UVA

McIntire Department of **Art**



Ruffin Gallery Archive, 2008-2009 Schedule

The Indeterminate Edge Two person exhibition and residency Annu Vertanen and Karen Kunc

September 22 - October 24, 2008

We were are to bring the work of Karen Kunc and Annu Vertanen together in our new Ruffin Hall Gallery. These are two artists for whom the woodcut has remained at the center to their studio practice.

Vertanen together in our new Rufflin Hall Gallery. These are how artists for whom the woodcut has remained at the center to their studio practice.

In his essay entitled "The Storyfeller' Walter Benjamin distinguishes between two archaic modes. There is the one who stays home, leves within a family or vitiage nexus and so knows all those stories, family histories, all of those particularities. But there is another who goes to see, or otherwise travels, and returns home from those odysays with shortes of adventures, and knowledge gained of others. It seems Karen Kunc and Annu Vertanen embody both modes of Benjamin's storyfeller. Kunc grew up in Nebraska and is the great, great grandoughter of Czech immigratish. Those stories and those prairie spaces fill her work. Today she holds the Carber Chair at the University of Nebraska, Lincoh, 'Vert few of us have traveled so far and to so many places. An travels for immigration, full also should be considered to the second of the second of

crafts and vertainers would continue to the crafts are crafts and retainers with being a kind of hybrid woodcut. Krunc has imagined into being a kind of hybrid woodcut. She uses European oil-based inks, etchining presses, and a modified reduction technique, yet her veils of translucent inks seem to hover over and within delicate Asian papers. The title of this exhibition, also the title of en of her prints, The Indeterminate Edge, seems particularly apt. You will be forgiven if you think her work was printed in 18th century Japan using traditional Ukiyo- etchniques. Where is the surface? Where is the marge? Wefer not sure. Perhaps we should also talk about the insights of Color Field painting. In additional to the control of the Vision to this relationship between surface and image, we remember that throughout the Vision—when both of these artists care to marking—who woodcut flourished severy much like the exploitation of scale the set happenling in contemporary photography.

Vertanen has followed this insight and taken it into new

ing in contemporary photography.

Verfanen has followed this insight and taken it into new realms. After all, Uklyo-p entires knew nothing of plywood. Her woodculs venture into large scale installation and tangle with video. The sublines appear are still there. Here Verfanen exhibits this kind of installation in at work entitled, roughly speaking. The Day of Absence? We are unable to adequately translate this concept, even with the artists help, in what sense is the word Absence used? Verfanen writes 'My goal is to ofter an opportunity to watch what happens when one wardches. That is the space within that opens up towards the world (or how we are the world)? Conversations with artists often end like this, for 'Once always sarrives at something which one can no longer depict." You wa are starting to get somewhere. On the other side of Absence we find Presence. I won defen are welly present? Perhapsa Verfanen would engage the triat of self-consciousness.

trials of self-consciousness.

Kunc has been working in a square format lately, yet the works are often diptychs. These two absolute forms talk to each often: Often she doesn't seem to be describing anything as such, yet our associations wander and biossom. If and myself thinking aboud time about the seasonal ritythm of flood plains along the Missouri, about those same fertile, furrowed fields, about vast skies and the approach of distant storms. Kunc herself writes about the "interpretation and contemplation on larger issues of the eternal life struggle, of endurance and vulnerability, growth and destruction. My hope is that these larger concepts are provoked by viewing my work with a poetic and intelligent sense of wonder."

Wonder—that's not a bad place to end. Our new gallery Wonder—that's not a bad place to end. Our new gallery

Wonder—that's not a bad place to end. Our new gallery is filled with woodcuts, that venerable form, today printed in bright and pure colors. Welcome to the

Pp. 94-95. Benjamin, Walter, "The Storyteller", in Bruminakons, Schoolen Books, New York, 1988.
 P. 144. Dieter Roth in an intensiew with Felicitas Thun, in her exhibition calating of Roth's word, Prints and Books 1 1949-1979, Graphische Sammtung Albertina, Köln, 1979.

Pamela Pecchio | Habitation

October 31 - November 28, 2008

Commond aurocuncement (pdf) >

Habitation is an exhibition of work by Parenia Pecchio, selected from a number of photographic projects ahe has undertaken during the land parenial process and the selected from a number of photographic projects ahe has undertaken during the land the

Landscape

January 13 - Feruary 20, 2009

The McIntire Dept of Art will present a multi-media exhibition entitled Landscape in the Ruffin Gallery. The exhibition was organized by independent curator Emily

exhibition entitled Landscape in the Ruffin Gallery. The exhibition was organized by independent curator Emily Schroeder, founder of Chicago's Normal Projects, in conjunction with the New Media concentration in the Art Department and seeks to examine the idea of landscape across mediums. A reception will be held January 30 from 5:30 – 7:30 in the gallery.

In Landscape, Schroeder has gathered twelve contemporary artists whose practices range from experimental visual contemporary artists whose practices range from experimental resolutions and produce and demonstration of the contemporary artists whose practices range from experimental resolutions and recommendations that are constantly evolving, she had aftern together a group of works in which traditional and new media pencelluly conducts, sometimes which the based point of the consistent with the same piece. New York based sound artist Christian Toscano has presented under the present of the consistent with the same piece. New York based sound safet Christian Toscano has presented and conformental activities for the occasion white LA centered Marcus Civir contributes a piece of original fiscion to be printed and given wavey to gallery visitions. North Carolina resident Jenstin Crossly lends its take on environmental activities in the video E.L.F. white New York based Devil Shea conflibitudes a hand drawn, frame by frame animation called Deer and Lyxx.

Other artists whose work will be included in the exhibi-

Other artists whose work will be included in the exhibi-tion are Joe Denardo (New York), Peter Burr (Portinal-tion are Joe Denardo (New York), Peter Burr (Portinal-OR), Jesse Avina (Chicago), JO Walth (New York), Cornad Venfur (New York), Liske Dowd, (London) Dawn Blackman (New York), Kristopher Benedict (Berlin), and Sarah Morgan (New York).







McIntire Department of Ruffin Hall 179 Cubreth Road, Charlottesville,VA 22904 434.924.6123

2013-2014 Schedule

- 2011-2012 schedule
- Unitied
 Touched by Virginia
 Judy Watson, residency
 Daniel Heyman
 Michael Lundgren and
 Aaron Rothman
 Tom Burskhardt
 Samira Abbassy

2010-2011 schedule

Katie Baines

Painting on Paper

Field Notes

Richard Crozier

Yes, Sunlight

Vi Sheng

2009-2010 schedule + Tim Davis + Illustration Bitter & Sweet + Aaron Henderson + Berenika Boberska

2008-2009 schedule

+ Annu Vertanen and

+ Karen Kunc

+ Parneta Pecchio

+ Landscape





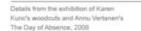


1b Ruffin archive, 08-09 listing one, slide show, four images



many places. She travels for inspiration, but also because the quality of her work demands it; she has held 90 solo exhibitions and conducted workshops around the world. The Southern Graphics Council has recently recognized her achievement with their Printmaker Emeritus Award. In 1986 Kunc traveled to Finland under the auspices of the Arts America Program of the U.S. Information Agency, where she taught a color woodcut workshop in Jyväskylä. A young Finnish painter attended that workshop and, astonishingly, scarcely ever painted again. Annu Vertanen has since become a celebrated printmaker, having won prizes in numerous international exhibitions. Vertanen likewise insists on living in a small isolated city, Imatra, situated along the river Vuoksi, on the Russian border. The word homely figures prominently in her work. From this particularity she has lived for months in India (to study yoga), Japan and the United Sates. We imagine Kunc and Vertanen woodcuts even today in shipping crates and headed to countless exhibitions.

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2010-2011 schedule Katie Baines Painting on Paper + Field Notes

+ Yes, Sunlight

+ Yi Sheng

2009-2010 schedule + Tim Davis + Illustration Bitter & Sweet Aaron Henderson - Berenika Boberska

2008-2009 schedule

Annu Vertanen and Karen Kunc + Pamela Pecchio + Landscape



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Details from the exhibition of Karen und's woodcuts and Annu Vertanen's The Day of Absence, 2008



+ Samira Abbassy

2010-2011 schedule Katie Baines Painting on Paper Field Notes Richard Crozie + Yes, Sunlight

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+ Richard Crozier + Yes, Sunlight + Yi Sheng

2009-2010 schedule

Illustration Bitter & Sweet

2008-2009 schedule Annu Vertanen and + Karen Kunc + Pamela Pecchio + Landscape

1c Ruffin archive, 08-09 listing two, slide show, 3 images

Pamela Pecchio | Habitation

October 31 - November 28, 2008

Habitation is an exhibition of work by Pamela Pecchio, selected from a number of photographic projects she has undertaken during the last several years. The works presented here represent what I believe to be the central and most compelling focus and direction of her work to date, that of inhabited space and how we make it our own. Pecchio's work confronts how we define the spaces we inhabit, and in turn, what those spaces say about the human presence within them. Wading through the visual detritus in which we dwell, she documents those objects we choose to covet, or more tellingly, what has escaped removal. While these photographs function as visual explorations of the physical sequencing of objects that are selected to fill our domestic environments, they also isolate and expose those physical marks we leave behind. Felt as much as seen, these marks result from human presence and our patterns of use and Pecchio presents them to us as mysterious abstractions rather than moments of clarity. These are the liminal spaces, the thresholds and boundaries between visual perception and physical presence that ask more questions than provide us with answers. Whether these marks are the result of accident, repetition or intent—they have been left behind. With each work Pecchio presents us with these often overlooked domestic mysteries, ultimately capturing the sublime state of being there.



—Lauren Ryan

Lauren Ryan is an arts consultant and independent curator in New York.

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Landscape

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McIntire Department of Art UVA Studio Art | Art History | PhD Program | Events | Faculty | News | Resources Ruffin Gallery Archive, 2009-2010 Schedule McIntine Department of Art Ruffin Hall 179 Cubreth Road, Charlottesville, VA 22904 434.924.6123 Tim Davis | My Life in Politics September 25 - October 23, 2009 The Photography Program, the Michitire Department of Art and the Bridge PAI welcome Tim Davis, for a residency September 23-27 in conjunction with an exhibition of his work in Ruffin Gallery, My Life in Politics, September 25-October 23. exhibition of his work in Ruffin Gallery, My Lifle in Politics, Spetiment 25-October 12. Tim Davis is an artist and writer living in Tivoli, New York, and teaching photography at Bard College and Yale University. His litest show, called The New Antiquity, will be at Greenberg Van Doren Gallery in New Antiquity, will be at Greenberg Van Doren Gallery in New Antiquity (Damiant, York, Spet) Colbober, 2009; He he author of five books of photographs. The New Antiquity (Damiant, 2009), My Lifler in Politics (Aperthue, 2006), Illuminations (Greenberg Van Doren Gallery, 2006), and Extra Collection (Nazmell Press, 2002). He is also the author of two books of poems: American Whatever (Edge Books, 2004), and Dailes (The Figures, 2005), illuminations of the Collection (Nazmell Press, 2002). He is also the author of two books of poems: American Whatever (Edge Books, 2004), and Dailes (The Figures, 2005), his photographs are in the collections of the Golggenheim, Metropolitan, Whitery, Hisrihborn, Walker, High and many Other nuesueum, and he has had solo ochibilitions in New York, London, Los Angeles, Chouco, Dissaels, Genevia, Allaria and Maims. Davis was a Discovery Award finalist at the 2004 Arise Photography Festival and was the Joseph 11 Hiscane Rome Prize Fellow 12. He is represented by Greenburg Van Doren/Gallery (NY). 2011-2012 schedule - Untitled - Touched by Virginia - Judy Watson, residency - Daniel Hisyman - Michael Lundgren and Aaron Rothman - Tom Bunckhardt - Samina Abbassy 1 1 Like 46 2009-2010 schedule + Tim Davis + Illustration Bitter & Sweet + Aaron Henderson + Berenika Boberska Randy Bolton . Michael Krueger . Leonid Tishkov . Marja Ruta October 30 - December 6, 2009 2008-2009 schedule + Annu Vertanen and + Karen Kunc + Pameta Peochio + Landscape Randy Bolton, Early Spring, 2009. Screenprint, 30 x 22 inches (paper size Aaron Henderson | Midway January 25 - February 19, 2010 Dominoal announcement (pdf) Aaron Henderson's videos and installations attempt to break down the ways that humans move. Recent projects examine the personal, cultural and political ramifications of all action, from infinitate gestures to displays of super-human acrobatics. Well acquainted with movement, the threw himself into walls and off of platforms for STREB Estreme Action, an acrobatic performance company from 2002-6. He also designs projections for this and other projects which have been presented at Leoni Center; CAR Boston; Wolf Trap, Vienna, Virginia; Bumbershoot, Seattle, Washingfort, Hender Carlotter, Statistical Carlotter, and Testoval Paris; and many other theaters, colleges, and festivals across the country. These projects were aided by NYSCA and Creative Capital MAP grants. Currently, Azon is a visiting artist in the McInfre Department of Art at the University of Virginia. Berenika Boberska | Fallow City Project February 26 - 26 March 26, 2010 Fallow City is an intervention in the typical fabric of suburbia, in the monoculture of private spaces and cultivated dreams. Taking the current crisis of the suburbia as a chance, and the most externe situation of Detroit as its site, the project aims to develop new scenarios and now typicologies for the emerging failow clipscapes. The interventions propose more imaginative and public ways of using or mis-unity the subcrain forms, creating shared structures and photovotate systems—proving light for spaces of encounter even as the oily infrastructure retreats. A fallow season creates an interruption where unusual uses and forms can flourish. The exhibition presents a full-scale installation of a Solar Thicket structure prototype. oppe. Deploying strategies found in fairytales, Solar Thickets can overgrow abandoned houses facilitating their enchantment and transformation. They can connect between houses, urbain meadows, span over streets and interveeve a new layer of public space into the existing suburbain landscape.

2b Ruffin archive, 09-10 listing one, slide show, three images

- + Majors & minors
- + Course offerings
- + International programs
- + Visiting artists
- + Ruffin Distinguished Artist in Residence

- + Studio safety

+ Majors & minors

+ Visiting artists

+ Ruffin Distinguished Artist in Residence

Anspaugh Fifth Year Fellowship

+ International programs

Tim Davis | My Life in Politics

September 25 - October 23, 2009

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Politics, September 25-October 23.

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Tim Davis is an artist and writer living in Tivoli, New York, and teaching photography at Bard College and Yale University. His latest show, called *The New Antiquity*, will be at Greenberg Van Doren Gallery in New York, Sept-October, 2009. He is the author of five books of photographs: The New Antiquity (Damiani, 2009), My Life in Politics (Aperture, 2006), Illumination: (Greenberg Van Doren Gallery, 2006), Permanent Collection (Nazraeli Press, 2005), and Lots (Coromandel Express, 2002). He is also the author of

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38 x 50 inches

179 Culbreth Road, Charlottesville,VA 22904 434,924,6123

2013-2014 Schedule + Looking & Looking Away

- Nine Tube Portraits/
- Twenty-Five Walkers
- 2012-2013 Schedule
- Earth, Fire, Air, Water New Natural History
- Julie Heffernan
 Margaret McCann
- Terrestrial Transmiss Art Show
- + The End of Language + 4th & 5th Year Exhibitio

2011-2012 schedule

+ Untitled + Touched by Virginia

179 Culbreth Road, Charlottesville, VA 22904 434,924,6123

2013-2014 Schedule + Looking & Looking Away

Nine Tube Portraits/ Twenty-Five Walkers

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C-print, 30 x 38 inches

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C-print, 30 x 38 inches

Illustration Bitter & Sweet Randy Bolton . Michael Krueger . Leonid Tishkov . Marja Ruta

October 30 - December 6, 2009 Download announcement (pdf) >



Randy Bolton, Early Spring, 2009. Screenprint, 30 x 22 inches (paper size

+ Yi Sheng

+ Tim Davis + Mustration Bitter & Sweet • Aaron Henderson + Berenika Boberska

2008-2009 schedule + Annu Vertanen and + Karen Kunc + Pamela Pecchio + Landscape

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Michael Krueger, Deadly Night Shade, 2007. Colored penoil, 16 x 28 inchessize

+ Yi Sheng

2009-2010 schedule + Tim Davis + Illustration Bitter & Sweet • Aaron Henderson + Berenika Boberska

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Leonid Tishkov, Soldier, defending a Dabloid, 1990. Pencil, watercolor on paper, 48 x 38 cm

+ Yes, Sunlight + Yi Sheng

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Marja Ruta, Karelia, 1942 Etching. 2002, 30 x 32.5 cm Courtesy of the Nasher Museum of Art.

2009-2010 schedule + Tim Davis + Illustration Bitter & Sweet Aaron Henderson + Berenika Boberska

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Aaron Henderson | Midway

January 25 - February 19, 2010

Aaron Henderson's videos and installations attempt to break down the ways that humans move. Recent projects examine the personal, cultural and political ramifications of all action, from intimate gestures to displays of super-human acrobatics. Well acquainted with movement, he threw himself into walls and off of platforms for STREB Extreme Action, an acrobatic performance company from 2002-6. He also designs projections for this and other projects which have been presented at Lincoln Center; ICA Boston; Wolf Trap, Vienna, Virginia; Bumbershoot, Seattle, Washington; the Oriente Occidente Festival, Verona & Trento, Italy; the Festival Paris; and many other theaters, colleges, and festivals across the country. These projects were aided by NYSCA and Creative Capital MAP grants. Currently, Aaron is a visiting artist in the McIntire Department of Art at the University of Virginia.



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