



THE Palette

www.manotickart.ca

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

May 2009

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MANOTICK ART ASSOCIATION

A Brush with Art

SPRING SHOW & SALE



Vernissage
Hors d'oeuvres, music and wine
Friday May 1st - 7:00- 10:00pm

Vernissage tickets: \$15 (valid all weekend)
Tickets for vernissage available at La Piazza,
The Walk, 5530 Manotick Main and from 613-489-2785

Show and Sale:
Sat., May 2 & Sun., May 3 • 11am - 5pm
Admission: Adults: \$2.00. Seniors & Students: \$1.00, children free

Sponsored in part by:



ROYAL LEPAGE



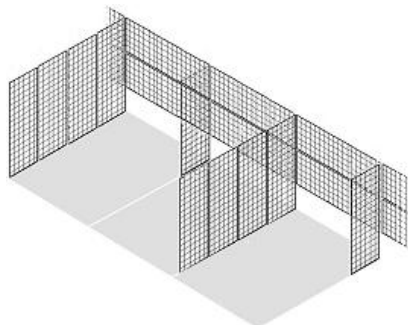
TEAM REALTY
Independently Owned and Operated, Brokerage

Manotick Curling Centre
5519 South River Dr, Manotick
Review participating artists at
www.manotickart.ca

Part of proceeds to support
Beth Donovan
Hospice

DESIGN AND PRINT: GRAPHICALLY GRAPHICS

**Important show
information on page 2.**



Spring Art Show

Our Spring Art Show is set for 1,2,3 May 2009 at the Manotick Curling Club.

Spaces have been assigned, and all artists have been notified.

Volunteers for setting-up, electrical work and the other tasks should contact the co-ordinator of their group in case of any changes in plan.

Note that artists displaying their works are expected to attend their booths. Do not leave your booth unless you have arranged with others to look after your work and manage possible sales.

Take-down is on Sunday, 3 May 2009 at 5:00 pm. Displays must not be taken down before then.

Artists appearing in the show will be notified no later than the 7th April meeting, and information kits provided.

MAA needs a program chairperson



The Program Chair performs the vital task of finding and engaging the guest speakers we have at our meetings. We need someone with a wide-ranging knowledge of art who regularly attends art shows or art gathering places for artists and artisans of all varieties.

Guests in the past have included our own members demonstrating

techniques, professional artists (and philosophers on art), teachers, photographers, printmakers, sculptors ... we will need a lot of space to list them all.

In order to carry on this fine tradition, we need someone to be MAA's contact with the world of art, and encourage artists to come forth and share their view of the world.

Our guests are paid an honorarium. Any special set-up or transportation can be arranged through contact with the MAA executive.

Guest Speaker: Marie Paquette

Hand-shaping Clay



Our very own Marie Paquette presented a workshop in hand-shaping clay (rather than clay shaping on a throwing wheel).

Marie divides her work into two groups:

- pinching clay into shapes (right-hand images)
- slab clay used to assemble works (image at left)

Clay is usually sold in blocks. One local supplier for clay products is Capital Pottery Supply (<http://www.capitalpotterysupplies.com/>). Small amounts of water can be added to assist in shaping the work. However, clay has no structure and will not hold a shape for very long.

Clay is no exactly the same as the stuff plaguing lawns and gardens: it is often chemically enhanced to

achieve desirable characteristics. And there are a number of types of clay, such as earthenware (porous, low temperature firing) stoneware (dense, mid-high range temperature) and porcelain and other stoneware (denser, high range temperature).

Marie carved-up several blocks of clay and distributed a small piece of clay to each of us in the audience.

She invited us to roll the piece into a ball and poke a hole into it using the thumb of our left hand. While holding and rotating the piece in the left hand, gradually pinch the clay with the right, resulting in a small bowl.

As Marie explained, the object must be *fired* to become solid in a brick oven called *kiln*, capable of reaching 2300°F. The clay must be dry before firing; otherwise, the steam generated within the walls of the piece will make it explode.

The first firing of a work is called the *bisque firing*, at approximately 1900°F. Subsequent firings may reach temperatures of 2300°F in 14 to 24 hours.

To promote drying, sand can be added to increase the porosity of the work, though this has to be done very carefully as the work becomes increasingly brittle as well.

When assembling pieces together – such as two same-sized bowls to make a hollow sphere – the edges of the clay must be wetted with a clay and water mud called *slip* to increase adhesion and interlocking of the clay constituents.

All clays contain chemicals that vitrify at high temperature but for a completely glazed surface, a *bisque* piece will be covered with a liquid mixture called *glaze* and re-fired to the maximum temperature that clay and glaze

can withstand.

Glazing is generally done for work that is intended to hold liquids – such as a vase – or protect a painted image on the work.

Otherwise, there is no requirement to glaze the work: as Marie emphasized throughout her presentation, it depends on what you want, and in an oblique way, what the work itself seems to require.

Marie briefly described two main kiln types: an electric kiln, and a wood-fired kiln. Marie mentioned that the ash that swirls in the flames of the wood-fired kiln can also create interesting textural effects as well as glazed surfaces in the work.

“Creativity is the freedom to make mistakes” as Marie says. She also views the work of the artist and the piece itself as a kind of collaboration, where the artist can choose to constant attention to how the clay behaves, and be open to taking different paths if the work commands it.

Part of Marie’s artist statement reads:

Almost 10 years now that I have been exploring clay like exploring back roads

With direction in mind but willing to get lost, led by hills and glens, never knowing what to expect

while hoping for unpredictable surprises!



Thank you Marie!

Visit Marie online at www.mariepaquette.blogspot.com

Douglas Laing

Tuesday morning painting group

The Tuesday morning painting group at the Manotick Library has now come to an end.

We would like to thank Sheila King for arranging this for us - for getting there at 9 a.m. to open up and for all of her many efforts on our behalf.

Shirley Laidley will be arranging the outdoor painting group for Tuesdays. If you would like to participate call her at 613-692-3377.

Joan Stapleton

Art camp in Osgood

I am writing about my upcoming summer art camps for kids. There are five different weeks to choose from in July and August.

The camps run daily from 9am - 3pm in Osgood village. A maximum of ten kids ages 5 - 13 are accepted per week.

Kids participate in many art projects using a wide variety of art mediums. Details are available at www.artmadefun.com or by calling (613)826-6662

Thank you,
Bonnie McQuillan

Speakers, demonstrations

No, no ... not the placard-waving variety (though that might be a hoot).

Please suggest names of artists and artisans who might be of interest to the MAA membership, to speak on art or art-related topics, or demonstrate a technique or rare skill that makes everyone want to stay up late at night, and do it!

Please make your suggestions to the MAA executive.

Figure painting in oil

The details of our second workshop with Fernando Freitas of the Academy of Realist Art, dealing with Figure Painting in Oil from the Live Model, have been posted on our website. Also a Photo Album of shots from the first workshop is there for you to view.

Please visit http://www.vickysartstudio.com/fin_eArtWorkshops.html for all the details.

Vicky Collins

Put your work on the Internet through the MAA Website



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

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

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 (contact Heather Presley)
- Manotick Library (contact Sheila King)
- Brown Bag Sue (Contact Susie Shapiro directly, at 5562C Main St. in Manotick, 613-692-7375. Please note that this space is not exclusive to MAA members)

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.

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.

Guest Speaker for May

May 2009 meeting, Golden Paints representative **Andrea Warren** will attend to show and

demonstrate the broad range of Golden media.

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

Opinion pieces are also sought. For example, what do you think about Robert Genn's article in this issue? He's saying, in effect, that art is essentially a frivolity, more of a bling thing in keeping up (and surpassing) the Joneses! Say it isn't so!

Watercolour workshop with Serge Nadeau

There will be a watercolour workshop with Serge Nadeau, SCA on the weekend of May 9 and 10th from 9 to 12 and 1 to 4 pm., Pierces Corners Hall, North Gower.

Serge paints wonderful, loose, colourful and fun Quebec houses and landscapes. He also wants us to bring one or two of our works for critiquing. Total cost is \$155.

You can check out his website at www.sergenadeau.com

Maximum of 12, minimum of 8. We have eight at the moment. For more information call Pat Park at 489-2292 or MAA member Ann Gruchy 489-3748.

Call for Artists

Hello,
After the success of our *Top*

Drawers underwear-themed art sale/fundraiser last fall, the Artemisia Exhibit Organizing Committee is working on another art show/fundraiser to benefit the building restoration fund for Saint Brigid's Centre for the Arts and Humanities. Established in 2007, Saint Brigid's Centre is a not-for-profit performing arts space with a focus on community building located in the Byward Market area in the striking heritage building that formerly housed Saint Brigid's Roman Catholic Church.

Our exhibition is called *Rhapsody in Hues*. To honour the arts at Saint Brigid's, we are asking artists to offer works that interpret some aspect of music. This could range from portraits of performers, streetscapes of marching bands, still lifes of instruments, interpretations of favourite song titles, etc. etc.

For more information, please contact Marion Hall at RhapsodyInHues@rogers.com

Marion Jean Hall
Secretary, Artemisia Exhibit Organizing Committee
613-744-3648
RhapsodyInHues@rogers.com

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.

Post show blues

Shaun D. of Switzerland wrote, "I recently had a relatively successful solo show but now I'm having trouble getting back into my work. I want to continue but can't proceed. I need some new ideas to get energy flowing again. I don't want to start something

completely new but want to enlarge or deepen what I was doing. Can you share some thoughts on this problem?"

You're not alone. It's called PSB-- Post-Show Blues. I've spent a lifetime trying to either eliminate or lessen the condition. A show's success or failure has little to do with the severity of the problem. While there are lots of causes, it's often the fallout from stress in the period leading up to and during the show--and the psychic vacuum that follows. PSB is as old as Adam and Eve.

Many artists begin to feel empty and somehow vulnerable, asking the question, "Is that all there is?"

Artists need a "divorce" from their previous commitment so they can proceed with anew. A quickie divorce is better than a drawn-out one. So as not to become jaded, depressed or even impressed with yourself, make it a point not to revisit the prior show or pay much attention to its denouement.

It's like moving to a new town and starting all over. While you may be in pretty deep in one place, you need to be noting how you might do things differently next time around. There's often an uncanny bombardment of ideas just when you're winding up a show. Potential new loves are precious.

Another common problem is separation anxiety. Some artists find it hard to part with what they consider their best work. This is a career killer and needs to be neutralized with the knowledge that works of art are always yours no matter whose walls they're on--and they're best off on someone else's.

Our imaginations are wider than we know. Our capabilities are far greater than the length and width of a single show. When you trust where your feet may take you next, you will fall in love again.

Best regards,
Robert

PS: "What's the use? The people are too stupid. They do not understand." (Winslow Homer) "I must discount the show since I had nothing worth showing." (Claude Monet)

Esoterica: Both of the painters quoted above rose to show again in variety and diversity. "I am pleased with the exhibition," wrote Claude Monet. "It has been a long time since I believed that you could educate public taste." Shaun, perhaps a clue to your particular dilemma is your wish to enlarge on what you were doing before. If you were to choose something quite different, the effects of prior explorations will creep back in anyway. The important thing is to grab your brushes and start again with your heart's desire. Powerful love-boats are difficult to turn around or get stopped.

To subscribe to Robert's newsletter, click <http://painterskeys.com/pal/>

Contributors

Robert Genn, Marie Paquette, Joan Stapleton, Vicky Collins and Douglas Laing have contributed to the May 2009 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:

Douglas Laing
The Palette
P.O. Box 659
WINCHESTER Ontario K0C2K0

You can also reach Douglas by telephone at 613 774 5180.

You are also invited to submit opinions under the *Perspectives* by-line, and express viewpoints on art and the art of living that enfolds it.

The MAA Executive

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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.

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