



# NEWS

A fellowship to expand our artistic horizons

February 2017

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## ANNOUNCEMENTS

- **MICA Show** - End of Show pick up: Tues, Feb 28, 3:30–5:30 pm
- **Okemos Show** - Okemos Library, March & April. All member/all media. Registration Feb 1–25. Check-in Mar 1 from 3:30 to 5:30 p.m. Reception Mar 5 from 2–4. Pick-up April 27 from 3:30 to 5:30 p.m.
- **Feb 16** - meeting - Gijsbert vanFrankenhuyzen talks about art and books.
- **February Challenge** - Cast Shadows or Long and Narrow (whatever you didn't do last time)
- **March 16** - meeting - Reverse painting on glass
- **Mark Mehaffey** - Demo—Plein Air to Studio, Thurs, **April 13** (note: this is NOT the 3rd Thursday) Follow up workshop - Sat, **April 15**
- **March Challenge** - Favorite chair
- **12x12 Show** - Framers' Edge, Okemos, May. All art MUST be 12x12" square (not hung at an angle) rules to follow.

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## FROM THE PRESIDENT



If you value the improvements and new activities of the last five years, then please hear my concerns for the future of MMAG.

I have multiple reasons for my request. I am deeply dedicated to the sustainability of our organization. Many of us have given our time and energy to build the quality of activities for over five years.

I hope to motivate more of you to get involved and take one position or volunteer for one activity, to lessen the load on your board, which is at its lowest number.

My vision for the future going forward is "teamwork". The more active participation from active members the less strain, time, and energy for the few, therefore less burnout!

We know we have your support, we hear great feedback from you. Now I am hoping to inspire you to give a little more in the future.

It took time, planning, and cultivation to improve and strengthen MMAG.

We are proud to review the great strides of the past five years!

- Turned monthly meetings into demonstrations and added many workshops!
- Built and sustained our financial status
- Became a non profit 501 3c
- Re-wrote the bylaws for clarity
- Currently creating policies for future boards to follow
- Instituted NewsBytes, Facebook, outreach, fun activities, challenges, prizes, and updated the website!

Sincerely yours,

*Bobbie Margolis*

President

## MEMBER NEWS

"Universal Fog," a photograph by **Juanita Baldwin**, is the subject of a full-sized billboard located on the connector road that links I-96 coming from Grand Rapids to I-69 heading toward Flint. It will remain there for several months. Juanita is part of a group of seven artists selected to participate in the "Art in the Sky Billboard Project 2016-2017," organized by the Arts Council of Greater Lansing with Adams Outdoor Advertising.

MMAG member **Saralee Howard** has pieces being exhibited at the Capture and Create juried exhibition, WHAM Gallery,

Surprise, AZ, from Jan 2–Feb 13, and the Arizona Aqueous XXXI juried exhibition, Tubac Center of the Arts, Tubac, AZ, from Jan 20–Feb 27. Saralee also has a mixed media assemblage displayed at the juried exhibition "Beautiful and Powerful Statements: The Arts of Calligraphy and Repurposed Materials" at Nails in the Wall Gallery, Metuchen, New Jersey, from Jan 21–May 30.

Member **David Annis** was interviewed by Bill Jordan for Candid Art Interviews with Bill Jordan, a Youtube series sponsored by the Academy of Composition. The video can be viewed at <https://youtube/Sfse2rYEDLQ>. Mr. Jordan is looking for artists to interview and can be contacted on <https://www.facebook.com/bill.jordan.3591>



## Into Abstraction at MICA Gallery

Congratulations to all the artists who entered the MMAG Abstract Show at MICA Gallery. Juried and judged by Katrina Daniels, MICA Gallery Director.

### Honorable Mentions



1st place Bobbie Margolis, "Poppies"



2nd place Eldon Case, "Arctic Ballet"



3rd place Lisabeth Curdow, "After the Storm"



Joel Ellis, "Quest"



Soojun Ryu, "Radix"



Deb Drew Brown, "Blurred Memories"

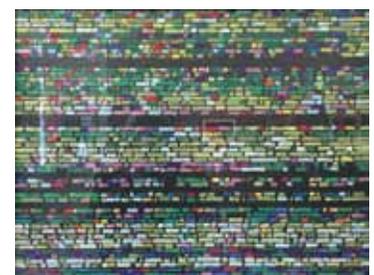


Ok Sun Kim, "Sun & Flowers"



Saralee Howard, "Midwinter Break at Macinaw Island"

And three pieces from the show have SOLD! Congrats to those artists as well.



Tom Tomasek, "Digital TV"

**Want More Art?**

**THE MASON ART GUILD** offers more art programs for those of you who are looking for things to do in the day. They meet the first Thursday of the month at Veway township hall unless otherwise noted. Here are some of their upcoming programs: March 2 – 1pm, Miniatures with Linda English; April 6 – 1–4pm, Block printing with Laura DeLind at her Howell Rd. studio. Material fee; May 6 (Saturday) 11am, Williamston Studio Tour and lunch; June 1 – 1pm, Watercolor on yupo with Marge Clarke.

**LOOKING FOR ARTISTS TO ENTER  
KITTY HEAVEN**



**Including BAD KITTY CORNER  
(PURGATORY)**

**AN ART EXHIBIT AND SALE SPONSORED BY THE MASON ART GUILD  
TO BE HELD AT BESTSELLERS EXTRA IN MASON BEGINNING WITH A**

**RECEPTION ON SUNDAY, MARCH 26, 1 TO 4 PM**

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We're asking you to express your view of kitty heaven in any medium (painting knitting, collage, sculpture, assemblage—your choice—be creative.

Register with Shirley Renwick, 427 W. Maple St., (517)676-5314, srenwick427@gmail.com, on this form:

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

PHONE \_\_\_\_\_ EMAIL \_\_\_\_\_

WILL YOU BE ATTENDING THE RECEPTION? \_\_\_\_\_

ART WORK TO BE SUBMITTED:

NAME OF PIECE \_\_\_\_\_ MEDIUM \_\_\_\_\_ PRICE \_\_\_\_\_

1.

2.

3.

4.

You must bring you artwork to Bestsellers Extra in Mason (On Jefferson St. across from the Court House) between Saturday, March 18 and Friday, March 24 and pick it up between Saturday, April 15 and Thursday, April 20. 20% of sales will go to Bestsellers and 80 % to the artist.

**EACH PIECE MUST HAVE ON THE FRONT A TAG WITH YOUR NAME, THE ART WORK MEDIUM, AND THE PRICE; AND ON THE BACK YOUR NAME TELEPHONE NUMBER AND EMAIL ADDRESS.**

## How Rejection Helps

from the blog of Carolyn Hancock

You've painted your heart out, poured all the love and knowledge you have into the painting. Analyzed it as a whole, then peered into minute parts of it. It binds contrast, technique, emotion, and composition to the best of today's ability. A few things nag at the back of your mind, but that same brain is saturated with the painting. Cannot think about it anymore, do not want to see it any longer. And you think it's pretty good.

So you embark on that perilous journey—the one of competition, judgment by your peers. But not just any ole competition, no, you seek the higher, harder-to-get-into one. Where the judge flips through the 2000 plus entries at 10 seconds per image. Submitted and gone, the notification date lurks on your shoulder, and you promise yourself not to be disappointed if it's a reject.

And it is: "Thank you for your entry, but ..."

After a few days of pouting (as my mom used to call it), I revisited "The Trapper" (my entry), now viewing him with an eye as cold as the snow. I had fallen in love with the colors of the snow and water, and those sharp contrast lines in the fur. Can an artist really be objective when parts of a painting are precious? No.

I knew the background did not "sit down" and that well worn fur is softer. I subdued the fur, made it look touchable. And I thought maybe a square composition enhanced the angle of his head and shoulder and his eyes. Perfect. It's ready for another competition entry.

Ouch, another rejection. This rejection meant I had nothing to lose by revising the painting once again.

The feeling of snow and cold was my original focus, and it let the fur have a place, so I went back to the full painting. I made minor changes to his face, and concentrated on how to paint the flatness of snow along a river bank. The big disadvantage was I did not have a reference photo, painting had to be from memory. But I've skied so many areas of Colorado, Nevada and California, that imagination would have to do.

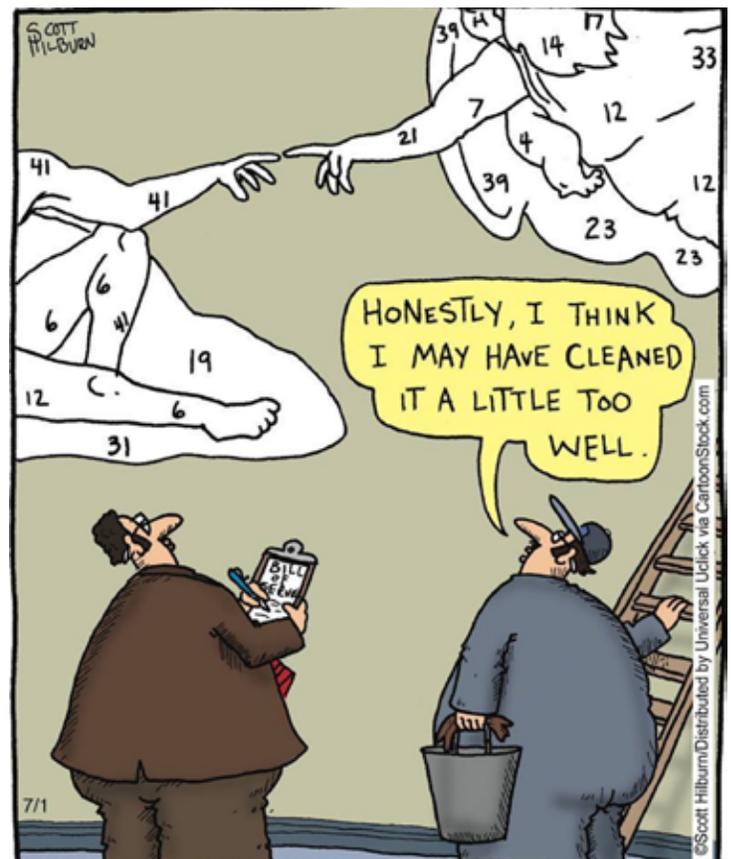
Without competition rejections, this painting would not have been my best. I turned disappointment and anger into an advantage: how can I continue to push this painting and myself to make us better?

The Trapper now awaits another notification. Yes or no, most likely he is finished, but all good luck wishes will be welcome!

<https://carolynhancock.com>

### STRONG PEOPLE DO

1. They move on. They don't waste time feeling sorry for themselves.
2. They embrace change. They welcome challenges.
3. They stay happy. They don't waste energy on things they can't control
4. They are kind, fair and unafraid to speak up.
5. They are willing to take calculated risks.
6. They celebrate other people's success. They don't resent that success.



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## **What To Do When The Workshop's Over: The Art of Self Critique**

*from the blog of Kathleen Dunphy*

Without a doubt, the best thing about attending workshops is having someone with a trained eye look at your work and give you feedback for improvement. Inevitably the instructor will see something that you didn't even notice, something that seems like a glaring error once it's been pointed out but somehow slipped by during the painting process. How many times have teachers pointed out obvious tangents, skewed drawing, or inaccurate values in my work? It's almost embarrassing just how blind I can be to these things when I'm in the heat of the moment of painting.

Once the workshop is over, what can an artist do to continue the invaluable lessons that come from critiques? The lucky few will find a mentor or trusted friend in the art world who is willing to give honest, constructive feedback. But even a good friend can't critique everything you do. The key is to learn to look at your work with a dispassionate eye and to develop the art of self-critique.

During my years at the Academy of Art University I sat through dozens of critiques, both of my own work and of others. I learned that the most effective critiques were organized, structured, and to the point. I missed that input so much and realized I needed to find a way to do the same thing with my work once I left academia and ventured off into the world as a professional artist. This is how my Critique Notebook came about.

I critique each of my plein air paintings when I get back in the studio. It's easier to assess a painting once I'm away from the subject matter; I am better able to judge how effective it is as a work of art and not be distracted by how closely I rendered the scene in front of me. With the painting on my studio easel and under good light, I take out my Critique Notebook and write down the date, size, and location of the painting. I then assess how effective the painting is in 5 basic categories: **Design, Values, Color, Edges, and Paint Quality**. I make quick notes on ways to improve in each of the categories. Sometimes the change will be as simple as "crop 2 inches off the right edge," sometimes as complex as "cool background mountains, add cows to midground fields, add thicker paint in foreground." I turn the painting upside down or look at it in a mirror to help me get a fresh view of the work; I thumb through books to find examples of paintings that accomplish what I was after; I make sketches of better designs...in short, this is my time to study and try to come up with anything and everything it takes to make the painting more successful.

It is so easy to just paint a plein air piece that didn't work, come back to the studio in defeat, toss the canvas in the burn pile and move on. But what have you learned from that? What lessons are lost? If you take the time to critically look at your work and honestly try to figure out what went wrong, chances are you'll do better the next time you get in front of the easel. Conversely, it's just as important to critique paintings that are successful on the first go-round. If the painting was a slam-dunk, why did it work? What happened in that painting that you can remember for next time? Writing down your thoughts is critical: it cements the ideas in your brain and helps to point out areas of weakness in your work.

For example, if you always write long critiques in the Design category, then you'll know to work on better thumbnails before you start the next painting and to break out the books on composition to do some intensive study in that area. By repeatedly doing these critiques, you will become better at assessing your work. It will help you go from "I don't like it but I don't know why" to having a roadmap for improvement. Do these critiques as soon as possible after you've painted the piece—that way the subject is fresh in your mind and you will better remember what it was that you were striving to capture in the painting.

<https://kathleendunphy.com>