

Fall Expo 2009



OPENING October 15th, 2009. Award winners and finalists submitted to an open call to artists and were selected from over 200 artists. 60 finalists are displayed in the gallery.

Open 24/7 online at www.InfinityArtGallery.com

Fall Expo 2009 Award Winners

First Place: Fret Not by Kay Kanayama, Pennsylvania, USA

Second Place: Lumbago by Marydorsey Wanless, Kansas, USA

Third Place: The Gift by Joe Krawczyk, Florida, USA

Fourth Place: Entangled Passion by Kim Mosley, Hawaii, USA

Founder's Choice: Playing cards TAM CUC by Dai-Giang Nguyen, Seattle, USA

Art Director's Choice: Meta by Ray Hay, Hong Kong

Gallery Director's Choice: IQI by Piotr Zygmunt, Silesia, Poland

Inside the Gallery

This open show was exciting for the directors and the jurors because there was an amazing quality and range of art to consider. The jurors were put to task to select from so many very good pieces and they were very thoughtful and conscientious of every artist's submission, reviewing each piece on its own merit with professional integrity. Congratulations to all the artists.

In the near future we will be offering artist portfolio pages which will be searchable by artist name.

Thoughts and Reflections of a Juror

Lighting Art, By Clayton Price, photography juror, Fall 09 Exhibit
All images © 2009 Clayton J Price

Like most of us in this digital age, I've looked at somewhere in the thousands of art images on line. This is a wonderful opportunity for all of us, since galleries and museums are often unavailable for varieties of reasons which we mostly can't control. So in looking for recognition in this digital world the rules change somewhat –Recognition is more democratic, certainly. Putting our best foot forward can be very different than being involved in an “open studio” event,⁷ signing up for portfolio reviews, or simply having your work seen in person in other ways.

Why is it different? For photographers, other than having the technical ability to maximize the digital representation of the image, things are relatively easy. The entire field has shifted very rapidly in that direction. Painters and Three Dimensional artists, on the other hand, and in that order, have a more difficult time

Both of these broad areas have the additional task of obtaining digital representation of their work in a different medium – photography. Painters have a little easier time of it, although from personal experience I can attest to the difficulty of lighting fine paintings to maximize textures and obtain perfect color correction, all without annoying surface reflections – it's challenging and time consuming.



Sculpture and essentially all 3D art, needs to be shown in ways that interpret the vision of the artist, but unfortunately it very often is not. As a result, some of what may be the highest quality and most moving pieces don't make the grade in on-line shows and competitions. What has gone wrong is that either the photographer brought in to photograph the sculpture, or the artists who may do the jobs themselves, are having a problem interpolating the work into a new medium. In either case, it falls to the artist to communicate how a piece should look, what mood it should convey, and equally important, the best angles to make those two or three views jump right off the screen and into the viewers consciousness. Better yet, into their unconsciousness.

So how do we do this? The simple answer is the same as the most complex one:

IT'S ALL IN THE LIGHT. My art school mentor's first words: “People, Light is a Law”. It's the most important tool we have in the arts, and is particularly essential in photography, where we don't usually have the option of painting a particular mood as we remember it from our mind's eye.

Here's a recent example: A talented sculptor whose work I know has a web site.

His work on the site, to be kind, does not make the grade. The photos have little sense of form. Backgrounds, angles, and of course the light – Terrible! There’s a link to a gallery who handles his work. The photographs there are fantastic. *That* photographer was tuned to the aesthetics of the art, knew exactly how to light and pick the angles. Or alternatively, the gallery used someone who knows his craft and responds to directions with sensitivity. One would never have guessed the work in both places was from the same artist.

Here are a couple essential lighting tips – and it’s only the tip of the iceberg, but hopefully can be of some help. When lighting a piece of sculpture or other 3D pieces, try to bounce light off of a 20 X 30 white illustration board. You can get them with black on one side, white on the other. Direct light on artwork often is too harsh. Bounced light has a better chance, and if you want some shadow, which is usually essential, you can move the card around on one side or the other. I usually use a single spotlight, because you can adjust the beam size as it hits the card, and maneuver the light into position more easily. Essentially the white card becomes the light source. Black cards are equally important -- (usually on the opposite side of the art from the white card, and cut to size for control of shadow areas). As a black card is moved closer to the art, the more it will absorb excess light. In this way, one can adjust the exact amount of shadow they may need to really draw (with light), the form of the sculpture.



Bounce light also works well with glass and translucent pieces, but usually needs to be “back lighted” to bring out the texture and color of the glass. It’s more difficult, but doable with some practice. The more reflective a piece of art, the more carefully you need to observe what the light is doing, because edges of reflectors can show, as well as the person with the camera.

One last piece of advice – In our solar system, we have only one sun. Double shadows and/or multiple highlights from different directions look strange, and will seldom, if ever enhance the look of any piece of art.

Upcoming Exhibits:



EARLY ENTRIES: Accepted Now
ENTRY DEADLINE: December 1, 2009, 11:59
GRAND OPENING: January 1, 2010

QUALIFIED ARTWORK: All submitted artwork must be abstract, figurative, landscape or still life.

ENTRY DEADLINE: January 15, 2010
GRAND OPENING: February 15, 2010

QUALIFIED ARTWORK: Eligible artwork must be whimsical or in anyway present a humorous, outrageous and/or distorted perspective.

