



## **BAC 20th ANNIVERSARY EXHIBITION ~ A CELEBRATION OF CANADIAN ART**

### **Guidelines for Jurors and Entrants**

The jury will take the approach that Canadian botanical artists would like their work considered on a level similar to international societies of botanical art, so jurors will look for a professional standard. In cases where work may 'fall on the edge' of selection, we will err on the side of grace in the spirit of inclusion and encouragement of artists to pursue a level of excellence in their botanical art. After the tour has been installed, the jurors will tour the exhibit in person to select award winner and honourable mentions. There will also be an opportunity for visitors to the exhibition to vote on the 'peoples choice'. (In person presence by jurors and visitors subject to COVID-19 restrictions.)

These guidelines strive to be consistent with past exhibitions held by the Botanical Artists of Canada. Each of the jurors will assign a score for each criteria with a total score out of 10. The scores will be compiled and the jurors will discuss the works based on input from all, and especially with deference to botanical accuracy. Consideration may also be given as to how the exhibition will present as a whole.

#### **The 2021 Jurors:**

##### **Pamela Stagg**

A Royal Horticultural Society Gold Medal in 1991 kick-started Pamela Stagg's painting career. Since then, she has taught a generation of Canadian botanical painters, illustrated magazines on both sides of the Atlantic and the book, *Roses: A Celebration* (edited by the late Wayne Winterrowd), designed a gold trillium coin for the Royal Canadian Mint and lectured internationally. Her work has been seen in exhibitions around the world. Pamela is represented in the collections of Lady Shirley Sherwood (the world's largest private collection, in London, England) and The Hunt Institute for Botanical Documentation (the world's most important public collection, in Pittsburgh). Most recently, her paintings was part of the exhibitions *Art of the Plant* at the Canadian Museum of Nature in Ottawa and *Modern Masterpieces of Botanical Art* at the Shirley Sherwood Gallery in Kew, London, England.

##### **Michael Spillane**

Michael Spillane is a botanical artist, author, book designer and art instructor. He regularly teaches botanical art workshops throughout southern Ontario. Together with his early interest in botanical science and the natural world, Michael pursued his love of the arts. He studied both classical drawing and painting techniques and botanical painting.

##### **Sean Fox**

Sean Fox is the Manager of Horticulture and Curator at the University of Guelph Arboretum. There he oversees more than 30 woody plant collections represented by over 2000 different taxa of trees and shrubs from around the world. During the past 20 years, Sean has directed particular focus to

the regional flora of Ontario, and his work at The Arboretum has been aimed heavily toward the conservation of threatened plant species and the restoration of ecological integrity to our natural spaces. Away from his regular job, Sean is still most often found in the vicinity of plants. He enjoys hiking, plant exploration, aquatic gardening, collecting seeds and the warm smell of thawing soil in spring.

## **Entries will be judged according to these criteria:**

### **1. Botanical accuracy - 30%**

Are all the plant parts that are visually apparent shown clearly and accurately? Are all aspects shown in correct proportion to one another and in correct perspective? Is the artwork structurally and botanically correct? Inaccuracies of form, scale, colour, or other qualities, or lack of enough clarity for diagnostic details to be seen, will disqualify works from consideration. All included species and other optional elements (e.g. insects, other plants or setting) will be subject to this criteria.

### **2. Artistry and Aesthetics - 30%**

This category covers a number of aspects including subject choice, visual design and composition, colours that are accurate and lifelike and three-dimensionality. The work should be pleasing to the eye, whether a conventional composition or a more adventurous arrangement of elements. All elements of the artwork should confirm to the same high standard.

### **3. Media expertise - 30%**

Works should demonstrate mastery of the chosen medium and executed with a high standard of practical application of techniques. This includes handling of light and shade and overlapping forms. Faithfulness to the subject is essential to botanical art, and media skills should be up to the task of representing the subject with naturalness, accuracy, and detail.

### **4. Overall quality of the artwork - 10%**

Finally, up to 10% may be assigned to works on the basis of overall impact and artistry. Botanical art may encompass a range of intentions, from diagnostic and scientific illustration through to accurate and naturalistic flower paintings. The jurors' aim is to be inclusive as long as the works achieve the main goal of botanic art which is to demonstrate/communicate understanding of botanical structures, relationships, and/or processes, with a high level of visual aesthetics.