

The
Louis
Comfort
Tiffany
Foundation

2009
AWARDS IN
PAINTING,
SCULPTURE,
PRINTMAKING,
PHOTOGRAPHY,
VIDEO, AND
CRAFT MEDIA



Almost Blue, 2008. Epoxy, carbon fiber, and cast optical resin, 128 × 58 × 8½ inches.

Dean Snyder

Born: Philadelphia, Pennsylvania, 1953
 Resides: Providence, Rhode Island
 Education: School of the Art Institute of Chicago (M.F.A., 1976); Lanchester Polytechnic College of Art and Design (1976); Kansas City Art Institute (B.F.A., 1975)
 Website: www.deansnyder.net

SELECTED SOLO EXHIBITIONS

- 2008 "Opener 14: Dean Snyder: *Almost Blue*," The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, New York. Catalogue.
- 2004 "Dean Snyder: Recent Sculpture and Drawing," College of St. Rose Gallery, Albany, New York.
- 1999 Instituto Cultural Peruano Norteamericano, Lima, Peru.
- 1998 Jennjoy Gallery, San Francisco.
- 1997 Miller Block Gallery, Boston.
- 1994 Zolla/Lieberman Gallery, Chicago.
- 1991 Allrich Gallery, San Francisco.

SELECTED GROUP EXHIBITIONS.

- 2007 "Beijing Olympic Art Dream—2007/2008: Beijing International City Sculpture Exhibition," Beijing Olympic Park.
- 2006 "Twice Drawn," The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, New York. Catalogue.
- "Invitational Exhibition of Painting and Sculpture," American Academy of Arts and Letters, New York.
- 2004 "179th Annual: An Invitational Exhibition of Contemporary Art," National Academy of Design, New York.



Daphne's Pendant, 2008. Metal flake paint over epoxy composite and carbon fiber, 42 x 25 x 25 inches.

- "Earthy Delights," Bakalar Gallery, Massachusetts College of Art, Boston.
- 2003 "Obsessive Patterns," David Winton Bell Gallery, Brown University, Providence, Rhode Island.
- 2002 "DeCordova Annual," DeCordova Museum and Sculpture Park, Lincoln, Massachusetts. Catalogue.
- 2001 "Chain Reaction: Rube Goldberg and Contemporary Art," Williams College Museum of Art, Williamstown, Massachusetts. Traveled. Catalogue.
- 2000 "Showroom," Arts Center of the Capital Region, Troy, New York.
- 1999 "Split Shift," MASS MoCA, North Adams, Massachusetts. "On the Ball: The Sphere in Contemporary Sculpture," DeCordova Museum and Sculpture Park, Lincoln, Massachusetts.
- 1997 "Regional Selections," Hood Museum of Art, Dartmouth College, Hanover, New Hampshire.
- SELECTED BIBLIOGRAPHY
- 2008 Cahill, Timothy. "Dean Snyder: 'Almost Blue,'" *Sculpture* (October).
- 2004 McQuaid, Cate. "Weird Science: Visions of a Mutant Future Grow out of Hieronymus Bosch's 'Garden' in MassArt's New Show," *Boston Globe* (February 27).
- 2001 Boyce, Roger. "2001 DeCordova Annual Exhibition," *Art New England* (October/November).
- 1998 McQuaid, Cate. "Tattooed Rawhide's Raw Energy," *Boston Globe* (January 23).
- 1998 Baker, Kenneth. "Hint of the Grisly in Snyder's Sculpture," *San Francisco Chronicle* (June 18).

The Louis Comfort Tiffany Foundation

It is my dearest wish to help young artists of our country to appreciate more the study of nature, and to assist them in establishing themselves in the art world.

—Louis Comfort Tiffany

It was this purpose that in 1918 led Louis Comfort Tiffany to establish a foundation to operate Laurelton Hall—his estate at Cold Spring Harbor, Long Island—as a summer retreat for young artists and craftspeople. Tiffany, son of the founder of the famous New York jewelry store Tiffany & Co., was himself a painter, interior decorator, and, of course, renowned innovator in the design of glass objects and windows.

The Louis Comfort Tiffany Foundation provided no formal instruction at Laurelton Hall. Rather, it offered an unfettered atmosphere where artists could work in a beautiful natural setting by day and enjoy a touch of elegance by night.

Tiffany hoped that Laurelton's sixty acres of gardens and woodlands, his art collection and art library, and the estate's lavish amenities would combine to nourish the imagination and further the development of the young artists in residence. As time went on, the Foundation expanded its scope to include exhibitions and a modest publications program.

Tiffany died in 1933, but the Laurelton program continued until 1946, when the estate was sold. After the sale of Laurelton, the Foundation changed its purpose from

the operation of an artists' retreat to the bestowing of grants to artists. These grants were awarded annually through a competition in painting, sculpture, graphics, and textile design, a range of categories reflecting Tiffany's manifold talents and interests. Each year, hundreds of applicants sent examples of their work to the National Academy of Design, where the work was exhibited and judged.

To nurture creative talent, the Foundation initiated grants including: (1) a fine-arts purchase program through which artworks were purchased and donated to institutions, (2) an apprenticeship program enabling young craftspeople to work with masters, and (3) a program of direct grants to young painters and sculptors. In 1980, the grant programs were consolidated into a biennial competition for which the candidates are nominated by a national committee.

Today, the Tiffany Foundation makes biennial monetary awards in painting, sculpture, printmaking, photography, video, and craft media—thus continuing the approach of direct grants to artists originally adopted by the trustees in 1946.