

# RED

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IT'S MORE THAN A COLOR

**PRESENTED BY THE CAMBRIDGE ART ASSOCIATION  
DECEMBER 11, 2013 - JANUARY 24, 2014**

JURIED BY AMY SADAQ  
DANIEL DIETRICH II DIRECTOR  
INSTITUTE OF CONTEMPORARY ART  
AT THE UNIVERSITY OF PENNSYLVANIA

ARTIST TALK: JANUARY 7, 2014, 6PM AT THE KATHRYN SCHULTZ GALLERY

## **NOTE FROM ERIN BECKER**

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NORMA JEAN CALDERWOOD DIRECTOR  
CAMBRIDGE ART ASSOCIATION

In alternating years, for over a decade, the Cambridge Art Association has hosted a RED or a BLUE show each fall. And while choosing favorites is the surest path to ruin, the RED shows are always my favorites. There is something about red that sparks the imagination to life, bringing a diverse body of compelling art into the CAA galleries. This year is no exception, from the hint of red in a fingernail in Tim Wilson's Lorraine's Iris to the fiery sky of Michael Bogdanow's Passage, and the ethereal shades of Cariappa Anniah's Levitating Jello 3.

It takes an entire community to bring RED together every two years! However, this show could not go on without the dedication of CAA's Assistant Director, Cory Shea, who handles the logistics from conception to installation of the show - thank you, Cory! A big thanks also goes to our interns, Maya Patel (Smith College) and Vanessa Marcoux (Harvard) for their work in promoting and presenting the show. I also give thanks to Allan Powell and the Harvard COOP for their continuing support of this show for the past three years. And, of course, my deepest thanks goes to Amy Sadao. Without Amy, we would not have received the wealth of entries from artists living up and down the East Coast. And, without her countless hours spent reviewing nearly 1,000 pieces of artwork, we would not have such an amazing show. Thank you, Amy, for your insightful curation of RED. It is the best RED yet.

Thank you to each artist who entered RED, and to our community, for supporting local art and artists. Enjoy the show!

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# FROM THE JUROR

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“Jurying a selection based solely on digital documentation that makes texture and color an approximation at best is nervous-making business. Holding that in mind it was still a fascinating opportunity to study the 333 entries to CAA's Red Biennial. With an open call and an open-to-interpretation theme, the vastness of artists' preoccupations, interests, and production is limitless. Then again, we all like to think we are unique. It's amazing to see how similar our work can become. I looked for works with a point of view. In all mediums and on almost any theme, some works provide a new way of looking at an idea that can be refreshing, awkward, or unusual, and sometimes all three at the same time.

It's impossible to characterize the final selection or total submissions. I can only share some of what I realized while looking. Some separate and discontinuous observations: Portraiture, landscape, and abstract painting and printmaking all featured heavily in the submissions. As did travel photography, illustration, and artists playing with the filters, repetition, and pixilation digital photo-manipulation programs enable. More surprising was the digital influence, finger swiping across a screen, on painting. Landscape works included settings bucolic and soothing; local and revealing; as well as apocalyptic. Paintings portrayed children, babies, strangers in public, family and lovers, women of a certain age, and the artist themselves. I liked finding the presence of the body; reappearing, hidden, transforming, and lurking in abstract works. Fiber arts, collage, and sculpture riffed on the feminist art movement, incorporated asian traditional crafts, and reminisced on funk art. Wayne Theibaud, Joseph Cornell, and Bettye Saar appear as influential and important to many

of the artists as Andy Warhol and Marcel Duchamp. Are works engaging similar territory as Catherine Opie, Rineke Dijkstra, and Eileen Quinlan presented in as interesting or equally important ways?

Of the final selections, I'm pleased with the mix of mediums and conceptual frameworks. Several of the "prizewinning" works are part of series and deserve the added attention to research on the part of the viewer ("the job of the viewer"). I love work that compel questions: "what is going on in there", "why those materials", "who is that and why are they portrayed like that", "what am I seeing" and "why am I seeing this now".



I thank the Cory Shea for her patience, clear instructions, and for administering the whole process so well. I thank Erin Becker for the kind invitation. I especially thank all of the artists who shared their work, giving me a unique overview of the contemporary and making a challenging request so enjoyable."

**Amy Sadao** \_\_\_\_\_  
**Daniel Dietrich II Director, Institute of Contemporary Art at the University of Pennsylvania**

## RED PRIZE WINNERS



### **BEST IN SHOW**

\*Timothy Wilson  
*Lorraine's Iris*  
Photography  
\$350

Timothy Wilson started his long career as a fine art photographer with an antique twin lens Rolleiflex with which he made rather melancholy black and white landscapes of Martha's Vineyard. With critique and encouragement from painters and a few photographers he respected, Wilson developed a style which obscures boundaries between painting and photography, emphasizing shape and atmosphere rather than content or locale. For much of his career, he processed and printed black and white images in a darkroom, the early ones in apartment closets and bathrooms. Later he printed with Veracolor and Cibachrome chemistry and archivally matted his work. Given his place on the timeline of photographic technology, Wilson experienced the often conflicting transition from darkroom to digital, a formative journey that led him to now comfortably straddle film and digital photography.



**FIRST PRIZE**

Cariappa Annaiah  
*Levitating Jello 3*  
(Edition of 1) Real-time digital  
Photograph: Ultrachrome  
Pigment ink on Archival paper  
\$1,800



**FIRST PRIZE**

Adrienne Sloane  
*Coming Undone*  
Fiber  
\$750



**SECOND PRIZE**

Yambe Tam  
*1-M170/0-M175*  
Oil and Gold  
Leaf on panels  
\$1,500 Together



**HONORABLE MENTION**

\*Michael Bogdanow  
*Passage*  
Acrylic  
\$2,950



**HONORABLE MENTION**

\*Conny Götz-Schmitt  
*Book Shrine NO. 13*  
Mixed Media  
\$800



**HONORABLE MENTION**

Gail Samuelson  
*My Father Sinclair*  
Archival Pigment Print  
\$400

## 2013 - 2014 RED ARTISTS

- \*Deedee Agee, *Rorschach*, Enhanced Monotype, \$450
- \*Janet Amphlett, *Beach Walk: Listening to my Old Friend Fear*, Oil, \$600
- \*Elizabeth Archer, *Figure Jumping*, Polychrome Clay, \$450
- \*June August, *Important Bust*, Unique Screen Print, \$975
- Deborah Baronas, *Putting Up the Tents*, Charcoal, Pastel, Fabric Dye on Cotton, \$2,500
- \*Brenda van der Beek, *Seeing Red*, Gouache, Pencil and Marker on Paper, \$400
- Merry Beninato, *Steppin' Out*, Mixed Media Collage, \$945
- Susan Blatt, *Hot Spots*, Acrylic, Ink on Paper, \$2,800
- Adina Bricklin, *Red Prospect*, Red Transfer Paper on Inlaid Paper, \$300
- Kelly Burgess, *Cause for Celebration (The Last Holiday)*, Photography, \$350
- \*Mary Ann Bushweller, *Red Eye*, Sliver Gelatin Print, Crystals, \$375
- Elizabeth Carter, *Forest Fire*, Monotype, \$500
- \*Robert Cipriani, *Red Field*, Mixed Media, NFS
- Lauren Cotton, *Dance in the Forcefield*, Paint, Paper Glue, \$2,000
- \*Brother Eugene DeLauro, *Portrait of Kusama*, Oil, \$400
- \*Eleanor Elkin, *Female*, Handwoven Tapestry, \$300
- \*Irene Fairley, *Be a Grizzly*, Solar Etching, \$500
- \*Susan Filene, *Girl with Red*, Oil, \$300
- Andrew Fish, *Trash*, Oil, \$800
- Anne Garton, *Island on Fire*, Oil, \$2,500
- Clarissa Gerber, *Allie in Summer*, Oil, \$1,800
- \*Beatriz Grayson, *Opposites Attract*, Fused and Quilted Textile, \$760
- Carol Greenwood, *Self Portrait*, Oil, \$450
- Monika Grubizna, *ACIDbook*, Digital Printing/ Book, \$500

\*CAA Members





Elisa Hamilton, *One Nightstand*, Crayon, Ink, Gouache, Oil Pastel and Acrylic, \$800  
Amy Hannum, *Green Torso*, Triple Pigment Print, \$2,400  
\*Dan Hirschhorn, *Chaos*, Raspberry Alabaster, Black Wire, Black Ink, \$9,250  
Cheryl Hirshman, *Voice of the Yarn #1*, Textile and Sound, \$2,500  
\*Barbara Ishikura, *Umbra*, Mixed Media on Paper, \$500  
Colleen Kiely, *Red Rainbow*, Oil, \$600  
\*Lynne Klemmer, *Inuit Influences: Mother & child*, Gouache on Paper, \$3,000  
Kathleen Ann Kneeland, *Fruition*, Mixed Media, \$650  
Jacob Kulin, *Three Sixty*, Steel, \$10,000  
\*Annie LeMonde, *The Coy Cartographer*, Mix Tape, \$350  
\*Bonnie Lerner, *Flo at Coney Island in Her Red Bathing Suit*, Monotype, \$400  
\*Robin Levandov, *If Fish Could Fly and Mountains Had Wings*, Oil, \$750  
Tasha Lewis, *Pounce*, Mixed Media Form Cover in Fabric and Photographs, \$1,800  
\*Ruth Lieberherr, *Hot Flash*, Acrylic, \$450  
\*Merce Lopez, *Wrestlers 3*, Mixed Media, \$1,000  
Sarah Lubin, *Solo Cups*, Acrylic, Gouache and Colored Pencil, \$1,000  
Arch MacInnes, *White Mountains Sky*, Oil, \$600  
\*Kevin McCarthy, *We Can Build...*, Mixed Media, \$175  
\*Mark McKie, *Digital.722*, Electronic/Vector, \$300  
Jen Moltoni, *Red Cats 3*, Acrylic Cut-Outs, \$40  
Nancy Morgan, *Regret*, Cotton Fabric, Thread and Tulle, \$1,500  
\*Jeanine Pastore, *Old Res #3*, Oil, \$650  
\*Zoe Perry-Wood, *Luis*, from BAGLY Prom Series, 5/2013, Archival Pigment Print \$1,900  
\*Astrid Reischwitz, *Portait Tableau, Armenian Heritage*, Digital C-Print, \$950

Luca Ricco, *Castello Incantato*, Watercolor, \$550  
Linda-Ruth Salter, *Chinese Classical Landscape*, Sumi Ink on Rice Paper, \$950  
\*Katalina Savola, *RAGE*, Watercolor, \$2,100  
\*Rosalie Ripaldi Shane, *Stop It*, Oil, \$2,500  
\*Soi Shin, *Seeds Sprinkle Over the land and sky*, Oil, \$1,000  
Gessica Silverman, *The Great Divide*, Acrylic, \$2,200  
Jean Smith, *Tomato Paste Can Still Life*, Oil, \$200  
\*Roz Sommer, *Self Portrait with Red Earrings 2*, Oil, \$650  
\*Lucy Sprayregen, *Cosmos Reflection, Apple and Mirror*, Oil, \$925  
\*Thomas Stocker, *Unexpected Rug*, Acrylic, \$4,800  
Mara Taylor, *Sun*, Fiber/Off Loom, \$1,150  
\*Susan Siris Wexler, *Elsie*, Terracotta Pencil, \$700  
Pamela Wickham, *Shroud*, Latex Acrylic Paint, \$1,200  
\*Neil Wilkins, *Meld*, Acrylic, \$480  
\*John Wood, *Cosmic Trumpet*, Oil, \$2,200  
Wendy Young, *Empty*, Acrylic, \$900



**THIS YEAR, OVER 300 ARTISTS SUBMITTED CLOSE TO 1,000 WORKS OF ART RANGING FROM 2D, 3D, VIDEO AND INSTALLTION. CONGRATULATIONS TO ALL PARTICIPATING RED ARTISTS!**

## UPCOMING CAMBRIDGE ART ASSOCIATION EXHIBITIONS

### **Mirrors and Windows - CAA Members Juried Show**

#### **Kathryn Schultz Gallery**

February 5-28, 2014

Juried by: Dana Salvo and Dawn Southworth, Clark Gallery (Lincoln, MA)

Reception: Saturday, February 8, 12-2pm

### **Members Prize Show Award Winners**

#### **University Place Gallery**

Chuck Beisch, Wally Gilbert, Conny Golz-Schmitt, Siri Smedvig, Thomas Stocker

February 4 - March 1, 2014

Reception: Thursday, February 13th, 5:30-7:30pm

### **Pretty Ugly - CAA Members Juried Show**

#### **Kathryn Schultz Gallery**

March 6-29, 2014

Juried by: Camilo Alvarez, Samsøn (Boston, MA)

Reception: Saturday, March 8, 12-2pm

For more exhibition listings and information, visit our website  
[www.cambridgeart.org](http://www.cambridgeart.org)



**CAMBRIDGE ART ASSOCIATION**  
**WHERE ART AND COMMUNITY COME TOGETHER**  
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**Cambridge Art Association**  
**Kathryn Schultz Gallery and Offices**  
**25 Lowell Street, Cambridge MA 02138**  
**Tues - Sat 11am-5pm**

**University Place Gallery, 124 Mt Auburn St., Cambridge MA, 02138**  
**Mon - Fri 9am-5pm, Sat 9am-1pm**  
**info@cambridgeart.org . www.cambridgeart.org . 617 876 0246**