SAINT LOUIS ART FAIR
presented by **EMERSON**

2026 Mock Jury Comments
Two-Dimensional Applications

App ID	Category	Juror Comments
3065480	2D	The booth photo should be cropped in to remove the bright white tent roof, grass, and anything outside the booth. Better light would also help reduce the heavy shadow on the tent roof. The overall art arrangement is solid, with a strong focal piece in the back center, but the piece leaning forward on the bottom right should be rehung so it's level. In the product images, Image 2 is the main issue. It stands out because it's vertical, appears to be an exterior shot, and looks very different from the other three horizontal images. Frames should not be included in product images
3065511	2D	The scale reads well once the booth shot appears. The booth looks clean and organized, but the floor appears photoshopped and lacks natural shadows, which can feel questionable. Crop in at the top of the booth shot to remove excess white tent front. Overall, the application is strong, with a clean display and good size variety.
3065525	2D	The product shots are solid and work well on a white background. The booth shot needs cleanup. Remove the name signage, mirror on the counter, clipboard, and pens, as these can break show rules and distract. Avoid a tent pole centered in the image if possible, and confirm whether the show requires an exterior booth shot, since this appears to be interior. The banner photos and display case look professional, but the booth image should be simplified and rule-compliant.
3065597	2D	Scale really comes through once the booth shot appears, and it works well here. The product images are very strong, clean, and professional, and the black-and-white presentation suits the work and compositions nicely. The booth shot is clean and cohesive.
3065604	2D	The ProPanel booth shot is stronger than the original application image and should be used. The booth layout works well, though adding a small grouping of lower-priced or smaller pieces could help emphasize the scale of the larger work. For the artist statement, do not explain or guide interpretation of abstract motifs. Let the work speak for itself. Focus the statement on process only, not meaning or narrative.
3065646	2D	Strong, cohesive application overall. The four product images work well together, with a smart mix of square and rectangular formats that feel intentional and unified. The work clearly reads as one artist across all images. The booth shot is very strong, clean, professional, and well arranged. The mix of a large focal piece with smaller works adds interest without feeling repetitive.
3065690	2D	The pink grid background is distracting and pulls attention away from the artwork. The booth needs to be squared up so panels sit flat and even. There is too much work on display; removing about a third would help it feel more intentional and gallery-like. Backgrounds should be consistent rather than mixing fabric, grids, and panels. All price tags, titles, clipboards, and signage should be removed from the booth shot. The artist statement could be shortened.
3065786	2D	The product images are not cohesive. Images 1 and 2 work together, but Images 3 and 4 feel like a different body of work. Mixing painterly and geometric styles and using different backgrounds makes the set confusing. Use one style and one background. Remove the visible signature in Image 3. The booth shot is too full. Remove about 25% of the work and eliminate the table to reduce clutter. Lower the center piece slightly and thin out the sides for better balance. If possible, reshoot on a cloudy day and remove visible weights. This work fits best in 2D mixed media. Be careful with prints. Some shows, including St. Louis Art Fair, allow originals only and prohibit prints, which can result in disqualification.
3065860	2D	The first three product images work well together and clearly show depth and strong geometry. Image 4 feels out of place because it's more fluid and a different color, so consider replacing it with something more consistent. The booth shot is the biggest issue. It's overcrowded and doesn't match the quality of the work. Remove at least a third of the work and get rid of the table, rack, chair, postcards, bins, and cards. Show just a few large statement pieces on the back wall and a tighter group of medium pieces. Some items in the booth don't match what's shown in the product images.

2026 Mock Jury Comments
Two-Dimensional Applications

SAINT LOUIS ART FAIR *presented by* **EMERSON**

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3065925	2D	The layered work reads clearly in the product images and feels dimensional and fine-art focused, especially when viewed larger, but the booth does not match that level. The booth feels more commercial and cluttered, with pieces that don't align with the four images. Crop in tightly, remove the tent top and weights, close off the back, and eliminate shelves and unrelated items. Limit the booth to work consistent with the product images, align the top edges of the pieces for a cleaner line, remove the darker frame that stands out, and use the empty lower space for a few larger works so the booth feels cohesive and gallery-like.
3066186	2D	The booth looks professional and well put together, but simplifying it would strengthen the application. Consider using cleaner, more minimal frames and remove the print bin so there's nothing for jurors to nitpick. Also, make sure the work in the booth matches the product images. If the application images highlight urban scenes, introducing country scenes in the booth can feel inconsistent and distracting. Keeping the booth tightly focused on the same body of work will make the presentation feel more cohesive and intentional.
3066190	2D	The other application is clearly stronger and more appropriate for high-end shows. The architectural, urban work of the other application feels focused and cohesive. For top-tier shows, the artist should lead with the architectural/urban body of work and leave the figurative pieces out.
3066195	2D	Jurors prefer a simple, straightforward artist statement over an artsy one. Briefly explain the process and source material without over-describing tone or emotion. The statement as written is fine and not off-putting. The booth looks clean and professional, but could be improved by removing a few smaller pieces, spacing work out more, and adjusting heights so the lower portion of the walls is better used and the eye moves up and down through the display.
3066223	2D	Jurors are most drawn to the plant-based images with strong texture, especially the milkweed and sunflower details, and rank the dancer weakest because it's more about line than surface. The booth is clean, minimal, and gallery-like, but almost too uniform. Everything being the same size and shape flattens the impact. Adding a little size or shape variation would give the work more power. Consider removing the bin and introducing a small grouping of a few smaller pieces on the wall to show scale or price variety, while keeping the overall clean presentation.
3066261	2D	The softer, abstract, landscape-style pieces are the strongest, but mixing them with the bottle and drawing-based works weakens the overall read. They feel like two different bodies of work and would be stronger if separated and grouped more intentionally. The booth image needs heavy editing: remove the name, print bin, and table of smalls, crop tightly to the back panel, and cut the amount of work in half so the pieces feel more important. Focus the display on the semi-abstract collage work and remove pieces that only match by color but not by process.
3066264	2D	The work itself is strong and would play well at a show, but the booth shot needs simplification. Remove the jutting wall for the booth image, crop tightly so nothing outside the booth is visible, and take down lights, signs, and price tags. The display feels messy and uneven in scale, so reduce the number of pieces, center the larger works at a consistent height, regroup smaller pieces more intentionally, and soften harsh ground shadows. The goal is a cleaner, more focused booth that lets the work feel intentional and important.
3066287	2D	The work is excellent and the four product images are strong and cohesive, with beautiful brushwork and a fresh, painterly take on recognizable forms. The booth shot should be cropped tighter to remove the tent roof, trees, weights, and harsh ground lighting. Consider adding just a couple of smaller pieces to create scale contrast, or lowering and centering the main showstopper piece on the back wall so size variation feels intentional.
3066305	2D	The four product images work well, but the booth shot needs editing. Remove the middle wall, close off the back, and center the large focal piece on the back wall. Align the tops of the left-side pieces so the focus is on the art, not the layout. Take the lights down for the photo, soften the harsh floor shadows, and use a simpler rug or none at all so the booth reads cleaner and more gallery-like.

2026 Mock Jury Comments
Two-Dimensional Applications

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3066337	2D	The main issue is lack of cohesion. The four product images feel like different bodies of work and do not clearly read as coming from the same artist, and they also do not align with the artist statement. Even though the individual pieces are well made, the application feels unfocused. Narrow the submission to one clear direction and choose four images that strongly relate to each other. The booth shot also needs major cleanup: add proper walls or ProPanels, remove visible weights and tent structure, space the work so it can breathe, and align pieces cleanly instead of letting them touch poles or edges.
3066379	2D	The booth mostly works, but the side-wall images touching each other and the heavy photo retouching at the bottom of the ProPanels are distracting. Let the panels look natural and avoid over-blending. The two center images on the charcoal gray background are the strongest and have real impact. The side images are weaker and visually run together, so consider removing one, spacing them out more, or using smaller pieces on the sides to create breathing room. The artist statement should be simplified, focusing on the surreal, dreamlike quality and basic process, and cutting the long list of influences.
3066514	2D	The purple horse is well painted but does not belong with the other three and should be replaced. In the booth, the biggest issue is inconsistency in frames. The mix of white, gold, and brown frames is distracting, so unify frame color and style. The back wall is overcrowded, especially the lower row. Remove those pieces, lower the top works slightly, and let one strong piece act as a focal point. Remove price stickers from all images.
3066657	2D	The booth is clean and professional, but it may read as Photoshopped, especially the floor looking too perfect. Even small doubts about authenticity can give jurors a reason to say no. Crop a bit off the top of the tent. The artist statement should be more straightforward and factual, focusing on materials and process rather than guiding interpretation.
3067358	2D	Image 4 is the strongest piece. Image 3 should be replaced because the color does not fit the group. The booth image does not work for a high-end show. It looks cluttered, inconsistent in framing, and disconnected from the work shown in the product images, with some pieces clearly older and unrelated. There is too much work on the wall, pieces are hung too high and too close together, and details like price lists, mixed framing, and unrelated elements need to be removed. The lighting should be taken down for the booth shot. The booth looks heavily photoshopped, which can seriously hurt credibility; jurors do not like feeling tricked.
3068497	2D	The artist statement is too detailed and should be simplified to just the medium. The product images need consistency, so remove frames and mats, drop the seagull image that does not flow, and choose images that visually lead the eye back toward the center. The booth shot is overcrowded and needs major cleanup by removing the bin, cashier stand, chair, and extra clutter, then showing only a few strong pieces with clean spacing and aligned tops. Close off the back, straighten the booth, remove visible weights and vents, soften the lighting, and crop in so nothing touches or distracts from the work.
3070788	2D	The product images are strong and well photographed, but the sequencing should be adjusted. The red pieces should be on each end framing the group. The yellow piece should be centered so the purples subtly frame it. The cropping and close-ups work very well, and the artist statement is clear and effective as is.
3070878	2D	The booth needs editing. Remove the jutting panel, hide the red chair and any packaging or signage, and close the back wall so it reads as one clean plane. Take one or two paintings out, especially on the right panel, and make a single standout piece the back-center focal point. On the left, align the tops of the paintings so the layout feels intentional and calm.
3070985	2D	The application feels cohesive and intentional, with the product shots and booth all guiding the eye inward and creating a strong sense of depth. The booth is clean and visually appealing, and the floor and matting work well with the artwork rather than distracting from it. The only adjustment would be on the booth shot to rebalance the vertical composition by lowering one or two pieces, especially on the sides, to reduce the empty space at the bottom and add a bit more visual movement up and down.

SAINT LOUIS ART FAIR
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2026 Mock Jury Comments
Two-Dimensional Applications

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3071977	2D	You need a stronger focal point in the booth, ideally one large showstopper centered on the back wall, with smaller groupings supporting it on the sides. The blue portrait feels weaker than the rest and does not have the same edge, so consider removing it or repositioning it if it stays. The booth uses only eye-level space, leaving the lower half visually empty, so drop some work lower to create more vertical movement and balance. Remove the print bin for juried applications, crop the booth photo to eliminate the tent canopy, avoid harsh sunlight and shadows, and simplify the layout so a few key pieces clearly lead the eye and make the work feel intentional and cohesive.
3072878	2D	The work itself is strong, cohesive, and visually engaging, but the booth is overcrowded and not letting it shine. The back wall needs fewer pieces overall, with the top works dropped lower and more space between everything so it feels intentional and gallery-like. The horizontal piece that exactly matches the pro panel width feels cramped and might work better on a side wall, with only a few small pieces on the jutting panel.
3073380	2D	The booth shot needs to be simplified so the work can command more attention. Crop down to remove the white canopy, straighten the image, and come in on the sides so the booth feels square and intentional. There is too much work shown, especially given how textured and patterned it is, which makes it feel busy rather than powerful. Fewer pieces, with more space around larger works on the back wall, will make the work feel more important and gallery-like rather than trying to show everything at once.
3073381	2D	The work is very unique and reads almost like abstract painting, with the fourth image standing out as especially strong. The close-up images of decay feel fresh and compelling, but that work is not clearly reflected in the booth shot, which leans more floral. The booth should show fewer pieces and better align with the product images so the jurors can clearly connect the body of work.
3073965	2D	The artist statement is effective and helps clarify the work, but it could be tightened by focusing on transforming historical materials into contemporary landscapes without repeatedly emphasizing antique or 19th-century language. Image 4 clearly shows the layered detail and materials, which would read even stronger in a projected jury. In the booth, the six small works feel tightly grouped. Spacing them out slightly and using them to break up the larger pieces would help the bigger works stand out more. Reordering the product images could also improve flow by moving the two middle images to the ends and placing the figure-in-landscape image in the center, since its orientation currently pulls the eye away.
3076888	2D	Jury rounds are more about strength of the work and less about whether it's labeled painting versus 2D mixed media. But jurors belive 2D mixed media would be the best category for you. The booth would benefit from more space between pieces to reduce visual overload from pattern and texture, especially on the right side where a single large work could stand alone. Remove the pedestal and cashier stand from the booth shot, and rely on spacing rather than adding more work to create emphasis.
3076896	2D	The artwork itself is strong and distinctive, especially the pen and ink pieces that combine architectural details with softer, fading elements. The main issue is the booth presentation, which needs proper walls, ideally black ProPanels, with all signage, tables, and identifiers removed and the work displayed cleanly so the drawings are the focus. The four product images should feel cohesive, either all message-driven pieces or all landmark-based work, since mixing the two creates confusion and can limit how the work reads in a jury. The artist statement states the works are pen drawings but the pricing suggests they are prints and not originals. Keep that in mind when applying to "originals only" shows. Some signatures are visibe on the work which must be removed for blind jury applications.
3077841	2D	The long, narrow formats are not an issue here even though they are harder to photograph, because the pieces share a consistent feel, style, and abstract sensibility, which is what matters most to a jury. Image 4 reads a bit darker or yellowed and could use cleaner lighting to better show surface texture. The booth shot feels slightly busy and needs to be cropped. Remove some of the small works, tighten the crop to the tent poles, and reduce the amount of work by about 10–20 percent. This would help the larger pieces feel more intentional.

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3078281	2D	The image sequence is very strong and thoughtfully arranged, with the two grid-based pieces anchoring the ends and the circular forms building rhythm through the center, moving from large circles to smaller, more detailed ones. The organic overlaps feel intentional and cohesive, and the photographs do an excellent job capturing surface detail, especially the embossing, which reads clearly and adds depth.
3078495	2D	The frames ultimately work because they reveal the deckled paper edges and subtle shadows. The booth, however, feels too busy: the large center piece and adjacent works should be lowered so they sit comfortably within the pro panels, a row of three squares on the left should be removed or simplified, and the overall density reduced. Cropping a few inches off the top of the booth photo to eliminate the tent canopy would also clean up the presentation.
3078558	2D	Image 1 gets lost where it is now, so moving it toward the center would help it read more clearly; swapping Image 1 with Image 3 would also bring the red base to the edge and keep the bird from visually flying out of the grouping. The back wall of the booth works well overall, but the small pieces on the right would read cleaner as a single vertical row with a couple removed to reduce clutter. Cropping and lighting look solid, but all signatures should be removed from the product images.
3079209	2D	Crop the top of the tent out of the booth shot and come down a bit. On the right wall, remove a couple paintings so the edges are not overlapping and everything has more breathing room. The back wall works well, but pulling the two small pieces from the center panel and dropping one larger piece lower would help break up the repetition and create a clearer focal point. Removing the sandbags and weights and lowering the camera slightly would also improve the overall balance.
3079689	2D	The body of work reads as cohesive once the statement is considered, and the mix of figurative and abstract pieces ultimately works together. The work itself is strong, tactile, and engaging, and the booth presentation allows the pieces to breathe and feel intentional. The statement may lean a bit too personal and could focus more on process, especially if the interactive piece is meant to be understood as such. For the booth shot, remove the signage text, take down the lights for a cleaner look, and adjust the panel height so the tops align with the tent frame to eliminate the visual gap.
3080360	2D	Center the large square painting on the back wall and move the other two elsewhere to make it the clear focal point. The display is clean with good spacing and size variety, but tighten up the booth by straightening the left wall, cleaning up the bottom flaps, and removing small visual distractions. The strongest paintings are the more purely abstract pieces rather than those with literal landscape references, so prioritize those in both the booth and product images. Also check color accuracy in the booth photo, as the walls read slightly oversaturated or lilac.
3080371	2D	The scalloped edges feel intentional and integral to the work and help elevate the pieces as strong visual statements. The collage, layered papers, color, and cultural references are compelling and confident, and the overall body of work reads as very strong. Make sure to remove any visible names or signatures from the images.
3081363	2D	The patterned pieces themselves aren't overwhelming, but having three hung tightly together is. A diptych with space between would let the pattern breathe more than a compressed triptych. Fix small presentation issues like the leaning painting, harsh floor shadows, and uneven lighting inside the tent, and aim for a cleaner, more evenly lit setup. The artist statement needs tightening, especially removing repeated phrasing like "gradient."
3081375	2D	Image 4 feels eerie and atmospheric, but it's very hard to read, especially compared to the others. While all the paintings share a sense of mysterious light and mood, this one drifts too far into a non-objective, color-field territory, almost Rothko-like, whereas the others still give hints of surface, texture, and light that come through clearly in the photos. You can sort of read clouds or dusky light at the bottom, but it doesn't translate as strongly, so replacing Image 4 with a piece that better shows that same atmospheric light and surface would strengthen the set.
3082398	2D	The irregular edges and off-kilter shapes are really successful and feel creative and intentional rather than sloppy. The abstract, asymmetrical overlap of vintage fabrics and textures is strong and cohesive overall. If anything, the warmer, busier reddish piece could be centered or repositioned so it feels more balanced within the group, since it stands out more than the others, but the work as a whole is very compelling and well resolved.

SAINT LOUIS ART FAIR

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2026 Mock Jury Comments
Two-Dimensional Applications

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3084350	2D	The booth is well spaced and the large center piece works as a strong draw, but the wall texture competes with the heavy texture in the paintings. The lighting and panels could be toned down slightly so they are less visually present, but overall the booth is cropped well and professionally handled. Conceptually, the reflection theme is clear, though tighter, more cropped compositions that emphasize reflection over subject matter might read stronger for higher-end shows. At this point, the application feels solid and any remaining issues come down more to refinement and personal taste than fundamentals.
3084566	2D	Image 4 would read stronger without the frame since it pulls attention away from the painting, and the statement should lose the "I want people to smile with you" line and stick to a quick process-focused description while also fixing typos. The booth spacing is mostly good, but it would benefit from removing the two small pieces on the back wall and also pulling the bottom-left triptych and the more representational face piece since they feel off-tempo with the rest; then use that breathing room to spread the remaining work more evenly. If possible, raise or secure the ProPanels so they reach the booth's top bar and eliminate the awkward gap above the walls.
3084601	2D	The back wall is overcrowded and would be much stronger with three or four pieces max instead of seven, since the work is bold enough to stand on its own without stacking. Remove the two small pieces on the right that don't match the darker energy of the rest, and consider pulling the vertical striped piece and possibly the purple one so the remaining work feels cohesive and has space to breathe. The booth shot needs a tighter crop to eliminate the white tent top and excess on the sides, and all distractions like price tags, sandbags, and name identifiers should be removed.
3084883	2D	The curtain doesn't serve a purpose and should be replaced with a panel and a single strong painting to create a clear focal point. The pinstriping is actually a strength, it's unique, memorable, and works with the artwork, so keep it, but simplify the booth around it. Remove the pedestal and consider one large center piece with a few carefully chosen supporting works below to show hierarchy. Crop tightly to remove the white tent top and trim, square everything up, and eliminate distractions. The artist statement is fine and not overly heavy, but for higher-end shows, prints should not appear in the booth shot at all.
3087601	2D	The product images are strong and competitive, but the booth shot would seriously hurt the application. The walls and ceiling have too much texture and wrinkling, which distracts from the artwork and makes it get lost visually. The roof texture in particular draws attention away from the work, and the mix of materials feels chaotic rather than gallery-like. Use smoother, more uniform walls, ideally dark ProPanels or clean tent walls, to let the art stand out. Lower and center the back-wall pieces so the empty space below feels intentional, unify framing across all works, and remove unrelated architectural images.
3088162	2D	Images 2, 3, and 4 feel the most consistent and cohesive, while Image 1 stands out as rougher and reads differently at a distance. The dark black in Image 1 creates a heavy contrast and shadow that almost reads as sculptural compared to the softer, more muted blacks in the other figures. Up close it fits better, but from afar it disrupts the group. Overall, the folky shapes, transparency, and painterly quality work well together, and the grouping improves when the darkest vertical pieces anchor the ends and the busier works sit in the middle.
3088232	2D	In thr booth shot, remove the cashier stand, print bins, extra signage, and visible chair, close up the panels, and reduce the number of works, especially on the left. Lower and center the largest pieces, align panel heights with the tent bar, improve lighting, and make sure at least one product image matches what's shown in the booth. The artist statement should be tightened by cutting the final sentence, which feels unnecessary.
3088437	2D	Add a bit more size variety and clean up minor distractions rather than heavy Photoshop. Crop the left edge slightly and trim about the top 15–20 percent to remove the booth lights. Consider removing the far-right piece on the left wall and replacing it with a small grouped set of six smaller works to balance scale and add interest.

2026 Mock Jury Comments
Two-Dimensional Applications

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3090785	2D	The product images are strong, clean, and engaging, but the booth shot needs a complete reset. Shoot the booth straight on from the center, not from a corner, remove the front curtain, bins, and cashier stand, and square everything up so the work is clearly visible and evenly lit. The mesh walls feel unfinished in this context and ProPanels would help, but even with mesh, they need to be taut, clean, and evenly presented. Add a few more visible pieces so the booth feels intentionally filled, not sparse, and make sure nothing is hidden, overlapping, or lost in shadow. The artist statement should be tightened to remove redundancy, but the direction of the work itself is strong.
3091382	2D	The work is very strong, and the scale is a pleasant surprise since the pieces read much smaller in the product images. The booth shot looks clean and well structured, but it feels a bit stretched and slightly overfilled. Reducing the amount of work on one wall and creating more space around a few key pieces would make the booth feel more intentional and gallery-like, and help the strongest works stand out more clearly.
3092608	2D	The booth is striking, with strong impact and good color flow throughout. The layout is clean and cohesive. Adding a few small pieces would help create more size variety and give the larger works more emphasis. The large animal piece in the back works well as a focal point, but removing one or two medium pieces could improve balance. Any visible names or signatures should be removed from the booth shot. Overall, the product images are well sequenced and consistent, with subtle color connections tying them together.
3093006	2D	The artist handled the separation between black-and-white and color very well in the booth. The booth layout shows a strong understanding of organization and alignment, but adding size variety would strengthen it, either by introducing a cluster of small works or one large vertical piece. Investing in a third wall is worthwhile for competitiveness, especially since many shows require an outdoor booth setup, and the display materials will hold their value over time. For the four product images, putting the black-and-white pieces on the ends and the color pieces in the middle (or vice versa) would be better.
3094964	2D	There is some nice size and shape variety on the right side, and the booth reads clean and organized, but the bin should be removed. With the bin gone, dropping the center back painting about a foot or so would create a stronger focal point, and stacking the two smaller circular pieces vertically on the side would help use the unused wall space and move the eye up and down. Adding a bit more size variation overall would strengthen the display. The work itself is strong, cohesive without being repetitive, and the darker tone works well.
3095175	2D	The work is strong and cohesive, but it's starting to feel a bit formulaic in how each animal occupies a similar amount of space. Pieces like the butterfly stand out because they break that pattern through cropping, scale shifts, and stronger design play, while still fitting the animal theme. Pushing that approach further by varying composition more aggressively, cropping animals differently, and taking bigger visual risks would help the work feel less predictable and more dynamic. The skill and vision are clearly there; the next step is experimenting more boldly with composition to stretch the body of work.
3095242	2D	The texture reads very well in the four selected images, but both the work and the booth suffer from too much sameness in size and spacing. Many pieces are similar in scale and density, which makes the overall presentation feel busy and flat. You don't need smaller work so much as more variation in spacing and hierarchy. In the booth, try breaking the rhythm by grouping three on the back wall with a smaller piece below, and creating more deliberate gaps on the side walls. The two flower vase pieces stand out positively because their asymmetry and lighter areas give the eye a place to rest.
3095950	2D	Image 2 is especially strong. In the booth, the issue is repetition and symmetry rather than the work itself. Too many pieces have similar texture and density, which flattens the impact. Consider pairing one very large piece with a simpler, quieter one beneath it to create contrast, and avoid stacking multiple highly textured works together. On the left wall, the pieces feel too alike; breaking them into a clear hierarchy, such as one dominant work with one or two secondary pieces below, would help. The white tree limb piece is a standout and would work well either alone or as the anchor of a small grouping. The print bin should be removed, and a cleaner floor surface would help keep the focus on the artwork rather than competing textures.

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3096143	2D	The work reads more clearly once it's seen installed in the booth, though the display itself is holding it back. The pieces need to be on more solid, stable walls so they don't feel like they're floating or leaning, and there's too much uniformity in size and spacing. Fewer works with more variation would strengthen the presentation, ideally three strong pieces and a smaller grouped set, plus one larger showstopper centered on the back wall. In the booth shot, remove name tags and labels, improve the wall system so the work sits flush, crop out the top portion of the tent and distracting background, bring the sides in, and square the image so the focus is entirely on the artwork. The artist statement is overly long and descriptive and should be tightened significantly.
3096458	2D	The four product images are strong, colorful, and engaging, but the booth shot needs a lot of work. The booth feels cluttered and inconsistent, with mixed wall materials, visible tables, bins, chairs, signage, drinks, and business cards all competing with the artwork. The juror's eye goes to the booth problems before the art. Remove tables, bins, chairs, and personal items, unify the wall system, crop out the tent roof, square the shot, and hang the work in a cleaner, more intentional layout. The frames should also be unified, since the focus should be on the artwork, not the framing. Finally, the artist's name must be removed from the artist statement.
3096941	2D	The application lacks cohesion, with image 2 feeling disconnected from the landscapes. And the booth itself is too sparse. With only five pieces on display, the booth reads as unfinished rather than minimal, so it would be better to build more inventory and retake the booth shot. Remove signage and stored tarps, straighten and properly clamp the ProPanels so they align with the tent legs, adjust the camera angle so the booth appears square, and introduce more height variation by using the lower half of the booth. For photographers, note that reproductions are allowed only if they are signed limited editions of 250 or fewer, per the SLAF rules.
3097367	2D	The paintings would benefit from more experimentation in scale and composition, such as introducing a larger or smaller piece, trying a diptych, or altering how the flow occupies the canvas by cropping it, pushing it higher, or leaving more open space below, rather than repeating the same idea in different colors. Image 3 feels lighter and bluer than the others and would be stronger replaced with a piece that matches the darker overall mood. Fixes for the booth: cleaner lighting, removing buckets and ground clutter, cropping out the tent canopy, squaring the booth to show three walls, and shooting in softer light to avoid harsh shadows that mute the work, with added size variation to strengthen the presentation.
3100340	2D	The scale of the work is a pleasant surprise, and the mix of large and smaller pieces is a real strength, but the booth undermines that impact. It feels cluttered and unfinished, with too many objects like tables, cards, water bottles, bags, and even work on the floor, which makes the art feel less special and less professional. The booth needs three clean walls, no table or chair, no signage or signatures, nothing on the ground, and far less "stuff" overall so the paintings can breathe and read as high-value work, especially for higher-end shows.
3100574	2D	The work strikes a strong balance between focus and variation. The product images are confident and cohesive, and the booth largely supports that, with good size variety and a clear presentation. A small cleanup would help polish it further, mainly cropping in slightly to hide weights and background distractions and making sure all work is equally visible.
3100872	2D	The jurors encouraged the artist to push variation within a single theme rather than showing several different subjects. In the current submission, each image feels strong on their own but read as separate directions, and focusing on one would improve cohesion. The booth needs refinement to match the quality of the work, including cropping out the tent front, correcting the rounded or skewed look, aligning the tops of the pieces, and removing a small amount of work so the display feels cleaner and more intentional.
3101156	2D	The paintings are beautifully executed, but the booth shot is working against the application and needs cleanup by removing bins, chairs, curtains, signage, and giving the work more breathing room, particularly on the right side. Beyond the booth, they encouraged pushing the landscapes in a more contemporary direction by taking compositional risks, such as cropping in tightly, isolating elements like a single tree or sky, or focusing on asymmetry rather than traditional full landscapes. They emphasized that the artist's skill is already there, and introducing a few more experimental compositions alongside the strongest pieces could better align the work with the expectations of shows like St. Louis.

App ID	Category	Juror Comments
3101603	2D	Image 4 is the strongest and most aligned with the artist statement, showing a more abstract, painterly direction that should be pushed further, while Image 1 (and parts of 2) read as more illustrative (almost like book illustrations) and don't fully support the conceptual goals described. They encouraged studying and leaning into more impressionistic, abstract approaches where the background actively interacts with the subject, as seen best in Image 4 and partially in Images 1 and 3, and suggested letting go of tighter illustrative elements like the books and mushrooms that feel less playful or integrated. The booth shot needs significant cleanup: harsh shadows, a wavy patterned rug, and slightly crooked or unevenly hung work distract from the art, so they recommended shooting on flat concrete, cropping out the tent canopy, hanging work flush and straight, and simplifying textures. They encouraged scaling up one piece to a large "showstopper" size and continuing to take risks with abstraction, which they see as the most promising path toward higher-level shows.
3101605	2D	The jurors felt the photographs are very strong, cohesive, and distinctive, with a moody, shadowy, architectural quality that ties them together well in both color and tone. This art sets itself apart from more typical architectural photography. Overall, they saw this as a compelling, unified body of work with a unique take on architectural photography.
3102592	2D	Image 3 best captures what the artist is aiming for, with a distinct emotional and slightly surreal quality, and they emphasized that emotion is present across the work overall and isn't the issue. They responded most strongly to product images 3 and 4, noting the sense of light, nostalgia, and place, and appreciated that the paintings feel painterly and simplified rather than overly textured, while the first image in particular felt weaker and more generic. The main concern was the booth shot: the table and crate in front need to be removed, the walls should be flatter and less rippled, and there should be less work overall so the stronger pieces can breathe.