

Juror's Statement

Jurying the 2009 Remington International Art Show quickly became a labor of love. These works spoke to me and will communicate their message or story to the viewer.

I was initially overwhelmed by the number and quality of the 220 submissions. After some frantic calls and pressure, I was able to convince curator Laura Foster that we needed more space to show the 39 works I had selected. The show is expanded to include the Torrey Family Gallery at the other end of the hall. The final choices were based on art with a strong narrative or emotional impact and impeccable technical skills, along with leading-edge use of media. From pencil and paint to duct tape, gourds to clay, almost all media are represented.

My task was to pay homage to Frederic Remington. Based on the submissions, I knew we could honor him with a diverse selection of media. My task was to pay homage to Frederic Remington. Based on the submissions, I knew we could honor him with a diverse selection of media. The cutting-edge digital works and the sculptural work displayed each unique in its vision or narrative, again reference Remington who was himself a leader in new media.

The themes and metaphors running through this show are dislocation and transformation. From the modern audacious take on *Reverence* to the wonderful ethereal light in David Jones' pastoral work or *Sully's Tavern*, to Patricia Kirby's *Beech Hieroglyphics* memorializing Stanley Park's glory to the otherworldly landscape perspectives by Ralph Nevins, Susan Ashbrook, and Louis Helbig, these works and many others like Remington's, show our changing landscape and a fresh perspective on man's effect on our natural world.

The show starts with a work created by me specifically for this show. It is a graphic musical rhythm called *Three-part Harmony* that symbolizes You the artist, Remington, and the viewer. This takes the viewer on a journey, from our altered landscapes to the altered state of Man. The thoughtful portraiture and figurative work like the landscapes show the contrast of traditional versus cutting edge. Jinny Slyfield's careful brilliance brings out the soul of *Who is Coming? Amish Family's* traditional setting is contrasted by Victor Pavlov's modernity and Allan Tuttle's stunning comment on Art.

Laborer Hauling Boulder deserves special notice, as apart from its spiritual and metaphorical references to the burden of man, it emotionally grabbed me as it accurately describes my 25 years spent in construction. The anxieties of 21st century man are illustrated in duct tape by the ironic yet brilliant take on Hamlet/Greenspan holding Yorick/Washington's skull.

The inclusion of the works by the student artists Allison DeVoe and Gabrielle Powell proves that age is irrelevant in accomplished art or vision.

I hope these contemplative works and the layout speaks to you, the viewer, as they did for me. Congratulations to all the artists.

Terry Sametz, Ottawa, November 2009

This exhibit is in two galleries, The Richard E. Winter Gallery and the Torrey Family Gallery, at opposite ends of the hall.