


EVA LUNDSAGER



Front cover
Over Whether 1
2008
Oil on canvas
16 x 20 inches (40.6 x 50.8 cm)

EVA LUNDSAGER

New Paintings and Works on Paper

Greenberg Van Doren Gallery

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Greenberg Van Doren Gallery

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St. Louis MO 63103
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314-361-7743 FAX
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Urho
2008
Oil on linen
72 x 90 inches (182.9 x 228.6 cm)



Over Whether 2
2008
Oil on canvas
16 x 20 inches (40.6 x 50.8 cm)

Over Whether 3
2008
Oil on canvas
16 x 20 inches (40.6 x 50.8 cm)
Private Collection

Over Whether 4
2008
Oil on canvas
16 x 20 inches (40.6 x 50.8 cm)





So So So
2007
Oil on linen
38 x 34 inches (96.5 x 86.4 cm)
Private Collection

Maybe Yes Quite Not
2008
Oil on linen
38 x 34 inches (96.5 x 86.4 cm)





Over Whether 5
2008
Oil on canvas
16 x 20 inches (40.6 x 50.8 cm)

Over Whether 6
2008
Oil on canvas
16 x 20 inches (40.6 x 50.8 cm)



Over Whether 7
2008
Oil on canvas
16 x 20 inches (40.6 x 50.8 cm)

Lop Lop
2008
Oil on linen
14 x 11 inches (35.6 x 27.9 cm)

Over Whether 8
2008
Oil on canvas
16 x 20 inches (40.6 x 50.8 cm)





Not Nearly Heaven

2008

Oil on linen

72 x 90 inches (182.9 x 228.6 cm)

Collection of Bain & Company

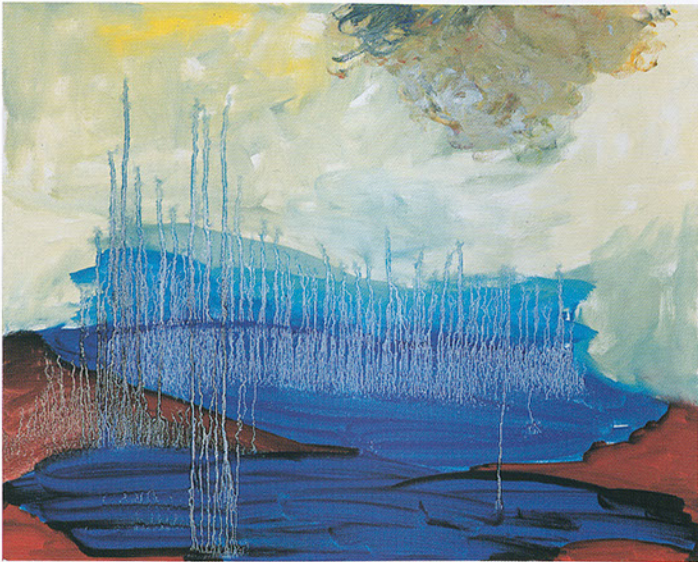


Over Whether 9
2008
Oil on canvas
16 x 20 inches (40.6 x 50.8 cm)

Over Whether 10
2008
Oil on canvas
16 x 20 inches (40.6 x 50.8 cm)

Over Whether 11
2008
Oil on canvas
16 x 20 inches (40.6 x 50.8 cm)





In a Broken Dream

2007

Oil on canvas

72 x 90 inches (182.9 x 228.6 cm)

Collection St. Louis Art Museum, MO



Over Whether 12
2008
Oil on canvas
16 x 20 inches (40.6 x 50.8 cm)



Whichever way you slice it, the genre of landscape painting is nearly as old as painting itself. In the United States, our great national school of art was one of landscape—the Hudson River School—that is, until it was succeeded in the middle of the last century by Abstract Expressionism, a succession in terms of both the sheer scale of its ambitions (and canvases) and its hold on the public imagination. But what happens to landscape painting when landscape—the natural world—is imperiled? When our environment is no longer a wilderness to be tamed in the course of Manifest Destiny's empire but is instead a remnant, impoverished and almost certainly doomed, in an empire of technological glut and rabid consumption?

Eva Lundsager appears to answer such questions with Abstract Expressionism's means, the personalized mark-making, gestural brush strokes, and signature compositional strategies that would once have been deemed "expressive," objective correlatives of the artist's emotions. Yet each of her recent paintings and watercolors also features a line running across its width from edge to edge—a horizon—denoting them as landscapes, despite a refusal of their abstract marks and swathes of paint to *represent*.

Low horizon lines characterize a pair of large canvases, *In a Broken Dream* and *Not Nearly Heaven*. In the former, above a colorful register in the lower sixth or so of the painting, a vast, milky expanse soars like the vault of heaven. This gray field feels damp, yet somehow frothy, almost Rococo, like a ceiling by Tiepolo, and convincingly naturalistic despite a lack of anything identifiably depicted. It may be that the sky, among the most amorphous and changeable of natural phenomena, lends itself to non-objective rendering.

The sunset hues of the bottommost band suggest a celestial event—one much loved and limned by the Hudson River School painters—transferred alchemically to the Earth, or a blooming meadow, or, possibly, a conflagration, fiery tongues of red and peachy orange engendering the wafts of tamped purples and oxblood that rise like smoke from a wildfire. The frenzied paint along the groundline appears to churn up embers and bits of debris. Dark daubs hover, resembling buzzing bees, or helicopters seen from a great distance. And two knots of snarled, cur-sive brush strokes bound above the horizon. Are we to construe them as natural occurrences—swarms of insects, puffs of ash—or merely as painterly incident? Or do they—like the tangles of arms, legs, schematic dust, and vectors of force that indicate cartoon fisticuffs—signify conflict, dogfights in the air?

Similar configurations, in burnt orange and pale violet, levitate just above the horizon, skewered on a spit of blood red in *Not Nearly Heaven*. Streamers of red, ocher, ivory, and deep blue twist in the sky on the upper left quadrant as if about to shower confetti on the ground below. But that ground is crimson, with spiky verticals poking up from a low hill; paint drips flowing upside down, they resemble blasted trees or those crystalline chimneys formed by the magic rocks that children grow in water. Other drips ascend in the white-on-white of the upper right of the canvas, faintly evoking the spires of the heavenly edifices among the clouds in the painting of *Youth* from *The Voyage of Life*, the allegorical cycle by Thomas Cole, father of the Hudson River School.

Lundsager's is an art of simile, of likeness, although resemblances remain stubbornly allusive, not representational. And those allusions tend to be restless, shifting, multivalent. Painted episodes in her canvases usually invoke, by analogy, several things at the same time, from the realms of both the observed and the metaphorical. This also holds true for each painting as a whole. *Not Nearly Heaven* and *In a Broken Dream* are simultaneously naturalistic and hallucinatory, bucolic and dystopian. The conventions of their compositions and the exhilarating space of their skies—played off, though they are, against the transparency of their construction as abstractions—clearly refer to nature, and to a pleasant, luminous, even festive nature at that. They seem to essay the pastoral mode. Yet, beneath God in his Heaven, all's *not* right with the world, as the unnatural tints—sanguine or flaming, respectively—agitated brush work, and intimations of violence reveal. These equivocal visions of fire and blood under cheery skies suggest landscapes gone awry or battle scenes, fitting portrayals, perhaps, for a time of strife and of nature endangered. In fact, we might think of the artist's large works as contemporary history paintings, allegorizing the momentous events of the day in our most elevated pictorial language, that of mid-century's high-Modernist abstraction.

A third large painting, *Upgo*, has a high horizon under a blue sky. A strand of sandy yellow rises to meet it, atop a gently serrated band of thin scarlet and navy striations. On the right, two irregular, blackish forms embrace a central area filled with skeins of energetic calligraphies, in ultramarine above, and in smaller loops of cream below. On the left, at an undulating contour, these meet a more placid region of long, fluid strokes in a pallid aqua. Lundsager's orchestration of disparate elements in *Upgo* creates an image even more recognizable, perhaps, as a landscape, in this case a seascape, with waves rolling smoothly in to crash upon the shore of a rocky cove. A dune appears in the background and the

ebb foams in the front. While its composition approximates that of Frederic Church's monumental 1857 painting of the horseshoe of Niagara Falls, *Upgo* more readily invokes pictures of onrushing ocean waves by Courbet, although it is Courbet by way of a painter like Munch or Marsden Hartley—symbolic, phantasmagoric, visionary—anything but realist. Its component parts never cohere as a persuasive illusion, staying always non-representational masses of vigorous marks and bold color; the strange red and blue stripes at the horizon never become decipherable as something other than themselves.

A series of small canvases, each titled *Over Whether*, continues to map correspondences between nature and paint. Golden yellow dominates these works, and horizon lines lose their prominence in favor of arrangements of floating blocks of vivid green and red. Ribbons, smears, tangled balls, and dotted patterns in other colors still hint at things animal, vegetable, and mineral, and copious drips oriented upwards remind us of growing things pushing towards the light. Looser, washier, more atmospheric than the large paintings, these small works punningly invoke the ephemeral states, the meteorological "whether," of their title.

Ascendosphere, a series of watercolor and ink drawings, moves into the psychedelic. Here, saturated, liquid pigment, in all the tints of the rainbow, stains, soaks, pools, puddles, overlaps, and mixes with the fluid and polymorphous reference to natural structures that the medium provides. Shape is indistinguishable from color, and each seems in perpetual flux. Applied dots often articulate specific forms or zones. Concentric or radiating stripes might indicate lines of convection or animistic force. These images are deep, rich, and fantastic, oneiric pictures of a transfigured world, whether interior or exterior. One motif stands constant throughout nearly every example of the group, a thin vertical rising to a puffy, lobed top that sometimes expands to meld with its surroundings. Is it a lone tree, an isolated yet steadfast survivor, a funky sign of hope in the face of ecological collapse? Or is it a trippy mushroom cloud, the signifier of impending global catastrophe from an era—that of the Cold War, Abstract Expressionism's heyday—that, in light of more recent concerns, now seems quaintly naïve? In the universe of Lundsager's art, it is always both, and neither.

Joseph R. Wolin

Ascendosphere 1

2008

Watercolor and sumi ink on paper
12 x 9 inches (30.5 x 22.9 cm)

Ascendosphere 2

2008

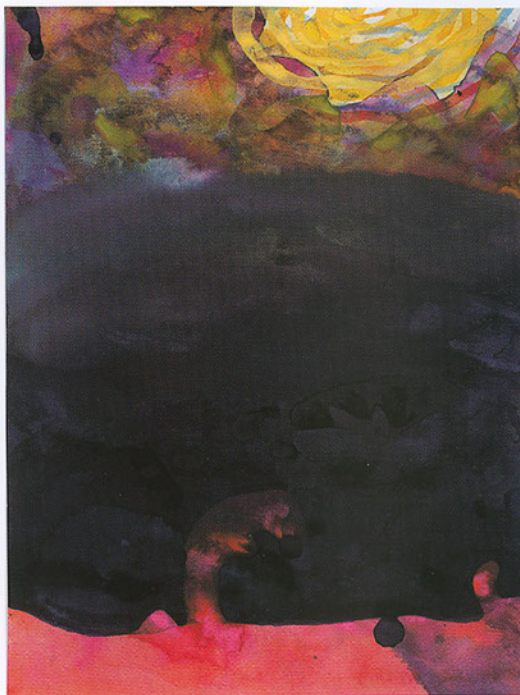
Watercolor and sumi ink on paper
12 x 9 inches (30.5 x 22.9 cm)

Ascendosphere 3

2008

Watercolor and sumi ink on paper
12 x 9 inches (30.5 x 22.9 cm)



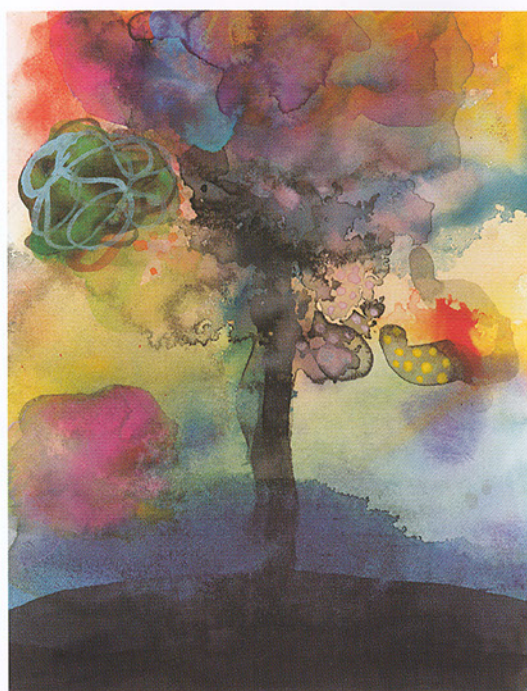


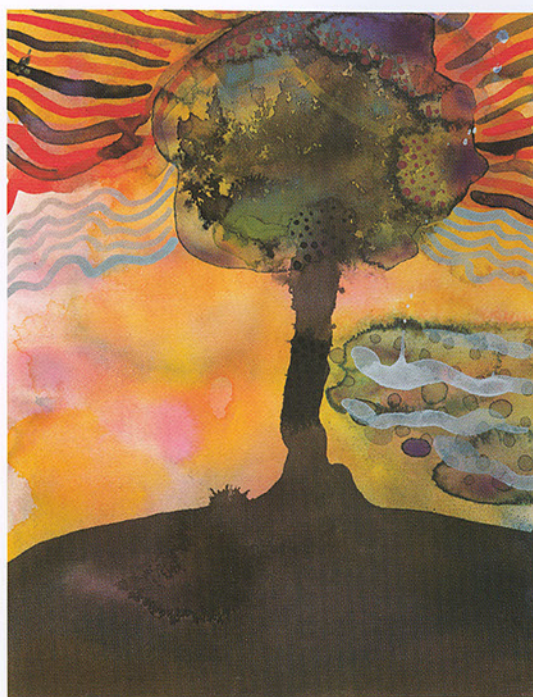
Up With Never Now 1
2008
Watercolor and sumi ink
on paper
9 x 7 inches (22.9 x 17.8 cm)

Up With Never Now 2
2008
Watercolor and sumi ink
on paper
9 x 7 inches (22.9 x 17.8 cm)

Up With Never Now 3
2008
Watercolor and sumi ink
on paper
9 x 7 inches (22.9 x 17.8 cm)

Up With Never Now 4
2008
Watercolor and sumi ink
on paper
9 x 7 inches (22.9 x 17.8 cm)





Up With Never Now 5

2008

Watercolor and sumi ink on paper
9 x 7 inches (22.9 x 17.8 cm)

Up With Never Now 6

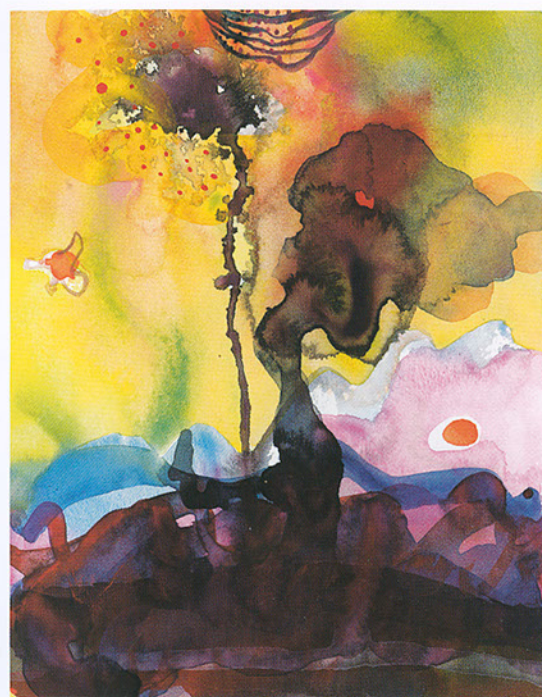
2008

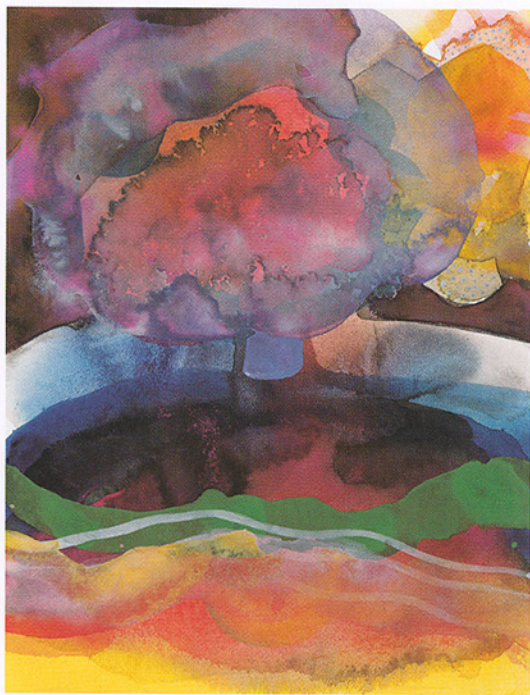
Watercolor and sumi ink on paper
9 x 7 inches (22.9 x 17.8 cm)

Up With Never Now 7

2008

Watercolor and sumi ink on paper
9 x 7 inches (22.9 x 17.8 cm)



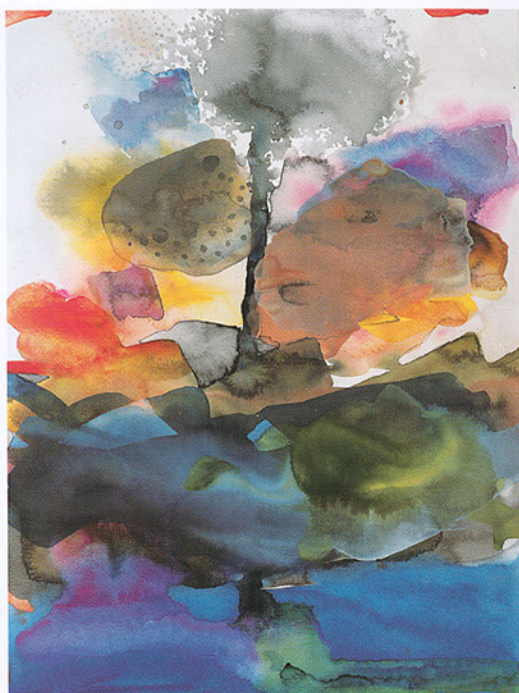


Ascendosphere 4
2008
Watercolor and sumi ink
on paper
12 x 9 inches (30.5 x 22.9 cm)

Ascendosphere 5
2008
Watercolor and sumi ink
on paper
12 x 9 inches (30.5 x 22.9 cm)

Ascendosphere 6
2008
Watercolor and sumi ink
on paper
12 x 9 inches (30.5 x 22.9 cm)

Ascendosphere 7
2008
Watercolor and sumi ink
on paper
12 x 9 inches (30.5 x 22.9 cm)





EVA LUNDSAGER

(1960 -)

Born in Buffalo, New York; lives and works in St. Louis, Missouri

EDUCATION

- 1988 MFA, Hunter College, New York, NY
1984 BA, University of Maryland, College Park, MD

SOLO EXHIBITIONS

- 2009 *New Paintings and Works on Paper*, Greenberg Van Doren Gallery, New York, NY (catalogue)
2008 *New Paintings and Works on Paper*, Greenberg Van Doren Gallery, St. Louis, MO (catalogue)
2006 *Wherever*, Greenberg Van Doren Gallery, New York, NY
1998 *Works on Paper*, Gallery Ha-Ha, Knoxville, TN
1997 Jack Tilton Gallery, New York, NY
Eva Lundsager, Whanki Museum, Seoul, South Korea (catalogue)
Lauren Wittels Gallery, Project Room, New York, NY
Schmidt Contemporary Art, St. Louis, MO
1996 Thomas von Lintel Gallery, Munich, Germany
1995 Jack Tilton Gallery, New York, NY
1993 *Works on Paper*, Project Room, Elizabeth Koury Gallery, New York, NY
1992 Stephanie Theodore Gallery, New York, NY

GROUP EXHIBITIONS

- 2007-8 *Collector's Choice III: Audacity in Art, Selected Works from Central Florida Collections*, Orlando Museum of Art, Orlando, FL (catalogue)
2007 *St. Louis Painters*, Daum Museum of Contemporary Art, Sedalia, MO (catalogue)
Horizon, EFA Gallery, New York, NY, curated by David Humphrey
2006 *Personal Logics / Approaches to the Abstract*, White Flag Projects, St. Louis, MO (catalogue)
2005 *Tête à Tête*, Greenberg Van Doren Gallery, New York, NY

Public Notice II, Laumeier Sculpture Park, St. Louis, MO, curated by Gregory Volk and Sabine Russ (catalogue)

Drawings 2005, Schmidt Contemporary Art, St. Louis, MO

2004 *The Washington University School of Art Faculty Show*, Mildred Lane Kemper Art Museum, St. Louis, MO

2003 *Schmidt's Picks: A Look at New Art in St. Louis Since 1990*, Phillip Slein Gallery, St. Louis, MO, curated by Jim Schmidt

Accumulated Destiny, Untitled (Space) Gallery, New Haven, CT

Bridges, Clarice Smith Center for Performing Arts, University of Maryland, College Park, MD

2001 *Watercolor: In the Abstract*, The Hyde Collection, Glen Falls, NY; traveled to Michael C. Rockefeller Arts Center Gallery, SUNY College at Fredonia, NY; Butler Institute of American Art, Youngstown, OH; Ben Shahn Gallery, William Patterson University, Wayne, NJ; Sarah Moody Gallery of Art, University of Alabama, Tuscaloosa, AL (brochure)

Three Painters: Louise Belcourt, Cameron Martin, Eva Lundsager, Lawrence Rubin Greenberg Van Doren Fine Art, New York, NY

2000 *Landschaften eines Jahrhunderts*, Museum Moderner Kunst in Passau, Germany

Sylvia Heisel, New York, NY, curated by Dara Meyers-Kingsley

1999 *Return to Splendor*, Geoffrey Young Gallery, Great Barrington, MA

Another Country: The Constructed Landscape, Lawrence Rubin Greenberg Van Doren Fine Art, New York, NY

One by One: Painting versus Drawing, Galerie von Lintel & Nusser, Munich, Germany

20th Anniversary Exhibition, Whanki Museum, Seoul, South Korea (catalogue)

American Art, Campo & Campo, Antwerp, Belgium (catalogue)

Gesture and Contemporary Painting, Warren Robbins Gallery, University of Michigan, Ann Arbor, MI

Faculty Biennial, Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC
Artist in Residence Biennial, Ewing Gallery, University of Tennessee, Knoxville, TN (catalogue)

Small Things Come in Good Packages, Kathryn Markel Fine Arts, New York, NY, curated by Stephanie Theodore

1997 *Sommer 1997*, Galerie Thomas von Lintel, Munich, Germany

Schmidt Contemporary Art, St. Louis, MO
Gina Fiore Salon, New York, NY

Faculty Exhibition, University of Tennessee Art Department, Knoxville, TN

Oasis and Blur, Artists who Rock, Downtown Art Fair, NY, curated by Bill Arning

Prix Whanki, Whanki Museum, Seoul, South Korea (catalogue)

Drawings from the MAB Library, A/C Project Room, New York, NY

Unconditionally Abstract, Schmidt Contemporary Art, St. Louis, MO

Gems, Schmidt Contemporary Art, St. Louis, MO
Round Up, Livestock Gallery, New York, NY

1995 *New York Paper Now*, Thomas von Lintel Gallery, Munich, Germany

1994 *Small Paintings*, Paul Morris, New York, NY
Fractured Seduction, Artifact, Tel Aviv, Israel, curated by Maia Damianovic (catalogue)

New From New York, Montgomery Glascoe Fine Art, Minneapolis, MN, curated by Paul Morris

Joan Nelson and Eva Lundsager, Schmidt Contemporary Art, St. Louis, MO

Selections, Adam Baumgold Fine Art, New York, NY
Some Paintings, Lipton Owens Company, New York, NY

Works on Paper, Schmidt Contemporary Art, St. Louis, MO
Lauren Wittels, New York, NY

Buried Alive: The Subliminal Image, E.S. Vandam, New York, NY

1993 *Ground Pigment*, Greenberg Gallery, St. Louis, MO
Jours Tranquilles a Clichy, Paolo Goyannes, Paris,

- curated by Alain Kirilli; traveled to Tennisport Arts, Long Island City, NY
Marks and Lines: Working on Paper, Montgomery Glascoe Fine Art, Minneapolis, MN
The Return of the Cadavre Exquis, The Drawing Center, New York, NY
Unusual Energy: New Directions in Painting, Marsha Fogel Gallery, East Hampton, NY
Songs of Retribution, Richard Anderson Gallery, New York, NY
Autumn Salon, Arena, Brooklyn, NY
1992 *Contemporary Drawings, Part I*, Arena, New York, NY
Pain-Ting, Proctor Art Center, Bard College, Annandale-on-Hudson, NY, curated by Steve Salzman
Lost and Found Painting, White Columns, New York, NY, curated by Bill Arning
A/C Project Room, New York, NY
The First Decade of the MFA Program, Voorhees Gallery, Hunter College, New York, NY (catalogue)
1989 *Seven Year Itch*, Gracie Mansion Gallery, New York, NY

SELECTED BIBLIOGRAPHY

- 2009 *Ascendosphere*, Regency Arts Press Ltd., New York, NY.
2008 *New Paintings and Works on Paper*, exhibition catalogue, essay by Joseph R. Wolin, Greenberg Van Doren Gallery, New York, NY and St. Louis, MO, illus.
2007 *Collector's Choice III: Audacity in Art, Selected Works from Central Florida Collections*, exhibition catalogue, Orlando Museum of Art, illus.
St. Louis Painters, exhibition catalogue, Daum Museum of Contemporary Art, Sedalia, MO, illus.
2006 Crone, Thomas, "An Exercise in Logics," *St. Louis Post-Dispatch Everyday*, November 4, illus.
Beckert, Nicole, "Embracing Logic," *Riverfront Times*, Vol. 30, No. 4, November 2, illus.
Buhmann, Stephanie, "Eva Lundsager: Wherever," *The Brooklyn Rail*, July/August, p.42, illus.
Wolin, Joseph R., "Eva Lundsager: Wherever," *Time Out*, July 6, p.70, illus.
Johnson, Ken, "Eva Lundsager: Wherever," *The New York Times*, June 30, p.E22.
Goodrich, John, "Gallery-Going," *The New York Sun*, section 2, June 22.
"Whatever Wherever," *The New York Sun*, May 25.
Personal Logics / Approaches to the Abstract, exhibition catalogue, White Flag Projects, St. Louis, MO, illus.
2005 "Charles Rose: Orleans House," *Global Architecture: Houses*, Vol. 89, p. 70-71, illus.
Schwendener, Martha, "Reviews: Tête à Tête," *Time Out New York*, July 7-13, illus.
Public Notice: Painting in Laumeier Sculpture Park, exhibition catalogue, essay by Gregory Volk and Sabine Russ, Laumeier Sculpture Park, St. Louis, MO, illus.
2003 Mpi, Oroma, "Ten artists imagine bold 'Destiny,'" *Yale Daily News*, March 7.
2001 Rose, Barbara, *Watercolor: In the Abstract*, exhibition brochure, Pamela Auchincloss/Arts Management.
Bjornland, Karen, "Watercolors," *Schenectady Gazette*, October 21, illus.
Gaasch, Cynnne, "Watercolor and Abstract in the Same Breath...." *ArtVoice*, June, illus.
Finkel, Jori, "Reviews: Three Painters - Louise Belcourt, Eva Lundsager, Cameron Martin," *Time Out New York*, February 8 - 15.
Scott, Andrea, "Goings on About Town: Three Painters," *The New Yorker*, January 29.
1999 Joyner, Heather, "Temporal Lessons," *Metro Pulse*, December, illus.
"Goings on About Town: Another Country - the Constructed Landscape," *The New Yorker*, July 12, p.12.
Kim, Hyang-an, *Whanki Foundation's 20th Anniversary Exhibition*, exhibition catalogue, Whanki Museum, Seoul, South Korea, illus.
Lambrechts, Marc, *Twenty-Six American Artists*, exhibition catalogue, Campo & Campo, Antwerp, illus.
Levine, Angela, "Abstract from America," *The Jerusalem Post Dispatch*.
Oliver, Janet, "Interview with Eva Lundsager," *Artscape*, University of North Carolina at Greensboro Art Department, April.
Schwabsky, Barry, "Suddenly This Summer," *Art in America*, October, p.83-87.
Yates, Sam, 1999 *Biennial Exhibition: Artist in Residence*, exhibition catalogue, Ewing Gallery, University of Tennessee, Knoxville, TN, illus.
1997 Arning, Bill, "Eva Lundsager," *Time Out NY*, Feb.6-13, p.42, illus.
Brennan, Michael, "Eva Lundsager at Jack Tilton and Lauren Wittels," *Artnet*, February 3, illus.
Daniels, Jeff, "Gallery Walks Around St. Louis," *St. Louis Post-Dispatch*, Sept. 28.
Marino, Melanie, "Eva Lundsager at Jack Tilton," *Art in America*, July, p.94, illus.
Nahas, Dominique, "Bishop, Krasner, Marden, Pollock, Brennan, Krestool, Lundsager, Tsao," *Review*, December 1, p.50.
Oh, Kwang-Su, *Eva Lundsager*, exhibition catalogue, Whanki Museum, Seoul, South Korea, illus.
Ratcliff, Carter, "State of the Gesture," exhibition essay for Gina Fiore Salon, New York, NY.
"Eva Lundsager," *Chosun-Ilbo*, Seoul, South Korea, May 1, illus.
" Talent: Eva Lundsager," *New York Magazine*, January 20, p.83, illus.
1996 Kang, Jae-Young, *Prix Whanki*, Whanki Museum, Seoul, South Korea, illus.
Oh, Kwang-Su, *Prix Whanki*, exhibition catalogue, Whanki Museum, Seoul, South Korea, illus.
Rollmann, Barbara, "Artueil In Munchner Galerien," *Sueddeutsche Zeitung*, Monday, February 19, p.13.
1995 Brock, Hovey, "Eva Lundsager: On the Edge," *Artnews*, Nov., illus.
Grigoteit, Ariane, *Tradition and Zeitgeist: Deutsche Bank North America, New York*, catalogue of the permanent collection, Frankfurt, Germany, illus.
Humphrey, David, "New York Fax," *Art Issues*, Mar.-Apr., illus.

- Smith, Roberta, "Art in Review: Eva Lundsager," Jack Tilton Gallery, *The New York Times*, February 3.
- 1994 Bellos, Alexandra, Review, *Riverfront Times*, St. Louis, MO, May 11-17.
- Damianovic, Maia, "Promissory Notes," exhibition catalogue, Artifact, Tel Aviv, Israel, illus.
- Duffy, Robert W., "Juxtaposition," *St. Louis Post Dispatch*, St. Louis, MO, May 5, illus.
- Saltz, Jerry, "A Year in the Life: Tropic of Painting," *Art in America*, October.
- 1993 Cohen, Ronny, Review, *Artforum*, April, p.100, illus.
- 1992 Kuoni, Carin, "New York," *Kunst-Bulletin*, Switzerland, April.
- 1991 *The First Decade of the MFA Program*, exhibition catalogue, Hunter College, New York, NY, illus.
- 1989 Smith, Roberta, "Review: Seven Year Itch," *The New York Times*, April 21, p.C24.

SELECTED COLLECTIONS

Dallas Museum of Art, Dallas, TX
 Daum Museum of Contemporary Art, Sedalia, MO
 Deutsche Bank, New York, NY
 Goldman Sachs, New York, NY
 Harvard Business School, Boston, MA
 Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, NJ
 KPMG Peat Marwick, New York, NY
 Nestle Corporation, Los Angeles, CA
 Progressive Corporation, Mayfield Village, OH
 Prudential, Newark, NJ
 St. Louis Art Museum, St. Louis, MO
 University of Maryland, College Park, MD
 Walt Disney World Company, Los Angeles, CA
 Whanki Museum, Seoul, South Korea

SPECIAL PROJECTS

- 1994 Artist's Pages, *Bomb Magazine*, Spring, p. 74-75, actual size reproduction of painting made for *Bomb*.

AWARDS AND HONORS

- 2003 Penny McCall Foundation, Painting
 2001 Guggenheim Fellowship, Painting
 1996 Prix Whanki, Whanki Museum, Seoul, South Korea

Published on the occasion of the exhibition

NEW PAINTINGS AND WORKS ON PAPER

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 Greenberg Van Doren Gallery, St. Louis

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 Greenberg Van Doren Gallery, New York

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