



Lynn Nafey, Stow, MA "Rising" 23½" x 8¾"

The 13th Annual
Blanche Ames
National
Art Exhibition
2016

Todd Bartel, juror

September 20th -
October 8th

Ames Mansion Museum
Borderland State Park
257 Massapoag Ave.,
North Easton, MA

sponsored by the Friends of Borderland and

dcr  Department of Conservation and Recreation

curators' statement

Fifteen years ago we held our first exhibition at the Ames Mansion Museum, and with the exception of two years, the exhibition continued making this year the 13th Annual Blanche Ames National. We believe Blanche would be very honored, as we are proud to continue to honor her. Artists from sixteen states entered three hundred and fifty entries with the caliber of work outstanding. Choosing the pieces for the show was no easy task. Fifty-four pieces from forty-six artists were selected. We were once again awed by the incredible talent, ingenuity and creativity that exists both locally and throughout the United States. It is a joy for both of us to be the curators of this show.

It was a total pleasure to work with Todd Bartel, our Juror. His thoroughness, insightfulness, thoughtfulness and respect for every entry he viewed inspired us. He acknowledged that so many pieces were so worthy of being included in the exhibit if there were only enough room for them. Todd's experience and depth of his art background were certainly made apparent in the magnificent show he has put together. Everyone who comes to the museum to see this show will be richly rewarded due to him. Thank you so much Todd!



Congratulations to all our artists! Not to just the ones who were chosen but to all who applied to be juried. You are an essential part of our show and we honor you, and we thank you and appreciate your decision to enter. To those chosen, your pieces are inspiring, thought provoking, and show the quality, diversity, and innovation that exist in the art world today.

We hope that everyone who comes through our doors will be as enriched as we have been and will walk away with a new appreciation and understanding of art.

Norma Urban & Robert Bendt

juror's statement

Selecting works of art for The Blanche Ames National Juried Art Exhibition has become a wonderful tradition—a tradition largely in celebration of an extraordinary New England couple, Blanche and Oakes Ames, whose history and contributions are deeply inspired. The tradition involves inviting a curator to jury the submissions to each year's competition and the applications number in the hundreds. With over 350 works submitted this year and only space enough to exhibit about 50 works, the selection process is a challenge for any would-be curator.

The quality of work submitted to this particular venue is generally quite accomplished, wonderfully varied and at times visionary in its pursuit of cutting edge techniques and content. In selecting the work for the show, the first cut is generally the easiest—pulling out as much work as possible to reduce the numbers. But the work in this year's application pool was not so easy to dwindle the numbers down to a manageable grouping. The first cut only removed about a hundred works, many of which could easily have been exhibited. The final cut was simply a heart tugging experience and it should be noted that any work in that cut would have stood its ground in the final grouping. What often happens as the final selections are being made, is that a dialog unfolds between the curator and the work literally in hand and then relationships begin to emerge between the works. For me the process feels a lot like painting—intuitive, emotional, connective.



As a curator I was certainly influenced by my tour of the Borderland Mansion, the accomplishments of Oakes Ames and the art of Blanche Ames. Being inside the house Blanche designed with its exquisite quite and the filtered light that enters the library was a palpable experience I will likely not forget. I am certain that the feeling of being in the space, with its rich history and zest for art and life was as much an influence, as was my thirty plus years in the field of art. As an artist, educator and curator it is often my goal to celebrate variety and I look for work that stands out in its own right while also contributing to the overall grouping. Work that is well made or otherwise exploring potent, if not haunting content, is of paramount importance.

Typically, invited jurors for shows such as this one are given a charge to celebrate the work that is the “most accomplished” through whatever awards are given. There is not a single work in this show that is not exemplary of any one of the following notable moments of high quality: exquisite craft, innovative material exploration, point of view, a sense of light, keen observation, high design, invested composition, depth of feeling, personal vision, homage to tradition, expansion of tradition, profound juxtaposition, conceptual ideation, cutting edge content. With such diversity of excellence, no single work can be celebrated for all these attributes combined. When selecting work for honorable mention, I was as varied in my selections as I am impressed by the variety of good work. I gave myself to a self-imposed limitation of 5 works for honorable mentions and would have gladly singled out others.

We are pleased to announce the first annual Oakes Ames Botanical Award—a new tradition that celebrates Oakes Ames and his wonderful collaborations with Blanche. For this first award, the selection acknowledges

a decidedly contemporary attitude about evolving traditional botanical painting via a visual acuity that also confronts viewers in an unabashed way. We would like to acknowledge and thank the Plimpton family who established this award and its future tradition.

Discipline is a challenge and my selections were not easy to make. When awarding the First, Second and Third prizes, I was motivated to give awards to artists addressing the times we live in and decidedly wanted to make a statement as a white, male curator, who, like all of us, is experiencing national, recurrent tragedies that involve racism and sexism on a regular basis. I especially wanted to acknowledge that during the past decade alone, with this summer's shootings in Minnesota and Louisiana adding to the plague of untimely deaths for black men at the hands of U.S. police officers, that any artist today that addresses this situation deserves to have their work singled out—to in affect, acknowledge the iconography of needed cultural change aimed at dissolving national bigotry. The First and Second prizes were awarded within that regard. The Third Prize is a subject that deserves equal weight in importance—championing feminism. Works of art that help to dissolve sexism by promoting female imagery, unencumbered by sexual connotation is in high demand today—we need more art that counters commercialism and the male gaze. Art defines culture; I chose work for the major awards that represent needed cultural change in an iconic way.

It has been an honor and a pleasure to serve as a guest curator for the Blanche Ames National Juried Art Exhibition. I would like to thank curators Norma Urban and Robert Bendt for their hospitality and professionalism, who brought this venue into existence, who themselves are strong artists, who continue to bring creative individuals together to celebrate the power of art.

Todd Bartel

Founder, Director, Thompson Gallery, Weston, MA

the exhibition's history

The Blanche Ames National Juried Art Exhibition was originally organized in 2002 by The Friends of Borderland, a nonprofit organization dedicated to preserving and maintaining the Ames Mansion, the Borderland property, the heritage of the family that created the Borderland estate and to providing for the general public a variety of educational and cultural activities, programs and events.

The original goal of the competition was to curate an exhibition of artwork juried from artists living in the New England states and showcase it in the expansive space of the mansion library. The exhibition would allow the general public to access current artistic efforts from across New England, offer the artists exhibition opportunities, and purchase possibilities, and to honor the memory of Blanche Ames. In 2005 the exhibition transitioned to a national competition drawing entries from throughout the United States. The show continues to attract some of the finest and most exciting new works by professional artists today.

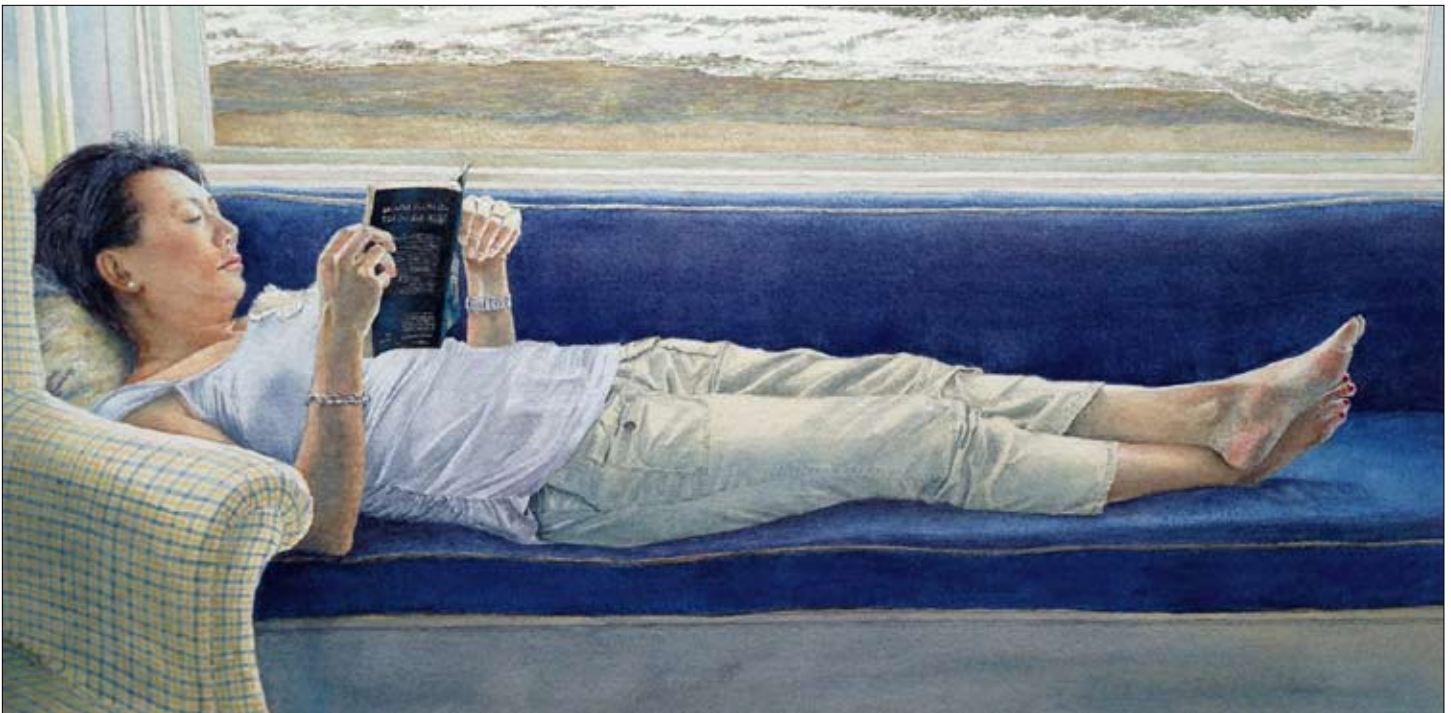
The exhibition has throughout its history been made available to the general public free of charge. The curating and facilitating of the show has remained a volunteer effort with the financial sponsorship of The Friends of Borderland, Inc., artist donations of artwork, and private donations. This exhibit is co-sponsored by the Massachusetts Department of Conservation & Recreation.



Mary Spitzer - First Place
Beautiful Philadelphia



Mary Phillips - Second Place
Boy with Burning Flame



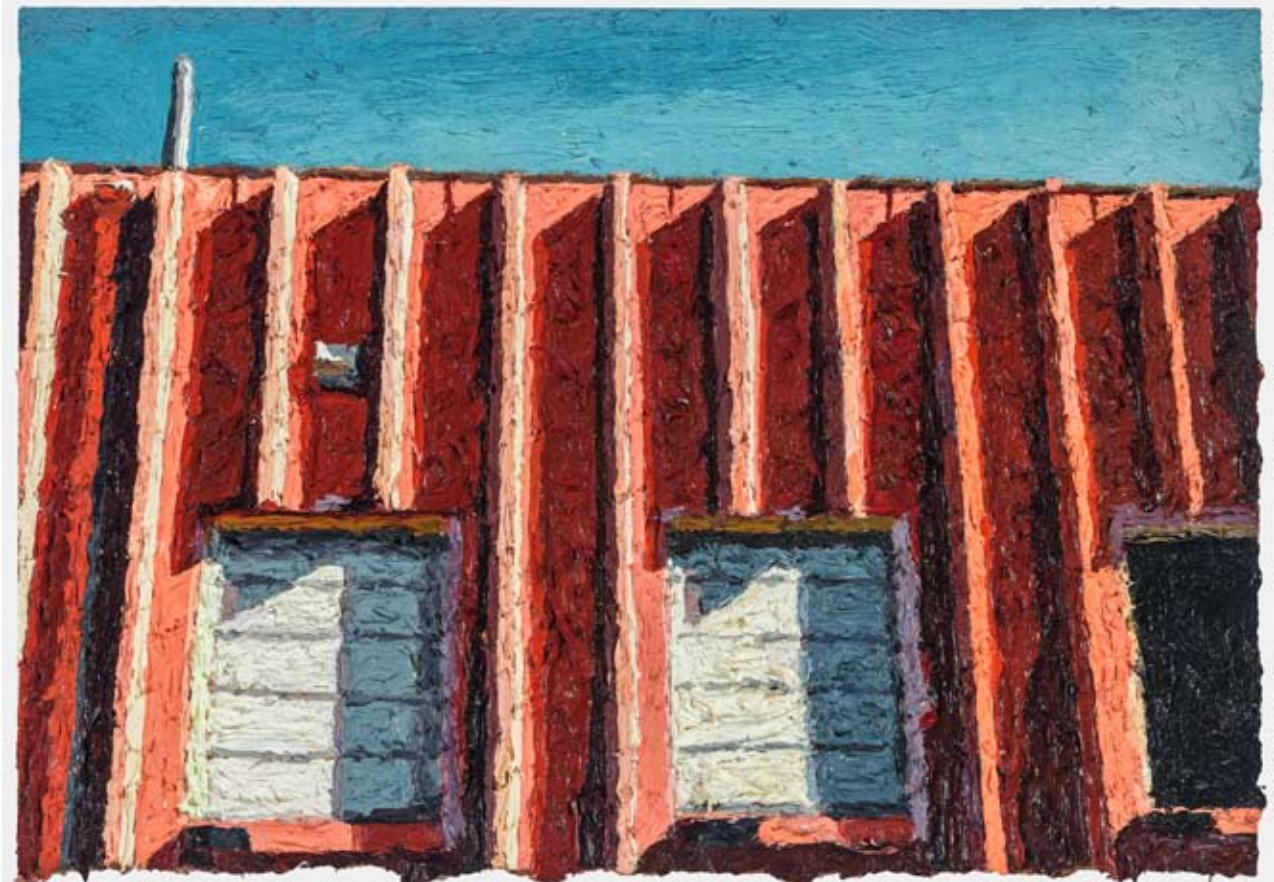
Tony Andrade - Third Place
Easy Read



Bill Evans - Honorable Mention
Imago



Robert Beauvais - Honorable Mention
Ongoing Communications I



John Ferry - Honorable Mention
Midtown #1



Jeremy Hetherington - Honorable Mention
Journal Entry #73 Pulse



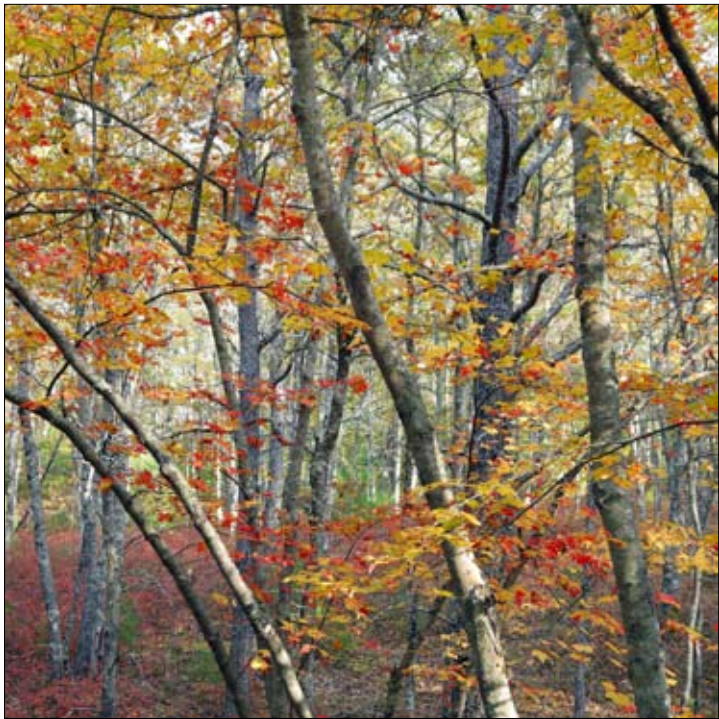
Stephanie Roberts-Camello - Honorable Mention
Revision



Paul Johnson
New Ice - Borderland



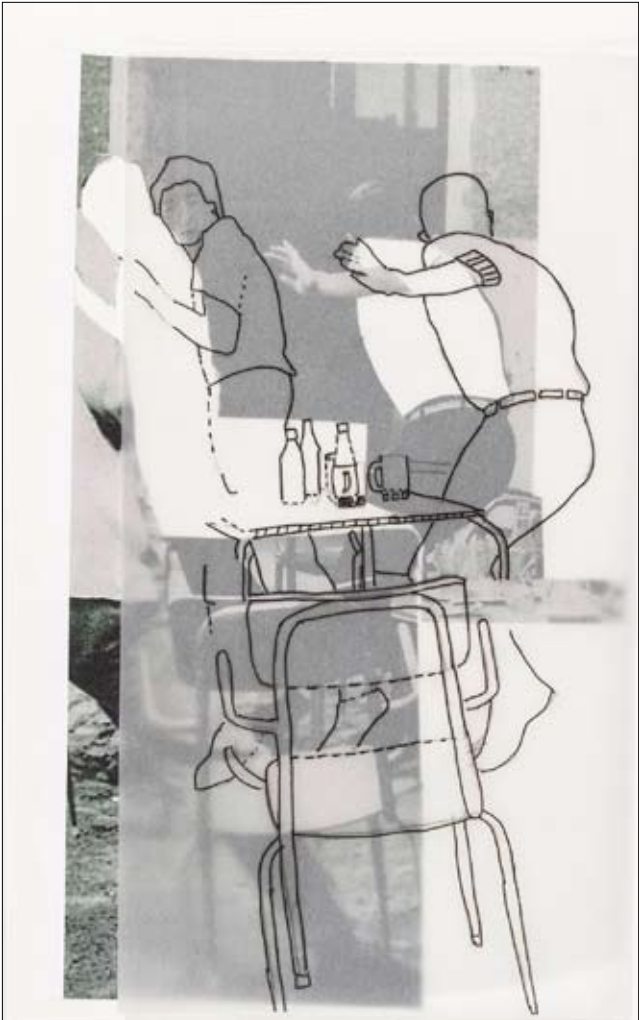
Robert Steinem
Snowshoe Weather



Diana Barker Price
Palace



Tricia Kamen
Like a Tree 1



Adrienne Der Marderosian
Testimony



Ed Stitt
Cloud Over Building



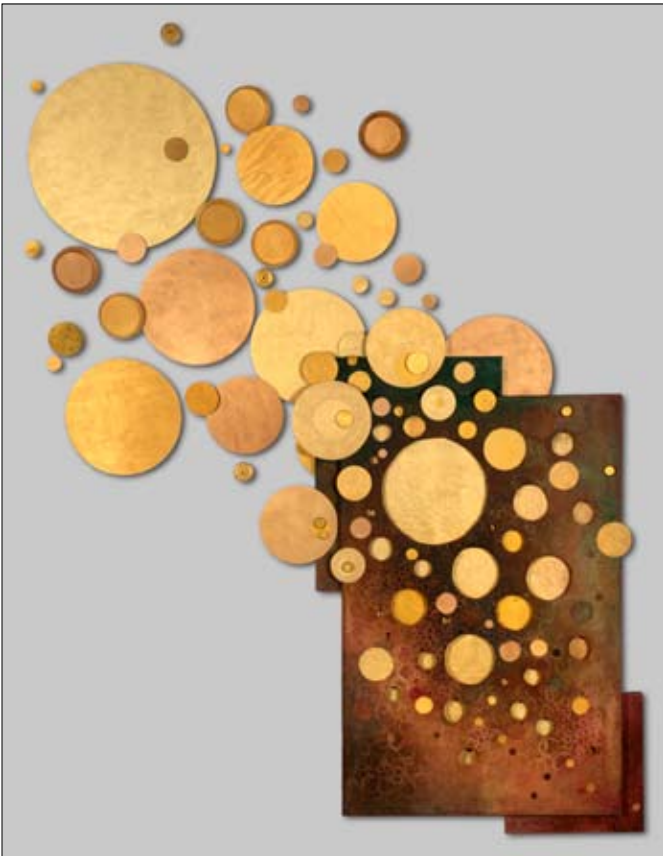
Lynn Nafey
Rising



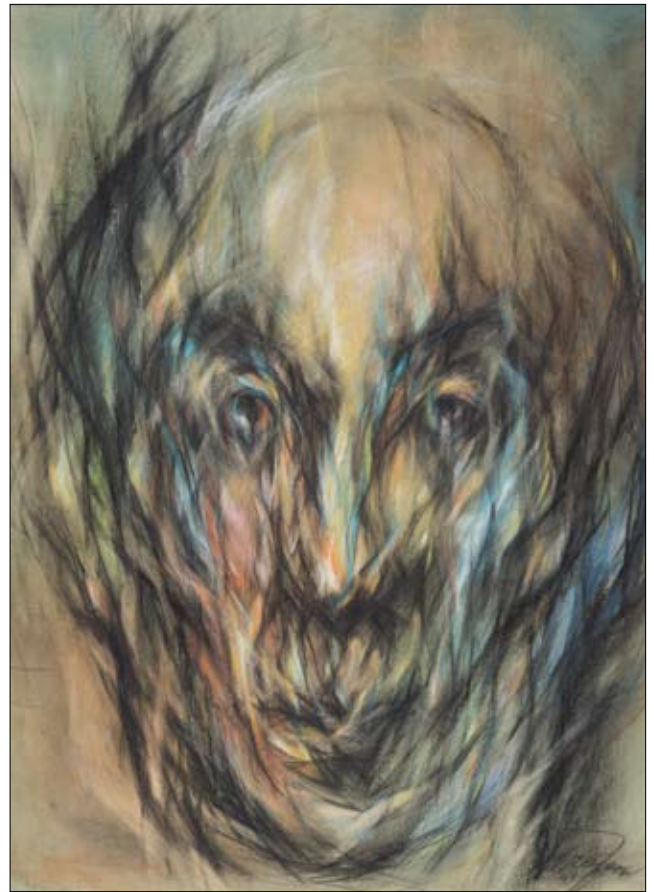
Rob Dinsmore
Art Deco Coffee/Creamer



Mia Cross
Wallflower in the Wallpaper



Elaine Sapochetti
Untitled



Vera Leon
Face with Memories



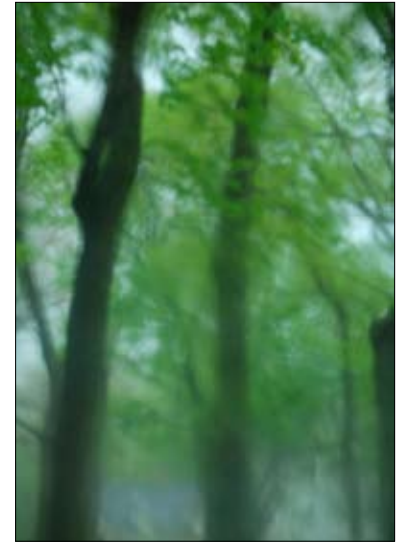
Paul Hitchen
The Gargoyles of Paris



Mary Phillips
In His Presence



Brian Barresi
Stowe Pasture



Carol Wontkowski
Ghost



Michael Cortshell
Apples



Stephanie Roberts-Camello
Primary Instincts



Jeffrey Neumann
White Manna



Bob Leaver
Life is Short - Pay Attention



Michael CortHELL
Oak on Blue



Carol Baum
Juturna #2



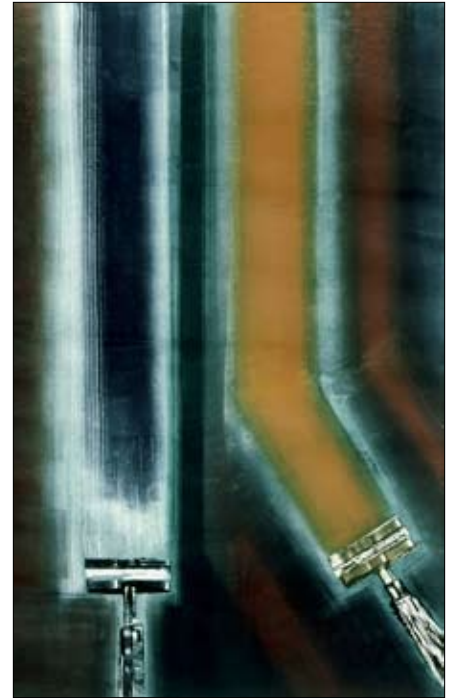
Louise Morin Dichard
Hawk eye



John Ferry
Decatur #1



Doug Caves Sr.
Field in Concord



John Avakian
Tools are Us



Tony Andrade
Rhythm and Flow



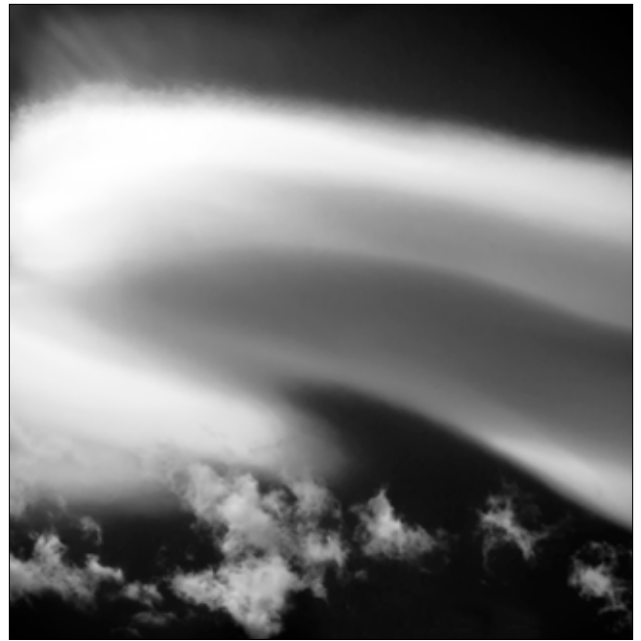
Conny Goelz-Schmitt
Book Shrine No. 15



Karen Rothman
Facciata



Richard Bancroft
Reflections



Robert Beauvais
Equivalent to What?



Carol Woodbury
Palimpsest, I Assure You



Arti Goulatia
Haute Couture



Pam Golden
Artemis



Lorraine Sullivan
Mother in Her Cherry Dress



Bonnie Mineo
Leaf Patterns



Gerri Rachins
A Regular Riot



Jane Petrillo
Floral in Gold and Indigo



Margaret Sparrow
Tulip Leaves in Carafe



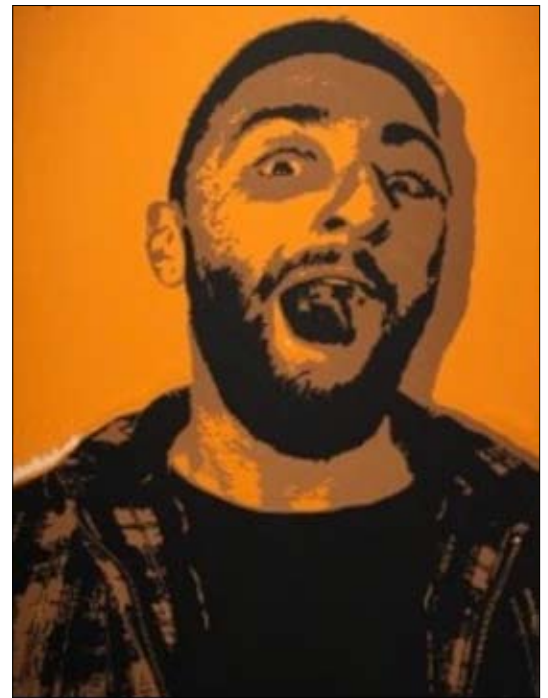
Joyce Pommer
Fragmented Spaces



Mai Mai Pietrowski
Bubbles



Lynn Atwood
Little Artist



Olivia Christy
Surprised Steven



Kay Kopper - Oakes Ames Botanical Award
Sunflower, Helianthus Annuus



Susan Neff
Chestnut End of Season

Botanicals



Kay Kopper
Moth Orchid, Doritaenopsis Sogo Vivien



Susan Neff
Banana Tree

exhibiting artists BANJAE 2016

Tony Andrade

Quincy, MA
Easy Read
Watercolor
22" x 35½"

Rhythm & Flow

Watercolor
23" x 26"

Lynne Atwood

Sharon, MA
Little Artist
Oil
8" x 10"

John Avakian

Sharon, MA
Tools Are Us #3
Monotype
42" x 30"

Richard Bancroft

Foxborough, MA
Reflections
Oil on Linen Panel
8" x 10"

Brian Barresi

Sharon, MA
Stowe Pasture
Acrylic on Canvas
36" x 36"

Carol Baum

Newbury, MA
Juturna #2
Watercolor & Colored Pencil
29½" x 22¼"

Robert Beauvais

Danvers, MA
Equivalent to What?
Photographic Giclee Print
24" x 24½"

Ongoing Communications 1

Photographic Giclee Print
16" x 16"

Doug Caves Sr.

Fitchburg, MA
Field in Concord
Acrylic on Canvas
30" x 40"

Olivia Christy

Millbury, MA
Surprised Steven
Paper Collage
25" x 19"

Michael Corthell

Millis, MA
Apples
Digital Print on Watercolor Paper
8½" x 11"

Oak on Blue

Digital Print on Archival Metal
11" x 14"

Mia Cross

Framingham, MA
Wallflower in the Wallpaper
Oil on Canvas
40" x 30"

Adrienne Der Marderosian

Belmont, MA
Testimony
Collage
8" x 5"

Louise Dichard

Hudson, NH
Hawk Eye
Oil on Linen
20" x 15"

Rob Dinsmore

Charlestown, MA
Art Deco Coffee/Creamer
Oil on Canvas
16" x 12"

Bill Evans

Dorchester, MA
Imago
Elm, Ebonized Mahogany
2'6" x 1'5" x 3"

John Ferry

Prairie Village, KS
Midtown #1
Oil
6½" x 9"

Decatur #1

Oil
8" x 16½"

Conny Goelz-Schmitt

Beverly, MA
Book Shrine No. 15
Vintage Book Parts
9" x 8½" x 5"

Pam Golden

Marshfield, MA
Artemis
Burnished & Pit Fired Clay
17" x 11" x 13"

Arti Goulatia

Ashland, MA
Haute Couture
Stoneware, Reduction Fired, on Wood
30" x 24" x 7"

Jeremy Hetherington

Somerville, MA
Journal Entry #73 Pulse
Collage
8" x 10"

Paul Hitchen

Somerset, MA
The Gargoyles of Paris
Acrylic
30" x 48"

Paul Eric Johnson

Stafford Springs, CT
New Ice - Borderland
Archival Pigment Print
30" x 40"

Tricia Kaman

Chagrin Falls, OH
Like a Tree I
Oil
28" x 21"

exhibiting artists BANJAE 2016

Kay Kopper

Pembroke, MA

Sunflower Helianthus Annuus

Watercolor

27½" x 30½"

Moth Orchid Doritaenopsis***Sogo Vivien***

Watercolor

20" x 19½"

Rob Leaver

Plymouth, MA

Life Is Short. Pay Attention

Wood, Clay Blocks

12" x 25" x 12"

Vera Leon

Providence, RI

Face with Memories

Colored Pencils, Crayons, Watercolor

22" x 30"

Bonnie Mineo

Sherborn, MA

Leaf Patterns

Relief Prints, Collage, Acrylic

9" x 20"

Lynn Nafey

Stow, MA

Rising

Transfer Print of Mixed Media Digital Art

23½" x 8¾"

Sue Neff

E. Sandwich, MA

Banana Tree

Watercolor

20" x 16"

End of Season Leaves & Chestnut

Watercolor on Vellum

20" x 16"

Jeffrey Neumann

Copake, NY

White Manna

Watercolor

22" x 30"

Jane Petrillo

Williston, VT

Floral in Gold & Indigo

Chalk Pastel

18" x 12"

Mary Phillips

New Boston, NH

Boy with a Burning Flame

Oil

11" x 17"

In His Presence

Oil

12" x 9"

Mai Mai Pietrowski

Framingham, MA

The Bubbles

Acrylic on Canvas

36" x 24"

Joyce Pommer

New York, NY

Fragmented Spaces

Acrylic, Ribbon, Handmade Paper

24" x 30"

Diana Barker Price

Plymouth, MA

Palace

Photography

12" x 12"

Gerri Rachins

Jamaica Plain, MA

A Regular Riot (Z995)

Oil on Birch Wood

42" x 31"

Stephanie Roberts-Camello

Pembroke, MA

Revision

Encaustic Relief

15" x 18" x 2¾"

Primary Instincts

Encaustic Relief

14" x 14" x 3¾"

Karen Rothman

Newton, MA

Facciata

Gesso over Collaged Newspaper on Canvas

24" x 18"

Elaine Sapochetti

Medford, MA

Untitled

Acrylic, Wood, Stretched Canvases

71" x 55"

Margaret Sparrow

West Glover, VT

Tulip Leaves in Carafe

Oil on Linen

14" x 10"

Mary Spitzer

Marblehead, MA

Beautiful Philadelphia

Carved & Assembled Woods

14" x 10" x 20"

Robert Steinem

Colrain, MA

Snowshoe Weather

Oil on Canvas

36" x 24"

Ed Stitt

Boston, MA

Clouds over Building

Oil on Canvas

20" x 20"

Lorraine Sullivan

Arlington, MA

Mother in Her Cherry Dress

Vintage Linen, Found Objects, Paint, Silk

57" x 14" x 14"

Carol Wontkowski

Attleboro, MA

Ghost - 5

Photography

20" x 15½"

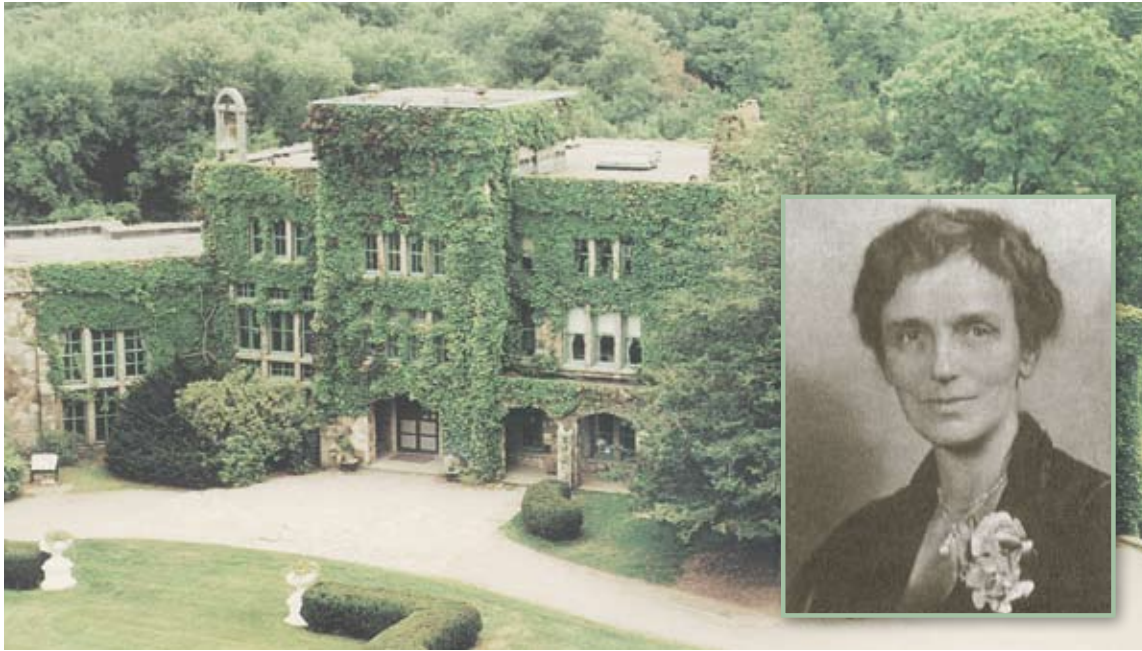
Carol Woodbury

Sharon, MA

Palimpsest, I Assure You

Book Pages, Ashes of Paintings, Oil

Diptych 16½" x 10"



Blanche Ames (1878-1969) was an artist and an illustrator who worked in oils, pen and ink and watercolor.

Her paintings and drawings are displayed throughout the Ames Mansion at Borderland, the country estate where she lived with her husband Oakes and their four children.



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