



**E.V. DAY**  
**DIVAS ASCENDING**

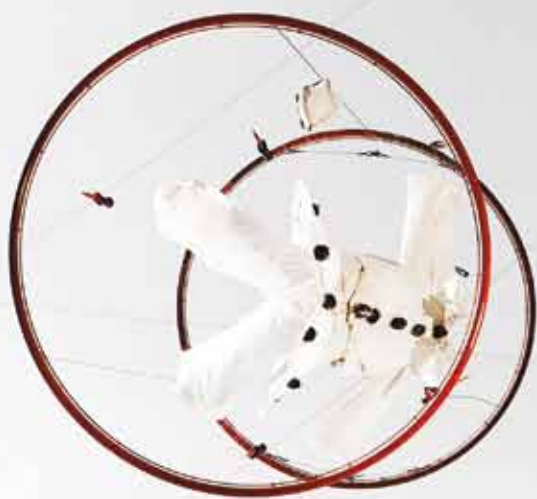
# **E.V. DAY DIVAS ASCENDING**

**SUSPENDED SCULPTURES FEATURING COSTUMES  
FROM THE NEW YORK CITY OPERA**

NEW YORK CITY OPERA  
DAVID H. KOCH THEATER, LINCOLN CENTER  
NOVEMBER 5, 2009 – APRIL 18, 2010

THE KENTUCKY CENTER  
FOR THE PERFORMING ARTS, LOUISVILLE  
APRIL 14 – OCTOBER 15, 2011

SALOMON CONTEMPORARY, NEW YORK  
MAY 13 – JUNE 25, 2011



I make sculptures that transform familiar icons of women's empowerment and entrapment into new objects that confound conventional readings of these clichés, and constellate meaning in a range of emotions: anxiety, ecstasy, liberation, and release. When City Opera General Manager and Artistic Director George Steel asked me if I'd be interested in making sculptures from costumes from the opera's archives, I was thrilled because recurring themes in my work – explosion, velocity, spectacle – have an energy that might be termed “operatic”.

In my art, I use tension to suspend, stretch, and shred garments and to create forms that I liken to futurist abstract paintings in three dimensions. Their abstraction is melodramatic, powerful, and lyrical, suggesting continued motion. My intention is not to create a moment of violence but to transform rigid symbols, thereby reinterpreting the social constructs of my cultural surroundings. The challenge with this installation was to do justice to the retired costumes, which still have a majesty and degree of craftsmanship unlike any I'd ever encountered. I wanted the sculptures to reflect and refract the specific roles that costumes had played. What helped me in imagining new forms for these costumes was all the evidence of life that I found inside them: multiple alterations, perspiration stains, dirt from dragging frilly petticoats across the stage for countless performances, makeup smudged around the collars, and layers of tags sewn inside showing their provenance: the characters, the productions, the stages they'd played. I wanted to reanimate those lives and give them a future form in the theater's Promenade.

I worked with a team of volunteer assistants for two months in New York City Opera's costume archive. From hundreds of costumes, I selected those that spoke loudest to me, about how to approach them, how to connect with their history, and the story they seemed built to tell. Using monofilament and fishing tackle, the principal materials of my process, we first began working on the hem of Carmen's dress, lifting some points and letting others drape to form a tensile ripple. From the moment I saw that motion, with the gold-toned petticoat flickering like a candlelight through the black polka dotted lace, I realized that each sculpture would have its own narrative and the slightest alteration of strings and gestures could re-imagine that story.

We listened to Maria Callas's *La Habanera*, Diamanda Galas's *Wild Woman With Steak Knives*, and Wendy O. Williams's *Priestess*, and our work with the garments became performative and improvisatory. With *Butterfly*, I imagined her as triumphant, ascendant, a victor. With *Carmen*, I let her wield the bloody knife, leaving its meaning ambiguous. The interplay between the story of the opera from which each costume came, the moment created by the sculpture, and the physicality of the transformed garment – its materials, its shapes, its colors, floating in this celestial space – is the work that I hope viewers of my installation will appreciate.

E.V. Day  
New York, 2010



Installation at Lincoln Center, New York, 2009 – 2010







## **CARMEN** ( **CARMEN, BIZET** )

One of the most notorious women in opera, the willful and fiercely independent Carmen is the ultimate operatic gypsy. In this sculpture, the gold fabric of Carmen's Spanish-style gypsy dress appears tough as armor, glinting between ruffles of black polka dotted tulle. The dress is pulled in all directions so it appears puffed-out and spiky, like a blowfish. Here, it is Carmen — not Don Jose — who wields the bloody knife, warning that “Love is a rebellious bird” and staying true to her word.

*Carmen* at the artist's studio, 2010





## **SHOCK WAVE**

Petticoats are a convention of female opera costumes, adding volume and drama to the gown of each diva and maximizing the visual impact of her character. The petticoats' allure also lies in the suggestion that it is the boundary between the inside and the outside of the dress. A glimpse at its ruffles during a dance step or dramatic swish is an exciting reminder of the flesh buried underneath the yards of fabric. Here, the three suspended crinoline frills orbit each other, taking on forms suggesting sultry smoke rings, the jaws of a whale or a shark, or the vapor trail left behind from a supersonic fly-by.

*Shock Wave*, installation at Lincoln Center, New York, 2010



*Mimi - Rigor Mortis*, installation at The Kentucky Center for the Performing Arts

## **MIMI - RIGOR MORTIS ( LA BOHÈME, PUCCINI )**

The most popular work in the operatic repertory, *La Bohème* recounts the sad tale of the seamstress Mimi; from her rapturous love for the dashing poet Rodolfo to her tragic demise from a dreaded disease, dying in the freezing cold in the arms of her love. This exquisite example of a bustled Victorian dress in red velvet, with its laced bodice and satin ribbon, is so architecturally constructed it practically stands on its own. The figure of the unyielding dress, hovering like a headless sleepwalking zombie, seems frozen in the moment she reaches for her lover.



*Cinderella*, installation at Lincoln Center, New York, 2010



## **CINDERELLA**

### **PEASANT/PRINCESS**

This sculpture is composed of two Cinderella dresses that symbolize her transformation: the white, cake-like “Princess” dress with its pearls and panniers, and a dress found on a rack of the costume archive labeled “Distressed Peasant”. Ironically, the peasant dress is more a marvel of handiwork and artifice — its luscious cashmere woven to look like burlap, its hand-made lace hand-torn and rubbed with ink to look sooty, and its silk velvet corselette punched with holes. The bloated, regal Princess dress splits down the back, and the cicada-like, deluxe dishevelment erupts.

## **MANON - GHOST ANGEL ( MANON, MASSENET )**

Manon Lescaut's triumphant rise to fame and fortune, followed by her devastating fall into poverty and despair, was a tremendous vehicle for the myriad talents of famed soprano Beverly Sills, a longtime champion of New York City Opera. Here, a duplicate of the billowing golden gown worn by Sills in the role of Manon is transformed to highlight the costume's gossamer silhouette, its weightless sweep assuming the form of an angel. Set in the center of the Promenade facing the plaza of Lincoln Center, Manon's outstretched arms welcome the audience into the David H. Koch Theater.





*Hats*, installation at Lincoln Center, New York, 2010



## HATS

A selection of fanciful millinery from several operas are clustered into a column of shimmery opulence. The velour dreadlocks that dangle from *Turandot*'s conical caps; the Romanesque helmets crafted from gilded leather, rope and feathers; the bejeweled turbans from *Casanova*; and golden veils from *The Magic Flute*, all suggest the exotic landscapes — fictitious and real — in these operas.



## **VIOLETTA ( LA TRAVIATA, VERDI )**

Violetta Valery's transformation from glittering high-society courtesan to self-sacrificing heroine constitutes one of opera's greatest portraits and has been the inspiration for countless works of literature, art, and film. Here, Violetta's gown has been transformed — broken in half, its lining torn out — but the prim, lacy dress and bones of the cage crinoline remain as a floating, spectral tribute to Violetta's strength of character and her desire to live a true life.

*Violetta*, installation at Lincoln Center, New York, 2010





# OPERA CHICKS: ARTISTS E.V. DAY AND LESLEY DILL INTERVIEW EACH OTHER ABOUT OPERA

THE HUFFINGTON POST, MARCH 16, 2011

E.V. Day: How did your opera project come about? So many artists have designed props, scenery and costumes for opera, but it is an exceptional undertaking for an artist to do it all.

Lesley Dill: It was fabulous to initiate a tremendous world from step one. It felt as if I had an ocean inside, and the music, the visual projections, the costumes emanated from that internal place like tidal forces. It gave a core unity to the end result. So, this is how *Divide Light* began...I had been collaborating musically and linguistically for 7 years with Tom Morgan, the director of Ars Nova Singers in Boulder, Colorado. We had already done a CD of songs, *I Heard a Voice*, and we were looking for another project to work on together. Tom said "Let's do an opera!" and I said "based on Emily Dickinson!"... and we were off and running. Tom had to drop out, and then Richard Marriott, a composer from NY, stepped in to work with me.

LD: How about you, E.V.? For me your work is wonderfully loaded with drama, expression, sex, violence, and scale, so it makes a lot of sense to me that you would work within the operatic metaphor.

ED: The project started when George Steel, the then newly appointed New York City Opera General Manager and Artistic Director asked me if I'd be interested in making an art installation in the Promenade space at the David H. Koch

Theater in Lincoln Center. He said, "Why don't you just come up with your wildest dream...?" and we went through the costume archives, which were just filled with fabulous stuff. My piece in the end wasn't about opera per se, but was for celebrating the opera. It was a statement about what opera is thinking about, it's about inviting the artist to talk about opera and starting a dialogue about opera. The vehicles that I use in my work are often American cultural clichés and so, within the world of opera, I chose to use the most well-known female characters in the opera universe. Super-heroes or super-martyrs, like Carmen, Mimi from *La Bohème*, and Cio-Cio San (*Madama Butterfly*).

ED: Was creating *Divide Light*, your opera, something you have always wanted to do, or when did the idea arise?

LD: Though I come from a musical family, I really don't know much about opera but loved the idea of learning. And... I was ready to work with music and language in a more story-built way. I love the idea of visual spectacle... so it was an opportunity to bring it all together, sound and sensibility. My twenty-year relationship with the language of Emily Dickinson was alive like a big egg inside me, so I felt comfortable in developing the story structure, and being artistic director, like a Herman Melville way, captain of a big poetic musical ship. I wanted to do an opera

of the interior life – a theatrical event that through music and song would represent the empathetic spread of human emotion like a flame or flood. Transcendence and personal visionary intoxication through luminosity and apprehension is what this opera is about.

LD: Are you an opera lover?

ED: That's always the first question I get asked when talking about this project! I always answer: "Well I am now!" Opera is a medium I've been aware of since childhood and I always found the melodrama of it somewhat humorous. But when George invited me to the theater to witness the mechanics of opera production, I wondered: "Why had I never considered this before?" My work is somewhat operatic, if not melodramatic and humorous too. The recurring themes in my work – explosion, velocity, spectacle – have an energy that might be termed "operatic." In my art, I use tension to suspend, stretch, and shred garments and to create forms that I liken to futurist abstract paintings in three dimensions. Their abstraction is melodramatic, powerful, and lyrical, suggesting continued motion. I also think of music when I am working, whether or not there's music on in the background. I see music in my mind, so it seemed natural to take on a direct experience of it.

ED: Are there works of art you've made previously that signaled the idea of an opera?

LD: I've done community projects before this, like *Tongues on Fire; Visions and Ecstasy*, where I worked with a church choir in North Carolina, and *Interviews with a Contemplative Mind* in Boulder, which involved singers, and I've also done small performance pieces all along for like twenty years... so I guess one could imagine coming from that... but nevertheless it was an unasked-for crown. If you had told me five years ago that I would have completed an opera with seventy-five people and an entire libretto, I would never have believed you. Doing this opera has changed the structure of my art mind. I'm doing an artist book that I think of as an operatic sequence, and I recently did a full-out installation work that is story-based, called *HELL HELL HELL / HEAVEN HEAVEN HEAVEN : Encounter-ing Sister Gertrude Morgan and Revelation*, which I installed at Arthur Roger Gallery in New Orleans 2010 and which will be traveling to Washington state in 2011.

LD: Did getting involved in opera start from your artwork? Do you feel your work with the New York City Opera costumes will affect your art in the future?

ED: Many of my installations strive to extend beyond or give the feeling of stretching beyond the parameters of the space, whether it's a gallery, museum, opera house – like beyond the stage, so to speak. I want people to feel something when they experience my work as well as to think. A tension release from a confinement. Whether it's a phalanx of thongs flying out an

atrium or through the wall, floor, or ceiling. Having the experience to work within the “house of drama” and larger-than-life production simply encourages me to take on the big, if not simple, dramas of life and the hereafter. I still like to work on an intimate scale too, as I have recently found there is drama in the center of a flower. And as for violence and sex, that can be a big part, but what it lacks in terms of opera is the Capital-R Romance that seems central to most opera.

ED: Did making the costumes for the opera seem the same as making one of your sculptures?

LD: I wanted the costumes to be vivid word-pictures that were themselves events of reading. There was a costume for each of the three operatic voices that were tailored for the rhythms and harmonics of the role of their voices. The other seven costumes are “performative” costumes that scroll out, pivot, release, pull out, revolve and are “actions” of reading using a number of actors for each performative costume. There is an extravagance to existential investigation that I hoped to have the costumes act out.

ED: Would you display the costumes in your opera as art objects? Since period dress is a convention of opera production, were you thinking how your style for *Divide Light* was going to interact with that convention?

LD: Absolutely! Each costume was made to be its own microcosm of *Divide Light*. I knew that for this opera I didn't want to just be European influenced. I looked to Tan Dun's operas, especially his smaller ones like *Ghost Opera*. So I wanted the costumes to reflect an Asian

influence - Japanese and Indian. I designed them to have angular components, to have the text elements be huge, and when I did color – it was an Asian red amongst the primarily black and white.

LD: Will your installation travel or was it designed exclusively for the New York City Opera and the promenade space?

ED: It was designed specifically for that venue, but also designed to travel, as all the pieces can be packed flat, and I am really excited the whole show is going to The Kentucky Center for the Performing Arts in Louisville next month for a six month exhibit. At the same time I will be showing the *Madama Butterfly* sculpture at Salomon Contemporary in NYC in a two person show with Alice Aycock. I feel like I could keep working on them more and more because there are so many stories to tell and nuances to pull from.

ED: Did you enjoy being a director? I know that you already work with many assistants on gallery and museum projects, but this must have been different with the major components of sound, video projection, actors, singers and musicians. Did it feel just like a larger extension of some of the earlier performances you did in the nineties?

LD: Being the artistic director was a huge challenge! My earlier performance pieces were much smaller, often involving one person in a narrative costume and attendants and sound. For this humongous operatic requirement I went to emotional and artistic places I'd never been before. I spent a couple of nights on the couch



*Mimi - Rigor Mortis*, installation at Lincoln Center, New York, 2010

bawling like a cartoon while watching TV and then – I learned. I learned how to work with really talented people: the video projection people, the Choral Singers and their director, the composer, the musicians, the production people. It was like being the mayor of a 200-person musical village. And then I loved it.

LD: What are your favorite operas?

ED: *Lucia de Lammermoor* has the most interesting death scene, where she dies in a bloody nightgown and it appears she has been butchered, but she truly dies of a kind of

emotional aneurysm, which I think is so poetic. It is like all the feelings that make you want to die, and it kills her. She actually dies from FEELING. Then *Madama Butterfly*. I have a deep love/hate relationship to that opera and the story makes me want to want to explode. The exploitation of *Butterfly* is terribly real. It is more than heartbreaking; it is about political injustice, and rendered through a visceral emotional story. ... I love that opera has the ability to evoke a deeply emotional experience, larger than life in four dimensions, visual, motion, music and story. When you feel politics at an emotional pitch it can inspire one into

action. As old as the convention of Opera is, it is still potentially the most powerful art form. It is the Olympics of art with the grandest and most rarefied elements. The stages are the largest, the orchestras are the biggest, the costumes are scaled up accommodate a minimum of 30 feet viewing point, the voices perform the most difficult vocal stunts, and the tickets, in general are the most expensive... My sculptures aim to freeze the moment of emotional transformation. They are operatic in idea, but they are not Opera.



*Merry Widow*, installation at Lincoln Center, New York, 2010

## **MERRY WIDOW (THE MERRY WIDOW, LEHÁR)**

This sparkling operetta recounts the tale of wealthy widow Hanna Glawari, the most sought-after woman in Pontevedro. However, this charming young woman only has eyes for an old flame who refuses to be caught. Through her allure and a slight bending of the truth, she wins back the heart and trust of her former beau. Upside down, her dress functions as a goblet or reservoir for her fortune, which many men seek. Her petticoat is lined with gold lamé and her arms flex in exasperation.

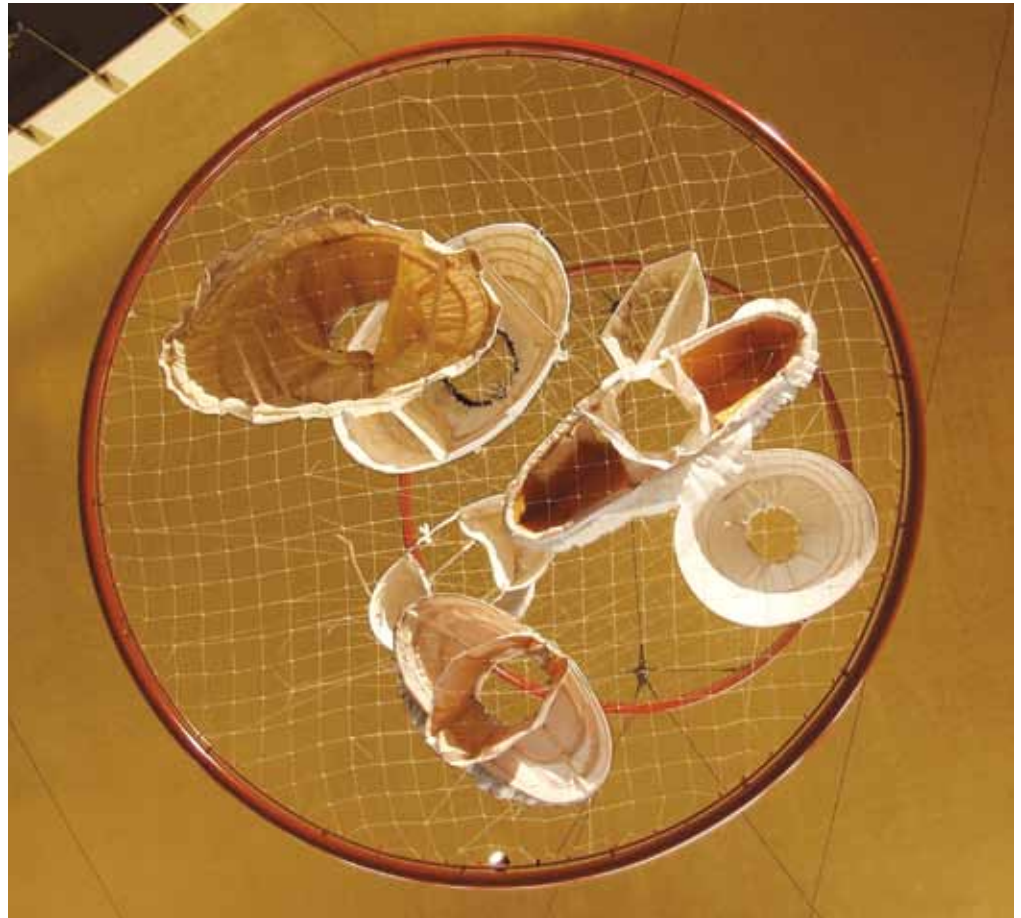


## **SKIRT CHASER ( DON GIOVANNI, MOZART )**

Although he callously seduces thousands of women and acts like the epitome of entitlement, Don Giovanni remains an irresistible force of nature, attractive to women and audiences alike. In this sculpture, Giovanni's black fur-lined embroidered gloves thrust toward crotchless bloomers from above and below a single crinoline, made with as many layers of frills as his fabled conquests.



*Bustles and Panniers*, installation at Lincoln Center, 2010



## **BUSTLES AND PANNIERS**

Each undergarment here was designed to support weight and show off opulent fabric while exaggerating the female form. The dramatically-expanded hips of the bustles make the waist appear smaller. When unrobed and naked these hovering armatures bring to mind zeppelins, weather balloons, UFOs, or Unmanned Aerial Vehicles with GPS systems.

## **THE CLOWN (PAGLIACCI, LEONCAVALLO)**

Based on a true story, Pagliacci introduces us to the clown Canio, who is driven to violent desperation when his wife's adultery is exposed. This leads to an on-stage confrontation and ultimately to his murder by the audience that once loved him. Here, Canio's costume is suspended in a moment of free-fall surrounded by daggers. It is as though he just jumped from the Pavilion's balcony, referencing his untethering from reality, an impression reinforced by the minimum of strings that hold the sculpture in place.







*Lucia - Bloody Nightie*, installation at Lincoln Center, New York, 2010

## **LUCIA - BLOODY NIGHTIE** **( LUCIA DI LAMMERMOOR, DONIZETTI )**

Lucia Ashton's gradual descent into madness culminates in the tour de force "Mad Scene," in which Lucia appears before her horrified wedding guests in a nightgown stained with the blood of the husband she has just killed. In the sculpture, Lucia's bloodied gown — a garment staple of opera costume collections — assumes a trance-like stillness; the fabric has a dull patina, like the weathered marble of a Hellenistic statue, which seems fitting, since her fate was carved by others.



## **BUTTERFLY**

**( MADAMA BUTTERFLY, PUCCINI )**

The heart-breaking tale of the genteel geisha Cio-Cio San, known as Butterfly, and her love for the American naval officer B. F. Pinkerton poignantly depicts the tragic consequences of cultural misunderstandings. Here, the silver cranes embroidered on Cio-Cio San's wedding kimono are sliced out and fly away, symbols of happiness and youth, transforming the iconic costume into an image of flight. Like shrapnel, naval epaulettes penetrate the heart of her kimono as she blasts off to the heavens as a winged victory.

*Butterfly* (detail) at Salomon Contemporary, 2011









*Violetta, The Clown, and Mimi - Rigor Mortis*  
installation at The Kentucky Center  
for the Performing Arts, 2011

Opposite page:  
*Carmen*, installation at The Kentucky Center  
for the Performing Arts, 2011





*Butterfly* at Salomon Contemporary, New York, 2011

Opposite page:  
*Butterfly* installation shown with Alice Aycock's *Twist of Fate*, 2011  
at Salomon Contemporary, 2011





Collapsed *Divas Ascending*, Lincoln Center, New York, 2010

E.V. DAY

Lives and works in New York.

## Education

Yale University, M.F.A. in Sculpture 1995

Hampshire College, B.A. 1991

## Solo Exhibitions

- 2011 *Butterfly* (with Alice Aycock), Salomon Contemporary, New York, NY  
*Divas Ascending*, The Kentucky Center for Performing Arts, Louisville, KY  
*Catfight*, Artpace, San Antonio, TX  
*The Seducers*, Carolina Nitsch Contemporary Art; New York, NY; Martha Otero Gallery, Los Angeles, CA
- 2009 *Divas Ascending* installation at the New York City Opera, November 2009 – April 2010  
Solo Show, Otero/Plassart Gallery; November 21-January 16, 2010, Los Angeles, California  
Solo Show, Dieu Donne Paper Mill; New York, NY
- 2008 *New Work Under Tension*, Rhona Hoffman Gallery; Chicago, IL
- 2006 *Intergalactic Installations*, Deitch Projects, Art Basel/Miami Beach; Miami, FL  
*Sweet Heat*, PS1-MOMA, sound installation in the PS1 Boiler Room; Long Island City, NY  
*Bride Fight*, Lever House, Lever House Art Collection in conjunction with Deitch Projects; New York, NY  
*E.V. Day: Intergalactic Installations*, Santa Barbara Contemporary Arts Forum; Santa Barbara, CA
- 2005 *E.V. Day*, G Fine Art Gallery; Washington, D.C.
- 2004 *E.V. Day: Survey Exhibition of 10 Years of Work*, Herbert F. Johnson Museum of Art, Cornell University; Ithaca, NY (catalogue)
- 2003 *Galaxy*, Henry Urbach Architecture; New York, NY  
*G-Force Forum*, Bellevue Art Museum; Bellevue, Washington
- 2001 *G-Force*, Whitney Museum of American Art at Philip Morris/ Altria; New York, NY
- 2000 *Transporter*, Henry Urbach Architecture; New York, NY

## Selected Group Exhibitions

- 2011 *Works on Paper*, Amy Simon Gallery; Westport, CT  
*Contemporary Magic*, The Andy Warhol Museum, Pittsburgh, PA  
*January White Sale*, Loretta Howard Gallery; New York, NY (catalogue)  
*Legal Tender*, Martha Otero Gallery; Los Angeles, CA
- 2010 *Emerging Images: The creative process in prints*; International Print Center; New York, NY  
*Contemplating the Void*, Guggenheim Museum of Art, New York, NY  
*Ways of Looking*, Carolina Nitsch Contemporary Art, New York, NY  
*10 Years of Editions and Multiples*, Carolina Nitsch Contemporary Art; New York, NY  
*In Stitches*, curated by Beth DeWoody, LTMH Gallery; New York, NY (catalogue)
- 2009 *Sensate: Bodies and Design*; San Francisco Museum of Modern Art, San Francisco, CA  
Collections Exhibition; Henry Gallery of Art, University of Washington; Seattle, WA  
*Dress Codes*, Katonah Museum; Katonah, NY (catalogue)  
*Evading Customs*, Brown Gallery; London, England
- 2008 *I Won't Grow Up*, curated by Beth DeWoody, Cheim and Read; New York, NY (catalogue)  
*Good Doll Bad Doll*, Armory Center for the Arts; Pasadena, CA (catalogue)  
*Wedded Bliss*, The Marriage of Art and Ceremony, Peabody Essex Museum; Essex, MA (catalogue)  
*Blown Away*, Krannert Art Museum; Champaign, IL (catalogue)  
*Belle du Jour*, Collette Blanchard Gallery; New York, NY

- 2007 *Multiple Interpretations*, The New York Public Library; New York, New York  
*Contemporary and Cutting Edge: Pleasures of Collecting*, Bruce Museum; Greenwich, CT (catalogue)  
*Crash, Pause, Rewind*, Missoula Art Museum; Missoula, Montana  
*Fashion, Accidentally*, Museum of Contemporary Art; Taipei, Taiwan (catalogue)  
*Dangerous Beauty*, Palazzo delle Arte Napoli (PAN); Naples, Italy; the Chelsea Art Museum, Home of the Miotte Foundation, New York, NY  
*Womanizer*, Deitch Projects; New York, NY (catalogue)
- 2006 *The Female Machine*, Sister Gallery; Los Angeles, CA
- 2005 *Crash, Pause, Rewind*, Western Bridge; Seattle, Washington  
*Marilyn*, Sean Kelly Gallery; New York, NY
- 2004 *Open House: Working in Brooklyn*, Brooklyn Museum of Art; Brooklyn, NY  
*Needful Things, Recent Multiples*, Cleveland Museum of Art; Cleveland, Ohio  
*Airborne*, Henry Urbach Architecture Gallery; New York, NY
- 2003 *Paper Sculpture Show*, Sculpture Center; Long Island City, NY (catalogue)  
*Doublures*; Musée Nationale des Beaux-Arts du Québec; Québec, Canada (catalogue)
- 2002 *Rapture: Art's Seduction by Fashion*, Barbican Centre; London, England (catalogue)  
*Dangerous Beauty*, Laurie Tisch Sussman Gallery; New York, NY  
*Mood River*, Wexner Center for the Arts; Columbus, Ohio (catalogue)
- 2001 *Open Ends*, Museum of Modern Art; New York, NY (catalogue)  
*Ghost*, Claudia Gian Ferrari Arte Contemporanea; Milan, Italy  
*Curiously Strong Collection*, New Museum of Contemporary Art; New York, NY
- 2000 *Whitney Biennial*, Whitney Museum of American Art; New York, NY (catalogue)  
Artforum Berlin, Hans Meyer; Berlin, Germany (catalogue)  
*Greater New York*, PS1 Contemporary Arts Center; Long Island City, NY (catalogue)  
*Anywhere But Here*, Artists Space; New York, NY  
*Two Friends and So On*, Andrew Kreps Gallery; New York, NY
- 1999 *At the Curve of the World*, Track 16 Gallery; Santa Monica, CA (catalogue)  
*Luster*, Henry Urbach Architecture; New York, NY
- 1997 *Twister*, Real Art Ways; Hartford, CT  
*Endorphin Ladies*, Sandra Gering Gallery; New York, NY  
*Perfect Day*, Andrew Kreps Gallery; New York, NY  
*Group Drawing Show*, Margarete Roeder Gallery; New York, NY
- 1996 *5th Anniversary Exhibition*, John Weber Gallery; New York, NY  
*Material Matters*, A.O.I. Gallery; Santa Fe, New Mexico  
*Weather Channels*, Art Initiatives Gallery; New York, NY  
*Instant Visions*, New York Women's Foundation; New York, NY  
*A Few Bright Moments*, Void; New York, NY
- 1995 M.F.A. Thesis Exhibition, Yale University School of Art; New Haven, CT  
*Raw Space*, Real Art Ways; Hartford, CT

## Residencies, Fellowships, Awards & Commissions

- 2011 Artpace Foundation Artist in Residence (with solo exhibition); San Antonio, TX
- 2010 Versailles Foundation Munn Artist in Residence at the Foundation Claude Monet's Garden; Giverny, France
- 2009 Atlantic Center for the Arts, Fellowship and Grant; New Smyrna, FL  
Lovenet, Tee-Shirt, The GAP/Art Production Fund for (RED)
- 2008 Dieu Donné, Lab Grant Residency, Dieu Donné Papermill, Inc.; New York, NY  
Bandage/Bondage, Whitney Museum commission funded by BCBG/Max Azria, for Whitney Art Party 2008; New York, NY
- 2007 NYFA (New York Foundation for the Arts), Sculpture Fellow; New York, NY
- 2005 Wheel of Optimism, NASA Commission, Mars Exploration Program, Jet Propulsion Laboratory; Pasadena, CA
- 2004 Stealth, Whitney Museum of American Art, commissioned installation for The Whitney Museum of Art Gala; New York, NY
- 1995 Susan H. Whedon Award for Outstanding Student in Sculpture, Yale University School of Art; New Haven, CT

## Selected Public Collections

Henry Art Gallery, University of Washington; Seattle, WA  
Herbert F. Johnson Museum of Art, Cornell University; Ithaca, NY  
Lever House Art Collection; New York, NY  
Mora Foundation; London, England  
Museum of Modern Art; New York, New NY  
National Museum of Women in the Arts; Washington, D.C.  
New Museum of Contemporary Art; New York, NY

New York Public Library; New York, NY  
Peter Norton Collection; Santa Monica, CA  
The Progressive Corporation; Cleveland, Ohio  
San Francisco Museum of Modern Art; San Francisco, CA  
Saatchi Collection; London, England  
Smithsonian Institution of National Air and Space Museum; Washington, D.C.  
Whitney Museum of American Art; New York, NY

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Tristan Cook, Vinny Dilio, Adam Reich,  
John Kitzen, and Gabriel Velasquez

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