



THE Palette

www.manotickart.ca

Newsletter of the Manotick Art Association
Box 1167 MANOTICK, ON K4M 1A9

June 2008

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The time has come to say a big **thank you** to all that helped put our successful show together.

Many were working in visible positions but also many others worked behind the scenes. A great number of hours were spent before the event in planning, registration, layout, wiring diagrams, advertising, printing, and shopping for that delicious food.

A few problems arose along the way and they will be discussed and rethought for future shows.

The last minute idea to pile the grids near the stairs certainly was a great help for the Monday clean up.

The Monday Geriatric Crew deserve medals, eight of us ranging in age from 62 to 77 managed to get those grids down the stairs; we even remembered to count them. That is nearly 2 tons shifted in two hours!

We laughed at all the replacement parts we had between us: knees, hips and eyes, etc. Then the discussion went on to missing parts, gall bladders, teeth and much more!

A younger (well not much) volunteer swept the entire curling club floor and another (even younger) one tuned up and vacuumed the carpets.....all in all we did it, and we now have a clean and tidy store room.

2008 was an important year for MAA as it celebrates its 25th anniversary. The association was formed in 1983 by a group

of Manotick area artists. Since then it has accepted artists from a much wider area.

Congratulations were offered from the City of Ottawa by Coucillor Glenn Brookes.

Two of the founding members, Ed Anderson and Charlie Spratt, cut the celebration cake, abstractly decorated by new member Sue Shuker. The cake was delicious!

Any ideas for the show and sale for 2009 are welcome, especially as next year is the 150th anniversary of Manotick which may or may not be marred by sewer installations.

Sheila M. King
Show Director 2008

Spring Art Show financial report

Vic Dohar's preliminary report of the Spring Show financial results is presented on the last page of this issue. Please note that some expenses have not yet been submitted. A re-statement of the *Miscellaneous* expense line will be made in a subsequent issue.

MAA Potluck Party

The MAA Potluck Party is being held at Sheila and Mike King's home this year on Tuesday 3 June 2008. Sheila lives at 1219 Upton Road in Manotick. Sheila will be mailing an invitation and location information shortly.



The 2008 Spring Art Show Report

May's guest speaker : Andrea Mossop

Our guest speaker in May was Andrea Mossop, speaking about the perceptual side of Paul Cézanne and his works.



In this presentation, Andrea spoke about the life and work of Paul Cézanne, using the theme of his work as portal to the painter's world.

In her own painting, Andrea has used a gesture and movement-based approach to painting. Her large figurative expressionist oils search for a true synthesis of our physical and spiritual selves.

Andrea's premise was a little unorthodox, exploring the personality of the painter Cézanne, and the notion that his work was essentially his coming to terms with the world as he perceived it. While a fundamental driver in the lives of many artists, she extended her approach to suggest that a much deeper appreciation of perception and its handicaps was in order.

Andrea spoke in clear, measured terms, often pausing to allow the audience to respond to her insights, challenging all of us to have feelings about what was being said ... to take time to synthesize some rather unusual interpretations of the Cézanne we thought we already knew.



Cézanne's gift – or his handicap as some might suggest – was to see the world in two-dimensions, rather than in three. After all, his canvas was only two-dimensions. He appreciated that there was a third dimension, attempted to take this essentially *implied* third dimension and flatten it to be a part of the two dimensional plane of his canvas. In other words, to see the front, sides and back simultaneously.

Cézanne's reduction to basic shapes – such as the cylinder – let to his use of broad strokes, reducing forms to planes.

Dimensional expressions such as this helped to start and foster other art movements. Cubism is one, presenting many perceptual planes (top, bottom, side, back) in the same picture plane. Use of tonal variation and outline also added to Cézanne's emphasis of the flattening of the world, as he perceived it.

We thank Andrea for an extraordinary evening of warmth and insight into the perceptions of others, and the worlds of art.

Spring Show review by our participants

All MAA members have been invited to review the Spring Show 2008, and make any comments they feel are appropriately. These comments were made anonymously to the showcritique@manotickart.ca and those received by

publication date are reproduced on the following pages. Some small edits have been made for brevity, and in the spirit of maintaining anonymity, to remove names mentioned in the text.

Please continue to provide feedback on the show, especially in regards to how to resolve issues that might have arisen.



I think the show does well but has reached a point where it will not improve unless we do more.

- Most of the advertising occurs in the Manotick area which is a limited base for potential buyers. We need more coverage in the general Ottawa area. The MAA show is probably now the largest in greater Ottawa and deserves more widespread recognition.
- Our signage is inconsistent and inadequate. We need to design a sign that will stay the same year to year and will be identified with the show. There needs to be more signs placed over a larger area, extending outside of Manotick.
- The poster was excellent. We should stay with that design every year from now on. It will become identifiable as a trademark of the show. Successful businesses or corporations do not regularly change their logos.
- The take down was fast but I believe many artists must have feared for the safety of their artwork as the grids were dismantled before they could remove their work. Since we already spend so much time preparing for and working at the show surely we can allow a little more

time for dismantling.

Thankyou for this opportunity.



I don't need to be anonymous; I feel if one is going to comment you should have the guts to do it up front!

Anyway, I thought that it was an excellent show with lots of attendance.

Only negative comments are probably the same as everyone else's', more wine less food. Another suggestion: pay someone to be the cashier for the weekend. I am sure that there would be fewer mistakes! Or if that seems excessive, post a list of the artist's cashier schedule at least a week in advance; that way we could instruct our friends to come at another time.

Good luck. And thank you for the great show! *Carol Purdy*



I enjoyed participating in this show, particularly chatting with art lovers and fellow MAA members. I also like seeing other people's work on display.

I think the set up was effective : less cage like with wider booths, even though a bit less display space. I think it important to include all members who want to show.

If it keeps growing, we may have to get more grids and display some art down the middle, even if it means modifying the way we do the vernissage.

I noticed that, although there were good sales, that mostly the guests at the vernissage talked and drank, and spent less time on the art than those coming Sat. and Sunday.

Take-down of grids was a bit chaotic -- I understand the hurry

and wish to get home, but it would be nice to be able to take down the art and lighting with just a bit less pressure.

I do think though, that take-down right after the show is a good idea. All should help. And they could stay long enough to make sure the place is tidy too -- not leave it all to the loyal workers that always help.

Mainly though, it was a good show, a great show, and I plan to participate next year. Even if nothing improved (after all, we're all human and few things are perfect).

Pluses:

- Quality and variety of artwork was great. Best ever. People like the variety of media incl. pottery, glass, etc.
- Friday evening music positive - most of us could not hear microphone announcing the cake, 25th, etc. I guess too much noise and talking.
- Food great
- Terrific organization
- Signage good; large signs up well ahead of show

Negatives:

- Should try to have set up as originally planned....with more back space. Booths very linear and crowded. Could have had wrapping upstairs with cash.
- Paying \$15. and getting no wine; somehow need to control 2 glasses per. Maybe should not put "wine" on ticket.
- Need list of participants with map.....as handout at door. I would volunteer to do this if no one else wants to. I had several people - visitors -

ask for this.

- Also had a number of people ask where our \$\$ goes (community work, books, workshops??); could have this printed on the handout as well.
- Had a comment that we should have publicized the 25th anniversary more (perhaps also Jack Elmes work).....press needs something to pick up an event; this would have done it. Glenn Brooks said he could have contacted A channel to have them come out and cover it.
- Also had suggestion, everyone pay \$10 to 20 more and hire someone to do grids. \$50 is very reasonable for a show, so don't think that would be a problem, but could we get anyone to do it for \$800.



With a little thinking outside the box perhaps the needs of artists such as those creating in ceramics, glass and the like could be more reasonably accommodated in how they can present their artwork..

Depending upon what we bring to the show the basic need is for

- a horizontal surface upon which to place sculptural art objects. At the moment, one person only has need for MAA assistance with this (a table) and does end up being looked after eventually
- to be able to place some sort of obscuring textile over the grid for showing hanging art.

As there are very few artists requiring presentation set-ups somewhat different than the traditional - it should, as a matter of course, be easy to

accommodate.

Any artists queried (very non-scientifically) see no problem with this.



I volunteered at the Show this year as I felt as a first-time member it was the right thing to do in order to get a feel for what is expected at the show.

I would very much like to have a booth next year and do not feel that I would be able to do the same volunteer job (the Sales Table). This is a full-time job and you cannot have a booth at the same time as volunteering at this table. I feel that this is a great show, but it cannot be accomplished without volunteers.

I suggest that artists who want to be in the show and do not volunteer in any capacity should pay an extra fee (maybe even double) to be in the show. Then we can hire a couple of people to man the Sales Table. Just a thought....



Thanks for this opportunity. I think we all know we have to do something about the drinks next time around – give everyone two tickets, or two beads or something... Limit them to two drinks a head – they shouldn't be driving anyway on more than two drinks. Also, I know several people who don't drink wine – could we have some beer available??? Also we need Perrier out on the table so people can make spritzers if they want and extend their drinking that way.

We need about a third less food ... And maybe something plainer like sausage rolls for people who don't like the fancier stuff (I know several men who ate only the shrimp and cheese this time around). I personally loved the fancy stuff but I know some

people just like their food plain.

I think the bar should be at the far end from the door – that will cut down on some of the drinking as it will take people a while to make their way up there... And the music trio should be at the front to welcome people. Perhaps we could have someone to open it – a dignitary of some sort.

Also do away with the \$10 rule for the first night – one buyer thought it was \$10 off any painting.

Otherwise, I think it was a great show this time and the food was wonderful. Sheila and Eileen both did a great job and deserve a big thank-you – flowers maybe??? Actually, I think they both should have been presented with flowers on opening night for all their hard work.



I was pleased with the open design of the boards & the general public seemed to like it too but there is a bit of a problem if we do big works to get them all in the booth. Fortunately I had only one big one but plan on more for next year which will present a bit of a problem with the present set-up. If easels could be set up down the middle it would help although I can see that it would be a problem on the Friday night, but, again, if the big ones are not on display on the Friday night maybe some sales would be lost. Don't know how you can address this as I think it is good to have as many artists in the show as apply.

Apart from that, the wine situation has to be looked at as two of my guests who arrived just after 8.30 p.m. weren't able to get any wine & were quite upset!! Everything else fantastic ... Thanks for letting me vent!!

You guys do a great job, thanks.

As this was my first MAA show I don't have anything to compare with but I do have a few suggestions:

- hire 2 people to work the cashes full-time for the weekend (having the artists take cash every hour or so was very confusing and it took us away from our booths - I missed 3 people who came to see me as I was at the back door cash
- include 3 tickets with the \$15 Vernissage ticket to redeem for wine - it was embarrassing to run out so early. With tickets the right amount would be purchased for the show.
- it seems we had way too much food so maybe some of that money could be used to purchase wine if we need more than Royal LePage commits to supplying
- give the artists 2 tickets for wine also as part of our entry fee (the amount poured into each glass was between 1/4 and 1/3 of a small glass so it won't be a big deal money-wise and if it is then add on an extra \$5 to each artist's booth fee

That's it for me - I found the booth size suitable although I know some people found the booth too small.

I enjoyed the whole event - meeting people, making sushi and helping out when I could and look forward to next year.



I was not able to participate in this year's show however I, and two friends attended the Vernissage and thought it a wonderful evening. Good music, GREAT FOOD and a very eclectic choice of art. My friends

came last year and asked me to get tickets for them to attend this year. It got a bit crowded towards the later part of the evening and it was difficult to talk to others and move about....maybe we have become too successful. We bought one painting and discussed watercolour lessons in the future with one of the artists.

Congratulations to the organizers. A job well done.

First of all: congratulations and thanks to all the members who inveted time, energy and dedication to the preparation of the show and to the show itself.

I think a list of jobs could be attached to the application form so applicants could check the ones they are volunteering to do, before, during and after the show.

Jobs like: grids set-up, decoration set-up, food preparation, cash shifts, door shifts, grids tear down (though I think the way we did it on Sunday night was great!), and so on.

Everybody should expect to have 2? 3? jobs to do.

Also, for artits who are not painters and who don't have a lot to hang on their grids, the use of drapes should go without...having to ask. For 2 years in a row now, I have to convince MAA to let me do it. I looked at the glass work hanging againts the back of the neighbour artist's paintings and they could be seen properly.

Thank you again for the fantastic work and another great show!

The Palette

The Palette is published every month, and made available on the website. The deadline for sub-missions is the 15th of the month, and publication around

the 20th. An e-mail notice is issued to our online members with a link to the site, and a paper mail-out is made to our unline members!

Put your work on the Internet! through the MAA Website

Visit the MAA website. Place your works online. Go online www.manotickarts.ca and follow the links.

For members who do not have electronic access, contact one of the members of the Executive.

Help wanted!

We need coördinators for the spot light artist, the gallery at the Miller's Oven Restaurant, and the monthly meeting hospitality manager. The coördinators organize a schedule of exhibiting artists, and the hospitality manager is responsible for refreshments and snacks at the monthly meetings. These vacant positions require very little time and the executive encourages you to get involved.

Sheila King is now our coördinator for the gallery at the Manotick Branch of the Ottawa Public Library,

Opportunities to Show

As a member of the MAA, you have the opportunity to exhibit your work in the Manotick area:

- The Miller's Oven
- Manotick Library

Please contact a member of the MAA executive for information.

Coming events

The following events are planned:

June

MAA summer party for members. Our thanks to Sheila and Mike King for making her beautiful home available for our summer soiree.

July and August

You are free to enjoy. You could also write to the Palette: contribute articles on art and life.

Member Galleries on the MAA Website



We invite all members to submit images of their work for display on the MAA website.

Go to the site www.manotickart.ca and click the

Galleries button. .

When the Gallery is displayed, you are instructed to send an e-mail to the MAA webmaster for instructions on how to post images of your work and other information such as a biography, artist's statement, and other important information for members and the public alike to get to know you the artist.

To get some idea about what to say, CHEAT by looking at the artist pages already displayed!

For members without computer access, please contact a member of the Executive and instructions will be mailed to you to create your web page.

Please contribute to the Palette!

Please contribute to the Palette. Our deadline is the 15th of each month for items to appear in the Palette. Items of interest can be:

- art shows you are in
- courses you are teaching

- awards you have received
- courses you have taken and recommend

MAA Workshops

The Manotick Art Association attempts to host approximately three workshops per year, presented by well known and respected professional and established artists in various mediums. Workshops generally take place at Carsonby Hall providing a cozy and productive venue. Members in good standing can participate in any of the workshops delivered and organized by MAA. Suggestions for workshop themes can be directed to any member of the MAA executive.

Membership dues

Memberships are now past due: a \$5 late fee applies. Membership forms and fees can be mailed to the MAA
Membership Coördinator:
membership@manotickart.ca

MAA member News

MAA members Carole Malcolm and Susan Dennett will be exhibiting their work at the Spencerville Mill Art Show and Sale on the weekend of June 14, 15. It is a lovely venue in Spencerville, about 40 minutes South of Ottawa.

More information and directions can be obtained at www.spencervillemill.com. If you would like tickets for the vernissage on Friday evening, please email Susan at sdennett@primus.ca.

Robert Genn writes ...

Canadian artist Robert Genn writes regular online articles (some call it a blog) directed at artists, about art and especially about the profession of being an artist. From time-to-time, a copy of a topical article is reproduced in The Palette.

Johanna van Gogh

Vincent van Gogh died in 1890. Theo van Gogh, art dealer and brother of Vincent, died six months later, in 1891. Johanna, Theo's wife, inherited all the shop remainders including virtually all of Vincent's work. She soon moved with her small son from Paris to Bussum near Amsterdam. Johanna, age 29, went into distribution mode.

Reading the brothers' correspondence, she became convinced of her brother-in-law's genius and set about to do the right thing by him. "I am living wholly with Theo and Vincent," she wrote in her diary, "Oh, the infinitely delicate, tender and loving quality of that relationship." Placing work in various commercial galleries in the Netherlands, she also arranged for the gifting of works to strategic museums. It was hard going at first--people laughed at Vincent's work. The critics were skeptical at best, but in the end her writings and her persistent, visionary advocacy fanned the Vincent flames. She typed and revised the Theo-Vincent letters, finally publishing many of them in Dutch in 1914. When she died in 1925, she was still working on letter 526. Johanna also assisted in publishing a handbook for detecting Vincent forgeries.

In the "all's well that ends well" story of artists' lives and successes, there are worthwhile

prerequisites. Some artists try some of them so the fruits of their labour can be enjoyed while their creators are still walking around. Vincent, who never saw a guilder from his art, had benefit of all five of the prerequisites:

- Distinctive, recognizable style
- Limited supply (200, plus drawings)
- Controlled distribution (one caring person in charge)
- Story (failure, poverty, passion, health issues, ear-off)
- Tragic, preferably early, end (shot himself)

A shot of nepotism helps too. The van Goghs and the Bongers (Johanna's maiden name) were educated, professional, well connected and upwardly mobile. Vincent was the black sheep. It was Vincent's publisher-uncle C. M. van Gogh who was first in print with Vincent's story. Another uncle designed the Stedelijk Museum in Amsterdam. Johanna was herself a sensitive, literate yet practical type who spoke and wrote beautifully in three languages. After thirty years of hard work, she finally and graciously consented to allow England's National Gallery to buy Vincent's "Sunflowers."

It may take bereavement, another generation, or a canny dealer to see preciousness and perhaps value in a body of work. The combination of hoarding and distribution is part of the art. Work should not be too readily released or made commonly available to just anyone. Stratospheric prices come after the groundwork is laid. After that, as in the National Gallery, "Sunflowers" are now made available on mugs, calendars, shirts and brassieres. Theo and Vincent now lie side by side in

the cemetery at Auvers-sur-Oise. If those two idealists hear about those mugs, they'll be roasting in their graves.

By Robert Genn
edited (lightly) and reprinted with
his permission

Canadian Brushstroke Magazine



Serving the Canadian art industry • www.brushstrokemagazine.com

The 7th issue of the online magazine is now available at http://www.brushstrokemagazine.com/issues/2008/hires/2008_05_hr.pdf

Contributors

Sheila King, Vic Dohar, Susan Dennett, Danielle Nahon, Robert Genn and Douglas Laing have contributed to the June issue.

Please plan to contribute your personal news and items of interest to the membership by e-mail to Douglas Laing (the editor) at thepalette@manotickart.ca, or by mail:

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Information privacy

Under the privacy policy of the MAA, e-mail & geographic addresses and telephone numbers of members are private information, and are not to be used or broadcast for any purpose without the consent of the member.

Publication date: 23 May 2008

**Call for artists:
Top Drawer art exhibition and sale**

Call for expressions of interest

TOP DRAWERS art exhibition and sale

*In support of the Capital Panty Raid
September 26 - 28, 2008*



Plans are afoot to hold an art exhibition/fund-raiser in support of the launch of the "Capital Panty Raid" fall campaign for 2008.

The Capital Panty Raid is a recently established not-for-profit organization devoted to collecting donations of new underwear for adults and children living in Ottawa shelters. You can learn more about the Capital Panty Raid at the website: <http://capitalpantyraid.com/>

The purpose of this art exhibition is to attract positive attention to this good cause by displaying original artworks that feature or interpret the theme, *underwear*. We are looking for works in a wide range of media that treat the theme in a gentle, light-hearted and creative way. The exhibition will be called "*Top Drawers*", all puns intended. A jury will ensure that the art is suitable for family viewing, as we are hoping to attract a wide cross-section of the community to this show. We want the exhibition to be fun for everyone; creepy or vulgar works will not be accepted. Decision of the jury to be final.

As part of the fundraising effort, we will be asking artists to contribute a percentage of sales. Members of the public who come to the art show in September will be encouraged to make a voluntary donation; we will gladly accept new underwear, or funds to allow Capital Panty Raid to purchase underwear according to the needs identified by the various shelters which benefit from their efforts.

Members of Artemisia, a local Ottawa artists' group, are organizing this exhibition. It will be held September 26, 27 and 28, 2008 at the St. Brigid's Centre for the Arts & Humanities, 310 St Patrick St., Ottawa, ON, K1N 5M7 in the Byward Market area. The St. Brigid's Centre is an interesting heritage location, with plenty of space to display works, lots of nearby parking and convenient bus routes.

We plan to promote the *Top Drawers* exhibition widely, with the help of the artists who participate, and with the media contacts already established by the Capital Panty Raid.

If you are interested in participating in this exhibition, and/or if you would like to help organize the event, please call Marion Hall at 613-744-3648 or email topdrawers@rogers.com.

Artists, you would help our planning greatly if you could indicate your interest by the end of May 2008. We will be sending out a more detailed Call for Artists shortly.

Grand opening: *Galerie de la Rive* in Rockland

The "Galerie de la Rive" is happy to announce its opening in the beautiful town of Rockland, ON. It is located within the Jardins Belle Rive retirement home, 2950 Laurier St.

The Galerie's aim is to promote art in the area east of Ottawa by presenting works of regional artists.

The doors to the galerie are open every day from 10 AM to 8 PM. 11 artists, from emerging to professional, will each be exposing eight to ten of their works.

The galerie will be putting on three vernissages during 2008. The first will take place May 25 from 1 PM to 4 PM, the second on July 13 and the third on December 7, also from 1 PM to 4 PM. Everyone is invited to come and encourage our local artists and admire their works and/or purchase the work of their dreams.

For additional information, please call:

Hélène Martin Janis Fulton

613-488-2002 613-833-3680

or visit our website galeriedelarive.ca



The poster features a header with the text "Galerie de la Rive" in a stylized font, accompanied by a photograph of a building and a green lawn. Below this, the event title "Grand Vernissage d'Ouverture / Grand Opening Vernissage" is displayed in a decorative font. The main body of the poster contains two columns of text: French on the left and English on the right, both inviting artists and the public to the event. The date and time are listed as "Le 25 mai 2008 / May 25, 2008" and "13h à 16h / 1 p.m. to 4 p.m.". The location is given as "Jardins Belle Rive, 2950 Laurier - Rockland, ON". At the bottom, contact information for Hélène Martin and Janis Fulton is provided. The poster is decorated with several small images of various artworks.

Galerie de la Rive

**Grand Vernissage d'Ouverture /
Grand Opening Vernissage**

*Vous êtes invités à nous
joindre pour le grand
vernissage d'ouverture de la
Galerie de la Rive, une
exposition d'œuvres d'art de
onze artistes régionaux.*

*You are invited to join us for the
Grand Opening Vernissage of
the Galerie de la Rive, an
exhibition of artworks from 11
regional artists.*

Venez rencontrer nos artistes! *Come meet the artists!*

Le 25 mai 2008 / May 25, 2008
13h à 16h / 1 p.m. to 4 p.m.

Jardins Belle Rive
2950 Laurier - Rockland, ON

Renseignement / Information
Hélène Martin 613-488-2002 ou / or Janis Fulton 613-833-3680

Financial Report of 2008 MAA Spring Art Show & Sale

Revenues		
Registration Fees collected	\$2,070.00	
Credit for adjustment to booth layout	—\$330.00	
Net registration	1,740.00	\$1,740.00

Sales		
Purchase price of all artwork before taxes	\$21,479.06	
MAA's commission 10% of purchase price	—2,147.91	
Less MAA's portion of Vernissage credit	—100.00	
Net MAA commission on sales of artwork	2,047.91	\$2,047.91
Error in calculating taxes for cheque sales	\$4.40	
Error in calculating taxes for credit card sales Less	\$70.25	
total errors in calculating taxes	74.65	—\$74.65
Total credit card sales recorded	\$19,223.28	
Less errors in calculating taxes for credit card sales	—\$70.25	
Actual amount submitted to merchant	19,153.03	
Credit received from merchant	\$18,564.47	
Less actual amount submitted to merchant	—19,153.03	
Merchant service charge	588.56	—\$588.56
Credit card surcharge applied to artists	\$576.70	\$576.70
Vernissage ticket sales		
Door admission charge		\$4,755.00 \$845.75
Donations		\$0.00

Total Revenues: \$9,302.14

Expenses		
Expenses Curling hall rental		\$892.50
Poster and flyers		\$414.60
Advertisement (Citizen, Lions Club)		\$335.15
Vernissage Food	\$1,683.05	
Liquor license	\$25.00	
Wine	\$0.00	
Glass rental	\$324.72	
Entertainment	\$350.00	
Misc (napkins)	\$0.00	
Printing of tickets	\$0.00	
Net Vernissage expenses	\$2,382.77	\$2,382.77
Setup costs (cables, ties, etc...)		\$147.65
Material for wrapping station		\$0.00
Student helpers at front desk		\$70.00
Miscellaneous		\$10.00
Administration (mailing, stationary)		\$49.16
Grid Storage		\$0.00
Total Expenses:		\$4,301.83

Net Profit (Loss): \$5,000.31

Prepared by Vic Dohar, MAA Treasurer