

MONTGOMERY ART ASSOCIATION

MAA News



An Interior of the Hermitage

Paradise in St. Petersburg

by Sharon Callagy

For all my adult life I have wanted to see the Hermitage, the world's greatest art gallery, in St. Petersburg, Russia.

A family wedding in Stockholm, Sweden this past August gave my husband and me a golden opportunity. With visas in hand and only an hour's flight from Stockholm, we arrived in this stunning city of art. In addition to my descriptions of the museums, I have included some photos that will add a greater understanding of the richness of St. Petersburg.

The Hermitage was, initially, built by Peter the Great's daughter, Elizaveta Petrovna-- followed by

successive Romanov rulers. Catherine the Great's purchase of Dutch Grand Masters paintings from the bankrupt Johann Ernst Gotzkowsky in 1764 began what was to become the world's greatest collection of European Art (the most Rembrandt paintings on the planet). Catherine kept expanding the Great Hermitage to hold her ever-expanding collection. Today, it would take one full day every day for thirty years to view all the art!

It is overwhelming! Paintings by the world's renowned artists that you have never seen elsewhere are housed here. Unlike our art museums, one is allowed, even encouraged, to take photos--flash included. Also,

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MAA MEETING

Please be reminded that the next MAA meeting will be held on Wednesday, November 10. Our guest will be Ann Wiker of Art Exposure, Inc. They were founded in 2000 to expose the community to art through exhibits, education and events. They believe that everyone can enjoy making, viewing and purchasing art. As usual, the meeting will be held at the Plaza Art store at 1594B Rockville Pike. The store is located on the east side of Rockville Pike, Rte 355, between Halpine Road and Congressional Lane in the same shopping center with Pier 1 and Fuddruckers. Phone 301-770-0500. Even though the program starts at 7, members are welcome come at 6:30 for refreshments and socializing. Ample parking is available.

PRESIDENT'S MESSAGE

I'm writing this message the day after the October MAA monthly get-together at Plaza Art. What a great, well-attended session! A selection of wonderful artwork brought in by attendees; excellent critique comments by Debra Halprin; and, insightful suggestions from the audience. Definitely a worthwhile event.

Our next get-together will be Wednesday, November 10. For those who are able to get there early, we'll have snacks and socializing between 6:30-7:00 with the meeting starting promptly at 7:00. See the newsletter for further details about the program. I hope to see you there!

Preparations for our show at the Kensington Town Hall (the same building where our Kensington Labor Day show is held) are well underway. The Town has ordered the hanging system materials and once they arrive will have them installed. Once that's done, we'll determine (and let those participating know) the delivery and hanging date for the show—we hope no later than mid-November. If you haven't already sent the information about your paintings (subject must be Kensington for this first show) to Elizabeth Stecher, please do so at estecher7@verizon.net.

I'm pleased to announce that MAA will be doing an Art Fair December 10-12 at the Westfield Shoppingtown Mall in Wheaton. The Art Fair will be part of the special activities that the Mall is hosting for the holiday season, and the Mall will be

December Holiday Art Fair at Wheaton Shoppingtowne

Are You In?

As noted in the President's Message, MAA will be holding a Holiday Art Fair at Wheaton Plaza Shoppingtowne from December 10-12. If you are interested in having your work displayed during the show, please contact Elizabeth Stecher at estecher7@verizon.net. There will be a registration fee but that has not, as yet, been determined. As with our Kensington Labor Day Show, if you are participating in the Art Fair, you will be required to perform one of a number of tasks that will be necessary for the success of the Art Fair. This could include setup and take-down; working the sales table; painting en plein air during the show to attract customers; or helping manage the children's art center, among others tasks. This is a great opportunity for MAA members to sell their art in a festive holiday atmosphere in the middle of a very busy mall. So please take a moment and contact Elizabeth to let her know of your interest. Once we have an idea of the number of participants, the planning and space allocation will become more defined. As Cathy mentioned, planning is continuing as we work with the Mall staff to make this a successful event. It will be a fun and exciting time. Join us!!!

providing a lot of publicity and promotions to ensure good attendance. We've been given a large, well-located area that will accommodate panels for paintings, bins, and tables for cards. We will be doing a children's activity table that should also encourage attendance and hopefully, browsing and purchases by parents.

We are in the early planning stages and much remains to be sorted out, including determining the additional display fixtures and other materials MAA will need to purchase for the fair. We have some fixtures already, but the fair will probably require some additional pieces. Fortunately, whatever we buy will be useful for future shows.

What do we know about the Art Fair at this point? It will be for MAA members only and participants must assist with the Art Fair in some way—it's especially critical that we have sufficient support at the fair during the three days. There will not be a judging and no prizes will be awarded. To partially offset MAA costs, there will be entry fees and commissions charged but we don't yet know what those charges will be since they will depend upon the amounts MAA must invest. But we are not expecting them to be substantially more than those of other shows. As we know more, we will let you know.

This should be a really excellent selling opportunity for our members—great timing for holiday purchases in a good Mall location coincident with the Mall's own holiday publicity and outreach campaigns. So, save the weekend and start readying what products you'll want to offer!

With this issue of the newsletter, we're launching a new section—"Help Wanted." I've been pleased with the positive reaction to my earlier calls for member assistance. This new section should make it even easier for members to find out ways their interests, skills, and of course, labor, can assist the MAA. Helping out doesn't have to take a lot of time. So if you haven't found your MAA niche already, check out the Help Wanted section, or contact any Board member.

Other news:

- We're going to have a Facebook page! Victoria Squire has kindly offered to build and maintain a page for us. This will give us an additional tool to inform our members. Thank you Victoria!
- Our holiday party will be held on Wednesday, December 15 at the Kensington Town Hall. Sara Becker will be providing additional details.
- We would like to have a social get-together next year. No program, just food and drink and an opportunity for members to catch up with one another, meet new members and, perhaps, with a fun activity like an "art materials" swap included. Lots to be decided for this first-ever MAA event. See "Help Wanted" if you would like to help make this new activity a great success!

Till next month,
Cathy Hirsh

St. Petersburg

(From page 1)



Crowds Lining Up To Enter The Hermitage

there are no controlled temperature systems in any of the galleries. The windows are flung wide open and the breezes sail around the works of Matisse, Van Gogh, Vermeer and Kandinsky!

Not only do the paintings leave you breathless with awe and joy, but the interiors of the Hermitage are ornate with gold. Exquisite architecture connects the galleries. There are sublime hand-painted ceilings and archways. Chandeliers that weigh tons are draped in crystal and gold. It is incredible! I've been to

most of the world's premier art museums, and they wither in comparison.

The Russian Museum, painted a creamy yellow with white columns, is not far from the Hermitage. This museum is filled with masterpieces of Russian artists such as Ivan Nikitin, Ilya Repin, Mikhail Vrubel and others. The paintings here are immense—they take up the space of entire walls. Many of these works depict Russia's turbulent past. Their subject matter also include what the artists imagined existed outside

Russia-- the old west American Indians, for instance!

An unexpected art highlight was our visit to "Erarta", the new contemporary art museum in St. Petersburg. The Russian people call it "the New Museum". I had previously read in the Washington Post supplement

inserts on Russia that this museum was soon to open. I asked our guide about the museum and she replied that it would not open until September--one month after we would have left St Petersburg. I pleaded with her to see if there was some way we could visit this museum during our stay as I thought it unlikely that we would visit Russia again soon. She said she would make some calls. Indeed, our guide informed us that the Director of the "Erarta" would personally give us a tour even though the museum was not yet open to the public.

We were ushered in through heavy, locked, and guarded doors to find a stunning

marble venue containing three floors of contemporary works. Carpenters were hammering. Men were working on stairwells and elevators. The artists, themselves, were loudly issuing instructions on how to install the few paintings that were not yet hung. I was in heaven!

In this museum, the staff will gladly make a giclee image of any painting you want, frame it and you may take it with you or have it mailed. There is one floor devoted entirely to "commercial" galleries where the art is for sale. Again, there is no monitoring of gallery temperatures and you may take photos of everything. The contemporary Russian artists are bold and talented and several have future exhibitions scheduled in New York City.

As artists, you would be immensely impressed by the art in this city. St Petersburg--a city of 89 islands--is reminiscent of Venice. Peter the Great, however, patterned this city after Amsterdam. You would also be delighted to see that Peter ordered that every government building and palace be painted a different color to contrast with the cold and gray winter days. *Truly, St. Petersburg is an art lover's paradise!*



Plage Maison, Matisse



Les Chaumières, Van Gogh

Famous Artists of the Month: November

As usual, the new month of November brings us another wide collection of famous artists. This is a particularly stellar month because it includes the birthdays of Claude Monet, Georgia O'Keeffe, Henri Toulouse-Lautrec, and Charles Demuth. There are a number of others but the News will focus on these five. As always, the following are excerpts extracted from lengthy and detailed biographies created by Wikipedia. For more detail on these artists, you can read their complete biographies at www.Wikipedia.org or in the references cited in the notes. Thank you to Wikipedia for this great resource.

Claude Monet (November 14, 1840 – December 5, 1926) was born Oscar Claude Monet and is commonly regarded as one of the founders of French impressionist painting, and the most consistent and prolific practitioner of the movement's philosophy of expressing one's perceptions before nature, especially as applied to plein air painting. As with other artists of similar renown, it is difficult to capture his life and artistic contributions in one or two paragraphs. The following is a brief summary of the highlights of his life and influential career.

In 1845, his family moved to Le Harve in the Normandy region of France. Although his father wanted him to go into the family grocery business, but Monet wanted to become an artist. In April of 1851, he entered Le Havre secondary school of the arts and was known locally for his charcoal caricatures. On the beaches of Normandy in about 1856/1857, he met fellow artist Eugene



Woman with a Parasol
Monet

Boudin, who became his mentor and taught him to use oil paints. Boudin was also instrumental in teaching Monet plein air painting skills.

In Paris for several years, he had the opportunity to meet other young painters who would become friends and fellow impressionists. Among them was Edouard Manet. After a brief stint in the French Army in 1861, he began art school. It is believed that he befriended Johan Jongkind who was apparently instrumental in Monet's career. He became disillusioned with the traditional art taught at art schools and became a student of Charles Gleyre. At that time, he met Auguste Renier, Frederick Bazille and Alfred Sisley. This group presented new approaches to art that included the painting of the effects of light "en plein air". Their work ultimately became known worldwide as impressionism.

Monet married Camille Doncieux who had been a model in *Women in the Garden*. His wife died in 1879 of tuber-

culosis at an early age. In the months after her death, Monet began to produce

some of his best paintings of the 19th century. During the early 1880s, he painted several groups of landscapes and seascapes in what he considered a campaign to document the French countryside. These efforts led to what became known as his series' paintings. Of course, his water lilies are one of the best known of that type.

After Camille's death, he began a relationship with Alice Hoschede whom he later married after the death of Ernest Hoschede. It was this relationship that involved the care of his children and hers that led him to Giverny. After living various places in France Monet settled in Giverny where he focused on his large garden and where he ended painting for a big part of



Large Red Leaves on White
O'Keeffe

his life. Monet was fond of painting controlled nature: his own gardens with the water lilies, pond, and bridge. He also painted up and down the banks of the Seine,

Monet died of lung cancer on December 5, 1926 at the age of 86. His home, garden and waterlily pond were bequeathed by his son Michel, his only heir, to the French Academy of Fine Arts in 1966. The house is one of the two main attractions in Giverny that hosts tourists from all over the world.

Georgia Totto O'Keeffe (November 15, 1887 – March 6, 1986) was a highly influential American painter whose work was a landmark in American artistic development and who



My Egypt
Demuth

was a major figure beginning as early as the 1920s. O’Keeffe received widespread recognition for her technical contributions, as well as for challenging the boundaries of modern American artistic style. She is chiefly known for paintings of flowers, rocks, shells, animal bones, and landscapes. Her paintings, which she often transformed into abstract images, were composed of contoured forms and shapes containing a variety of color variation.

O’Keeffe’s central role in bringing American art to Europe was significant because she was one of the few women who had made that kind of impact on the art world. It is well known that she was inspired by natural beauty of the American Southwest where, after a career in New York and a rocky marriage to photographer Alfred Stieglitz, she settled to spend the latter years of her life. In 1905, O’Keeffe enrolled at the School of the Art Institute of

Chicago and subsequently attended the Art Student’s League in New York City. There she studied under William Merritt Chase. While in the city in 1908, O’Keeffe attended an exhibition of Rodin’s watercolors at the Gallery 291, which was owned by Alfred Stieglitz. In the autumn of 1908, she began a period of exploration that included time spent as a commercial artist and an elementary school teacher. In 1912, she began to paint again. During that period she took art classes at the University of Virginia and began to develop what would become her new approach to painting. Arthur Wesley Dow whose teaching started her thinking about the process of making art inspired her. She went to Texas to teach in the art department of at West Texas A&M University just south of Amarillo. She was inspired to go there because of the natural beauty of the nearby large Palo Duro Canyon.

1916 saw her relationship with Stieglitz begin to develop. It was a tempestuous relationship at the beginning because she had not given permission for the showing of her drawings but she eventually relented and allowed the show to continue. That was the beginning of a relationship that would have it ups and downs over the years. Her first solo show opened at 291 in April 1917, with the majority being watercolors from her time in Texas. Eventually, Stieglitz would take her to his family home in Lake George where she produced many paintings of that area. After divorcing his first wife, Stieglitz married Georgia O’Keeffe in 1924.

During her early years in New York City, O’Keeffe met many of the upcoming modern artists such as Charles Demuth (see his bio elsewhere in this edition) Arthur Dove, Marsden Hartley, Paul Strand and Edward Steichen. It is believed that the photography of Stieglitz and his contemporaries was an inspiration to O’Keeffe. Soon after she moved to New York, she began working primarily in oil, which represented a shift away from her having worked in watercolor in the 1910s. By the mid-1920s, O’Keeffe began making large-scale paintings of natural forms at close range, as if seen through a magnifying lens. In 1929, she went to Santa Fe and Albuquerque and there began a love affair with the southwest landscape that would shape her artistic approach for many years. She eventually gravitated to Taos where she got involved with Mabel Dodge Luhan who was the center of social life and known for her relationships with well-known artists.

Between 1929 and 1949,

O’Keeffe spent part of nearly every year working in New Mexico. During her second summer there, she began collecting and painting bones, and started painting the distinctive architectural and landscape forms of the area.

In the 1930s and 1940s, O’Keeffe’s popularity continued to grow, earning her numerous commissions. During the 1940s O’Keeffe had two one-woman retrospectives. The first retrospective in 1943 was housed at the Art Institute of Chicago. Her second retrospective in 1946 was at the Museum of Modern Art in New York. It was a significant event in the art world because it was the first time a woman artist had been awarded a show at MOMA. Following that success she was recognized worldwide and awarded many tributes for her work. In January 10, 1977, then President Gerald R. Ford awarded O’Keeffe the Presidential Medal of Freedom, the highest honor that can be awarded to an American citizen.

No longer able to reside at her beloved Abiquiu due to failing health, she moved to Santa Fe where she died on March 6, 1986 at the age of 98. Following her death, she was cremated and her ashes spread over the Pederal Mountain which was a central theme for her and one of her most beloved places.

Charles Demuth (November 8, 1883 - October 23, 1935) was an American watercolor painter who eventually turned to oils later in his career. He is recognized for developing a painting style known as “Precisionism.” It is also known as Cubist Realism. His flower, fruit and vegetable watercolors are well-recognized for their botanical lushness.

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At the Moulin Rouge, Two Women Waltzing
Toulouse-Lautrec

Famous Artists: November

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While in Paris he met Marsden Hartley by walking up to a table of American artists and asking if he could join them. He had a great sense of humor, rich in double entendres, and they asked him to be a regular member of their group. Through Hartley he met Alfred Stieglitz and became a member of the Stieglitz group. This all ties back together with the Georgia O'Keeffe bio elsewhere in this section.

Demuth lived in Lancaster, PA and graduated from the small liberal arts college—Franklin and Marshall. He also studied at Drexel University in Philadelphia at the Pennsylvania Academy of Fine Arts. His most famous painting is *The Figure Five in Gold*. His work is decidedly American and became popular when American artists were developing their

own styles and depending less on European influences.

Demuth also created nine poster portraits of his artistic and creative friends including Georgia O'Keeffe, Marsden Hartley, Gertrude Stein, and Eugene O'Neill. In 1927, he began a series of paintings illustrating factories in his hometown. He finished the last one in 1933 and died in 1935. As a reflection of his friendship with Georgia O'Keeffe, Demuth left many of his paintings to her.

Henri Toulouse-Lautrec (November 24, 1864 – September 9 1901) was a French painter, printmaker and illustrator whose immersion in the colorful and theatrical life of Paris

yielded a body of work of exciting, elegant and provocative images of the modern and sometimes decadent life of those times. Toulouse-Lautrec is known along with Cezanne, Van Gogh, and Gauguin as one of the greatest painters of the post-impressionist period. Physically unable to participate in most of the activities typically enjoyed by men of his age, Toulouse-Lautrec immersed himself in his art. He became an important painter, illustrator, and lithographer and recorded in his works many details of the late-19th-century bohemian lifestyle in Paris.

During a stay in Nice, his artistic skills led to his return to Paris for formal art training. Throughout his career, Toulouse-Lautrec created 737 canvases, 275 watercolors, 363 prints and posters, 5,084 drawings, some ceramic and stained glass work. He owed an artistic debt to

Manet and Degas, two Impressionists who held great influence for him. He excelled at capturing people in their working environment, with the color and the movement of the gaudy night-life. He was good at capturing crowd scenes in which the figures are highly individualized. His treatment of his subject matter, whether as portraits, scenes of Parisian night-life, or intimate studies, has been described as both sympathetic and dispassionate.

Toulouse-Lautrec's skilled depiction of people relied on his painterly style that is highly linear and gives great emphasis to contour. He often applied the paint in long, thin brushstrokes that would often leave much of the board on which they are painted showing through. Many of his works may best be described as drawings in colored paint.



Art News and Gallery Notes

This part of the newsletter is designed to provide you with art news and information about interesting shows at the many local art galleries. If you are aware of an event, news or an exhibit, large or small, that you think would be of interest, please send an email to JULevineRN@aol.com. If you are going to one of the galleries you have not been to before, we urge that you contact the gallery or its web site to ask about directions and transportation. Many of the galleries in DC are accessible via Metro and parking can be a problem. Unless otherwise noted, admission is free.

The Corcoran Gallery of Art
510 17th Street, NW,
Washington, DC
Information: 202-639-8574

Spencer Finch: My Business, with the Cloud
September 11, 2010–January 23, 2011

Washington Color and Light
November 20, 2010–March 6, 2011
This show shines a light on the artists who comprised the Washington Color School and their contemporaries. This movement, based in Washington DC, and active between the 1950's through the late 1970's, focused on color, abstraction, and experimentation with new materials. The first show in 1965 included Gene Davis, Thomas Downing, Morris Louis, Howard Mehring, Kenneth Noland, and Paul Reed, all of whom are included in this show. Gene Davis' enormous and exciting stripes paintings vibrate with life, Downing explores the

relationships between color and space, and Reed, Mehring, and Nolan work in hard edge painting. In addition, the exhibition includes sculptures by Rockne Krebs, Ed McGowin, and Anne Truitt, Leon Berkowitz, Willem de Looper, Sam Gilliam, and Alma Thomas.

The Phillips Collection
1600 21st St., NW, Washington, DC 20009
Information: 202-387-2151

Side by Side: Oberlin's Masterworks at the Phillips
September 11, 2010–January 16, 2011

Twenty-five significant works from the rich collection of the Allen Memorial Art Museum at Oberlin will be presented with selections from the Phillips's permanent collection. Many of the Oberlin's paintings have not been out of its collection for more than 50 years. This exhibit will allow visitors an exiting challenge

Truth/Beauty: Pictorialism and the Photograph as Art, 1845-1945

September 2010-January 9, 2011
This exhibit includes works by Stieglitz and Cameron. It looks at the changing view regarding the photograph as an art medium.

The National Gallery of Art
4th and Constitution Avenue, NW Washington, DC
Information: 202-737-4215

German Master Drawings from the Wolfgang Ratjen Collection, 1580-1900
May 16–November 28, 2010

The Body Inside and Out: Anatomical Literature and Art Theory

Selections from the National Gallery of Art Library
July 24, 2010–January 23, 2011

Arcimboldo, 1526-1593: Nature and Fantasy
September 19, 2010–January 9, 2011

The Pre-Raphaelite Lens: British Photography and Painting, 1848-1875
October 31, 2010–January 30, 2011

Hirshhorn Museum and Sculpture Garden
Independence Avenue at Seventh Street SW, Washington, DC
Information: 202-633-1000 or 202-633-5285 (TTY)

Guillermo Kuitca: Everything—Paintings and Works on Paper, 1980-2008

October 21, 2010 to January 16, 2011
Kuitca's first comprehensive survey in more than ten years is a joint effort by the Hirshhorn, the Albright-Knox Art Gallery of Buffalo, NY, and the Miami Art Museum. The show explores Kuitca's continuing growth and change from 1980 through 2008. It spans the spectrum of Kuitca's thirty-five year career; beginning with early pieces inspired by his experiences in theater, to recent complex abstractions that show his fascination with spatial and mapping motifs. Included are pieces from all of Kuitca's major series as well as a range of his works

on paper, which have played an important role in the evolution of his painting.

The Sackler Gallery/The Freer Gallery
100 Independence Avenue, NW, Washington, DC
Information: 202-633-1000

Shahnama: 1000 Years of the Persian Book of Kings
A retrospective of Persia (Iran) prior to the arrival of Islam.
September 2010- April 17, 2011

Fiona Tan- Rise and Fall
September 2010-January 16, 2011

Cornucopia: Ceramics from Southern Japan
December 19, 2009–January 9, 2011

Perspectives: Hai Bo
March 27, 2010–February 27, 2011

Chinamania: Whistler and the Victorian Craze for Blue-and-White
August 7, 2010–August 7, 2011

National Museum of the American Indian
Fourth Street & Independence Ave., S.W. Washington, DC 20560
Information: 202-633-1000

Vantage Point: The Contemporary Native Art Collection
September 25, 2010-August 7, 2011

This exhibit offers the public an opportunity to see the views of past and present through the eyes of Native Americans. It is a
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Art News and Gallery Notes

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contemporary view by young artists from across the United States.

Infinity of Nations: Art and History in the Collections of the National Museum the American Indian

September 2010-December 12, 2010

This exhibit showcases objects of both sacred and everyday needs and uses. It includes headdresses, pottery, and basketry, and is drawn from the museum's own collection.

Renwick Gallery

1661 Pennsylvania Ave NW, Washington, DC
Information: (202) 633-7970

A Revolution in Wood: The Bresler Collection

September 2010-January 30, 2011

Features 66 works by noted wood carvers from a collection presented to the Smithsonian by Fleur and Charles Bresler.

The Art of Gaman: Arts and Crafts from the Japanese American Internment Camps, 1942-1946

March 5, 2010 - January 30, 2011

The National Portrait Gallery/Smithsonian American Art Museum

8th and F. Street NW., Washington DC
Information: 202-633-1000 (voice tape)

The National Portrait Gallery (NPG) and the Smithsonian American Art Museum (SAAM) both contain many permanent exhibits that easily allow for many visits. These two connect-

ed galleries, which are part of the Smithsonian Institute, form a national treasure of American paintings and sculpture. The buildings just reopened recently after a nearly 6 year renovation which has restored them to the original states. This included restoration of the exquisite stained glass windows in both ceilings and walls, and the repair of the beautiful floor and wall tilings.

Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg, Through January 2, 2011.

Guillermo Kuitca: Everything—Paintings and Works on Paper, 1980–2008 October 21, 2010 to January 16, 2011

Kuitca's first comprehensive survey in more than ten years is a joint effort by the Hirshhorn, the Albright-Knox Art Gallery of Buffalo, NY, and the Miami Art Museum. The show explores Kuitca's continuing growth and change from 1980 through 2008. It spans the spectrum of Kuitca's thirty-five year career; beginning with early pieces inspired by his experiences in theater, to recent complex abstractions that show his fascination with spatial and mapping motifs. Included are pieces from all of Kuitca's major series as well as a range of his works on paper, which have played an important role in the evolution of his painting.

National Museum of Women in the Arts

1250 New York Avenue, N.W. Washington, DC 20005-3970
Information: 202-783-5000, 1-800-222-7270

Lois Mallou Jones: A Life in Vibrant Color

October 9, 2010-January 9, 2011

This retrospective contains more than 70 works by this exceptional artist. Jones, who was also a professor of at Howard University, used her amazing talent to speak to social issues relating to African-Americans and to Haitians. The works vibrate with her intense colours and the passion of her commitment to the struggles she served during her 75 years.

Other Shows

Black Rock Center for the Arts

12901 Town Commons Drive Germantown, MD 20874
Information: 301.528.2260 (administrative offices)

David Carter & Manuela Holban

Mixed Media
Wednesday, October 27, - Saturday, November 13, 2010
Artist Reception: Friday, Oct. 29 6 -8 p.m.

The Mansion at Strathmore

10701 Rockville Pike North Bethesda, MD 20852-3324
Information: 301-581-5100

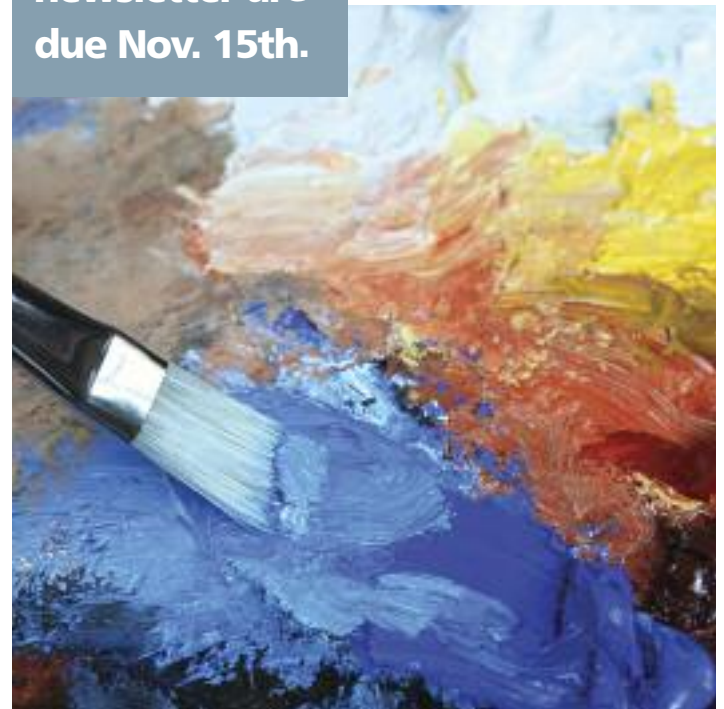
International Exhibition of Fine Art in Miniature

November 20, 2010 - December 30, 2010
Gudelsky Gallery Suite

Michael Bignell & Mikhail Kononov

November 20, 2010 - December 30, 2010 First Floor Galleries
Michael Bignell demonstrates in his work that he has been influenced by a wide spectrum of painters from Andrew Wyeth to, Vermeer. Russian artist Mikhail Kononov's showcase his love of painting in plein air.

Submissions for the next MAA newsletter are due Nov. 15th.



Welcome New Members!

Since the publication of the October Newsletter, MAA has recruited one new member and we would like to welcome him to the MAA community of artists. His name is Jeff Human from Bethesda.

Welcome, Jeff. For existing members, please remember that the life-blood of any association is its membership. Without a growing membership, we will be limited in the programs and opportunities we can offer to our members. So, please talk to your artist friends and tell them about

the wonderful opportunities like those discussed in President Cathy Hirsh's monthly message. You would be surprised how effective you can be in getting people of like mind to join MAA. But it starts with you—the existing member. Let's see what we can do between now and the end of 2010.

Jeff Human
9611 Page Avenue
Bethesda, MA 20814
301-938-7413
jeffreyhuman@aol.com

MAA HELP WANTED

December Wheaton Mall Art Fair—

Planning and preparation for the art fair will require the efforts of many people with specific roles still to be defined. Contact Michael Shibley (mfs-art@comcast.net) or Victoria Squire (victoria_squire@yahoo.com) to get involved. A successful art fair will likely lead to similar opportunities in the future, so, please help!

Holiday Party, Dec 15—

We have the location and the date—now to the rest of the details! The party will include a pot-luck dinner/beverages with MAA providing key main dishes and supplies, door prizes, and our usual holiday card contest with prizes. Sara Becker would really appreciate your help (thebeckers6400@verizon.net) in getting all that's necessary ready.

Automation Support—

We are identifying enhancements to our membership and show management software as well as improvements we want to make to our web site. If you have technical skills in FileMaker or website development, here's a way to help, for the most part, from your home! Contact Cathy Hirsh (hirshcathy@aol.com).

Social Get-Together—

We think it's a good idea and know we would like to have one sometime next year, but there's a lot that needs to be determined—when and where it should be, what it will include, etc. are all open questions. And of course, once we decide those issues, we need to make it happen. Contact Cathy Hirsh (hirshcathy@aol.com) to get involved in creating this new member benefit.

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