

This years exhibit “The Blue Room” was juried by Diane Hopkins Hughs and Dr. Olof Sorensen, both practicing artists here in Greenville and both former Professors at Furman University.

DIANE HOPKINS-HUGHS

FINE ART PHOTOGRAPHY

Biography

Diane Hopkins-Hughs has been a photographer and teacher for 30 years. An Arizona native, she has a BFA from the University of Texas and an MS from Indiana University. She became interested in photography while living in Europe and later studied with Brett Weston, Paul Caponigro and George Tice. She has taught at SMU in Dallas, Brenau University in Georgia, Schreiner University in Texas, Furman University in Greenville South Carolina, and has presented over 60 photo and art workshops in several states.

Hopkins-Hughs has exhibited her work in over 150 national group exhibitions, more than 60 solo exhibitions, and has received project grants from the South Carolina Arts Commission, Metropolitan Arts Council of Greenville, and the Georgia Council for the Arts. Her work is in numerous private and museum collections including the Amon Carter Museum collection, the State of Georgia, and the South Carolina State Art Collection.

She was the recipient of the visual arts fellowship for 2002-2003, awarded by the South Carolina Arts Commission. Hopkins-Hughs lives with her husband in Greenville, South Carolina



RICHARD OLOF SORENSEN

PROFESSIONAL EXPERIENCE

Presently, Professor Emeritus, Furman University, Greenville, SC

1995-2003: Professor of Art, Furman University

1989-94: Professor and Chair, Department of Art, Furman Univ.

1980-89: Associate Professor of Art.

1977-83: Chair of Department, Furman University

1974-80: Assistant Professor of Art

1968-71: Head, Department of Art, Ursinus College, Collegeville, PA. Inaugurated the department, developed the program.

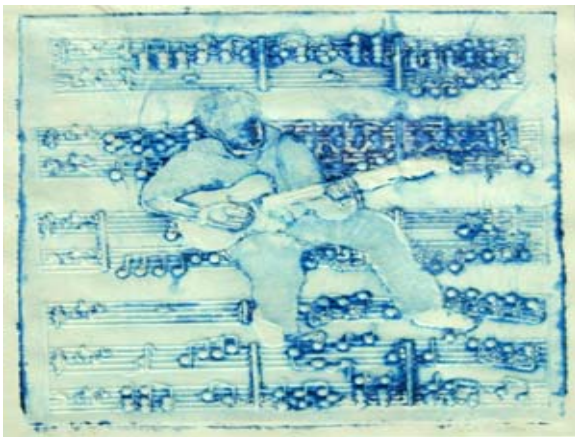
1960-66: Teacher of art, public schools of Baltimore County and city, Maryland

Jurying this or any art exhibition is not easy. What is better, an orange or green beans? Each is good or not good according to the taste of the taster. Further, the orange might be more appropriate in the AM, the beans in the evening. And so it is with art. The artist should never be upset because his work was rejected or did not win a prize, nor should an award be considered the final word.

The works chosen in this exhibition necessarily reflect certain principles which we, the jurors, agree on, namely:

- 1) composition, the use of the formal elements in ways that most satisfy our need for organization, unity, and a sense of totality:
- 2) the artist's response to the medium, i.e., does a lino cut reflect the tools with which it is cut, the linoleum used:
- 3) good technique and workmanship:
- 4) visual impact, excitement, strength:
- 5) good drawing and
- 6) inventiveness and creativity

As his selection for “**juror's choice**”, Sorensen picked **Chris Melton's** guitar print because the drawing of the figure, together with the suggestion of music as a background, are a statement of the action of the musical performance. In addition the rectangle is well considered and the overall work says “print”.



As her “**juror’s choice**” selection Hopkins-Hughs picked *Poker Face* by **Matt Koefed**. Impressed by the innovation and creativity of the piece as well as the size and exceptional technical work, Hopkins-Hughs also loved the attention to detail, i.e., lights, hand and feet placement, body language and humor. Everything fits in this piece from color, to placement of the objects, to the design of the table and chairs.



The jurors were particularly impressed by the three award winners, and their comments here are an attempt to explain the choices.

First Place Carol Killian's award winning still life is technically competent, with innovative textures and asymmetrical composition which gives the work strong visual excitement



Second Place Hannah Kazminski's *Self Portrait* was chosen because it utilizes the rectangular space well. She has allowed the tool marks to show, suggesting honesty to the medium. It is well drawn, is visually interesting, and has a warm feeling about it.



Third Place Natalyn Klump's painting, *Southern Exposure*, made the list because of its visual impact due to size, its innovative technique, using shadows and layering of text and paint to create an illusion of depth.



The **honorable mentions** were also of exceptional quality, and many were strongly considered for prizes. ? Scardo's self portrait has unusual composition and strong color and is visually powerful.



Caryn Cortez's cardboard cityscape has an excellent illusion of depth, interesting distortion and is an example of superb craftsmanship.



Brotherly Love, a print by **Mason Kazer** is a wonderful example of printmaking technique and the animals have strong visual impact for such a small print. It is a delightful piece.



Fruit Piece, by **Alex Bridgeman**, is technically strong with wonderful composition and color.

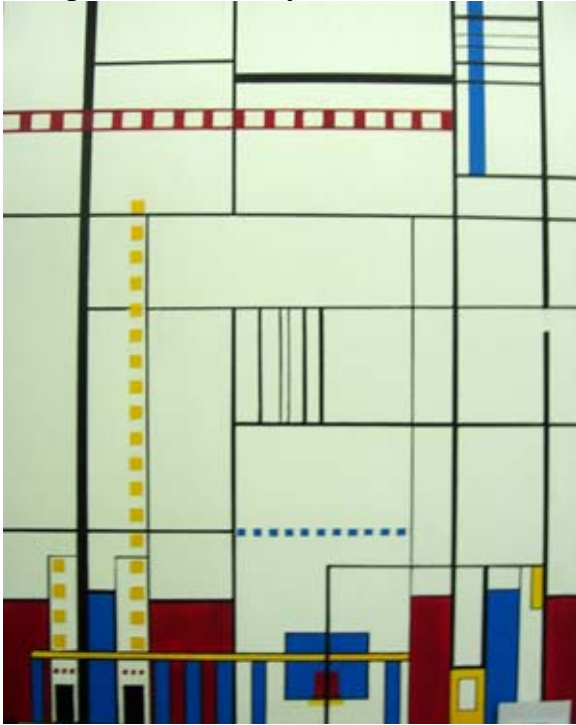


Strong composition and inventive use of texture can be seen in **Lina Loriza's** self portrait.

The jurors thought that **Lucy Carter and Taylor Stokes** make a powerful symbolic statement of our time with their *Way of Life*. In addition there are many innovative aspects i.e., the very shape of the piece (a very large stop sign), the lights, and subtle variations of the cars.



Page Tarleton's "Old Mann" is a very nice Mondrian take off. Well designed and timely.



Other notable pieces recognized by the jurors were the oversized and humorous Kate Spade purse, the Matisse takeoff, *the Blue Room*, the well executed silver mask and the **Robert Indiana takeoff, "Mann."**



Recognizing that the works represent different levels of experience, jurors were impressed by the overall quality and diversity of the exhibit.