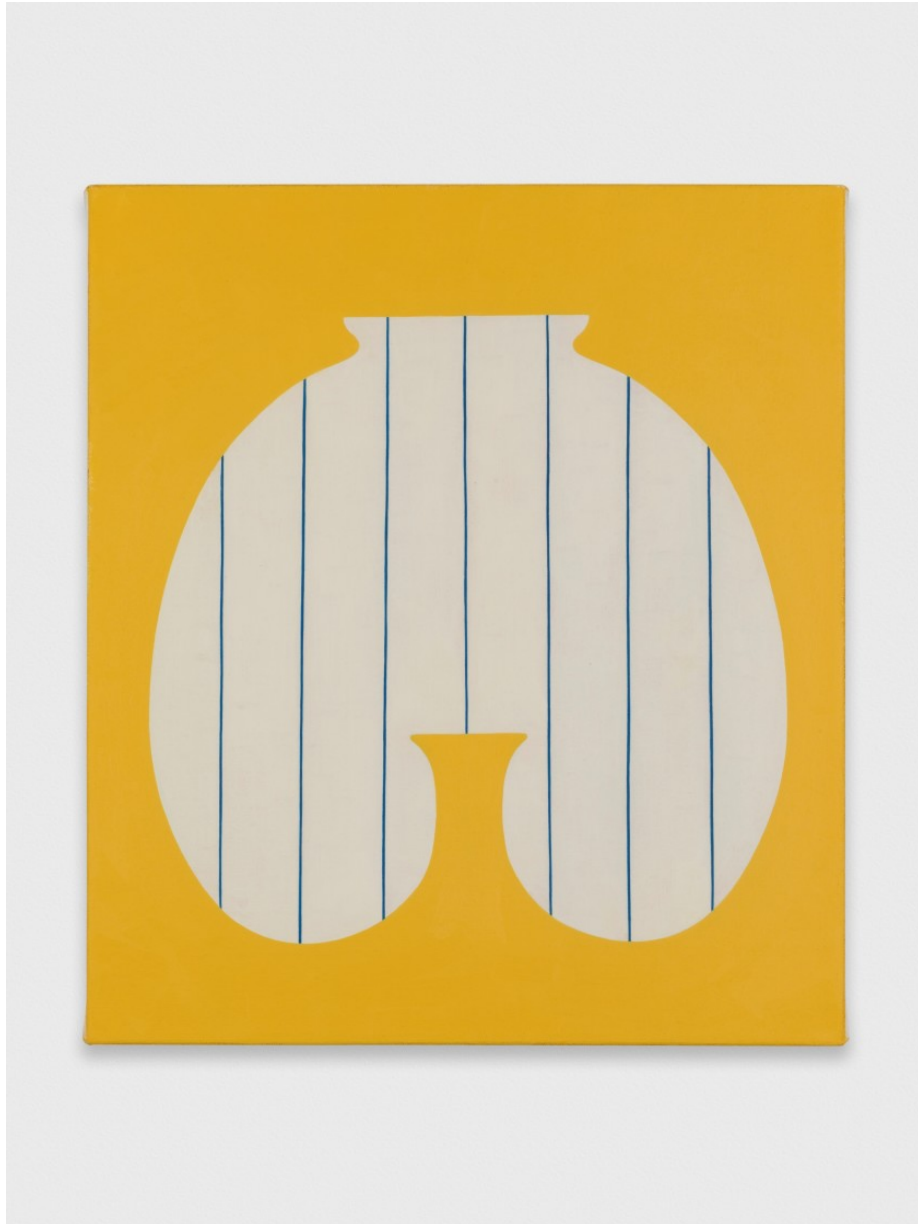


Los Angeles Times

Inspired by Emily Dickinson, Alice Tippet's paintings play out as visual poetry

DAVID PAGEL | JAN. 3, 2020



"Peer" by Alice Tippet, 2019. Oil on canvas, 16 inches by 14 inches.
(Alice Tippet / Grice Bench)

Los Angeles Times

Set aside the buzzy new Apple TV+ series on Emily Dickinson (1830-1886) and consider for a moment how her poetry has inspired two terrific art exhibitions in the last four months.

A September group show at Bel Ami gallery titled “The Props Assist the House” captured the magic of Dickinson’s concise lines. Now Alice Tippit’s “Still Life With Volcano” at the L.A. gallery Grice Bench zeros in on the tension — sometimes sexual — that gives Dickinson’s poetry its kick: the physical sense that it traffics in mysteries older than time yet up to the minute.

Pictorially, Tippit’s 17 oils on canvas are no more complex than flashcards — and not much bigger than a tablet screen. Each features a few stylized shapes set against a single-color ground. Many resemble the silhouettes of body parts — legs, breasts, crotches, hands, lips. Others are even more abstract, composed of straight and curved lines that form taut rectangles, elongated triangles and swooping curves, some graceful, others plump, even chubby.

Tippit applies paint sparingly, using just enough to get the job done and not wasting a brushstroke. Nearly all of her canvases are painted with only three colors. White, tan, peach and pink predominate. But other hues provide all sorts of surprises. Making off-white exciting, ordinary gray sensuous and taupe downright sexy, Tippit is a colorist who understands understatement.

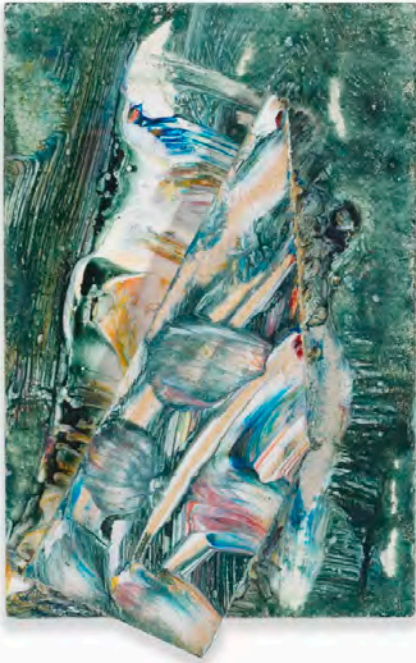
Her seven pencil drawings are similarly minimal — and wickedly efficient. Composed around a single letter, a single word or a single phrase, each turns communication inside out. The logic of language gets tied in knots. Meaning mutates. Messages migrate. Interpretations multiply. In short, poetry happens.

The ambiguity of Tippit’s stenciled drawings expands and intensifies in her canvases. In “Follow,” “Mine,” “Sheer” and “Loose,” background and foreground flip-flop. In “Peer,” “Cinch” and “Toll,” the picture-plane seems to wrap around the figurative element, snuggling up yet leaving it free to slip away. “Enter,” “Sold” and “Skirt” are abstract compositions intruded upon by figurative elements. The seemingly flat expanses of “Bell,” “Dress” and “Lune” turn into infinitely deep spaces only to snap back. The ensuing tug of war — between what you think you see and what’s really there — invites double takes, second thoughts, second looks.

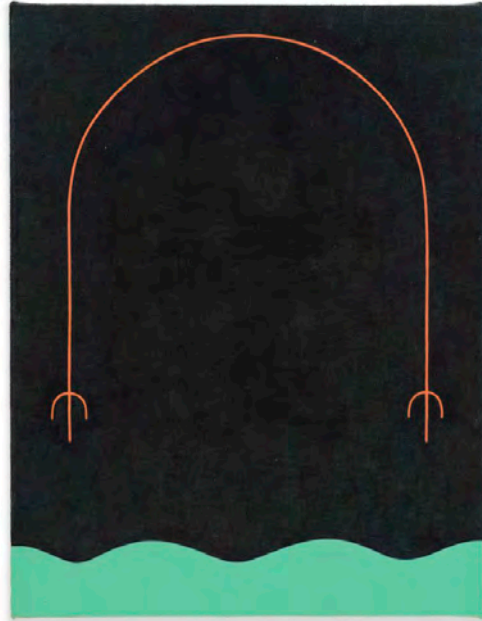
Throughout the exhibition, confusion breeds pleasure. Kitty Brophy’s electrifying images of women come to mind, as do John Wesley’s deliciously painted pictures of cartoon-inspired mischief. But Dickinson is the guiding light behind “Still Life With Volcano,” illuminating the silent poetry of Tippit’s slippery imagery.

Bigger Isn't Always Better A Review of 'Small Painting' at Corbett vs. Dempsey

July 22, 2019 at 11:06 pm by [Chris Miller](#)



Louise Fishman, "Untitled," 2014.
Oil on board, 3 3/16 x 2 inches.



Alice Tippet, "Mere," 2019.
Oil on canvas 13 x 10 inches.

As art galleries do during the summer months, Corbett vs. Dempsey is showcasing their roster of artists in a group exhibition. But this show is far from typical. In an art world where size is proportional to value, the gallery has dared to go small. Twelve inches is the norm, allowing contrasting paintings to co-exist on the same wall, and fifty pieces to fit into the same room.

Edie Fake contributes one of his typical architectural fantasies. When done on a larger scale, the symmetrical rows of rainbow-colored dots can feel oppressive. But at fourteen inches high, his 2019 work feels enjoyably precise, mysterious and alluring. Similarly, the small 1987 monochrome by Christopher Wool has far more charm and far less despair than his wall-sized work shown at the Art Institute of Chicago in 2014. In contrast, Charline Von Heyl's abstract expression feels uncomfortably crammed into its limited space. There is barely a hint of the explosive power found in her larger work.

Von Heyl and Wool are represented by the gallery, but Fake, like more than half of the thirty-three artists on display, is not. Some artists come from northern Europe or Canada, many live or show in New York. Kristy Luck and Alice Tippit graduated this decade from the School of the Art Institute of Chicago. Tippit characterizes most of the art on display in her statement: "Ambiguity of meaning in an image that otherwise indicates it can be easily understood poses a question for the viewer."

Corbett vs. Dempsey is certainly not the only local gallery to show visual puzzles, but they seem to be a leading proponent. A high level of execution suggests a strong sense of purpose, but attempts to discover that purpose have been calculated to fail. Visual appeal entices viewing, but not enough to confirm that visual pleasure was itself the purpose.

Even when a piece front-and-centers a recognizable object, the question of intention is unavoidable. Why did Ryosuke Kumakura paint that damp, wrinkled handkerchief? It's hardly as compelling as the wrinkled surfaces rendered, for example, in the work of Claudio Bravo. Why did Helene Appel paint a single pasta shell? Isolated against an unpainted canvas, it has no connection to food, ambience or even a formal abstract dynamic.

There's nothing puzzling about Jimmy Wright's tiny self-portrait from 1987. It feels at least as personal, troubled and edgy as those by Van Gogh. But Daniel Richter's expressionist self image is accompanied by a second painting and a puzzle regarding attribution. Daniel and his son David are credited as collaborating on the two works. Both paintings are loosely drawn representations, but in one, the paint has been skillfully applied with a sharp eye for design. The other feels like it was thrown together by a twelve-year-old. You guess who did what.

It's too bad that the show included no miniature landscapes. Plein air painting is often done small enough to be finished in just a few hours. The only landscapes that do appear are tiny paintings-within-a-painting by Ann Toebe as she depicts the living space of a "Republican donor." Presumably, only troglodytes and philistines appreciate that kind of art, reminding us yet again that this gallery targets a sophisticated elite.

An enjoyable surprise are six mini-masterpieces of abstract expression that measure between two and four inches. Created by the octogenarian Louise Fishman, they feel heroic, even if they could only cover the wall of a doll house. They offer an ever-timely alternative to outsized masculine ambition.

The exhibit serves well as an introduction not only to this gallery, but also to the kind of contemporary art that strikes a cool, distant stance of bemusement rather than a passionate engagement with humanity's adventure on the planet. And so it summons more respect than enthusiasm. (Chris Miller)

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For Immediate Release

June 21, 2019

ARTADIA ANNOUNCES FIVE FINALISTS FOR THE 2019 CHICAGO AWARDS



NEW YORK, NY - Artadia is pleased to announce the five Finalists for the 2019 Chicago Awards: **Bethany Collins, Assaf Evron, Brendan Fernandes, Caroline Kent, and Alice Tippit**. The Finalists will receive studio visits with second-round jurors, who will ultimately select two artists as Awardees to receive \$10,000 in unrestricted funds. The Finalists were selected by jurors **Ylinka Barotto**, Assistant Curator, Solomon R. Guggenheim Museum and Foundation, New York; **Ian Berry**, Dayton Director of The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY; **Grace Deveney**, Assistant Curator, Museum of Contemporary Art, Chicago.

Of this year's Finalists and the selection process, Barotto noted: "I am always impressed by the tireless, unrelenting work of Artadia as one of the leading organizations in sustaining and bringing to the fore impressive works by contemporary artists across the country. The submissions to the 2019 Chicago award all impressed me with their compelling quality reflected in a broad array of practices. The work of the group of finalists is prescient, innovative, and engaging. Furthermore, each of the finalists in their unique way raises intriguing and pressing questions through a considerate investigation of mediums."

Deveney felt similarly of this year's selection; "There were so many incredible artists under consideration and the range of submissions reflects Chicago's wonderful art networks and communities. The finalists stood out based on the clarity of their visions and their intriguing approaches to material and form."

This is Artadia's tenth Award cycle in Chicago. Artadia received more than 500 applications for the Awards, which were open to all visual artists living in Chicago for over two years, working in any media, and at any

For more information please contact: Jonathan Gardenhire, jonathan@artadia.org

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stage of their career. Finalists and Artadia Award recipients are selected through Artadia's rigorous, two-tier jury review process. In the first round of review, jurors evaluated the merit of all submissions and collaboratively determined the five Finalists.

Artadia is a national non-profit organization that supports artists with unrestricted, merit-based Awards followed by a lifetime of program opportunities. Artadia is unique in that it allows any artist to apply, engages nationally recognized artists and curators to review work, and culminates in direct grants. Since 1999, Artadia has awarded over \$5 million to more than 330 artists in Atlanta, Boston, Chicago, Houston, Los Angeles, New York, and San Francisco.

The 2018 Chicago Artadia Awards are generously supported by Liberty Mutual Insurance Company, the artist LeRoy Neiman and Janet Byrne Neiman Foundation, Inc., individual donors across the country, Chicago Council members, and Artadia's Board of Directors.

Bethany Collins

Bethany Collins (American, b. 1984) is a multidisciplinary artist whose conceptually driven work is fueled by a critical exploration of how race and language interact. Collins is interested in the unnerving possibility of multiple meanings, dual perceptions, and limitlessness in the seemingly binary. Collins' practice (drawing, printmaking, sculpture & performance) allows her to define and redefine her own racial landscape. As Holland Cotter noted writing in *The New York Times*, "language itself, viewed as intrinsically racialized, is Bethany Collins' primary material."

Bethany has had solo exhibitions at the Center for Book Arts, New York; Locust Projects, Miami; Birmingham Museum of Art; and Atlanta Contemporary Art Center; among others. Her work has been shown in group exhibitions at the DePaul Art Museum, Chicago; the Wexner Center for the Arts, Columbus; the Studio Museum in Harlem; the Drawing Center, New York; and the Eli and Edythe Broad Art Museum, East Lansing; as well as other venues. She has been the recipient of an NEA award, a Pollock-Krasner Foundation Grant, and the Hudgens Prize. Collins has been recognized as an artist-in-residence at the Studio Museum in Harlem, the MacDowell Colony, the Bemis Center, and the Hyde Park Art Center, among others.

Assaf Evron

Assaf Evron is an artist and a photographer based in Chicago. His work investigates the nature of vision and the ways in which it reflects in socially constructed structures, where he applies photographic thinking in various two and three-dimensional media. Looking at moments along the histories of modernism Evron questions the construction of individual and collective identities, immigration (of people, ideas, images) and the representations of democracy.

His work has been exhibited in galleries and museums internationally. Evron holds an MA from The Cohn Institute as well as an MFA from the School of the Art Institute of Chicago (SAIC), where he currently teaches. In 2019 he exhibited a special project at the Mies van der Rohe-designed McCormick House at Elmhurst Art Museum in Illinois, as a debut for a series of photographic interventions in Mies van der

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Rohe's architecture. In Fall 2019 he will have his first US museum solo show at the Museum of Contemporary Art Chicago.

Brendan Fernandes

Brendan Fernandes (b. 1979, Nairobi, Kenya) is an internationally recognized Canadian artist working at the intersection of dance and visual arts. Currently based out of Chicago, Brendan's projects address issues of race, queer culture, migration, protest and other forms of collective movement. Always looking to create new spaces and new forms of agency, Brendan's projects take on hybrid forms: part Ballet, part queer dance hall, part political protest... always rooted in collaboration and fostering solidarity. Brendan is a graduate of the Whitney Independent Study Program (2007) and a recipient of a Robert Rauschenberg Fellowship (2014). In 2010, he was shortlisted for the Sobey Art Award and is currently the recipient of a 2017 Canada Council New Chapter grant. His projects have shown at the Solomon R. Guggenheim Museum (New York); the Museum of Modern Art (New York); The Getty Museum (Los Angeles); the National Gallery of Canada (Ottawa); MAC (Montreal); among a great many others. He is currently artist-in-residence and faculty at Northwestern University and represented by Monique Meloche Gallery in Chicago. Upcoming projects in 2019 include performances and solo presentations at the Solomon R. Guggenheim (New York); The Whitney Biennial (New York); the Smithsonian Museum of American Art (Washington); the Museum of Contemporary Art (Chicago); and the Noguchi Museum (New York).

Caroline Kent

Caroline Kent, born in Sterling, Illinois is a Chicago based artist who earned her MFA from the University of Minnesota in 2008. Her work has been exhibited nationally at The Flag Art Foundation, NY, The Walker Art Center, Minneapolis, The Depaul Art Museum, Chicago, IL, and The Union for Contemporary Art, Omaha, NE. She is the recipient of awards from the Pollock Krasner Foundation, the Jerome Foundation, and the McKnight Foundation.

Alice Trippit

Alice Trippit (b. 1975) makes paintings that address her interest in the creation of language and the application of meaning. Her work has been exhibited at venues in the United States and abroad, including Nicelle Beauchene Gallery, Kimmerich, mumok, Anton Kern Gallery, Grice Bench, and Adams and Ollman, among others.

For more information please contact: Jonathan Gardenhire, jonathan@artadia.org

Art in America

EXHIBITION REVIEWS

DECEMBER 2018

ALICE TIPPIT

Nicelle Beauchene



Alice Tippet: *Pop*, 2017, oil on canvas, 13 by 10 inches; at Nicelle Beauchene.

The seventeen bold-hued, hard-edge oil paintings in Alice Tippet's second solo show at Nicelle Beauchene ricocheted between significations, thwarting any stable meaning. Each painting seemed less a visual manifestation of a single concept or thing than a vessel for a constellation of intertwined ideas. The image in *Pop* (2017)—comprising two light-brown triangles crowning a peachy, red-tipped orb—conjures inverted ice cream cones, a court jester's hatted head, and a breast, while the composition of *Drape* (2017), in which a purple expanse with a scalloped edge is bounded by a billowing pink frame, brings to mind a stage set, window hangings, and a nude figure seen from behind. Unlike more fully abstract works in which countless referents can be “found,” Tippet's semi-figurative paintings steer viewers toward particular readings, even if multiple ones. More fundamentally, they ask how meaning is made and how forms signify, and where the shifting line is between artist-supplied content and interpretation brought by the viewer.

The forms in the paintings are precisely rendered. Most, whether a svelte flower (*Post*, 2018) or a ruby red pucker (*Born*, 2018), exhibit a bilateral symmetry that Tippet achieved by using a paper stencil of half the image, outlining this guide on one side of the canvas in pencil and then flipping it over to draw the opposite half. In other instances, she sketched her form into the wet ground with a brush. That Tippet prefigured the compositions in these ways is evident in the exactitude with which lines meet corners and edges; she crops and lays down the imagery with a care akin to Ellsworth Kelly's (and with sharp focus: she paints each of her canvases, most of which are between one-and-a-half and two feet per side, in a single day). While the paintings display an overall precision, they are not mechanical-seeming. A cascade of feathery brushstrokes subtly enlivens the pine tree in *Spent* (2018), for instance, while touches of pale, glowing pink give a pliability to the otherwise flatly rendered flesh in the superb *Vise* (2017), which depicts a bent arm propped atop a knee.

Like Helen Lundeborg, Robert Indiana, René Magritte, and Tom Wesselmann, Tippet engages themes of desire and spatial confinement through motifs including windows, vases, and monochromatic expanses of bare skin. But her paintings forgo the irony, object fetishism, and surreality that can be found in her predecessors' work. In place of those qualities is a sincerity, a genuineness with which the artist invites us to join her in the process of making meaning.

— Elizabeth Buhe

Alice Tippit

Kimmerich, Berlin, Germany

BY MITCH SPEED



Alice Tippit's meticulously crafted paintings mimic those fleeting moments in life when we catch a minuscule glimpse of something, such as the suggestive glance of a passer-by on the street. Her canvases are rendered in muted hues punctuated by flashes of deep blue, burgundy or black. Within the artist's tightly cropped images, bodies and objects become cryptic silhouettes. Often, the paintings deliver an elusive erotic charge. In *Lure* (2016), for example, stars glow in the hollow between two milky greige legs. Mauve-coloured negative space pushes in on these limbs, while the inky firmament tapers upward, stopping just shy of the picture's top edge, and the unidentified character's genitalia.

The atmosphere of Tippit's paintings is one of furtive titillation: here, a wisp of hair falls down an exposed back; there, a purple breast emerges from behind a yellow vase. At the same time, the artist's graphic language and careful tuning of colour persistently return the viewer's attention to the painting's surface – a material body with its own strange fetish power. In *Stroke* (2016), a coral-orange human figure poses in a uniform taupe ground. The work mimics the odalisque tropes of 19th-century French painting. In contrast to the contoured bodies of Jean-Auguste-Dominique Ingres or Henri Matisse, however, this figure is a crisply delineated silhouette. A tiny dark triangle floats on its folded legs, near the figure's knees: a short-hand for the pubic region that recurs in other paintings on view. It's the figure's head that sticks in mind, though: turned away from the viewer, its long black hair is striated with

green highlights. The pose evokes a subtle parody of figure painting's traditionally misogynistic attitude to the female nude.

Occasionally, Tippit's earlier work has slipped into cuteness, blunting the critical potential of her pictorial games. In her exhibition 'Woman on Yellow Motorcycle in Crystal Lake', this happens only once: in *Still* (2016), a painting that features an apple painted in caucasian flesh tones. The artist may be making a witty comment about painting's tendency to reduce bodies to inanimate objects, but the entirely literal depiction of the apple, combined with its dead-centre placement in the canvas, muffles the humour with safe quaintness. *Summon* (2016), on the other hand, achieves a weird and vexing personification of shape. Here, a chalky Naples yellow crescent floats in a deep umber: embellished with a pair of pursed red lips, it mimics a human grin. Layering a cliché of figuration over a droll allusion to it, the painting is a descendant of Rene Magritte's symbolist scenes, which mix impertinence and wonder to uncanny effect.

With their honed surfaces, razor-sharp edges and fastidiously harmonized colours, Tippit's paintings have me wanting to assume the language of a musty aesthete. The show feels a little out of time, and that's partly why it so appeals. Tippit has the swiftness of an old-guard painter like Alex Katz, but she replaces Katz's Hamptons pomp with a coolly acidic frisson. It might seem as though her paintings are out of step with the political exigencies of our day, but political actions can take subtle and surprising forms. Delicately painted, her pictures exude the care of touch. They also play cunning tricks on the patriarchal gaze. Tippit's show left me feeling both prickled and surprised at how easily it got to me.

The New York Times

What to See in New York Art Galleries This Week

JULY 14, 2016



Alice Tippit's "Vane."

Courtesy of the artist and Nicelle
Beauchene Gallery, NY

Alice Tippit

'Ess Envy'

*Nicelle Beauchene
327 Broome Street
Lower East Side
Through Aug. 12*

In her magnetic small paintings at Nicelle Beauchene, the Chicago artist Alice Tippit slyly juggles dualities of figure and ground, and abstraction and representation. Painted in mostly flat planes of suavely muted colors, these works are metaphorically piquant, subtly funny and often erotically suggestive. In "Vane," an off-white triangle pointing downward on a tan background reads

like an abstracted bikini bottom thanks to a red fingernail-tipped digit overlapping its upper edge. The finger's placement seems a pointed, possibly sexual gesture but remains teasingly enigmatic. Like Ms. Tippit's other works, "Vane" recalls Modernist graphic design of the 1950s — that of Paul Rand, for example — while projecting its own personally resonant visual poetry.

The red-nailed finger turns up again in "Token," as the tail of a winding, pale snake on a dark background. A rotund blue vase shape in the upper-right corner might read like a female counterpart — vagina, womb — to the phallic serpent. There are mythic overtones to that image, as there are in "Iris," in which a bright-yellow banana oriented like a smile rhymes with a small white dome shape above that's like a clipped moon in the night sky. It's a sweet haiku of a picture.

KEN JOHNSON

CRITICS' PICKS

New York

Alice Tippet

NICELLE BEAUCHENE GALLERY

327 Broome Street

June 30–August 12

Alice Tippet's boldly graphic, hard-edge paintings are refined and puzzle-like. In these sketchbook-scale works, she offsets a cool, formal harmony with a wry and cryptic language of symbols, arabesques, and geometry. Irregular vases, decontextualized fruit, elongated hands, and weird animals populate her spare compositions, evoking vintage textile design and antique sign painting as well as art history. In *Iris* (all works 2016), a Victorian crescent moon hangs facing down—like a happy, Cyclopean eyelid—in a velvety-black sky. A canary-yellow banana under it makes a big clownish smile. *Flat* is the profile of a forest-green boob with an inverted nipple, set against a coral-flesh background. Or is the nipple-dip not negative space but a protruding part of a concave object in green space instead? Tippet's paintings ask us to toggle between myriad readings. And hues of sepia, peach, and terra-cotta pop up in most of the works on view, so we seek out the body everywhere.



Alice Tippet, *Part*, 2016, oil on canvas, 24 x 20"

Up close, you see the paintings are carefully, subtly constructed, containing rich areas of barely-there color gradients and cross-fades. *Part* might be the most detailed piece. Rendered in a vaguely familiar illustrational style, a sullen face with precise features emerges from a field of beige. The “part”—a midpoint of the subject’s striking hairstyle—doubles as a butt crack. It’s hard not to notice that the dark, wavy shoulder-length hair looks like the silhouette of a person from the back, bent over. Pointed toes and shapely calves raise an ass into the air. Such genial lasciviousness along with painterly lushness lends the artist’s unsolvable riddles rare appeal.

— Johanna Fateman

BLOUINARTINFO

MODERN PAINTERS

24 ARTISTS TO WATCH

December 2014

New talent is continually springing up in unanticipated places, approaching the world in unexpected ways. Instead of harkening back to the last 12 months in our year-end issue, we prefer to look forward. In that spirit, we present our annual list of the most compelling artists to emerge from around the globe. However, it is our conviction that artists are the best assessors of their peers. Thus, we've asked a select group of more established artists to let us know who among their younger colleagues they are excited about. We are thrilled to share their recommendations with you below.



Slip, 2014. Oil on canvas, 18x15in.

Alice Tippet

LIVES IN CHICAGO.

Describe your process

I make paintings, but I don't identify myself as a painter, mostly because I'm not as invested in the process of painting but more in how the resulting image may be understood, with the history and visual language of painting operating as a potential factor. The paintings themselves are typically created very quickly. All decisions—color, form, degree of painterliness—are worked out beforehand with an eye toward how these choices will affect the reception of the image. Ultimately, I seek to produce images that function as signs in which the interaction of elements produces visual relationships that seem to project specificity while remaining ambiguous enough to allow interpretation and inquiry.

What inspires you?

I have an ongoing romance with *Popular Photography*, but only the years 1950 to 1970. I love the mix of advice for amateurs and reader submissions. At that time, amateurs striving for artistry still took their cues from painting, and the results are often mildly terrible and/or modestly weird. The zone of poor decision making vis-à-vis the image is consistently inspiring to me.

What's on your cultural radar for 2015?

I dream of making it to the Pierre Huyghe show at LACMA before it departs in February. And I've been making an assault on the Russian Novel (currently, *The Brothers Karamazov*).

How would you characterize the art scene in your city?

Chicago is very livable for artists. It's easy to make work here. Will it be seen by anyone besides your friends? Perhaps not. To put it simply, the art pH of the city is out of whack. New York is too acidic, Chicago is too base. L.A. might be the perfect neutral, but then, I hate driving—so Chicago it is.

What do you have coming up?

At this point in my life, the future doesn't stretch far beyond the next six months. I will be in a group show at Hap Gallery in Portland, Oregon, in early 2015. The outlines of other opportunities remain a bit blurry.