

**Williamsburg Contemporary Art Center**  
**2016 Annual Members' Show**  
**Judge's Comments & Awards**  
**Professor Elizabeth Mead, College of William & Mary**

*I looked for work that embraced the formal elements that compose a work of art while at the same time the work attained to something beyond mimesis.*

**First Place: Sandra Nahm, *Pink Water Lily***

In many ways this is a very quiet painting yet it has a tremendous boldness. There is a beautiful sense of depth; one feels the space underneath the flower, the water beneath the lily pads. The form of the flower in sharp focus dissolves into the lily pads as they gradually become more abstracted in their articulation.

**Second Place: Carleton Abbott, *Slow Death***

Exquisitely rendered, this barn while dilapidated and falling down is drawn with a tautness that sits in opposition to its gesture. The depiction is one of decay yet there is nothing rotting or decaying in the drawing.

**Third Place: Ray and Martha Roundtree, *Peepers***

Clearly this is a beautifully crafted piece but the craft of it does not overwhelm its wholeness. Compositionally the vessel draws you around. The frogs seem to leap around the curve pulling you along.

**Merit Awards:**

**Apryl Altman, *Blue Heron***

Compositionally this is very strong. The heron is clearly the focus of the painting, but ones eye is drawn along the fallen tree to the furthest edge of the water.

**Gundrun Keil-Bullock, *Vessel***

Simple and straightforward this vessel entwines two disparate materials, one exhibiting the traits of the other. The smoothness of the wood refers to the softness of the wool and the solidness of the form speaks to the hardness of the wood.

**Holland Wentz Etheridge, *Place d' Italie, Paris***

This beautifully rendered watercolor with a vibrant palate has a lovely material sensibility. The reflection caught in the windows feels almost liquid.

**Kathy Hornsby, *Market Day***

This painting exists on numerous levels simultaneously. The figure on the left has tremendous presence rendered with solidity as though carved in stone. The layer of color emanating from the forms gives the painting depth as well as a sense of time. The shafts of light form a barrier between the world the figures in the painting inhabit and that of the beholder.

**Lori Jakubow, *Intuition***

The horses carve out the space they occupy as much as the space surrounding them defines them. The limited palate keeps our attention focused on the horses and their relationship to this space. While they are minimally rendered they possess a forceful presence.

**Juliet Kirby, *Bllra.Tahoma Glacier 'Green'***

The orchid blooms, delicately rendered, sitting aloft the stem that gently sweeps up from the solid base is closed by the delicate roots keeping us engaged in the world of the flower.

**Cindy May, *Cheerful***

The application of paint, the strokes and layers, reiterate the joyful explosion of color further articulated in the fullness of the open blooms.

**Myra Polsky, *We Three***

The handling of paint in this painting is surprising. The economy and clarity of the marks work with the strong architectonic mode in which it is constructed.

**Catherine Walsh, *Red Chair***

References to modern masters are present here but the painting transcends mere transcription establishing its own sense of form and palate.

**Professor Elizabeth Mead: Biography**

Mead's sculpture and drawings have been exhibited across the U.S. as well as in Iceland, Italy, Korea, Taiwan, Japan, Portugal, Australia, and England. She has designed theatrical productions with theater companies across the U. S. including work with the internationally acclaimed, Tony award winning Theatre de la Jeune Lune.

She has been a visiting artist and artist in residence at numerous distinguished institutions including The Slade School of Fine Art, University College, London, England (2001, 2002, 2003, 2013), Youkobo Art Space, Tokyo, Japan (2002-03), Carleton College, Northfield, Minnesota (2002, 2004), Pacific Northwest College of Art (1994, 2000), Southern Methodist University (1993,1997), Burren College of Art, Co. Clare, Ireland (1995).

A recipient of the Japan/US NEA Creative Artist Fellowship (2002-03), Mead spent six months living and working in Japan. Mead has received recognition for her work in theater by the Dallas Theater League (1998) and the Theater Communication Group/NEA Designer Fellowship (1997, 1998). Mead attended the Ecole Internationale de Jacques Lecoq in Paris, France (1995). She was awarded a work-stay residency at Sculpture Space in Utica, New York (1992). Mead was awarded a Nes Artist Residency (2009) in Skagaströnd, Iceland, where she examined experiential aspects of landscape and the ways environmental cues connect us to the world. She has been awarded residencies at Brush Creek Foundation for the Arts, Saratoga, Wyoming as well as the Helen Riaboff Whiteley Center Residency, Friday Harbor, Washington. Mead has just returned from a residency in Paris at Cité Internationale des Arts where she continued work on her latest project *signatures*.

She is Chair and Class of 1963 Term Distinguished Associate Professor of Art and Art History at The College of William and Mary.