



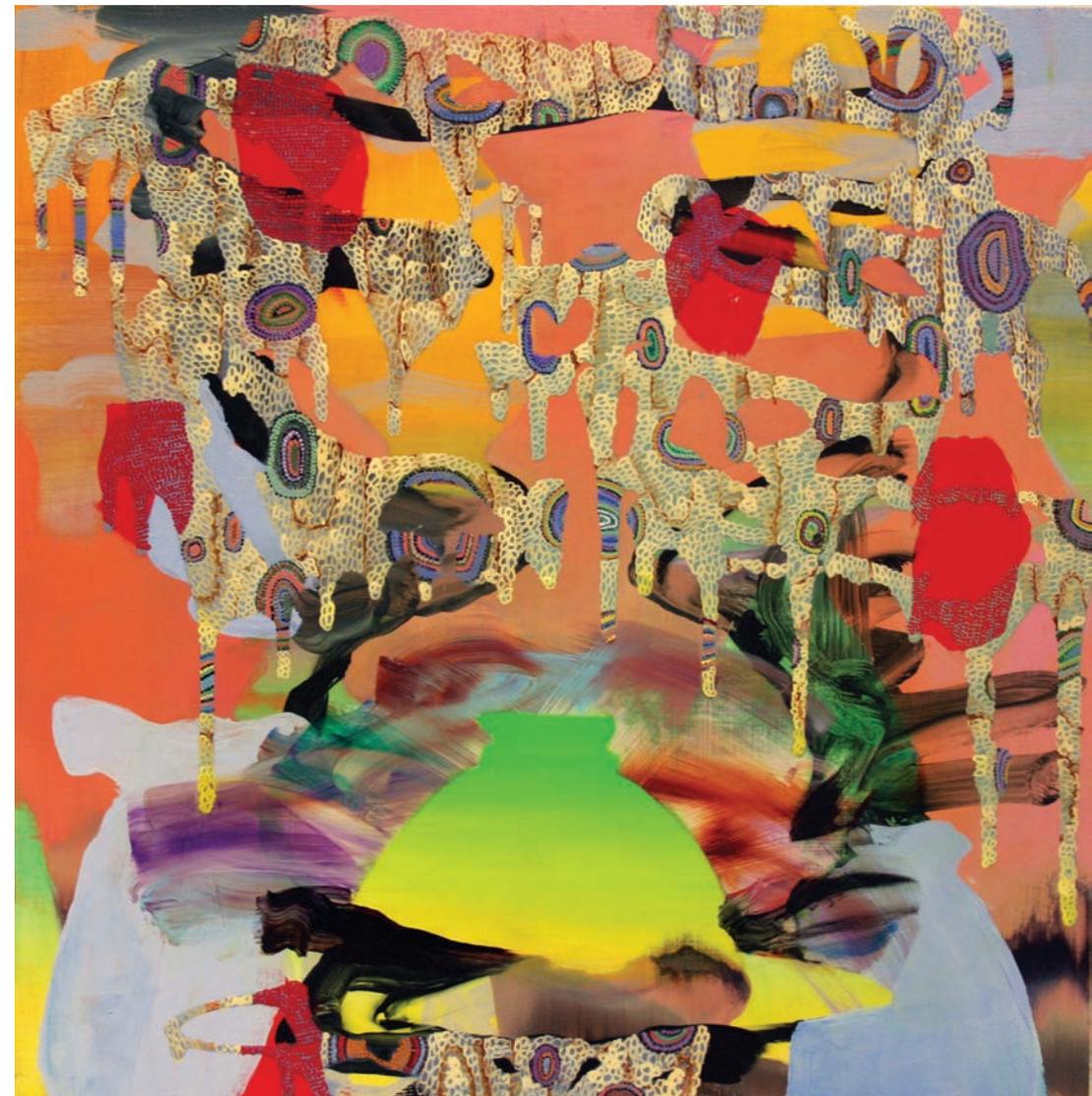
New  
American  
Paintings

JURIED EXHIBITIONS-IN-PRINT

106



Carolyn Case  
Blue Sky | oil on panel, 24 x 22 inches



Carolyn Case  
Promise Potion | oil on panel, 22 x 20 inches



Carolyn Case

Old Open | oil on panel, 22 x 24 inches

## Carolyn Case

Baltimore, MD

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**b. 1969 Fort Knox, KY**

### Education

1997 MFA, Maryland Institute College of Art, Baltimore, MD

1994 BFA, California State University, Long Beach, CA

### Residencies

2001 Kanoria Center for the Arts, Ahmedabad, India

1996 Vermont Studio Center, Johnson, VT

### Professional Experience

2007-13 Professor, Maryland Institute College of Art,  
Baltimore, MD

### Solo Exhibitions

2013 *Promise Me*, Asya Geisberg Gallery, New York, NY

2011 *Accidentally on Purpose*, McLean Project for the Arts,  
Alexandria, VA

2010 *Travels*, The Art Registry, Washington, DC

### Group Exhibitions

2012 *Centennial Exhibition*, Delaware Museum, Wilmington, DE

*Summer Solstice*, Reynolds Gallery, Richmond, VA

*Altered States*, Loyola University, Baltimore, MD

2011 *Lost and Found*, Joyce Goldstein Gallery, Chatham, NY

*Strictly Painting 8*, McLean Project for the Arts, McLean, VA

*New Work*, Reynolds Gallery, Richmond, VA

### Awards

2011 Strictly Painting Award, McLean Projects for the Arts

2004 Semi-finalist, Trawick Prize

2002 Individual Artist Grant, Robert Rauschenberg Foundation

### Represented by

Reynolds Gallery, Richmond, VA

Asya Geisberg Gallery, New York, NY

On a trip to Iran ten years ago I visited the Ali Qapu palace in Isfahan. The walls and ceiling of the music room were covered with cutouts of musical instruments. While the effect of the negative-spaced vault was primarily an enhancement of acoustics, the visual impact was just as stunning. I remember that, in a different part of the palace, there were similar cutouts in plaster in the shape of vessels. These were purportedly made to fit individual jugs and vessels. Now, centuries later, for one reason or another, none had survived, and only an unadorned sarcophagus remained. I imagined that a craftsman had made each cutout. It was such a tender act, and one that, for me, seemed like a metaphor for life—slowly trying to create a spot in the world that fits us, all the while trying to forget that we will die. That unknown has always haunted me, and the idea of ambitiously creating a life despite uncertainty underlies my current work.

Case

