

2015 Anaheim Art Association Open Juried Show

Best of Show

Kirsten Sly "Fly By"

Judge's Award

Juan Magoo Valencia "The Admirers"

Bea Douglas Trust Award

Bernard Echanow "The Invisible Chairman"

Lloyd & Elizabeth Klien Family Foundation Award

William Galvez "Lucia's Sonota"

Auxilia d' Arts Award

Alicia Warwick "When Alice Fell"

Mayor's Award

Steve Gilb "Inside My International"

Acrylic

| | | |
|--------------------------|----------------|----------------------------|
| <i>First Place</i> | Tony Podue | "The Painter I Used To Be" |
| <i>Second Place</i> | Tony Podue | "Angelsgate Lighthouse" |
| <i>Third Place</i> | Rosario Grint | "Restaurant" |
| <i>Honorable Mention</i> | Tony Podue | "Scooter Girl" |
| <i>Honorable Mention</i> | Evalynn Alu | "Black & White & Red" |
| <i>Honorable Mention</i> | Evalynn Alu | "On The Edge" |
| <i>Honorable Mention</i> | Kathleen Brown | "Reflection" |

Drawing/Pastel

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|--------------------------|-------------------|--------------------------|
| <i>First Place</i> | Gina Barron | "On Beach In Costa Rica" |
| <i>Second Place</i> | Rich Boyd | "Cowboy Brady" |
| <i>Third Place</i> | Cesar Devera | "Alfonso" |
| <i>Honorable Mention</i> | Genevieve Bennett | "Sitting With Flowers" |
| <i>Honorable Mention</i> | Ruth Kurisu | "Poached Egg" |

Mixed Media/Other

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|--------------------------|-----------------------------|-------------------------------|
| <i>First Place</i> | Sandra Grassi Nelipovich | "Fairies' Hangout " |
| <i>Second Place</i> | Patricia Woodhull | "Tiger, Tiger Burning Bright" |
| <i>Third Place</i> | Patricia Woodhull | "Scheragade" |
| <i>Honorable Mention</i> | Sandra Grassi Nelipovich | "Fun In Florida" |
| <i>Honorable Mention</i> | Sandy Graham | "Vernazza" |

Oil

| | | |
|--------------------------|-------------------------|---------------------------------|
| <i>First Place</i> | William Galvez | "Oriental Interlude" |
| <i>Second Place</i> | Elizabeth Redmon | "Model And Portrait" |
| <i>Third Place</i> | Cesar Devera | "Barbara - William's Belle" |
| <i>Honorable Mention</i> | Karen Neal | "Mukilteo Lighthouse" |
| <i>Honorable Mention</i> | Dolores 'Dlola' Youseff | "Rainy Day At The Moulin Rouge" |
| <i>Honorable Mention</i> | Veronica Kortz | "Arroyo Seco Bridge" |
| <i>Honorable Mention</i> | Mary Hinshaw | "Glorious Sunset" |

Photography

| | | |
|--------------------------|---------------|---------------------------|
| <i>First Place</i> | Allan Halcrow | "Better Than TV" |
| <i>Second Place</i> | Steve Gilb | "Inside My International" |
| <i>Third Place</i> | Rebecca Kelly | "Duomo Architecture" |
| <i>Honorable Mention</i> | Tom Griffithe | "Full Throttle" |
| <i>Honorable Mention</i> | Tom Griffithe | "Primary Palette" |
| <i>Honorable Mention</i> | Tom Griffithe | "Engine Room" |
| <i>Honorable Mention</i> | Marie March | "The Guide" |

Watercolor

| | | |
|--------------------------|--------------|--------------------|
| <i>First Place</i> | Amy Lin | "Pocket Change" |
| <i>Second Place</i> | Eileen Clary | "Heart And Soul" |
| <i>Third Place</i> | Amy Lin | "Santa Fe" |
| <i>Honorable Mention</i> | Dave Judy | "Old Man With Hat" |
| <i>Honorable Mention</i> | Sandy Graham | "Mush" |

Special Awards

White House Award
Leon's Picture Frame

William Galvez
Cesar Devera

"Nature's Reflections"
"California Golden Horizon"

ASW 1st Place

Eileen Clary

"Spring Is In The Air"

ASW 2nd Place

Elizabeth Redmon

"Canyon Rim Tree"

ASW 3rd Place

Susan Rodas

" Fall Image"

Yves' Bistro Restaurant

Dixie Moore

"Arch Rock, Laguna Beach"

On Jurying or Judging an Art Exhibition...

Having juried or judged quite a number of art competitions, I am often asked about judging procedures, selection criteria and the thinking that goes into the process. The following is a very short excerpt from an essay I wrote while judging Laguna Beach's Festival of Arts. It is by no means comprehensive, but is meant to represent some of the primary factors when looking critically at a work of art.

I think of the jurying and judging process for an art competition as an extension of teaching and as a variation on the time-honored "Art Critique". It is an opportunity to communicate something of the judge or juror's knowledge to those looking to improve their art-making skills.

While viewing each entry, I am comparing it to works I am familiar with from throughout Art History. In support of this, I own a large, diverse and ever-expanding library of art books and exhibition catalogs. I visit every museum exhibition that I can, observing artwork that is representational, abstract, narrative and conceptual in nature. As a teacher and juror, I have no favorite artist, medium, era or method.

Ultimately, as a juror or judge, I am looking for what the artist is trying to accomplish and how well he or she has succeeded in that effort.

More objective criteria:....

While it is largely about the perceived goals of the artist, there are always technical aspects to the strength or weakness of each piece of art. The following is a partial selection (In no particular order) of questions I ask myself while analyzing each piece:

Is the chosen medium used to the best benefit of the piece? Each medium has its strengths and weaknesses; has the artist utilized these factors to help the work get his or her point across? This includes the use of contrast, texture, transparency, line quality, edge control, brush work and so on.

How does the piece utilize the design of color and/or value and draughtsmanship to create a composition that captures the viewer's eye, pulling them into the composition?

Does the overall design of the composition hold the viewer's interest, as seen from across the room, then from a normal viewing distance and, at last, up close? The best works of art give much more than a good "first impression", drawing the viewer back again and again.

If there is a theme or a narrative story to be told, has the artist managed to relate this information without falling back on cliché or an "obvious" solution? Note: This is a big factor in judging photography.

As to abstract works: Even if a work is totally abstract, I still try to ascertain the goals of the artist with regard to palette, composition, movement, surface texture, emotional response, etc. I then think of how it compares to some of the great abstract artist's works. (EG: Diebenkorn, de Kooning, Pollock, Stella, Etc.)

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