

GALEN CHENEY

Born, Los Angeles, California
Lives and works Middlesex, Vermont

EDUCATION

BA Mount Holyoke College, South Hadley, Massachusetts
MFA Maryland Institute, College of Art, Baltimore

SOLO EXHIBITIONS & PROJECTS

- 2011 Vermont Arts Council, Montpelier, Vermont
- 2010 Julian Scott Memorial Gallery, Johnson State College, Johnson, Vermont
- 2009 Dartmouth Hitchcock Medical Center, Hanover, New Hampshire
- 2008 West Branch Gallery, Stowe, Vermont
- 2007 West Branch Gallery, Stowe, Vermont
- 2006 South End Art Hop, Burlington, Vermont
- 2005 Supreme Court of Vermont, Montpelier, Vermont
AVA Gallery, Lebanon, New Hampshire
Galerie 1225, Montreal, Canada
- 2003 Bundy Center for the Arts, Waitsfield, Vermont
- 2000 Omni Gallery, Portland, Oregon

SELECTED GROUP EXHIBITIONS

- 2011 *Charged Brushes: Ten Artists from the Registry*,
Curated by Robert Bunkin and Colleen Randall,
The Painting Center, New York, NY
- 2009 *The Sketchbook Project*, touring museums and
galleries in Atlanta, Boston, Washington, DC,
Brooklyn, Chicago, St. Louis, and Philadelphia
Valdosta National, Valdosta State University,
Valdosta, Georgia
- 2006 *New Directions '06*, Barrett Art Center,
Poughkeepsie, New York



4 series: Cross Town, oil, enamel and paper on birch panels, 48" x 120", 2011

- 2001 Jewish Community Center of
Greater New Haven
- 1998 Omni Gallery, Portland, Oregon
- 1997 Beaverton Arts Commission Showcase,
Beaverton, Oregon
Eastern Washington University
Gallery 84, New York, NY
- 1996 College of Santa Fe Fine Arts Gallery, Santa Fe,
New Mexico
WomanMade Gallery, Chicago, Illinois
- 1994 Westbeth Gallery, New York, New York

SELECTED PUBLICATIONS

- Aesthetica Magazine*, Vol. 40, 2011
- Studio Visit*, Vol. 13/14, Open Studios Press, 2011
- New American Paintings*, No. 86, Open Studios Press, 2010

Galen Cheney, Internal Combustion, Kasini House
Publishing, 2008

New England Watershed Magazine, Spring 2007
Seven Days, June, 2010, December, 2005, September, 2001,
March, 2001
Times Argus, October, 2005, June, 2005

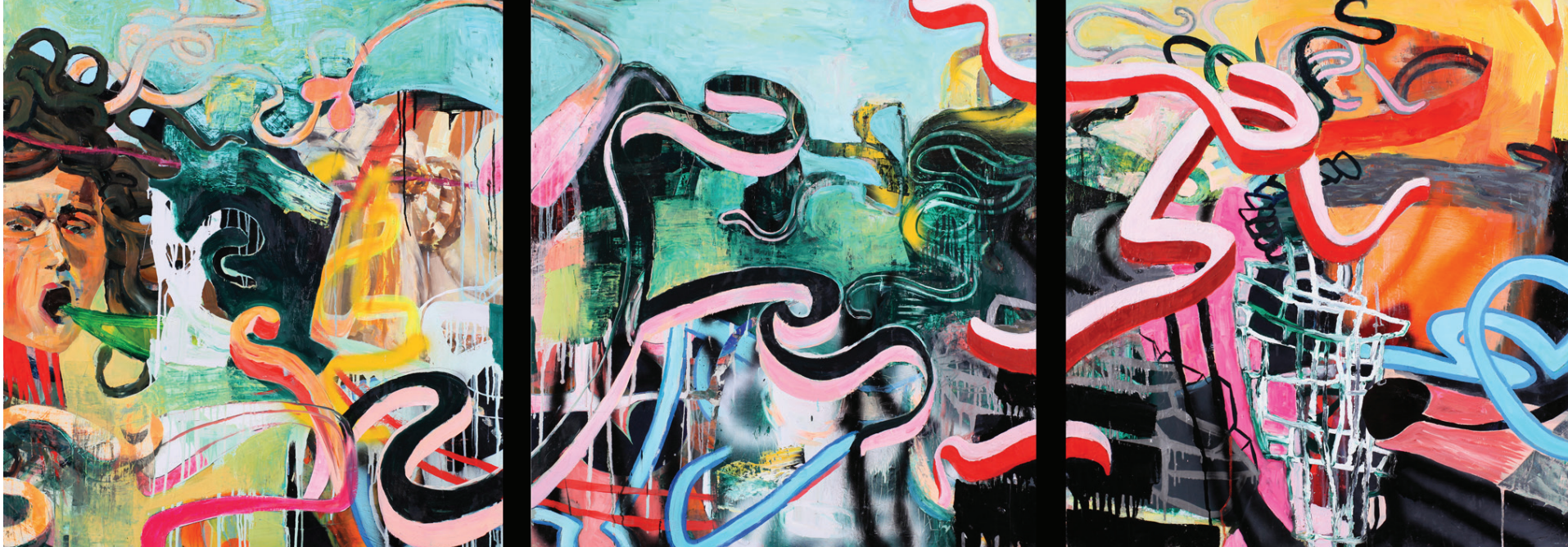
AWARDS, FELLOWSHIPS & RESIDENCIES

Artist's Resource Trust Award, Berkshire Taconic
Foundation
Full Fellowship, Vermont Studio Center
Publication Award, Open Studios Press
Juror's Recognition Award, AVA Gallery
First Prize Oils and Acrylics, Beaverton,
Oregon Arts Commission
Fellowship Finalist, Fine Arts Work Center, Provincetown

This exhibition is sponsored through the generosity of the Saint-Gaudens Memorial.

The Saint-Gaudens Memorial is a private, non-profit organization chartered by the State of New Hampshire in 1919, to preserve and exhibit Saint-Gaudens's home and studios and to preserve his work there. The Memorial operated the site as a museum until 1965, when they donated the property to the National Park Service to become the Saint-Gaudens National Historic Site. The Memorial continues to play an important role as a park partner and supports the Site in a variety of ways including sponsoring programs and activities such as this exhibition, the summer concert series, and other events that increase public awareness of Augustus Saint-Gaudens and his works, and that promote sculpture and the arts in general. The Fellowship of the Saint-Gaudens Memorial was established in 1977 to assist artists of promise. A Fellow is selected annually by the Saint-Gaudens Memorial, from a pool of candidates put forward by the Fellowship Committee and advisors, and is awarded to artists who have completed a body of work that demonstrates exceptional talent, and who may benefit from the recognition and financial grant that accompany the Fellowship. The year following the Fellowship, the artist submits works for installation, as part of the Saint-Gaudens Memorial exhibition series at the Picture Gallery.

To find out more or to help us by becoming a friend of Saint-Gaudens please contact us at
(914) 944-1608 or email us at SGMemorial@aol.com or visit us on the web at www.sgnhs.org.



3 series: *Via Della Spada*, oil and enamel on birch panels, 44" x 120", 2011

Encoded GALEN CHENEY

**September 3, 2011
through
October 24, 2011**

*Saint-Gaudens Memorial
Exhibitions
at the Picture Gallery*

*Saint-Gaudens National
Historic Site,
Cornish, New Hampshire*

Artist's Statement:

My goal is to make paintings that feel inevitable: paintings that seem to have emerged over time with the help of many hands. I am drawn to city walls that show the ephemera of decades: marks, tags, torn posters, and expressions of all kinds, by artists, youths, outsiders, strivers—often anonymous people connected only by geography. An accidental collaboration, the synthesis of those different visual voices—the most recent being fully visible, the older ones fully or partially obscured—is anything but dissonant. The layers of disparate expressions have a harmony, which I strive for in my work.

Multiple panels allow for the possibility of expanding, contracting or shifting the work, keeping it alive and in flux. I continue to be under the spell of oil paint in the tradition of Joan Mitchell, Philip Guston, and other Abstract Expressionists. The advances they made in painting remain relevant and continue to impact me every time I paint. The paintings I am making now include invented letters of imagined tongues as abstract forms. By using

forms evocative of both Western and Arabic languages, I hope to invent a cross-cultural collaboration between often polarized worlds. Spray painted letters, embedded in a painterly, abstract wall painting also evokes the tension between street/outsider art and establishment/insider art. That conversation interests me; as a formally trained painter still working on the fringes, I feel like I walk the line between those two worlds.

These paintings have been referred to as “post-apocalyptic graffiti,” a term that knocked me down with the force of its insight. For just as I am interested in archeology and the artifacts of early human civilization, I am also drawn to stories that speak about our civilization thousands of years hence; what will be left and how will it be interpreted? What endures, certainly, is our need to document our experience here, be it on cave walls, city walls, or museum walls.

—Galen Cheney