

MONTGOMERY ART ASSOCIATION

MAA News

MAA Has Its Own Gallery!

It's a regular, good-sized storefront in Westfield Wheaton Mall. We have the key. The Mall Management is making a sign for us. By the time you see this, volunteers will have painted it and gotten the space ready to use for the Holiday Art Fair and beyond. After the holidays, we will continue to work to improve the Gallery.

The Gallery is next to the area where the Art Fair will be located. During the Art Fair, it will allow us to hang larger pieces and have more bins. We may also position the sales payment desk for the Art Fair there as well. These are details that are still being discussed.

After the Art Fair, this space will continue to be available to us—probably for quite a while until the Mall Management is able to rent the space. Realistically, we know the space will probably be rented to someone by the time Costco comes in 2012. Until then, there is other space in the Mall available for interested renters. When we do have to move, we've been told that there will likely be

another location that we can use. So, the idea is that we will have a long-term MAA Gallery Space presence in the Mall although in a different locations every now and then.

We will eventually have more to tell you about how the MAA Gallery will work. Right now, we're thinking that those who wish to have their work represented will need to be current MAA members and be willing to "gallery sit." Shows will be changed regularly and MAA will charge a commission. When refreshing the rest of the space, we're thinking of doing it so that those who are gallery sitting can paint or do work while there—think Torpedo Factory! We will not be open the entire time the mall is open. Instead, we will target high traffic periods—perhaps Thursday-Sunday. That is still to be decided. In the meantime, we will continue to improve the space and make it ready for use very soon. By December 10, you will be able to visit YOUR MAA Gallery at the Westfield Wheaton Mall. Don't miss the opportunity!!

MAA MEETING

Please note: there will be no meeting on our usual 2nd Wednesday meeting date for December.

Join us for the MAA Annual Holiday Party on Wednesday December 15th at 6:30 P.M. (See page 3 for details.)



PRESIDENT'S MESSAGE

As I write this, it's almost Thanksgiving. How quickly the fall period has gone by. Despite the predictions that we would not have bright foliage, it has been a glorious season. I've been painting "plein air" as well as taking photos—wonderful! I hope all of you have had a great season also.

Reviewing the past months, we've had a number of excellent MAA events. First, the successful Labor Day Show; then the October meeting with member critiques; and, the last monthly program, Ann Wiker discussing the challenges and approaches of famous artists in selling their work. Definitely a fun and thought-provoking program.

We have two big events remaining this year—our Holiday Art Fair at the Westfield Wheaton Mall, December 10-12, and our annual holiday party, December 15 at the Kensington Town Center and Armory Building. I know it's a busy season, but I encourage you to not miss these events. The deadline for getting the information about your submittals for the Art Fair to Elizabeth Stecher is December 3. She can be reached at estecher7@verizon.net.

When we ask members what they would like more of they say—more shows where they can sell their art. Well, the Art Fair at the Westfield Wheaton Mall couldn't be a more perfect opportunity—a high traffic mall; right in the middle of the holiday season; the Mall management providing extensive publicity, musical acts and refreshments to encourage visitors; and, hopefully buyers.

That last part—the buyers—is up to us. We have an excellent venue—now we have to provide a variety of artwork available across a range of prices. Remember the art fair can include both original artwork and giclee framed pieces, unframed work in bins, small sculptures, and cards.

Sara Becker has more information about the holiday party elsewhere in the newsletter. I just want to say it's always a good time—having the chance to chat with other members, doing the holiday card contest, and other good fun. It's also the time we honor members who have made a key difference to MAA. This year one honoree is Harold Davidson, the Treasurer in the 90's who got the organization incorporated as a non-profit—truly a key milestone in MAA's history. The second honoree is Elizabeth Stecher. Elizabeth has been a consistent, hard-working member for many years. She is currently our show registrar. She maintains lists, produces labels, and helps us hang our various shows. It's hard to imagine how we could get so much done without her able assistance and judgment. Congratulations to

them both for this well-deserved recognition!

I also want to acknowledge Judy Brown who volunteered to represent MAA as a judge at the annual WSSC children's art contest. Thanks Judy!

In addition, I want to say thanks to a number of people helping in the "business of MAA":

- For the Holiday Art Fair—Michael Shibley, the overall chairperson for the fair; Judith Levine, the lead for the children's activity tables; Elizabeth Stecher, the show registrar; Vicky Surles, our publicity rep working with the mall staff; and Jacques Bodelle, as the MAA treasurer, arranging for a WIFI credit card machine and handling all the financial aspects of the show. Without their efforts, we could not do this new membership event.
- For our new Facebook page—Victoria Squire, who designed the page's content and implemented it, all within the short space of a month! Right now we have a temporary URL—once we have 25 "likes" we will be given a permanent web address. Check it out at: <http://tinyurl.com/2cj3gcl>, and if you have a Facebook account, "like" it!
- For our website—Laura-Leigh Palmer, who designed, implemented, and currently maintains our website. Currently, Laura-Leigh and Victoria are working together to figure out how best to integrate our Facebook page and our website and to provide additional features.
- For our newsletter—Michael Shibley, newsletter editor, Judith Levine, newsletter reporter, and Natalie Falk, graphic artist. Every month they produce a newsletter that not only has helpful articles and is full of information, but it's beautiful as well!

And of course, thanks to Sara Becker, our program chairperson, Sandy Cepaitis, membership chair, Margie Richards, secretary, and the other leadership team members who make MAA possible.

And, lastly—very exciting news. See the MAA Gallery Announcement elsewhere in the newsletter. We have our own gallery space! Wow!

As always, your suggestions and efforts are welcome, appreciated and, fundamentally, essential. We can do so much—member workshops, social get-togethers, additional art fairs, the gallery. Let's all work together in helping make MAA an even stronger association.

I hope you have a wonderful holiday season! All the best,
Cathy Hirsh



You are Invited!

MAA Annual Holiday Party

You are invited to the MAA Annual Holiday Party on Wednesday December 15th at 6:30 P.M. We will be having a pot-luck dinner at the Kensington Town Hall in the lower level meeting room. MAA will provide the main dish and members are asked to bring a side dish, dessert or beverage. If you did not get to sign up at the November meeting, please email or call Sara Becker thebeckers6400@verizon.net (301) 216-0861, with your RSVP and the dish you would like to bring. Feel free to bring a spouse or special friend. There will be door prizes, a raffle and the annual holiday card contest. Bring a copy of your holiday card artwork for the chance to win a prize.

MAA will be honoring long time member Elizabeth Stecher and former Treasurer Harold Davidson with our gift of thanks for the dedication and commitment that they have shown MAA. Please join us in celebrating them and their efforts that have greatly contributed to the success of our art organization.

We look forward to enjoying a pleasant evening as we approach the end of 2010 and another great year for MAA.

• Please note there will be no meeting on our usual 2nd Wednesday meeting date for December



MAA HELP WANTED

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. We know we would like to have one sometime next year. However, there is a lot that needs to be determined—when, where and what it will include to name a few. 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.

Future Shows—Help us identify show venues and get our applications submitted. Many places are booked 1-2 years in advance. If we don't get the applications in, we won't have the show opportunities. Contact Cathy Hirsh (hirshcathy@aol.com) with your ideas.

FROM MY PERSPECTIVE



Joseph Mallord William Turner

By William Clague

The month of December marks the 149th anniversary of the death of an artist most commonly known as J.M.W. Turner—the famous English landscape painter. The *MAA News* is fortunate that one of its members has prepared an interesting article on the life and works of Joseph Mallord William Turner. Thanks to Bill Clague for his contribution. Editor.

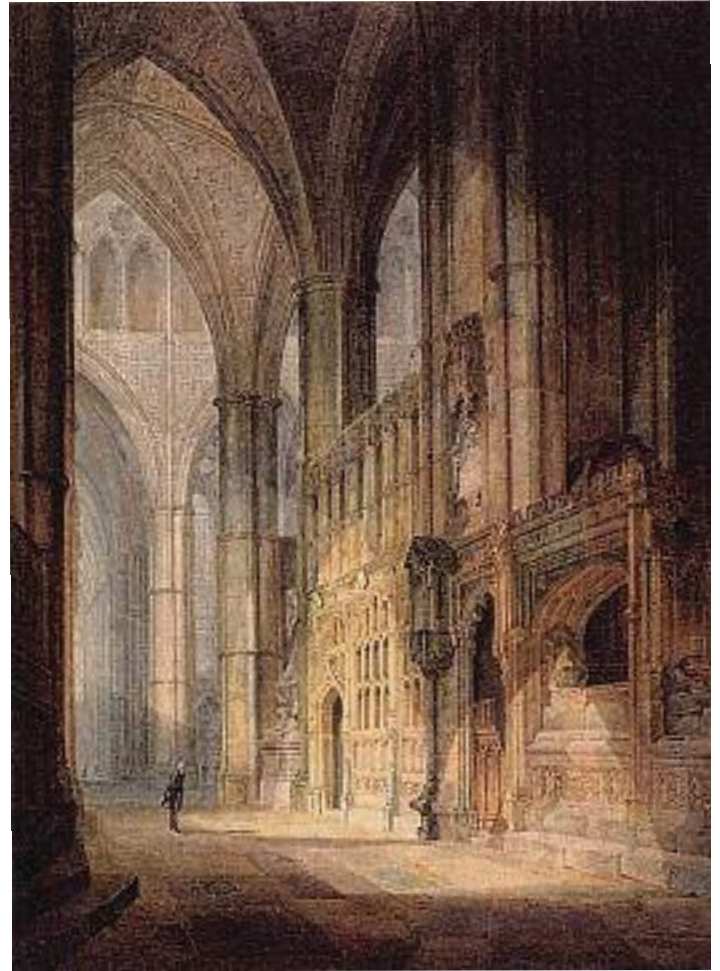
Once when in the National Gallery of Art in Washington, we stopped in front of a painting that had the artist's name on the frame printed as it is in the title to this article. My companion asked me if it was not unusual to have so many people work on one painting!! No, I said, only one painter did it. He just had more names than anybody needs. The label might make one think the painting was the work of a committee. Come to think of it, the artist was a sort of "committee of one", having multiple artistic personalities, and an enormous range of works. Turner's works include architectural renderings with copious precise detail; topographical

watercolors; paintings in the style of the old masters; Dutch type seascapes; genre scenes; experimental *avant garde* works; almost abstract works that puzzled most observers of the day; and almost everything and anything else—even a little porn which was so grossly obscene that it was destroyed by the Keeper of the National Gallery in London in order to preserve Turner's reputation. The breadth and variety of his work is truly outstanding.

Most people are familiar with Turner's misty watercolors almost entirely lacking in detail, and works like *Rain, Steam and Speed*, 1844, where the only clearly discernible objects are a locomotive stack, arches on a distant bridge, and

a little boat far below in the river. These paintings were produced by the same hand that did the very precise *St. Erasmus and Bishop Islip's Chapels*, Westminster Abbey of 1796, where the details of gothic carvings are all there—every seam and texture.

Joseph Mallord William Turner, the son of a London bar-



Saint Erasmus in Bishop Islip's Chapel Westminster Abbey
J.M.W. Turner

ber, lived from 1775 to 1851. He was a small, almost gnome-like person, slovenly in his dress, with poor social skills and little non-artistic education. When asked how one could recognize Turner, an innkeeper once replied that he was a rough and clumsy man who always had a pencil in his hand. He demonstrated considerable talent at an early age, and his father sold his son's drawings and watercolors from his barbershop. By the age of fourteen, he was employed by an architect to make before and after drawings of building projects. He was accepted as a stu-

dent at the Royal Academy Schools in 1789. By the age of eighteen, he was commanding 60 guineas for his watercolors. At that time, a guinea was equal to 21 English shillings—no mean accomplishment for a teenager. Turner's first exhibited oil paintings attracted critical acclaim in 1796. He became an associate member of the Royal Academy in 1799, and achieved full status there in 1802. He refused to thank those who had voted him in, saying that they were only doing their plain duty. Modest, he was not.

Unlike many artists, Turner



Self Portrait
J.M.W. Turner



The Whale Ship
J.M.W. Turner



Rain, Steam, Speed
J.M.W. Turner

was a success from the beginning. He always sold everything he wanted to sell—usually at his asking prices. While he did, on occasion, apparently enjoy the company of others, especially children, he always retreated to his privacy and

solitude. His income allowed him to maintain a studio house and a house nearby for his mistress and both her and their children. He took great pains to avoid being followed when going to a third secret Chelsea house which few ever discov-

ered. He also had houses in the country. Despite this apparent "wealth", he lived in shabbiness and penury.

Turner maintained a gallery of approximately 20 x 70 feet in Queen Anne Street in London. By 1842, it was hard to gain admittance, but one artist who obtained an entrée through a mutual friend was appalled at what he saw. It was a dingy, neglected house. The skylight was broken and the rain was pouring in. The visitor had to keep his umbrella up. The paintings were deteriorating in the dampness.

three days set aside for artists to come in to varnish their works, he would show up with his palette and paint box, and proceed to work on his paintings all day long. Finally, he would snap his box shut and walk out, having completed the work to his satisfaction. Varnishing days were a social occasion and Turner must have enjoyed the camaraderie before withdrawing to his secret hideaway.

When appointed Professor of Perspective at the Royal Academy, it took him several years to prepare his exhibits and illustrations. When he delivered his lectures, he mumbled, called things by the wrong names such as "elliptical circles", and the vulgarity of his pronunciation made his speech sometimes difficult to follow. However, he had prepared his exhibits so well that the lectures were well attended because his drawings and examples made the principles so clear that even on totally deaf member enjoyed every session.

Sketching by stealth was a favorite habit. While many of his nearly three hundred sketchbooks were of a large size, one typical of Turner is a tiny 3 ½ x 4 ½ bound volume from 1797 called the *Wilson Sketchbook*.¹ This was used during the tour of the north of England, and contains notes of his expenses as well as 84 studies, mostly in reddish brown ground. This palm-sized book has a number of interior church scenes where a larger sketchbook would have attracted undue attention.

For further reading, see *Turner In His Time*, Andrew Wilton; and *Turner*, by John Walker.

¹ Facsimile edition in original size published by the Tate Gallery, London, 1988, ISBN 1 85437 0002 2

Famous Artists of the Month: December

As usual, the new month brings us another interesting and broad collection of famous artists. This is another stellar month because it includes the birthdays of George Seurat, Wassily Kandinsky, Frederic Braizille, Paul Klee, and Henri Matisse. As with November, there are a number of other famous artists born in December but the News will focus on these five. As always, the following are excerpts extracted from lengthy and detailed biographies created by Wikipedia. Those texts are heavily foot-noted for the reader who would like more detail than can be provided in this abbreviated format. For more detail, you are encouraged to read their complete biographies at www.Wikipedia.org or in the references cited in the notes. Thank you to Wikipedia for this great resource.

Georges-Pierre Seurat

(December 2, 1859 – March 29, 1891) was a French impressionist painter most widely known for his development and introduction of the concept of pointillism. That is most commonly recognized in his work entitled, *A Sunday Afternoon On The Island of La Grande Jatte*. Interestingly, if you came to the MAA Meeting in November, Seurat's work was one of the major topics of Ann Wiker's discussion of the life and work of famous artists.

Seurat was born into a wealthy family in Paris. They sent him to the famous Ecole De Beaux-Arts in 1878 and 1879. After serving a year of military service, he returned to Paris in 1889 to resume his artistic career and shared a studio on



The Circus
Seurat

the Left Bank with two other students. Moving to his own studio, he spent two years devoting himself to mastering the art of black and white drawing. In 1883 he produced his first painting, *Bathers At Asnieres*.

After experiencing the disappointment of having his painting rejected by the Paris Salon, he began associating with Paris' independent artists. It was around this time that he began to explore his theories of pointillism. In 1884, he produced *Sunday Afternoon On The Island of La Grande Jatte*. The painting had taken two years to complete.

Later he moved to a quieter studio nearby, where he lived secretly with a young model

named Madeline Knobloch, who is depicted in his painting "*Jeune femme se poudrant*". In 1890 she gave birth to his son, who was given the first name of Pierre Georges. Seurat died in Paris on 29 March 1891 at young age of 32. The cause of his death is not clear but it has been attributed to a form of meningitis, pneumonia, infectious angina, and/or (most probably) diphtheria. His last ambitious work, *The Circus*, was left unfinished at the time of his death. He is credited with bringing science into the art of painting through his work with color and the affects of color.

Wassily Kandinsky (December 16, 1866 – December 13,

1944) was a Russian painter and art theorist. His artist identity is tied to his groundbreaking work with abstract art. He enrolled at the University of Moscow to study law and economics. It was not until 1896, at the age of 30, that Kandinsky gave up his teaching of law and economics to enroll in art school in Munich. He was not immediately granted admission in Munich and began learning art on his own. Also in 1896, prior to leaving Moscow, he saw an exhibit of paintings by Monet and was particularly taken with Monet's impressionistic *Haystacks* that conveyed to him a powerful sense of color almost independent of the objects themselves.

In 1896, he settled in Munich and began studying art. He went back to Moscow but he was unsympathetic to the official theories on art in Moscow and returned to Germany in 1921. There, he taught at the Bauhaus school of art and architecture from 1922 until it was closed by the Nazis in 1933. The Bauhaus was an innovative architecture and art school of that time. When the Bauhaus was closed, he left Germany and went back to France where he would spend the rest of his life.

Kandinsky's time at art school was eased by the fact that he was older and more settled than the other students. It was during this time that he began to emerge as a true art theorist in addition to being a painter. The number of existing paintings increased at the beginning of the 20th century and much remains of the many landscapes and towns that he painted, using broad swathes of color but recognizable forms.

The influence of music has



Yellow, Red, Blue
Kandinsky



The Red Balloon
Klee



The Artist's Studio
Bazille

been very important on the birth of abstract art. Kandinsky sometimes used musical terms to designate his works; he called many of his most spontaneous paintings "improvisations, while he entitled more elaborated works "compositions". In addition to painting, Kandinsky developed his voice as an art theorist. In fact, Kandinsky's influence on the history of Western art stems perhaps more from his theoretical works than from his paintings. He

believed that color could be used in a painting as something autonomous and apart from a visual description of an object or other form. In Paris his work with abstract painting put him at odds with the trends of the day and those were impressionism and cubism. He died at Neuilly-sur-Seine in 1944.

Jean Frédéric Bazille (December 6, 1841 – November 28, 1870) was a French impressionist painter who associated

with all of the major impressionists of his time including Sisley, Renoir, Manet, Callebote to name a few. His work en plein air is well recognized. Frédéric Bazille was born in France to a wealthy Protestant family. His interest in art began after he saw some works by Eugene Delacroix. Because painting was not considered a "profession" his family agreed to let him study art if he also agreed to study medicine.

In accordance with that

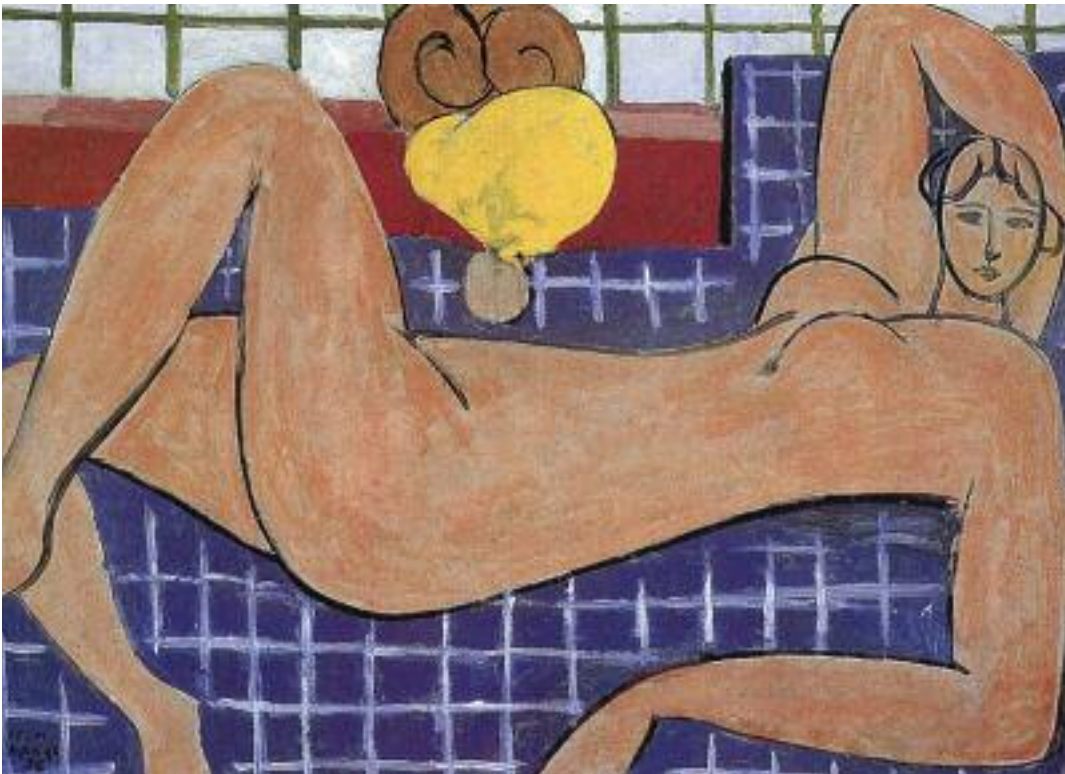
agreement, Bazille began studying medicine in 1859, and moved to Paris in 1862 to continue his studies. There he met Renoir and Sisley and that began his attraction to impressionism. Failing his medical exam in 1864 led him to begin painting full time. His close friends also included Claude Monet and Edouard Manet. Bazille used his wealth to help support his artist friends. Bazille was just twenty-three years old when he painted several of his best known works, including *The Pink Dress*. This painting combines a portrait-like depiction of Bazille's cousin, Thérèse des Hours, who is seen from behind—and the sunlit landscape at which she gazes. His best known painting is

Family Reunion of 1867–1868. Bazille joined the military in August 1870, a month after the beginning of the Franco-Prussian war. On November 28 of that year he was with his unit at the when upon the injury of his officer he took command and led an assault on the German position. He was hit twice in the

failed attack and died on the battlefield at the age of twenty eight. It was a promising artistic career tragically cut short.

Paul Klee (December 18, 1879 – June 29, 1940), a contemporary of Wassily Kandinsky was born in Switzerland and is considered both a Swiss and a German painter. His highly individual style was influenced by Expressionism , Cubism and Srealism. Klee was a natural

(See page 8)



Large Nude
Matisse

Famous Artists: December

(From page 7)

draftsman who experimented with and eventually mastered color theory, and wrote extensively about it. He and Kandinsky both taught at the Bauhaus. His works reflect his dry humor and his sometimes childlike perspective, his personal moods and beliefs, and his musicality.

Klee started young at both drawing and music. At sixteen, Klee's landscape drawings indicated skill at the medium. As seemed to be typical of the time, his parents' reluctant permission to study art. In 1898 he began studying Academy of Fine Arts in Munich. He excelled at drawing but seemed to lack any natural color sense. Klee went to Italy from October 1901 to May 1902. He responded to the colors of Italy which is easy to understand.

Klee's artistic breakthrough came in 1914 when he briefly visited Tunisia with and was

impressed by the quality of the light there. He wrote, "Color has taken possession of me; no longer do I have to chase after it, I know that it has hold of me forever... Color and I are one. I am a painter." Klee added color to his abilities in draftsmanship, and in many works combined them successfully. One of the most literal examples of this new synthesis is *The Bavarian Don Giovanni*.

After returning home, Klee painted his first pure abstract, *In the Style of Kairouan* (1914), composed of colored rectangles and a few circles. The colored rectangle became his basic building block, what some scholars associate with a musical note, which Klee combined with other colored blocks to create a color harmony analogous to a musical composition. His selection of a particular color palette emulates a musical key. Sometimes he uses complementary pairs of colors, and

other times "dissonant" colors.

Even though Klee has been associated with Expressionism, Cubism, Futurism, Surrealism as well as Abstraction but his works are difficult to classify. He generally worked in isolation from his peers, and interpreted new art trends in his own way. He was inventive in his methods and technique. Klee worked in many different media including oils, watercolor, ink, and pastel. He also worked with the etching technique. He often combined these forms into one work. He died in Switzerland on June 29, 1940.

Henri Matisse (December 31, 1869 – November 3, 1954) was a French artist known for his use of color and his fluid and original draughtsmanship. He was also a printmaker and sculptor but is known primarily as a painter.

He first started to paint in 1889, when his mother had brought him art supplies during a period of convalescence following an attack of appendicitis.

Through that experience, he decided to become an artist much to the displeasure of his father. In 1891, he went to Paris to study art. He was influenced by the Flemish style and by the paintings of Chardin which he copied at the Louvre. In 1897 and 1898, he visited the painter John Peter Russell who introduced him to the concept of Impressionism. From Russell he learned color theory.

Many of his paintings from 1899 to 1905 make use of a pointillist technique (see Seurat above). In 1898, he went to London to study the paintings of J. M. W. Turner who is featured in this issue of *MAA News*. Matisse was recognized as a leader of the Fauvist movement, a painting trend that emphasized painterly qualities and strong color over the representational or realistic approach favored by Impressionism. The decline of the Fauvist movement after 1906 did nothing to affect the rise of Matisse as an artist. Many of his finest works were created between 1906 and 1917.

Of course, in his later years he became quite well known for his "cutout" art. Here is the origin of that artistic trend. After divorcing his wife of 41 years in 1939, he underwent radical surgery that left him in a wheel chair. With the aid of assistants he set about creating cut paper collages, often on a large scale, called gouaches découpés. His *Blue Nudes* series feature prime examples of this technique he called "painting with scissors." They demonstrate the ability to bring his eye for color and geometry to a new medium of utter simplicity, but with playful and delightful power.

Matisse established a museum dedicated to his work in 1952 and this museum is now the third-largest collection of Matisse works in France. He died of a heart attack at the age of 84 in 1954.

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

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

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.

Directions: Cyprien Gaillard and Mario Garcia Torres
November 10, 2010 to March 27, 2011

Gaillard and Torres Mexican are conceptual artists who examine what they refer to as "the architectural and artistic "ruins" of the recent past". They investigate idealistic historical movements, exploring questions regarding convictions and achievements of today's artists, architects, and theorists and asking the viewers if they feel that these movements will prove any more enduring than those of previous generations. Both men use slide shows and videos along side of installations to present their works

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

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Art News and Gallery Notes

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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

Ancient Chinese Jades and Bronzes

November 20, 2010-indefinite
Freer Gallery of Art (Galleries 18 and 19)

This collection is among the largest outside of China and has been out of public viewing for almost 10 years. It includes more than 60 astounding jade pieces from the Liangzhu Culture (ca. 3300–2250 BCE) and demonstrates its influence on other Chinese Neolithic and Bronze Age civilizations. Visitors will also be treated to more than twenty ritual bronze vessels, as well as bronze and jade works from the late Shang dynasty (ca. 1300–1050 BCE) and early Western Zhou dynasty (ca. 1050–900 BCE).

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

contemporary view by young artists from across the United States.

R.C. Gorman: Early Prints and Drawings, 1966–1974

January 13, 2011–May 1, 2011
NMAI on the National Mall, Washington, DC

Twenty eight drawings and lithographs by Navajo artist R.C. Gorman (1931–2005). The exhibition includes the artist's early work with the nude, and foreshadows the "madonnas" that would bring Gorman international acclaim. "I deal with the common woman who smells of the fields and maize. She lives and breathes... My women work and walk on the land. They need to be strong to survive. They have big hands, strong feet. They are soft and strong like my grandmother who gave me life".

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 connected 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.

Hide and Seek: Difference and Desire in American Portraiture October 30, 2010 - February 13, 2011

This exhibit follows the changing attitudes towards sexuality and gender in the United States as it related to making portraits. The collection opens in the 19th century paintings by Eakins and Sargent and continues through the end of the 20th century with portraits including such noted artists as Haring and Hockney. It is the first exhibit of its kind and

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

is backed and supported by an indemnity from the Federal Council on the Arts and the Humanities.

Alexis Rockman: A Fable for Tomorrow November 19, 2010 – May 8, 2011 -3rd floor North, American Art Museum

Rockman has been fascinated by and painting the natural world for over two decades. In the 47 works in this show, Rockman explores environmental issues, expressing his concern with the effects of everything from genetic engineering to climate change. He uses that range from fact to fantasy, natural history to science fiction films, and his own firsthand field study. The first retrospective of his work extends from his early work in the 1980's to present works.

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)

Regular Shows On Local Artists

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 aire.

Holy Cross Community Art Gallery

Holy Cross Hospital 1500
Forest Glen Road Silver Spring

Anne Cherubim- The Recycled Art Project

November 2010-January 15,
2011

Glenview Mansion Art Gallery

Glenview Mansion at Rockville
Civic Center Park
603 Edmonston Drive,
Rockville, Maryland 20851
for information, call 240-314-
8682 or 240-314-8660.

The Rockville Art League— varied media Exhibit

December 5, 2010—January
4, 2011

Meet the Artists & Opening
Reception

Sunday, December 5, 2010
1:30 P.M.—3:30 P.M.

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