



In Dialogue:
Paul Ryan, Paintings 1985 – 2018

This catalog has been published in conjunction with the exhibitions at Mary Baldwin University's Hunt Gallery and the Staunton Augusta Art Center art galleries.

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Directors' Acknowledgements

Mary Baldwin University's support of Hunt Gallery enables an ongoing art dialogue through the exhibition of contemporary art with a strong conceptual and/or aesthetic grounding.

I am privileged to count Paul Ryan as a colleague and friend. Over the years I have witnessed his sustained energy and commitment to professional excellence as an artist, art critic, and educator. Paul taught at Mary Baldwin from 1992-2016 where he was a role model for his students and colleagues, illustrating through his professional accomplishments and high standards in the classroom the possibilities within the profession and practice of art. His unfailing kindness and support for every individual created an atmosphere of courtesy and respect among students and faculty.

Students in the Department of Art and Art History experience breadth and depth in their art studies due in large part to Paul's curricular and programmatic vision. By emphasizing integrity and encouraging academic excellence, he equipped students to work successfully toward their goals. In addition to his significant contributions to the Mary Baldwin community, Paul's involvement in the art community at large brought recognition to the university; and, his efforts on behalf of the Department of Art and Art

History resulted in a studio program recognized as one of the strongest among those of similar size. Paul's scholarship, creative work, and professional activities are impressive, as his résumé here attests. His spirit of devotion to his students, to excellence in education in studio art, to the depth of his own practice as an artist and art critic, and to the significance of the arts in society are hallmarks of his career.

I would like to thank the following individuals for their contributions and support: Dr. Pamela Fox, President of Mary Baldwin University, for her generous support of this project; Matthew Shelton, for accepting the invitation to write an essay without hesitation; and, Beth Hodge, Executive Director of the Staunton Augusta Art Center, for her help with marketing and hosting Paul's exhibition at the Art Center. Special thanks goes to Gretchen Long, Creative Director and Principal of Queen City Creative, for designing the catalog.

*Jim R. Sconyers, Jr., MFA
Associate Professor of Art
Director of Hunt Gallery*

Fifty-eight years! That is the age of the Staunton Augusta Art Center, a longevity that is almost unequaled for an area 501(C)3 non-profit art organization. The Art Center's story seemingly circles back to itself at times, and then spirals out forming ever bigger circles. Mary Baldwin has a presence in each revolution/evolution.

When I first began my tenure as executive director in 2005, it was the late MBC professor emeritus Ulysses Desportes who was the first to share knowledge about the long association our organizations shared. He was a most entertaining, walking (literally and with gusto!) history book. And now we circle forward to a most fitting celebration of the work of another professor emeritus, Paul Ryan.

It was Paul who was the chair of the MBC Art Department when I started work at the Art Center where we welcomed the opportunity to add to the tutelage of the college's strongest students who came to us as interns. Being aware of the many proverbial hats Paul was donning at the time, I guessed he would be too busy as an administrator/ instructor/painter to truly know the interns but he was very well acquainted with them all and eager to know how everyone was doing.

Paul earned his professor emeritus title that honors and distinguishes him for his excellence in his academic roles. Of equal importance, he is a well-known, highly respected, outstanding painter. We are proud of our fine gallery and prouder still to co-host the Paul Ryan exhibition. At the risk of sounding cliché, we are truly honored and we extend heartfelt congratulations to Paul.

We also extend heartfelt gratitude to Jim Sconyers who keeps those interns coming, whose outreach to the Art Center has been significant over the years, and who has done much to orchestrate this one, big, beautiful exhibition across several Staunton city blocks, from one gallery to another.

I also wish to thank Marc Borzelleca for his excellent graphic design work in creating promotional materials for this especially significant, collaborative exhibition.

*Beth Hodge, Executive Director
Staunton Augusta Art Center*



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Hunt Gallery
Department of Art and Art History
Mary Baldwin University
Staunton, Virginia
January 7 – February 7, 2019

Staunton Augusta Art Center
20 South New Street
Staunton, Virginia
January 11 – February 9, 2019

above: here come the the teeth, 1988, oil on canvas, 44" x 66"

cover image: a number of factors, 2018, oil and acrylic on canvas, 51" x 90", (photo credit: J.C. Vogt)

back cover: dressing and undressing, 1988, oil on canvas, 72" x 60"

Paul Ryan: Conveyor

By Matt Shelton

PART I

I know my words are boxes...and i know my words are box-cutters.

🐼 Tim Kinsella

When I first met Paul: I was so delighted to have a space to talk about ethics and politics and art at the same time. Paul was my theory teacher in grad school at VCU. Paul is another person (like Jeff Jeske [RIP], Betsy Brown, David Newton [RIP], Lisi Raskin, Holly Morrison, Clyde Fowler [RIP], Carolyn Beard Whitlow) who encouraged me to take long, steady, deep dives into the material, to develop my focus, to handle each word, each phrase, with the intensity and economy of a poet. I should try to be free in writing this, as though I am writing one of those grad school emails to Paul. Let my excitement, my questions, pull me along. Paul values time, deep consideration, and reflection; he values making meaning together—in dialogue, asking questions together of values.

His work is abstract *because* of his personal, deeply political commitment. He's a believer in embodying one's beliefs. The work is not a manifesto or an anthem. It is anti-anthem, a dispersion of meaning. As Paul Chan said in an interview in *BOMB Magazine* in July 2005, politics centralizes power, art disperses it.

Paul positions himself as existing within an unjust world. Everything is sharp, but nothing is clear. His work is work to read, like reading a doctor's handwriting or a poorly translated assembly instructions, like reading the Terms and Conditions or User Agreement for a new credit card. His paintings are so...*demanding!*

Bite the hand that reads. Paul's paintings are like gazing at a drawer full of obsolete phone charger cords—but in a *good way!* The laser-cut shapes of the unfolded packages—their algorithms, his rhythm.

Guston's meaty canvases throbbed with the sting of a skinned knee or hammered thumb—an injury incurred through carelessness, soon forgotten. The tears of a klutz. But there is something evil under review, conveyed not through the tendered signifiers of Nixon's phallic nose or the Klansman's darned hood, but through the smog-like density of mucousy, polluted negative space. Guston conveys a sort of toxicity through the muddied pink atmosphere—what is indecent is less visible, something more inhabited than elected.

Whereas his hero explored corruption through the metaphor of moral and aesthetic impurity, Paul's paintings reflect the ethical dilemmas of a time characterized by the merger of contact and commerce as evidenced by a pursuit of haptic agreement—frictionless interaction. A world without the speed bumps of eye contact, land lines, layaway. We want noiseless feedback. *How can we make the system more deliciously navigable?* The ecstasy of participation.

We want a clearer signal, a smoother scroll. We want an end to buffering. We want to experience waitlessness. *BORE IS OVER! (If you want it).*

We need this restlessness not to get closer to anything, but to get farther from what we experience most closely: ourselves. Our feeds keep us full. If the static is dense enough, you simply don't have the bandwidth to address the wildfires, the caravans, the grabby lechers, the trolls, the indignation, the lies, the lies, the lies thick as a fog of flies on roadkill—the deer mesmerized by a horizon surging with luminous annihilation.



see if you agree, 2015, oil and acrylic on canvas, 64"x 90"



glad, 2013, oil & acrylic on canvas, 12"x 90"

PART II

*Eventually the dying man takes his final breath
But first checks his news feed to see what he's 'bout to miss
And it occurs to him a little late in the game
We leave as clueless as we came
From rented heavens to the shadows in the cave
We'll all be wrong someday.*

♣ from Father John Misty's *Ballad of the Dying Man*

Paul is trying to stay sad. These are not hopeful paintings. His paintings are like the flattened contents of a butterfly net. He is sad that we have succumbed to our appetite for distraction. The marketers figured out they need not package happiness so much as subscriptions to a stream of unbroken diversion. If every interstice is plugged with information, we won't have time to consider the evidence that we are, in fact, fucked.

Thinking about the speed of the paintings: how they hit you almost all at once—with the vivid crisp opacity of a backlit screen. But so graphic and flat. Value is only denoted through color choice. It is never representational or descriptive of mass or form. It's almost like the design elements are on different tracks, just overlaid on top of one another. Like a DJ as opposed to a live band. We have the rhythm here, and the color here, and the shape here.

His work explores the notion of bewildered compliance in a number of ways—from the drained palette, to the dry humor of the titles (repurposing the cloying, coercive effect of clickbait marketing: “See if you agree!”), to the precision—the resoluteness—of the masking in figure-ground relationships.

His paintings speak like wrapping paper—that same pop constitution/orientation. Eye-catching, pleasurable, fun. Like a party! Play! The paintings actually look printed; there's a sense that the actual construction is just a matter of execution—in a Minimalist, LeWittian sense—even as the discipline of the technician/artisan's hand is also foregrounded.

But there is evidence of “The Hand,” too—the intricacies of the masking—cutting away. How's your arthritis/carpal tunnel, Paul? This intricacy plays against the speed of the translucent painting in the negative shapes, but even that, too, is uniform in application, a thin veil, a scrim. Almost gauzy—like a bandage, something wrapped. Of course, the hand that plays with shadows is also the hand that designs the packaging and the machine.

There are three types of shapes in Paul's most recent painting, *a number of factors* (2018): unfolded packages, bleached coral shapes, and negative shapes. This is an inversion of industrial design. The 3-D packages are unclasped, unfolded, “deconstructed,” the arrangement of four vertically-stacked short and wide canvases reads like a colorful musical score. It has the look of a digital interface of editing software for time-based media, but also calls to mind the scrolling backdrop of animation—of video games in particular. Paul shares Cory Arcangel's Warhol crush, and looking at his work, it's hard not to imagine that the background for *Super Mario Clouds* (2002) has been unfurled and composited into a single image.

It's a play on Warhol and a play on the post-impressionistic still life, too. If we think of Cezanne's apple compositions as using the still life as a vessel for enacting his more abstract vision, as a pretext for painting a field of asymmetrical ellipses, we could see Paul's paintings as a post-industrial closing bracket to Cezanne's table. Here, the items are smushed as on a scanner bed, as being fed through a great disintegration machine.

It really invites so much comparison to schematic imagery: it is a floor plan (“<—You are here” in relation to the nearest fire escape) but also a cross-section. Like a voyeur peering at the building across the street, we see the drama unfolding on each of the floors. From this vantage point, one sees a matrix of sameness, but of course, on close inspection, every square centimeter is exhaustingly solitary in its proprietary novelty. Surveillance, too, comes up in the potential for the piece to read as a series of conveyor belts, particularly those of an airport—our luggage offering the same sense of the limited bandwidth given to accommodating radical difference in our culture. Our products are designed with distribution in mind. Paul’s painting alludes to the ritual fetish of unboxing, but his attention is fixed on the packaging, not the objects the package delivers. Only occasionally do I find myself wondering what kind of consumer good produced any particular rectilinear cluster. Instead, I get stuck playing an image game reminiscent of a click-bait IQ test: *Which figure logically belongs in the blank space?*



untitled, 1991, oil on canvas, 60"x 56"

There is a sense that things are in motion but rarely going anywhere. There’s a lot of traffic. A lot of coming and going. Hopping shapes across a four-lane freeway is a perilous hustle. If the layout of the unfolded boxes represents a “labyrinthine structure,” then that bodes poorly for the coral shapes. There is

no room to move, no possible navigation. Not even when traveling within the “machinery.” It’s gridlock.

Paul’s painting is actually not cathartic, but cathectic. The notion of the investigative tools of the enlightenment being used to describe the ambivalence of one who feels trapped in their own place within the gears of a self-destructive society feels like a meticulous collapse, something folding in on itself. I find it depressing...and

I believe that is the strength or rigor of the work. In this way, I find myself thinking about sculptors like Roxy Paine and Haim Steinbach. Their practices suggest a preoccupation with a culture that, if forced to choose, would select order over nature, the banal over the ugly, shallow complexity over deep simplicity.

Do you find your finished works depressing, Paul? Or is there some release for you, some unlocking or shedding of a burden, that occurs for you in the process that makes the affective experience redemptive of the content? And do you anticipate that the affective experience of

the viewer will also transcend the content? What do you want from your work? It would be strange if someone so keenly attuned to and upset about the smothering and insidious ubiquity of consumer “culture” did not want some kind of “transformation.”

Matt Shelton received his BFA in Studio Art from Guilford College and his MFA in Painting and Printmaking from Virginia Commonwealth University. He has exhibited his work nationally and in Port of Spain, Trinidad, as part of an ongoing collaboration with Trinidadian-based artist Nikolai M. Noel. In 2017, Matt was a member of the inaugural cohort of the RVA Critical Art Writing Program, and his criticism has been featured in *Ext. 1708*, *Richmond Arts Review* and *Art Papers*. He currently teaches drawing, painting and time-based media at Virginia Commonwealth University and the University of Virginia.



it has been an issue, 2007, oil on canvas, 12" x 90"

Artist's Statement

By Paul Ryan

The work in this exhibition represents five series of paintings completed between 1987 and 2018. Additionally, two paintings from my graduate school years are included—one from 1985 and the other from 1986—as this time was vital to my development as an artist interested in aesthetics and art's conceptual capacity. The title of the show, *In Dialogue*, refers to my belief that art is always engaged in conversation—with the artist, the viewer, with other art, the art world, and with the larger world. I decided on a synchronous installation rather than a chronological one for two reasons: the exhibition is at two different venues, and a chronological installation would have perhaps suggested too much of a divide, possibly implying a significant break where there is none; and, a synchronous installation offers more playful and surprising juxtapositions, though at the risk of the installation looking like a group show.

1984 – 1986: MFA years

Studying with artists Milo Russell, James Bumgardner, Richard Kevorkian, and Morris Yarowsky at VCU deepened my commitment to painting, confirming art's role in the human experience as an arena for perception, ideas, dialogue, and critique. My work became nonobjective early in graduate school, reflecting aspects of formalist theory, the importance of process, and an adherence to personal intuition.

1987 – 1994

In 1987 I began a series of nonobjective paintings that nonetheless embraced aspects of daily life—particularly my experiences in Richmond, Virginia, from 1986 to 1991 as a stay-at-home father for our two daughters, Naomi (born 1981) and March (born 1986), while my wife, Dinah, generously held down a full-time job to be the primary bread-winner for the family. During these years, between teaching studio art part-time at VCU and working in my studio at Fulton Hill, I spent many rewarding hours with our daughters, completing the necessary tasks that all young parents do and playing with Naomi and March. At that time, I wanted my painting to somehow reflect the beautiful complexity of the children's evolving personalities—from their innocence and sometimes helplessness to their wonderful eccentricities and insights, sense of humor, and strong will. I was influenced by Thomas Nozkowski's connection of nonobjective painting to the everyday world and by Philip Guston's passionate belief in painting. In 1992 I accepted a full-time teaching position at Mary Baldwin University, where I continued working on this series through 1994.

1995 – 1998

In the early 1990s and beyond, the contemporary art world experienced a

marked movement toward work that embraced strong socio-political content (e.g. the 1993 Whitney Biennial) and away from artwork that fell easily into commodification—the beginnings of what is now referred to as social practice art or relational art. This was something that I supported and admired, as I still do; but, at that time this work aggressively asserted itself upon the contemporary scene, often attacking aesthetic practices as invalid through a perceived single-minded complicity with the market. Additionally, at that time the art world had yet to outgrow its culture of "style [or turf] wars," to use critic and philosopher Arthur Danto's term. My work from 1995 – 1998 was a response to this sometimes-pointed critique, demonstrating adherence to the aesthetic mode as a valuable cultural signifier for perception, ideas, and critique in the human experience—what the contemporary painter and critic, Jeremy Gilbert-Rolfe, calls "a kind of training ground for the very idea of difficulty." A primary and consistent element of the paintings from this series was the establishment of a field of repetitive single brushstrokes—panels that functioned as "banks" of elementary marks of the aesthetic mode in painting.

1999 – 2007

This series represents my interest in exploring what is sometimes referred

to in cultural theory as the “linguistic turn”—the influence of structuralism and post-structuralism. Subscribing to many elements of postmodernism and high theory, my studio practice reflected a deepening interest in the power of text/language—how we live within it and see through it—and context. Below is an artist’s statement from the exhibition at Reynolds Gallery in 2005, *lift here and be happy*:

The extremely horizontal format of these paintings, echoing the visual proportions of sentences or sentence fragments, signifies the influence of language—how texts permeate and mediate most of what we see and understand. My approach to abstraction enfolds various issues from the modernist past (particularly formalist aesthetics and the “inward turn”) into an engagement with photography and contemporary image culture, appropriating fashion and commercial photography as major texts within this culture.

These paintings explore a number of ideas about the relationship between language and the body, perception, and interpretation; about the construction of identity; and, about the theory and practice of contemporary painting...I am interested in the work’s relative visual simplicity, its quiet strangeness, and its capacity to raise difficult questions. The ideas and questions triggered by the paintings become quite complex, often leading to a range of issues that tend to be either paradoxical or dialectical: presence and absence; fact and fiction; exterior and interior; physical and metaphysical; the body and language; and, high and low.

By appropriating negative spaces between and around the limbs and torsos of models in commercial advertising and fashion layouts

(some of the mediating texts within image culture), I am exploring ideas about the body and the self—how we perceive, interpret, and construct. The work also suggests an oblique social critique through its transformation of consumer culture’s manufacture of desire into a more complex sense of consciousness, perception, and desire.

2007 – 2011 and 2011 – 2014

The work in this series marks a shift from my interest in exploring issues of identity to exploring issues of nature and culture. The first paintings (2007 – 2011) look at these issues through memories and reverie about my experience at summer camp as a child and teenager. This process involved

researching the history of summer camps in America (an institution that is a peculiar confluence of military culture, native American culture, pioneer culture, fear of the feminine, and the “back to Nature” movement) and utilizing the lens of cultural theory to attain a more complete picture. It resulted in a revision of my sense of that experience—one now marked by ambiguity. The work from 2011 – 2014 in this series is more impersonal, extending to an exploration of the dialectical relationship between nature and culture. The following is a statement from a 2012 solo exhibition at Reynolds Gallery, *on the hop*:

The title of this exhibition comes from a statement in cultural critic Terry Eagleton’s book, The Idea of



untitled, 1997, oil on canvas, 44" x 48"



the camp under the moon, 2009, oil on canvas, 44" x 44"



sunday afternoon, 2009, oil on canvas, 44" x 44"



this is only temporary, 2009, oil on canvas, 44" x 44"



from the lake, 2009, oil on canvas, 44" x 44"

Culture, which reminds us that we exist between nature and culture, and that this condition is part of what makes life challenging as well as interesting: "We are not so much splendid syntheses of nature and culture, materiality and meaning, as amphibious animals caught on the hop between angel and beast." These new paintings express my interest in how we process experience as we live in the interstices between our biological/chemical/geological geographies and the ideologies and desires that construct our identities and affect our modes of being. Exploring this state of mixed uncertainties through the belief that we see and experience through language, texts, ideologies, the paintings employ an offbeat poetry of forms derived from nature—cross-cut images of trees, profiles of tree tops, insects, human organs—and human social construction and exchange as signified in commercial packaging. Paralleling structuralist practices, this work explores the ambiguities of how we create meaning and process experience.

2015 – present

As an abstract painter, my studio practice combines a natural attentiveness to formal problems with a reflective consideration of conceptual ideas. In my new work I am interested in developing a visual vocabulary derived from the curiously narrative forms of everyday commercial packaging—the unfolded shapes of the cardboard cartons and containers that hold the stuff of our necessities and desires, and the eccentric visual structures that occur when these contours are combined within the picture plane. While my engagement with the

formal is vital, at the same time I am equally interested in conceptual implications and applications that derive from focused play and invention with these chosen shapes and constructed spaces. For example, the created geometric structures within the compositions are far from the painterly architectural spaces of pure formalism, of modernist hard-edged abstraction. Often labyrinthine, their spatial complexity and oddness—derived from the commercial packaging that is their source and the inherent associations with desire, exchange, acquisition, consumption, and loss—activate the paintings as visual metaphors for the operations and effects of late or neoliberal capitalism.

Within this framework, the paintings function as a kind of intuitive mapping of late capitalism's social and cultural architecture, and of individuals' passive acceptance of its incessant demands for consumption. The paintings become a portrait of a kind of twisted aesthetic that is capitalism's seamless, unrelenting system, function, and effects. They suggest late capitalism as pervasive and nearly inescapable context—not only in terms of economics and linked socio-political mechanisms and activity, but also culturally and personally. Guy Debord's *Society of the Spectacle*, his 1967 critique of this condition, seems more relevant than ever. Of the phenomenon Debord describes as the spectacle, "...a social relation between people that is mediated by images," he writes: "[The spectacle] is the sun that never sets over the empire of modern passivity. It covers the entire surface of the globe, endlessly basking in its own glory."

Art historian and cultural critic, Jonathan Crary, concurs in his 2013 book, *24/7: Late Capitalism and the Ends of Sleep*: "It is only recently that the elaboration, the modeling of

one's personal and social identity, has been reorganized to conform to the uninterrupted operation of markets, information networks, and other systems. A 24/7 environment has the semblance of a social world, but it is actually a non-social world of machinic performance and a suspension of living that does not disclose the human cost required to sustain its effectiveness." All of the packaging shapes in the paintings come from my own household, making this series a meditation on my own participation in capitalism's social condition—its ubiquitous cultural context—and the difficulty of bypassing it. Within the paintings, my construction of visual ambiguity and indeterminacy through negative space and the interplay of shapes parallels the warped aesthetic of the spectacle's abstract beauty—its seductive dispatches and our subjective submission to them.

Artist's Acknowledgements

I am grateful for the opportunity to realize this survey exhibition of my work as a painter. My most sincere thanks go to Jim Sconyers, Associate Professor of Art and Director of Hunt Gallery at Mary Baldwin University, and Beth Hodge, Executive Director of the Staunton Augusta Art Center, for organizing the exhibition and for their professionalism. I also wish to thank the Office of the President at Mary Baldwin University and Dr. Pamela Fox for support of the exhibition catalog, and Gretchen Long for her superb design work for the catalog. And, I'm grateful to Principia College and the Department of Art & Art History there for their support of the exhibition. The exhibition is dedicated to my best friend and wife, Dinah Ryan, and to our daughters, Naomi and March.

—Paul Ryan

Artist's Bio

Paul Ryan was born in 1955 in South Bend, Indiana. A painter, art critic, curator, and teacher, Ryan lives and works in Virginia and Illinois. Since 1983 he has shown his work nationally in numerous solo and group exhibitions at a variety of galleries, art centers, and museums. He is represented by Reynolds Gallery in Richmond, Virginia, and his paintings are in numerous public, corporate, and private collections. Ryan is a two-time recipient of The Virginia Museum of Fine Arts professional fellowship in painting: 2009–10 and 2016–17. He is Professor of Art in the Department of Art & Art History at Principia College (Illinois) and Professor Emeritus of Art at Mary Baldwin University (Virginia) where he taught drawing, painting, and courses on contemporary art and critical theory, was the University's gallery director, and served as department chair twice. He also taught critical theory in the MFA program of the Department of Painting and Printmaking at Virginia Commonwealth University from 2005 – 2016. Ryan has been a contributing editor for *Art Papers Magazine* since 1990. Since 1989 his writing has appeared in publications such as *Art Papers*, *Sculpture Magazine*, *ArtLies*, *The New Art Examiner*, and *Art in America*. He is married to cultural critic and writer Dinah Ryan and has two grown daughters, Naomi and March, son-in-law Derek, and a granddaughter, Naomi Marcella Leo.



PAUL RYAN

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SOLO AND TWO-PERSON EXHIBITIONS:

Hunt Gallery, Mary Baldwin University, and Staunton Augusta Art Center, *In Dialogue: Paul Ryan, Paintings 1985 – 2018*, solo survey exhibition, January – February 2019

Virginia Museum of Fine Arts, *consuming illusions*, solo exhibition (VMFA professional fellowship exhibition), Richmond, Virginia, February – July 2017

Reynolds Gallery, *the sun that never sets: New Paintings by Paul Ryan*, solo exhibition, Richmond, Virginia, March/April 2016

The Miles Horton Gallery, The Center for the Arts, Virginia Tech, *the sun that never sets: New Paintings by Paul Ryan*, solo exhibition, Blacksburg, Virginia, December 3, 2015 – early February 2016

Staniar Gallery, *the sun that never sets: New Paintings by Paul Ryan*, solo exhibition, Washington & Lee University, Lexington, Virginia, September 7 – October 4, 2015.

Reynolds Gallery, *on the hop: New Paintings*, solo exhibition, Richmond, Virginia, November – December 2012

Marion Art Gallery, Rockefeller Arts Center, SUNY Fredonia, *on the hop: recent paintings*, solo exhibition, Fredonia, New York, August – September 2012

Reynolds Gallery, *Paul Ryan and Don Crow: New Work*, two-person exhibition, Richmond, Virginia, August – September 2010

Reynolds Gallery, *the camp under the moon: New Paintings*, solo exhibition, Richmond, Virginia, January – February 2009

Hunt Gallery, Mary Baldwin College, *letters from camp: New Paintings*, solo exhibition, Staunton, Virginia, February 2008

Reynolds Gallery, *lift here and be happy: New Paintings*, solo exhibition, Richmond, Virginia, September – October 2005

University Art Gallery, University of South Carolina, *Paul Ryan: New Paintings*, solo exhibition, Spartanburg, South Carolina, February – March 2005

Leeds Gallery, Earlham College, *(enclosing air): Paintings by Paul Ryan*, solo exhibition, Richmond, Indiana, October 2004

Emerson Gallery, McLean Project for the Arts, *Divided Space: Paul Ryan and Paula Owen*, two-person exhibition, McLean, Virginia, June – July 2004

FAB Gallery, School of the Arts, Virginia Commonwealth University, *bad infinity: Paintings by Paul Ryan*, solo exhibition, Richmond, Virginia, March – April 2003

Crandall Gallery, Mount Union College, *(ab) sentences: New Work by Paul Ryan*, solo exhibition, Alliance, Ohio, October 2002

Hunt Gallery, Mary Baldwin College, *Paul Ryan: Recent Paintings*, solo exhibition, Staunton, Virginia, November 2001

Reynolds Gallery, *Paul Ryan: New Paintings*, solo exhibition, Richmond, Virginia, June 2000

PVCC Gallery, Piedmont Virginia Community College, *sublime jane: Paintings by Paul Ryan*, solo exhibition, Charlottesville, Virginia, October 1999

1708 Gallery, *Paul Ryan: Recent Paintings*, solo exhibition, Richmond, Virginia, October 1997

The Armory Gallery, Virginia Tech, *Paul Ryan: Recent Paintings*, solo exhibition, Blacksburg, Virginia, September 1997

Hartell Gallery, Cornell University, *Paul Ryan: Recent Paintings*, solo exhibition, Ithaca, New York, September 1995

Holden Gallery, Warren Wilson College, *Paul Ryan: Recent Paintings*, solo exhibition, Asheville, North Carolina, February – March 1995

DuPont Gallery, Washington & Lee University, *Paul Ryan: New Paintings*, solo exhibition, Lexington, Virginia, November – December 1993

Hunt Gallery, Mary Baldwin College, *Paul Ryan: New Paintings*, solo exhibition, Staunton, Virginia, October – November 1991

1708 East Main Gallery, *Paul Ryan: Recent Paintings*, solo exhibition, Richmond, Virginia, May 1991

Virginia Museum of Contemporary Art, *Paul Ryan: New Paintings*, solo exhibition, Virginia Beach, Virginia, September – October 1990

1708 East Main Gallery, *Abstraction: Richard Carlyon, Richard Kevorkian, Kevin McGrath, Paul Ryan*, four-person exhibition, Richmond, Virginia, February 1989

Anderson Gallery, School of the Arts, Virginia Commonwealth University, *Paul Ryan: New Paintings*, solo exhibition (M.F.A. thesis exhibition), Richmond, Virginia, May 1986

SELECTED GROUP EXHIBITIONS:

James K. Schmidt Gallery, Principia College, Elmhurst, Illinois, *Studio Art Faculty Exhibition*, January 28 – February 15, 2019.

James K. Schmidt Gallery, Principia College, Elmhurst, Illinois, *Tapping into the Flow: Teaching and Making Art above the Mississippi*, October 13, 2017 – February 3, 2018.

Reynolds Gallery, *Vacation Days*, Richmond, Virginia, July 10 – August 29, 2014.

Riderhoff Martin and DuPont Galleries, University of Mary Washington, *Anarchistic Abstraction*, Fredericksburg, Virginia, October 24 – December 2, 2013

Reynolds Gallery, *Hot Fun in the Summertime*, Richmond, Virginia, July 25 – August 30, 2013

Fine Arts Center Gallery, Blue Ridge Community College, *From the Hill: The Mary Baldwin College Studio Art Faculty*, Weyers Cave, Virginia, September 28 – November 14, 2012

Reynolds Gallery, *Summer Solstice*, Richmond, Virginia, June 21 – August 17, 2012

Emerson Gallery, McLean Project for the Arts, *Four Perspectives: Becoming MPA*, McLean, Virginia, April 19 – June 2, 2012

Space 301, *Constructs X*, Mobile, Alabama, September – October 2011

Taubman Museum of Art, *Nature and the Non-objective Realm*, Roanoke, Virginia, March – August 2011

White Academy Gallery, Academy of Fine Arts, *Constructs 9*, Lynchburg, Virginia, July 2011

Visual Arts Center, *Constructs 8*, Portsmouth, Virginia, January – March 2011

Staniar Gallery, Washington & Lee University, *Constructs 7*, Lexington, Virginia, April/May 2010,

The Mitchell Gallery, St. John's College, *Sketchbook to Suspension: Trajectories in the Age of Synthesis*, Annapolis, Maryland, May – June 2009

Fine Arts Gallery, George Mason University, *Constructs* 6, Fairfax, Virginia, February 2009

Hunt Gallery, Mary Baldwin College, *Constructs* 5, Staunton, Virginia, October 2008

Longwood Center for the Visual Arts, Longwood University, *Constructs* 4, Farmville, Virginia, June – August 2007

Staunton/Augusta Art Center, *Artists and Place*, Staunton, Virginia, June 2007

Corcoran Gallery of Art, curated auction/exhibition (WPA-Corcoran), Washington, D.C., February 2006

Hunt Gallery, Mary Baldwin College, *3 x 3 (part 2): MBC Studio Art Faculty: Shay Clanton, Anne Hanger, and Paul Ryan*, Staunton, Virginia, November 2004

Mary Washington College Gallery, Mary Washington College, *Mid-Atlantic New Painting '97*, Fredericksburg, Virginia, September 1997

Hunt Gallery, Mary Baldwin College, *MBC Studio Art Faculty* Exhibition, Staunton, Virginia, November 1996

Sawhill Gallery, James Madison University, *Select: A Jurored Regional* Exhibition, Harrisonburg, Virginia, November 1995

Galerie Corti, *Diverse Images 2: Group Invitational*, Brussels, Belgium, April – May 1995

Sanford Gallery, Clarion University of Pennsylvania, *The Innermost Surface: Five-person Exhibition*, Clarion, Pennsylvania, Five-person Exhibition, April 1994

Anderson Gallery, School of the Arts, Virginia Commonwealth University, *Faculty* Exhibition, Richmond, Virginia, November 1991 & October 1989

1708 East Main Gallery, *Group* Exhibition, Richmond, Virginia, July 1998

Florence Gallery, *Four-person Exhibition*, Richmond, Virginia, November 1987

Florence Gallery, *Four-person Exhibition*, Richmond, Virginia, September 1986

Neopolitan Gallery, *Twelve Artists Encounter Neopolitan*, Richmond, Virginia, November 1985

Allen Priebe Gallery, University of Wisconsin, *National Graduate Drawing Exhibition* (award winner), Oshkosh, Wisconsin, February 1985

Fayerweather Gallery, University of Virginia, *Graduate Group Exhibition*, Charlottesville, Virginia, January 1985

Virginia Museum of Fine Arts, *The Virginia Museum Biennial, The Next Junied Show* (award winner: jurored by Jim Dine), Richmond, Virginia, July 1983

GALLERY REPRESENTATION:

Reynolds Gallery, Richmond, Virginia, www.reynoldsgallery.com

PUBLICATION:

Art critic and contributing editor, [*Art Papers Magazine*](#), 1990 – present.

SELECTED FEATURE ARTICLES, EXHIBITION ESSAYS, AND INTERVIEWS:

Curating the Grand Hotel: The Spirit of Cinema in Richard Carlyon's Work. Exhibition catalog essay for the exhibition, "Richard Carlyon: A Network of Possibilities," at Reynolds Gallery, Richmond, Virginia, January 19 – March 9, 2018.

Transcendence, Immanence, and Flow: Studio Art at Principia College. Exhibition catalog essay for the exhibition, "Tapping into the Flow: Teaching and Making Art above the Mississippi," at the James K. Schmidt Gallery, Voney Art Center, Principia College, Elsau, Illinois. October 13, 2017 – February 3, 2018.

Anarchistic Abstraction: Daydreaming through Form. Exhibition catalog essay for the exhibition, "Anarchistic Abstraction" at the Ridderhof Martin Gallery and DuPont Gallery of The University of Mary Washington, Fredericksburg, Virginia. October 24 – December 2, 2013.

A Deliberate Sorrow: Helen Frederick's Incorporeal Other. Exhibition catalog essay for the catalog, "Helen Frederick," in conjunction with the exhibition, "Hungry Ghosts" at Hunt Gallery, Mary Baldwin College, Staunton, Virginia, and the exhibition, "Dissonance," at the Wilson Art Museum, Hollins University, Roanoke, Virginia. Published by Hollins University. September 2011.

Channeling Painting's Id: The Work of Heide Trepanier. Exhibition catalog essay for the exhibition, "Ether: New Work by Heide Trepanier," Reynolds Gallery, Richmond, Virginia. April 2011.

Claudia Bernardi: The Convergence of Art and Life. Exhibition catalog essay for the exhibition, "Interstitial/Interstitial: Selected Work by Claudia Bernardi," Hunt Gallery, Mary Baldwin College, Staunton, Virginia. September 2010.

Teaching to "Unlearn": Paradox in Studio Art Pedagogy. Exhibition catalog essay for the exhibition, "Teaching Begins Here," The Maier Museum of Art, Randolph College, Lynchburg, Virginia. September 2009.

Pensive Play: The New Paintings of Megan Marlatt. Exhibition essay for the exhibition, "Megan Marlatt: New Paintings, Les Yeux du Monde Gallery, Charlottesville, Virginia. March 2008.

Painting/Not Painting/Painting: New Work by Janet DeCover and Cindy Neuschwander. Exhibition catalog essay for the exhibition, "Evidence," Anderson Gallery, Drake University, Des Moines, Iowa. October 2007.

The Paintings of Morris Yarowsky as Reluctant Models of Hope. Catalog essay for the catalog Morris Yarowsky: Selected Paintings 1972 – 2000. Catalog published by the estate of Morris Yarowsky. April 2006.

Reappearing Out of Everything. Exhibition/curators' essay for the exhibition, "Adaptation Syndrome: Painting in Contemporary Image Culture." Visual Arts Center of Richmond, Richmond, Virginia, (Exhibition curated by Dinah and Paul Ryan; essay co-authored with Dinah Ryan.) January 2005.

Subjectivity Squared: The Paintings of Milo Russell. Feature article. [*Art Papers Magazine*](#), July/August 2001.

"Morris Yarowsky: Recent Paintings." Exhibition essay for the exhibition, "Morris Yarowsky: Recent Paintings." Main Art Gallery, Richmond, Virginia. September 2000.

Davi Det Hompson: DID. Exhibition catalog essay for the exhibition, "Davi Det Hompson: DID," Reynolds Gallery, Richmond, Virginia, (One of five venues for the city-wide retrospective exhibition, *Davi Det Hompson: Just Out of Reach*), September 1999.

The Ambient O2: A Discussion of the Twinned Atmosphere of Art and Science. Feature article co-authored with Dinah Ryan. [*Art Papers Magazine*](#), January/February 1999.

Untitled catalog statement for the exhibition and catalog "The Whereabouts of Beauty." The Visual Arts Center of Richmond, Richmond, Virginia. (Co-authored with Dinah Ryan). Fall 1997.

Aesthetic Diversity and Pedagogical Generosity: The Painting and Printmaking Faculty at Virginia Commonwealth University. Catalog essay for the exchange exhibition between Haifa University and Virginia Commonwealth University, "New Art from An Ancient Land: Contemporary Art from Haifa." October 1996.

Interview with Robert Storr, Curator of Painting & Sculpture at MOMA. (Co-authored with Dinah Ryan). [*Art Papers Magazine*](#), March/April 1994.

On the Continuity of Painting. Editorial essay. [*Art Papers Magazine*](#), January/February 1992.

Untitled exhibition essay. "Susan Iverson" solo exhibition. The Visual Arts Center of Richmond, Richmond, Virginia. October 1990.

Interview with Suzi Gablik, Art Critic. [*Art Papers Magazine*](#), September/October 1990.

SELECTED CRITICAL REVIEWS:

"Mona Hatoum: Terra Infirma," (The Pulitzer Arts Foundation, St. Louis, MO), [*Art Papers Magazine*](#), fall 2018.

"Drawing on the Left: Ben Shahn and the Art of Human Rights" (Duke Hall Gallery of Fine Art, James Madison University, Harrisonburg, VA) and "Rudy Sheperd: We are all Trayvon Martin" (1708 Gallery, Richmond, VA), [*Art Papers Magazine*](#), Summer 2017 issue.

"Turn the Page: The First Ten Years of *Hi-Fructose*" (Virginia Museum of Contemporary Art), [*Art Papers Magazine*](#), November/December 2016.

"Myron Helfgott: an inventory of my thoughts," (The Anderson Gallery, School of the Arts, Virginia Commonwealth University, Richmond, VA) [*Sculpture Magazine*](#), November 2015.

"The Forever Now: Contemporary Painting in an Atemporal World" and "Björk," (The Museum of Modern Art, New York City, New York) [*Art Papers Magazine*](#), May/June 2015.

"Sae A Lee: Wavering Zips" (Beverly Street Studio Gallery, Staunton, Virginia) [*Art Papers Magazine*](#), July/August 2014.

"Sure Sure Davi Det Hompson: 1976 – 1995." (ZieherSmith Gallery, New York City, New York) [*Art in America*](#), June 2013.

"Arlene Shechet: That Time." (Anderson Gallery, School of the Arts, Virginia Commonwealth University) [*Sculpture Magazine*](#), June 2013.

"Potential Images." (1708 Gallery, Richmond, Virginia.) [*Art Papers Magazine*](#), September/October 2012.

"Abandon: Barbara Duval and Meredith Root." (Stanier Gallery, Washington & Lee University, Lexington, Virginia) [*Art Papers Magazine*](#), November/December 2011.

"Monument to Transformation." (City Gallery, Prague, Czech Republic.) (Co-authored with Dinah Ryan). [*Sculpture Magazine*](#), June 2011.

"Sally Mann: The Flesh and the Spirit." (Sawhill Museum of Fine Arts, Richmond, Virginia.) [*Art in America*](#), April 2011.

"Imaging South Africa: Collection Projects by Siemon Allen." (Anderson Gallery, VCU, Richmond, Virginia.) [*Art Papers Magazine*](#), March/April 2011.

"Dalya Luttwak." (Sawhill Gallery, School of Art and Art History, James Madison University, Harrisonburg, Virginia.) [*Art Papers Magazine*](#), July/August 2010.

"Richard Carlyon: A Retrospective." (Anderson Gallery, VCU; Reynolds Gallery; Visual Arts Center of Richmond; 1708 Gallery; Richmond, Virginia.) [*Art Papers Magazine*](#), January/February 2010.

"Devorah Sperber: A Strange Sense of Déjà vu." (The Taubman Museum of Art, Roanoke, Virginia.) [*Art Papers Magazine*](#), July/August 2009.

"Jeremy Drummond and Rod Northcutt." (1708 Gallery, Richmond, Virginia.) [*Art Papers Magazine*](#), July/August 2009.

"Rosemarie Fiore: Painting, Performance, Machines" (Second Street Gallery) and "Rosemarie Fiore: View from Clear Creek." (Les Yeux du Monde, Charlottesville, Virginia.) [*Art Papers Magazine*](#), July/August 2008.

"Stephen Westfall: Grand Opening." (Solvent Space, Richmond, Virginia.) [*Art Papers Magazine*](#), March/April 2008.

"Counterparts: Contemporary Painters and Their Influences." (Contemporary Art Center of Virginia, Virginia Beach, Virginia.) (Co-authored with Dinah Ryan.) [*Art Papers Magazine*](#), November/December 2007.

"Artificial Light." (Anderson Gallery, VCU, Richmond, VA and Miami MOCA, Florida.) [*Art Papers Magazine*](#), March/April 2007.

"Post-Conventional Generativity." (Craddock-Terry Gallery, Riverviews ArtSpace, Lynchburg, Virginia.) (Co-authored with Dinah Ryan.) [*Art Papers Magazine*](#), November/December 2006.

"Lure of the Lore: An Installation by CeCe Cole." (Solvent Space, Richmond, Virginia.) [*Sculpture Magazine*](#), September 2006.

"Barbara Tisserat: Lessons: 30 Years of Printmaking." (Visual Arts Center of Richmond, Richmond, Virginia.) [*Art Papers Magazine*](#), May/June 2006.

"Graham Caldwell: Thin Lines and Solid Air." (Second Street Gallery, Charlottesville, Virginia.) [*Art Papers Magazine*](#), January/February 2006.

"Katharina Grosse: Alumen Chromicum Comp." (Solvent Space, Richmond, Virginia.) [*Art Papers Magazine*](#), September/October 2005.

"Thick & Thin." (Glen Allen Cultural Arts Center, Richmond, Virginia.) [*Art Papers Magazine*](#), July/August 2005.

"Joan Snyder: *Sigh* and Selected Works." (Sawhill Gallery, James Madison University, Harrisonburg, Virginia.) [*Art Papers Magazine*](#), May/June 2005.

"sub-TEXT." (Transformer Gallery, Washington, D.C.) [*ARTLIES Magazine*](#), Winter 2005.

"Carolyn Henne: Recent Work." (ADA Gallery, Richmond, Virginia.) [*Art Papers Magazine*](#), January/February 2005.

"A Short History of Decay: Sculpture By James Welty." (University of Virginia Art Museum, Charlottesville, Virginia.) (Co-authored with Dinah Ryan.) [*Art Papers Magazine*](#), November/December 2004.

"New Word Order: Kay Rosen Retrospective." (Second Street Gallery, Charlottesville, Virginia.) [*Art Papers Magazine*](#), September/October 2004.

"Ray Kass: Recent Work," Reynolds Gallery, Richmond, Virginia.) [Art Papers Magazine](#). May/June 2004.

"Articulated Spaces: Paintings by Creighton Michael." (Marsh Art Gallery, University of Richmond, Richmond, Virginia.) [Art Papers Magazine](#). January/February 2004.

"Jae Ko: Ink and Paper." (Second Street Gallery, Charlottesville, Virginia.) [Art Papers Magazine](#). September/October 2003.

"Suzanna Fields and Ariana Huggett: Color/Forms." (Second Street Gallery, Charlottesville, Virginia.) [Art Papers Magazine](#). March/April 2003.

"Floating World: New Paintings by Isabel Bigelow." (Reynolds Gallery, Richmond, Virginia.) [Art Papers Magazine](#). January/February 2003.

"HANDheld: Paintings by J.L. Gaustad." (Fine Arts Building Gallery, School of the Arts,

Virginia Commonwealth University, Richmond, Virginia.) (Co-authored with Dinah Ryan.) [Art Papers Magazine](#). November/December 2002.

"Richard Carlyon: here. Say." (1708 Gallery, Richmond, Virginia.) [Art Papers Magazine](#). July/August 2002.

"Al Souza: Puzzle Paintings." (Reynolds Gallery, Richmond, Virginia.) [Art Papers Magazine](#). November/December 2001.

"Martin Puryear." (Virginia Museum of Fine Arts, Richmond, Virginia.) [Art Papers Magazine](#). September/October 2001.

"Hindsight/Fore-Site. A city-wide (multiple sites) exhibition." (Charlottesville, Virginia.) (Co-authored with Dinah Ryan.) [Art Papers Magazine](#). July/August 2001.

"Chica Tenney: Paintings." (PVCC Gallery, Charlottesville, Virginia.) [Art Papers Magazine](#). March/April 2001.

"Barbara Allen: Recent Paintings." (Marsha Mateyka Gallery, Washington, D.C.) [Art Papers Magazine](#). November/December 2000.

"Paul Borzelleca: Nearly Focused Works in Dim Light." (PVCC Gallery, Charlottesville, Virginia.) [Art Papers Magazine](#). July/August 2000.

"Gerald Donato." (1708 Gallery, Richmond, Virginia.) [Art Papers Magazine](#). January/February 2000.

"Claire Lieberman: *Walking thru JELLO*." (Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia.) [Sculpture Magazine](#). November 1999.

"Jennifer Ditacchio: New Work." (Second Street Gallery, Charlottesville, Virginia.) [Art Papers Magazine](#). September/October 1999.

"Laura Edwards: New Work." (Fayerweather Gallery, University of Virginia, Charlottesville, Virginia.) [Art Papers Magazine](#). March/April 1999.

"Sally Bowring and Joan Gaustad: Surfacing." (Coincidence Gallery, Richmond, Virginia.) [Art Papers Magazine](#). November/December 1998.

"Don Crow: Short Set." (1708 Gallery, Richmond, Virginia.) [Art Papers Magazine](#). July/August 1998.

"Voice-over: Recent Paintings and Drawings by Eleanor Ruffy." (1708 Gallery, Richmond, Virginia.) [Art Papers Magazine](#). September/October 1997.

"Baldwin + Hompson: *WRDZ*." (Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia.) [Art Papers Magazine](#). March/April 1997.

"Richard Carlyon: Present Tense 1995." (Anderson Gallery, VCU, Richmond, Virginia.) [Art Papers Magazine](#). March/April 1996.

"Repicturing Abstraction." (City-wide exhibition: Virginia Museum of Fine Arts, Anderson Gallery (VCU), Marsh Gallery (U of R), 1708 Gallery, Richmond, Virginia.) [Art Papers Magazine](#). November/December 1995.

"Mierle Ukeles and the Mountain Lake Workshop: Methanogenesis." (Armory Gallery, Virginia Tech, Blacksburg, Virginia.) [Art Papers Magazine](#). May/June 1995.

"Kevin McGrath." (1708 Gallery, Richmond, Virginia.) [Art Papers Magazine](#). July/August 1994.

"Big Al Carter." (Virginia Museum of Fine Arts, Richmond, Virginia.) [Art Papers Magazine](#). November/December 1993.

"Touch: Beyond the Visual." (Hand Workshop Art Center, Richmond, Virginia.) [Art Papers Magazine](#). September/October 1993.

"Milo Russell." (Anderson Gallery, VCU, Richmond, Virginia.) [Art Papers Magazine](#). March/April 1993.

"Allison Jeffrey." (Virginia Center for the Creative Arts, Sweet Briar, Virginia.) [Art Papers Magazine](#). November/December 1992.

"Michele Smith." (1708 Gallery, Richmond, Virginia.) [Art Papers Magazine](#). September/October 1992.

"Morris Yarowsky ; A Retrospective." (Emerson Gallery, McLean Project for the Arts, McLean, Virginia.) [Art Papers Magazine](#). May/June 1992.

"James Bradford." (Reynolds Gallery, Richmond, Virginia.) [Art Papers Magazine](#). March/April 1992.

"Ephraim Rubenstein" & "Kate Borland." (Peninsula Fine Arts Center, Newport News, Virginia.) [Art Papers Magazine](#). September/October 1991.

"Hans Hofmann." (Chrysler Museum, Norfolk, Virginia.) [Art Papers Magazine](#). July/August 1991.

"Mark Scala." (Reynolds Gallery, Richmond, Virginia.) [Art Papers Magazine](#). May/June 1991.

"Un/Common Ground 1990." (Virginia Museum of Fine Arts, Richmond, Virginia.) [Art Papers Magazine](#). March/April 1991.

"E.R.P.: Axis Continuum." (1708 Gallery, Richmond, Virginia.) [Art Papers Magazine](#). January/February 1991.

"Maura Sheehan." (Anderson Gallery, VCU, Richmond, Virginia.) [Art Papers Magazine](#). November/December 1990.

"The Coastal Exchange Show." (1708 Gallery, Richmond, Virginia.) [Art Papers Magazine](#). September/October 1990.

"Javier Tapia." (1708 Gallery, Richmond, Virginia.) [New Art Examiner](#). September 1990.

"Art Ex Machina." (1708 Gallery, Richmond, Virginia.) [Art Papers Magazine](#). July/August 1990.

"Davi det Hompson." (Virginia Museum of Fine Arts, Richmond, Virginia.) [Art Papers Magazine](#). May/June 1990.

"Chris Silliman." (Virginia Museum of Fine Arts, Richmond, Virginia.) [Art Papers Magazine](#). May/June 1990.

"Mountain Lake Symposium X" (A conference on issues in contemporary art criticism), (Mountain Lake, Virginia.) [Art Papers Magazine](#). May/June 1990.

"Robert Jessup." (Virginia Museum of Fine Arts, Richmond, Virginia.) [Art Papers Magazine](#). January/February 1990.

"James Drake." (Anderson Gallery, VCU, Richmond, Virginia.) [Art Papers Magazine](#). November/December 1989.

TEACHING:

2017 – present
Principia College
Department of Art & Art History
Elsah, Illinois
Professor of Art

2016 – present
Mary Baldwin University
Staunton, Virginia
Professor Emeritus of Art

2006 – 2016
Mary Baldwin University
Department of Art & Art History
Staunton, Virginia
Professor of Art

Fall 2005 – Spring 2016
Virginia Commonwealth University
School of the Arts
Department of Painting and Printmaking
Theory Instructor, MFA Program
Richmond, Virginia
Instructor for graduate seminar in critical theory

Spring 2012
University of Richmond
Department of Art and Art History
Richmond, Virginia
Distinguished Adjunct Visitor (art theory)

Summer 2008, 2009
Virginia Commonwealth University
School of the Arts
Departments of Painting & Printmaking and Sculpture post-baccalaureate program
Instructor for seminar in critical theory (team-taught with writer/critic Dinah Ryan)

1999 – 2006
Mary Baldwin University
Department of Art and Art History
Staunton, Virginia
Associate Professor of Art

1992 – 1999
Mary Baldwin University
Department of Art & Art History
Staunton, Virginia
Assistant Professor of Art

January 1992 – May 1992
Clarion University of Pennsylvania
Department of Art
Clarion, Pennsylvania
Assistant Professor (one semester appointment, sabbatical replacement)

August 1987 – December 1991
Virginia Commonwealth University
School of the Arts
Art Foundation and Department of Painting & Printmaking
Richmond, Virginia
Adjunct Instructor

September 1986 – December 1987
Piedmont Virginia Community College
Charlottesville, Virginia
Adjunct Instructor, Department of Art

CURATION:

August 2017 – present
Co-Coordinator of the James K. Schmidt Gallery
Voney Art Center
Principia College
Elsah, Illinois

August 1993 – 2016
Director of Hunt Gallery
Mary Baldwin University
Staunton, Virginia

January 21 – March 13, 2005
Adaptation Syndrome: Painting in Contemporary Image Culture
The Visual Arts Center of Richmond and Reynolds Gallery
Richmond, Virginia
Co-curated with Dinah Ryan

FELLOWSHIPS, GRANTS, SPECIAL AWARDS:

2016 – 2017
Virginia Museum of Fine Arts
Professional Fellowship in Painting

2014 – 2015
Mednick Fellowship
Virginia Association of Independent Colleges

August – December 2014
Faculty Sabbatical Leave

2009 – 2010
Virginia Museum of Fine Arts
Professional Fellowship in Painting

August – December 2007
Faculty Sabbatical Leave

August – December 2000
Faculty Sabbatical Leave

Spring 1996
Mednick Fellowship
Virginia Association of Independent Colleges

April 1988
Artist in Education Grant
The Virginia Commission for the Arts
Richmond, Virginia

EDUCATION:

May 1986
M.F.A., Painting (major);
Drawing (minor)
School of the Arts, Department of Painting & Printmaking
Virginia Commonwealth University
Richmond, Virginia

June 1977
B.A., English, cum laude
Principia College, Elsah, Illinois

COLLECTIONS: CORPORATE AND PUBLIC:

A.D.I., Richmond, Virginia
American Council on Education,
Washington, D.C.
Augusta Medical Center, Waynesboro,
Virginia
Capital Broadcasting Corporation,
Richmond, Virginia
Capital One, Richmond, Virginia
Capital One, Tysons Corner, Virginia
First Market Bank, Richmond, Virginia
First Union Securities, Richmond, Virginia
Hunton and Williams, Richmond, Virginia
Investors Mortgage Insurance, West Palm
Beach, Florida
McGuire, Woods, Battle & Boothe,
Richmond, Virginia
Mary Baldwin University, Staunton, Virginia
Markel Corporation, Red Bank, New Jersey
Markel Corporation, Dallas, Texas
Markel Service, Inc., Glen Allen, Virginia
The Microsoft Collection, Microsoft
Corporation, Redmond, Washington
Philip Morris Corporate Headquarters,
Richmond, Virginia
Karl T. Ryan, Attorney at Law,
Indianapolis, Indiana
Taubman Museum of Art, Roanoke, Virginia
The University of Virginia, The School of
Law, Charlottesville, Virginia

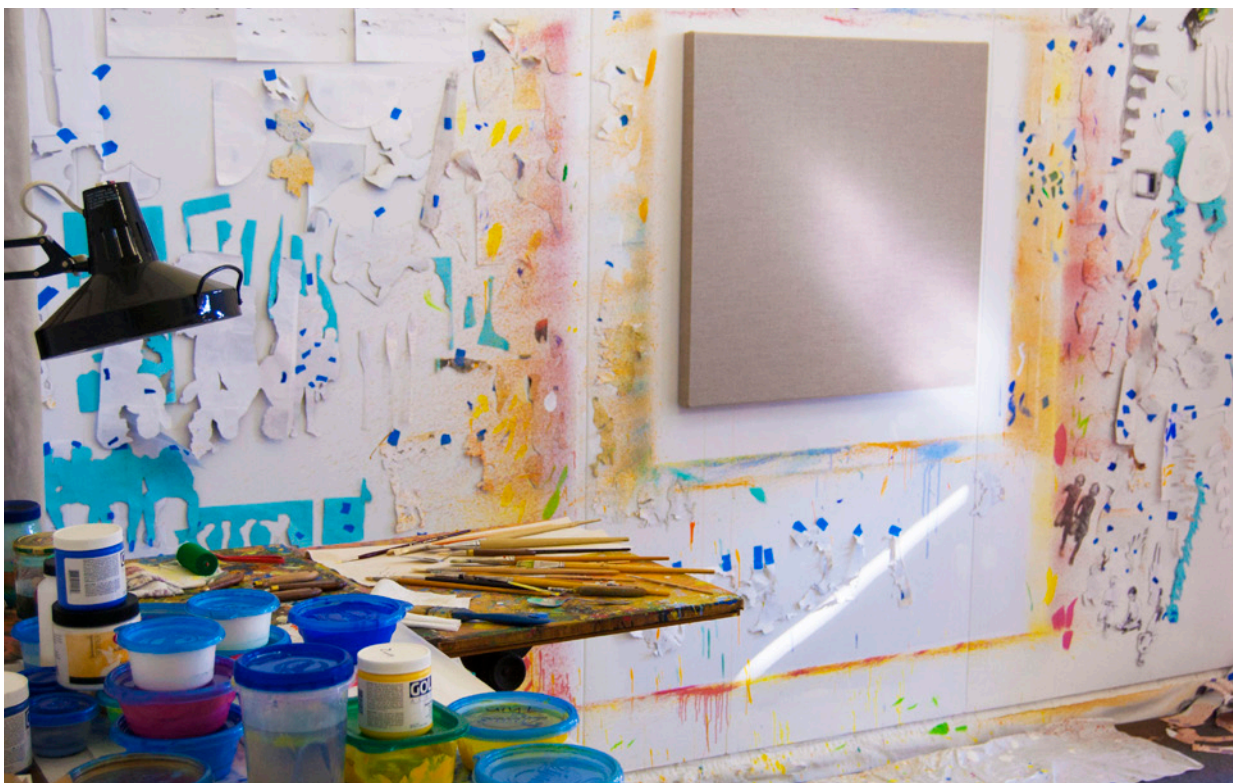
NUMEROUS PRIVATE COLLECTIONS



meet or exceed, 2015, oil and acrylic on canvas, 50" x 54"



small indulgences, 2015, oil and acrylic on canvas, 50" x 54"



Paul Ryan studio, Staunton, Virginia, 2014



Hunt Gallery
Department of Art and Art History
Mary Baldwin University
Staunton, Virginia

Staunton Augusta Art Center
20 South New Street
Staunton, Virginia