An abstract painting featuring thick, expressive brushstrokes. The composition is dominated by a large, bright pinkish-red area at the top, which transitions into a dark, almost black, central region. Below this, there are prominent strokes of vibrant green and deep blue. The bottom left corner is filled with white and light blue strokes, suggesting a bright, possibly snowy or watery, area. The overall effect is one of dynamic energy and emotional intensity, with a focus on color and texture over representational form.

ELISE ANSEL

ELISE ANSEL

*Dialogue*

February 10 - March 11, 2017

D A N E S E  
C O R E Y

511 W 22 ST NY NY 10011

212.223.2227 · DANESECOREY.COM





## *Dialogue: Elise Ansel*

Interview, January 19, 2017, with Joachim Homann

Joachim Homann: You created all of the works on view over the last year?

Elise Ansel: Yes. All of the works in this exhibition were painted this year, though some were created from Old Master sources I have been working with for years and others from sources I came to for the first time for this exhibition.

J.H.: You have been transforming historical masterworks into a modernist idiom. Are you able to imagine beforehand the final outcome?

E.A.: When I paint from a source, I am searching for things that are fresh and unexpected, trying to forge an image that is as abstract as possible while remaining fundamentally true to the source. I never know in advance exactly how the finished painting will appear. When I first undertook this, my intent was to explore the impact of authorial agency by translating Old Master paintings into a contemporary pictorial language. I have been surprised by the extent to which the spiritual or mythological content of the historical paintings I work with has revealed itself during the process of painting.

J.H.: When you are beginning a dialogue with an Old Master painting, how do you select your source and what is it that you are absorbing from these works?

E.A.: My initial attraction to an Old Master painting often has to do with color harmony, composition and structure. I am always looking for interesting color relationships, and compositions that suggest dynamic forms animated by asymmetrical balance. Beyond the formal characteristics, I search for narrative content that I find compelling, a certain quality of depth, sincerity, resonance and sensitivity.

Nonetheless, I never completely see or understand an Old Master painting until after I've begun to work with it. Painting is an alternative way of seeing that provides entry into aspects of historical paintings I might otherwise not have had access to. This operates in terms of both form and content and contributes to my goal, which is to enter into a dialogue that is reciprocal. In terms of what I am learning or discovering from them, I would say one important thing is how to communicate spiritual truth visually.

J.H.: As a painter who familiarizes herself to such a degree with works from the past, what do you see as the quality of a painting? When we speak of “quality” in paintings, what do we mean?

E.A.: I look for formal brilliance, emotional depth, spiritual energy, originality, a willingness on the part of the artist to take risks and to be open and honest, a certain kind of erotic energy. I think we see this in the work of Matisse, Titian, Rembrandt, Picasso, Joan Mitchell, de Kooning – many great artists.

J.H.: Although you source material from the past, your painting also operates independently – your work is seductive and joyful and offers an intense visual experience. While it can certainly function as an enterprise unto itself, its meaning is deepened when viewers recognize its art historical roots.

E.A.: Ideally, I would want someone looking at one of my paintings to appreciate it as an abstract object on its own terms and then, at some point, over time, to have a moment of recognition during which the Old Master source and my painting's relationship to it become clear.

J.H.: How do you build your paintings?

E.A.: I often paint multiple iterations from a single source. I begin by making small oil or watercolor studies. Spontaneity, improvisation, instinct and intuition eclipse rational, linear thinking during the process of making the small studies. The large paintings expand upon the color, the gestural character and the choreography of the preliminary studies. My paintings are most successful when the entire surface is worked ‘wet into wet’ in one long session. Gesture and movement offer possibilities of improvisation, which as Frank Auerbach said, “contains the mysteries.”

**J.H.: As a female painter, you have taken on the heritage of western painting, which has been dominated by male artists. Thoughts?**

I didn’t set out to become a ‘feminist artist.’ I set out to become an artist and I ran into some obstructions, which I realized were related to the way women were being depicted in many of the canonical works of art I was looking at. Almost everything seemed to be presented from a male point of view. A byproduct of this was that artists whose talent I respected were representing women in either a sexually objectified way, or in an idealized way. I wanted to hold on to and interact with aspects of the Old Master paintings I admired while reframing aspects I found implicitly sexist. My method involves reimagining art historical images from my own point of view, through the lens of gestural abstraction. Abstraction allows me to interrupt a one-sided narrative and transform it into a sensually capacious non-narrative form of visual communication that embraces multiple points of view.

**J.H.: Have you succeeded at achieving your objectives?**

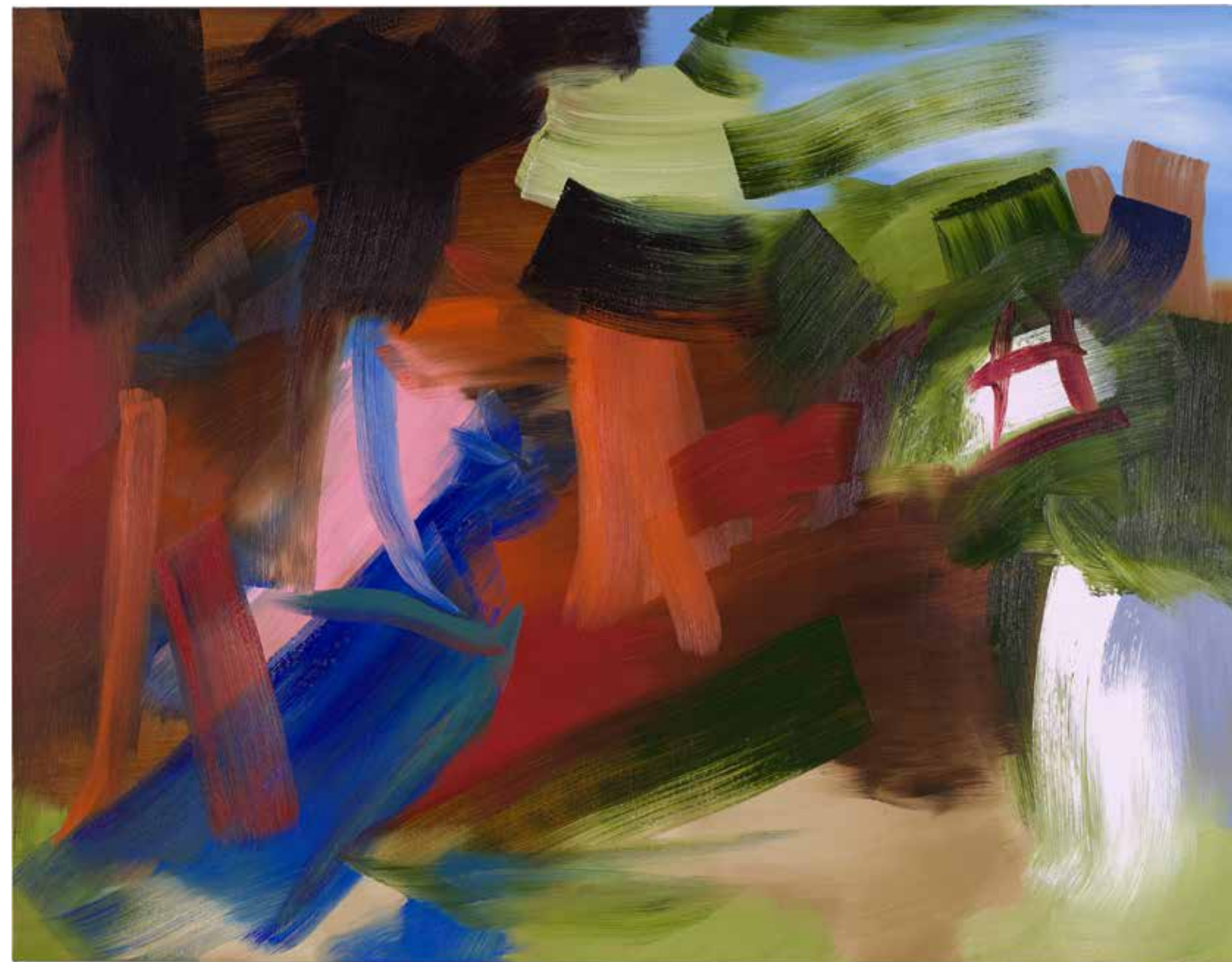
E.A.: Painting is an ongoing process of never arriving, a goal without an end. New ideas emerge from preceding paintings and new paths open up for me. My intention has been not only to make original work and to deepen my own appreciation of Old Master paintings but also to bring those paintings into focus for other people, to enliven and reinvent them in the context of contemporary life and culture. I think this idea is best expressed in a brief quote from Robert Storr: “One of the ways that historical art stays fresh is because of what is done by contemporary artists that bring it to mind. One of the ways that contemporary work finds root is by being seen in the context of historical precedents that give it an extra kind of resonance.”

*Joachim Homann is curator of the Bowdoin College Museum of Art, Brunswick, Maine.*





Titian (c.1490-1576)  
*Christ and the Adulteress*, 1508-1510  
 oil on canvas , 54.7 x 71.7 in.  
 Collection: Kelvingrove Art Gallery and Museum, Glasgow



*After First Stone II*, 2016, oil on linen, 60 x 72 in.





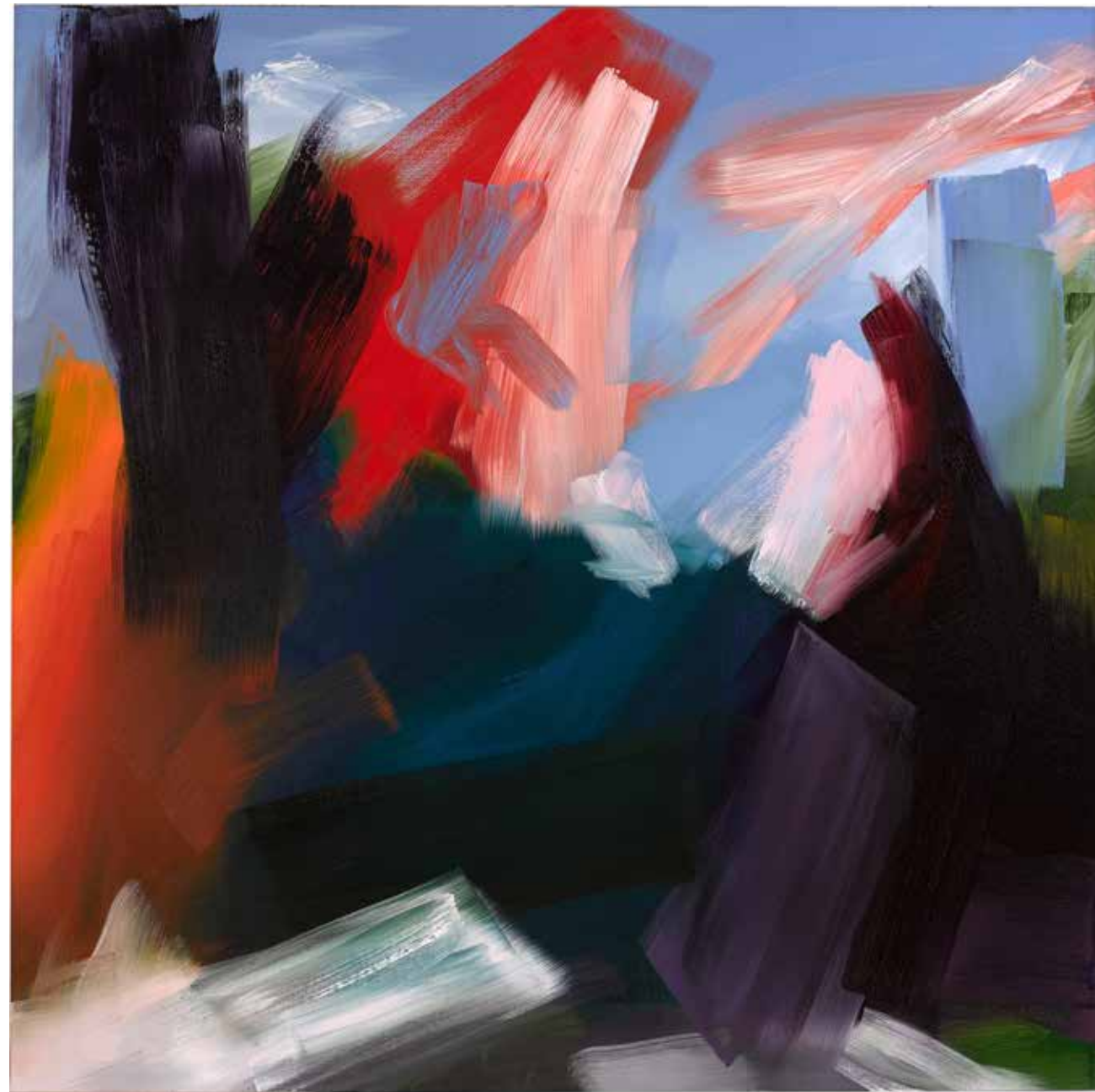
Titian (c.1490-1576)  
*Bacchus and Ariadne*, 1522-23  
 oil on canvas , 60.5 x 75 in.  
 Collection: National Gallery, London



*After Bacchus and Ariadne V*, 2016, oil on linen, 54 x 60 in.



Giovanni Bellini, (c.1430-1516)  
*Virgin and Child with Saint Peter and Saint Mark and a Donor* ('Cornbury Park Altarpiece'), 1505  
 oil on panel, 36 x 32 in.  
 Collection: Birmingham Museum and Art Gallery, England



*After Cornbury III*, 2016, oil on linen, 60 x 60 in.





Titian (c.1490-1576)  
*Bacchanal of the Andrians*, 1523-26  
 oil on canvas, 69 x 76 in.  
 Collection: Prado Museum, Madrid



*After Andrians II*, 2016, oil on linen, 52.5 x 60 in





*After Andrians (Unpopulated) I*, 2016, oil on linen, 52.5 x 60 in.



Hugo van der Goes (1440-1482)  
*The Portinari Triptych*, 1475-1478  
 oil on wood, 99.6 x 230.68 in. (overall)  
 Collection: Uffizi Gallery, Florence



*Watercolor Study for Portinari Altarpiece*, 2016, watercolor on paper, 22 x 30 in.





*Portinari Triptych*, 2016, oil on linen, triptych, 60 x 140 in. (overall)





Denys Calvaert (c.1540-1619)

*Annunciation*, c.1595

oil on copper, 20.81 x 15.43 in.

Collection: Bowdoin College Museum of Art, Brunswick, Maine; Museum Purchase, Laura T. and John H. Halford, Jr. Art Acquisition Fund, Lloyd O. and Marjorie Strong Coulter Fund and Jane H. and Charles E. Parker, Jr. Art Acquisition Fund



*study for Revelations XI*, 2016, oil on linen, 24 x 30 in.





*Revelations XI*, 2016, oil on linen, 48 x 60 in.



Paolo Veronese (1528-1588)  
*The Consecration of Saint Nicholas*, 1562  
 oil on copper, 112.8 x 69 in.  
 Collection: The National Gallery, London

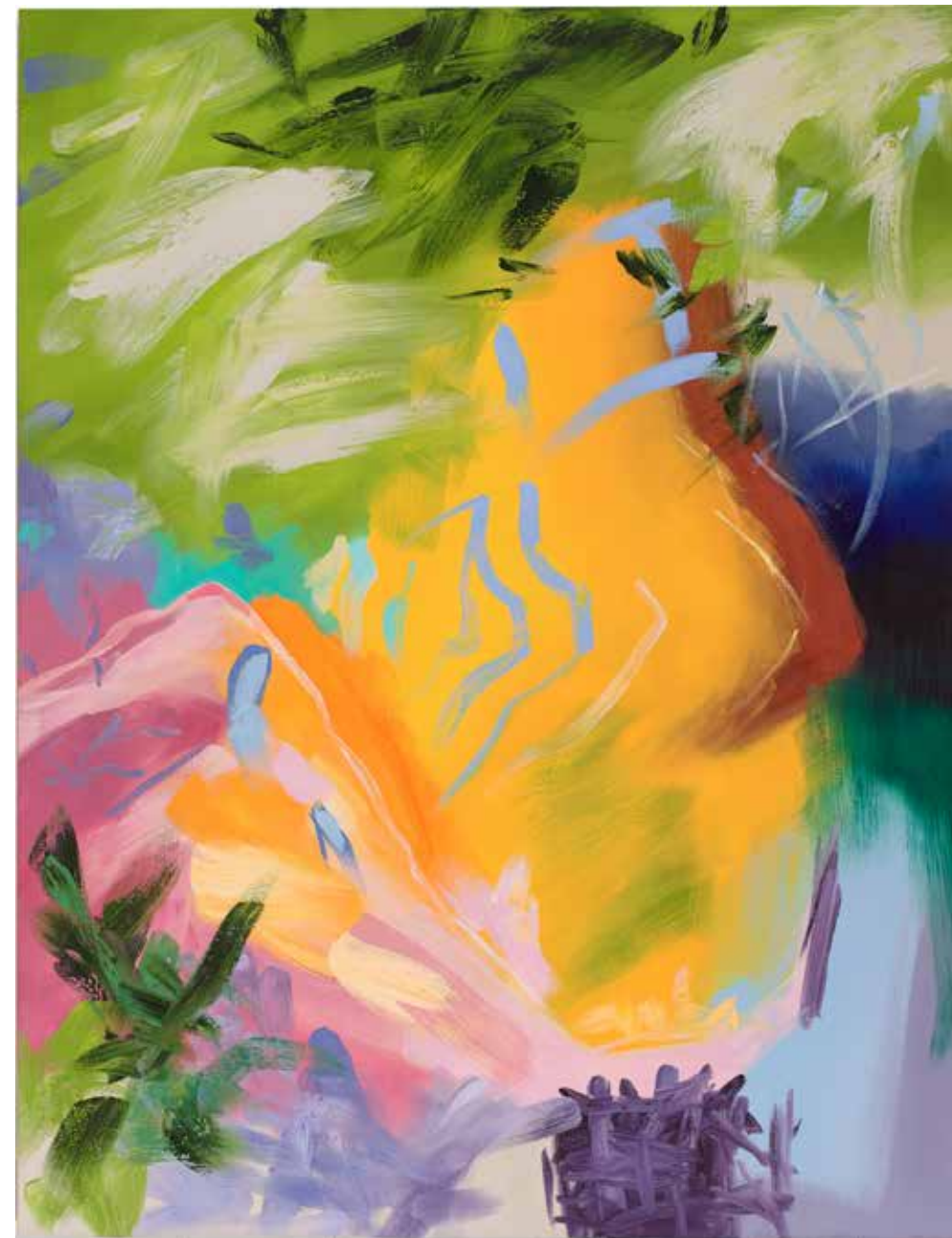


*Companion*, 2014, oil on linen, 31 x 21 in.





Michelangelo (1475-1564)  
*Libyan Sibyl on the Sistine Chapel ceiling*, 1477-80  
 fresco  
 Collection: Vatican Museums, Vatican City



*Libica*, 2016, oil on linen, 60 x 48 in.



Paolo Veronese (1528-1588)  
 Venus and Adonis, 1580  
 oil on canvas, 83 x 75 in.  
 Collection: Museo del Prado, Madrid



*Medium Study IV for Venus and Adonis*, 2016, oil on linen, 30 x 40 in.





*Venus and Adonis, after Veronese, 2016, oil on linen, 72 x 60 in.*



Hugo van der Goes (1440-1482)

*Adoration of the Kings from the Monforte Altarpiece*, c.1470

oil on oak panel, 57.9 x 95.3 in.

Collection: Gemäldegalerie, Berlin



*small study for Monforte*, 2016, oil on linen, 12 x 18 in.





*Monforte*, 2016, oil on linen, 40 x 60 in.





Peter Paul Rubens (1577-1640)  
*The Tiger Hunt*, 1615-16  
 oil on canvas, 101 x 128 in.  
 Collection: Musée des Beaux-Arts de Rennes, France



*medium study for Tiger, Lion and Leopard Hunt*, 2017, oil on linen, 30 x 40 in.





Francisco Goya (1746-1828)  
*Truth Rescued By Time, Witnessed By History*, 1812-14  
 oil on canvas, 96 x 115.75 in.  
 Collection: Nationalmuseum, Stockholm, Sweden



*After Truth Rescued by Time*, 2016, oil on linen, 60 x 46 in.



Works by Elise Ansel

page 7	<i>After First Stone II</i> , 2016, oil on linen, 60 x 72 in.
page 9	<i>After Bacchus and Ariadne V</i> , 2016, oil on linen, 54 x 60 in.
page 11	<i>After Cornbury III</i> , 2016, oil on linen, 60 x 60 in.
page 13	<i>After Andrians II</i> , 2016, oil on linen, 52.5 x 60 in
page 15	<i>After Andrians (Unpopulated) I</i> , 2016, oil on linen, 52.5 x 60 in.
page 17	<i>Watercolor Study for Portinari Altarpiece</i> , 2016, watercolor on paper, 22 x 30 in.
pages 20-21	<i>Portinari Triptych</i> , 2016, oil on linen, triptych, 60 x 140 in. (overall)
page 21	<i>study for Revelations XI</i> , 2016, oil on linen, 24 x 30 in.
page 23	<i>Revelations XI</i> , 2016, oil on linen, 48 x 60 in.
page 25	<i>Companion</i> , 2014, oil on linen, 31 x 21 in.
page 27	<i>Libica</i> , 2016, oil on linen, 60 x 48 in.
page 29	<i>Medium Study IV for Venus and Adonis</i> , 2016, oil on linen, 30 x 40 in.
page 31	<i>Venus and Adonis, after Veronese</i> , 2016, oil on linen, 72 x 60 in.
page 33	<i>small study for Monforte</i> , 2016, oil on linen, 12 x 18 in.
page 35	<i>Monforte</i> , 2016, oil on linen, 40 x 60 in.
page 27	<i>medium study for Tiger, Lion and Leopard Hunt</i> , 2017, oil on linen, 30 x 40 in.
page 39	<i>After Truth Rescued by Time</i> , 2016, oil on linen, 60 x 46 in.



BIOGRAPHY

EDUCATION

1984	Brown University, Providence, RI, BA
1980	Southern Methodist University, Dallas, TX, MFA

HONORS, RESIDENCIES AND AWARDS

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

PROFESSIONAL EXPERIENCE:

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	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

SELECTED SOLO EXHIBITIONS

2017	Danese/Corey, 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,” New York, NY
2013	Ellsworth Gallery, “The Invisible Thread,” Santa Fe, NM
2013	Phoenix Gallery, “Correspondence,” New York, NY
2013	Cadogan Contemporary, “Drawn From History,” London, UK
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

2016	AAF London with Cynthia Corbett Gallery, London, UK
2016	Phoenix Gallery, “3 Artists,” New York, NY
2016	London Art Fair, with the Cynthia Corbett Gallery, London, UK
2015	Art Miami, “Art Miami with the Cyntha Corbett Gallery,” Miami, FL
2015	Site/109, “Young Masters/ Focus on New Work,” New York, NY
2015	Ellsworth Gallery, “Far Reaches,” Santa Fe, NM
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, NM
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, NM
2014	Phoenix Gallery, “syn.the.sis,” New York, NY
2013	Parrish Art Museum, “Artists Choose Artists,” Water Mill, NY
2013	“Young Masters at Sphinx Fine Art 2013,” Sphinx Fine Art, London, UK
2013	Cadogan Contemporary, “Summer Exhibition 2013,” London, UK
2013	Springs Fireplace Project, “Summer Exhibition,” East Hampton, NY
2013	Cynhtia Corbett Gallery, “Spring Exhibition Showcase Alongside a Selection of Young Masters,” London, UK
2013	Affordable 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, UK
2012	Phoenix Gallery, “Gallery Artists,” New York, NY
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, NY
2011	POP Gallery, Portland, ME
2011	Cadogan Contemporary, “Summer Exhibition,” London, UK
2011	Thomas Moser Gallery, “Summer Exhibition,” Freeport, ME
2011	Bell Gallery, “Faculty Triennial,” Brown University, Providence, RI
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, RI
2004	Greenhut Galleries, Portland, ME
2004	Ruschman Gallery, “Works on Paper,” Indianapolis, IN
2003	Nohra Haime Gallery, New York, NY
2003	Ruschman Gallery, “Recent Work,” Indianapolis, IN
2002	Ruschman Gallery, “Gallery Artists,” Indianapolis, IN
2001	Boston Center for Contemporary Art, “The Drawing Show,” Boston, MA; Juror: Bill Arning, Curator, List Visual Arts Center, M.I.T.
	Ruschman Gallery, “Gallery Artists,” Indianapolis, IN

ICON Contemporary Art , Brunswick, ME

Elaine Benson Gallery, “Re-Emerging,” Bridge Hampton, NY

Ruschman Gallery, “New Work by Gallery Artists,” Indianapolis, IN

2000 Maine Coast Artists, “Biennial Juried Exhibition 2000,” Rockport, ME; Jurors: Mark Bessire, Linda Earle, Katy Kline

1999 Ruschman Gallery, “Gallery Artists”, Indianapolis, IN

1998 Evansville Museum of Arts and Sciences, “49th Mid-States Art Exhibition,” Evansville, IN; Juror: James D. Burke, Executive Director and Chief Executive Officer of the St. Louis Art Museum

Ruschman Gallery, “New Work by Gallery Artists,” Indianapolis, IN

Evansville Museum of Arts and Sciences, “Eastside/Westside,” Evansville, IN

1997 Ruschman Gallery, “New Gallery Artists,” Indianapolis, IN

Owens-Thomas Regional Arts Gallery, “Southern Exposure,” Savannah, GA

Arts Council of Southwestern Indiana Gallery, “Annual Juried Exhibition,” Evansville, IN

Brenau Visual Arts Gallery, “National Invitational Art Exhibition,” Brenau University, Gainesville, GA

Krannert Gallery of Art, “Faculty Exhibition,” University of Evansville, Evansville, IN

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, GA

1996 York Street Open Studios, Savannah, GA

Exhibit A Gallery, Savannah College of Art and Design, Savannah, GA

Bergen Gallery, “Faculty Exhibition,” Savannah College of Art and Design, Savannah, GA

1995 Haystack Mountain School, “Summer Exhibition,” Deer Isle, ME

Center for Creative Leadership, Greensboro, NC

Fine Arts Center Gallery, Ravenscroft School, Raleigh, NC

1993 Ashwaag Hall, East Hampton, NY

“Twenty-Three Years of Printmaking at SMU,” A Travelling Retrospective of Prints from the Meadows School of the Arts, Meadows Museum, SMU, Dallas, TX

SELECTED BIBLIOGRAPHY

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

Carl Little, “Elise Ansel’s Ab-Ex Annunciation,” *Hyperallergic*, April 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: Drawin from History*, London: Cadogan Contemporary, 2013.

Deborah Weisgall, *Maine Magazine.*, January/February 2011.

Bill Van Siclén, *Providence Journal*, January 2011.

PUBLIC AND CORPORATE COLLECTIONS

Sallie Bingham, Santa Fe, NM

Bowdoin College Museum of Art, ME

Brown University, Providence, RI

Cristina and Joe Craft, Chair, Dept. of Internal Medicine, Yale University, New Haven, CT

Eli Lilly Foundation, Indianapolis, IN

Evansville Museum of Arts and Sciences, Evansville, IN

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

Lene Lauridsen and Mogens Fisher, Copenhagen, Denmark

Edward and Jane Russell-Walling, London, UK

Spring Island Trust, Spring Island, SC

Wilfrid Zogbaum, Seattle, WA



Published in conjunction with the exhibition:

*Elise Ansel: Dialogue*  
Danese/Corey, New York, NY  
February 10 - March 11, 2017

Cover: Detail of *Revelations XI*, 2016, oil on linen, 48 x 60 in.

Portrait of the aritst: Winky Lewis  
Studio view: Elise Ansel  
All other photography: Luc Demers

Catalogue © 2017 Danese/Corey  
Works of art © 2014-17 Elise Ansel

D A N E S E  
C O R E Y

DANESE GALLERY LLC  
511 W 22ND ST  
NEW YORK, NY 10011  
T 212.223.2227  
WWW.DANESECOREY.COM

D A N E S E  

---

C O R E Y