

## JUROR STATEMENT

Having once chosen the largest show, it seems that I have now chosen the smallest one. I am sensitive to the difference – all the more so because I believe there are many good artists working – and wonder why. Have I changed, or has the art changed? Am I becoming narrower, or is the art losing something? In my case, it turned out that I was more inclined to photography than painting, although I gave the first prize to a strong expressionist painting, Phillip Sherrod's *Baby\*Esquinca*, and singled out three other paintings for merit awards: C. Jaggi's *Departure Too*, Mary Golleher-Sumer's *Embers, Smoke, and Ashes*, and Maria Luiza Ribeiro's *Ojarasca*. So it seems I retained my openness. Nonetheless, most of the works submitted for my consideration were paintings, and while they were decent enough, they lacked an inner dynamic, a vision that made a difference, and/or serious engagement with the medium.

In contrast, the photographs were much more sensitively conceived, and made often familiar sights seem fraught with insight. They conveyed greater consciousness of art-making and a more subtle "take" on their subject matter. The prize-winner, Kristen Sard's *From the Series: "In the Garden,"* uses displacement to ironical effect – the eros of the scene is masked and mocked, even as it is intensified – and color in a way that is much more dramatic and expressively convincing than in the rejected paintings. Many other photographs gave me a new "perspective" on the familiar – a new angle of vision – so that the image seemed like a revelation rather than yet another everyday perception. Examples include Robert Silance's *Untitled* image, Robert Studzinski's *One Tough Grandma*, and Susan Maguire's *Absentee Oracle*. Some photographs, for example, Jim Young's *Surrender* and Richard S. Buswell's *Chair*, piqued my curiosity, and achieved great expressive resonance through their ingenious use of light and dark.

In general, I inclined toward paintings that have a strong sense of texture (as do the two sculptures included) and/or a certain intricacy, perhaps because such factors make for a certain perceptual ambiguity and emotional excitement. Solveig Kojk's *Swirling XIX* drawings have them to perfection. Without ambiguity and an undertone of irrationality art – especially modern art – tends to lose intellectual substance and expressive power.

– DR. DONALD B. KUSPIT

*Art Critic and Professor of Art History and Philosophy  
SUNY - Stonybrook*

## COMPETITION HISTORY

This annual event has been an important part of NJCVA's history since 1972 when we took occupancy at our present location in Summit, New Jersey. At that time we could accommodate only local artists who would physically bring in their work. In 1986 we went to the slide method of entry which opened up the competition to international artists as well as artists in every part of the United States.

This continues to be our goal.



New Jersey Center for Visual Arts

68 Elm Street  
Summit, NJ 07901  
(908) 273-9121

### Gallery Hours

Monday-Friday	12-4 pm
Thursday Evenings	7:30-9 pm
Saturday-Sunday	2-4 pm
Tours Available Upon Request	



Accredited by the  
American Association  
of Museums

