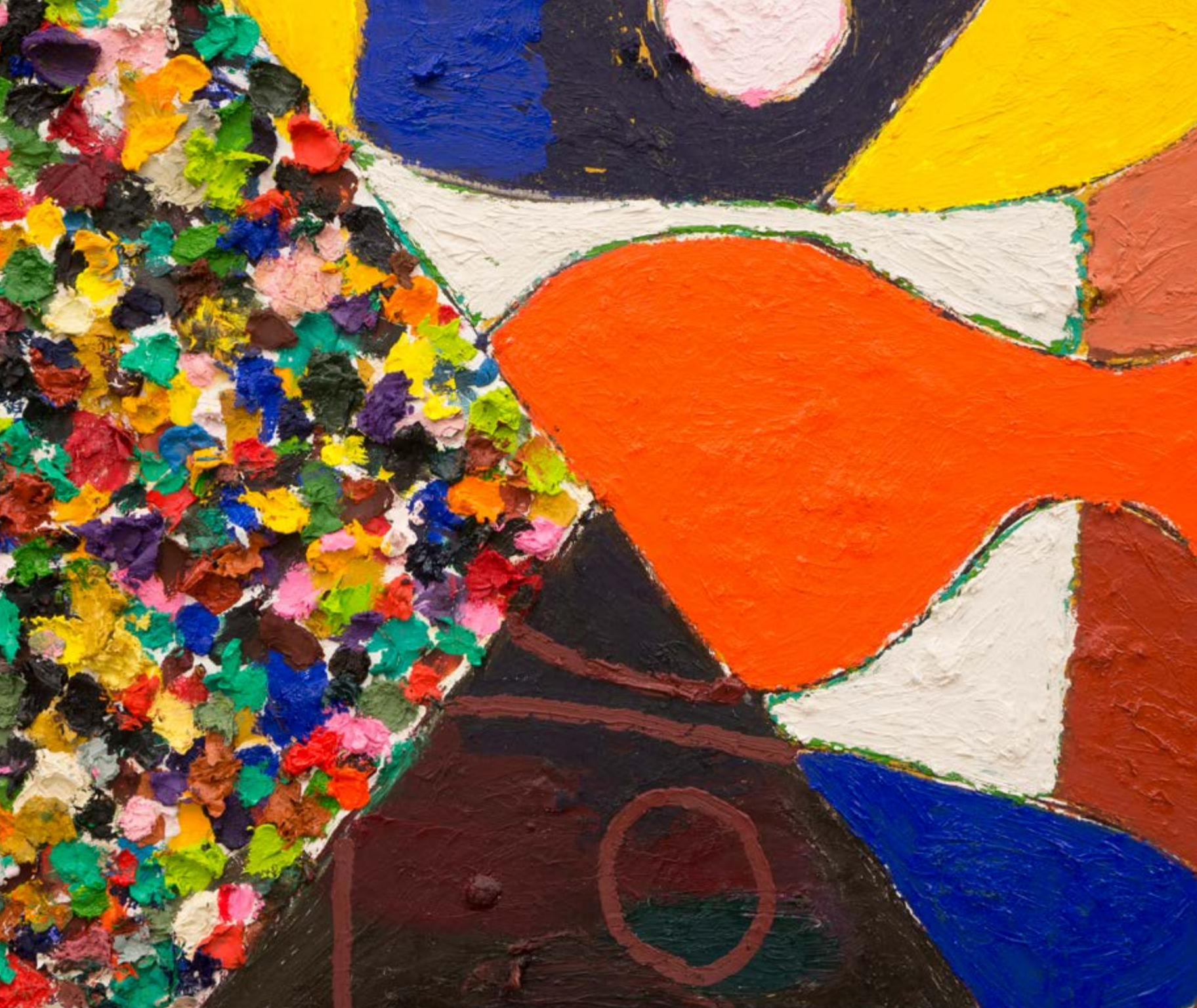


SCOTT ANDERSON  
& AUSTIN EDDY

*ON THE NOSE*

DENNY  
GALLERY



# Scott Anderson & Austin Eddy

*On the Nose*

October 23 - December 4, 2016

Denny Gallery  
261 Broome Street, New York, NY



# DENNY GALLERY

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This catalogue has been printed on the occasion of the exhibition

*Scott Anderson and Austin Eddy: On the Nose*

October 23 - December 4, 2016

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## On the Nose

*On the Nose* is a pairing of two artists from different parts of the country (Anderson lives in New Mexico and Eddy lives in Brooklyn) who had not met before the exhibition, yet they are formally linked through abstract representation of the human figure, layering of material, complex compositional space, and deep colors. Anderson's process begins with a snippet of memory or a vestigial image lingering in his mind. He works intuitively to excavate something new and transformative from the memory. This process leads to paintings reminiscent both of surrealist dreamscapes and American Regionalism and with their own unique language. Austin Eddy's new paintings are structured by the repetition of a bodily form- a hand holding a face- and use this identifiable foundation to explore a reintroduction of color after years of working in black and white and neutrals. Dramatic shifts from dark to light and thick build ups of piles of color show a moment of confidence and deliberation in his new work.

Scott Anderson (b. 1973, Urbana, IL) received his BFA from Kansas State University and his MFA from the University of Illinois at Urbana-Champaign, and he attended Skowhegan School of Painting and Sculpture. Anderson has had recent solo exhibitions at the Nerman Museum of Contemporary Art and CES Gallery in Los Angeles and has participated in exhibitions at MCA Chicago, the Parrish Art Museum, The Warhol Museum, the Cranbrook Art Museum, and Kavi Gupta Gallery. His work has been featured in numerous publications including *Artforum*, *The New York Times*, *The Washington Post*, *The Los Angeles Times*, *The Chicago Tribune*, and *New American Paintings*. Anderson was the recipient of a Pollock-Krasner Foundation Grant and The William and Dorothy Yeck Award. Anderson currently lives and works in La Cienaga, New Mexico and is an Associate Professor of Painting and Drawing at University of New Mexico College of Fine Arts.

Austin Eddy (b. 1986, Boston, MA) received his BFA from The School of the Art Institute of Chicago in 2009, and lives and works in Brooklyn, New York. He has exhibited at Fredericks & Freiser in New York City, Conduit Gallery in Dallas TX, Roberto Paradise in San Juan, Puerto Rico, Charlotte Fogh Gallery in Aarhus, Denmark, Asya Geisburg Gallery in New York City, Ameringer | McEnery | Yohe in New York City, The Horticultural Society in New York City, and The University of Kentucky Hospital in Lexington, KY. He has received press coverage in *The New York Times*, *Modern Painters*, *Blouin Artinfo*, and *The New Yorker*, among other publications.



SCOTT ANDERSON  
AUSTIN EDDY  
*On the Nose*  
Oct. 23 - Dec. 4, 2016













“I think it’s dishonest or troubling for a painter to not be skeptical of the internet with its speed and privileging of information over experience. But then, I like the pressure it puts on painting. Painters of the 20th century must have liked the pressure photography put on painting too. Painting is deadier than ever which is very exciting!”  
- Scott Anderson







# Interview with Scott Anderson

By Elizabeth Denny | August 2016

*Can you start by introducing the paintings you have made for the exhibition and what ideas or conditions have informed these works?*

They all are modestly scaled oil paintings, and as usual, my thoughts are all over the place in terms of what gets in and informs them. I've been thinking a lot about the political landscape lately (like everybody), and how to effectively and productively not fit in (maybe bad timing for that?). I've also been thinking about the aesthetics of traveling with my four siblings with bags, blankets, toys and all in the back of a Honda Civic hatchback. Related to that, I've been thinking about my mother's decorative sensibilities. I've also been thinking about white-collar crime, the fun of uneven group shows, and the idea of the "Antiques Roadshow" as a palimpsest of shamans proclaiming the power of their totems. I doubt much of this is apparent in the work, which is ok. I don't want to be literal.

*Your process is intuitive and involves excavating your forms out of materials you have built up on the surface of the painting. How do you prepare to make a painting?*

The paintings typically come from drawings or collages that themselves are vestigial recordings of other images or memories that have had an impact on me. I've tried to pinpoint what the allure is of certain images or memories - what resonates or what lingers as latent material for me to access in the future. I think I've narrowed it down to visions and visuals that possess a potential to transform, exist in more than one place at once, or maybe sprout limbs and walk around, or mouths that talk back... so to speak. The process of painting for me is an action which is parallel to the lateral, incongruous tracking of how images and thoughts beget new forms/ideas. Though I start a painting with the basic notion that it will be another version of a drawing or photograph, or image imprinted upon my brain from memory, I continue with a painting by looking for ways to escape what I already know about its antecedent. I'll take the detours or hop dimensions within the metaphorical time and space of the painting's surface until they've exhausted themselves and no longer appear. Paintings sometimes happen quickly this way or they can be an overcooked mess. I try not to privilege one over the other.

*Your paintings are often populated by figures and objects in a complex architectural and psychological space. This combined with your titles such as "Mall Huffers..." and "Oligarchs at an Olive Garden" suggests that there is often a story behind the paintings. What are some of the narratives you have explored in your recent work?*

I'm a big fan of contradictions, oddity, delusions, and red herrings. Lately it seems my paintings revel in where those ideas intersect with formative memories.

*You have been living in New Mexico for the past decade. There is a long history of artists thriving in the American southwest. Can you talk about how living in that environment, and away from art market centers, has had an impact on your work?*

Seven years to be precise. In full disclosure, I moved to New Mexico to accept an academic appointment and I can't claim that it was the legacy of other artists or some sort of spiritual vortex that drew me here. Now that I've lived and worked here for a while

I get it. It's hard to avoid the clichés. I'm from the Midwest and this place is so beautiful! I'm from the Midwest and this place is so weird! If a geographical location can be an oblique angle then I think the Southwest is certainly that. It absorbs and rejects aspects of traditional and popular culture in an illogical way, like a really picky Katamari Ball. And to paraphrase my favorite New Mexican legacy artist, Richard Tuttle, the landscape couldn't give a shit if you lived or died. There isn't a speck of sympathetic dust to be found (and this is a very dusty place). The city is generative in its metabolism. What is generative here is the constant maneuvering to avoid being swallowed up.

*You have not met your co-exhibitor, Austin Eddy, but you know his work through the internet. Could you talk a little bit about how you use the internet and how you feel about the circulation and promotion of painters online?*

The internet makes it easier to stay in touch with the centers. It's a lifeline, no doubt. But as a fan of contradictions I'll also say that I hate the internet. I'm a gen-xer and we are the last batch of folks (until we start living in caves again) who can pine for the days before the internet with any credibility. Because of the internet I became aware of Austin, which is good. If there was no internet, I still may have eventually become aware of him. Maybe that would have been better? These are the predictable thoughts of someone committed to a life of making material things. I think it's dishonest or troubling for a painter to not be skeptical of the internet with its speed and privileging of information over experience. But then, I like the pressure it puts on painting. Painters of the 20th century must have liked the pressure photography put on painting too. Painting is deader than ever which is very exciting!

*You live in New Mexico so your life is kind of a mystery to me. Can you describe your studio and a typical day in your life?*

I love this question! For a moment, all the anxiety I have about banishing myself to the high desert vanished because, who doesn't want to be mysterious sometimes?! Just like that, the anxiety is back...

I'm really lucky to have the studio that I do right now. I live and work in an area called La Cienega, just south of Santa Fe. The property stock out here is various but there is a lot of light agriculture mixed with cheaper rural plots. My wife and I rented the house and studio about two years ago when we moved up from Albuquerque so she could take a job in Santa Fe. The house and studio are stuccoed over, prefab steel buildings erected by the previous owner who is a sculptor. The studio is spacious, certainly by NY standards, but all of the wall space is taken up by workbenches. I had a double-sided wall on casters built along with a storage rack when we moved in. The studio gets cold in the winter but if I have a full day in there, I can fire up the beast of a double oil drum, DIY, wood burning stove. Its very romantic.

I teach two days a week during a typical academic year. Sometimes other aspects of the job suck me back in the orbit of campus in addition to those two days. I'll usually reserve a day to be domestic, work in the garden, hike, or take a day trip with Robin, my wife. Just about every other waking moment I try to be in the studio. A good full studio day starts about 9 and lasts until about 6. When I draw, I start with that, or I might start by cleaning brushes from the day before. I'll take breaks with videos from the goddamned internet or thumb through a book. I usually listen to BBC 6 radio on the goddamned internet or go old school and listen to CDs. I've recently sworn off music algorithm sites. I'm going to try to start buying music again or otherwise rely on the idiosyncrasies of human DJs. If my wife isn't working at night, we'll eat dinner together then watch some television, play cards, or read, usually while drinking hot tea.







# Interview with Austin Eddy

By Elizabeth Denny | August 2016

*Can you start by introducing the paintings you have made for the exhibition and what ideas or conditions have informed these works?*

This series of paintings, *Flying-Fingers*, *City-Face*, all share the same name modified by subtitles describing the colors used to make the paintings. These paintings are another step in the process of distilling the shapes that comprise the previous compositions. They are also a step towards re-understanding or re-entering the idea of color in my work. For a long time, I had removed all color completely and only worked in black, white, and gray. Over the past two years, I have been slowly adding color back. I started with natural and neutral colors, mostly the color of a given material (brown of butcher paper, yellow of newsprint, cream of canvas, grey/brown of linen, black of charcoal etc.). I then quickly moved to the drastic transitioning into the full color spectrum. After working so brightly for a short period of time, I ended in the middle on quieter browns, reds, blues, and blacks in the oil stick paintings. From those quieter night-like paintings, I brought back the light and transitioned the colors and noise for the paintings in *On the Nose*.

In a continuation of past series, the paintings in *On The Nose* are a further exploration of the form of hands holding faces. Previously the hands and faces were much more in conflict, more painful, the telling of the story was the reason for the paintings. Whereas in this body of work, I was interested in having the narrative take the back seat and focusing more on the relationships. The repetition of these figurative forms across the paintings allows me to consider more closely the moments when shapes gently graze others. Or how the relationships of these soft subtle colors or the harder harsh colors can affect one another and coexist together strengthening their relationships. These paintings have also satisfied this internal urge to slow down. The recent transition to using oil sticks has slowed down the process of making the paintings quite a bit. Being in this slower place allows for much more time to consider whats happening. I think there is something nice to having this sort contradiction of a slow urgency fueling the paintings.

*I wonder if you could talk a little bit about the repetition of forms throughout many of your paintings. What does the four-fingered shape mean to you?*

Over the past couple of years, I have been making paintings using various combinations of these forms. That being said, they have developed beyond their initial iteration, which was that of a hand holding a face with a sun dot shape in one corner or another. Through the evolution of the shapes and the process of making these paintings, the shapes used to describe the finger and thumb of a pinching hand have become almost cloud-like and the face shape has become more architectural. In these newest paintings, the forms have been given multiple jobs and meanings: buildings, faces, clouds, fingers, reflections, arms, and a sun or moon traveling the horizon. The hand-like form is a representation of this imposing feeling of helplessness or sense of struggle. Be it self-inflicted, situational, or a memory, the hand holding the nose is reminiscent of that children's game of "I've got your nose". Albeit playful in spirit, if you think about it, the idea of having someone remove one of your senses and to take your face is quite a scary thing and thus seemed like a fitting metaphor for this idea of the conflicts of life.

*You use some unusual materials in your paintings, such as paper and oil stick crayon. What do you like about these materials?*

I have been working with glued paper for a long while and in a lot of the previous works I was making it was one of the main materials. So it only seemed fitting when transitioning back into painting with paint again to keep the paper involved. I am also fond of the way the paper changes color once it's glued. It provides a nice color for the ground, something to work from, also it is a very smooth surface that takes the oil stick rather well. Prior to this body of paintings, I was working with Flashe paint to make the images, but in doing the paintings I found I was feeling very dissatisfied using a brush to make the paintings, because it made me feel removed from the process. The oil stick seemed like a good place to go after figuring that out. Its directness is really enjoyable. I also like that there is no brush mark or bristle residue, plus the more they build up the more interesting and richer the surface becomes.

*In addition to your painting practice, you make drawings, sculptures, prints, and artist books. Do these practices inform one another?*

I have found that they all feed into and off one another. I feel like things are most exciting for me when the work is in that place of unknowingly figuring things out—sort of making gut decisions and trusting in one's self above all. In trying to keep things fresh I have found that bouncing around between modes of making helps me never get too comfortable. Switching between painting, drawing, making 3-D objects, and any other type of making has also proved to be very informative in breaking down the forms that make up the work. Keeping things free from the pressure of one outlet seems to be the way for me to not make anything feel too dull. Similarly, I have found that switching things up creates a good resource for subsequent projects: for example, how things must be simplified in a screen-printing process and then applying that idea to forms used in a painting, or the how the directness of drawing has a feeling and how that energy can transform into an object.

*You have not met your co-exhibitor, Scott Anderson, but you know his work through the internet. Could you talk a little bit about how you use the internet and how you feel about the circulation and promotion of painters online?*

It's true I have not met Scott in person, but I have grown increasing more familiar with his work over the past little while via Instagram. I think the internet is a great resource and an even greater connector of people. For the most part I think it is a positive place to promote and introduce people to work. Regardless of the quality of images it will always lack the magic of the physical experience of works. But for getting a loose idea, it's just fine.

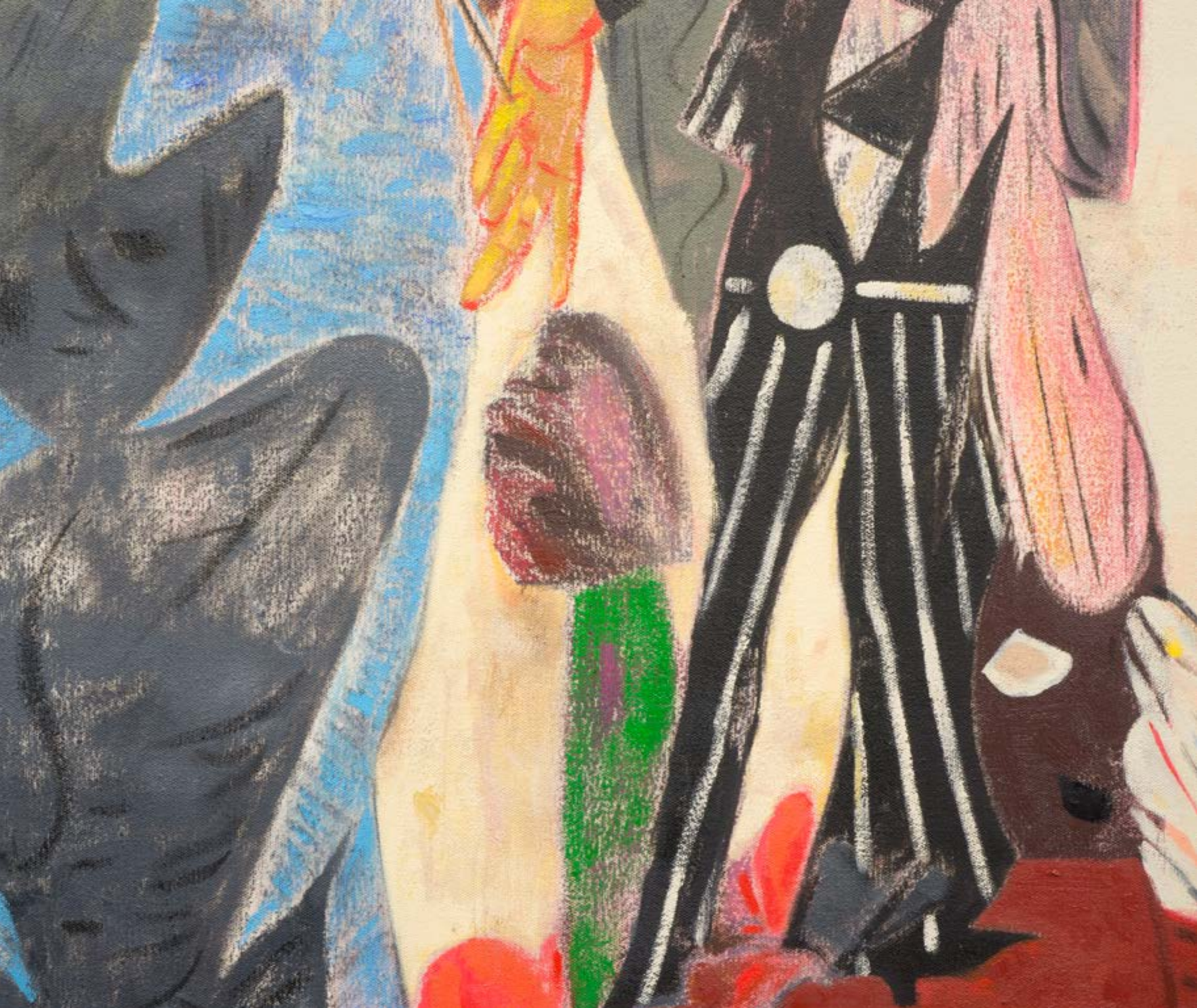




**Austin Eddy**  
*Flying-Fingers, City-Face. (Cadmium Green Light),*  
2016  
Oil stick on paper on canvas  
92 x 72 in/ 234 x 183 cm







**Scott Anderson**  
*Adult Contemporary*, 2016  
Oil and oil crayon on canvas  
60 x 47 in/152 x 47 cm







**Scott Anderson**  
*Sleepwalkers and Thieves*, 2016  
 Oil, oil crayon, and graphite on canvas  
 60 x 47 in/152 x 47 cm







**Austin Eddy**

*Flying-Fingers, City-Face (Small Green Eyes), 2016*

Oil stick on paper on canvas

62 x 44 in/ 157 x 112 cm



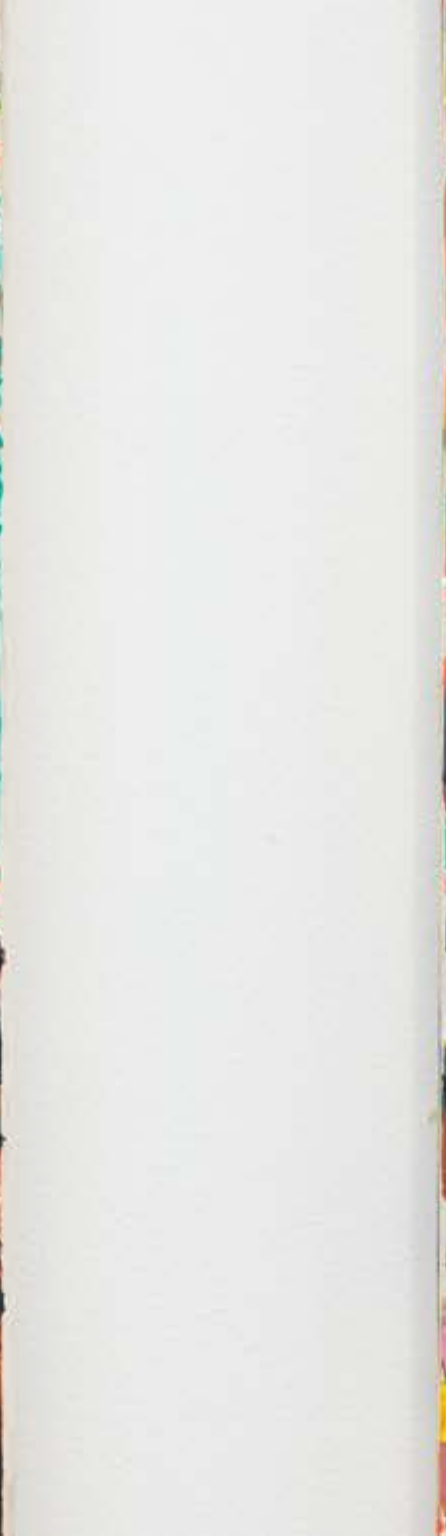
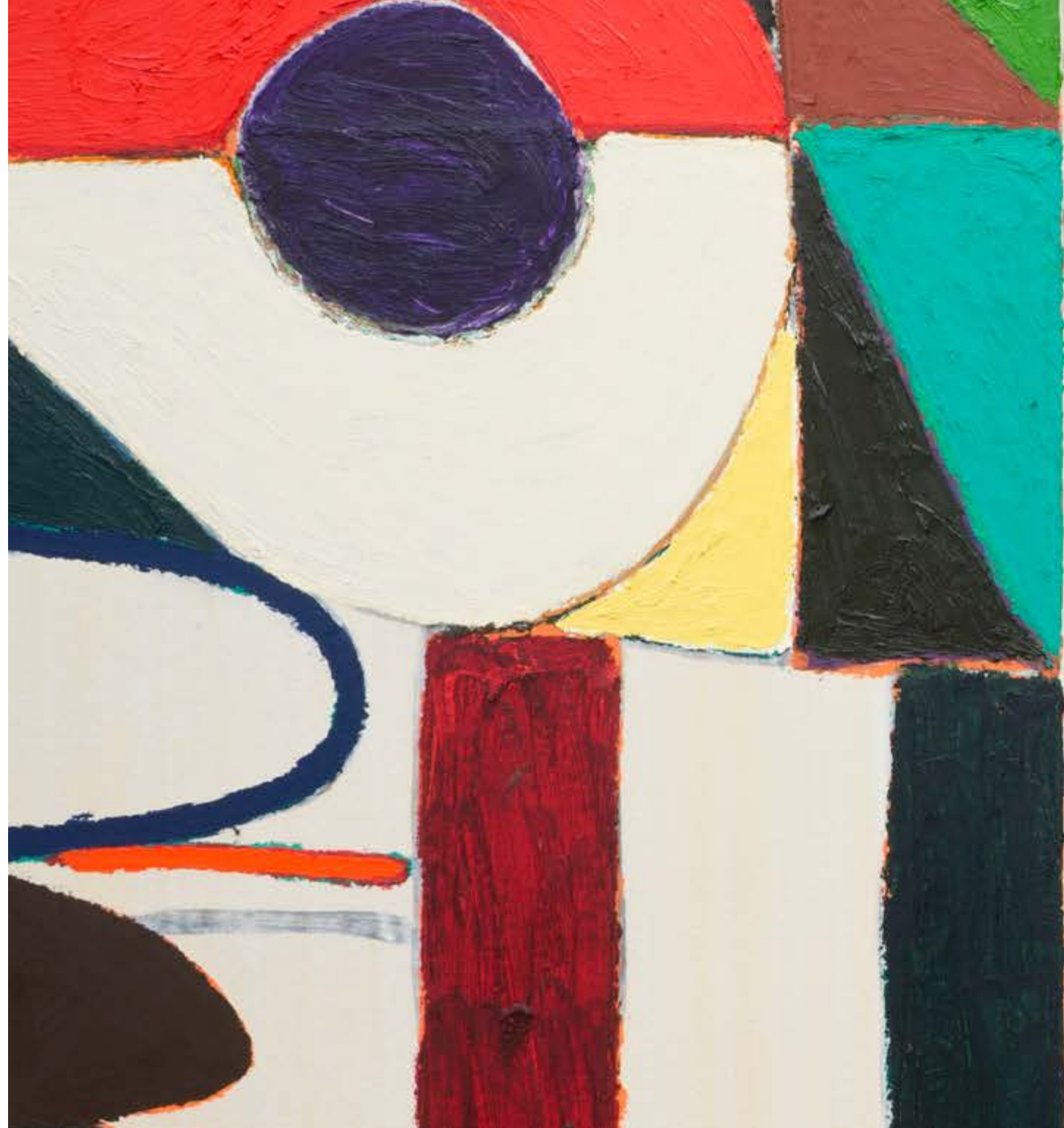
**Austin Eddy**

*Flying-Fingers, City-Face (Pink Eye), 2016*

Oil stick on paper on canvas

60 x 46 in/ 152 x 117 cm









**Austin Eddy**  
*Flying-Fingers, City-Face (Dianthus Pink)*, 2016  
 Oil stick on paper on canvas  
 60 x 46 in/ 152 x 117 cm



**Scott Anderson**  
*Summertime Mythology*, 2016  
 Oil and oil crayon on canvas  
 42 x 32 in/107 x 81 cm





**Austin Eddy**  
*Flying-Fingers, City-Face (Purple, Orange and Yellow)*, 2016  
 Oil stick on paper and canvas collage on canvas  
 24 x 20 in/ 61 x 51 cm



**Austin Eddy**  
*Flying-Fingers, City-Face (Red Polka Dots)*, 2016  
 Oil stick on paper on canvas  
 24 x 20 in/ 61 x 51 cm





**Scott Anderson**  
*Car Sick*, 2016  
 Oil and oil crayon on canvas  
 42 x 32 in/107 x 81 cm



**Scott Anderson**  
*Good Fortune*, 2016  
 Oil and oil crayon on canvas  
 42 x 32 in/107 x 81 cm





Scott Anderson  
*Roadshow*, 2016  
 Oil and oil crayon on canvas  
 45 x 30 in/114 x 76 cm



Scott Anderson  
*Good Attitude*, 2016  
 Oil and oil crayon on canvas  
 24 x 20 in/61 x 51 cm





**Austin Eddy**

*Flying-Fingers, City-Face (Yellow Ocher*

*Cobalt Blue and Raw Umber), 2016*

Oil stick on paper on canvas

24 x 20 in/ 61 x 51 cm

“..the nose is reminiscent of that children’s game of “I’ve got your nose”. Albeit playful in spirit, if you think about it, the idea of having someone remove one of your senses and to take your face is quite a scary thing and thus seemed like a fitting metaphor for this idea of the conflicts of life.” - Austin Eddy



AUSTIN EDDY CURRICULUM VITAE

Lives and works in Brooklyn, New York  
Born in 1986 in Boston, Massachusetts

EDUCATION

2009      Bachelors of Fine Arts, School of the Art Institute of Chicago, Chicago, IL

SOLO AND TWO-PERSON EXHIBITIONS

2017      One River School, Englewood, NJ  
2016      *On the Nose* (two-person exhibition with Scott Anderson), Denny Gallery, New York, NY  
            *Austin Eddy*, The Gloaming, Conduit Gallery, Dallas, TX  
2015      *Austin Eddy, Two Friends Walk Into A Bar...*, Launch F-18 Gallery Project Space, New York, NY  
            *Finger, Nose, Thumb*, Roberto Paradise, San Juan, Puerto Rico  
            *It's Not That Simple*, Workshop @ Christian Berst, New York, NY  
2014      *Someone to Ride the River With*, Get This Gallery, Atlanta, GA  
            *Down in the Blanket*, Bendixen Contemporary Art, Copenhagen, DK  
2013      *Afterclaps*, The Horticultural Society, New York, NY  
            *Austin Eddy: Full Moon Swoon*, University of Kentucky Hospital, Lexington KY  
2012      *It'll be ok*, Roberto Paradise, San Juan, Puerto Rico  
            *Faces by Austin Eddy*, Important Projects, Oakland, CA

SELECTED GROUP EXHIBITIONS

2016      *If You Build It*, The Willows, New York, NY  
            *Hungry For Color*, Charlotte Fogh Gallery, Aarhus, DK  
            *The Barn Show*, organized by Johannes Vogt, East Hampton, NY  
            *Four Painters*, Fredericks & Freiser, New York, NY  
            *SUMMERZCOOL*, David Shelton Gallery, Houston, TX  
            *Got It For Cheap* VOL. 2,3,4, David Risley Gallery, Copenhagen, DK;  
            Steinsland Berliner, Stockholm, SE; Agnes B. Gallerie, Paris, FR  
            *All Tomorrows Parties*, Hathaway David Contemporary, Atlanta, GA  
            Group Show, Bendixen Contemporary Art, Copenhagen, DK  
            *Imagine*, Brand New Gallery, Milan, IT

*Young Frankensteins*, Lesley Heller, New York, NY  
            *Fifth Show : Pink And Green*, EDDYSROOM, Brooklyn, NY  
            *Contemporary Practice*, New Hampshire Institute of Art, Manchester, NH  
2015      *Double Nickels On The Dime*, D'Agostino & Fiore, New York, NY  
            *The Spirit of the Dead Watching*, Dan Devoning Projects&Editions, Chicago, IL  
            *Metamodern*, Denny Gallery, New York, NY  
            *Black / White*, curated by Brian Alfred, Ameringer | McEnery | Yohe, New York, NY  
            *Character Traits*, curated by Matt Craven, Asya Giesberg, New York, NY  
            *I Am What I Am Not Yet*, Madelyn Jordon Fine Art Gallery, Scarsdale, NY  
            BAM Auction, Chiem and Read, New York NY  
            *What's Up?*, Bendixen Contemporary Art, Copenhagen, Denmark  
2015      NADA New York, Roberto Paradise, New York, NY  
            *The World Is Not The Earth*, Adams And Ollman, Portland, OR  
            *Duck Show*, Minotaur Projects, Los Angeles, CA  
            *Group Show*, Left Field Gallery, Los Angeles, CA  
            *New Narratives*, Storefront Gallery, Brooklyn, NY  
            *Material Art Fair*, Roberto Paradise, Mexico City, Mexico  
            *Translated Cities*, Shirin Gallery, New York, NY  
            *PTY PPL*, curated by Josh Reames, Circuit 12 Contemporary, Dallas, TX  
2014      *Ducks*, curated by Ryan Travis Christian, Greenpoint Terminal Gallery, Brooklyn, NY  
            *Rendering Emblems*, LVL 3 Gallery, Chicago, IL  
            *I am jealous of your failures*, University of Illinois Gallery, Springfield, IL  
            *Ex-Y*, Cydonia Gallery, Dallas, TX  
            *Life of The Party*, Fowler Arts Collective, Brooklyn, NY  
            *Two River 2014*, One River School Gallery, Englewood, NJ  
            WAP, MOCA Ga, Atlanta, GA  
            *Incognito*, Santa Monica Museum of Art, Santa Monica, CA  
            *Feeling Human*, Bleaker St. Arts Club, New York, NY  
            *Woodpoint and Kingsland art on skateboards show*, Debuck Gallery, New York, NY  
            *Last night i had a glimpse of the good life*, Thierry Goldberg Gallery, New York, NY  
            *Other Peoples Paintings*, Torance Shipman Gallery, Brooklyn, NY

*Pink Show*, Cathouse FUNeral Gallery, Brooklyn, NY  
            *Black / White*, curated by Brian Alfred, Lamontange Gallery, Boston, MA  
2013      *Fishing in the dark*, Violets Café, Brooklyn, NY  
            *Bathers*, Morgan Lehman Gallery, New York, NY  
            *Expanding mind and space*, Bendixen Contemporary Art, Copenhagen, DK  
            *News from New York*, curated by Jens-Peter Brask, Tom Christofferson Gallery, Copenhagen, DK  
            *Bones*, Center-Center Gallery, Milwaukee, WI  
            *One and Done*, Launch Pad, Brooklyn, NY  
2012      *Agro Crag*, Bosi Contemporary, New York, NY  
            *The Double Dirty Dozen and Friends*, Freight + Volume, New York, NY  
            *Where My Cones At?*, curated by Ryan Travis Christian, POVEvolving Los Angeles, CA  
            *Where My Cones At?*, curated by Ryan Travis Christian, Double Break. San Diego, CA  
            *Yeah we friends and shit*, Josee Bienvenu Gallery, New York, NY  
            *Boundless Ambition*, Thompson Gallery, Weston, MA  
            *Brucennial 2012*, Bruce High Quality Foundation, New York, NY  
2010      *Austin Eddy and Leslie Vansen* (projectspace), The Green Gallery East, Milwaukee WI  
2009      *Big Youth*, Corbet V. Dempsey, Chicago IL

PRESS AND PUBLICATIONS

2016      Watts, Michael, "Lord of the Files," photos by Bill Gentle, *Christie's Magazine*, p.95  
            "ROYGBIV," Artist Book. EddysRoom  
            Pogrebin, Robin. "Art Gallery? Living Room? O.K., Both." *The New York Times*, July 4. p. C1  
            "Flying-Fingers over Ding-Dong Beach," Artist Book, Yondler Bordino Verlag  
            "Green Zine," Artists Book, Self Published  
2015      Micchelli, Thomas, "Going Meta: Art after the Death of Art," *Hyperallergic*, August 22  
            Indrisek, Scott, "5 Must-See Gallery Shows: Ryan Steadman, "E.1027," and More," *Modern Painters*, July 31  
            *Modern Painters*, March Issue  
2014      "Austin Eddy – Greenpoint," *#FFFFFF Walls*, December  
            Indrisek, Scott, "NADA Offers Relief From Frieze's Market Madness,"

*Blouin Artinfo*, May 9  
            Lampe, Lilly, "Studio Visit: Studio Visit: Austin Eddy," *Burnaway*, February 24  
2013      El Vocero: Austin Eddy se presenta por primera vez en Puerto Rico  
            Indrisek, Scott. "It'll Be Ok in San Juan," *Modern Painters Daily*. April  
            Indrisek, Scott. "Grayscale stories. Life, in black and white," *Modern Painters*, March  
2012      Johnson, Ken, "The Double Dirty Dozen and Friends," *The New York Times*  
            "One-Line Reviews: Our Staff's Pithy Takes On 'This Nameless Spectacle,' 'The Feverish Library,' and Other Gallery Shows, *BLOUIN ARTINFO*, September 8  
            Bigman, Alex. *East Bay Express*, August: 30  
            "Yeah We Friends and Shit," *The New Yorker*, August  
2011      "MDW Fall Showcase Wrap Up," *New American Painters Blog*, November  
            Constantinou, Theo. *The Paradigm Case blog*, May  
            Foumberg, Jason. *New City*, May  
            Miller, Easton. *Open Crit*, May  
            Weinberg, Lauren. *Time Out Chicago*, April  
            Ross, Nathaniel. *Matter and Order blog*, January  
2010      "On the Town," *Chicago Tribune*, April 30: Sec. 5  
            Kuennen, Joel. *Art Slant*, August  
            Alexander, Tiernan. *The Art Blog*, July  
2009      Foumberg, Jason. *New City*, December  
            *Bad at Sports blog*. December  
            Ruiz, Steve. *Chicago Art Review*. December  
            Interview with Ryan Christian. *Fecal Face Blog*. September  
            Interview with Sasha M. Lee, *Beautiful Decay Blog*. April  
            Demchuck, Carley, *Chicago Now Art Reviews*, July  
            Roulo, Robyn, *Art Slant*, July 11  
            Miller, Chris, *New City*, July  
            Pearson, Laura. *Time Out Chicago*, July





SCOTT ANDERSON CURRICULUM VITAE

Lives and works in La Cienaga, New Mexico  
Born in 1973 in Urbana, Illinois

EDUCATION

- 2015 Skowhegan School of Painting and Sculpture
- 2003 Masters of Fine Arts, University of Illinois at Urbana-Champaign
- 1997 Bachelor of Fine Arts, Kansas State University

SOLO AND TWO-PERSON EXHIBITIONS

- 2016 *On the Nose*, Denny Gallery, New York, NY  
*Supper Club*, Nerman Museum of Contemporary Art, Overland Park, KS  
*Supper Club*, CES Gallery, Los Angeles, CA
- 2015 *Wiseguys*, CES Gallery, Los Angeles, CA  
*Kansas*, with David Leigh, Philspace, Santa Fe, NM
- 2013 *Future Perfect Tense*, with Orion Wertz, Biggin Gallery, Auburn University, Auburn, AL
- 2009 *Join or Die*, Stux Gallery, New York, NY (Catalog)
- 2008 *Rendezvous Point*, Light and Sie Gallery, Dallas, TX (Catalog)  
*Misiisto*, Kavi Gupta Gallery, Chicago, IL
- 2007 *Guru*, Kavi Gupta Gallery, Leipzig, Germany
- 2005 *Re Krei*, Kavi Gupta Gallery, Chicago, IL  
*Aneksi*, Mark Moore Gallery, Santa Monica, CA
- 2004 *Neo Pejzago*, Galerie Jean-Luc and Takako Richard, Paris, France
- 2003 *12x12*, New Artists New Work, Museum of Contemporary Art, Chicago, IL  
Chicago Cultural Center, Chicago, IL  
Miami University of Ohio, Oxford, OH.
- 2001 *Esperanto for Forage*, Peter Miller Gallery, Chicago, IL

SELECTED GROUP EXHIBITIONS

- 2016 *How High?*, Left Field Gallery, San Luis Obispo, CA  
*Phantom Limb*, Nazarian Gallery, Los Angeles, CA  
*Alcove Show*, New Mexico Museum of Art, Santa Fe, NM
- 2015 *Inside/Outside*, Common Street Arts, Waterville, ME, Curator: Michelle Grabner

- Fantasy of Representation*, Beers of London, London, UK, Curator: Andrew Selgado
- Ducks:LA*, Minotaur Projects, Los Angeles, CA, Curator: Ryan Travis Christian
- 2014 *Ducks*, Greenpoint Terminal Gallery, Brooklyn, NY, Curator: Ryan Travis Christian
- Reverb II*, Bowling Green State University, Bowling Green, OH
- 2013 *The 10th Circle*, Vast Space Projects, Henderson, NV, Curator: David Pagel  
*New Surrealism*, Mirus Gallery, San Francisco, CA  
*Reverb: Current Abstraction in Painting*, University of Northern Iowa Gallery of Art, Cedar Falls, IA
- 2011 *Streams of Consciousness*, Salina Art Center, Salina, KS, Curator: Christopher Cook  
*Always Nowadays*, SCA Contemporary, Albuquerque, NM, Curators: Larry Bob Phillips, and Karl Hoffman
- 2010 *Underground Pop*, Parrish Art Museum, Southampton, NY, Curator: David Pagel
- 2010 *Bunny Redux*, Warhol Museum, Pittsburgh, PA, Curator: Aaron Baker  
*Cut, Shuffle, Draw*, Columbus State University Galleries, Columbus, GA  
Guerrero Gallery, San Francisco, CA  
*Tethered to My World*, Highland Park Art Center, Highland Park, IL, Curator: Phyllis Bramson
- 2009 *2010+1 Young Painters: The Miami University's 21st Century Painting Collection*, Heistand Galleries, Miami University of Ohio, Oxford, OH  
*Low Blow*, Stux Gallery, New York, NY  
*Beautiful/Decay A to Z*, Kopeikin Gallery, Los Angeles, CA  
*Landscape Affected*, Haggerty University Gallery, University of Dallas, Dallas, TX
- 2008 *Future Tense: Reshaping the Landscape*, Neuberger Museum, Purchase, NY, Curators: Dede Young and Avis Larson  
*Wild Kingdom*, Nerman Museum of Contemporary Art, Overland Park, KS  
*Wintergarten*, Kavi Gupta Gallery, Berlin, Germany  
*West, Wester, Westest*, Fecalface Dot Gallery, San Francisco, CA, Curator: Ryan Christian  
*Apocalypse Yesterday*, Claremont Graduate University, Los Angeles, CA, Curator: David Pagel  
*Cultivating Instability*, Cliff Dwellers, Chicago, IL, Curator: Iain Muirhead



SELECTED GROUP EXHIBITIONS CONTINUED

2008	<i>New Work From Chicago</i> , Road Agent Gallery, Dallas, TX
2007	<i>Me and My Katamari</i> , Lisa Boyle Gallery, Chicago, IL
2006	<i>Mutiny!</i> , Happy Lion Gallery, Los Angeles, CA, Curator: David Hunt <i>Homecoming</i> , Epstein Gallery, Leawood, KS/Johnson County Community College, Overland Park, KS, Curators: Bruce Hartman and Kent Smith <i>Après moi, le deluge</i> , exhibition with Angelina Gualdoni, Adam Civanovic, Steve Kroner, FA Projects, London, U.K. <i>We Build the Worlds Inside Our Heads</i> , Freight & Volume Gallery, New York, NY
2005	<i>Strange Fictions</i> , Tarble Art Center, Eastern Illinois University, Charleston, IL, Curator: Chris Kahler.
2004	<i>Architecture Untethered</i> , Numark Gallery, Washington, D.C. Two-person exhibition with Aaron Baker, Community College of Southern Nevada, Las Vegas, NV <i>The Babble of Towers</i> , Columbus State University, Columbus, GA, Curator: Orion Wertz. <i>Mental Space</i> , Wendy Cooper Gallery, Madison, Wisconsin. Curator: JJ Murphy
2003	<i>Post-Digital Painting</i> , Cranbrook Art Museum, Cranbrook Academy, Bloomfield Hills, MI. Curator: Joe Houston. <i>Painting!</i> , University Art Galleries, Central Michigan University, Mt. Pleasant, MI. Curator: Julia Morrisroe.
2002	<i>Painting and Illustration</i> , Luckman Gallery, California State University at L.A., Los Angeles, CA. Curator: Adam Ross <i>Social Landscape</i> , P.P.O.W. Gallery, New York, NY. <i>Nubo Wave Map Space Bubble</i> , University Galleries, Illinois State University, Normal, IL. Curator: Barry Blinderman.

SELECTED HONORS AND AWARDS

2006	Pollock-Krasner Foundation Grant
2003	William and Dorothy Yeck Award
2001	Kate Neal Kinley Memorial Fellowship

LECTURES AND RESIDENCIES

2012	University of Northern Iowa, Cedar Falls, IA
2011	University of Arizona, Tucson AZ

	Indiana University, Bloomington IN
2010	Atlantic Lecturer, Claremont Graduate University, Claremont CA
2005	Art Center, Pasadena CA
2004	University of Notre Dame, South Bend IN
	Community College of Southern Nevada, Las Vegas NV
2003	Illinois State University, Normal IL
	Eastern Illinois University, Charleston IL
	University of Wisconsin, Madison WI
	School of the Art Institute of Chicago

PRESS AND PUBLICATIONS

2016	Olivant, David, "Scott Anderson: "Supper Club" at Nerman Museum of Contemporary Art," <i>art ltd.</i> , September
	Johnson, Grant, "Scott Anderson at CES," <i>Artforum.com</i> , May 2
	Pagel, David, "In Scott Anderson's 'Supper Club' Paintings, Pretty Isn't the Point," <i>Los Angeles Times</i> , April 14 (image)
2015	Grabner, Michelle, essay for "Inside/Outside," <i>Common Street Arts</i> , Waterville, ME, July
2013	Crest, Russ, "Made With Color Presents: Scott Anderson's Paintings Walk The Fine Line Between Abstraction And Representation," <i>Beautiful/Decay</i> , June 18
	Pagel, David, "Dystopian Abstraction," <i>Art Pulse Magazine</i> , No. 17, Vol. 5, (image)
2011	Beautiful/Decay, Book 6, "Future Perfect", (image)
2010	Ernst, Eric, "Between Pop and Postmodern," 27 East, <i>East Hampton Press + Southampton Press</i> , September 27
	Park, Steve, "No Soup Cans in This Pop Art," <i>Newsday</i>
	Landes, Jennifer, "Pop Goes Underground," <i>The East Hampton Star</i> , December 31
	Johnson, Ken, "The Allure of the Homespun in the Maw of the Digital Age," <i>The New York Times.com</i> , September 2
	Droitcour, Brian, "Publish or Parrish," <i>Artforum.com</i> , Scene and Heard, August 22
	<i>The Wolf Magazine for New Poetry</i> , artist in residence, issue no. 23, Jun
	Wolff, Rachel, "Pop Goes Mighty Mouse," <i>ARTnews</i> , Summer, p.33
2008	Genocchio, Benjamin, "Today's Landscapes, Tomorrow's Dystopia," <i>The New York Times</i> , June 1
	Joyce, Julie, catalog essay, Light and Sie Gallery, Dallas, TX
	Cook, Christopher, catalog essay for Revolucio, on the occasion of Join or Die, Stux Gallery, New York, NY

	Artner, Alan G., <i>Chicago Tribune</i> , March 21 (image)
	<i>Beautiful/Decay</i> , Issue Z, (image)
	Hannum, Terence, interview in <i>Beautiful/Decay</i> , issue "X," pp. 44-53 (images and cover image)
2007	Bon Magazine, "Young Masters," Fall, pp. 57, 60, 64, (images)
2005	Pagel, David, "Dramatic in any language," <i>Los Angeles Times</i> , April 8 (image) "What is the Meaning of it All?," <i>Playboy Magazine</i> , May, pp. 64-65 (image)
2004	Biro, Matthew, <i>Contemporary</i> , issue #69, p.77 Green, Tyler, art blog entry, <i>Mondernartnotes.com</i> , October Dawson, Jessica, "Design and Structure in 3-D," <i>The Washington Post</i> , Thursday, October 21 Mouth to Mouth, "Word for Word," collaborative interview with Aaron Baker, Winter, pp. 15-21 (image) Murphy, J.J., essay accompanying "Mental Space" exhibition, January <i>New American Paintings</i> , Volume #53, Fall, (image) Ellegood, Anne, essay for "Architecture Untethered" exhibition, September Wertz, Orion, exhibition brochure essay from "The Babbel of Towers", October Pagel, David, catalog essay, Galerie Jean-Luc and Takako Richard, Paris France
2003	Artner, Alan G., "Scott Anderson's Odd Beauty," <i>Chicago Tribune</i> , April 18 (image) Azizian, Carol, "Cranbrook exhibit driven by technology," <i>Flint Journal</i> , January 3 Jones, Richard O, "Future looks bright for digital painting," <i>Journal News, Hamilton</i> , Ohio, January 24 (image) Haddad, Natalie, "Digital Simulation," <i>Real Detroit Weekly</i> , Mar 12-18 Knight, Gregory and Silverman, Lanny, essay for exhibition at Chicago Cultural Center, September Moffett, Nancy, "30 and Below," <i>Chicago Sun-Times</i> , March 29 Brunetti, John, "Scott Anderson and Cyber-Landscape," <i>The C.A.C.A. Review</i> , October, p. 3 Camper, Fred, "Imperfect Worlds," <i>Chicago Reader</i> , April 11, pp. 26 – 27 (image) Chomin, Linda Ann, "Post-Digital exhibit captures painting 'of the moment,'" <i>Observer &amp; Eccentric</i> , March 6 Blinderman, Barry, "Painting in the Digital Age," essay for 4th Annual Miami University Young Painters exhibition, January

	Cohen, Keri Guten, "Artists use technology in paintings," <i>Detroit Free Press</i> , January 5
	Spector, Buzz, catalog essay from "Painting!," Central Michigan University, Mt. Pleasant, MI, October (cover image)
	Tysh, George, "Art 1010101010101010, Cranbrook's 'Post-Digital Painting' boots up wild new worlds," <i>Metro Times</i> , January 29
	Colby, Joy Hakanson, "'Post-Digital Painting' pumps new technology into aging art form." <i>Detroit News</i> , January 30
	Houston, Joe, essay from "Post-Digital Painting" exhibition catalog, pp. 11-13, (image) Farstad, Julie, <i>Mouth to Mouth</i> , Spring, pp. 43-44 (image) DiMichele, David, "Painting and Illustration at the Luckman Gallery," <i>Artweek</i> , December 02/January 03
2002	Ross, Adam, essay accompanying the exhibition, "Painting and Illustration," September
	Finch, Leah, "Scott Anderson", <i>New Art Examiner</i> , March-April, pp. 78- 79 (image) Blinderman, Barry, essay from "Nubo Wave Map Space Bubble," brochure, January (image)
2001	Neuhoff, Tony, "Apocalypse Next Week," <i>New Art Examiner</i> , November-December, pp. 93-94 Spector, Buzz, essay from "Apocalypse Next Week" exhibition brochure, July (image) March 16-22 (image) <i>Champaign-Urbana Octopus</i> , "Today in Eight Parts graces I-Space," March 16-22 (image) <i>Champaign-Urbana Octopus</i> , April 13-19 (cover image) <i>New American Paintings</i> , Volume #35, September (image) Finch, Leah, "Apocalypse Next Week," <i>Dialogue</i> , September, pp. 31-35 (cover image) Artner, Alan G., "Gallery Season Guide," <i>Chicago Tribune</i> , September Artner, Alan G., "Visions by four. The theme is apocalypse, the art, Inventive." <i>Chicago Tribune</i> , August 10, p.32

TEACHING

2015-present	Associate Professor of Painting and Drawing, University of New Mexico College of Fine Arts, Albuquerque, NM
2009-2015	Assistant Professor of Painting and Drawing, University of New Mexico College of Fine Arts, Albuquerque, NM



