



ELISE ANSEL

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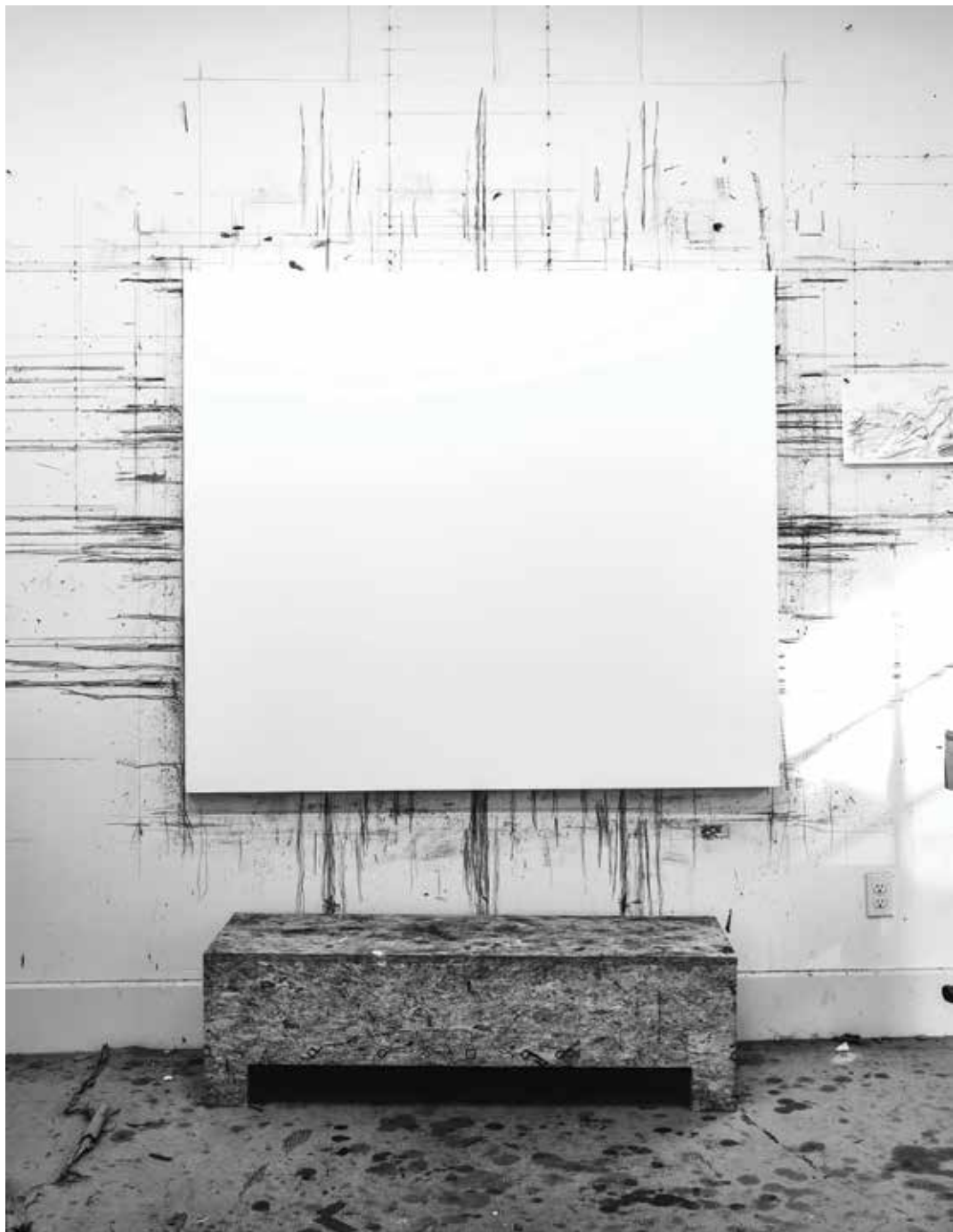
*Time Present*

November 2 - December 20, 2018

D A N E S E  
C O R E Y

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Time present and time past  
Are both perhaps present in time future,  
And time future contained in time past.  
If all time is eternally present  
All time is unredeemable.  
What might have been is an abstraction  
Remaining a perpetual possibility  
Only in a world of speculation.  
What might have been and what has been  
Point to one end, which is always present.  
Footfalls echo in the memory  
Down the passage which we did not take  
Towards the door we never opened  
Into the rose-garden. My words echo  
Thus, in your mind.  
But to what purpose  
Disturbing the dust on a bowl of rose-leaves  
I do not know.  
Other echoes  
Inhabit the garden. Shall we follow?"

...

—T. S. Eliot *Four Quartets*

## *Dissecting the Familiar*

by Stephanie Buhmann

When looking at Elise Ansel's gestural abstractions, their overt sense of dynamic movement and sophisticated use of dramatic light are instantly striking. Manifesting as a cohesive group, they are characterized by a tapestry of broad, lush brushstrokes, which seem to have been applied by a quick, and yet, assured hand. Though her process is comprehensive and involves multiple steps, Ansel appears to approach space as a flexible sphere rather than a crisply delineated concept. It is within these vibrant parameters that her language unfolds and interlocks with her expressive vocabulary, establishing a web of dense information.

For the past decade, Ansel has employed the same distinct source: Old Master paintings. Though inspired by such art historical milestones as Titian's "Bacchus and Ariadne" (1522-1523), Veronese's "Venus and Adonis" (1580), and Caravaggio's "Conversion on the Road to Damascus" (1601), among others, Ansel is not eager to simply dissect the familiar. Instead, it is through the means of abstraction that she searches for and aims to highlight the unexpected. Her paintings translate the gathered observations into a form that intends to be as abstract as possible while also remaining true to the original subjects.

It would be misleading to think of Ansel as creating abstract portraits of classic figurations. It is true that in the beginning, she had been primarily focused on finding a contemporary pictorial language for the powerful vocabulary set forth by the Old Masters. However, in time she discovered that her process aided in revealing some of the complex spiritual and mythological layers embedded in these works. She selects her subjects according to originality and structure, viewing them either in situ in Italian churches, in major museums in New York or London, or as mass-reproduced images on the Internet, for example. In fact, part of Ansel's idea of interpreting the Old Masters through the prism of contemporary practice involves trying to bring back intangible virtual moments into concrete reality. In other words, she intentionally revisits the Old Masters in the light of the cultural and technological conditions that prevail right now.

Meanwhile, all of Ansel's paintings reflect a keen interest in color relationships that enhance and contrast each other, as well as in a sense of dynamism that is evoked through asymmetry. To her, the act of painting represents an alternative way of seeing, allowing her to engage in an intimate dialogue with her source and to comprehend it on a more profound level. By translating her discoveries of spiritual intentions, psychological, and emotional impact into abstraction, Ansel's paintings succeed in capturing glimpses of the original content. As a result, her works not only serve as a point of departure from the Old Master context, but also as a celebration of the values, knowledge and techniques it entails.

To the viewer, Ansel's respectful and enthusiastic engagement can be traced in her vigorous brushwork, her skillful layering of information and the ability to distill essentials. In her works, we are occasionally able to detect the nature of her source material and perhaps, even able to point at a specific example outright. This is due to the fact that Ansel allows a sense of the familiar to remain. Nevertheless, it is also easy to engage with her work without any knowledge of the associated subject. It is one of Ansel's significant achievements that despite her eclectic references, she has been able to develop a unique signature language of abstraction that is immediately accessible.

Ansel remains an experimental painter at heart, whose keen interest in photography and its ongoing dialogue with the medium of painting has encouraged her to explore her subjects over time and from different perspectives, while playing with various concepts

of scale. In general, she begins her explorations through a series of quick studies in oil and watercolor, enabling her to record her observations with a sense of spontaneity and improvisational freedom. Employing Renaissance methods and a grid, Ansel translates the smaller oil studies into large-scale paintings, which embrace the choreography of the former but present her forms with an increased focus on color and gestural expression. As a result, color takes on the role of a protagonist, while creating a profound link between Ansel's paintings and the art historical works from which they spring. Her palette, which favors deep, saturated hues, not only establishes a sense of mood, but also succeeds in weaving together disparate compositional elements. Although her large-scale paintings might look as spontaneous as her smaller ones, they are often the result of meticulous planning. Here, intellect is using the fruits of intuition. This illusion of a spur-of-the-moment expression is enhanced by Ansel's method of working "wet on wet", which allows for all components to be assembled in one long session. Floating into each other on even ground, Ansel's brushstrokes seem to stem from one stream of consciousness. Despite working within a certain rhythmic structure, she will not shy away from making drastic changes to a composition when needed, willing to sacrifice a safety net to assure the work's ultimate success. It is this kind of unwavering commitment that has allowed her to develop and work with stylistic cohesion, no matter how diverse the images and artworks are that make up her sources of inspiration. As a result, Ansel's paintings correspond with each other, forming a unified body of work that continues to build upon itself.

While Ansel might draw from some of the Old Masters that have helped define the traditional canon of Western art history, her work is also conscious of the field's inherent undercurrent of sexism. Offering a personalized take on the matter, Ansel uses gestural abstraction to interrupt a one-sided and sometimes disturbing linear narrative. Focused on the fact that both art history and much of contemporary visual communication are presented from a male point of view that understands itself as uniquely objective and as the only one acceptable, Ansel calls for an active participation and engagement with visual culture. Rather than simply critiquing the sexism inherent in art history, she uses the latter to shine a light on the disparities that continue to persist today. In this quest, the Old Masters have become her powerful allies. Celebrating all that she finds inspiring while re-envisioning art history as something fluid, open and forever changing, Ansel introduces a refreshing perspective. She offers the opportunity to re-imagine Old Master paintings in the context of contemporary life and culture, experienced through her intensive interaction with them.





*Donne Triptych*, 2018, oil on linen,  
overall 60 x 120 in.





Hans Memling (c.1430-1494)  
*The Virgin and Child with Saints and Donors (The Donne Triptych)*, 1478  
 oil on oak, 28 x 27.5 in. (closed)  
 Location: National Gallery, London



*small study for the Donne Triptych*, 2017, oil on linen, overall, 15 x 36.5 in.



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



*Bacchus and Ariadne (Unpopulated)*, 2018, oil on linen, 60 x 72 in.





Melchior d'Hondecoeter (1636-1695)  
*Still life with Dead Birds*, c.1665  
 oil on canvas, 24 x 18.75 in.  
 Location: The Wallace Collection, London



*Emerald Light*, 2017, oil on linen, 75 x 60 in.





Caravaggio (1571-1610)  
*Conversion on the Way to Damascus (Conversione di San Paolo)*, 1601  
 oil on canvas, 91 x 69 in.  
 Location: Cerasi Chapel in the Church of Santa Maria del Popolo, Rome



*Damascus*, 2017, oil on linen, 75 x 60 in.



Édouard Manet (1832-1883)  
*Le Déjeuner sur l'herbe*, 1863  
 oil on canvas, 82 x 104 in.  
 Location: Musée d'Orsay, Paris



*Dejeuner sur l'herbe*, 2018, oil on linen, 56 x 72 in.





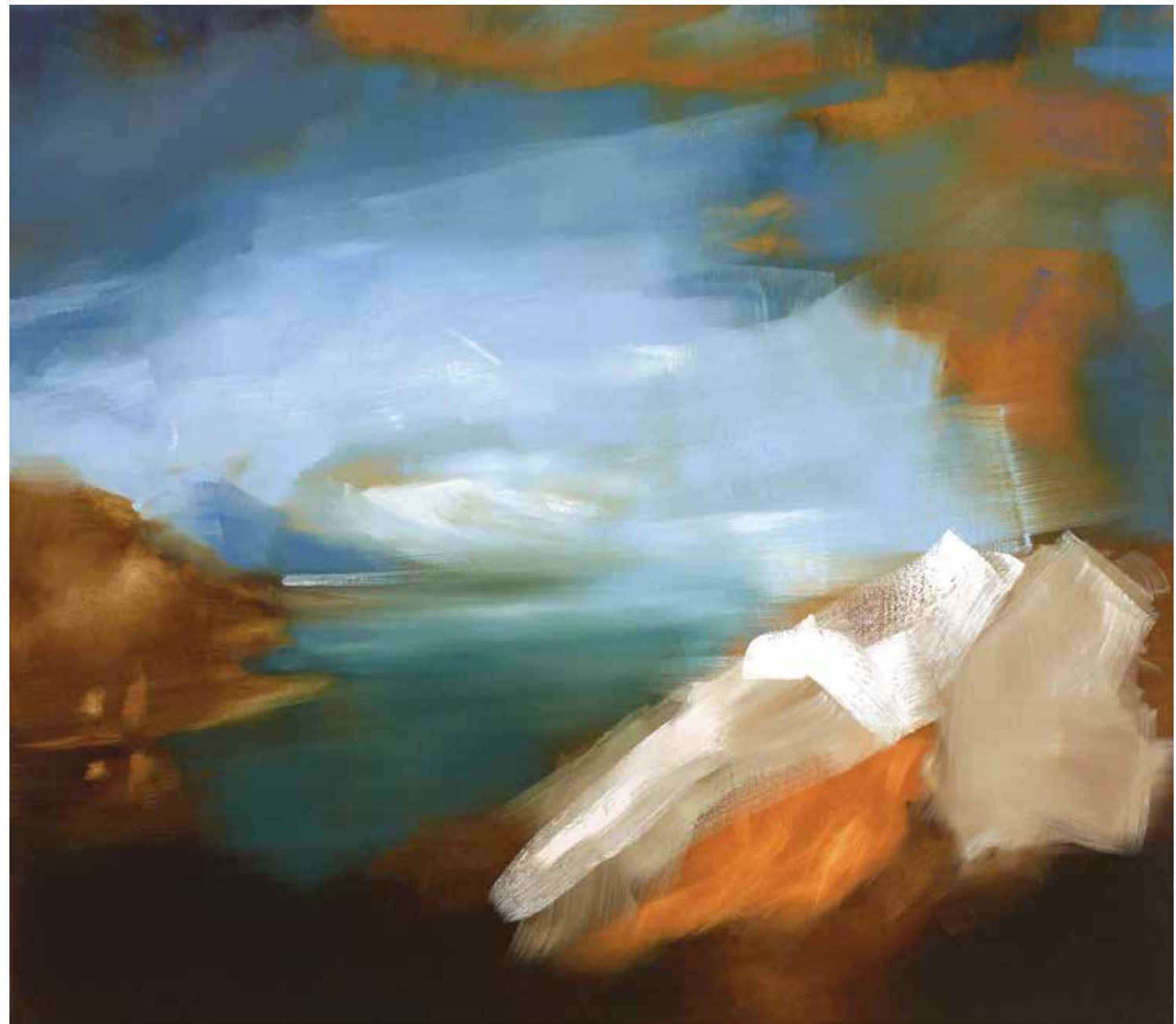
François Boucher (1703-1770)  
*The Triumph of Venus*, 1740  
 oil on canvas, 51 x 63.75 in.  
 Location: Nationalmuseum, Stockholm, Sweden



*Triumph of Venus*, 2018, oil on linen, 48 x 60 in.



Titian (c.1490-1576)  
*The Rape of Europa*, c.1560-62  
 oil on canvas, 70 x 81 in.  
 Location: Isabella Stewart Gardner Museum, Boston

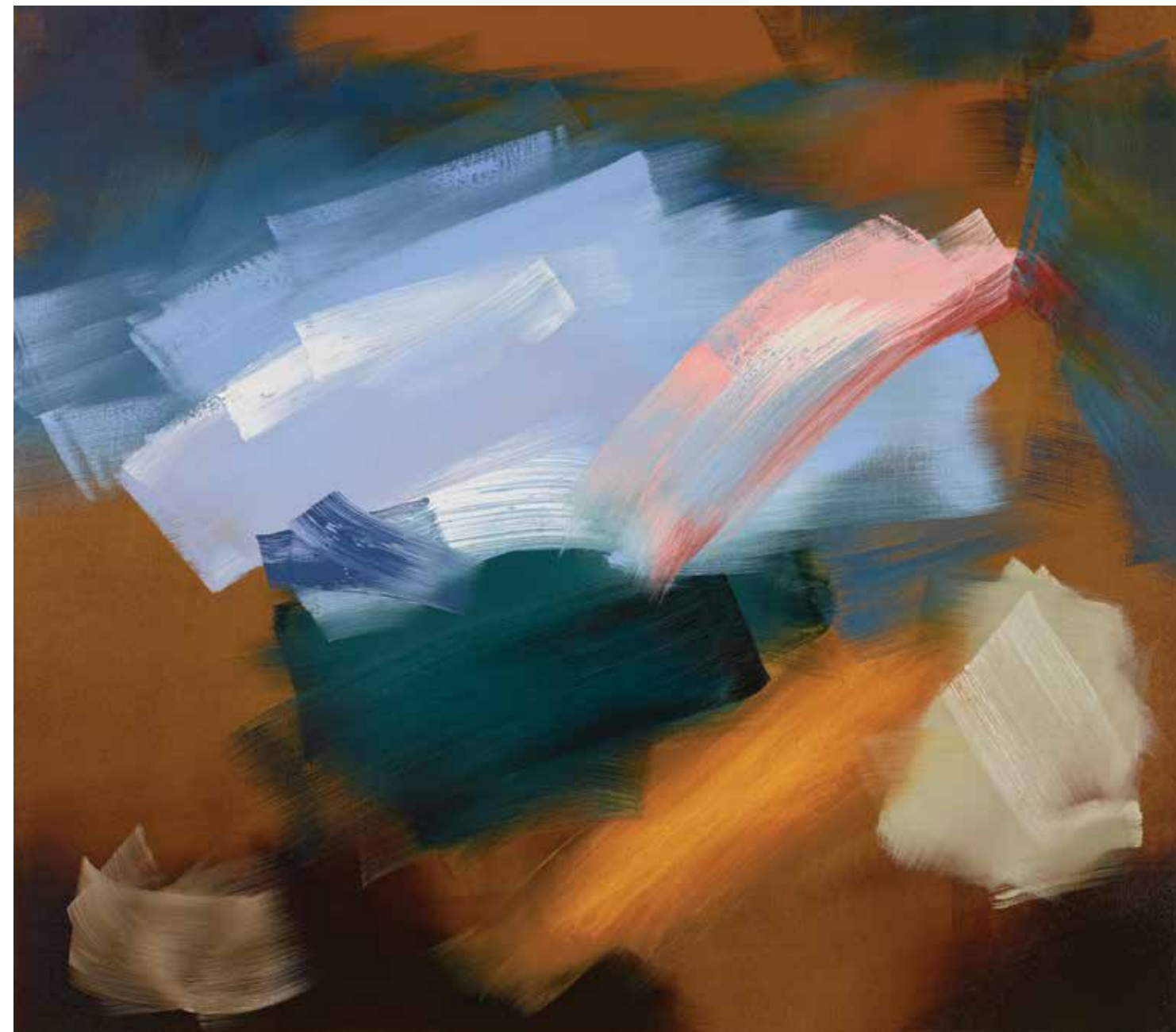


*Europa*, 2018, oil on linen, 52.5 x 60 in.





*Medium study II for Europa (Unpopulated)*, 2018, oil on linen, 21 x 24 in.



*Europa (Unpopulated)*, 2018, oil on linen, 52.5 x 60 in.



Titian (c.1490-1576)  
*Tarquin and Lucretia*, 1571  
 oil on canvas, 74.4 x 57 in.  
 Location: Fitzwilliam Museum, Cambridge



*Lucretia II*, 2018, oil on linen, 60 x 72 in.





*Small Study for Lucretia*, 2017, oil on paper, 14 x 11 in.



Giovanni Battista Tiepolo (1696-1770)  
*Apollo Pursuing Daphne*, c.1755/1760  
 oil on canvas, 27 x 34.25 in.  
 Location: National Gallery of Art, Samuel H. Kress Collection, Washington, DC



*Daphne*, 2018, oil on linen, 40 x 60 in





Francisco Goya (1746-1828)  
*La familia del Infante Don Luis*, 1784  
 oil on canvas, 97.6 x 130 in.  
 Location: Fondazione Magnani Rocca, Parma, Italy



*Table*, 2018, oil on linen, 45 x 60 in.



*Small Study for Table*, 2018, oil on linen, 8 x 10 in.





Rembrandt van Rijn (1606-1669)  
*Judas Returning the Thirty Pieces of Silver*, 1629  
 oil on panel, 31 x 40.25 in.  
 Private Collection



*Rembrandt's Book*, 2018, oil on linen, 54 x 60 in.



*Medium Study for Rembrandt's Book*, 2018, oil on linen, 27.5 x 31 in.





Caravaggio (1571-1610)  
*The Taking of Christ*, c.1602  
 oil on canvas, 52.6 x 66.7 in.  
 Location: National Gallery of Ireland, Dublin



*Kiss*, 2018, oil on linen, 48 x 60 in.



Rachel Ruysch (1664-1750)  
*Flowers in a Terracotta Vase*, 1723  
 oil on canvas, 39.4 x 31.4 in.  
 Location: Kelvingrove Museum, Glasgow



*Medium Study IV for Dutch Flowers*, 2018, oil on linen, 25 x 20 in.





## CHECKLIST

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| page 13  | <i>Emerald Light</i> , 2017, oil on linen, 75 x 60 in.                                 |
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| page 23  | <i>Europa (Unpopulated)</i> , 2018, oil on linen, 52.5 x 60 in.                        |
| page 25  | <i>Lucretia II</i> , 2018, oil on linen, 60 x 72 in.                                   |
| page 27  | <i>Small Study for Lucretia</i> , 2017, oil on paper, 14 x 11 in.                      |
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| page 31  | <i>Table</i> , 2018, oil on linen, 45 x 60 in.   |
| page 33  | <i>Small Study for Table</i> , 2018, oil on linen, 8 x 10 in.                          |
| page 35  | <i>Rembrandt's Book</i> , 2018, oil on linen, 54 x 60 in.                              |
| page 37  | <i>Medium Study for Rembrandt's Book</i> , 2018, oil on linen, 27.5 x 31 in.           |
| page 39  | <i>Kiss</i> , 2018, oil on linen, 48 x 60 in.  |
| page 41  | <i>Medium Study IV for Dutch Flowers</i> , 2018, oil on linen, 25 x 20 in.             |





BIOGRAPHY

Born:

New York, NY

Lives:

Portland, ME

2015

Cadogan Contemporary, “Fusion of Horizons,” London, UK

Phoenix Gallery, “Palimpsest,” New York, NY

EDUCATION

1984

BA, Brown University, Providence, RI

1993

MFA, Southern Methodist University, Dallas, TX

PROFESSIONAL EXPERIENCE:

2017

Visiting Artist, 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

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

2018

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

2017

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

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

2016

Cadogan Contemporary, “B Camera,” London, UK

Bowdoin College Museum of Art, “Distant Mirrors” Brunswick, ME,

2013

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

Phoenix Gallery, “Correspondence,” New York, NY

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

|      |  |      |  |                              |   |   |   |
|------|--|------|--|------------------------------|---|---|---|
| 2018 | David Winton Bell Gallery, Brown University, Providence, RI: "Pushing Painting: Elise Ansel, Nicole Duennebieer, Duane Slick"                | 2013 | Cadogan Contemporary, "Spring 2014," London, UK  | 2008                         | Springs Fireplace Project, East Hampton, NY   | Juried Exhibition," Evansville, IN  |   |
|      | Ellsworth Gallery, "ONE," Santa Fe, NM   |      | 2007   | Alpers Fine Art, Andover, MA | Brenau Visual Arts Gallery, "National Invitational Art Exhibition," Brenau University, Gainesville, GA  |   |   |
|      | Portland Museum of Art, Portland, ME: "Portland 2018 Biennial"   |      | Phoenix Gallery, "syn.the.sis," New York, NY   |                              | Guild Hall, East Hampton, NY  | Krannert Gallery of Art, "Faculty Exhibition," University of Evansville, Evansville, IN   |   |
| 2017 | Museum of Contemporary Art Kraków, MOCAK, "Art in Art," Kraków, Poland (forthcoming)   |      | Parrish Art Museum, "Artists Choose Artists," Water Mill, NY   | 2006                         | Maine Center for Contemporary Art, Rockport, ME   |   |   |
|      | Institute of Contemporary Art (ICA) at Maine College of Art (MECA), "18th, 19, 21st: Confabulations of Millenia," Portland, ME (forthcoming) |      | "Young Masters at Sphinx Fine Art 2013," Sphinx Fine Art, London, UK                                     | 2005                         | Ruschman Gallery, Indianapolis, IN  | West Bank Gallery, "18th Annual Juried Fine Arts Competition," Savannah, GA; Juror: Lisa Phillips, Curator of the 1997 Whitney Biennial |   |
|      | London Art Fair with Cynthia Corbett Gallery, London, UK   |      | Cadogan Contemporary, "Summer Exhibition 2013," London, UK   | 2004                         | Alpers Fine Art, Andover, MA  | Pinnacle Art Gallery, "The Low Country and Beyond", Savannah, GA  |   |
|      | LA Art Show with Ellsworth Gallery, Los Angeles, CA  |      | Springs Fireplace Project, "Summer Exhibition," East Hampton, NY   |                              | Lenore Gray Gallery, Providence, RI   |   |   |
|      | Danese/Corey, "re•fer•enced," New York, NY   |      | Cynthia Corbett Gallery, "Spring Exhibition Showcase Alongside a Selection of Young Masters," London, UK | 2003                         | Greenhut Galleries, Portland, ME  | York Street Open Studios, Savannah, GA  |   |
|      | Danese/Corey, "Drawing Conclusions," New York, NY  |      | Affordable Art Fair, "Excerpt of Young Masters Art Prize," Hampstead, London, UK                         |                              | Ruschman Gallery, "Works on Paper," Indianapolis, IN  | Exhibit A Gallery, Savannah College of Art and Design, Savannah, GA   |   |
| 2016 | AAF London with Cynthia Corbett Gallery, London, UK  |      | Gallery 27, "Young Masters: The Figure in Art," Mayfair, UK  |                              | Nohra Haime Gallery, New York, NY   | Bergen Gallery, "Faculty Exhibition," Savannah College of Art and Design, Savannah, GA  |   |
|      | Ellsworth Gallery, "Artists' Choice," Santa Fe, NM   |      | Henley Festival, "Young Masters: The Figure in Art," Henley-on-Thames, UK, Oxfordshire, UK               | 2002                         | Ruschman Gallery, "Recent Work," Indianapolis, IN   |   |   |
|      | Art New York with Cynthia Corbett Gallery, New York, NY  |      | Phoenix Gallery, "Gallery Artists," New York, NY   | 2001                         | Ruschman Gallery, "Gallery Artists," Indianapolis, IN   | 1995  | Haystack Mountain School, "Summer Exhibition," Deer Isle, ME  |
|      | Phoenix Gallery, "3 Artists," New York, NY   | 2012 | Phoenix Gallery, "Gallery Artists," New York, NY   |                              | Boston Center for Contemporary Art, "The Drawing Show," Boston, MA; Juror: Bill Arning, Curator, List Visual Arts Center, M.I.T.  | Center for Creative Leadership, Greensboro, NC  |   |
|      | London Art Fair, with the Cynthia Corbett Gallery, London, UK  |      | Cadogan Contemporary, "Summer Exhibition 2012," London, UK   |                              | Ruschman Gallery, "Gallery Artists," Indianapolis, IN   | Fine Arts Center Gallery, Ravenscroft School, Raleigh, NC   |   |
| 2015 | Art Miami, "Art Miami with the Cynthia Corbett Gallery," Miami, FL   |      | Cadogan Contemporary, "Works on Paper," London, UK   |                              | Elaine Benson Gallery, "Re-Emerging," Bridge Hampton, NY  | 1993  | Ashwaag Hall, East Hampton, NY  |
|      | Site/109, "Young Masters/ Focus on New Work," New York, NY   |      | Cadogan Contemporary, "30th Anniversary Exhibition," London, UK  | 2000                         | ICON Contemporary Art , Brunswick, ME   |   | "Twenty-Three Years of Printmaking at SMU," A Travelling Retrospective of Prints from the Meadows School of the Arts, Meadows Museum, SMU, Dallas, TX |
|      | Ellsworth Gallery, "Far Reaches," Santa Fe, NM   | 2011 | Phoenix Gallery, "Gallery Artists," New York, NY   | 1999                         | Ruschman Gallery, "New Work by Gallery Artists," Indianapolis, IN   |   |   |
|      | Sphinx Fine Art, "Young Masters/ Dialogues," London, UK  |      | POP Gallery, Portland, ME  | 1998                         | Ruschman Gallery, "Gallery Artists," Indianapolis, IN   |   | SELECTED BIBLIOGRAPHY   |
|      | Royal Academy of Arts, "Summer Exhibition 2015," London, UK  |      | Cadogan Contemporary, "Summer Exhibition," London, UK  |                              | 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 |   | McQuaid, Cate, "'Pushing Painting' presents the medium's possibilities," <i>Boston Globe</i> , June 20, 2018.   |
|      | Conigsby Gallery, "Cynthia Corbett Gallery Summer Exhibition 2015, Focus on Painting," London, UK  |      | Thomas Moser Gallery, "Summer Exhibition," Freeport, ME  |                              | Ruschman Gallery, "New Work by Gallery Artists," Indianapolis, IN   |   | Buhmann, Stephanie, "Dissecting the Familiar," in <i>Elise Ansel: Amber and Ebony</i> , London: Cadogan Contemporary, 2017.                           |
|      | Cadogan Contemporary, "New Year," London, UK   | 2010 | Bell Gallery, "Faculty Triennial," Brown University, Providence, RI                                      |                              | Evansville Museum of Arts and Sciences, "Eastside/ Westside," Evansville, IN  |   | Mac Adam, Alfred, "Take It from the Masters," <i>Artnews</i> , March 9, 2017.   |
|      | Ellsworth Gallery, "On the Brink," Santa Fe, NM  |      | Phoenix Gallery, New York, NY; Juror: Robert Storr   | 1997                         | Ruschman Gallery, "New Work by Gallery Artists," Indianapolis, IN   |   | Dorsey, David, "All Art is Contemporary Now," <i>The Dorsey Post</i> , March 2, 2017.   |
| 2014 | Young Masters 2014, Sphinx Fine Art, London, UK  | 2009 | Guild Hall, East Hampton, NY   |                              | Ruschman Gallery, "New Gallery Artists," Indianapolis, IN   |   | Hanétha Vété-Congolo and Joachim Homann. <i>Distant Mirrors</i> , (exhibition catalogue), Brunswick, ME: Bowdoin College Museum of Art, 2016.         |
|      |  |      | Springs Fireplace Project, East Hampton, NY  |                              | Owens-Thomas Regional Arts Gallery, "Southern Exposure," Savannah, GA   |   |   |

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.

## HONORS 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

## 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





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