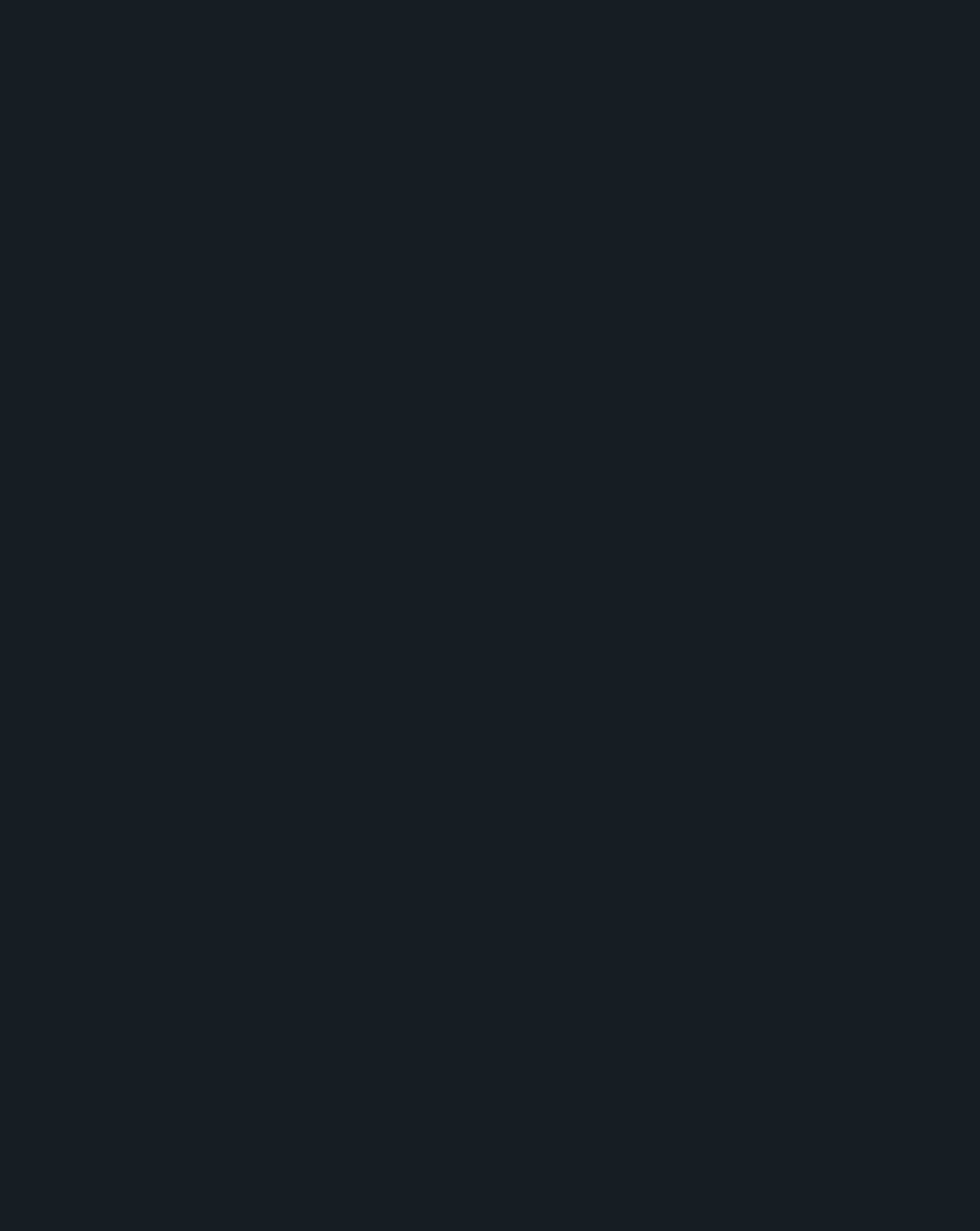


ELISE ANSEL
some of its parts



ELISE ANSEL
some of its parts

C A D O G A N

In loving memory of Ester (née Flindt) Ansel
November 10, 1929 – July 18, 2023



Beannacht/Blessing

JOHN O'DONOHUE

For Josie, my mother:

On the day when
the weight deadens
on your shoulders
and you stumble,
may the clay dance
to balance you.

And when your eyes
freeze behind
the grey window
and the ghost of loss
gets into you,
may a flock of colours,
indigo, red, green
and azure blue,
come to awaken in you
a meadow of delight.

When the canvas frays
in the currach of thought
and a stain of ocean
blackens beneath you,
may there come across the waters
a path of yellow moonlight
to bring you safely home.

May the nourishment of the earth be yours,
may the clarity of light be yours,
may the fluency of the ocean be yours,
may the protection of the ancestors be yours.

And so may a slow
wind work these words
of love around you,
an invisible cloak
to mind your life.

some of its parts

CLAIRE MESSUD

Nothing keeps its own appearance, Nature, renewer of things,
Prepares new shapes from other shapes:
Believe me, nothing in this whole world perishes,
But only varies and changes its face.

This is the wisdom of Pythagoras, in the final book of Ovid's *Metamorphoses*: transformation and rebirth are Nature's order. All artists, directly or indirectly, create in conversation with their influences, preparing new shapes from other shapes, as Ovid has it. The vitality of these metamorphoses – their energy, their capacity to communicate, their ability to follow the modernist poet Ezra Pound's exhortation to "Make It New!" – is what matters.

Elise Ansel's glorious, vibrant paintings take up Pound's challenge with bold exuberance: an artist engaged with – even enamored by – the glorious masterpieces of our antecedents, (Titian, Tiepolo, Caravaggio, Gentileschi, Manet, among others) and energized simultaneously by a desire to celebrate and profoundly to reconceive them. As a feminist artist, Ansel rebels against many canonical portrayals of women: in her painting "Lucretia's Dance", inspired by Titian's "Tarquin and Lucretia", she literally turns the forms on their heads, liberating Lucretia from Tarquin's violent attack, granting her the freedom of dance. In "Déjeuner", inspired by Manet's "Déjeuner sur l'herbe", Manet's naked woman picnicking in a wood alongside clothed men is transformed into a wide, glowing golden crescent, in communion with the golden and green environs, while the men around her are reduced to black swaths, importunate almost, incidental almost, to the eye.

What Ansel does here can be seen as a translation of energy, a reframing of the paintings' narratives into a more immediate, asymbolic mode, freed from traditional linear storytelling (which unfolds over time, with an arc –analogous, according to feminist theorists such as Hélène Cixous, to male experience) and exploring, instead, what Ansel herself calls "a spherical sense of space", which enables a viewer to apprehend the painting's reality differently. The paint – in its intensity of color, in the movement of its brushstrokes – becomes the work's subject, referring, in the first instance, only to itself: the abstract composition does not, on one level, reach beyond the edge of canvas, does not call for external interpretation. It invites us to experience – as Ansel has said, "the



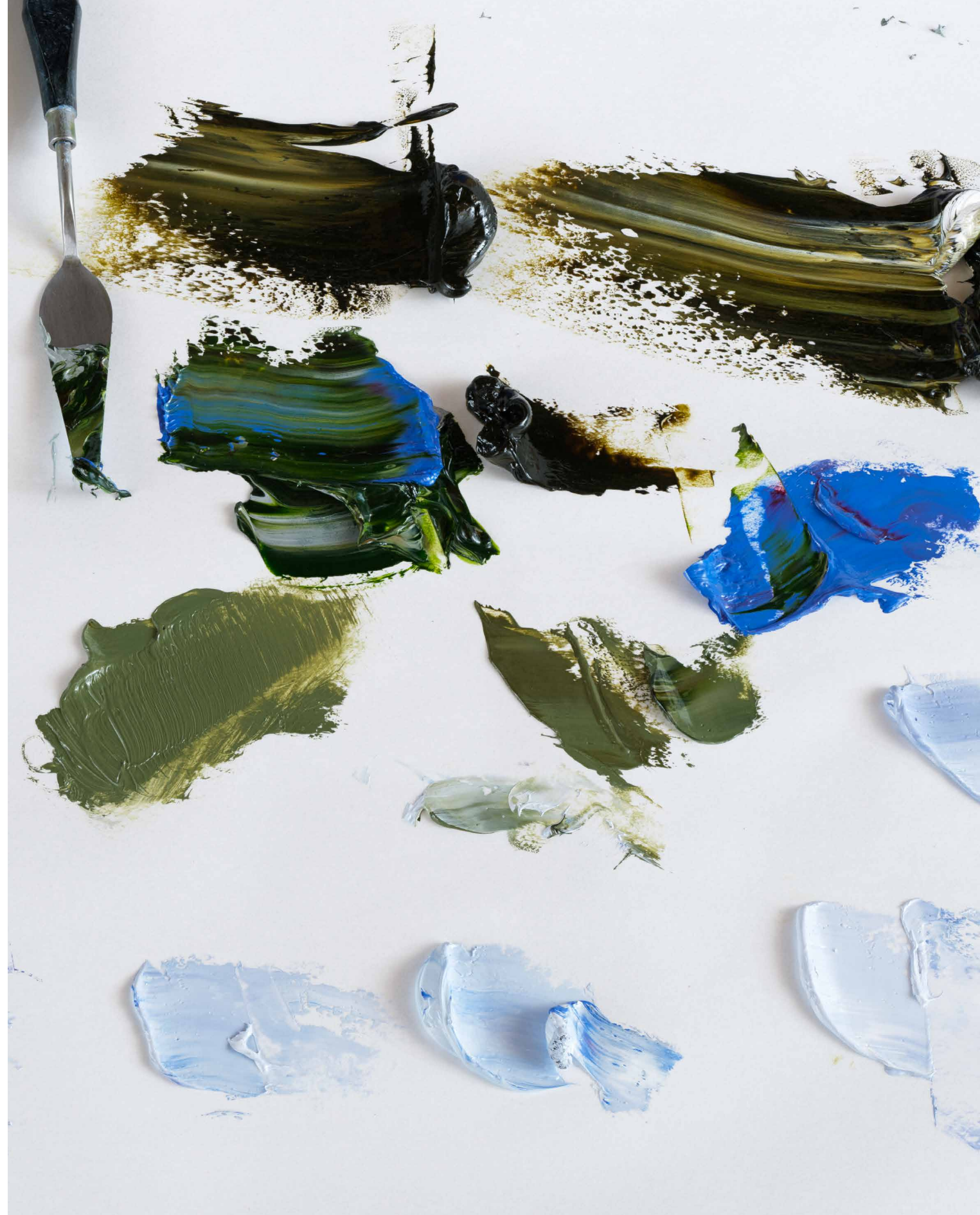
freedom and release that come from focusing on the purely visual” – rather than to analyze. The signifier and the signified are one.

Paradoxically, in these paintings, we experience this freedom balanced by inescapable, equally exhilarating, constraint. I have the distinct memory of my first encounter with Ansel’s work, several years ago: an earlier iteration of “Déjeuner” is a highlighted piece in the art collection of Boston’s Newbury hotel: seeing it, I was magnetically compelled by its composition, slightly different from the version shown in this exhibition: the forest in the earlier painting is more recognizably comprised of trees, their trunks and foliage distinct; the transformed nude woman’s figure in the foreground, of a paler gold, performs a narrower and more tentative arc. What burns above all is the golden light at the painting’s center, as if the work’s heart is afire; and the pale gold crescent seems to yearn, tender almost, supplicant almost, for that unreachable molten light, a light that wends a dissipating path, a glimmering firefly progress, through the trees at the right of the painting.

I first experienced this painting as itself, thrilled by its color, by the mysteries of its strokes; and when its reference to Manet was revealed to me, and I saw the painting all over again, anew: I experienced the painting twice. “That’s why it feels familiar,” I thought delightedly, as the swoops and lines of paint resolved themselves into an echo of “Déjeuner sur l’herbe”, “I knew it was familiar!” But did my profound sense of intimacy – of conversing with Ansel’s work – arise from my recognition of Manet’s famous painting and its long-known narrative, or from the fact that Ansel had magically given back to me what I had always already seen, somehow, before even I understood what Manet had depicted? Was it not as if she’d unearthed and restored to me the very neurological experience of my eye’s trajectory through the painting, the way my brain experiences color, light, intensity, depth, and only then creates of them, after the fact, a narrative? Is she not giving us, in fact, experience before language?

Ansel’s images are shaped by, in conversation with, and yet liberated from their inspirations, at once carrying historical reference with all its baggage and throwing it away. Standing in front of any one of Ansel’s paintings, we feel its inspiration’s weight, a given painting’s subject and its history or myths; the original painter’s intentions; the responses – to Caravaggio, to Titian, to Manet – over centuries, of viewers, critics and institutions, all hovering. And yet at the same time, Ansel has stripped the image of that baggage, setting color, light, and composition free into a new conversation, a new grammar, if you will. We may fruitfully read these paintings in light of art history; but crucially, we do not need to.

What Ansel so bountifully restores to us is wonder-filled visual experience, and as her work evolves, her paintings move only more fully into their this-ness, slipping further from their origins, the way over generations we Americans slip ever further from our cultures of origin, retaining sometimes unexpected elements but becoming something entirely new. Ansel’s large canvases

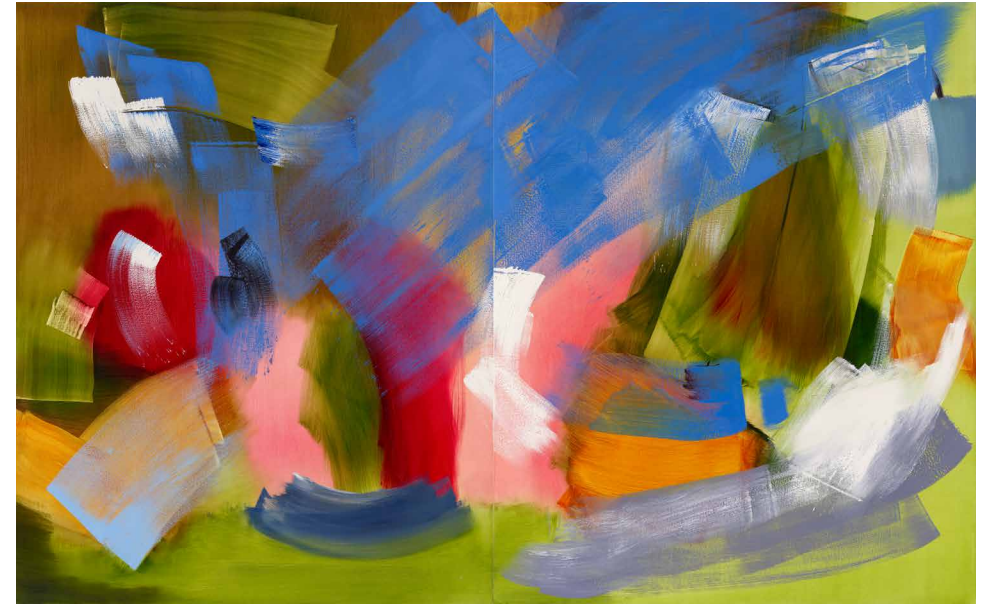




become environments into which we may enter: “Cornbury III”, saturated with moving blocks of color – deep Prussian blue and purple; an off-center burst of orange and ochre; the whole punctuated by rising scarlet wings – fully creates its world, the brushstrokes speaking to one another and to us, their vitality palpable. The painting from which Ansel drew inspiration in this instance, Bellini’s “Madonna and Child Enthroned with Saints and Donor” (1505), while it shares colors with “Cornbury III”, emits a very different energy, of calm reverence rather than explosive animation. Similarly, Ansel’s “Blue Hour”, inspired by Bellini and Titian’s “The Feast of the Gods”, dispenses entirely with the dark canopy of trees that overhang the 16th-century scene and lend it an aura of rest, almost of passivity, reinforced by the number of reclining or supine figures. In contrast, in Ansel’s painting, the sky’s blue surges to dominate the painting’s center, washing down over the profusion of other colors – waves of rose, scarlet, chocolate, dove grey – that seem almost to reach upwards into it, an interpenetration, a commingling, intensely alive.

The French philosopher Henri Bergson (1859-1941), whose ideas about time powerfully influenced modernist writers (including T.S. Eliot, Marcel Proust and Virginia Woolf), considered perception an action: “In pure perception we are actually placed outside ourselves, we touch the reality of the object in an immediate intuition [of it]” [Matter & Memory]. Furthermore, however, “perception is never a mere contact of the mind with the object present; it is impregnated with memory-images which complete it as they interpret it.” As the critic Mary Ann Gillies has observed, “One could say, then, that memory allows awareness of perceptions; it is memory that permits the existence of

ABOVE: *THE FEAST OF THE GODS*, GIOVANNI BELLINI AND TITIAN



consciousness.” For me, Elise Ansel’s paintings bring Bergson’s reflections to mind: she invites the reader to engage both with the closest possible experience of pure perception (when we encounter her work without any reference, what are we seeing? How do we experience it, if not with immediate intuition? How do we understand it?) and, in a subsequent (or perhaps simultaneous) moment, we engage with it again, in a referential and analytic frame, “impregnated with memory-images”, bringing to bear our personal memories and understanding but also those of Western culture of the last five hundred years.

This may make engaging with these paintings sound somehow effortful – but as any viewer will viscerally discover, the reality is quite the opposite. I experience these paintings as joy itself – even in the dark palette of “Emmaus”, based on Caravaggio’s “Supper at Emmaus”, a waltz of amber glimmer and rich black and brown, in which a forest-green stroke emerges like an unexpected musical note. These works extend an invitation to commune with color, line and texture, and with a gamut of emotions conveyed through these gestures. Abundantly, brimmingly, overdetermined, Ansel’s work teems with experience and significance, open and enticing.

The French feminist theorists of the 1970s and ’80s wrote often of “jouissance,” a word strictly untranslatable from French but signifying ecstasy, firmly distinct from pleasure, less continent, less containable. Filched from the psychoanalyst Jacques Lacan and transformed (through an Ovidian metamorphosis of its own), this feminist “jouissance” is described by the editors of *New French Feminisms* as “that intense, rapturous pleasure which women know and men fear”. The word implies

ABOVE: *BLUE HOUR*, ELISE ANSEL

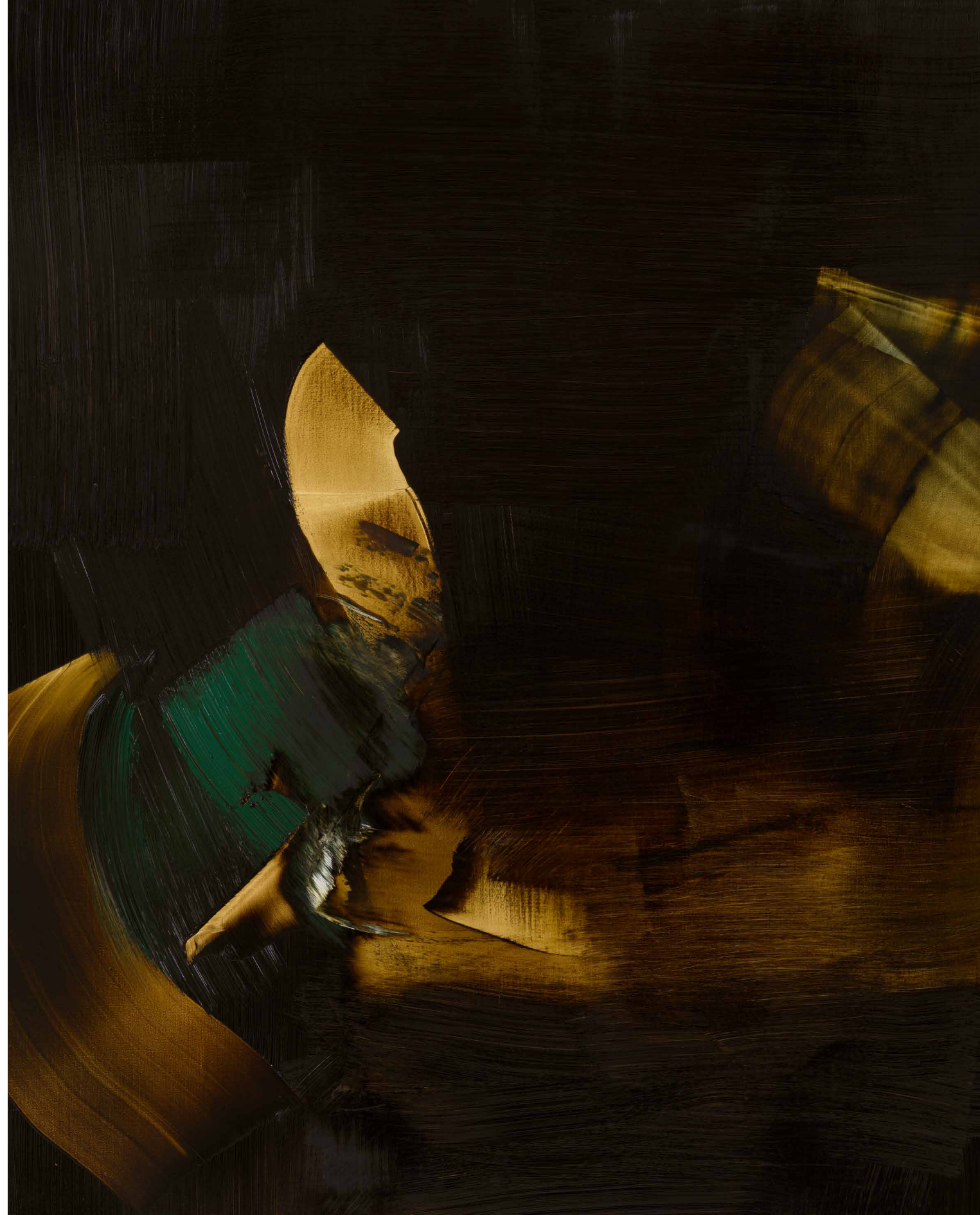
not merely bounty but surfeit – think female multiple orgasm, the antithesis of a male single, linear arc. Return, then, to Elise Ansel's paintings: at once contemporary, historical and timeless, at once pure abstraction and replete with reference; at once elegantly constrained and free, they are both/and. Like a great 'yes', they resonate fully in the now, open-ended and open to all: they are.

Claire Messud's bestselling novels include *The Emperor's Children*, a New York Times Book of the Year in 2006; *The Woman Upstairs* (2013); and *The Burning Girl* (2017), a finalist for the LA Times Book Award in Fiction. She is also the author of a book of novellas, *The Hunters* (2001), and a memoir-in-essays, *Kant's Little Prussian Head & Other Reasons Why I Write* (2020). Her work has been translated into over twenty languages. She writes for Harper's Magazine, The New York Review of Books and the New York Times, among other publications. She was made a Chevalier de l'Ordre des Arts et des Lettres by the French Ministry of Culture in 2020. Her new novel, *This Strange Eventful History*, will be published by W.W. Norton in May, 2024.

Messud teaches creative writing at Harvard University. She lives in Cambridge, MA with her family.



ABOVE: *SUPPER AT EMMAUS*, CARAVAGGIO
 OPPOSITE: DETAIL OF *EMMAUS III*, ELISE ANSEL





Woman in Blue Reading a Letter
 Johannes Vermeer
 About 1663-64
 Oil on canvas
 49.6 x 40.3 cm (18 5/16 x 15 3/8 in.)
 Rijksmuseum, Amsterdam



WOMAN READING A LETTER I

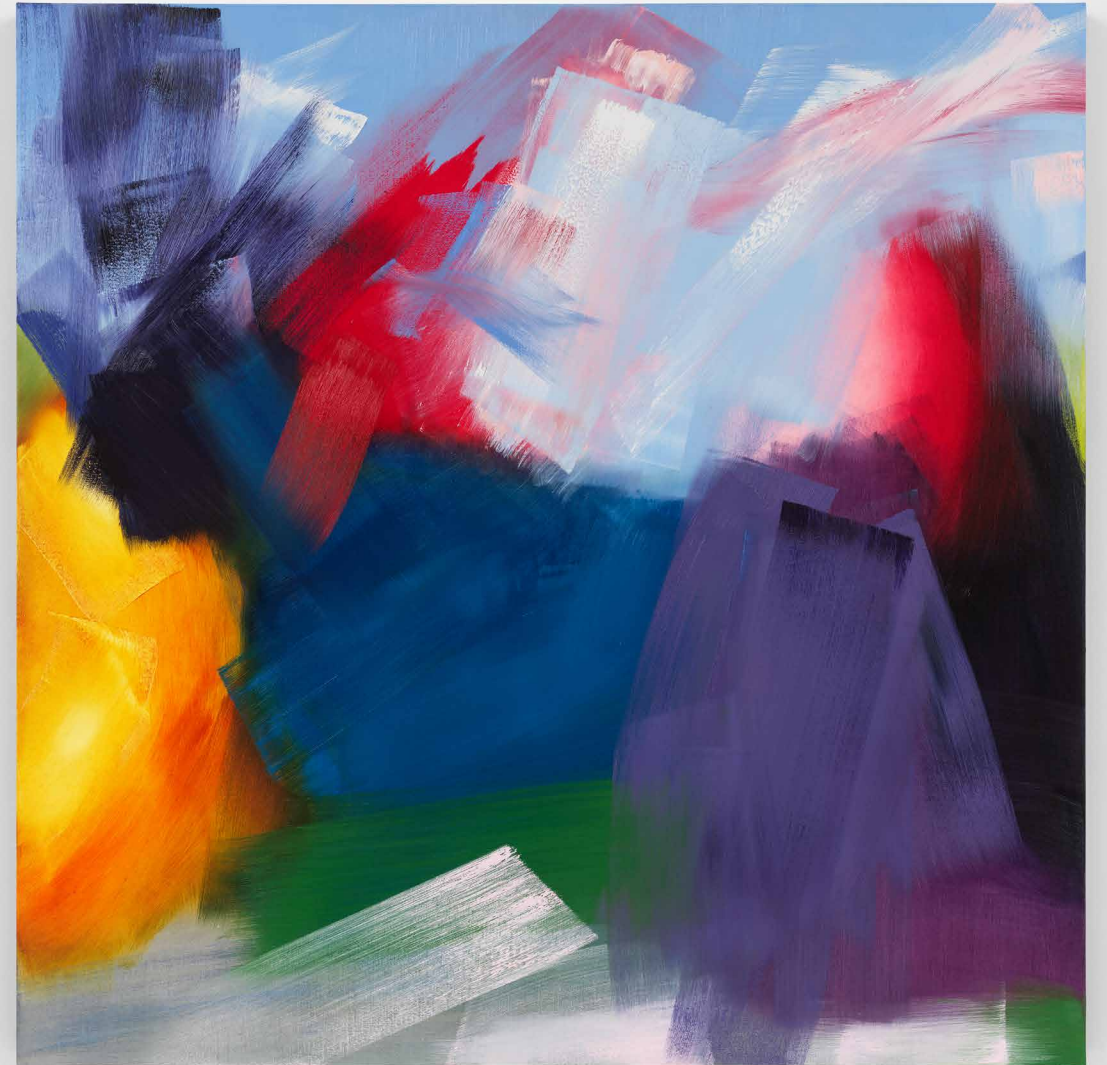
Oil on Linen
 50.8 x 40.6 cm
 (20 x 16 in)



WOMAN READING A LETTER II
Oil on Linen
76.2 x 61 cm
(30 x 24 in)



*Madonna and Child Enthroned
with Saints and Donor*
Giovanni Bellini
1505
Cornbury Park



CORNBURY III
Oil on Linen
152.4 x 152.4 cm
(60 x 60 inches)



Le Déjeuner sur l'herbe
Édouard Manet
1863
208 x 264,5 cm (81.9 x 104.1 in)
Musée d'Orsay, Paris



DÉJEUNER

Oil on Linen
121.9 x 152.4 cm
(48 x 60 inches)

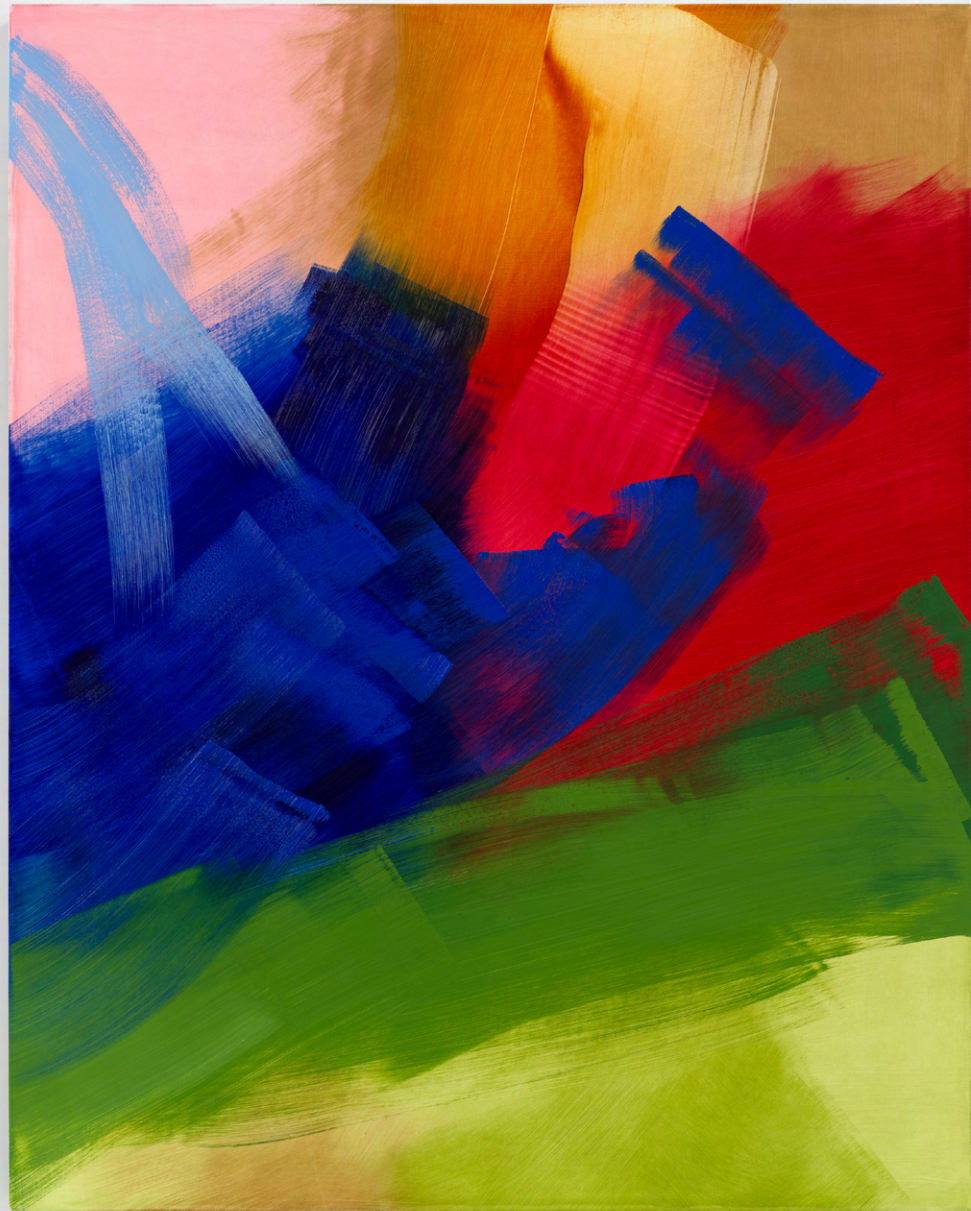


Christ and the Adulteress
Titian
c. 1508-1510
139.3 cm x 181.7 cm (54.8 in x 71.5 in)
Kelvingrove Art Gallery, Glasgow

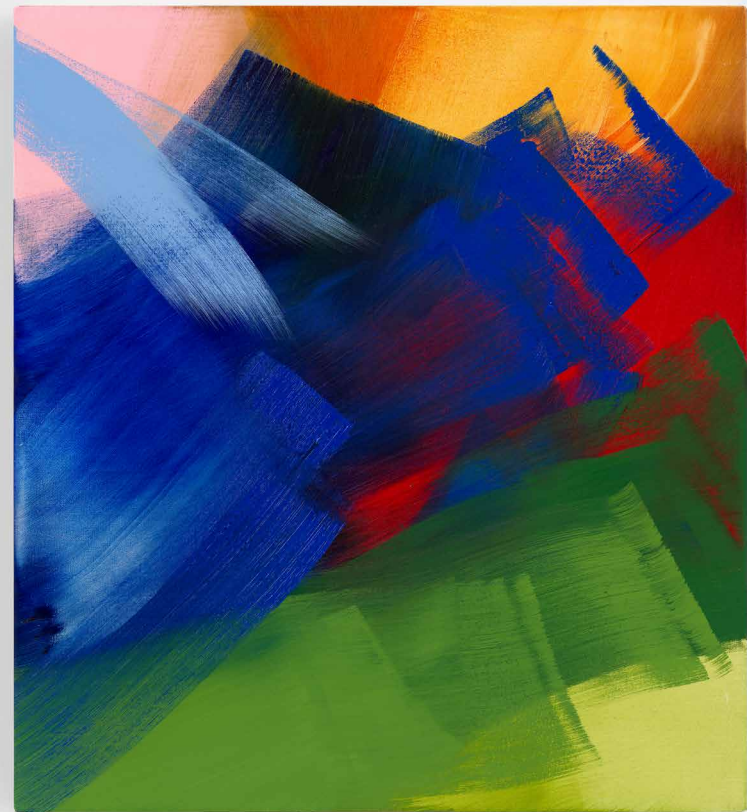


SUNRISE

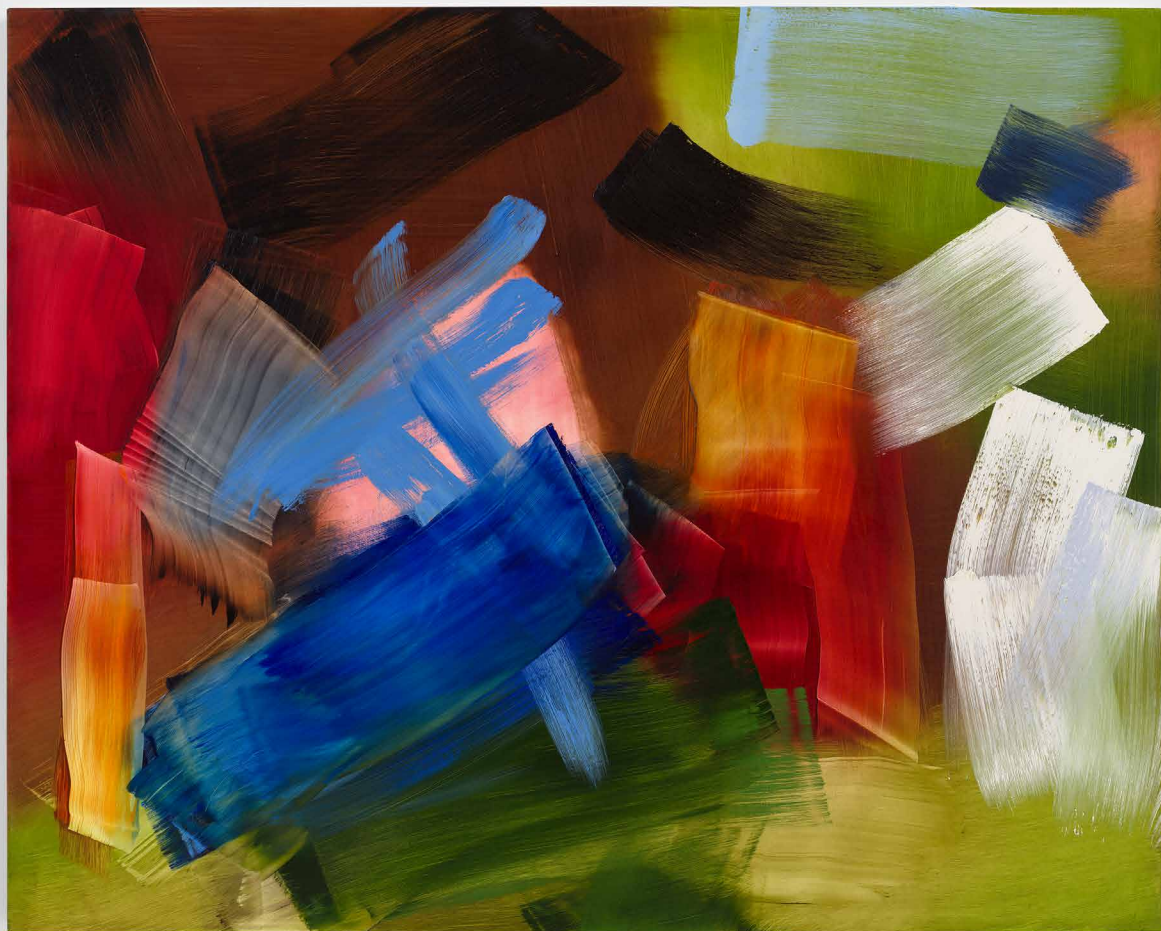
Oil on Linen
152 x 244 cm (each panel 152 x 122 cm)
60 x 96 inches (60 x 48 in)



FEATHER I
Oil on Linen
152.4 x 121.9 cm
(60 x 48 in)

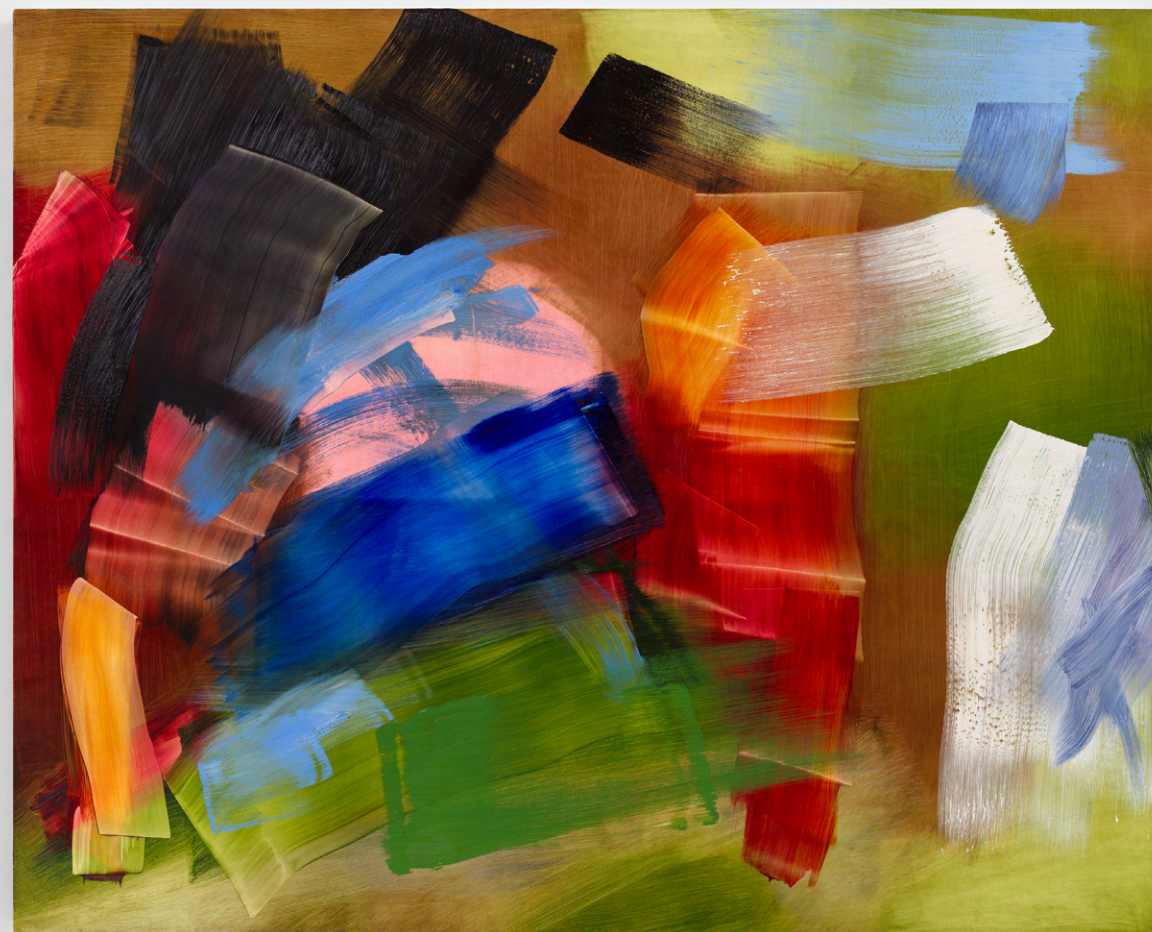


FEATHER II
Oil on Linen
76.2 cm x 68.6 cm
(30 x 27 in)



FIRE FANGLED FEATHERS III

Oil on Linen
121.9 x 152.4 cm
(48 x 60 in)



FIRE FANGLED FEATHERS IV

Oil on Linen
121.9 x 152.4 cm
(48 x 60 in)



Tarquin and Lucretia
Titian
1571
188.9 cm x 145.1 cm (74.4 in x 57.1 in)
Fitzwilliam Museum, Cambridge



LUCRETIA'S DANCE II
Oil on Linen
152.4 x 121.9 cm
(60 x 48 in)



Supper at Emmaus
 Caravaggio
 1606
 141 x 175 cm (56 x 69 in)
 Pinacoteca di Brera, Milan



EMMAUS III
 Oil on Linen
 101.6 x 127 cm
 (40 x 50 in)



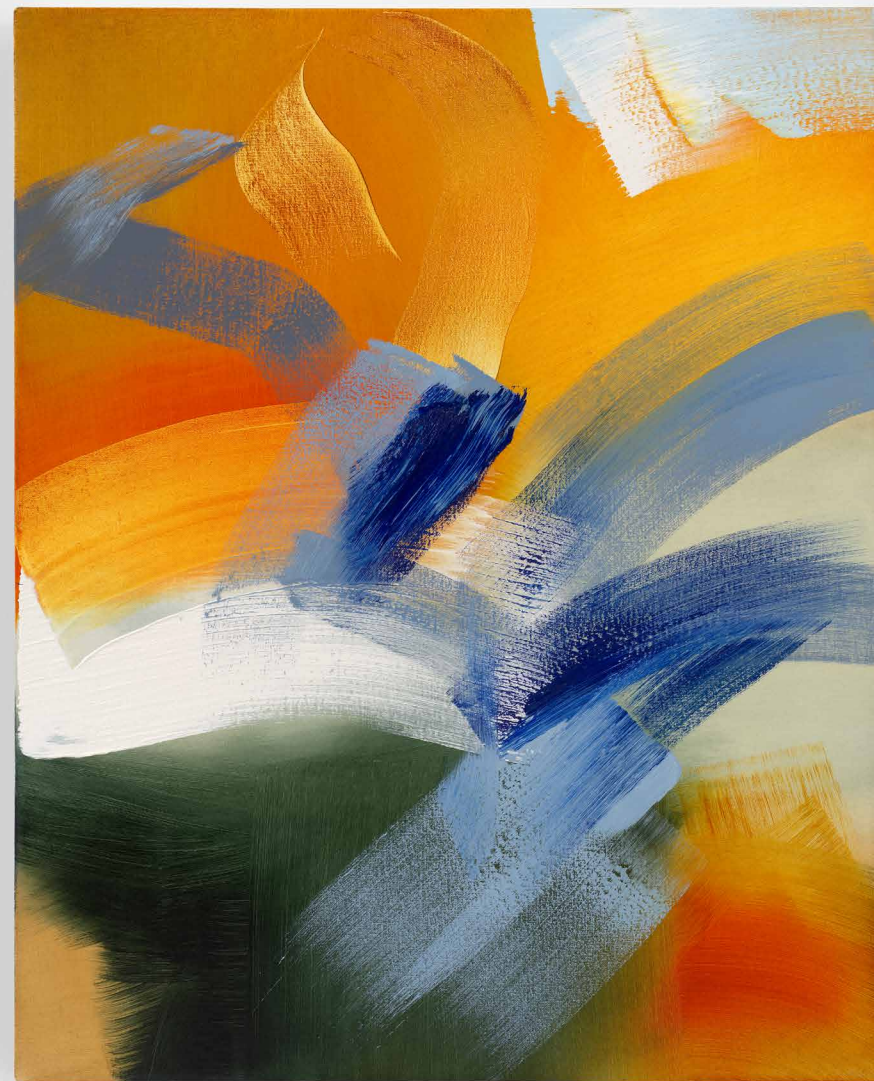


*The Virgin Appearing to
St Philip Neri*
Giovanni Battista Tiepolo
1740
360 x 182 cm
Museo Diocesano, Camerino



SPANISH CLOUD I

Oil on Linen
91.4 x 73.7 cm
(36 x 29 in)



SPANISH CLOUD II

Oil on Linen
91.4 x 73.7 cm
(36 x 29 in)



The Death of Sardanapalus
Eugène Delacroix
1827
392 x 496 cm (154 x 195 in)
Musée du Louvre, Paris



SARDANAPALUS III

Oil on Linen
121.9 x 152.4 cm
(48 x 60 in)



The Feast of the Gods
 Giovanni Bellini and Titian
 1514 (Titian's additions in 1529)
 Oil on canvas
 170 x 188 cm (67 x 74 in.)
 National Gallery of Art, Washington



BLUE HOUR

Oil on Linen
 152 x 244 cm (each panel 152 x 122 cm)
 60 x 96 in (60 x 48 in)



Judith and Her Maidservant
 Artemisia Gentileschi
 c. 1623-1625
 184 x 141.6 cm (72.4 x 55.8 in)
 Detroit Institute of Arts

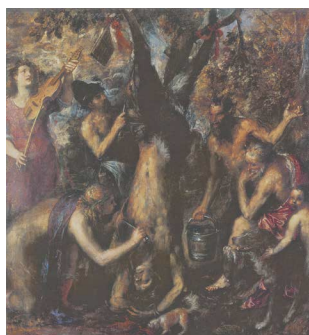


JUDITH IX
 Oil on Linen
 127 x 101.6 cm
 (50 x 40 in)



CONTENT AWARE

Oil on Linen
53.3 x 106.7 cm
(21 x 42 in)

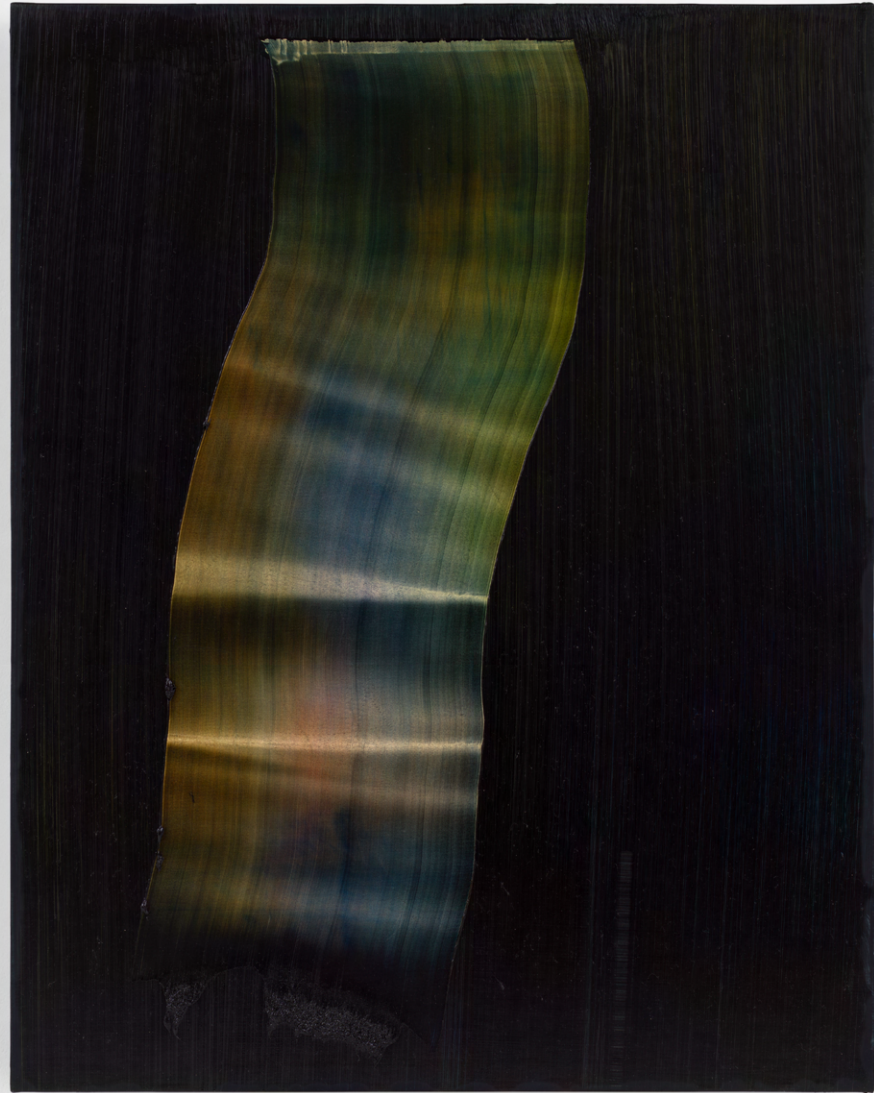


Flaying of Marsyas
 Titian
 c. 1570-1576
 212 cm x 207 cm (83 in x 81 in)
 Archdiocesan Museum, Kroměříž



OBSIDIAN BUTTERFLY II

Oil on Linen
 152.4 x 137.2 cm
 (60 x 54 in)



CELESTIAL SLIDE I

Oil on Linen
76.2 x 61 cm
(30 x 24 in)

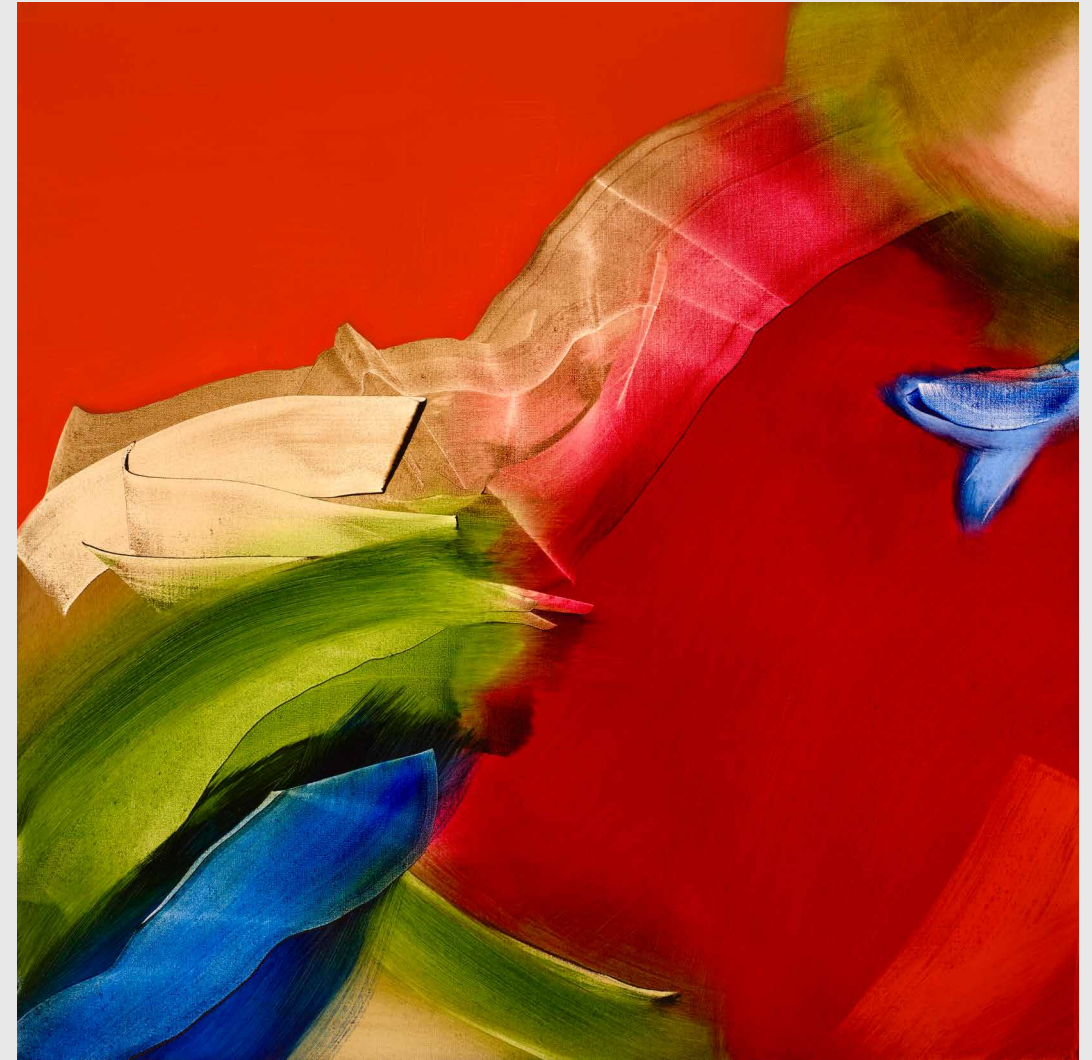


CELESTIAL SLIDE II

Oil on Linen
76.2 x 61 cm
(30 x 24 in)

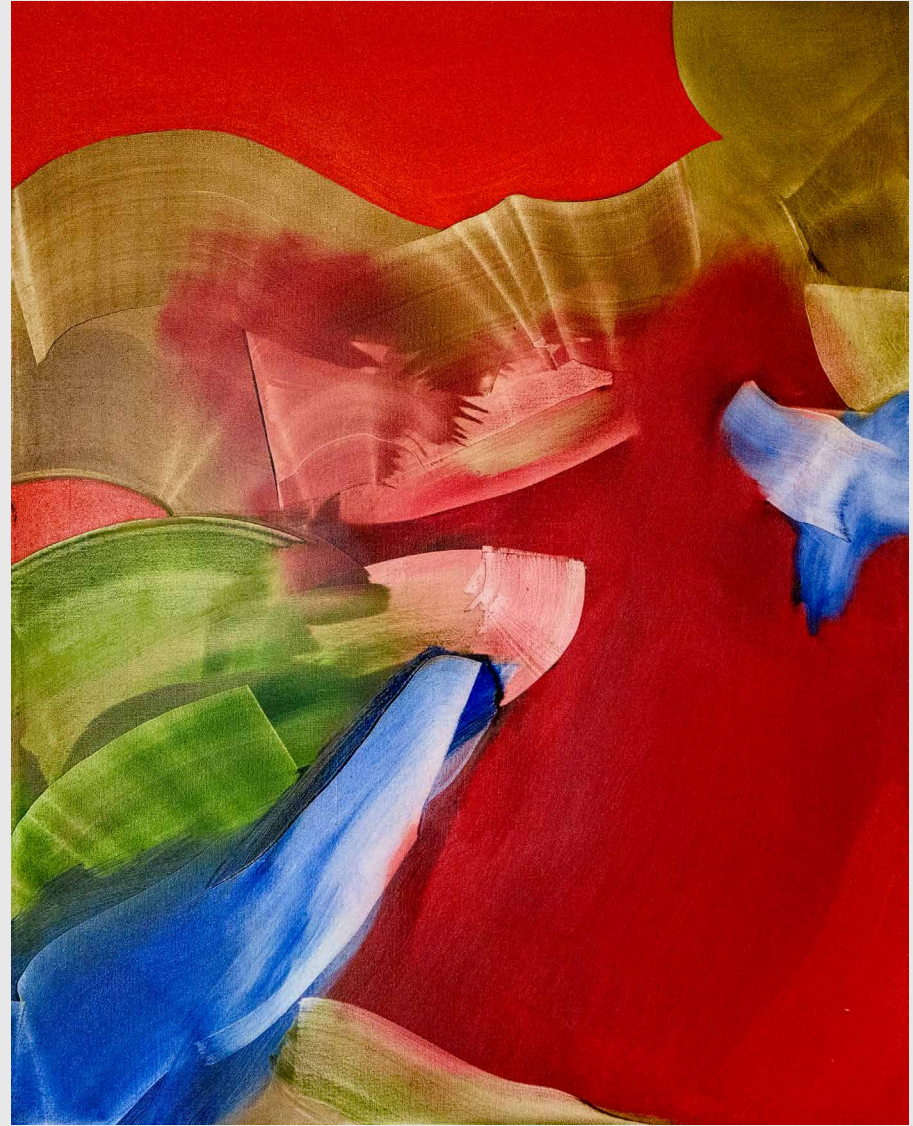


*The Virgin and Child with two Angels or
The Virgin of the Pomegranate*
Guido di Pietro (Fra Angelico)
c. 1426
83 x 59 cm (32.7 x 23.2 in)
Museo del Prado, Madrid



FRAGMENT

Oil on Canvas
102 x 102 cm
(40 x 40 in)



FRAGMENT II

Oil on Canvas
102 x 84 cm
(40 x 33 in)



ELISE ANSEL

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

EDUCATION

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

SOLO EXHIBITIONS

2024
Miles McEnery Gallery, New York, NY (forthcoming)
Cadogan Gallery, Milan, Italy (forthcoming)

2023
‘some of its parts,’ Cadogan Gallery, London, United Kingdom
“Sea Change,” Miles McEnery Gallery, New York, NY
“Elective Affinities,” Cove Street Arts, Portland, ME

2022
“Time and Materials,” Auxier Kline, New York, NY
“Space Between Angels,” Michael S. Currier Center at the Putney School, Putney, VT

2021
“Polarity,” Cadogan Contemporary, London, United Kingdom
“The Women,” Carol Corey Fine Art, Kent, CT
“Ocean,” The Schoolhouse Gallery, Provincetown, MA

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

2019
“yes I said Yes,” Cadogan Contemporary, London, United Kingdom

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

2017
“Amber and Ebony,” Cadogan Contemporary, London, United Kingdom
“Dialogue,” Danese/Corey, New York, NY

2016
“B Camera,” Cadogan Contemporary, London, United Kingdom
“Distant Mirrors,” Bowdoin College Museum of Art, Brunswick, ME

2015
“Fusion of Horizons,” Cadogan Contemporary, London, United Kingdom
“Palimpsest,” Phoenix Gallery, New York, NY

2013
“The Invisible Thread,” Ellsworth Gallery, Santa Fe, NM
“Correspondence,” Phoenix Gallery, New York, NY
“Drawn From History,” Cadogan Contemporary, London, United Kingdom

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
Krannert Gallery of Art, University of Evansville, Evansville, IN

1997
Fine and Hatfield Gallery, Evansville, IN

1996
The Riits Gallery, Savannah, GA

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 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

GROUP EXHIBITIONS

2023
“Re-Framing the Female Gaze: Women Artists and the New Historicism,” Lehman College Art Gallery, New York, NY
“Together & Apart, A Legacy of Abstraction: Elise Ansel, Caroline Del Giudice, Alisa Henriquez, Rosalind Tallmadge,” David Klein Gallery, Detroit, MI

“Works on Paper,” Ashawagh Hall, East Hampton, NY
“Through the Walls,” Cadogan Contemporary, London, United Kingdom
“She-Wolves,” Space Gallery, Portland, ME
“Think Twice II,” Carol Corey Fine Art, Kent, CT

2022
“Multiple Choice,” ABNY Gallery, East Hampton, NY
“Elise Ansel/Hang Feng/Adrian Fernandez/Jefferson Hayman/Jeannie Motherwell,” The Schoolhouse Gallery, Provincetown, MA
“Showings in Four Dimensions,” ABNY Gallery, East Hampton, NY
“Crown Shy,” The Schoolhouse Gallery, Provincetown, MA

2021
“Look Twice,” Carol Corey Fine Art, Kent, CT
“All Possible Worlds,” The Schoolhouse Gallery, Provincetown, MA
“Reunion,” Hollis Taggart, Southport, CT
“Efflorescence,” Zero Station, Portland, ME
“Garden Party,” Carol Corey Fine Art, Kent, CT

2020
“Winter Curation,” Cynthia Corbett Gallery, London, United Kingdom
“Fête Galante,” Heaven Gallery, Chicago, IL
“July Exhibition,” Cadogan Contemporary, London, United Kingdom
“Reaction in Seclusion” (online exhibition curated by Beatrice Hassell-McCosh), United Kingdom
“Virtual Spring” (online exhibition), Danese/Corey, New York, NY
“Abstraction: Hot and Cool,” Danese/Corey, New York, NY

2019
“Art Purposes: Object Lessons for the Visual Arts,” Bowdoin College Museum of Art, Brunswick, ME
“Salon, Works on Paper,” David Klein Gallery, Detroit, MI
“Summer Exhibition 2019,” Royal Academy of Arts, London, United Kingdom
“rePRESENTed PAST,” Sotheby’s Institute of Art, New York, NY
“Summer Show,” Cynthia Corbett Gallery, London, United Kingdom
“In the Ruins of the Anthropocene,” Ellsworth Gallery, Santa Fe, NM

2018
“Pushing Painting: Elise Ansel, Nicole Duennebier, Duane Slick,” David Winton Bell Gallery, Brown University, Providence, RI
“scape,” Danese/Corey, New York, NY
“Biennial 2018,” Portland Museum of Art, Portland, ME

2017
“Art in Art,” Museum of Contemporary Art Kraków, Kraków, Poland
“Referenced,” Danese/Corey, New York, NY

2016
“Drawing Conclusions,” Danese/Corey, New York, NY
“Artists’ Choice,” Ellsworth Gallery, Santa Fe, NM
“3 Artists,” Phoenix Gallery, New York, NY

2015
“Young Masters/Focus on New Work,” Site/109, New York, NY
“Far Reaches,” Ellsworth Gallery, Santa Fe, NM
“Young Masters/Dialogues,” Sphinx Fine Art, London, United Kingdom
“Summer Exhibition 2015,” Royal Academy of Arts, London, United Kingdom
“Cynthia Corbett Gallery Summer Exhibition 2015: Focus on Painting,” Conigsby Gallery, London, United Kingdom
“New Year,” Cadogan Contemporary, London, United Kingdom
“On the Brink,” Ellsworth Gallery, Santa Fe, NM

2014
“Young Masters 2014,” Sphinx Fine Art, London, United Kingdom

“Young Masters 2014,” Lloyds Club, London, United Kingdom
“Spring 2014,” Cadogan Contemporary, London, United Kingdom
“ONE,” Ellsworth Gallery, Santa Fe, NM
“syn.the.sis,” Phoenix Gallery, New York, NY

2013
“Artists Choose Artists,” Parrish Art Museum, Water Mill, NY
“Young Masters at Sphinx Fine Art 2013,” Sphinx Fine Art, London, United Kingdom
“Summer Exhibition 2013,” Cadogan Contemporary, London, United Kingdom
“Summer Exhibition,” Springs Fireplace Project, East Hampton, NY
“Spring Exhibition Showcase Alongside a Selection of Young Masters,” Cynthia Corbett Gallery, London, United Kingdom
“Young Masters: The Figure in Art,” Gallery 27, Mayfair, United Kingdom
“Young Masters: The Figure in Art,” Henley Festival, Henley-on-Thames, Oxfordshire, United Kingdom

2012
“Gallery Artists,” Phoenix Gallery, New York, NY
“Summer Exhibition 2012,” Cadogan Contemporary, London, United Kingdom
“Works on Paper,” Cadogan Contemporary, London, United Kingdom
“30th Anniversary Exhibition,” Cadogan Contemporary, London, United Kingdom

2011
“Gallery Artists,” Phoenix Gallery, New York, NY
POP Gallery, Portland, ME
“Summer Exhibition,” Cadogan Contemporary, London, United Kingdom
“Summer Exhibition,” Thomas Moser Gallery, Freeport, ME
“Faculty Triennial,” Bell Gallery, Brown University, Providence, RI

2010
Phoenix Gallery, New York, NY
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

2005
Ruschman Gallery, Indianapolis, IN

2004
Alpers Fine Art, Andover, MA
Lenore Gray Gallery, Providence, RI
Greenhut Galleries, Portland, ME
“Works on Paper,” Ruschman Gallery, Indianapolis, IN

2003
Nohra Haime Gallery, New York, NY
“Recent Work,” Ruschman Gallery, Indianapolis, IN

2002

“Gallery Artists,” Ruschman Gallery, Indianapolis, IN

2001

“The Drawing Show,” Boston Institute of Contemporary Art, Boston, MA
“Gallery Artists,” Ruschman Gallery, Indianapolis, IN
ICON Contemporary Art, Brunswick, ME
“Re-Emerging,” Elaine Benson Gallery, Bridgehampton, NY
“New Work by Gallery Artists,” Ruschman Gallery, Indianapolis, IN

2000

“Biennial Juried Exhibition 2000,” Maine Coast Artists, Rockport, ME

1999

“Gallery Artists,” Ruschman Gallery, Indianapolis, IN

1998

“49th Mid-States Art Exhibition,” Evansville Museum of Arts, History & Science, Evansville, IN
“New Work by Gallery Artists,” Ruschman Gallery, Indianapolis, IN
“Eastside/Westside,” Evansville Museum of Arts, History & Science, Evansville, IN

1997

“New Gallery Artists,” Ruschman Gallery, Indianapolis, IN
“Southern Exposure,” Owens-Thomas Regional Arts Gallery, Savannah, GA
“Annual Juried Exhibition,” Arts Council of Southwestern Indiana Gallery, Evansville, IN
“National Invitational Art Exhibition,” Brenau Visual Arts Gallery, Brenau University, Gainesville, GA
“Faculty Exhibition,” Krannert Gallery of Art, University of Evansville, Evansville, IN
“18th Annual Juried Fine Arts Competition,” West Bank Gallery, Savannah, GA
“The Low Country and Beyond,” Pinnacle Art Gallery, Savannah, GA

1996

York Street Open Studios, Savannah, GA
Exhibit A Gallery, Savannah College of Art and Design, Savannah, GA
“Faculty Exhibition,” Bergen Gallery, Savannah College of Art and Design, Savannah, GA

1995

“Summer Exhibition,” Haystack Mountain School, Deer Isle, ME
Center for Creative Leadership, Greensboro, NC
Fine Arts Center Gallery, Ravenscroft School, Raleigh, NC

1993

Ashawagh Hall, East Hampton, NY
“Twenty-Three Years of Printmaking at SMU: A Traveling Retrospective of Prints from the Meadows School of the Arts,”
Meadows Museum, Southern Methodist University, Dallas, TX

COLLECTIONS

Art Masters Solutions, London, United Kingdom
Bowdoin College Museum of Art, Brunswick, ME
Brown University, Providence, RI
Eli Lilly Foundation, Indianapolis, IN
Evansville Museum of Arts, History & Science, Evansville, IN
Farnsworth Art Museum, Rockport, Maine
Ice Miller Donadio & Ryan, Indianapolis, IN
Museum of Contemporary Art Kraków, Kraków, Poland
Sopwell House, St. Albans, United Kingdom
Spring Island Trust, Okatie, SC

FELLOWSHIPS, GRANTS & RESIDENCIES

2023

Artistic Research Fellowship, Folger Shakespeare Library, Washington, D.C.

1998

Merit Award, 49th Mid-States Art Exhibition, Evansville Museum of Arts, History & Science, Evansville, IN
Spring Island Artist In Residence, Spring Island, Okatie, SC
Excel Grant, Award in Teaching Innovation, Eli Lilly Foundation, regranted through the University of Evansville, Evansville, IN

1997

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

1995

Faculty Enrichment Grant, Ravenscroft School, Raleigh, NC

1991-92

Meadows Artistic Scholarship Award, Full Tuition, Southern Methodist University, Dallas, TX
Zelle Award, Southern Methodist University, Dallas, TX
Jones Fund Award, Southern Methodist University, Dallas, TX

1990-91

Meadows Artistic Scholarship Award, Full Tuition, Southern Methodist University, Dallas, TX
Zelle Award, Southern Methodist University, Dallas, TX
Jones Fund Award, Southern Methodist University, Dallas, TX

1984

Albin Polasek Award, Brown University, Providence, RI
Minnie Helen Hicks Award, Brown University, Providence, RI

TEACHING

2019

Visiting Critic, Bowdoin College, Brunswick, ME

2018

Visiting Artist and Critic, Brown University, Providence, RI

2017

Tutor, New School of Art, London, United Kingdom

2016

Visiting Artist, Bowdoin College Museum of Art, Brunswick, ME
Visiting Critic, Bowdoin College, Brunswick, ME

2014

Adjunct Lecturer, Brown University, Providence, RI

2011

Drawing Instructor, Pont Aven School of Contemporary Art, Pont Aven, France

2010-2007

Adjunct Lecturer, Brown University, Providence, RI

2006

Visiting Artist, Bowdoin College, Brunswick, ME

2004

Visiting Artist, Bowdoin College, Brunswick, ME

2001

Visiting Artist, University of Maine, Farmington, ME

1999

Assistant Professor of Art, University of Southern Indiana, Evansville, IN

1998

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

BIBLIOGRAPHY

2023

Laster, Paul, “From New York to Los Angeles, 6 Not-to-Be-Missed Solo Gallery Shows in August,” Galerie Magazine, 7 August.
Mac Adam, Alfred, “Elise Ansel: Sea Change,” The Brooklyn Rail, August.
Duray, Dan, “Five Things to Do in New York’s Art Scene July 24-28,” Observer, 24 July.
Arango, Jorge, “Art review: Old Masters, Maine landscapes among influences on display at Cove Street,” Portland Press Herald, 30 July.

2022

Katz, Marni, “Artist Elise Ansel Rewrites the Stories Behind Original Paintings,” Boston Magazine, November.
Wos, Carson, “Showings in Four Dimensions,” Art Spiel, July.

2021

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

2020

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

2019

Hedges, Frances, “How to make the most of London’s art season,” Harper’s Bazaar UK, October.
Block, Eric, “Interview | Elise Ansel: yes I said Yes at Cadogan Contemporary,” The London Magazine, October.
Mac Adam, Alfred, “Elise Ansel: Time Present,” The Brooklyn Rail, January.
Kors, Stacey, “Found in Translation,” ZEST, Winter.

2018

MacMonagle, Niall, “What Lies Beneath: Blue I by Elise Ansel,” The Independent, December.
McQuaid, Cate, “‘Pushing Painting’ Presents the Medium’s Possibilities,” Boston Globe, June.

2017

Mac Adam, Alfred, “Take it from the Masters: Elise Ansel Re-Reads and Reinterprets the Past at Danese/Corey,” ARTnews, March.
Dorsey, David, “All Art is Contemporary Now,” represent, February.

2016

Ramos, Patricia, “Elise Ansel: Playing with Abstraction,” METAL, November.
Little, Carl, “Elise Ansel’s Ab-Ex Annunciation,” Hyperallergic, April.
O’Hern, John, “Distant Mirrors,” American Art Collector, April.

Priestley, Skye, “A Repainting of Things Past,” BIG RED & SHINY, March.
Fall, Jacob, and Virginia Rose, “Elise Ansel’s Painterly Revelations,” The Chart, March.
Herriman, Kat, “Reclamation Project,” Cultured Magazine, February/March.
Kany, Daniel, “Elise Ansel Gloriously Revisits Calvaert’s ‘Annunciation’ at Bowdoin,” Portland Press Herald, February.

2015

O’Hern, John, “Preview for Far Reaches,” American Art Collector Magazine, July.
Arza, Christina, Steadfast Arte, December.

2013

Selz, Gabrielle, “Artists Choose Artists: A Visual Dialogue of the East End - Part I,” Hamptons Art Hub, December.
Abatemarco, Michael, “A Renaissance Renaissance: Elise Ansel Reinterprets the Masters,” Santa Fe New Mexican, August.

2011

Weisgall, Deborah, “Elise Ansel,” maine., January/February.
Van Siclen, Bill, “In The Galleries - ‘Opposites Attract’ at Providence Show,” Providence Journal, January.





