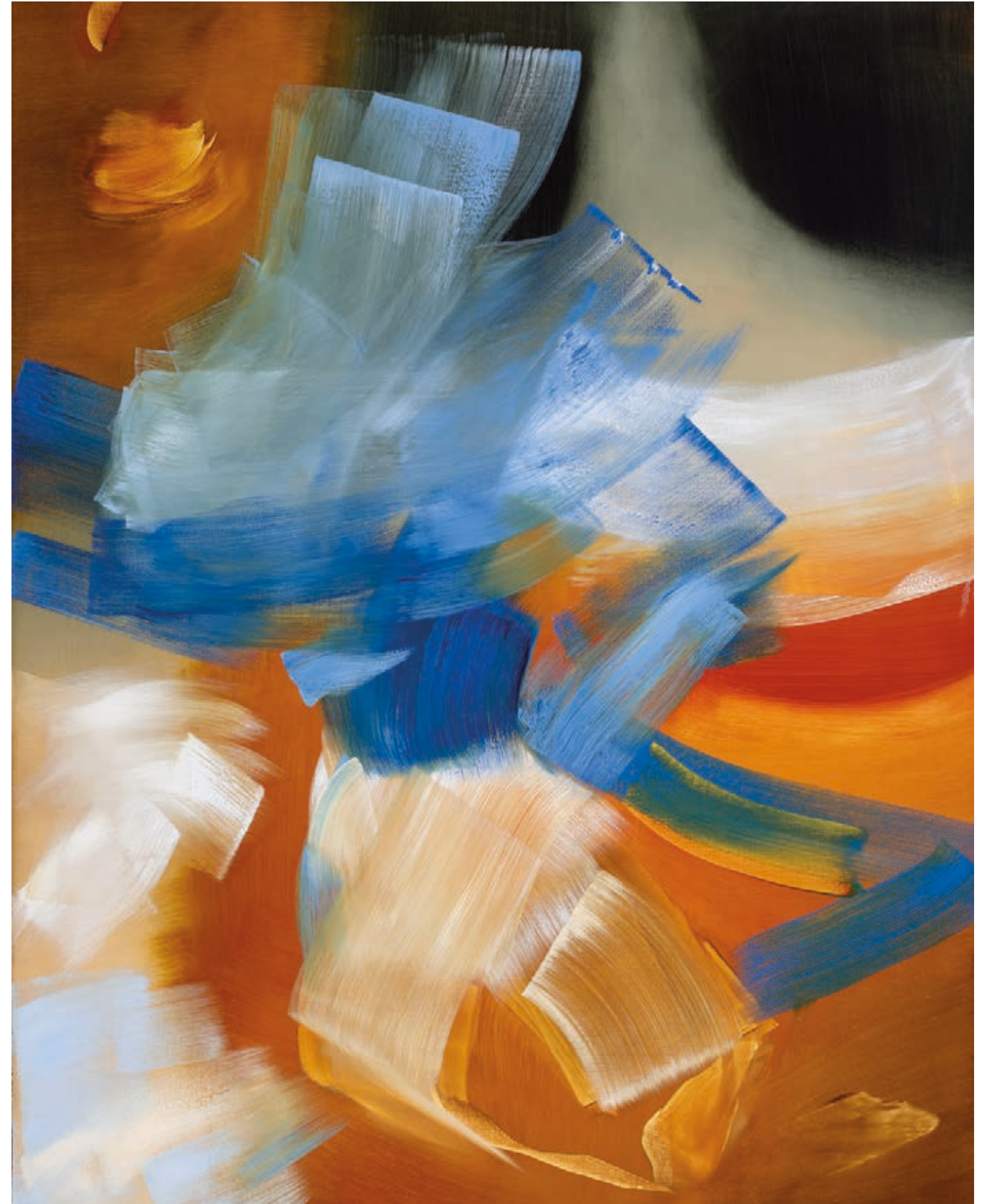


Lotis II
oil on canvas
152 x 122 cm (60" x 48")

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

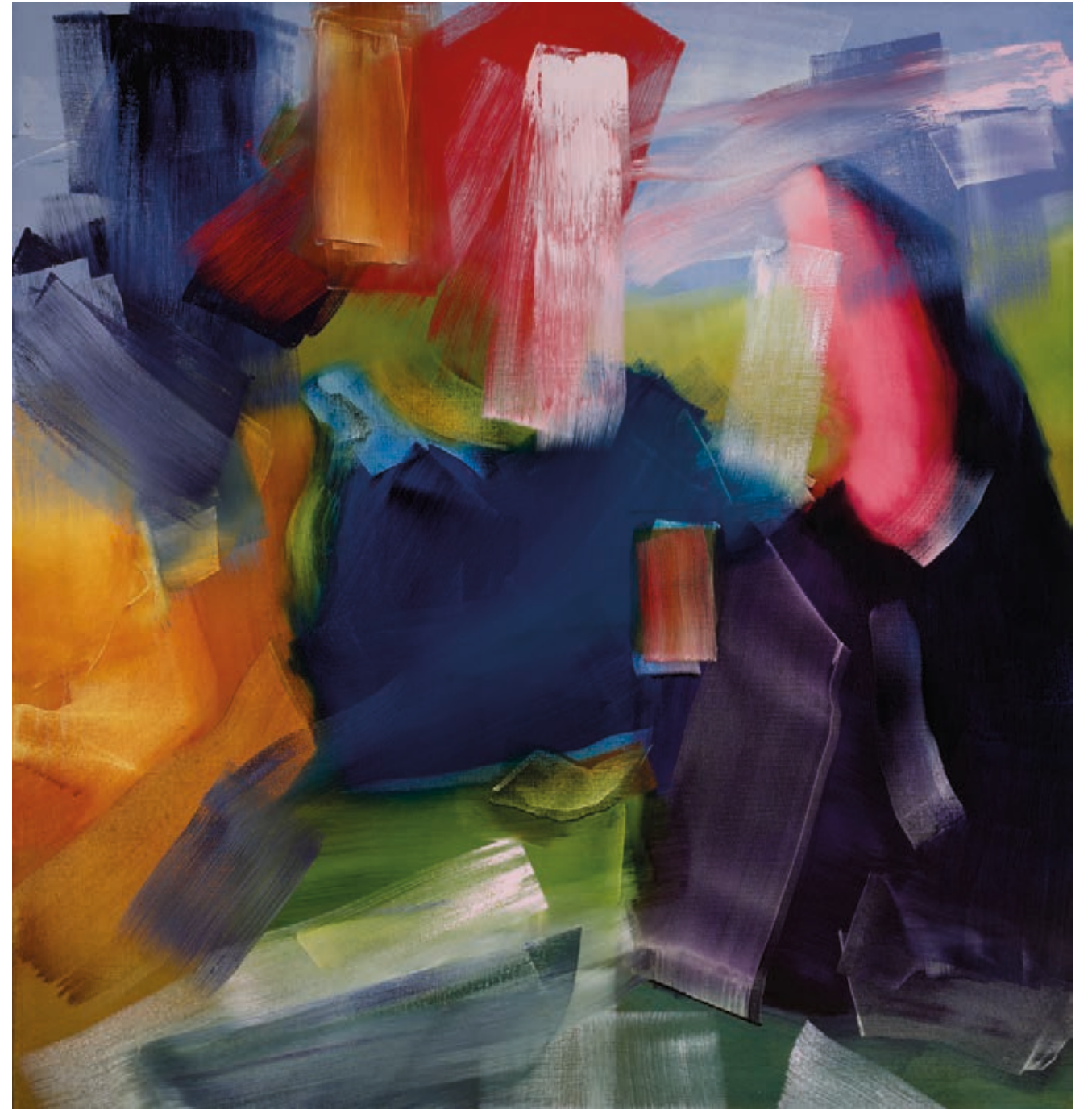


Cloud III
oil on canvas
152 x 122 cm (60" x 48")

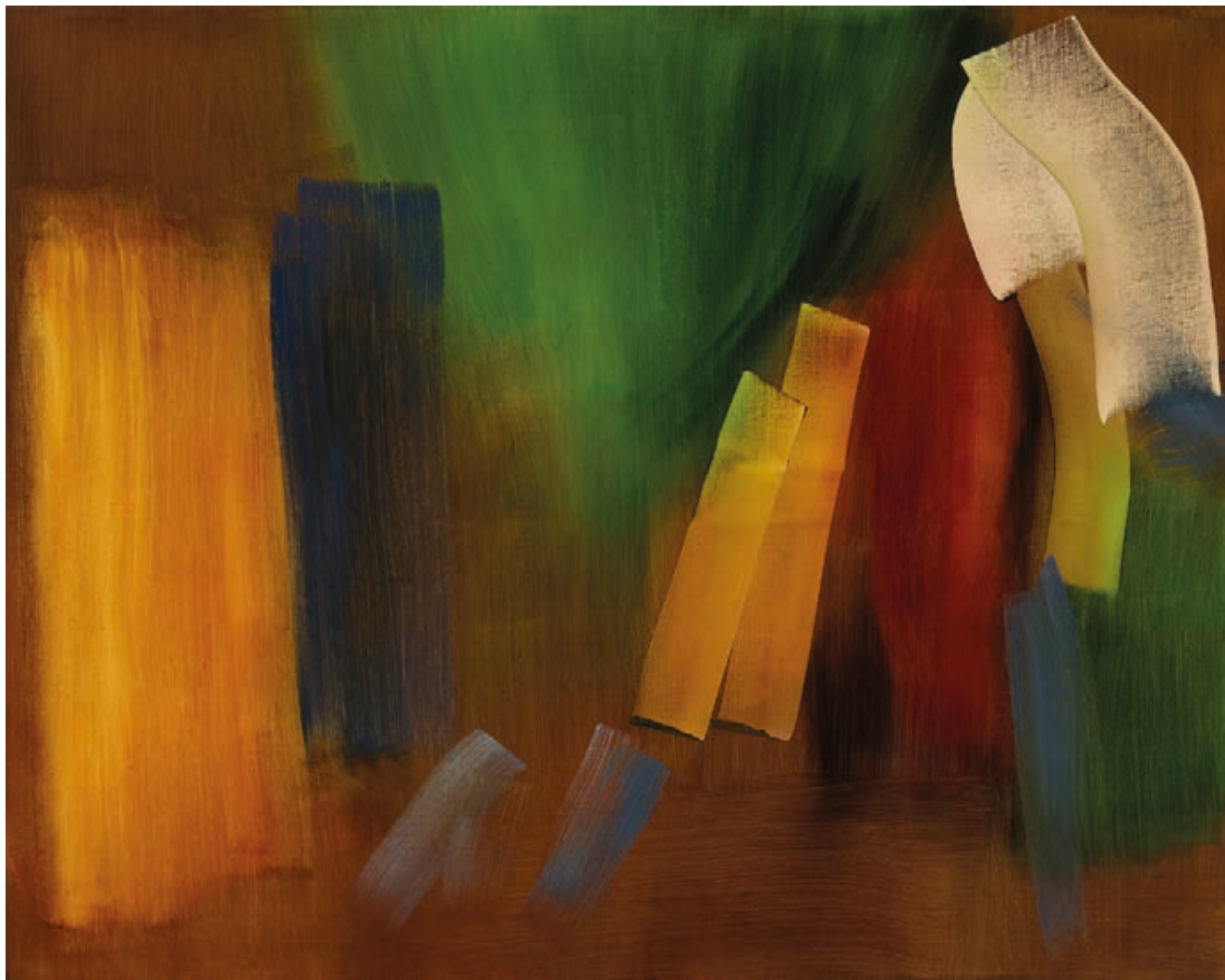




Maria Teresa I
oil on canvas
122 x 152 cm (48" x 60")



Cornbury I
oil on canvas
165 x 152 cm (65" x 60")



Maria Teresa II
oil on canvas
122 x 152 cm (48" x 60")





Medium study II for Uffizi Judith
oil on canvas
76 x 64 cm (30" x 25")



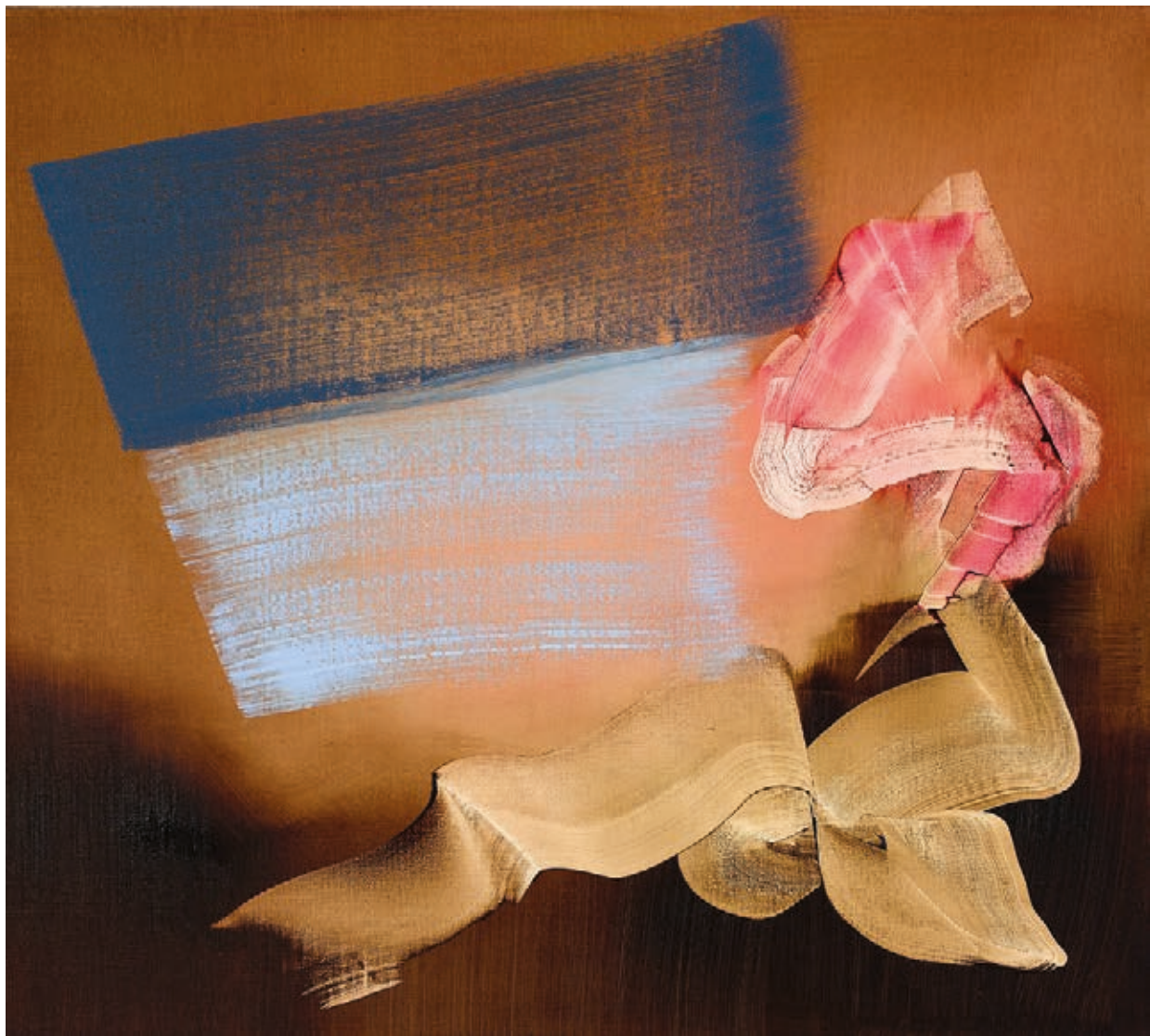
Judith VI
oil on canvas
51 x 41 cm (20" x 16")



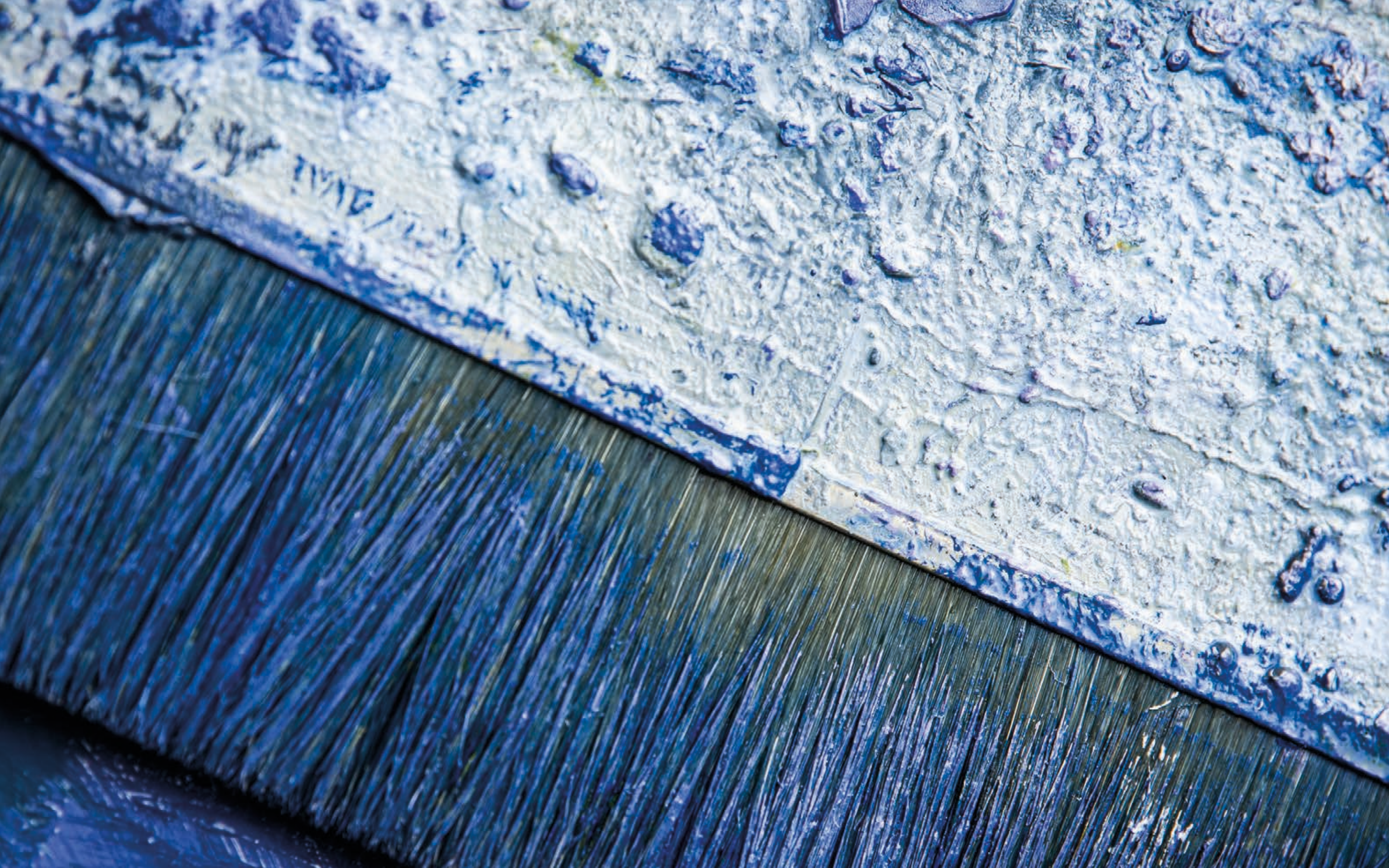
Judith VII
oil on canvas
152 x 122 cm (60" x 48")



Europa V
oil on canvas
69 x 76 cm (27" x 30")



Europa III
oil on canvas
69 x 76 cm (27" x 30")





Iris and Poppies
oil on canvas
152 x 122 cm (60" x 48")

Outrageous Interference III
oil on canvas
152 x 137 cm (60" x 54")





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



Cornbury II
oil on canvas
117 x 117 cm (46" x 46")





Diana

oil on canvas

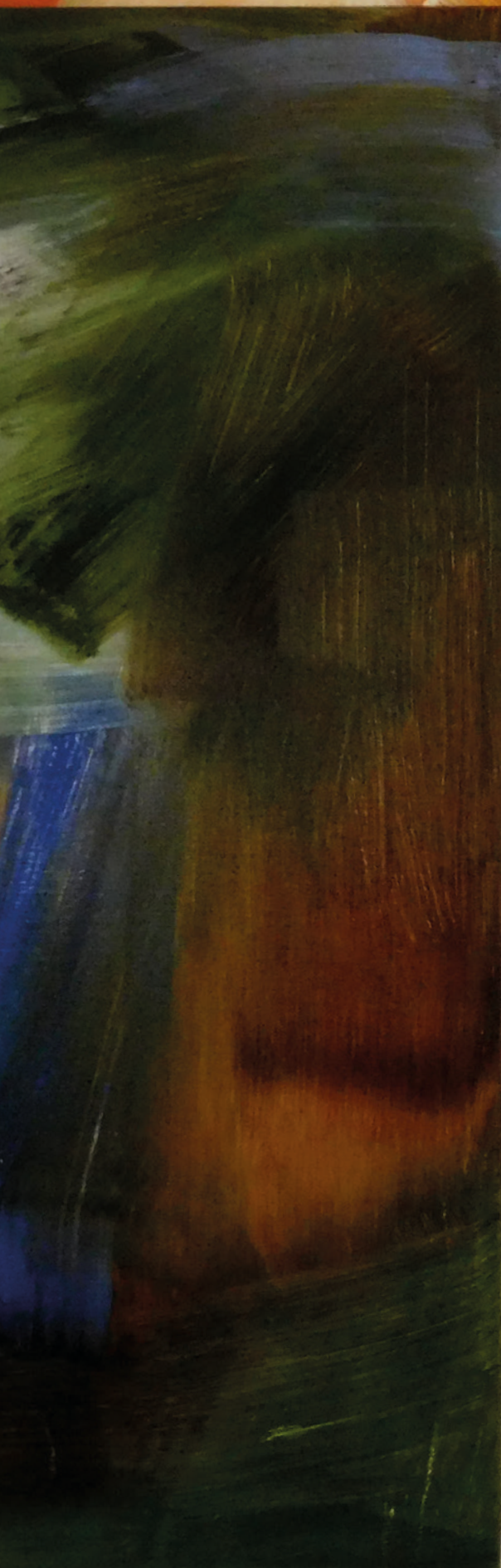
117 x 117 cm (46" x 46")

Ariadne
oil on canvas
117 x 117 cm (46" x 46")





Pastoral
oil on canvas
117 x 117 cm (46" x 46")



Flowers in a Glass Vase I
oil on canvas
76 x 61 cm (30" x 24")





Flowers in a Glass Vase II

oil on canvas

76 x 61 cm (30" x 24")

Radiant II
oil on canvas
122 x 91 cm (48" x 36")





Flowers in a Glass Vase IV
oil on canvas
76 x 61 cm (30" x 24")



Violet I
oil on canvas
76 x 102 cm (30" x 40")



Violet II
oil on canvas
76 x 102 cm (30" x 40")

Veronese's Venus
oil on canvas
76 x 61 cm (30" x 24")





Lumen
oil on canvas
76 x 61 cm (30" x 24")



Study for Diana
oil on canvas
28 x 31 cm (10.5" x 12")

Lute Player
oil on canvas
76 x 69 cm (30" x 27")





ELISE ANSEL

Born in 1961 in New York, NY
Lives and works in New York City and Maine

EDUCATION

- 1984 BA, Brown University, Providence, RI
- 1993 MFA, Southern Methodist University, Dallas, TX

SELECTED SOLO EXHIBITONS

- 2022 Michael S. Currier Center at the Putney School, Putney, VT: “Space Between Angels” (forthcoming)
- 2021 Cadogan Contemporary, London, UK: “Polarity”
- 2021 Carol Corey Fine Art, Kent, CT: “The Women”
The Schoolhouse Gallery, Provincetown, MA: “Ocean”
- 2020 Carol Corey Fine Art, Kent, CT: “Flower of the Mountain”
David Klein Gallery, Detroit, MI: “Palimpsest”
- 2019 Cadogan Contemporary, London, UK: “yes I said Yes”
- 2018 Danese/Corey, New York, NY: “Time Present”
- 2017 Danese/Corey, New York, NY: “Dialogue”
Cadogan Contemporary, London, UK: “Amber and Ebony”
- 2016 Cadogan Contemporary, London, UK: “B Camera”
Bowdoin College Museum of Art, Brunswick, ME: “Distant Mirrors”
- 2015 Cadogan Contemporary, London, UK: “Fusion of Horizons”
Phoenix Gallery, New York, NY: “Palimpsest”
- 2013 Ellsworth Gallery, Santa Fe, NM: “The Invisible Thread”
Phoenix Gallery, New York, NY: “Correspondence”
Cadogan Contemporary, London, UK: “Drawn from History”
- 2012 Phoenix Gallery, New York, NY
- 2011 Lenore Gray Gallery, Providence, RI
- 2010 List Art Center, Brown University, Providence, RI
- 2001 UMF Gallery, Farmington, ME
- 2000 Ruschman Gallery, Indianapolis, IN
- 1999 The Art Gallery, Hopkinsville, KY
- 1998 The Michael Dunn Memorial Gallery, Cornwell-Reed Fine Arts Center, Oakland City University,
Oakland City, IN
- 1998 Krannert Gallery of Art, University of Evansville, Evansville, IN
- 1997 Fine and Hatfield Gallery, Evansville, IN
- 1996 The Riits Gallery, Savannah, Georgia
- 1995 Hanes Art Center Glass Gallery, University of North Carolina at Chapel Hill, Chapel Hill, NC
- 1993 Undermain Theater, in conjunction with Kitchen Dog Theater’s performance of Samuel Beckett’s
Footfalls, Play, and Krapp’s Last Tape, Dallas, TX
- 1991 Undermain Theater, in conjunction with Kitchen Dog Theater’s performance of Henrik Ibsen’s
Creditors, Dallas, TX
- 1989 Dance Space, Inc., New York, NY
- 1987 Dance Space, Inc., New York, NY
- 1984 List Art Center, Brown University, Providence, RI

SELECTED GROUP EXHIBITIONS

- 2021 Carol Corey Fine Art, Kent, CT: “Look Twice”
Schoolhouse Gallery, Provincetown, MA: “All Possible Worlds”

- Hollis-Taggart, Southport, CT: “Reunion”
- Zero Station, Portland, ME: “Efflorescence” Carol Corey Fine Art, Kent, CT: “Garden Party”
- 2020 Cynthia Corbett Gallery, London, UK: “Winter Curation”
Heaven Gallery, Chicago, IL, “Fête Galante”
Cadogan Contemporary, London, UK, “July Exhibition”
“Reaction in Seclusion,” an online exhibition curated by Beatrice Hassell-McCosh in the UK
“Virtual Spring,” an online exhibition, curated by Danese/Corey in NYC
Danese/Corey, New York, NY, “Abstraction: Hot and Cool” 2019
- 2018 David Winton Bell Gallery, Brown University, Providence, RI, “Pushing Painting: Elise Ansel, Nicole Duennebier, Duane Slick”
Portland Museum of Art, Portland, ME, “Portland 2018 Biennial”
- 2017 Museum of Contemporary Art Kraków, MOCAK. Kraków, Poland, “Art in Art”
London Art Fair with Cynthia Corbett Gallery, London, UK
LA Art Show with Ellsworth Gallery, Los Angeles, CA
Danese/Corey, New York, NY, “re●fer●enced”
- 2016 Danese/Corey, New York, NY, “Drawing Conclusions”
AAF London with Cynthia Corbett Gallery, London, UK
Ellsworth Gallery, Santa Fe, NM, “Artists’ Choice”
Art New York with Cynthia Corbett Gallery, New York, NY
Phoenix Gallery, New York, NY, “3 Artists”
London Art Fair, with the Cynthia Corbett Gallery, London, UK
- 2015 Art Miami, Miami, FL, “Art Miami with the Cynthia Corbett Gallery”
Site/109, New York, NY, “Young Masters/ Focus on New Work”
Ellsworth Gallery, Santa Fe, NM, “Far Reaches”
Sphinx Fine Art, London, UK, “Young Masters/ Dialogues”
Royal Academy of Arts, London, UK, “Summer Exhibition 2015”
Conigsby Gallery, London, UK, “Cynthia Corbett Gallery Summer Exhibition 2015, Focus on Painting”
Cadogan Contemporary, London, UK, “New Year”
Ellsworth Gallery, Santa Fe, NM, “On the Brink”
- 2014 Young Masters 2014, Sphinx Fine Art, London, UK
Young Masters 2014, Lloyds Club, London, UK
Cadogan Contemporary, London, UK, “Spring 2014”
Ellsworth Gallery, Santa Fe, NM, “ONE”
Phoenix Gallery, New York, NY, “syn.the.sis”
- 2013 Parrish Art Museum, Water Mill, NY, “Artists Choose Artists”
Sphinx Fine Art, London, UK, “Young Masters at Sphinx Fine Art 2013”
Cadogan Contemporary, London, UK, “Summer Exhibition 2013”
Springs Fireplace Project, East Hampton, NY, “Summer Exhibition”
Cynthia Corbett Gallery, London, UK, “Spring Exhibition Showcase Alongside a Selection of Young Masters”
Affordable Art Fair, Hampstead, London, UK:, “Excerpt of Young Masters Art Priz,”
Gallery 27, Mayfair, UK, “Young Masters: The Figure in Art”
Henley Festival, Henley-on-Thames, UK, Oxfordshire, UK, “Young Masters: The Figure in Art”
- 2012 Phoenix Gallery, New York, NY: “Gallery Artists”
Cadogan Contemporary, London, UK, “Summer Exhibition 2012” Cadogan Contemporary, London, UK, “Works
on Paper”
Cadogan Contemporary, London, UK, “30th Anniversary Exhibition”
- 2011 Phoenix Gallery, New York, NY, “Gallery Artists” POP Gallery, Portland, ME
Cadogan Contemporary, London, UK: “Summer Exhibition” Thomas Moser Gallery, Freeport, ME: “Summer
Exhibition”
Bell Gallery, Brown University, Providence, RI: “Faculty Triennial”
- 2010 Phoenix Gallery, New York, NY; Juror: Robert Storr 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
Guild Hall, East Hampton, NY

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

SELECTED BIBLIOGRAPHY

Pill, Steve. “How I Paint,” Artists & Illustrators, March 2021

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

Hedges, Frances . “How to make the most of London’s art season,” Harper’s Bazaar UK, October 2019

Laster, Paul. “6 American Galleries Highlighting Abstraction,” Art & object, June 2020

Mac Adam, Alfred. “Elise Ansel: Time Present,” The Brooklyn Rail, December/January 2019.

Kors, Stacey. “Found in Translation,” Zest Magazine, Winter 2019, pp. 62-67.

McQuaid, Cate, “‘Pushing Painting’ Presents the Medium’s Possibilities,” Boston Globe, June 20, 2018.

Buhmann, Stephanie, “Dissecting the Familiar,” in Elise Ansel: Amber and Ebony, London: Cadogan Contemporary, 2017.

Mac Adam, Alfred, “Take It from the Masters,” Artnews, March 9, 2017.

Dorsey, David, “All Art is Contemporary Now,” The Dorsey Post, March 2, 2017.

Hanétha Vété-Congolo and Joachim Homann. Distant Mirrors, (exhibition catalogue), Brunswick, ME: Bowdoin College Museum of Art, 2016.

Patricia Ramos. “Elise Ansel: Playing with Abstraction,” Metal, 2016.

Carl Little, “Elise Ansel’s Ab-Ex Annunciation,” Hyperallergic, April 2016.

Jacob Fall and Virginia Rose. “Elise Ansel’s Painterly Revelations,” The Chart, March 2016.

John O’Hern, “Distant Mirrors,” American Art Collector Magazine, April 2016.

Kat Herriman, “Reclamation Project,” Cultured Magazine, Feb/March 2016.

Skye Priestley, “Elise Ansel: A Repainting of Things Past,” Big Red & Shiny, March 2016.

Daniel Kany, “Elise Ansel Gloriously Revisits Calvaert’s ‘Annunciation’ at Bowdoin,” Portland Press Herald, February 2016.

John O’Hern, “Preview for Far Reaches,” American Art Collector Magazine, July 2015.

Lara Santoro, Elise Ansel: Fusion of Horizons, (exhibition catalogue), London: Cadogan Contemporary, 2015.

Christina Arza, Steadfast Arte, December 2015.

Elise Ansel: Palimpsest, (exhibition catalogue), New York: Phoenix Gallery, 2015.

Gabrielle Selz, “Artists Choose Artists: A Visual Dialogue of the East End - Part I,” Hamptons Art Hub, December 2013.

Michael Abatemarco, “A Renaissance Renaissance: Elise Ansel Reinterprets the Masters,” In Pasatiempo, The Santa Fe New Mexican, August 2013.

Elise Ansel: Drawing from History, London: Cadogan Contemporary, 2013. Deborah Weisgall, Maine Magazine., January/February 2011.

Bill Van Siclen, Providence Journal, January 2011

PUBLIC AND CORPORATE COLLECTIONS

Art Masters Solutions, London, UK

Bowdoin College Museum of Art, ME

Brown University, Providence, RI

Eli Lilly Foundation, Indianapolis, IN

Evansville Museum of Arts and Sciences, Evansville, IN

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

Museum of Contemporary Art Kraków, MOCAK, Kraków, Poland

Sopwell House, St. Albans, UK

Spring Island Trust, Spring Island, SC

PROFESSIONAL EXPERIENCE

2019	Visiting Critic, Bowdoin College, Brunswick, ME
2018	Visiting Artist and Critic, Brown University, Providence, RI
2017	Tutor, The New School of Art, London, UK
2016	Visiting Artist, Bowdoin College, Brunswick, ME
2014	Adjunct Lecturer, Brown University, Providence, RI
2011	Drawing Instructor, Pont Aven School of Contemporary Art (PASCA), Pont Aven, France 2007-11
2007-11	Adjunct Lecturer, Brown University, Providence, RI
2006	Visiting Artist, Bowdoin College, Brunswick, ME
2001-04	Visiting Artist, Bowdoin College, Brunswick, ME
2001	Visiting Artist, University of Maine, Farmington, ME
1999	Associate Professor of Art, University of Southern Indiana, Evansville, IN
1997-99	Lecturer, University of Evansville, Evansville, IN
1997	Adjunct Professor of Art, Armstrong Atlantic State University, Savannah, GA
1996	Professor of Foundation, Savannah College of Art and Design, Savannah, GA

HONORS, RESIDENCIES, AND AWARDS

Joan Mitchell Foundation Painters and Sculptors Grant, nominated 2018

Merit Award, 49th Mid-States Art Exhibition, Evansville Museum of Arts and Sciences, Evansville, IN, 1998

Juror: James D. Burke, Executive Director and Chief Executive Officer of the St. Louis Art Museum

Spring Island Artist in Residence, Spring Island, Okatie, SC

Excel Grant, Award in Teaching Innovation, Eli Lilly Foundation, re-granted through the University of Evansville, Evansville, IN

Gulfstream Aerospace Award in Painting, 18th Annual Juried Fine Arts Competition, West Bank Gallery, Savannah, GA, 1997

Juror: Lisa Phillips, Curator of the 1997 Whitney Biennial

Albin Polasek Award, Brown University, Providence, RI, 1984

Minnie Helen Hicks Award, Brown University, Providence, RI



Published in conjunction with the exhibition:

Elise Ansel: *Polarity*
Cadogan Contemporary, London

Cover: Detail of Judith VII, 2021

Photography

Portrait of the artist and brush details: Winky Lewis
Painting wall with palette table: the artist
Studio bookshelf with paintings: James Mullen
All other images: Luc Demers

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