



Color Matters

Juror's Statement

South Shore Art Center is an invaluable resource to this community for organizing such a far-reaching and expansive juried exhibition series. The range and caliber of works submitted each year is a significant testament to the value of this program to both artists and the viewing community. It was a pleasure to contribute to this year's exhibition, *Color Matters*. I am grateful for the opportunity to have learned about a number of new artists, whose work reflects an intriguing resurgence of attention to realism, texture, and detail. Viewing the works in person, I was able to appreciate qualities of scale and surface, fluency with materials and medium, and a conceptual rigor and wit that informed my selection of the prizes. My congratulations to these and all of the artists whose work was selected for inclusion in *Color Matters*.

First Prize: Phil Jung

I am struck by Jung's attention to how light's play on the surfaces and interiors of many Americans' home away from home--the car--creates a charged psychological space, whether one of serene introspection at sunset, or crystallized destruction and violation through break-in. Through his lens, the planes of glass and windshield that separate us on the road are pierced by his own picture plane, inviting our reflection on the divisions and potential common experiences we all share but take for granted.

Second Prize: Susan B. LeFevre

The jewel-like tones, applied with such acute strokes of confidence, imbue this painting with a surprisingly bold charge. LeFevre's concentration in scale and palette allow less to speak more.

Third Prize: Glen Scheffer

Scheffer's intrepid crisp exposures give us access to the formal beauty and spectral range in otherwise homogenous volumes of detritus we would likely ignore.

Merit 1: Margaux Ogden

Ogden's precious compositions of color hark back to the gems of early twentieth century Bauhaus and Viennese modernism, as if sketches for brooches by Josef Hoffman or textiles for Gustav Klimt.

Merit 2: Brook Reynolds

Shot in overcast grey light that throws spare industrial color in high relief, these views of gas stations in demise lend a beauty to economic and environmental demise, in echoes of the New-Topographic photographs of Robert Adams and Frank Gohlke.

Merit 3: Rachel Hellmann

The underpainting that glows beneath this network of grids and checks lends Hellmann's banner-scale work the dynamism of a waving flag.

Merit 4: Susan Swinand

The micro-attention to crisp form and color fades lends Swinand's painting an overall texture of complexity that reflects her subject: the intersecting symbiosis in the natural world.

Honorable Mentions:

Natalie Piwan Chan: A great wit in the formal pairing of the striped onlooker and massive ballooned kite.

C.J. Lori: The surreal strangeness of floating fruit-bearing trees, even around the canvas edge, can't be ignored!

Michael Lasater: The rhythm of soundtrack and animation is hypnotic.

Katharina Chapuis: The glow in this painting suggests an infinite pool of pigment.

Robert Gratiot: The superficial realism is like candy.

Samantha VanDeman: The shallow depth of field on these childhood interiors tugs at private memories.

Jeff and Sabrina Williams: The plethora of fabricated details is delightful.