

September 12, 2024



Dear Artists;

It was my honor and pleasure to have had the opportunity to review and judge your 2024 Regional Juried Show. It was a difficult task and one that I took very seriously. You will find my winning entries along with my comments and observations in the presentation to follow.

As part of my assessment I like to review each entry in full color (as exhibited), as well as in black and white. I have included the black and white image with each award recipient for your review. By looking at our work in black and white it gives us the ability to see if we are successful in creating strong values, achieving powerful edges (both hard and soft) and delivering a balance of lights and darks that are pleasing and meaningful.

Again, my sincere thanks to each of you for entrusting me with the very important job of judging your annual show!

Doug Mock



How do I judge?

I take judging very seriously, just as much as I do when creating my own paintings. And when I judge I am looking for those works and those artists that have given everything they have of themselves.

I judge very heavily on strong composition and design. After all this is the foundation on which **EVERY** great painting is created. If I were to highlight my judging criteria in list form it would be as follows:

Composition and Design

Emotional Response

Strong Focal Point (or center of interest)

Effective Eye Path (how am I moving through the work)

Color – pleasing and effective use

Presentation

I will never judge based upon how I personally create. The beauty of this journey in art is so very special and needs to be evaluated and considered very carefully, regardless of medium or technique. We are all individuals with a unique voice and a giving heart and that **MUST** be celebrated!



“Night Warrior” – Amy Snowden (watercolor)

Best in Show

This painting drew an emotional response the minute I saw it in person. It presents to the viewer a very strong and powerful “steelyard” compositional armature. The heavier, visual weight, of the warrior counterbalanced with the lighter weight of the owl creates tremendous strength and visual interest. The power of edges (both lost and found) adds to its overall strength. I was particularly moved by the tension created with that single branch that virtually cuts through the warrior's head. The subtle and limited palette further emphasizes the beauty of this night warrior. Telling a story, making a statement and doing so with confidence has been successfully executed by this artist and is deserving of this years Best in Show!

And it is presented beautifully!

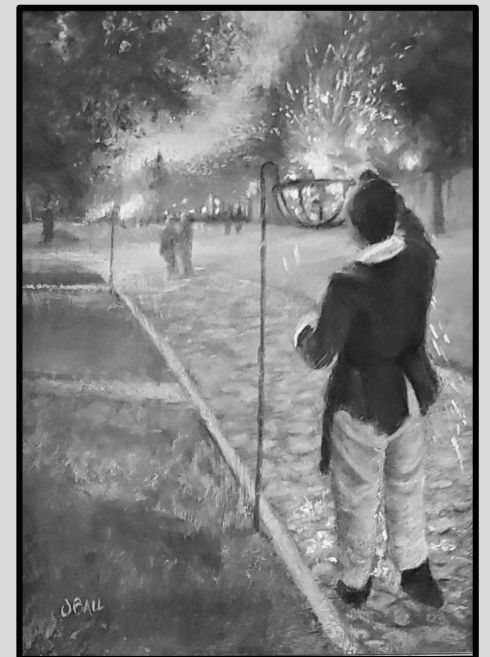


Second Place

This painting is a compositional masterpiece! It incorporates three (3) very strong and powerful armatures which add unbelievable strength for the viewer. First the “tunnel” composition leads us down the road to that brilliant light, second the “radial” composition explodes from that brilliant light and visually dances the eye around the entire painting and third the “steelyard” composition with the heaviest weight presented by the foreground character counterbalanced with the lighter weight of the distant people and bright light. The focal point of this small but powerful painting is undeniable...those glorious golds and marks made in pastel just glow, especially with the strong dark value of the gentleman’s head. This is a spectacular painting and the artist should be very proud!



**“Lighting of the Cressets” – Jody Ball
(pastel on textured board)**



Third Place

This work has a very obvious and powerful “cross/T/cruciform” composition and within that a strong structure of “balance.” If you look at this piece long enough I swear it starts to move and draws you in even closer. I particularly love the fact that each of the squares present, in themselves, individual paintings with strong compositions.

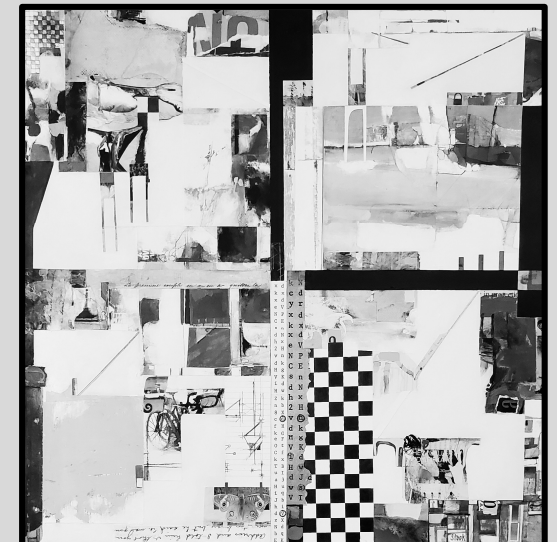
Where is there even more power in this work?

The strong diagonals and distinct color choices within each “block.” Wonderful use of the elements of line, shape, value, texture and pattern.

The edges, smooth, rough, hard and soft, a delight for the eye. This piece kept drawing me back time and again with every visit uncovering even more interesting visual elements. The artist made the perfect decision to create this painting as a large and powerful work.



**“Neuroplasticity No. 32” – John Alan Stock
(mixed media: paint, drawing & collage)**



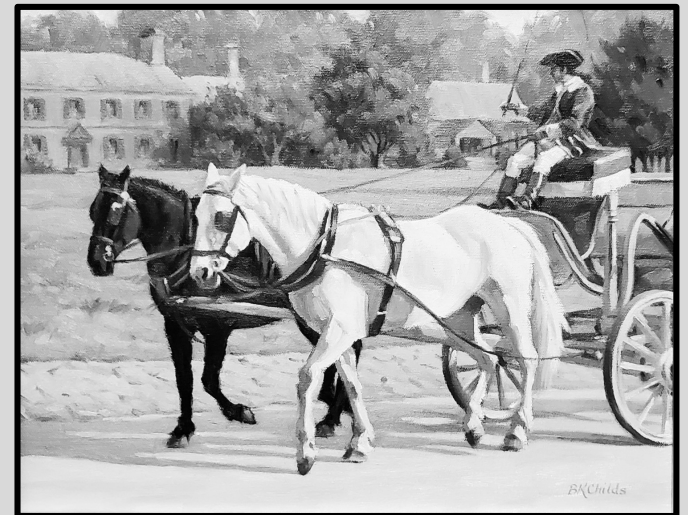
Award of Merit

“Time Travelers” is a wonderful example of the “inverted L” composition with dueling focal points achieved with great success. The gentleman’s body feeling suspended and the white horse beautifully placed against his black partner.

I loved the use of strong complementary colors of red and green in the background and the then the tension created with the blue of the carriage. Pay attention to how the artist so delicately broke the horizon line with all four ears of the horses. The eye moves in a circular direction from the far left building, across the tree tops to the gentleman, down his body, across the back of the white horse, to the black horse and right back to the far left building...fantastic!



“Time Travelers” – Barbara Childs
(oil on canvas)



Award of Merit

This painting exhibits two strong compositional armatures, “diagonal” and “balanced scales.” The artist used the element of line beautifully to create a strong yet subtle “Z.” His use of the piling to stop the viewer from leaving the painting was perfect.

This painting exemplifies and beautifully represents the principles of design to include rhythm, unity and movement. And pay special attention to the horizontal bands that vary in height and how these horizontals create visual tension with all of the vertical masts.

The color palette fits the scene perfectly with very evident command of the medium. And the overall presentation with respect to framing was most appropriate to highlight the power of the painting.



**“Shrimper Fleet” – Tom Duntemann
(transparent watercolor)**





**“Mandarins and Pewter” – Judy Leasure
(soft pastel on paper)**

Award of Merit

Most still life paintings utilize a strong “group mass” composition which this painting delivers.

But this painting also incorporates a strong “three spot” composition with very powerful and beautifully executed use of color.

I love the upper right corner where the eye can quietly rest for a moment (yes even though it is very dark). But after the rest you are “dumped” back into the painting to enjoy it all over again.

The strong use of circles makes for a very pleasing visual image. And the artists use of light is superb...excellent painting!



Award of Merit



**“Time to Go Home” – Moonjoo Lee
(Oriental watercolor on mulberry paper)**

Sometimes simplicity speaks volumes and “Time to Go Home” does just that! This is a very strong “steelyard” composition where the heaviest weight just happens to be the lightest area encompassing much of the painting. And to counterbalance that heavy weight you have the group of “friends” in the lower right with an obvious focal point. Perfectly positioned in that rule of thirds area, the single black chicken cannot be denied especially as it is beautifully set in front of a very subtle but light background to give you your strongest contrast shift.

I love the way the artist stops us from sliding down the hill and off the canvas on the right by using subtle, yet effective, texture to guide us back to the chickens. And it doesn’t hurt that I grew up on a dairy farm and have fond memories of scenes just like this!

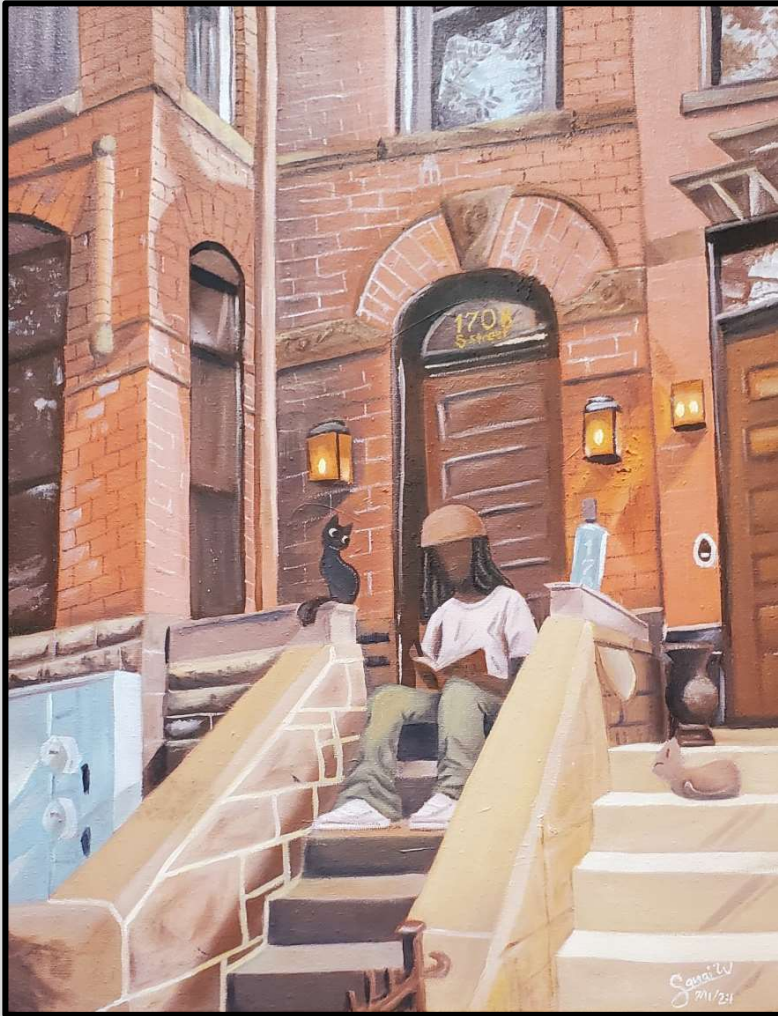


Honorable Mention

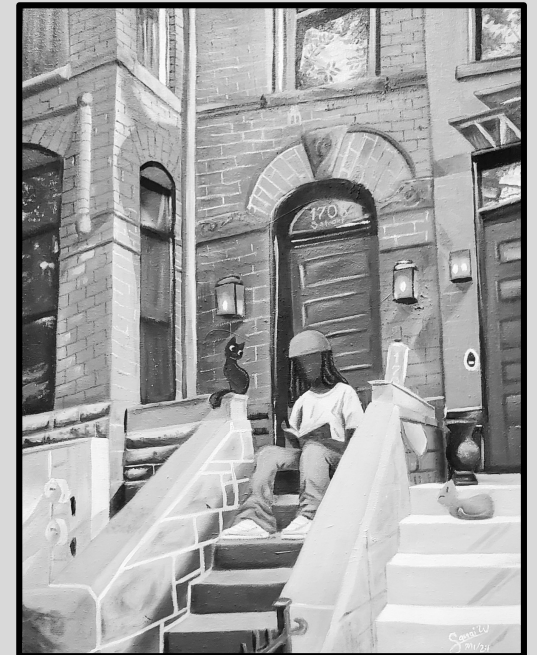
Painting a mid-key painting can be very difficult especially when establishing a focal point that you want the viewer to find.

This painting incorporates excellent use of line, shape form and texture. And notice how the only diagonal lines in the painting lead us straight to the young reader.

The analogous color palette is used perfectly to portray the beauty of row houses that we all know so well. And to top the young man's head with a half circle resting on his dark head was a perfect choice...especially with his white t-shirt.



**“Still Street” – Sanai Williams
(oil on canvas)**



Honorable Mention

Painting with a strong “O or circular” composition is a challenge and this artist fulfilled that perfectly, in many ways. The obvious circle speaks for itself but the incredible use of mixed materials that continue to move the eye around and around was superb...especially considering all of the straight lines that continue to move us in a circle!

The color palette (blue/orange - direct complement) is undeniable in the work and delivers fun and lively energy. But get up close and examine carefully...the use of found objects, unique color splashes and strong edges creates an incredible visual dance. Line, shape, color, pattern and texture galore!



**“Broken, Burned and Forgotten” – Mary Ellis
(acrylic/mixed media on canvas)**





**“Kiawah” – Lindsay Manzlak
(oil on canvas)**

Honorable Mention

Small and mighty works are quite often overlooked but the minute I saw this painting I was hooked. The lowland marshes of the south are favorites of mine and I was immediately transported.

This mid-key painting is executed beautifully. I instantly found myself at the focal point, that darkest band of trees so easily found with a strong eye path. Follow the water and where do you land? Follow the cloud mass to the right and where does it end? Look at this painting in black and white and where is your highest contrast? Yes...that band of trees.

A beautiful analogous color palette of blue, green and subtle violets was a perfect choice.





Honorable Mention

When a work makes you smile every time you look at it, recognition is most deserved. And a strong title just adds to the overall story.

This whimsical piece is not perfect...which makes it perfect! The use of mixed materials for his curly hair and his stand add so much to its overall effect. I love the palette; all cool colors many of which I could see in the dog as the light bounced color all around.

And I am a true dog lover so this piece also spoke to the heart. And with my seven dogs I have most definitely seen the “side-eye” that Mr. Pugsley is giving to all of us! So much fun...thank you!

**“Sir, shall I walk Mr. Pugsley” – John Tobin
(stoneware clay underglaze finish, wooden
base)**