1999

Erling Sjovold: Recent Paintings

University of Richmond Museums

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Erling Sjovold

RECENT PAINTINGS
Published on the occasion
of the exhibition
*Erling Sjovold: Recent Paintings*

Marsh Art Gallery,
University of Richmond Museums
October 16 to December 11, 1999

The exhibition, organized by the Marsh Art Gallery,
University of Richmond Museums, is made possible
with the generous support of the University of
Richmond Cultural Affairs Committee.

Cover (detail) and frontispiece:
*Nearly*, 1999, oil on canvas, 34 x 40 inches.
Collection of the artist.

Photographs:
Katherine Wetzel: *Nearly, Sequester, Aspiration, Glacier, Sierras '98 – Snag, Horsehead Lake, and* Sierras '98 – Falls, Schoolmarm Lake.
Ed Hall: *Queen and Intermission.*
Michael Cavanagh: *Assembly.*

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ERLING SJOVOLD: RECENT PAINTINGS

OCTOBER 16 TO DECEMBER 11, 1999
MARSH ART GALLERY, UNIVERSITY OF RICHMOND MUSEUMS
Assembly

1998, oil on canvas, 30 x 30 inches
INTRODUCTION

The recent paintings evolve out of a desire to "slow down time" and reflect on events... The excitement and tension in the paintings come from untangling and clarifying a complex mass of information, balancing parts to the whole, literal and abstract. The paintings are essentially protracted improvisations.

— Erling Sjovold

Erling Sjovold's exhibition features his recent watercolors and oil paintings, works where the artist's desire to "slow down time" for reflection is the basis for images that even include the element of time as subject matter, both literally and figuratively. Like many artists that are described as "second sight artists," he creates images that require careful looking beyond the surface realism, works that do not reveal their full statements at first sight. His paintings are rich with layers of meaning that lead the viewer to deeper contemplation of the natural world and its phenomena, including light, a sense of place, and the passage of time.

While his watercolors of the landscape appear more straightforward in the plein-air method of painting, the images in his oil paintings of the still life and landscape are a complex mixture of observation and fabrication. The artist explains that he chooses his "subjects for both their formal characteristics and their symbolic content." Blending, or bending, perceived reality with the impact of abstract form and structure to achieve a heightened reality, he imbues ordinary, commonplace objects with metaphysical overtones by placing them in extra-ordinary situations.

In these recent paintings, the artist investigates the psychologically-laden terrain of nature and natural objects combined with the objects and settings of humanity; often he brings the two genres of painting, still life and landscape, together in his simultaneously real and surreal images. His highly-charged compositions are about an environment that is both representational and metaphorical, a place where the artist juxtaposes intriguing objects and invites us to explore the possible meanings we might find there.

This fall semester, we welcome Erling Sjovold to the faculty of the University of Richmond as assistant professor of art, and this exhibition of his paintings introduces his creativity as an artist to our university and the Richmond community.

RICHARD WALLER
Executive Director, University Museums, and Director, Marsh Art Gallery, University of Richmond
Intermission
1995, oil on canvas, 30 x 40 inches
Queen
1997, oil on canvas, 30 x 24 inches
Sequester
1998, oil on canvas, 18 x 62 inches
Aspiration

1998, oil on canvas, 33 x 33 inches
Glacier
1999, oil on canvas, 34 x 40 inches
Sierras '98 – Snag, Horsehead Lake

1998, watercolor on paper, 10 1/4 x 7 1/8 inches
Sierras '98 – Falls, Schoolmarm Lake
1998, watercolor on paper, 9 3/4 x 7 inches
BIOGRAPHY

Born 1961 in Van Nuys, California.
Currently Assistant Professor of Art, University of Richmond.
Resides Richmond, Virginia.

EDUCATION
M.F.A. 1990, The School of the Art Institute of Chicago.
B.A. 1984, University of California at Berkeley.

SELECTED TEACHING
1999-present, University of Richmond.
1997-1999, Indiana University, Bloomington.
1992-1997, Savannah College of Art and Design, GA.
1989-1990, The School of the Art Institute of Chicago (as a graduate teaching fellow).

SELECTED INDIVIDUAL EXHIBITIONS
1999
Recent Paintings, Marsh Art Gallery, University of Richmond Museums.
Recent Work, Artemisia Gallery, Chicago.
1995
Recent Work, Chattahoochee Valley Art Museum, LaGrange, GA.
Recent Work, Savannah College of Art and Design, GA (Georgia Council of the Arts Grant Award Exhibition).

SELECTED GROUP EXHIBITIONS
1999
Theresa Pollak and Her Influence: A Centennial Celebration, Marsh Art Gallery, University of Richmond Museums.
Down South, Galarie en Passant, Hamburg, Germany.
Faculty Exhibition, Indiana University Art Museum, Bloomington, IN.
1998
Anniversary Exhibition, The Gallery, Bloomington.
Anomalous Vistas, College of the Redwoods, Eureka, CA (four-person exhibition).
The Gallery, Bloomington, IN.

1997
The Gallery, Bloomington, IN.
The Magic Mirror — Realist Painting Today, Kennesaw State University, GA.
18th Annual Arts on the River Juried Competition, Savannah, GA (Patron's Award).
Southeastern Center for Contemporary Art, Winston-Salem, NC (two-person exhibition).
Westmont College, Santa Barbara, CA (two-person exhibition).
Fruit from Savannah, New Century Gallery-Jian Cultural Center, Shanghai, China.

1996
Fruit from the Garden of Good and Evil, LFK, Hong Kong (also New Vision Space, Atlanta, GA; West Institute Place, Chicago; Cork Street Gallery, London, England).
The Real, Surreal, and Unreal Landscape, Sylvia Schmidt Gallery, New Orleans, LA.
Arts in the Heart of Georgia, Annual Juried Exhibition, Gertrude Herbert Museum, Augusta, GA (also 1995).
17th Annual Arts on the River Juried Competition, Savannah, GA (Best of Show Award).

1995
25th Annual Juried Exhibition, Allentown Museum, PA.
National Contemporary Painting Competition, Cheekwood Museum of Art, Nashville, TN.
16th Annual Arts on the River Juried Competition, Savannah, GA (Patron's Award).
Savannah College of Art and Design Exhibition, Georgia State House, Atlanta.

1994
Fighting Anachronism, Three Painters, Austin Peay State University, Clarksville, TN.
Ravenscroft School, Raleigh, NC (four-person exhibition).

1991
Recent Works, MWMWM Gallery, Chicago.

1990
New Talent, Contemporary Arts Workshop, Chicago.
Gallery 2, The School of the Art Institute of Chicago (four-person exhibition).
CHECKLIST OF THE EXHIBITION

Dimensions are in inches, height precedes width. The works are from the collection of the artist, except where otherwise noted.

Diary
1994, oil on canvas, 13 x 18

Vacuum
1995, oil on canvas, 8 x 10

Intermission
1995, oil on canvas, 30 x 40 (illustrated)
Collection of Chris Messick

City Plan
1996, oil on canvas, 14 x 11
Collection of Chris Messick

Queen
1997, oil on canvas, 30 x 24 (illustrated)
Collection of Chris Messick

Sierras '98 – Falls, Schoolmarm Lake
1998, watercolor on paper, 9 3/4 x 7 (illustrated)

Sierras '98 – Guest Lake
1998, watercolor on paper, 9 3/4 x 7

Sierras '98 – Six-Shooter Lake
1998, watercolor on paper, 7 1/8 x 10 1/4

Sierras '98 – Snag, Horsehead Lake
1998, watercolor on paper, 10 1/4 x 7 1/8 (illustrated)

Part
1998, oil on panel, 12 x 12

Sequester
1998, oil on canvas, 18 x 62 (illustrated)

Graft
1998, oil on panel, 12 x 12

Prep
1998, oil on panel, 12 x 12

Soon
1998, oil on panel, 8 x 10

Aspiration
1998, oil on canvas, 33 x 33 (illustrated)

Assembly
1998, oil on canvas, 30 x 30 (illustrated)
Collection of Eve Mansdorf

Glacier
1999, oil on canvas, 34 x 40 (illustrated)

Nearly
1999, oil on canvas, 34 x 40 (illustrated)