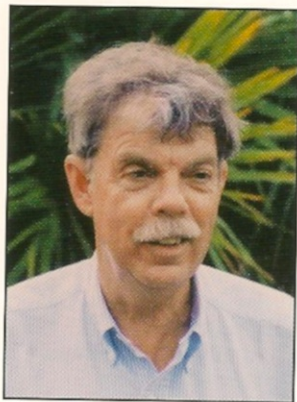


Ken Carlson



Ken Carlson was born in Morton, Minnesota in 1937. He had a boyhood dream of becoming a painter of wildlife and at the age of fifteen, he won an art contest that began a period of study with the noted animal illustrator, Walter Wilwerding of the Art Instruction School of Minneapolis. For ten years, he worked as a commercial artist and freelance illustrator. In 1970, Ken applied his talents exclusively to wildlife painting. He is best known for his dramatic portrayals of deer, moose, bighorn, and other big game animals. He is recognized as one of the preeminent interpreters of North American birds and animals. His works are in the National Wildlife Art Museum, Jackson, Wyoming; the Leigh Yawkey Woodson Art Museum, Wausau, Wisconsin; and the

Genesee Country Museum, Mumfords, New York. Ken and his wife, Mary Lea, reside in the beautiful Texas hill country.

Judge's Statement

This being my introduction to judging in the field of true Miniaturism, I was feeling quite anxious as to what to expect. When told there were nearly 900 juried pieces of art to be considered in awarding approximately 65 prizes, the logistics sent my mind reeling. It could have been a nightmare but the very efficient and dedicated staff of volunteers had the entries well organized for the purpose of judging all the various categories. They made it possible to thoroughly enjoy the difficult and challenging process of examining each piece of art. The quality of the entries in every division was outstanding which made for tough calls and there were times I had to make compromises with myself when selecting the winners. With winning pieces of such high quality, I feel this encourages all artists to submit their very best efforts and strive to achieve an even higher level in their work. Along with the historical criteria for miniature works and the expected fundamental proficiency in medium and composition, there were several facets that further captured my attention and influenced my decisions. First, there were pieces with unique presentation that complimented the art. Secondly, there were pieces with an indefinable contemporary quality in approach, which showed individual creativity while staying within the bounds of the traditional miniature.