

masurmuseum

Feb 1, 2019

Dear Artist:

Congratulations, your work has been selected for our 56th Annual Juried Competition exhibition! This year's juror, Catherine Futter, is the Director of Curatorial Affairs at the Nelson-Atkins Museum of Art. We received submission from 279 artists, totaling 722 works of art in a wide variety of media, styles, and subjects. Your work will be shown in an exhibition of 53 works of art by 46 artists, hailing from 24 states. Please see the list at the end of this document for specific entries that have been accepted.

Selected works will feature in an exhibition at the Masur Museum of Art, from Feb 28 – May 11, 2019. Instructions relating to the shipping and exhibiting of your artwork are found on the following pages. If you would like an artist's statement displayed with your work (this is not required, but appreciated by our visitors), please email **250 words or fewer** to lindsay.kearney@ci.monroe.la.us. **Please also confirm receipt of this email.**

You are also cordially invited to the exhibition reception on Thursday, April 25 from 5:30-7:30pm. Juror Catherine Futter will be giving a gallery talk beginning at 6pm. Prize winners will be announced at this time, and awards sent out shortly after. Please feel free to contact us if you need recommendations on where to stay in town.

We will be announcing next year's juror in the coming months, so stay tuned!

Congratulations again, and I look forward to receiving your artwork in the upcoming weeks.

Sincerely,



Lindsay Kearney
Curator of Collections and Exhibitions
Lindsay.kearney@ci.monroe.la.us

1400 South Grand
Monroe, LA 71202
www.masurmuseum.org



What happens next:

Delivery>Returns:

Please make plans to ship or hand deliver your artwork so that it arrives **February 4 - 14.**

(Delivery on Saturday, Feb 9 and Sunday, Feb 10 or on weekday evenings *by appointment, only* – please call 318-329-2237 to schedule)

We reserve the right to exclude late arrivals in the exhibition.

Deliver your artwork to:

**55th Annual Juried Competition
c/o The Masur Museum of Art
1400 South Grand St
Monroe, LA 71202**

Artists are financially responsible for all costs associated with shipping. Shipping insurance for full loss is recommended. Use packing materials that can be easily re-used – Best Packed wins \$100.00! The Masur Museum of Art is not responsible for any in-transit damage. Please also prepay return shipping and include the prepaid return label, or forward us your FedEx or UPS account number with your return address. If return postage or packing material is not included, and you are unable to receive your work in person by May 29, you will be assessed a \$10.00/day storage fee. After May 30, the balance of your storage costs is due and the Masur Museum of Art is not responsible for the insurance or safe return of your work. Your work will be dispensed with as it is seen fit.

- **Prior to delivery, please email a short statement (250 words or fewer) about your work to Lindsay.kearney@ci.monroe.la.us.**
- **Please include a label on the back of each artwork including: your name, title of work, dimensions, medium, date, and the city/state where you work.**
- **All work must be ready to install upon delivery.** If a painting is not framed, it must be gallery wrapped (its sides must be painted). Works on paper intended to hang using magnets, grommets, or pins are also acceptable. **Please provide instructions and image documentation for any special installations in advance, if possible.**

Exhibition:

Artwork will be on display until May 11, 2019, and will be available to pick up during normal working hours May 15 – May 29. Again, please call us to schedule a nights or weekend pickup. Artworks with return shipping labels will be shipped out between May 20-24.

- Art must remain in the Masur Museum of Art for the entirety of the exhibition period.
- The Masur Museum of Art reserves the right to remove any artwork at any time during the exhibition.
- The Masur Museum of Art maintains the right to reject any work that differs from the corresponding entry form or that fails to maintain the Masur’s exhibition standards.
- The Masur Museum of Art reserves the right to reproduce images of accepted work in support of its programming in perpetuity.
- Artwork will be insured by the museum while in the museum’s custody, until May 29, 2019.
- Artist’s Statements provided with the entry will be displayed during the exhibition, and may be edited for grammar, spelling, and clarity.

Sales:

If you wish to sell your work, please forward your business card, CV/resume, and price list with your artwork. These will be made available at the front desk for patron review. We are also happy to forward interested parties’ contact information to the artist in question. Sold works must remain in the Museum for the duration of the exhibition and will be released to the buyer at the end of the exhibition. If the price is left blank on the entry form, it will be marked as Not For Sale. The Masur Museum of Art does not receive a commission on sales.

About the Masur Museum of Art:

The Masur Museum of Art is the largest collecting and exhibiting institution of modern and contemporary art in Northeast Louisiana. We are dedicated to bringing our community dynamic public programming that emphasizes artists from Louisiana, the Southeast, and around the world.

Thank you for your participation,
and congratulations on being selected for this exhibition!



Masur Museum of Art



@masurmuseum



@MasurMuseum

Official Selections by Catherine Futter, Juror

56th Annual Juried Competition at the Masur Museum of Art

Elizabeth Abaravich, CA

Lost, print fabric, sheer organza, chair, resin mannequin

Abe Abraham, NY

Salt Water, HD video

Trenton Brown, GA

Project X, inkjet print

Parthenon, inkjet print

Richard Buswell, MT

Doll Eyes, gelatin silver print

Doll Face No. 5, gelatin silver print

Paula Campbell, TN

Forgotten Women #2 (fossils), gelatin silver print

Norm Diamond, TX

West Wall No. 1, pigment print

M. M. Dupay, OH

Locket and Load, collage and colored pencil

Leslie Elliottsmith, LA

Uneven Ground, pigmented photographic print on rag paper

Farimah Eshraghi, MA

Babel, archival inkjet print (20 x 25 version)

Amy Faggard, TX

Tranquility Interrupted by Light, oil

Ashley Gardner, AR

Semiotics of Home Cooking, archival print

Stephanie Gonzales, TX

Through Her Eyes, inkjet and fabric on paper

Sarah Granberg, OR

Gi-Chan, ink on paper

Richard Greene, CA

Monroe, LA, archival pigment print

Crummy Gummy, FL

Jordan., photograph

Gao Hang, TX

Shark 6, acrylic and oil on canvas

Lewinale Havette, GA

RE-MEMBERING, ink, photography, acrylic paint

Dianne Hebbert, NY

Las gemelas, flashe paint on frosted mylar photographed in playgrounds

Pato Hebert, CA

Oscillator in Tualatin Hills Nature Park, archival pigment print

Ming Ying Hong, MS

Amalgamation #3, graphite on mylar

Jennifer Hoskins, SC

Aunt Nesity, colored pencil, acrylic, ink

Shreepad Joglekar, KS

Aporia, single channel video loop without sound, a silver gelatin print, an audio cassette player with sound loop, a half-filled glass of water

R. J. Kern, MN

Kenzi and Hootie, Anoka County Fair, Minnesota, archival inkjet print

Kol and Annabell, Anoka County Fair, Minnesota, archival inkjet print

Rylee and Nelly, Clay County Fair, Minnesota, archival inkjet print

Anna and Helen, Blue Earth County Fair, Minnesota, archival inkjet print

Noelle King, NY

Rescue: A Nod to Tiepolo, acrylic on scrim

David Knox, LA

The Christening, digital photo collage on aluminum

Sena Kwon, NY

Dragon lives under the mountains, inking digital

Joshua Littlefield, MD

Snap, archival pigment print / collage on large format film negative with nail polish and burning

Gabi Magaly, TX

Santa Catherine De Siena, 100% cotton

A.M. Martens, IL

Through our Windows – Earth Home Series – Edition 3 of 14, ceramic slab, drywall, wood, insulation, plastic

Andy Mattern, OK

Average Subject / Medium Distance #4201 (Appropriate), pigment ink print

Corrine McAuley, AZ

Eye See You, glass beads

Daniel Melo, CA

Probablemente en llamas, photography

Rebecca Miller, MO

Protest America: Gun Reform #2, archival pigment print

Jason Nelson, LA

Field Recordings 2, charcoal, acrylic, wood stain on wood panel

Hunter/ Aristocrat, acrylic, wood stain on wood panel

Jim Pearson, IL

A Small Drama: Primal, hand drawn digital print with a few added photo elements

Sandi Pfeifer, FL

Untitled Quadriptych, abstract photography

Nikii Berry Richey, TN

We Must Suffer to be Beautiful, fabric, wire, thread, hair, oil and various beauty products

Evie Richner, TN

Burial #24, ink on digital print

Sharon Shapiro, VA

Trophy Room, oil on canvas

Annisty Thompson, AL

Lady in Waiting, digital photography

Chad Thompson, SC

Displacement II, hand collaged from hundreds of photographs/ mixed media on canvas

Tonja Torgerson, IN

Mine, serigraph

Rhonda Urdang, AZ

After Prince Napoleon in His Study at Tuileries (1812), femmage with hand-cut found paper, historical photograph, doily

After Empress Josephine (1804), femmage with hand-cut found paper, historical photograph, lace

Kevin Vanek, MS

Just Hold it Together, cast iron and steel

Yolanda Gibbs, TX

Liars Bazaar, acrylic and ink on paper

Jiawei Zhao, NY

Do we still care monumentals #2, pigment print on self-adhesive wallpaper

Thank you to everyone who participated in the 56th Annual Juried Competition!

About the Juror:

Catherine Futter, Director of Curatorial Affairs, Nelson-Atkins Museum of Art in Kansas City, MO

Catherine Futter is the Director of Curatorial Affairs at the Nelson-Atkins Museum of Art in Kansas City, MO. Futter has curated a number of permanent collection installations of European and American art from medieval to the present, organized exhibitions that highlight living artists, and also has led the museum's efforts to spark an area conversation about creating a cultural district in midtown Kansas City. Futter's specialty is with European and American Decorative arts from 1850-present, and she has previously held positions at the Metropolitan Museum of Art, the Yale Center for British Art, and the Chrysler Museum of Art.

Futter's major curatorial achievements include *Inventing the Modern World: Decorative Arts at World's Fairs, 1851-1939*, *Jump In! Architecture Workshop* as well as *Ferran Adrià: Notes on Creativity and A Shared Legacy: Folk Art in America*. She has been critical in bringing contemporary artists into the Nelson-Atkins programs with celebrated and innovative exhibitions such as *Resting Places Living Things: Designs by Michael Cross*; *Forever*, an installation by *Clare Twomey*; *The Future of Yesterday: Photographs of Architectural Remains of World's Fairs by Ives Maes*; and *Presence & Absence: New Works by Tom Price*. Futter also is a member of the museum's Strategic Leadership Group, and she was a Fellow in 2014 with the Center for Curatorial Leadership.

The Masur Museum of Art's Annual Juried Competition showcases contemporary artists throughout the United States of America working in any medium. This long running juried competition also showcases some of America's best curatorial talent. Recent jurors include: Joel Parsons, Clough-Hanson Gallery at Rhodes College; Gia Hamilton, Joan Mitchell Center; Holly Hughes, Albright-Knox Art Gallery; Sandra Firmin, Colorado University Art Museum; Kelly Shindler, Contemporary Art Museum St. Louis; George Shackelford, Kimbell Art Museum; Liza Simone, Phantom Galleries, Los Angeles; Alison Greene, Museum of Fine Arts, Houston; David Houston, currently Bo Bartlett Center; and Miranda Lash, currently Speed Art Museum.

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