

JOEY FAUERSO DRAMA



*Waterfall*, 2012, watercolor on paper, 22 × 16.5 inches

Front cover: *Sam with Flowers*, 2012,  
oil on paper, 22 × 30 inches

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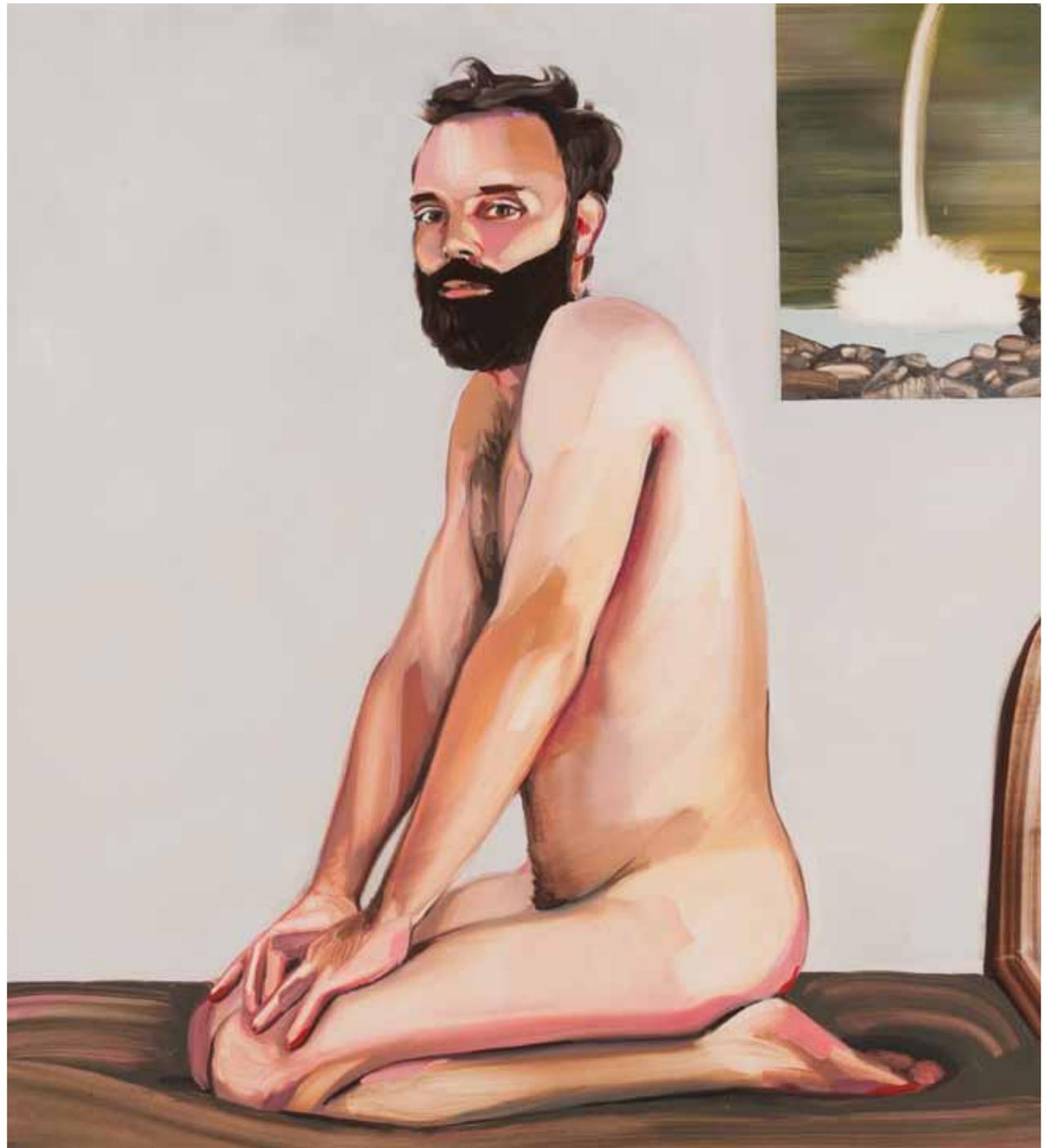
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JOEY FAUERSO DRAMA

SOUTHWEST SCHOOL OF ART  
San Antonio, Texas  
May 11—July 8, 2012







*Tower Fall*, 2012, oil on paper diptych,  
46 x 42 & 46 x 31 inches



## FOREWORD

It is a privilege to present new works by Joey Fauerso in the Russell Hill Rogers Galleries at the Southwest School of Art. Her works challenge conventions and expectations and alter one's preconceived sense of location and identity.

I have experienced this previously when her animated videos, *Get Naked* and *Wide Open Wide*, were installed in the midst of an eclectic exhibition as part of San Antonio's *Luminaria* arts event. Those videos demonstrated Fauerso's ability to mesmerize, using representational drawings that meld into imaginary and visionary spaces. In this exhibition, *Drama*, Fauerso again employs our human form and physical surroundings, this time questioning the roles of men and women.

Fauerso utilizes a provocative, but gentle approach in her new video and paintings that beautifully convey her straightforward and inquisitive slant on our world.

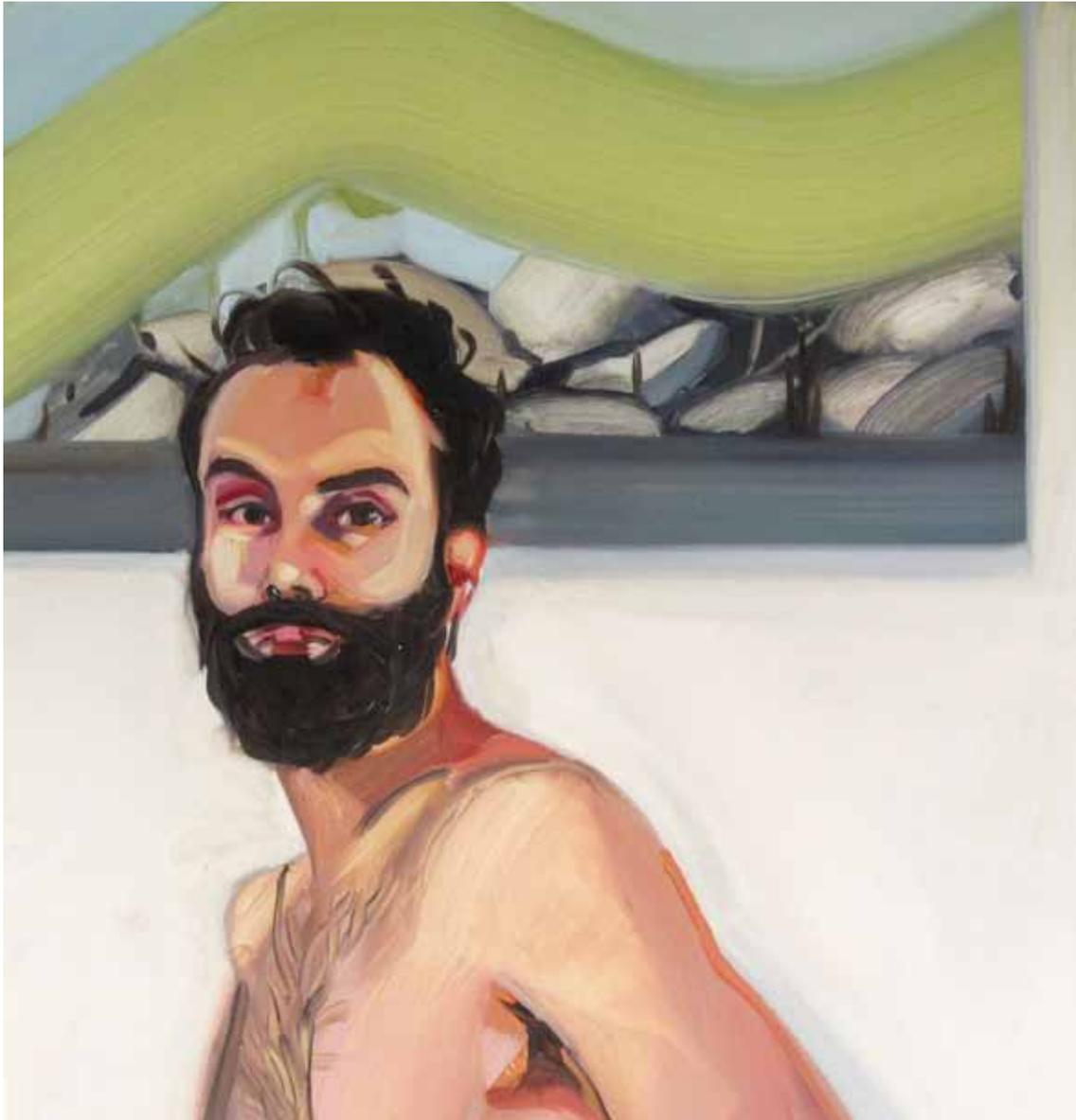
**Kathy Armstrong**

Director of Exhibitions, Southwest School of Art

*Jefferson County*, 2012, oil on paper, 24 x22 inches



*Potomac*, 2012, oil on paper, 24 x 22 inches



*Rockport*, 2012, watercolor on paper, 17 × 22 inches

Drama in its strictest interpretation is simply an act — an action to be done or, more specifically, performed. Joey Fauerso, in her exhibition *Drama*, takes the simple notion of a performed gesture, a cue for an actor, or a general understanding of drama as a theatrical genre and inflects it with a variety of influences that open up possibilities for re-reading art-historical and contemporary treatments of the subject. Through painting and video of the male nude, Fauerso calls out glaring imbalances of representation in the Western canon. What makes *Drama* effective is her ability to combine references as multi-varied as the perceived innocence and poses of Victorian Era erotica, the hard questions of more-recent Feminist and critical theory, and formal traditions of figurative painting.

Fauerso is subverting our engendered understanding of what we are to expect from a nude portrait.



#### DRAMA AND THEATER

Theater is the home of drama. A simple notion to consider is that most dramatic language, movement, and affect evolved through theatrical performance. The flowery writings, grandiloquent gestures, and pictures of the Modern period were derived from the theatrical. European courts of the Baroque period exemplified life in the theatrical mode, and it is only within the last half-century that literature began to unfold its theatrical evolution. Indeed, the pictures that make up the whole of

Western art of the last 700 years prove the power of the performative nature upon our cultural history. There is in fact a theatrical element to painting itself, and although we are conscious of the author's construction we generally overlook it in order to more readily absorb the subject; the aptitude for performance is so engrained in us that we hardly recognize it on a daily basis. For Fauerso the performative nature is most easily found in our understanding of gender, and especially in the ways we perceive the nude figure.

Donatello's bronze *David* of the 15th Century is said to be the first male nude sculpture since Roman antiquity. Painters of the French Academy in the late 18th Century depicted male nudes as part of a practice in which the figures were to be painted nude to ensure physiological precision before being over-painted in clothing. A long-standing tradition in Western art favors the female over the male nude, and most notable is the manner in which the nude is presented to us; the imbalance becomes even more apparent when one considers the gestures and mannerisms of the figure presented.

Over the past thirty years a formidable volume of writing has been generated with reference to "the gaze." Library shelves are full of critiques on how the psychology of our gender influences our perceptions. Many theorists, including Judith Butler, following the work of J.L. Austin, have devoted thorough consideration to the idea that our perceptions of gender are in fact responses to the performative nature of gender, and those responses are based on our personal experiences with such performances. Many artists have created bodies of work from these questions. Sylvia Sleight's

nude portraits of the 1970s, Judy Chicago's quintessential *The Dinner Party*, and the Gorilla Girls' activist works of the 1980s represent only a tiny sampling of this work. It is intriguing that although artists throughout the past century have grappled head-on with these questions, they are still valid and worthy of pursuit. Through her work, Fauerso subverts our engendered understanding of what we are to expect from a nude portrait. She disrupts a legacy of docile, self-consciously aware female nudes versus the heroic, triumphant, god-like figures of male nudes. The clues she gives us are in the faces, the expressions, and the postures. Fauerso's portraits reverse typical roles; her model Sam is self-aware, seemingly self-conscious, and utterly unheroic.

#### DRAMA AND WATCHING

In *Drama*, Fauerso forces us to reconsider our viewing habits. Looking at the image of a figure gives us the ability to soak up as much visual information as possible while the represented subject is incapable of reacting. This is the impulse of voyeurism, and Fauerso's work emphasizes the psychology of that impulse. Her paintings stimulate our response to nudes in contrast to our response to depictions

of nature. The confusion inherent in this contrast peaks via her video presentations, which are also composed of natural (nature) and physical (sexual) elements. The background, the stage set, and the figures inhabiting it combine to bring this voyeuristic phenomenon to its crescendo. We are forced to reconsider our natural response as the video unfolds. Toying with the tropes of the viewer and playing up the theatricality of the scene, Fauerso creates an environment laden with layers of watching. We respond to the actors looking back out at us, our focus shifts away, and a feedback loop is created when we consider that others are watching us watch the figures on screen. We are all voyeurs.

#### DRAMA AND NATURE

What is colloquially referred to as Mother Nature has appeared throughout art history. Ironically, the feminine element Nature has typically been used as the backdrop for heroic scenes of adventure or to represent a mood or feeling, which is of course also traditionally considered feminine. The same greenery that frames Christ and his disciples plays its part in illustrating the power of rulers or the courage of explorers. Lovers frolic in gardens while



*Drama*, 2012, single channel video, 7:35, music by Paul Fauerso

peasants reap the fields. Thus it seems impossible that the elements of the world that surrounds us could not be charged with symbolic power as well, and certainly this is the case.

Faced with pairings of a self-aware male nude and depictions of natural elements, the viewer is forced to consider her/his response. Generally our ability to stare at a nude figure differs from that of coldly analyzing a paint surface or the composition of waterfalls, and our sensations of these juxtapositions differ as well. What if we must consider the fact that the natural elements are drawn out of or highlighted in relation to the role they play as a prop in the composition of the nude? In this work the natural elements of the waterfalls and flowers become engendered and sexually charged.

#### DRAMA AND MATERIAL

The force of the material used to make up these images plays a role in our reception of them, and Fauerso's use of a variety of mediums displays this potency. Oil paint and watercolor are classic. The paper they are applied to is delicate. Video is simply light. Fauerso has worked extensively with these media, combining them to create unique layers of technique as well as enabling the viewer



to perceive her representations as constructions. Her video *Drama* exemplifies her constructivist mode. The theater set is composed of found objects almost a century old, decorated with hand-colored and printed motifs. The video images are collected using current digital technologies. Most importantly, the creator's point is made explicit by the fact that we see the artist herself assemble the stage, setting the idea of fabrication into motion. The style of the video builds on her previous animations, made up of thousands of hand-painted stills, found wallpapers, found video elements, and digital manipulations. Technical hybrids also generate subject matter. Flowers first appear in the composition for a portrait; they are then removed and highlighted by making them the whole of an-

other picture. Floral motifs are found on the border of the stage set in the video. Natural landscapes are introduced as surroundings, backgrounds, and parts of a whole, or they are divorced from their context to create new compositions.

#### DRAMA REPRISE

The outside moves in while the interior world is exposed. Simple puddles of color combine to form typographies of flesh, flora, plastic, and atmosphere. Remember the penchant of video for narrative.

Performance.

Expectations.

Assumptions.

The result of this construction is drama.

—Chad Dawkins





*Seljalandsfoss*, 2012, watercolor on paper,  
diptych, 17 x 22 & 22 x 17 inches



JOEY FAUERSO

[www.joeyfauerso.com](http://www.joeyfauerso.com)

Born: 1976  
San Antonio, Texas

Resides: San Antonio, Texas

SELECTED GROUP EXHIBITIONS

*Stop and Go 3-D Show*, Amsterdam's Grafisch Atelier  
Amsterdam, Netherlands, 2012

*Scrawl*, Artspace, New Haven, Connecticut, 2011

*San Antonio Draws*, McNay Museum Of Art, San Antonio, Texas, 2011

*All for One*, Trinity University, San Antonio, Texas, 2010

*Decoy*, Parson's University, Paris, France, 2010

*Where the Ocean Meets the Sky*, Western Exhibitions,  
Chicago, Illinois, 2009

*All Ladies Video Review*, UTSA Satellite Space, San Antonio, Texas, 2009

*Pleinairism*, i8 Gallery, Reykjavik, Iceland, 2008

*A Moment of Clarity*, The Hogar Collection, Brooklyn, New York, 2008

*SIM Exhibition*, SIM, Reykjavik, Iceland, 2008

*Famous Adults as Children Famous Children as Adults*  
Monya Rowe Gallery, New York, New York, 2007

*High 5: Emerging Art in America*, CW Network Studios,  
Los Angeles, California, 2007

*The Sirens' Song*, Art House, Austin, Texas, 2007

*Six Artists Six Paintings*, Material, Memphis, Tennessee, 2006

*Drawing Inside/Out*, Lawndale, Houston, Texas, 2006

*Texas Painting*, Diverseworks, Houston, Texas, 2005

*A Timeless Montage of Being and Conflict*,  
Parson's College of Art, Paris, France, 2004

*All Over and At Once*, The Pond, Chicago, Illinois, 2003

*CAM Exhibition*, Blue Star Art Space, San Antonio, Texas, 2003

*Come Forward- New Emerging Art in Texas*, Dallas Museum Of Art,  
Dallas, Texas, 2003

SELECTED SOLO EXHIBITIONS AND TWO-PERSON EXHIBITIONS

*Second Street Gallery*, Charlottesville, Virginia, 2013

*To Become Day*, Villa Terrace Museum, Milwaukee, Wisconsin, 2012

*The Clearing*, Box13, Houston, Texas, 2011

*Nature Studies*, David Shelton Gallery, San Antonio, Texas, 2011

*Act Natural*, Western Exhibitions, Chicago, Illinois, 2010

*Four Animations*, McNay Museum of Art, San Antonio, Texas, 2010

*Binocular Rivalry: Joey Fauerso and Michael Velliquette*, Sala Diaz,  
San Antonio, Texas, 2008

*Cling to Me*, Clough-Hanson Gallery,  
Rhodes College, Memphis, Tennessee, 2008

*Joey Fauerso Recent Work*, Arlington Museum Of Art, Arlington, Texas, 2007

*Wide Open Wide*, Women and their Work, Austin, Texas, 2007

*If I'm Thinking I'm Probably Feeling*, Roswell Museum Of Art,  
Roswell, New Mexico, 2007

#### SELECTED BIBLIOGRAPHY

- Kory Rogers, *To Become Day*, exhibition catalog essay, 2012
- Borderland Collective, *Wurzbach Manor*, book published in collaboration with Artpace and the San Antonio Public Library, 2011
- Kate Green, *This is All Real*, *Artlies*, summer, 2010
- Anjali Gupta, *Fields and Monuments*, exhibition catalog essay, 2010
- Michael Jay McClure, *Exotic Matter*, exhibition catalog essay, 2010
- Nancy Reyner, *Visionary Ideas*, North Light Books, 2010
- Sarah Fisch, *Girls on Film*, *The Current*, January 7, 2009
- Nan Cuba and Riley Robinson, *Art at Our Doorstep*, Trinity University Press, 2008
- Victoria Cross, *Pleinairism*, *Iceland Review*, November 29, 2008
- Hamlett Dobbins, *Cling to Me*, exhibition catalog, 2008
- David Pagel, *High 5: Emerging Art in America*, exhibition catalog, 2007
- Mary E. Murray, *Golden Foundation Catalog*, 2007
- Kelly Baum, *The Sirens' Song*, exhibition catalog, 2007
- Michael Garcia, *Wide Open Wide*, *Cantanker*, Fall, 2006
- Kelly Baum, *Mind Wide Open*, catalog essay, 2006
- Malin Wilson Powell, *If I'm Thinking I'm probably Feeling*, catalog essay, Roswell Museum Of Art, Roswell, New Mexico, 2006
- Fran Colpitt, *Exhibition Review*, *ArtUS*, Jan/Feb, 2005
- Anjali Gupta, *Exhibition Review*, *Artpapers*, Jan/Feb, 2005
- Carol Kino, *A Timeless Montage of Being and Conflict*, catalog essay, 2004
- New American Painting, featured artist, 2004
- Michael Workman, *Allover and At Once*, *Flash Art*, November-December, 2003
- Wendy Atwell, *A Face -off With Portraiture*, *Joey Fauerso Deepens the Genre*, *Artlies*, issue 40, July, 2003
- Suzanne Weaver and Lane Relyea, *Come Forward*, *New Emerging Art in Texas*, exhibition catalog, 2003

#### GRANTS/AWARDS/RESIDENCIES

- Serie Project Residency, Austin, Texas, 2011
- Hotel Pupik, International Artists in Residence Grant, Schrattenberg, Austria, 2010
- Korpulsstadir Residency, Association of Icelandic Residencies, Reykjavik, Iceland, 2008
- San Antonio Artist Foundation Grant, 2007
- Golden Foundation Individual Artist Grant, 2005
- Artpace Travel Grant, 2005
- Dallas Museum Of Art Kimbrough Fund Grant, 2005
- Roswell Artist In Residence Grant, 2005
- Ucross Foundation Residency Grant, 2005

#### PUBLIC COLLECTIONS

- San Antonio River Foundation
- Linda Pace Foundation
- San Antonio Museum Of Art
- South Texas Blood And Tissue Center Collection
- The Progressive Insurance Collection
- Texas State University

#### ARTIST PENSION TRUST

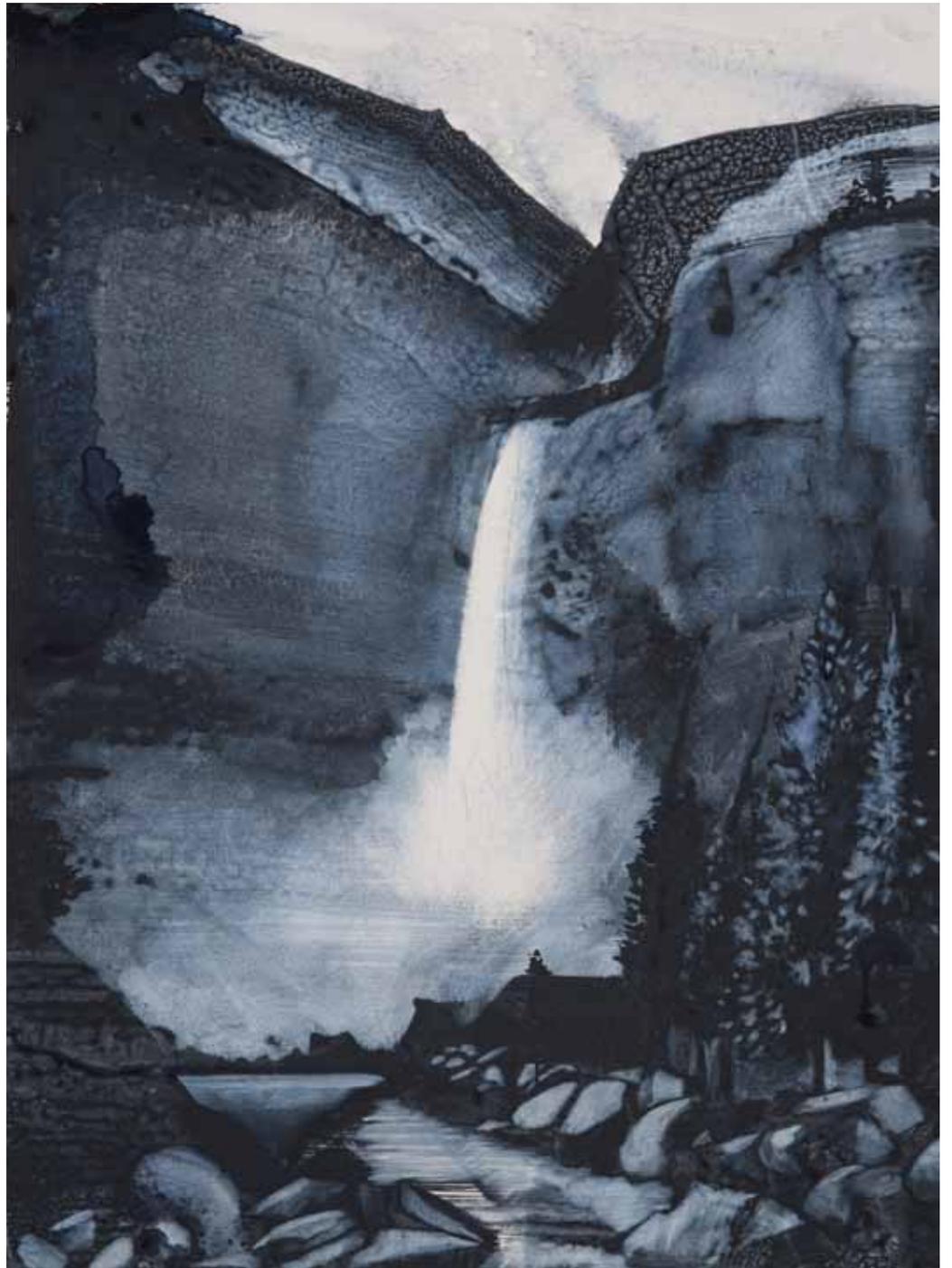
#### EDUCATION

- University of Wisconsin-Madison, M.A., 2000
- University of Iowa-Iowa City, B.F.A, 1998

#### PROFESSIONAL POSITION

- Assistant Professor of Art, School of Art and Design, Texas State University, San Marcos, Texas

*Yosemite Fall*, 2012, watercolor on paper,  
diptych, 22 × 18 inches each piece





EXHIBITION CHECKLIST

*Tower Fall*

2012

oil on paper

diptych, 46 x 42 & 46 x 31 inches

*Sam with Flowers*

2012

oil on paper

22 x 30 inches

*Seljalandsfoss*

2012

watercolor on paper

diptych, 17 x 22 & 22 x 17 inches

*Rockport*

2012

watercolor on paper

17 x 22 inches

*Carson*

2012

watercolor on paper

17 x 22 inches

*Yosemite Fall*

2012

watercolor on paper

diptych, 22 x 18 inches each piece

*Waterfall*

2012

watercolor on paper

22 x 16.5 inches

*Jefferson County*

2012

oil on paper

24 x 22 inches

*Potomac*

2012

oil on paper

24 x 22 inches

*Drama*

2012

single channel video, music by Paul Fauerso

7:35

