

JURYING CRITERIA DEFINITIONS

CRITERIA	DEFINITIONS
Cohesive body of work	<ul style="list-style-type: none"> • Presents a clear point of view (“voice”) through a consistent set of elements, such as: <ul style="list-style-type: none"> • Method or materials • Theme or subject matter • Color palette or tonal approach • Framing/display props • Shows artist’s range and mastery of approach within their area of focus. <ul style="list-style-type: none"> • Not the breadth of everything the artist can do or a series of too-similar pieces.
Composition/Design	<ul style="list-style-type: none"> • Arrangement or placement of elements to give the work of art structure and convey intent. • Draws the viewer’s eye into and around the piece, in support of the subject matter. • Elements of composition include: <ul style="list-style-type: none"> • Line shape, color, texture, space, form • Balance, unity/contrast, proportion, emphasis, movement, repetition of design elements
Originality/Creativity	<ul style="list-style-type: none"> • Uniqueness/freshness of the work, in terms of subject matter, materials, execution, etc., as an expression of the artist’s imagination and personal point of view.
Masterful Technique	<ul style="list-style-type: none"> • Level of skill in executing the chosen methods, in service of artistic expression.
Value, Color, Hues	<ul style="list-style-type: none"> • How well values (lightness/darkness) and hues (degree of pure color saturation vs. amount of white or black added) work to visually position elements or convey meaning and emotion.
Anatomy	<ul style="list-style-type: none"> • If the work includes figures or animals, the accuracy with which their physical structure is represented, or the intentionality and consistency of any distortions.
Linear Perspective	<ul style="list-style-type: none"> • If relevant, how well the relative size, shape, and position of objects are determined by drawn or imagined lines converging at a point on the horizon.
Color/Harmony	<ul style="list-style-type: none"> • How the relationships between colors conveys meaning or creates a particular look-and-feel. • Traditional “aesthetically pleasing” color harmonies are based on geometric relationships within the color wheel. • If work has color disharmonies, whether well-executed and used to convey meaning.
Tonal Contrast	<ul style="list-style-type: none"> • Range of dark/light tones. • How the degree of contrast between those tones conveys emotion, communications tension between different elements, or places focus.
Foreground/Background	<ul style="list-style-type: none"> • Clarity of distinction between objects or elements that are (or appear to be) in front of or behind one another. • How well the size, placement, values, and colors of objects convey (or flatten) depth.
Positive/Negative Space	<ul style="list-style-type: none"> • How the differentiation between subject/interest area (positive space) and background (negative space) creates balance, contrast, and meaning.
Framing/Presentation	<ul style="list-style-type: none"> • <u>For 2D work:</u> <ul style="list-style-type: none"> • How well the framing (construction, materials, style, color of frame/matting) or treatment of 1-½” gallery-wrapped canvas edges supports the image and subject matter. • Whether and how well glass-fronted work is dust-proofed on the back. • How well D-rings/eye hooks and wire are attached and positioned (no sawtooth hangers). • <u>For 3D work and jewelry:</u> <ul style="list-style-type: none"> • How the work is supported and displayed for viewing. • How well that display supports/enhances the meaning of the work.