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2010-11-19

# Harold Reddicliffe: Paintings from Three Decades

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*Boston University*



# HAROLD REDDICLIFFE

Paintings from Three Decades

Boston University Art Gallery

# HAROLD REDDICLIFFE

Paintings from Three Decades

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**Boston University** Art Gallery  
at the Stone Gallery

November 19, 2010–January 16, 2011



**On the Cover:**

*Lighter, Lens, and Engine*, 2009  
Oil on canvas  
10" x 12"

**Boston University** Art Gallery  
at the Stone Gallery  
855 Commonwealth Avenue  
Boston, Massachusetts 02215  
617-353-3329  
www.bu.edu/art

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*Extraordinarily Ordinary:  
Notes on a Few (Not So) Everyday Objects*  
©2010 Lynne Cooney

*Painting in the Age of Mechanical Obsolescence*  
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## ACKNOWLEDGMENTS

The Boston University Art Gallery (BUAG) is very pleased to present this exhibition of work by School of Visual Arts (SVA) Associate Professor of Painting Harold Reddicliffe. Since 1987, Harold Reddicliffe has tirelessly committed his time and energy to the School of Visual Arts and to the training of young artists in the rigors of painting and drawing. A highly respected artist, Reddicliffe is a dedicated and skillful painter whose still lifes imbue everyday objects with a sense of uneasy familiarity. *Harold Reddicliffe: Paintings from Three Decades* brings together over eighty works culled from the past thirty years, from his early paintings of assemblages of empty frames, portfolio cases, and plaster figures to his more recent focus on optical instruments and mechanical objects. It is obvious to say that an exhibition of this scope could not have been possible without the collaboration of the artist. This exhibition is a reflection of a long and productive artistic career, which became much more coherent to us through the artist's direct participation. We are therefore indebted to Harold Reddicliffe's meticulousness and patient oversight of every aspect of the planning process.

The possibility of this exhibition was realized through the support and assistance of numerous other individuals, both at Boston University and within the larger arts community. At Boston University, two individuals affiliated with the Boston University Art Gallery must be acknowledged foremost for their contributions. To Marc Mitchell, former director *ad interim*, for taking the initial steps in the planning of the exhibition and providing his indispensable advice towards its implementation. Also to Joshua Buckno, newly appointed gallery manager, for immediately stepping in and not only astutely managing the many details of the exhibition but also for his creative input and contribution to this publication.

In the School of Visual Arts, we are indebted to Lynne Allen, SVA director, for her generous contribution to and enthusiasm for the project. We are also grateful to Assistant Professor of Painting Dana Clancy for bringing the exhibition concept to the table. We would also like to thank Dean Benjamín Juárez and Walt C. Meissner, former Dean, College of Fine Arts, for their support.

We extend our sincere appreciation and gratitude to Associate Provost of Finance and Administration Hannelore Glaser, and to Professor Patricia Hills and the Department of Art History at Boston University for their ongoing guidance.

Importantly, assembling an exhibition of works produced over thirty years required the cooperation of numerous individuals and institutions. We are extremely grateful to the many individuals who generously loaned artworks from their collections to the exhibition. Without their faith and enthusiasm, this project would not have been possible. We would also like to specifically thank Dunham Townend of Hirschl & Adler Modern, New York, and Audrey Pepper, of the now-closed Pepper Gallery, for their assistance in acquiring paintings and tracking down lenders for the exhibition.

Other individuals provided their invaluable assistance in the production of the exhibition catalog. We are indebted to Stewart Clements and Will Howcroft of Clements/Howcroft, Boston, for providing the photography for the catalog. At Boston University's Creative Services, we thank Nancy Smith-Hogan and Rachel York for their spirited guidance and diligence for deadlines in the publication's production. We also thank Annie Laurie Sánchez for copyediting all the catalog text.

In addition to those already mentioned, the artist would like to thank Mimi Reddicliffe, without whose research skills, computer expertise, patience, and enthusiastic support, neither the exhibition nor catalog would have been possible. The artist also acknowledges that this catalog was made possible, in part, through a Massachusetts Cultural Council Individual Artist Grant.

With sincere appreciation, we thank the entire staff of the BUAG whose contributions brought this exhibition to fruition: Christopher Bain, Jessica Beavis, Evelyn Cohen, Elizabeth Hansen, Daniel Herr, Horatio Joyce, Amanda Matthews, Shayna Nestor, Erin Nolan, Molly Papows, Terrence Smith, and Rachel Tolano. Each member has been essential in arranging and actualizing the exhibition.

Lynne Cooney  
Director *ad interim*  
Boston University Art Gallery

**EXTRAORDINARILY ORDINARY:  
NOTES ON A FEW  
(NOT SO) EVERYDAY OBJECTS**

BY LYNNE COONEY

**Harold Reddicliffe's meticulously rendered paintings are populated by an eclectic collection of seemingly utilitarian objects:** vintage cameras, antique clock keys, a cigarette lighter, marbles, a closed umbrella, and pairs of leather gloves. Composed either in groupings of objects or singular "portraits," Reddicliffe's subjects assert an idiosyncratic austerity, inhabiting painterly space not so much as the work's protagonists, which would imply an impenetrable narrative, but more as strangely familiar residents; their place may be certain but their purpose is unclear. Compositionally, Reddicliffe's subjects occupy front and center. From this conspicuous placement his paintings articulate a process of intense scrutiny that is not so demanding of our attention as to be peremptory; rather, they are invitational, calling for a closer reading that rewards in the revelation of even the most negligible detail. It is this visual complicity on the part of the artist and the viewer that shapes the works' content and permits new associations to emerge. In Reddicliffe's handling, the original function of the object, or assortment of objects, becomes an oblique reference—something to which we attach recognition but not necessarily a means through which we fully comprehend the meaning of the work. Thus, Reddicliffe's paintings describe an abundance of intricate detail yet conceal any direct signification.

The evolution of Reddicliffe's work begins, like that of many artists, in his years as a burgeoning art student. Born in Houston and raised in New Orleans, Reddicliffe moved to the Northeast in the late 1960s to attend Williams College in Williamstown, Massachusetts, where he intended to study art history. It was during his undergraduate studies that he also developed an interest in painting. Reddicliffe would further pursue his fine arts training, later receiving an MFA from the Hoffberger School of Painting at the Maryland Institute College of Art, where he worked almost exclusively with the figure. Following graduation, Reddicliffe found model fees too costly for his limited resources. As a creative compromise, he turned to still life painting, initially selecting objects that referred abstractly to the figure. He would later eliminate all figurative allusion from his paintings, instead favoring arrangements that cast various geometric objects. As these early paintings began to articulate a formal structure within the work, Reddicliffe explored other subject matter, such as images of antique clocks. Reddicliffe ultimately found these images to be direct and to hinge too closely on reverence and nostalgia. He subsequently removed the immediate object reference from the work and focused on paintings of clock components (see, for example, *Twelve Keys*, Plate 8), which he found to be not only aesthetically appealing and challenging objects to paint, but also referentially more oblique. These early works solidified a process of seeing and reinterpreting everyday objects that Reddicliffe continues to the present.

Minimally staged against a largely monochromatic ground, Reddicliffe's object studies formally relate, rather uneasily, to the genre of the still life. To suggest Reddicliffe's work as following in the path of art historical precedents is to undermine the complexity of the way in which he approaches his subject matter and its rendering onto the canvas. Reddicliffe's paintings neither declare a predetermined narrative nor employ heavy-handed symbolism. Nor are his paintings solely an investigation of

the tension between the limits of two-dimensional space (the flatness of the canvas) and the illusion of three-dimensional reality (the hyper-realistic representation of the object). Reddicliffe's paintings evade mimeticism and thus rub up against perceived notions of the painted still life. The work resists easy interpretation and is, in many ways, delightfully confounding. In rendering his subjects as perceptibly identifiable, while intentionally leaving their functional origins unclear, Reddicliffe establishes a set of contradictions that unsettle the viewer's expectations as she or he seeks a tangible connection to what is depicted.

The selection of the object/subject in Reddicliffe's work is primary and a starting point in the conception of each painting. Reddicliffe first chooses objects that have a pleasing aesthetic quality and therefore present an interesting technical challenge, often favoring the types of mid-century objects in which design was still an integral part of industrialized production. At the same time, Reddicliffe is careful to avoid objects that might express novelty, nostalgia, or an underlying content. This is not to say that Reddicliffe's subjects stand mute or serve merely as stylized signifiers of consumer culture, past or present. The intimated meaning in his work emerges through the subtle transformation of the object itself. This transformation first occurs when the artist removes the functional object from the context of its utility and places it within the ambiguous setting of the staged environment. The second transformation occurs through long periods of observation in which the artist critically assesses the varied subtleties of the object's form and placement within the still-life setting. In both stages of conception and production, the object gradually shifts in meaning, without it being overly determined, presenting a range of interpretive possibilities. Reddicliffe's paintings thus suggest something indeterminate, often by using delicate humor, and evoke something other than what is superficially depicted.

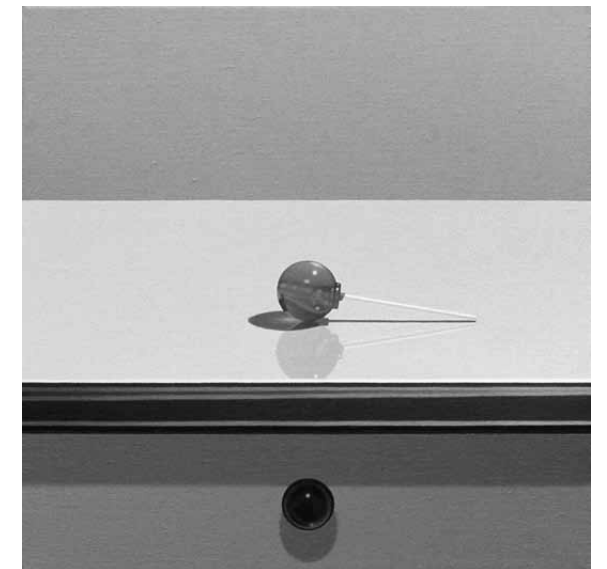


Fig. 1. *Lollipop*, 1995  
Oil on canvas, 12" x 12"

Unlike painting from photographs, which Reddicliffe steadfastly rejects in his own practice, the studio setting allows the artist the ability to explore the unexpected relationships that occur within the composition. *Lollipop* (fig. 1), a quirky little painting from 1995 (although most of Reddicliffe's canvases are comparatively diminutive in size against the trend of larger-than-life paintings), is a deceptively minimal arrangement of a red lollipop reclining on a white enamel tabletop. Much of the

effect of Reddicliffe's work relies upon the suspension of belief between the actual thing represented and the way in which it is pictorially represented. Reddicliffe enthusiastically exploits and unhinges this uneasy balance between illusion and reality through visual play and pun. *Lollipop*, for example, poses a number of visual propositions that materialize as the viewer engages more deeply with the image. In the painting, a bright red lollipop lies lazily within a tri-color palette of blue, white, and orange, which is demarcated horizontally across the canvas in three equal bands of color. Beneath the perfectly formed ball of the lollipop is its mirrored image, like a saccharine-sweet dop-pelganger reflected upon the enameled surface, as it appears to gently roll towards the table's edge. Neatly sandwiched between the lollipop and its reflection is a shadowed outline, harshly cast from above by an artificial light source. Like an apprehensive threesome, the rendered lollipop, reflection, and shadow converge in a perfect point at the base of the candy's stick.

Through exhaustive attention to detail, Reddicliffe achieves visual complexity out of a rather simply conceived composition. In *Lollipop*, this is further exemplified in the rendering of the knob of the table, which by no coincidence imitates the exact position and scale of both the lollipop and its reflected image. Perplexingly, however, the shadow of the drawer-pull falls at a slightly different angle than that of the lollipop. The divergent direction of the two shadows is achieved through the integration of multiple and often conflicting ambient and directional light sources, intentionally manipulated by Reddicliffe for heightened visual effect. The resulting image implies a certain optical impossibility (to the naked eye) and illuminates (if I may pun) the allowances that Reddicliffe takes in the manufacture of painterly perfection. Combined, these formal elements reveal the pleasure Reddicliffe derives in the lengthy, observant hours undertaken in the execution of each painting. Irrespective of the possible associations and compositional tricks, *Lollipop* manages to adamantly avoid sentimentality (Reddicliffe further deflects interpretation through the straightforward titling of the work, as he does in all of his paintings). The lollipop itself is simultaneously still and animated, appearing like a fallen relic, as it pleasantly resigns itself to its purposeless existence on the table's surface.



Fig. 2. *Mixer*, 2003  
Oil on canvas, 21" x 21"

*Mixer*, 2003 (fig. 2), is perhaps one of Reddicliffe's more enigmatic paintings but also depicts one of the more recognizable objects within his oeuvre. In the painting, the iconic and coveted KitchenAid standing mixer asserts itself in dramatic profile; its seductive orange surface (here reproduced in black and white) gleams against the rich blackness of the background, referencing both the formats of portrait photography and merchandise advertising. *Mixer* is not intended as a commentary on the types of objects promoted by high-end lifestyle retailers. However, it is above all a compelling object, and one that Reddicliffe resuscitates from its inanimate stillness and the weighted associations of consumerist critique. As in all of Reddicliffe's paintings, our satisfaction derives not from the recognition of the thing itself (although that is inevitable) but from what is intimated and how. *Mixer* has an uncanny quality or an indescribable oddness. The suggestive coil of the cord around the mixer's neck and the sinister position of the hook attachment lend a chilling, if mildly campy, quality to the painting (further exaggerated by the black and orange color palette). As Reddicliffe resists a singular interpretation, I cannot help but also conjure images of Disney animation where utilitarian objects fantastically come to life.

Although a striking and somewhat humorous picture, *Mixer* does not overlook the attentiveness paid to the rendering of the object's subtle features. As all of the artist's still lifes are arranged in the studio, lighting—as previously mentioned—serves as a crucial element in the construction of the image. The theatrical play of light and shadow not only dramatizes the highlights and contours on the painting's surface but also accentuates the three-dimensional play within two-dimensional space. The metal surfaces in *Mixer* reflect pools of light that seductively enhance the appliance's desirability and status as a fetishized consumer object. Also, upon closer reading, the aluminum bowl, which seems to humorously cower behind its more dominant companion, reveals the reflected continuation of the surface of the enamel table as well as the extended space of the studio. Like Reddicliffe's *Lollipop*, *Mixer* transforms the commonplace into something extraordinarily ordinary through evocative reinterpretation and the revelation of infinite detail.

Reddicliffe's paintings speak to the secret life of objects. Extracted from the burden of use and function, Reddicliffe's objects acquire a sense of formal grandeur. The acute attention to every line, contour, highlight, and shadow enables a transformation of his subjects, without becoming too self-referential, that evolves over long periods of viewing and visual experimentation. Reddicliffe's paintings therefore necessitate a closer look; scrutiny and extended perusal have an open invitation.



**PLATES**



PLATE 1

*Ticket Stub and Envelope*, 1987  
Oil on canvas  
8" x 10"



PLATE 2

*Pink and Green Envelopes*, 1985  
Oil on canvas  
9" x 9"



PLATE 3

*Three Portfolios*, 1990  
Oil on canvas  
27" x 36"

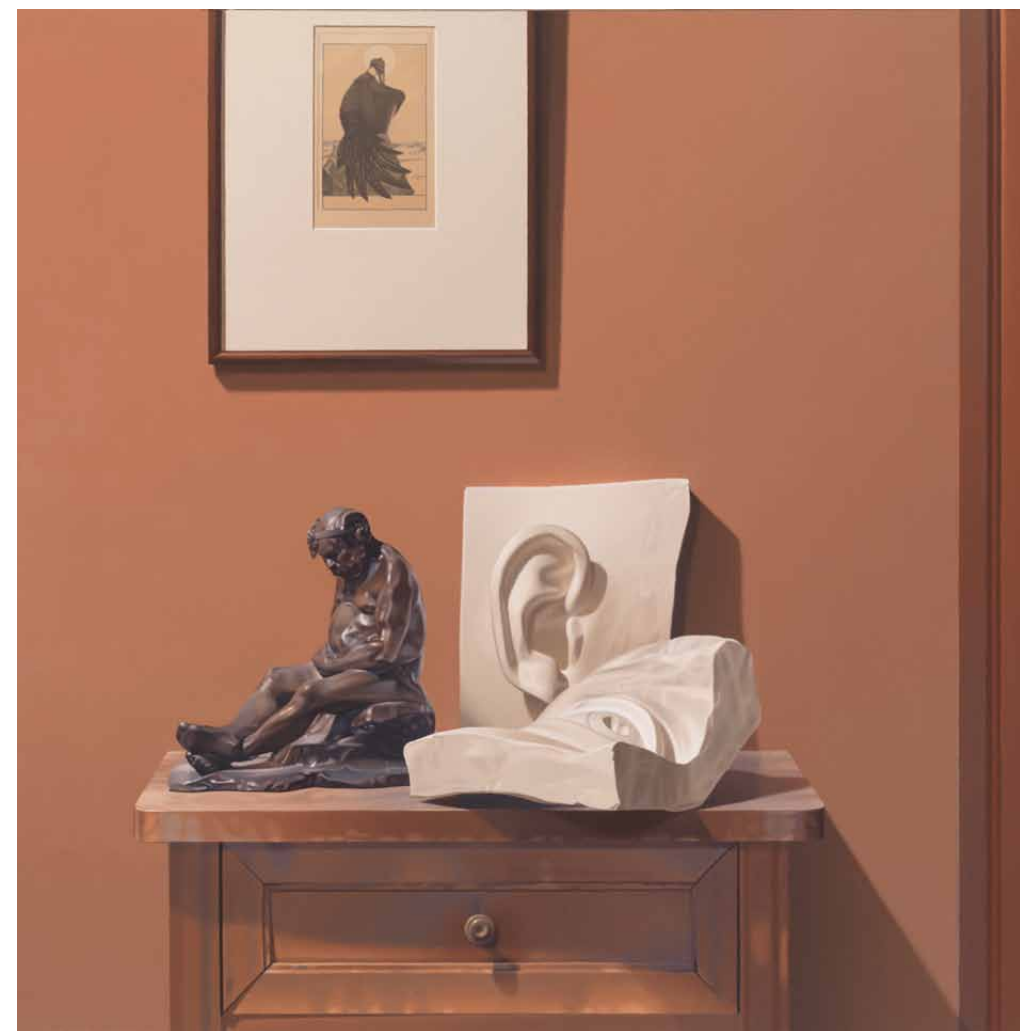


PLATE 4

*Silenus*, 1990  
Oil on canvas  
28" x 28"



PLATE 5

*Solander Boxes*, 1991  
Oil on canvas  
30" x 42"



PLATE 6

*Portraits (#2)*, 1998  
Oil on canvas  
24" x 36"





PLATE 9

*Stack of Gloves*, 1997  
Oil on canvas  
9" x 9"



PLATE 10

*Three Pairs of Gloves*, 2001  
Oil on canvas  
9" x 30"



PLATE 11

*Microscope*, 2003  
Oil on canvas  
21" x 21"

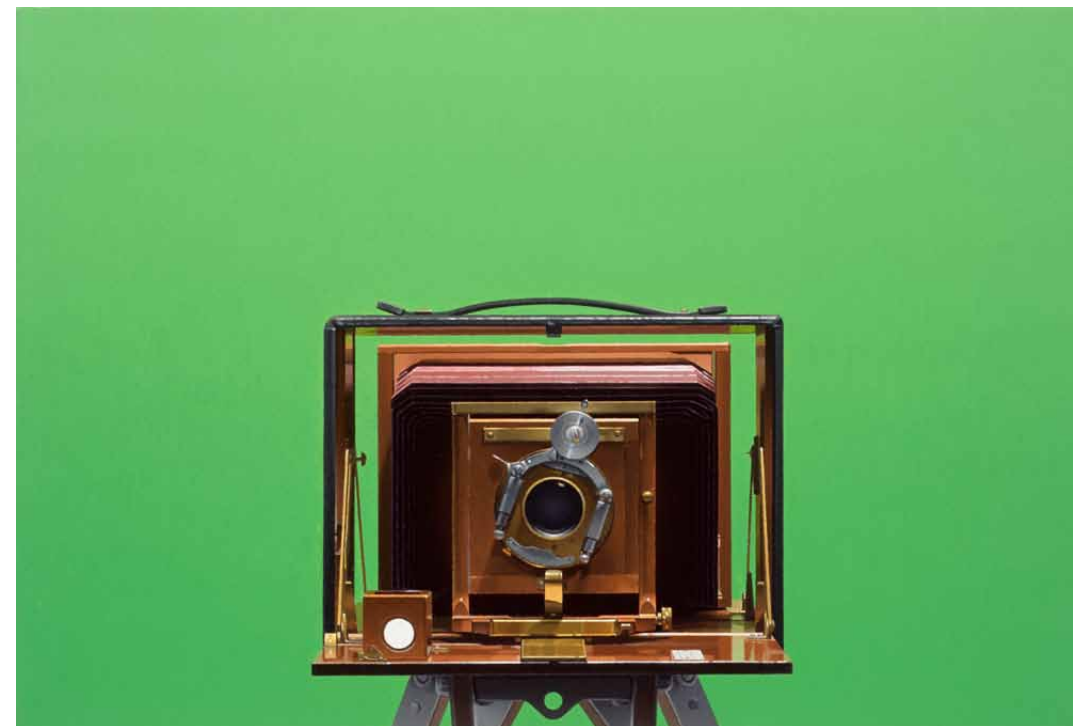


PLATE 12

*Camera on Tripod (#2)*, 2004  
Oil on canvas  
14" x 21"



PLATE 13

*Lighter, Lightbulb, and Cameras*, 2010  
Oil on canvas  
12" x 10"

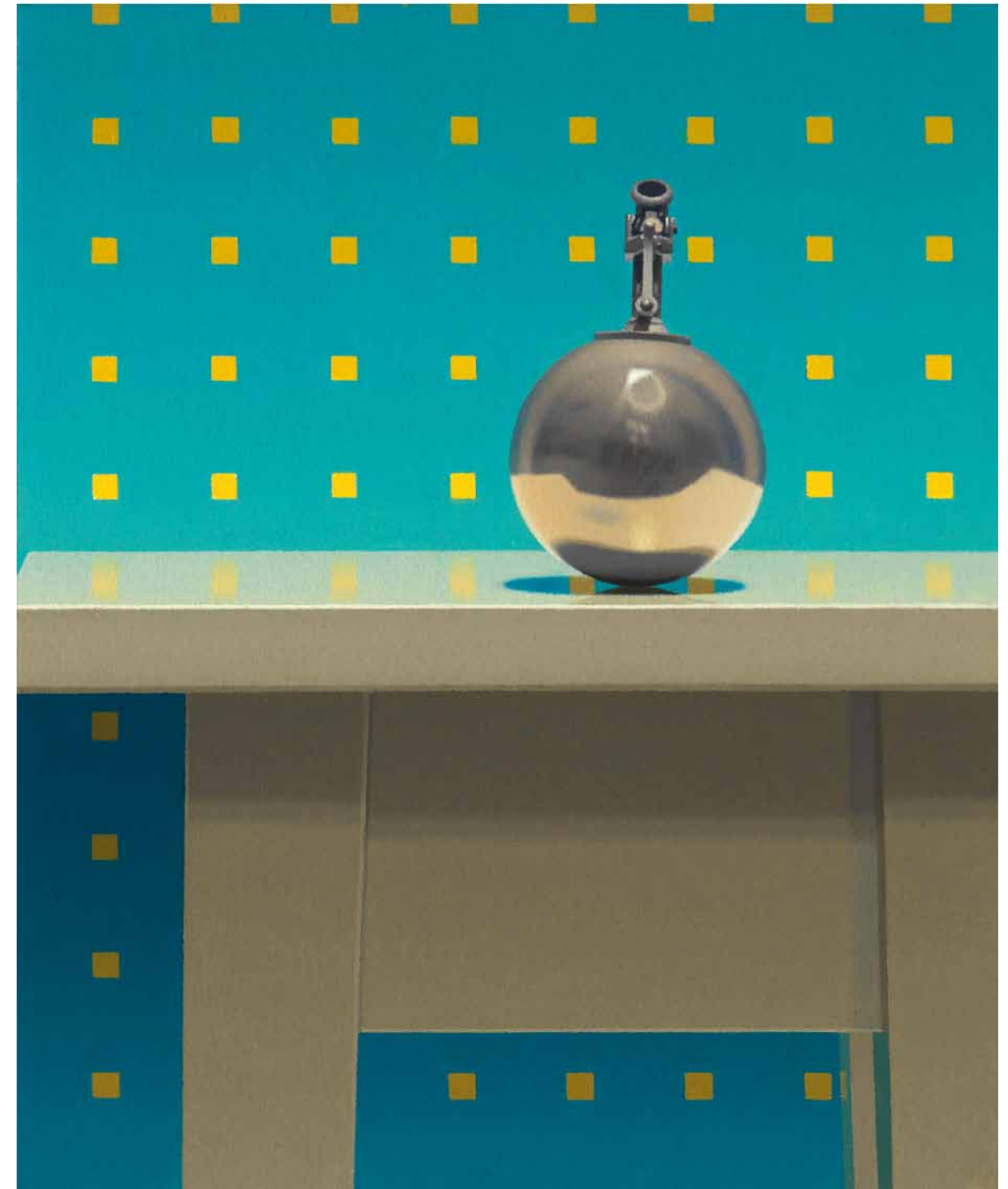


PLATE 14

*Cigarette Lighter with 44 Squares*, 2006  
Oil on canvas  
12" x 10"





PLATE 15

*Engines and Reflection*, 2009  
Oil on canvas  
8" x 8"



PLATE 16

*Objects from Overhead*, 2010  
Oil on canvas  
15" x 12"

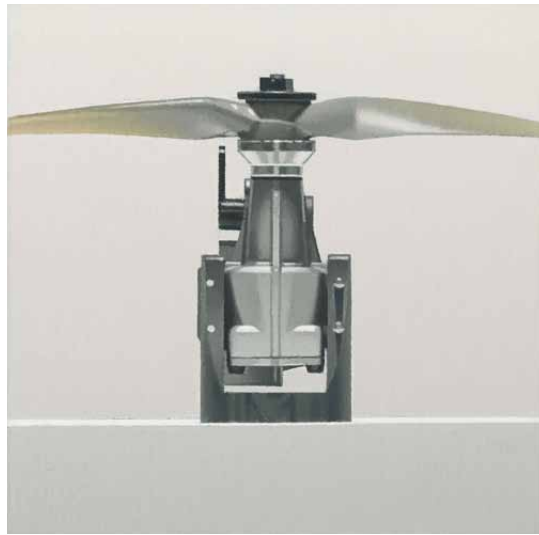


PLATE 17

*Engine x 4, #1, 2009*  
Oil on canvas  
6" x 6"

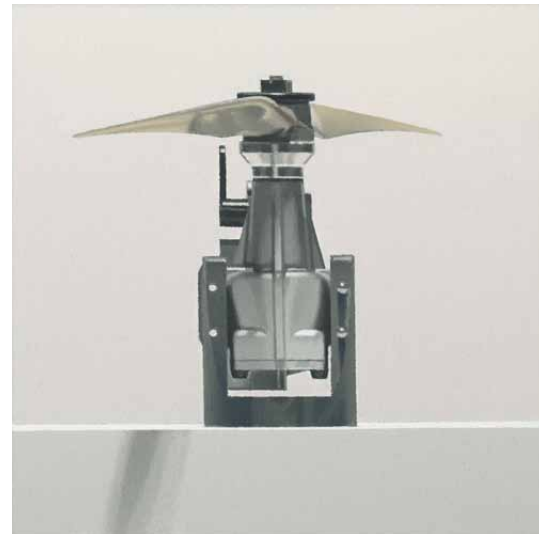


PLATE 18

*Engine x 4, #2, 2009*  
Oil on canvas  
6" x 6"



PLATE 19

*Engine x 4, #3, 2009*  
Oil on canvas  
6" x 6"

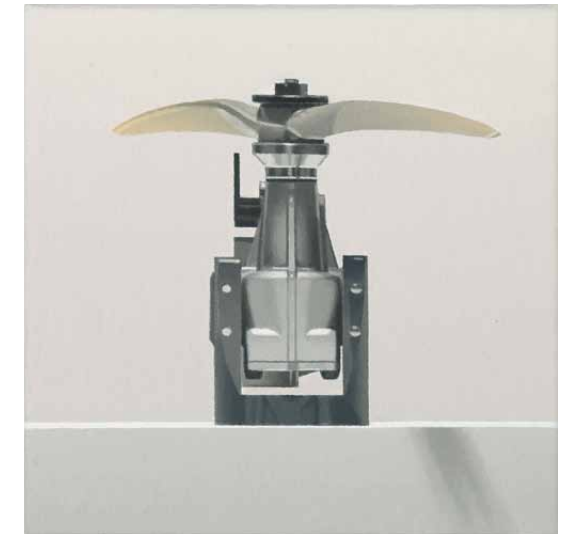


PLATE 20

*Engine x 4, #4, 2009*  
Oil on canvas  
6" x 6"



PLATE 21

*Lighter and Lens*, 2007  
Oil on canvas  
12" x 9"



PLATE 22

*Device*, 2003  
Oil on canvas  
21" x 14"

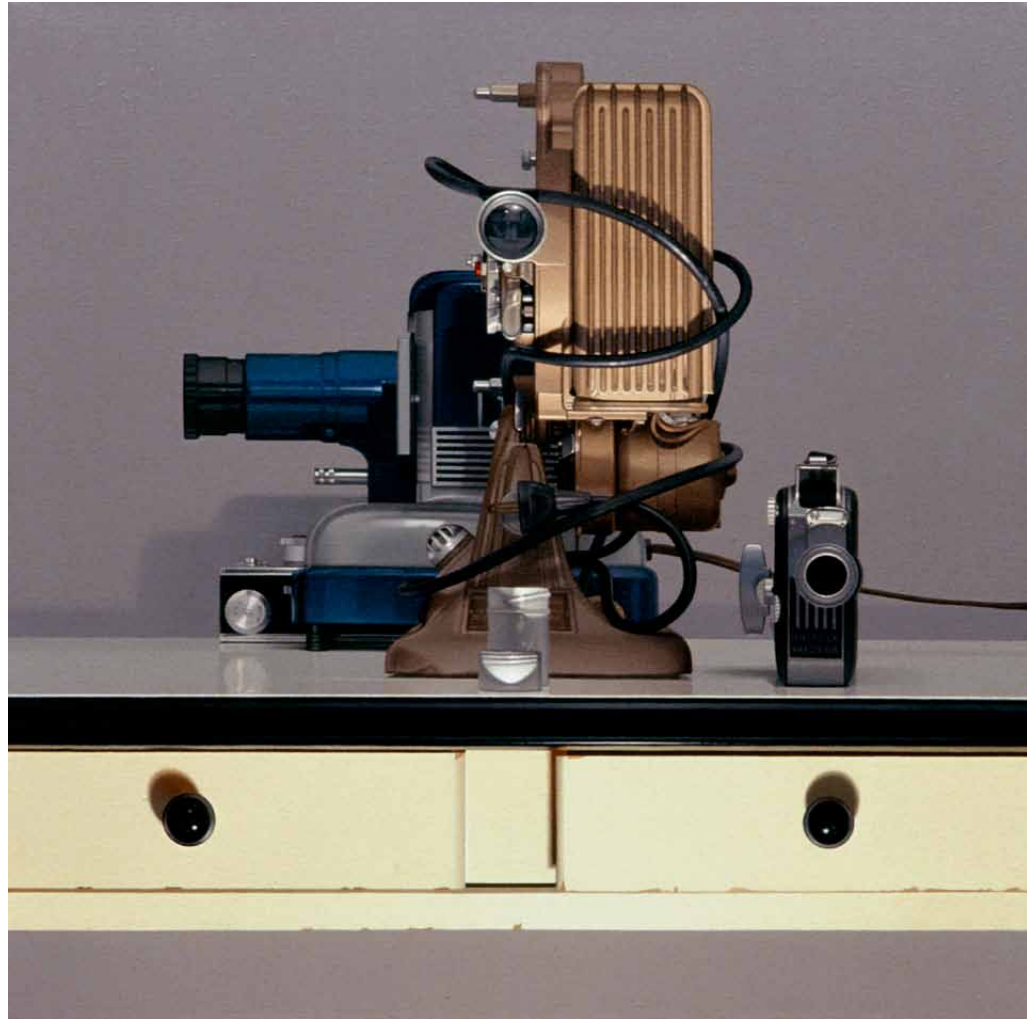


PLATE 23

*Projectors and Cameras, 2007*  
Oil on canvas  
20" x 20"

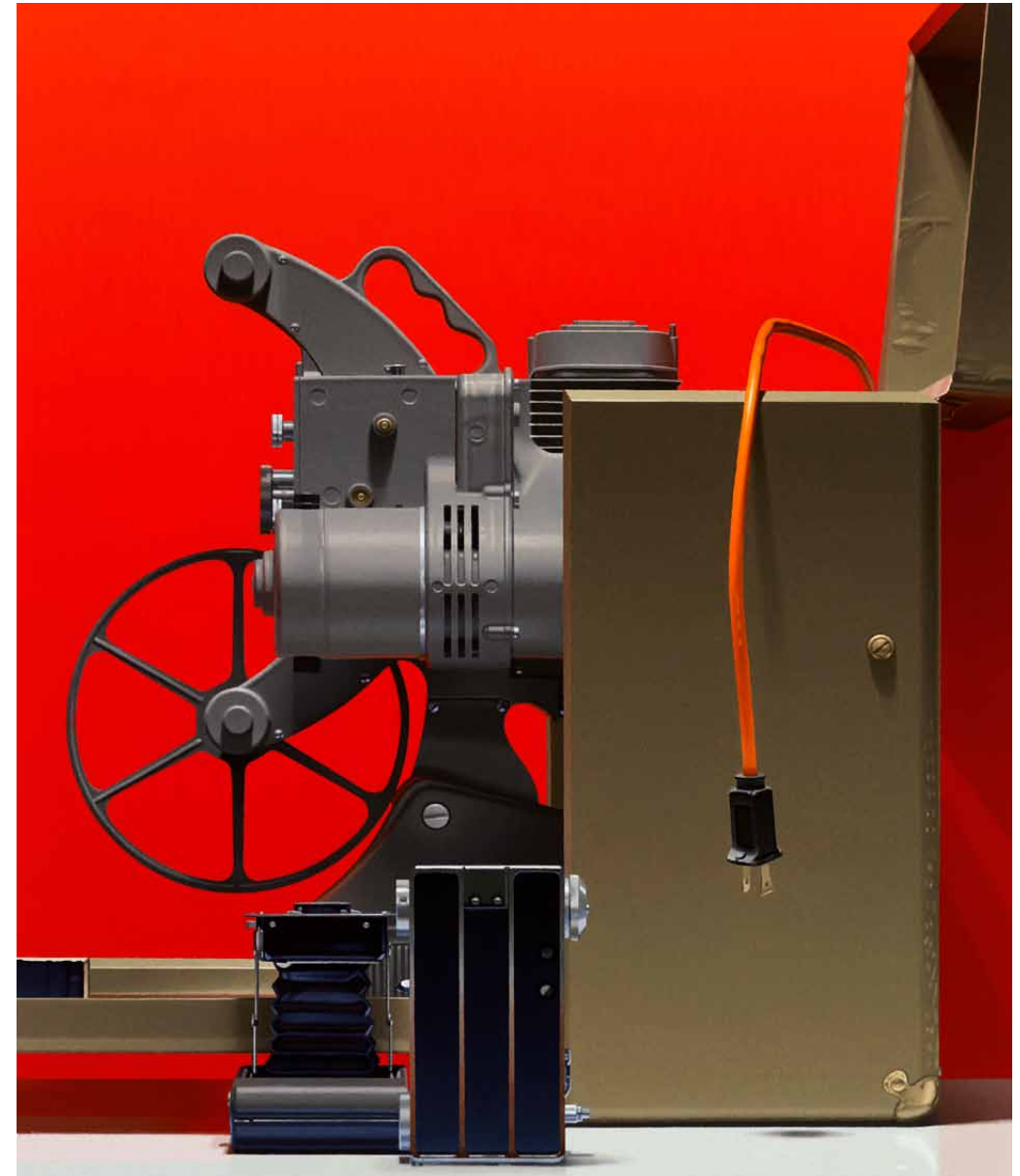


PLATE 24

*Projector in Case, 2007*  
Oil on canvas  
21" x 18"

**PAINTING IN THE AGE  
OF MECHANICAL OBSOLESCENCE**

BY JOSHUA BUCKNO

**To limit a discussion about Harold Reddcliffe's paintings to a specific series of work runs the risk of unfairly neglecting the rest of his extensive oeuvre.** However, for the viewer fascinated with gadgetry and the ultimate promise of technology that engenders efficiency and ease, such a potential injustice may be well worth the risk—one cannot help but be enthralled with the images of cameras, lenses, toy airplane engines, microscopes, and binoculars. The objects that Reddcliffe selects for his paintings are produced and crafted with the finest precision. In turn, he renders his still life paintings with the same exactitude, focusing his attention on the design of quotidian objects that are now categorized as antique or obsolete. It is this aspect of his still life paintings that captures a vital paradox: the promise of newness that flatters and excites, yet over time ages and becomes a prisoner of time itself.

A fascination with the intricacies of machines, large and small, provided the creative inspiration for a small group of European and American painters working in the early twentieth century. The European Cubists, such as Pablo Picasso and George Braque, and their transatlantic followers—notably Gerald Murphy and Charles Sheeler—advanced the abstraction of the painted object in a manner that disassociated the parts of the object from its whole. Murphy, an American expatriate, captured the spinning gears of a watch in a colorful swirling composition that alluded to time and the movement of a watch's internal mechanisms, but did not resemble a recognizable timepiece. Sheeler depicted the smokestacks and conveyor belts of factories and the wheels and rods of locomotives, focusing on the geometry of the subject matter and morphing the objects into flattened compositions of shape, line, and tone. However, in Reddcliffe's paintings, we once again recognize the objects that fascinated these painters. These still lifes document the absorption of mid-century modern design and technological advancement in objects of daily life. The paintings serve as reminders of the past—though his depiction of cameras, engines, and lenses becomes nearly ahistorical, as their meanings appear impervious on initial viewing.

Reddcliffe presents the objects of his paintings without sentimentality, nostalgia, or cynicism. Though some are decades old, the intention is not to evoke memories of a past golden age or reference the artist's personal life. Some of the ocular devices have been exhumed from basements and attics of family and friends and lent to Reddcliffe, whose fascination lies solely in the angles and curvilinear lines of the apparatuses. This aesthetic fixation is furthered in the paintings' backgrounds: He presents the gadgets in environments that cause them to appear aloof and hermetically sealed. Painted under bright light, the neutrality of the scenes leaves no indication of time or place, stripping the objects of any outside reference—and by extension narrative or history. The white table and background of *Engines and Reflection* (Plate 15) offer no suggestion as to the location of the assorted mechanical parts. The sterile environment might conjure thoughts of a laboratory or workbench where a mechanic assembles the pieces of a geometrical metal puzzle with intense focus. In the series *Engine x 4, #1–4*, (Plates 17–20), Reddcliffe renders a detailed view of a toy airplane engine with the propeller rotated in variable degrees in each painting. One might assume that the engine is large—a full-scale working plane; in reality it is miniature in size. Like Sheeler, Murphy, and others before him, Reddcliffe achieves a disassociation from the object

by concentrating on the refined design of the actual item, capturing the crisp geometry of products whose designers were focused on utility and precision.

Reddcliffe executes his still lifes with a painstaking clarity, but it is imperative to recognize that he is not a Photorealist painter. The American Photorealists (who began practicing during the late 1960s) and their followers established a style of painting that captured an image in sharp focus and relied on techniques of projecting a photograph onto a canvas or applying a grid to a glossy photograph to aid in painting a larger-scale version of the image. Reddcliffe does not employ any methods that involve painting a version of a scene that has already been photographed, nor does he project imagery onto the canvas using a camera obscura device. The underlying technique of his paintings is painstakingly planned, similar to the *mise-en-scène* of stage design, beginning with a preliminary line drawing on the canvas before he paints the precise renderings of his still life.

A cursory glance at Reddcliffe's still life paintings easily informs the viewer of what is being depicted, but a deeper level of meaning—in fact, a rather humorous one—can also be constructed. The romance language equivalents to the term “still life” (*nature morte*, *naturaleza muerta*, etc.) all literally translate as “dead nature,” a term abundant with connotations of life and death not present in the less fraught English term. With this in mind, a viewer may detect a sly joke in Reddcliffe's series of cameras or slide projectors. The cameras are depicted almost as portraits, with the now-archaic analog cameras standing on tripods or resting on a tabletop. They look regal and sturdy in their stance, some even menacing and virile with lenses pointed straight at the viewer and ready to “shoot” a picture. Furthermore, *Projectors and Cameras* (Plate 23) appeals to a wry sense of humor with the obsolete projector entangled in its own electrical cord. The archaic projector appears enfeebled and cumbersome, unlike the compact and wireless counterparts seen in today's digital age. Invoking the nostalgia that almost automatically attaches to our old “technology,” the painting *Slide Projector*, with a small blue projector, a larger tan projector, and, in the background, an involved telescopic extension, reminds the viewer of the passage of time. The two bulky projectors are reminiscent of the large Buicks and Chevrolets fashionable in the mid-twentieth century. Reddcliffe's highly detailed renderings of these apparatuses show a respect for their place in history and the history of art. The subtle joke plays on the fact that as some art methods rely on new and advanced technology, the art of painting still relies on the ancient skill of combining pigment and a vehicle (in this case oil), and applying it to a solid surface—a skill that requires not battery power, but keen observation, deftness of hand, and creativity.

Finally, Reddcliffe's depictions of cameras, microscopes, binoculars, and lenses refer to the accuracy of vision. Microscopes and lenses reveal minute elements hidden from the natural eye; binoculars allow observation of the fine details of distant objects; and the camera—once upon a time a magical and revolutionary contraption—captures a scene in time, not to mention time itself. All of these objects aid the human eye by allowing for a deeper and more precise ocular experience, while also serving as a reminder of the limitations of sight. Yet Reddcliffe's paintings are above all a testament to viewing and perceiving objects, and the ability of the eye and hand to work together to depict an object with superb clarity, and limitless fascination.

## HAROLD REDDICLIFFE

### EDUCATION

Williams College, BA, 1970  
Hoffberger School of Painting, Maryland Institute College of Art, MFA, 1973

### AWARDS

Massachusetts Cultural Council, Artist Fellowship in Painting, 2010  
Distinguished Faculty Award, Alumni Association, College of Fine Arts, Boston University, 2007  
Individual Grant, Artist's Resource Trust, 2002  
Individual Fellowship Grant, National Endowment for the Arts, 1985  
Individual Fellowship Grant, National Endowment for the Arts, 1981

### SOLO EXHIBITIONS

Hirschl & Adler Modern, New York, NY, 2009  
Pepper Gallery, Boston, MA, 2008, 2006, 2004, 2002, 2000, 1998, and 1997  
Galerie Simonne Stern, New Orleans, LA, 2001, 1995, and 1987  
Tatistcheff/Rogers Gallery, Los Angeles, CA, 1995  
Tatistcheff Gallery, New York, NY, 1993 and 1990  
Galerie Simonne Stern, Atlanta, GA, 1988  
Williams College Museum of Art, Williamstown, MA, 1987  
The Watson Gallery, Houston, TX, 1986  
Watson/DeNagy & Co, Houston, TX, 1983, 1981, and 1980  
Denison Art Gallery, Denison University, Granville, OH, 1980  
Paintings and Drawings, Colburn Gallery, Kenyon College, Gambier, OH, 1980  
Hopkins Gallery, Ohio State University, Columbus, OH, 1979  
Mansfield Community Gallery, Mansfield, OH, 1979  
Springfield Art Association, Springfield, OH, 1979  
Sewall Gallery, Rice University, Houston, TX, 1977  
Circle Gallery, New Orleans, LA, 1977 and 1975

### SELECTED GROUP EXHIBITIONS

Invitational Exhibition, Massachusetts Cultural Council, Cultural Center of Cape Cod, South Yarmouth, MA, 2010  
Summer Group Exhibitions, Hirschl & Adler Modern, New York, 2008–2009  
Summer Group Exhibitions, Pepper Gallery, Boston, MA, 1997–2008  
*Still Life*, Gross McCleaf Gallery, Philadelphia, PA, 2007  
*Deborah Muirhead, Damian Olsen, Harold Reddicliffe*, Washington Art Association, Washington Depot, CT, 2005  
*Seeing Is Believing: American Trompe L'Oeil*, New Britain Museum of American Art, New Britain, CT, 2004  
*Landscapes*, Pepper Gallery, Boston, MA, 2000  
*Contemporary Realism*, Lisa Kurts Gallery, Memphis, TN, 1999  
*Self-Images*, Galerie Simonne Stern, New Orleans, LA, 1999  
*Still Life, Still Sixteen*, Galerie Simonne Stern, New Orleans, LA, 1998  
*Attributes of the Artist*, The Art Complex Museum, Duxbury, MA, 1997  
*The Distinct Still Life*, Pepper Gallery, Boston, MA, 1997  
*Drawing Invitational*, Galerie Simonne Stern, New Orleans, LA, 1997  
*Deborah Muirhead and Harold Reddicliffe: Paintings*, Lenore Gray Gallery, Providence, RI, 1996  
*American Realism*, Bennett Galleries, Knoxville, TN, 1996  
*Man and the Machine*, Forum Gallery, New York, NY, 1996  
*Contemporary American Realism*, The Broden Gallery Ltd., Madison, WI, 1994  
*Slice of Life*, Riverside Museum, Riverside, CA, 1994  
*Masters of Still Life*, Tatistcheff Gallery, New York, NY, 1992  
*New Works from 25 Figurative Artists*, Dwight Frederic Boyden Gallery, St. Mary's College of Maryland, St. Mary's City, MD, 1992  
*get REAL*, Center of Contemporary Art, North Miami, FL, 1991  
*The Still Life*, Harris Gallery, Houston, TX, 1991  
*Lives Still and Otherwise*, Galerie Simonne Stern, New Orleans, LA, 1991  
*Still Life Paintings and Drawings*, Tatistcheff Gallery, Santa Monica, CA, 1991  
*Works on Paper*, Galerie Simonne Stern, New Orleans, LA, 1990  
10th Anniversary Exhibition, Tatistcheff Gallery, New York, NY, 1989  
*People, Places, Things*, Inaugural Exhibition, Tatistcheff Gallery, Santa Monica, CA, 1988  
Bayly Museum, University of Virginia, Charlottesville, VA, 1988  
Inaugural Exhibition, Galerie Simonne Stern, Atlanta, GA, 1988  
*Looking At Landscape*, The Watson Gallery, Houston, TX, 1987  
*Objects Observed*, Summit Art Center, Summit, NJ, 1986  
*Nature Morte*, Southern Alleghenies Museum of Art, Loretto, PA, 1986  
*Museum Choice*, Loch Haven Art Center, Orlando, FL, 1985  
Tatistcheff Gallery, New York, NY, 1985  
*36th Annual Academy Institute Purchase Exhibition*, American Academy and Institute of Arts and Letters, New York, NY, 1984  
*Realism*, Robert Kidd Associates, Birmingham, MI, 1984  
*National Midyear Exhibition*, The Butler Institute of American Art, Youngstown, OH, 1983  
*The Still Life*, Contemporary Arts Center, New Orleans, LA, 1982  
*The Ohio Selection Juried/Invitational Exhibition*, Dayton Art Institute, Dayton, OH, 1981  
*The 45th Midyear Show*, The Butler Institute of American Art, Youngstown, OH, 1981

## HAROLD REDDICLIFFE

### SELECTED GROUP EXHIBITIONS (continued)

*Still Life: A Selection of Contemporary Paintings*, The Gallery, Kent State University, Kent, OH, 1980

*Guest Exhibition: Harold Reddicliffe and Francis Cunningham*, Forum Gallery, New York, NY, 1979

*Art of the State: Exhibition of the Finalists and Recipients in the Massachusetts Arts and Humanities Foundation Grant Competition*,

Rose Gallery, Brandeis University, Waltham, MA, 1977

*Six Painters*, Bruce Gallery, Edinboro State College, Edinboro, PA, 1977

*Patron's Choice: New England Artists Under 36*, DeCordova Museum, Lincoln, MA, 1976

*27th New England Exhibition of Painting and Sculpture*, Silvermine Guild,

New Canaan, CT, 1976

### PUBLICATIONS

Meyer, Ruth K. "Painting (Machines) from Life," *The Artist's Magazine*, Vol. 27, No. 9, November 2010.

Cover, *West Branch*, Bucknell University, Spring/Summer 2007.

Howards, Ellen. "Those Who Paint, Teach," *Art New England*. October–November 2007.

*New American Paintings*, No. 62, March 2006.

*Artist's Resource Trust, the First Ten Years*. Berkshire Taconic Community Foundation, 2006.

Dorney, Meghan. "Exact Art," *Esprit*. Boston University College of Fine Arts, 2005.

Cover. Cahn, Steven M. *Exploring Philosophy*. Oxford University Press, 2000.

Wall, Donna Dorian. "Still Here After All These Years," *Southern Accents*, March–April 1999.

Greenberg, Lisa Weber. *Attributes of the Arts*. The Art Complex Museum, Duxbury, MA, 1997.

Behrens, Mary. "Harold Reddicliffe: Small Paintings," *artsMEDIA*, March 1997.

Hugot, Francois. "Deborah Muirhead/Harold Reddicliffe Paintings," *Art New England*, June–July 1996.

Leveton, Deborah. *Harold Reddicliffe*. Williams College Museum of Art, Williamstown, MA, 1987.

*The Ohio Selection*. Dayton Art Institute, Dayton, OH, 1981.

Callas, Terrington. "Reddicliffe's Lucidity," *New Orleans Art Review*, September/October 1985.

Kuspit, Donald. "Midwest Art: A Special Report," *Art in America*, July–August 1979.

Pincus-Witten, Robert. *Six in Ohio*. Ohio State University, Columbus, Ohio, 1979.

### COLLECTIONS

Wellington Management, Boston, MA

Fidelity Investments Corporate Art Collection, Boston, MA

Citibank, New York, NY

Lockhaven Art Center, Orlando, FL

Seavest Collection, Hollywood, FL

Philip Morris Companies, New York, NY

Kemper Group, Kansas City, MO

Chemical Bank, New York, NY

The Reliance Group, New York, NY

Locke, Parnell, Dallas, TX

Texaco, Inc., New Orleans, LA

Post Oak Bank, Houston, TX

Barron Corp, Houston, TX

Minzenmayer and McGee, Architects, Houston, TX

Entergy Corp, New Orleans, LA

Premier Bancorp, Baton Rouge, LA

Jefferson Guaranty Bank, Metairie, LA

Louisiana National Bank, Baton Rouge, LA

Private Collections

### CURRENT TEACHING POSITION

Associate Professor of Painting

Boston University College of Fine Arts



## EXHIBITION CHECKLIST

<p><i>24 Objects</i>, 2001 Oil on canvas 11" x 17" Collection of the Artist, Waltham, MA</p>	<p><i>Camera and Red Wall</i>, 2000 Oil on canvas 8" x 10" Collection of Deborah Alexander and Ralph Mercer, Needham, MA</p>	<p><i>Demi-tasse</i>, 1995 Oil on canvas 12" x 12" Collection of Richard and Roberta Wright, Falmouth, ME</p>	<p><i>Fan with Landscape</i>, 2002 Oil on canvas 28" x 21" Collection of Cynthia Maltbie and Bruce Mays, Cambridge, MA</p>	<p><i>Lighter and Lens</i>, 2007 Oil on canvas 12" x 9" Collection of Anne Lown and Warren Green, New York, NY</p>	<p><i>Microscope</i>, 2003 Oil on canvas 21" x 21" Courtesy of Hirschl &amp; Adler Modern, New York, NY</p>
<p><i>Argus</i>, 2003 Oil on canvas 21" x 14" Courtesy of Hirschl &amp; Adler Modern, New York, NY</p>	<p><i>Cameras, Binoculars, and Microscope</i>, 2007 Oil on canvas 12" x 16" Collection of the Artist, Waltham, MA</p>	<p><i>Device</i>, 2003 Oil on canvas 21" x 14" Collection of the Artist, Waltham, MA</p>	<p><i>Five Cameras</i>, 1998 Oil on canvas 14" x 18" Courtesy of Stephenson Brown, Manchester, VT</p>	<p><i>Lighter, Lens, and Engines</i>, 2009 Oil on canvas 10" x 12" Courtesy of Hirschl &amp; Adler Modern, New York, NY</p>	<p><i>Microscope in Box</i>, 2006 Oil on canvas 17" x 11" Courtesy of Hirschl &amp; Adler Modern, New York, NY</p>
<p><i>Attributes of the Arts</i>, 1988 Oil on canvas 30" x 30" Collection of the Artist, Waltham, MA</p>	<p><i>Cartons and Portfolios</i>, 1984 Oil on canvas 24" x 28" Collection of the Artist, Waltham, MA</p>	<p><i>Engine with 43 Squares</i>, 2009 Oil on canvas 8" x 8" Private Collection</p>	<p><i>Four Jars</i>, 1995 Oil on canvas 12" x 30" Collection of Katherine Wales, Wrentham, MA</p>	<p><i>Lighter, Lightbulb, and Cameras</i>, 2010 Oil on canvas 12" x 10" Courtesy of Hirschl &amp; Adler Modern, New York, NY</p>	<p><i>Mixer</i>, 2003 Oil on canvas 21" x 21" Collection of Richard and Roberta Wright, Falmouth, ME</p>
<p><i>Black Gloves</i>, 1997 Oil on canvas 12" x 12" Collection of the Artist, Waltham, MA</p>	<p><i>Cigarette Lighter</i>, 1995 Oil on canvas 12" x 12" Collection of the Artist Waltham, MA</p>	<p><i>Engine x 4, #1</i>, 2009 Oil on canvas 6" x 6" Collection of the Artist, Waltham, MA</p>	<p><i>Fragments Antiques</i>, 1990 Oil on canvas 21" x 28" Private Collection</p>	<p><i>Lollipop</i>, 1995 Oil on canvas 12" x 12" Collection of Audrey Pepper and Stephen Oppenheimer, Weston, MA</p>	<p><i>Movie Projector and Window Shade</i>, 2005 Oil on canvas 21" x 15" Collection of the Artist, Waltham, MA</p>
<p><i>Boxes and Marble</i>, 1999 Oil on canvas 8" x 10" Collection of Erica Zissman and Prof. Morton Isaacson, Waltham, MA</p>	<p><i>Cigarette Lighter and Small Object</i>, 2008 Oil on canvas 6" x 6" Collection of Roseanne and Jim Saalfeld, Harvard, MA</p>	<p><i>Engine x 4, #2</i>, 2009 Oil on canvas 6" x 6" Collection of the Artist, Waltham, MA</p>	<p><i>Frieze</i>, 1996 Oil on canvas 14" x 32" Collection of Douglas and Patricia Wright, Glastonbury, CT</p>	<p><i>Marble Triptych #1</i>, 2006 Oil on canvas 6" x 6" Collection of John P. and Venetta S. Rohal, San Francisco, CA</p>	<p><i>Movie Projector on Table</i>, 2004 Oil on canvas 28" x 21" Collection of the Artist, Waltham, MA</p>
<p><i>Camera on Tripod</i>, 2002 Oil on canvas 21" x 21" Collection of Michael Curran, Washington, DC</p>	<p><i>Cigarette Lighter with 44 Squares</i>, 2006 Oil on canvas 12" x 10" Collection of Ernst and Gail von Metzsch, Manchester, MA</p>	<p><i>Engine x 4, #3</i>, 2009 Oil on canvas 6" x 6" Collection of the Artist, Waltham, MA</p>	<p><i>Gloves #3</i>, 1996 Oil on canvas 12" x 12" Collection of Audrey Shatz, St. Louis, MO</p>	<p><i>Marble Triptych #2</i>, 2006 Oil on canvas 6" x 6" Collection of John P. and Venetta S. Rohal, San Francisco, CA</p>	<p><i>Objects from Overhead</i>, 2010 Oil on canvas 15" x 12" Courtesy of Hirschl &amp; Adler Modern, New York, NY</p>
<p><i>Camera on Tripod (#2)</i>, 2004 Oil on canvas 14" x 21" Collection of David Caruso, Westlake Village, CA</p>	<p><i>Clock Parts</i>, 1998 Oil on canvas 8" x 24" Private Collection</p>	<p><i>Engine x 4, #4</i>, 2009 Oil on canvas 6" x 6" Collection of the Artist, Waltham, MA</p>	<p><i>Jenny's Fan</i>, 2006 Oil on canvas 28" x 21" Private Collection</p>	<p><i>Marble Triptych #3</i>, 2006 Oil on canvas 6" x 6" Collection of John P. and Venetta S. Rohal, San Francisco, CA</p>	<p><i>Open Cigarette Lighter</i>, 1995 Oil on canvas 12" x 12" Collection of Bill and Donna Cooper, Wellesley, MA</p>
		<p><i>Engines and Reflection</i>, 2009 Oil on canvas 8" x 8" Courtesy of Hirschl &amp; Adler Modern, New York, NY</p>	<p><i>Landscape with Dinosaur</i>, 1988 Oil on canvas 12" x 22" Collection of Mimi Reddicliffe, Waltham, MA</p>	<p><i>Orange Filter</i>, 1993 Oil on canvas 12" x 24" Collection of Deborah Alexander and Ralph Mercer, Needham, MA</p>	

EXHIBITION CHECKLIST CONTINUED

<i>Paper, Projector, and Portfolio</i> , 2006 Oil on canvas 24" x 16" Collection of the Artist, Waltham, MA	<i>Projector in Case</i> , 2007 Oil on canvas 21" x 18" Private Collection	<i>Scale, Coffee Pot, and Light Stand</i> , 2008 Oil on canvas 14" x 18" Courtesy of Hirschl & Adler Modern, New York, NY	<i>Solander Boxes</i> , 1991 Oil on canvas 30" x 42" Collection of the Artist, Waltham, MA	<i>Three Enginges and Gas Tank</i> , 2009 Oil on canvas 10" x 10" Courtesy of Hirschl & Adler Modern, New York, NY	<i>Two Engines</i> , 2009 Oil on canvas 8" x 12" Private Collection
<i>Pink and Green Envelopes</i> , 1985 Oil on canvas 9" x 9" Collection of Bill and Donna Cooper, Wellesley, MA	<i>Projector on Small Table</i> , 2006 Oil on canvas 21" x 35" Private Collection	<i>Seven Brass Keys</i> , 1992 Oil on canvas 9" x 12" Courtesy of Fidelity Investments Corporate Art Collection	<i>Stack of Gloves</i> , 1997 Oil on canvas 9" x 9" Collection of the Artist, Waltham, MA	<i>Three Pairs of Gloves</i> , 2001 Oil on canvas 9" x 30" Collection of Richard Raiselis and Susan Warren, Newton, MA	<i>Two Figures</i> , 1994 Oil on canvas 24" x 24" Collection of the Artist, Waltham, MA
<i>Poplar Forest</i> , 1993 Oil on canvas 30" x 40" Collection of Audrey Shatz, St. Louis, MO	<i>Red Cigarette Lighter</i> , 2006 Oil on canvas 6" x 6" Private Collection	<i>Seven Folders</i> , 2000 Oil on canvas 8" x 10" Private Collection	<i>Stars and Stripes</i> , 1999 Oil on canvas 10" x 17" Collection of Tom and Jennifer Pincince, Wellesley, MA	<i>Three Portfolios</i> , 1990 Oil on canvas 27" x 36" Collection of Laura Curran, Washington, DC	<i>Two Marbles</i> , 1995 Oil on canvas 12" x 12" Courtesy of Fidelity Investments Corporate Art Collection
<i>Portfolios, Paper, and Frames</i> , 1999 Oil on canvas 18" x 32" Collection of the Artist, Waltham, MA	<i>Red Wall</i> , 1993 Oil on canvas 28" x 36" Collection of Tom and Jennifer Pincince, Wellesley, MA	<i>Silenus</i> , 1990 Oil on canvas 28" x 28" Private Collection	<i>Striding Lion</i> , 1987 Oil on canvas 9" x 17" Collection of James Bergquist and Karen Bray, Newton, MA	<i>Three Projectors and Green Wall</i> , 2010 Oil on canvas 20" x 14" Collection of the Artist, Waltham, MA	<i>Two Slide Projectors</i> , 2005 Oil on canvas 18" x 32" Courtesy of Hirschl & Adler Modern, New York, NY
<i>Portraits</i> , 1990 Oil on canvas 24" x 28" Collection of Monica and Richard Segal	<i>Rookwood</i> , 1981 Oil on canvas 16" x 24" Collection of James Bergquist and Karen Bray, Newton, MA	<i>Six Gloves</i> , 1997 Oil on canvas 8" x 24" Courtesy of Stephenson Brown, Manchester, VT	<i>Thirteen Rookwood Vases</i> , 1985 Oil on canvas 12" x 18" Collection of Mr. Jean-François Vilain and Mr. Roger Wieck, New York, NY	<i>Ticket Stub and Envelope</i> , 1987 Oil on canvas 8" x 10" Collection of Michael Curran, Washington, DC	<i>Unwrapped Box</i> , 1988 Oil on canvas 8" x 10" Collection of Cynthia Maltbie and Bruce Mays, Cambridge, MA
<i>Portraits (#2)</i> , 1998 Oil on canvas 24" x 36" Collection of the Artist, Waltham, MA	<i>Rookwood and Irises</i> , 1988 Oil on canvas 12" x 24" Private Collection	<i>Small Engine #1</i> , 2008 Oil on canvas 6" x 6" Private Collection	<i>Three Engines</i> , 2008 Oil on canvas 8" x 10" Courtesy of Hirschl & Adler Modern, New York, NY	<i>Twelve Keys</i> , 1998 Oil on canvas 8" x 10" Collection of Douglas and Patricia Wright, Glastonbury, CT	<i>Ziggurat</i> , 1993 Oil on canvas 18" x 36" Collection of Douglas and Patricia Wright, Glastonbury, CT
<i>Projectors and Cameras</i> , 2007 Oil on canvas 20" x 20" Private Collection	<i>Scale and Lens</i> , 2009 Oil on canvas 10" x 14" Courtesy of Hirschl & Adler Modern, New York, NY	<i>Small Engine #2</i> , 2008 Oil on canvas 6" x 6" Private Collection			
<i>Projector and Light Stand</i> , 2008 Oil on canvas 18" x 16" Courtesy of Hirschl & Adler Modern, New York, NY	<i>Scale and Weight</i> , 2002 Oil on canvas 28" x 21" Courtesy of Stephenson Brown, Manchester, VT	<i>Small Engine #3</i> , 2008 Oil on canvas 6" x 6" Private Collection			
		<i>Small Engine #4</i> , 2008 Oil on canvas 6" x 6" Private Collection			

PHOTO CREDITS

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