

## David Trew Schriefer

Lives and works in Chicago, IL

### Education

- 2010 M.F.A. Illinois State University, Normal, IL (Painting/Drawing)  
2007 B.F.A. Northern Illinois University, DeKalb, IL (Painting/Drawing)

### Solo Exhibitions

- 2011 *I Know I Am But What Am I*. Heavy Brow Gallery, Bloomington, IL  
2010 *Perceptions of Reverie*. Ebersmoore, Chicago, IL  
*Perceptions of Reverie*. Morton College, Chicago, IL  
*M.F.A. Exhibition*. University Galleries, Illinois State University, Normal, IL  
2007 *So Fresh and So Clean, Clean*, B.F.A. Exhibition. Bad Dog Gallery, DeKalb, IL

### Group Exhibitions

- 2013 *(I'm Your) Hoochie Coochie Man*. Tracy Williams, Ltd., New York, NY  
2012 *Robots Will Keep Us As Pets*. Alderman Exhibitions, Chicago, IL  
*The Long Cut*. 65 Grand, Chicago, IL  
*Where My Cones At?* Double Break Gallery, San Diego, CA  
*Where My Cones At?* POVevolving, Los Angeles, CA  
*Faculty Biennial*. Centennial Gallery, Augustana College, Rock Island, IL  
2011 *Ruptures*. Hoffman LaChance Contemporary, St Louis, MO  
2010 *Student Biennial*. University Galleries, Illinois State University, Normal, IL  
*All New and Exciting*. McLean County Art Center, Bloomington, IL  
*PAINT*. McLean County Art Center, Bloomington, IL  
2009 *M.F.A. Show*. Transpace Gallery, Normal, IL  
*Student Annual*. University Galleries, Illinois State University, Normal, IL  
2008 *Bitch'n*. Bad Dog Gallery, DeKalb, Illinois  
*M.F.A. Show*. Transpace Gallery, Normal, IL  
*Student Biennial*. University Galleries, Illinois State University, Normal, IL  
2007 *12"x12" Show*. Blue Door Gallery, DeKalb, IL  
*I Am Blue*. McLean County Art Center, Bloomington, IL  
2006 *Ars Nova*. Jack Olson Gallery, Northern Illinois University, DeKalb, IL  
*Breaking Ground*. Gallery 9, Elmhurst, IL

### Curatorial Projects

- 2013 *I'm Jealous of Your Mistakes*. Heavy Brow Gallery, Bloomington, IL  
2007 *"12x12" Show*. Blue Door Gallery, DeKalb, IL

### Honors & Awards

- 2010 Marshal Delaney Pitcher Award Illinois State University,  
Normal, IL  
2009 Best of Show, Student Annual University Galleries, Normal, IL  
2007-10 Full Tuition Waiver  
2007 O'Malley-Pugh Endowment Scholarship  
Trinity Lutheran Endowment Scholarship



## Review: Robots Will Keep Us As Pets/Alderman Exhibitions - Steve Ruiz

Painting, West Loop Add comments

Andreas Fischer is known in Chicago as a true painter's painter, making works whose emotion, intimacy and presence are as important as they are often ignored in favor of firmer topics of discussion. Confronting the mechanical from the title on, the exhibition "Robots Will Keep Us As Pets" forces the issues by placing his work in the context of four other painters who, like Fischer, exhibit the irreplaceable human qualities inherent to a painting practice. While Fischer is by far the most free from the formal predeterminations which define mechanical production, each of the painters showing with him—Chicago's Sofia Leiby, Trew Schriefer, Ariel Dill and Amanda Dalton Innis—make works driven by the painter's sensitivity for materials, an aesthetic "just-right" mode of composition, intuitive harmony of colors and the seen-yet-indefinable importance of touch. The emotional potential of painting is slippery, highly subjective, and opens into a vulnerability of feeling feelings. It would be a mistake to say that some works are emotive and some aren't. Any painting has its vibe, and a quick tour through the Museum of Contemporary Art can produce a small galaxy of resonances (enabled by ignoring the wall text, and sensually heightened by a skipped meal, a sleepless night, or a breath of complicated air). Possibly the most musical of static art forms, the stains and strokes of a painting still have the potential to produce emotional experiences, and given the evidence of a mind and body at work, we may feel from a work as well as about it. If that all sounds ooey-goey, oh-so Ab-Exy, perhaps it is meant to be: in an aesthetically cold contemporary era of grids, balance and an increasingly self-similar culture of design language, the fleshy unpredictability of the human artist, central and celebrated in "Robots Will Keep Us As Pets," proves a refreshingly personal change.



Andreas Fischer, "Interior," 2012  
oil, acrylic, charcoal, cut canvas

*Through August 5 at Alderman Exhibitions, 1138 West Randolph*



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## Ruptures at Hoffman Lachance Contemporary

by SARRITA HUNN on May 18, 2011



Trew Schriefer. *Infinite Stars*, 2011.  
Oil, acrylic, spray paint, graphite, glitter and tape on canvas.

Like the greater international art web, St. Louis is made up of many different art worlds. However, after two years living here it still surprises me how separate these worlds can be. The nexus of one such community is the artist-run space hoffman lachance contemporary in Maplewood. With a solid mix of gallery regulars and occasional out-of-towners, this somewhat isolated venue certainly deserves more visits than this South City dweller manages to make.

That said, if I hadn't already been familiar with Melissa Oresky's work, I might not have made it past the exhibition statement for hoffman lachance's current exhibition, *Ruptures*, and out to the opening. Luckily, gallery artist Michael Wille's curatorial decisions exceed his ability to write about them. While the exhibition statement

makes vague observations about “paintings that are similarly engaged in what the image is about,” the exhibition pulls together a thoughtful range of abstract painting (a staple at the gallery) from here to Brooklyn and into Canada. With some exceptions, many of these eleven artists are about ten years out from their graduate education. Not coincidentally perhaps, on quick examination, these nineteen smallish works might easily be dismissed as derivative variations on the work of influential painters popular at that moment. Referencing Vitamin P (the seminal Phaidon painting canon circa 2002), one can easily observe that Linnea Paskow’s visceral brushwork owes a lot to Cecily Brown, Jeffrey Cortland Jones’s subtle layered white enamel on clear plastic panels mirrors the unassuming Tomma Abts, Michael Perrone channels through Thomas Scheibitz the analytical passion of early Modern Germans, etc., etc. (Which also brings to mind the question: Where are half the people in Vitamin P now?) But then one must ask: Is ‘newness’ an inherently desirable trait? As Barry Schwabsky states in this catalog, “We are too quick to affect the typical blasé attitude of a cosmopolitan inspecting the efforts of a provincial: very nice, but it has all been done before...” Is it not significant that these artists are asking questions of abstract painting and then producing a large range of responses? Or at least worth further consideration? “Perhaps [not],” Schwabsky explains, “or perhaps only when one accepts art’s gift of openness and painting’s invitation to direct experience.” From this perspective, one can look at each of these artists’ works as a proposition, narrowly asked...and find inspiration to consider them anew. Points to ponder can certainly be found between the hard-edge masked forms on Michael Wille’s *Piles No. 3* and the colorful messy globs accumulated at its sides, in Gianna Commito’s Cartesian space (seen here in *Braid*), and in Trew Schriefer’s gaudy choice of colors and fondness for glitter.

While *Ruptures* benefits from the presentation of one or two propositions from each artist at a relatively consistent scale and form, some of the individual paintings falter as inferior examples of the artist’s work. John Kissick’s *2 Studies for a painting of an abstract painting (No. 1)* and *(No. 2)* are just that, flat stand-ins for his normal roster of larger works that have much more depth and energy. Melissa Oresky’s *Hedge* and *Yellow Cluster* also read as studies for her larger paintings, which have recently benefited from the unusual colors she paints the walls she hangs them on. What is most notably missing, however, is Thomas Vance’s self-described “sculptural” work. These plant, rock and geometric paper forms with wooden support structures have as much, if not more, to do with the possibilities of painting, as his architecturally inspired “drawings” (such as *Draft: Elevation*). This much-needed addition would have broadened the range of approaches to abstraction in the exhibition and acknowledged a history that includes important painters like Franz Ackerman and Matthew Ritchie. While many artists may ask valuable questions of *Ruptures*, this exhibition is worth the gas money for any young painter exploring the medium’s ‘expanded field’ and looking for a inspirational shot of *Vitamin P*.

*Ruptures is on view at hoffman lachance contemporary, in St. Louis, MO through May 28, 2011.*

*Images courtesy of hoffman lachance contemporary.*



## Review: 'Ruptures' presents abstracts that delight

In Visual Arts

By Ivy Cooper, special to the Beacon

05.16.11



"Ruptures" at Hoffman Lachance Contemporary explores a variety of contemporary engagements with painted abstraction, with delightful and intriguing results. Curated by Normal, Ill.-based Michael Wille, the show features the work of 11 painters who have varying relationships to mid-century modernist painting tenets.

Among the wildest variations are Zach Buchner's and Trew Schriefer's works, which amp up the familiar vocabulary of abstraction with elements of glitter, graffiti, spraypaint and rhinestones.

On a more cerebral level are works by Thomas Vance, which offer contemporary interpretations of Cubist found and painted abstractions; Jeffrey Cortland Jones' minimalist, layered white paintings; and Wille's own "Piles No. 3" (2011), a scene of crashing grids sweetly redolent of the 1950s.

Other artists (and they're all worth noting) include Gianna Commito, Linnea Paskow, John Kissick, Jared Sprecher, Michael Perrone, and Melissa Oresky.

*Ivy Cooper, a professor at Southern Illinois University Edwardsville, is the Beacon art critic.*