

in this issue ...

- Joseph Jones, 1
- President's Message, 3
- MAA Meeting, 4
- Paint the Town, 5
- Questions from the Show, 8
- New Members, 9
- The Jurying Process, 10
- Upcoming Dates, 12
- MAA Opportunities, 13
- Art News & Gallery Notes, 14

Featured Artist: Joseph Jones

Interview by Judith Levine

“I create abstract art that embodies my passion for diverse colors, patterns, textures, marks and subtle narratives.” This is what the October Featured Artist Joseph Jones tells people who ask why he paints as he does. Jones was born and raised in Baltimore. He received his B.F.A. in Graphic Design from Savannah College of Art and Design and then went on to earn an M.F.A. in Visual Communication from The George Washington University. Many family members are involved in the arts, though mostly in music. Visits to galleries and other



Artist Joseph Jones

art venues were frequent as he grew up. When asked about what he got from his involvement with art early in life, Jones replied “Art was therapy in dealing with life in general. And I always loved to draw and paint. I would sit at the kitchen table with my great-aunt Louise Smith,



Blue Man, by Joseph Jones

who wasn't an artist herself but who always encouraged me.”

In 2000, Jones was hired by a design firm in Bethesda with huge contracts with the National Institutes of Health--the National Cancer Institute, specifically. He also began Kyle Design Group (now Jones Creative Consultants) and began doing his own



Circles, by Joseph Jones

graphic design work. In 2006, Jones began a new career as a professor

SEE PAGE TWO

Jones

FROM PAGE ONE

at the Art Institute of Washington. It was an auspicious move, in part because it was where he met his wife Belindah Jones (yes, the same Belindah Jones who was our July Featured Artist) with whom he lives in Silver Spring. Jones has also taught at the University of Maryland's UMUC and Montgomery College. He is active with Maryland Artist Registry, the Yellow Barn Studio, the Gaithersburg Fine Arts Association, the Laurel Art Guild and paints with a group of other abstract artists at The Yellow Barn Studio. Exhibitions of Jones work include *Arto-matic* in 2008, "GUMBO" Solo show, Walker Whitman in 2009; the Art Institute of Washington Faculty Show in 2010, and the Shenandoah Arts Council 13th Annual Black History Month Celebration in 2014.



Locomotive, by Joseph Jones

He is a frequent participant in the monthly art shows in the MAA Gallery.

"I am always drawing something. I love color, texture, shapes, creating marks. There is just something about it conceptually." The artist radiates joy as he discusses his painting. He aligns his style with the Abstract Expressionism movement. "Abstract expressionist artists such as Robert Motherwell, Hans Hofmann, and Wassily Kandinsky deeply inspire me." Robert Motherwell, one of the best known

Abstract Expressionists of the 20th Century, said "Without ethical consciousness, a painter is only a decorator." Though radically different in use of color with blacks and dark shades dominating Motherwell's work as opposed to the brilliant colors often exploding across Jones's canvases, the need to explore the moral compass of the world around them is a strong element in both men's work. This view explains why Romare Beardon, Jacob Lawrence, Rodin and Picasso are



Perception, by Joseph Jones

other artists whose work he also finds compelling. And yet Jones states "In Abstract Expressionism the viewer can also make their own story." Jones isn't looking to have a viewer just agree with him, but to reach within and find his own vision.

Joseph's current media include working in acrylics and encaustic. He likes the flexibility of acrylic and the science of creating texture with encaustic, the ancient method of painting with colored waxes. "When I am creating my work I am building layers...us-

ing the texture... things I love. Layering helps me create that dimension." He continues, "My passion for art and design is what feeds my greater appreciation for music, especially jazz. Poetry inspires me as well: African American poet Langston Hughes, writings of Mother Teresa; always a message, a hidden meaning, come back again."

Jones and wife Belindah want to start an artists' retreat, possibly located in Kenya's capital city Mombassa. By bringing artists from the United States to Kenya, he wants to inspire them by immersing them in the magnificent natural beauty of the country. Additionally, he wants the attendees to learn about the diverse cultures of the land. Another aim is to get artists of both countries to mingle and expand their

personal horizons as artists and as human beings. In the meantime, the couple plan to remain anchored in the Washington area, continue teaching and raising their now one year old son. Jones, a three year member of MAA, wants to keep participating in the gallery where his ebullient personality makes him a wonderful representative of the organization, and to work with the Board in assisting with high tech needs, and exhibiting his art work.

Joseph Jones artwork will be on display in the Gallery beginning on Tuesday, September 30 and running through Sunday, October 26. A Meet the Artist reception will be held on Sunday, October 5 from 1:00 - 5:00 PM. We hope to see you there.

President's Message



What a great Show!!!
PAINT THE TOWN,

2014 demonstrated again that MAA produces one of the highest quality art shows in the DC metropolitan area. We had over 2,100 attendees during the three days of the show. Such success does not happen without the dedication of a lot of people.

As you may know, the MAA Board assumed management of the show this year after our long-time show coordinator Debra Halprin made the decision to move on to other things this year.

Because of that, I, for one, had to learn all of the ins and outs of producing a very complex show with many moving parts. It was an education to learn about the behind the scenes work that has been done quietly over the

years by a lot of members. Elsewhere in this issue are recognitions of those who made major contributions including our sponsors, our judge, the Town of Kensington, and our other contributors. But I would like to publicly thank the members of the Board of Directors who agreed to work with me to make the show run smoothly.

As a bit of background, the Board met in May to go over the process we would follow for producing PAINT THE TOWN, 2014. We developed a task list that identified all of the work items that needed to be completed. Members of the Board assumed responsibility for specific roles based upon that list. I am pleased to say that they came through with flying colors and I personally thank them for their dedication and hard work:

Pauline Rakis/ Marcia Bhorjee—Hanging Promotional Flyers

Cathy Hirsh/ Vicky Surles—Program Printing

Elizabeth Stecher—Registration and Labels

Julie Smith—Setup and Take Down

Cathy Hirsh—Organizing Awards/Judging

Barrie Ripin—Front Desk Sales and Support

Roxanne Ando—Reception Coordination

Janet Fox—Donor Board/Facebook/Online Publicity

Vicky Surles—Publicity

Sandra Perez-Ramos—Program Assembly

Janet Fox and Marcia Bhorjee also stepped in and provided extra support for our Front Desk Sales and Support Operations. My thanks to them for their

extra efforts in this area.

Special thanks to Treasurer Barrie Ripin for the very rapid completion of the sales accounting and reimbursements to artists who made sales and to Janet for her extensive help to Barrie. Seventy-nine of the 130 artists in the show made a sale. So it was a big job to get that all sorted out so quickly after the completion of the show.

There were also other MAA members who assumed key roles and I would like to recognize them as well.

Show Hanging:

Marian Mackerer

Donations:

Christina Haslinger

Drop Off Review:

Nar Steel

Sponsor Board:

Ann Gordon

Logistical Support:

Pat Choquette. Pat and

her husband Paul made major contributions to the show by providing her large display panels and helping with the hanging process even though she did not have a painting in the show. That is really dedication to the cause!

Thanks to **Roberta Staat** who agreed to lend us the display structure and easels from the Sandy Spring Museum and to Robert Talbert, Carol Bouville and Debra Halprin for the use of their panels as well. Debra was great about answering my dozens of questions along the way regarding the production of the show including the "small stuff" that frequently makes a show successful. And thanks to all of the artists who loaned us their tabletop and larger easels. With the growth of the show, we needed all of the easels and space we had

available.

There were, of course, many invaluable volunteers too numerous to list without whose contributions PAINT THE TOWN would not be possible. My thanks to all of them as well.

As we always do, the Board will be looking carefully at the results of the show and its operations to see what improvements can and should be made to make next year's event even better. We have received some thoughtful suggestions and will be considering those at the next Board Meeting.

We hope to see you at next year's PAINT THE TOWN!

MAA—now celebrating 60 years of service to local artists!

Michael Shibley



Artist Quote of the Month

Campbell Soup I, (1968)
by Andy Warhol

“Don't think about making art, just get it done. Let everyone else decide if it's good or bad, whether they love it or hate it. While they are deciding, make even more art.” --Andy Warhol

MAA Meeting & Newsletter Reminder October 8, 2014

This month we will resume our monthly meetings on Wednesday, October 8, 2014. **Terry Pellmar**, a digital imaging artist, who will discuss and demonstrate her approach to producing her art. Terry is a regular participant in the MAA Gallery shows and her work always draws a lot of interest.

Looking ahead, our speaker for the Wednesday, November 12 meeting will be **Glen Kessler**. He will present his thought on preparing your work for jurying including technique, composition, framing and presentation and much more. Please see his article in this issue.

The deadline for submissions for the November newsletter is October 20

Also, please make a note that beginning in October our monthly MAA Meetings will be held at Washington ArtWorks. The facility is located at 12276 Wilkins Avenue, Rockville, MD. For more information about the facility go to info@WashingtonArtWorks.com or call 301-654-1998



Washington ArtWorks



MAA Art

If you are interested in having your work included in *MAA News*, please send one or two high-resolution (300 dpi) jpegs to nmfalk@comcast.net. Please label your submissions with the title and your name.

Centered, by Heidi Sheppard

Paint the Town 2014



The show from above

It won't come as a surprise that the recently completed PAINT THE TOWN Labor Day Show set two new records. We set records both for the number of paintings submitted, 550, and the number of artists participating, 130. The continued growth of MAA's biggest event of the year will require some close analysis over the coming year to be sure we can effectively manage the use of our space at the Kensington Armory while continuing to produce a high quality show.

One of our customers placed the following quote on her community list-serve about our show: "I went to this exhibit shortly after moving in, facing the challenge of some blank walls. The show presents an incredible array of local art... many styles & subjects, most of it very well executed. We ended up buying two beautiful watercolors at a quite affordable price. We feel great about supporting local artistic talent while getting to enjoy the art for years

to come. In short... you should go, even if it is just for a look-around. It's pretty cool!" That's a nice testimony.

The production of PAINT THE TOWN each year, takes a lot of work by a lot of people—members and non-members—who devote uncounted hours of their time working behind the scenes and commitment of their resources to make the show successful. Special thanks go to Mayor Pete Fosselman and the Town of Kensington for all of their logistical support during the planning and operation of the show. The partnership that has developed over the years between MAA and the Town of Kensington produces a show that many in the community look forward to annually. Shirley Watson, Armory Facility Manager for the Town of Kensington was particularly helpful with delivering the tables, chairs and display boards that are so critical to our show. We look forward to many more years of partnership with the Town.

THANKS TO OUR SPONSORS

A Work of Art by Debra Halprin
Allay Yoga
American Art Make-A-Frame
Artful Framers
Art Galaxy
Artistic Custom Framing
Capital Sport and Swim
Catch Can
Chesapeake Framing Company
Mr. and Mrs. Gary H. Ditto, Realtor
Gala Artisan Jewelry and Gifts
Goldsborough Glynn Antiques
Hair Cuttery, Kensington
Hardware City Home Center
Michael Herbst, Podiatrist
Jenny Cakes Bakery
Johnson's Florist and Garden Center
Kensington Row Bookshop
David Kressler, Ph.D. Financial Advisor
Midas Bethesda
Orchard Gallery Art and Framing
Plaza Artist Materials
Firouzeh Sadeghi, Art Instructor
The Daily Dish Restaurant
Washington Metropolitan Artists' Society
Wood Opticians

SEE PAGE SIX

Paint the Town

FROM PAGE FIVE

Thanks also to the Donations Committee: **Christina Haslinger, Cathy Abramson, Sara Becker, Sandy Burt, Sharon Callagy, Jenn Clark, Janet Fox, Ann Gordon, Debra Halprin and Geri Olson.** These individuals put in a lot of time working with local businesses to support PAINT THE TOWN. As you can see from the list of sponsors, their collective work was very productive.

We would also like to thank our Judge **Glen Kessler** for his time and effort reviewing all 550 entries to determine the award winners in both the main show and the plein air competition. Thanks also to Glen for his remarks during the Awards Reception explaining his process for selecting the winners. Elsewhere in this edition is an article by Glen that elaborates on those thoughts and provides some tips for artists when entering shows and competitions.



Glen gives awards

Judge's Statement

“Once again, this exhibition has shown great quality and abundance of artistic talent in our area. It was an honor and challenge to serve as this year's juror. I was guided in my selection process by five criteria: technique; concept; cultural and personal relevance; innovation; and, presentation. Congratulations to prize-winners for your excellence in these areas, and to all exhibiting artists for raising the bar of the artistic dialogue once again!”

— Glen Kessler

Award Winners

Congratulations to all of our award winners. The First Place Prize—the Bertha Clum Award—won by Jordan Bruns will be used for all promotions for the 2015 PAINT THE TOWN Show.



Applause for the winners

Kensington Category

- 1st Place: Jordan Bruns, *“Farmer's Market”*
2nd Place: Jennifer Barlow, *“Satisfying A Craving”*
3rd Place: Christine McNall, *“Home Delivery”*
Honorable Mentions:
Jim Haynes, *“You Said To Paint The Town”*
Robert LeMar, *“Kensington Twilight”*
Lynn Lewis, *“Esso”*
Robert Talbert, *“Into The Lone and Dreary World”*
Nancy Williams, *“Fresh Tomatoes”*

Landscape Category

- 1st Place: April Rimpo, *“Ponte Vecchio”*
2nd Place: Lynn Lewis, *“Early Morning Flower Shop”*
3rd Place: Maria Quezada, *“Gondoliers Needed”*
Honorable Mention:
Julia Ivanilova, *“Autumn Tree”*
Christine McNall, *“Dockside”*
Robert Talbert, *“Red Gate”*

SEE PAGE SEVEN

Paint the Town

FROM PAGE SIX

Portrait, People and Animals

- 1st Place: Lis Zdravec, *"Fascinations"*
- 2nd Place: Julie Smith, *"African Queens"*
- 3rd Place: Eve Sandmeyer, *"Swan Bay"*
- Honorable Mentions:
 - Noble Adler, *"Homeward Hope"*
 - Leonardo Ramoz Arzuza, *"Artist Self-Portrait"*
 - Stephen Hanks, *"Me, Myself and I"*



Jeanne Powell Plein Air



Paul Tambellini Plein Air



From the stage

Still Life Category

- 1st Place: Jennifer Barlow, *"Row of Macaroons"*
- 2nd Place: Marian MacKerer, *"Bottle Tops"*
- 3rd Place: Suzi Gifford, *"Gilded Bird Cage"*
- Honorable Mentions:
 - Galina Kolosovskaya, *"Still Life With Rowan"*
 - Leslie Kraft, *"The Delft Cup"*
 - April Rimpo, *"Bumblebee"*

Abstract and 3D

- 1st Place: Sharon Dar, *"Green Mood"*
- 2nd Place: Reagan Lake, *"Iris Summer 2"*
- 3rd Place: Julie Smith, *"Moondance"*
- Honorable Mention:
 - Marcia Bhorjee, *"Blues and Oranges"*
 - Alan Hirsh, *"A Wolf's Kiss"*
 - Janet Schroeder, *"Twists and Turns"*

Plein Air Competition and the Kids Category

Thanks to all of the artists who signed up to participate in the annual Paint the Town plein air competition. It wasn't the best day for "the light" but our artists did some exciting work during the competition.

This year we continued the Kids category. As they were



Customers take a rest

last year, the children were very excited to participate in the painting competition along with the adults who were painting at locations throughout Kensington. Again, due to the age of the participants, a number of parents asked that the children's names and photos not be included so we have honored that request.

We hope that everyone had a chance to view the painting by Bertha Clum that was displayed in the lobby of the Armory by the Kensington Historical Society. For next year's show, MAA will work with the Kensington Historical Society to set up a display of Bertha Clum's work in the lobby so that our attendees can see the work of the woman whose dedication to art laid the groundwork for the "Arts In The Park" show that has now grown to become PAINT THE TOWN.

Questions From the Show

Due to the growth of our membership over the last year, we saw a significant number of first-time participants in PAINT THE TOWN, 2014. Those first-timers were asking questions about their participation in the show, its operation, and how to maximize their sales and exposure. Below are answers to a few of the commonly asked questions.

Is it worth having an art bin of my own?

The answer depends on how often you show your work. In the case of the PAINT THE TOWN Show, MAA provides open bins that any member may use. That is a good option but it does not allow you to put a sign on the bin that promotes your artwork contained in the bin. Those bins are labeled "MAA Artists" and most often contain the work of several artists. So you have to take customers to it or hope that they find it. If you participate in a number of shows during the year, it might make sense to purchase your own.

How much does it cost to buy one?

Many of the online art supply companies sell the bins in various sizes and they often have them at special prices during the year. For example, Utrecht is offering the small bin 15 x 18 for \$19.21 and the larger one 32 x 36 for \$28.59 through October 25. Those are competitive prices. The list price for the small one is \$49.95 and the larger one is \$79.95. So it pays to watch for the sales.

Where can I buy the clear plastic sleeves for the bin pieces?

Clear Bags and Uline are two good sources. Plaza sells them, too, but they cost more than the online services and the selection of sizes is not as broad. The bags come in many standard sizes in packages of 50 or 100. The prices are quite reasonable and the delivery is fast.

How does MAA identify sponsors for the Show?

Fortunately, the show has a long history of being supported by local businesses in Kensington and the surrounding area so our job is made easier by the history we have. This year we had several new sponsors who agreed when asked if they would be interested in being a sponsor. One new sponsor told us "I have just never been asked." So the answer is that if you know a business owner who might be interested for next year, just ask them. You might be surprised by the answer. Or, if you own a business and would like to become a sponsor, we would be happy to welcome you to our family of sponsors.

What role does the Town of Kensington play in producing the show?

If you attended the Awards Reception, you heard the explanation of how our show got started many years ago through the work of local naturalist, artist, and Kensington resident Bertha Clum. The First Place award in the Kensington Category is named after her. In the early 1980's, MAA



Customers look around

(formerly known as MCAA) began working with the Town to operate the show in conjunction with the town's Labor Day Parade and Festival. Our biggest attendance day of the show is Labor Day Monday following the conclusion of the parade. The Town stores our display panels and wire racks during the year and makes them available for the show. The Town staff work closely with the Show Coordinator to be sure the equipment is in place in time for the show to be set up, the artwork hung and the doors open for business. The Mayor of the Town of Kensington is a strong art supporter and promotes the production of the show each year. Additionally, the Town permits us to hang our show banner in the parking lot of the Safeway on Connecticut Avenue. That is done on August 15 and is up through the completion of the show. MAA is the beneficiary of the terrific cooperation we receive from the Town of Kensington each year.

If you have other questions about the show, please send me an email at mfs-art@comcast.net.

Gallery Reception for Robin Frosh



Robin Frosh, Featured Artist



Dave Daniels and Robin Share A Laugh



Robin Explains Her Work

Welcome to New Members

In recent weeks, we have added nine new members. We value their addition as a new members and welcome you to our MAA family.

Please welcome the following individuals:

Suzanne Ackerman
Paula Bannerman
Elaine El-Khawas

Leslie Kraft
Joana Mota
Robert Parreco

Mil Romanov
Sanford H. Shudnow
James Vissari

Please help your local art association continue to grow and prosper. Our association has a lot to offer our fellow artists. Recruit a new member today!

MAA— Celebrating 60 years of service in 2014!

We apologize to any members whose names are not listed. We will catch up with you next month.

Member News

MAA member **Alan Hirsh** has been juried into the 23rd Annual ISEA International Art Exhibition in San Pedro, CA. His artwork is titled "Passionate Buckeyball". The exhibit will run through October 12th 2014 at the National Watercolor Society (NWS) Art Gallery, 915 So Pacific Ave, San Pedro, CA 90731. He also won a second prize berth in The IV International Juried Competition at The Los Angeles Center for Digital Art, that will run through October 4th, 2014.

MAA member **Jeanne Powell** will have a show at the Yellow Barn Gallery entitled "An Artist's Journey" on October 25-26, 2014 from Noon to 5pm each day. Her show will feature plein air landscapes in oil and gouache. There will an artist's reception on Saturday, October 25 from 5:00 – 7:00 PM. The public is invited. The gallery is located at 7300 MacArthur Boulevard in Glen Echo, MD. Jeanne invites all of friends to visit her at the show.

The Jurying Process

by Glen Kessler

Editor's Note: Glen Kessler was the juror for our recently completed PAINT THE TOWN Show in Kensington. As part of the awards presentation, he briefly explained his process for selecting the award winners. Further conversations resulted in a request to have him explore the concept in detail for the Newsletter. He also agreed to speak about the topic at the November MAA meeting. We thank Glen for his efforts on behalf of MAA.

If you're an emerging artist, you likely have participated in any number of Juried Exhibitions. In this type of art show, a professional is chosen to either accept/reject artwork for inclusion in a show and/or select prize-winners. While juried shows proliferate, there is still much mystery about how jurors make their decisions and how artists can increase their chances of being chosen. In this article, I will shine a light on this topic offering a first-hand account of the process from a juror and artist.

I have served as juror for many shows over the past decade (most recently the MAA's Kensington Labor Day art show) and there is always great curiosity among artists as to how a juror goes about their duty. Some artists think it's a crapshoot; some think bigger is better; some think having the most unique piece will give them their best chance. While I concede that every juror operates a little differently, I believe that the information below as to how I frame my choices will serve most artists well in their quest for success.

My Criteria

As I review the bevy of artworks that are either submitted for entry or for prizes in a show, I go through a series of checklist items. Without such a pre-established rubric for how to judge one work of art versus another, the process could easily devolve into confusion. These criteria embody all that I find valuable in artwork of the past as well as my own artwork. Every juror has some sense of what is of value to them, and though their criteria

may differ from mine in order or verbiage, some collection of the following five criteria is usually at play in their mind during the process.

1. Technique – how well-executed the piece is. Whether realistic, abstracted, or non-objective there is an obvious level of craftsmanship in the execution of the art that is evident. I think of Technique as the language that one uses to 'tell their story.' Language includes proper spelling, grammar, and syntax. When these

are used properly, we can understand the creator's intention. When used incorrectly, the results can be confusing or downright unintelligible.

2. Concept – the idea that gives purpose to the work of art. If Technique is the language used to convey a point, then Concept is the point itself. All the Technique in the world is of little value if the creator has nothing to say. Conversely, a well-conceived Concept can fail to achieve its point if an artist is not



SEE PAGE ELEVEN

Jurying Process

FROM PAGE TEN

gifted in the realm of Technique. The two go hand-in-hand.

(An aside: I often find jurors who will admit a predisposition for one technique or one concept over another. How many times have you heard of a figurative juror who favors figurative artwork, or an avant garde juror that accepts only avant garde artwork? There is often much ego in the endeavor of jurying. Your jurors are, after all, selected for their preeminence in their field, a dish that is often served with a heaping side of egoism. But many, dare I say most, jurors aim to remove as much of their own artistic leanings from the process whenever possible. In the end, however, we are all governed by our aesthetics. Try as we might, we cannot help but allow some of our preconceptions to sneak

into the job. That is in part why I have cultivated my 5-point checklist. It keeps me focused on what really matters in a work of art rather than me falling in love with a piece that simply reminds me of my own work.)

3. Personal and/or Cultural Relevance – how the Concept may connect to a personal or cultural imperative. With the ability to use any Technique to convey any Concept, the choice of which of each to use is often informed by an artist's personal life story or the larger culture to which they draw from. We are all products of our era, culture, and experiences. Allowing those into the creative process usually makes for a more authentic and in-depth work of art. "All art is self-portraiture." As a juror, knowing an artist and their work can often assist

in understanding if their personal story is manifest in the work of art I am looking at.

4. Innovation – all the above criteria being satisfied, how new or newly contextualized the idea and its execution is. Jurors have seen a lot of artwork. And while there is always something to be said for executing work well within a set of established tropes, work that steps outside the box to succeed will often get bonus points. Using a new method, a unique composition, an alternative interpretation—these help to distinguish the work from its company, as long as it is still well-conceived and well-executed.

5. Presentation – how well is the work presented. This includes framing, matting, glass, wet works, and proper hanging materials. At the end of the process,

a juror has tied his/her name to the show. The quality of the work does in some way reflect back on that juror. As such, jurors are sensitive to the professionalism of the work's presentation. Dirty or dinged frames, mismatching wire length, and smudged glass are a few areas that jurors may be sensitive to when making their final judgments. In addition to making the work look less impressive, they serve as warning signs to the juror that the artist did not care enough about their work to care for it properly. So, why should someone else?

In the end, there is no agreed upon standard across all jurors. As such, artists may notice variation in one juror's choices versus another (I have personally had an international prize-winning work rejected from a local

show). Entry and rejection, prizes, and sales should all be seen through a wide lens over many attempts. Do not get discouraged in the face of disappointment; and, do stay humble

in the face of success. Maximize your chances by considering the five criteria cited above, and you will almost certainly find more of the latter.

Glen Kessler is a local artist and teacher. He has an MFA from New York Academy of Art & BFA from MICA. His work is internationally collected and has garnered top prizes such as a Maryland State Arts Council Grant, two Elizabeth Greenshields Grants, a Prince of Wales Fellowship, and winner of 'The Artist's Magazine' annual international competition. You can find out more about Glen's art and teaching at his websites GlenKessler.com and GKAtelier.com.



REMEMBER
THESE:

UPCOMING dates

October:

Fall WSSC Management Suite Show. Online Registration Deadline: 10/10, midnight; show hanging, 10/6, 10 am; Show end and pickup, January 17, 10 am.

October 8:

Monthly Program Meeting, Washington ArtWorks, 6:30 – 8:30 pm. MAA member Terry Pellmar is the speaker and will discuss how she uses a combination of painting and digital techniques to produce her compelling pieces.

October:

Holiday Amici Miei Restaurant Show. Online Registration Deadline: 10/16, midnight; Show Hanging: Sunday, 10/19, 3 pm; Reception: Sunday, 10/26, 3 pm; Mid-Show Switch, Sunday 12/7, 3 pm; Show End, Sunday, 1/18, 3 pm.

November:

Brookside Gardens Show

(Nov 3 to Dec 15): Registration Deadline: 10/29; Hanging: 11/3 10 am; Take Down: 12/15 9 am. Room for 45 works. Show will be posted for online registration during October.

November 12:

Monthly Program Meeting, Washington ArtWorks, 6:30 – 8:30 pm. Glen Kessler, artist, educator, and MAA 2014 Labor Day Show judge, will be the presenter.

December 10:

Holiday Party, MAA Gallery, 6:30 – 8:30 pm

MAA GALLERY SHOWS AND DATES

The Gallery is open 7 days/per week—Monday through Saturday, 11am to 8 pm and Sunday, 11 am to 7 pm. To have work in the Gallery for sale in a monthly show, you need to be a current MAA member, “Gallery-sit” at least two shifts (8-10 hours) during the show, and pay a \$10 monthly participation fee. If, in addition to “wall” pieces, you want to display bin work and cards, there is an additional \$25 annual fee. For works sold, MAA takes its standard 25% commission. If you’ve not previously shown in the Gallery, you must take a Gallery training class. If you are interested, please review the FAQ: MAA Gallery piece on the website Resources page and contact Cathy Hirsh at hirshcathy@gmail.com to receive the latest training schedule.

October: Featured Artist, Joseph Jones

Information about pieces (title, media, price) registered online by Friday, 9/26

Drop-off (or pickup for the previous show)—Sunday 9/28 5-7 pm or Monday 9/29, 10-noon

Show hanging – Monday 9/29 afternoon.

Show opening reception—Sunday 10/5, 1-5 pm

First day of show—Tues, 10/1; Last day of show—Sunday, 11/2



November: Featured Artist, Laura-Leigh Palmer

Information about pieces (title, media, price) registered online by Friday, 10/31

Drop-off (or pickup for the previous show)—Sunday 11/2 5-7 pm or Monday 11/3, 10-noon

Show hanging – Monday 11/3 afternoon.

Show opening reception— Sunday 11/9, 1-5 pm

First day of show—Tues, 11/4; Last day of show—Sunday, 11/30

December: Featured Artist, Gordon Lyon

Information about pieces (title, media, price) registered online by Friday, 11/28

Drop-off (or pickup for the previous show)—Sunday 11/30 5-7 pm or Monday 12/1, 10-noon

Show hanging – Monday 12/1 afternoon.

Show opening reception— Sunday 12/7, 1-5 pm

First day of show—Tues, 12/2; Last day of show—Sunday, 1/4

SEE PAGE THIRTEEN

REMEMBER
THESE:

UPCOMING dates

FROM PAGE TWELVE

January: Featured Artist, Terry Pellmar

Information about pieces (title, media, price) registered online by Friday, 1/2
Drop-off (or pickup for the previous show)—Sunday 1/4 5-7 pm or Monday 1/5, 10-noon
Show hanging – Monday 1/5 afternoon.
Show opening reception— Sunday 1/11, 1-5 pm
First day of show—Tues, 1/6; Last day of show— Sunday, 2/1

February: Featured Artist: Galina Kolosovskaya

Information about pieces (title, media, price) registered online by Friday, 1/30
Drop-off (or pickup for the previous show)—Sunday 2/1 5-7 pm or Monday 2/2, 10-noon
Show hanging – Monday 2/2 afternoon.
Show opening reception— Sunday 2/8, 1-5 pm
First day of show—Tues, 2/3; Last day of show— Sunday, 3/1

March: Featured Artist, Barrie Ripin

Information about pieces (title, media, price) registered online by Friday, 2/27
Drop-off (or pickup for the previous show)—Sunday 3/1 5-7 pm or Monday 3/2, 10-noon
Show hanging – Monday 3/2 afternoon.
Show opening reception— Sunday 3/8, 1-5 pm
First day of show—Tues, 3/3; Last day of show— Sunday, 3/29

April: Featured Artist: TBD

Information about pieces (title, media, price) registered online by Friday, 3/27
Drop-off (or pickup for the previous show)—Sunday 3/29 5-7 pm or Monday 3/30, 10-noon
Show hanging – Monday 3/30 afternoon.
Show opening reception— Sunday 4/12, 1-5 pm
First day of show—Tues, 3/31; Last day of show— Sunday, 5/3

May: Featured Artist, TBD

Information about pieces (title, media, price) registered online by Friday, 5/1
Drop-off (or pickup for the previous show)—Sunday 5/3 5-7 pm or Monday 5/4, 10-noon
Show hanging – Monday 5/4 afternoon.
Show opening reception— Sunday 5/17, 1-5 pm
First day of show—Tues, 5/5; Last day of show— Sunday, 5/31

June: Featured Artist, TBD

Information about pieces (title, media, price) registered online by Friday, 5/29
Drop-off (or pickup for the previous show)—Sunday 5/31 5-7 pm or Monday 6/1, 10-noon
Show hanging – Monday 6/1 afternoon.
Show opening reception— Sunday 6/7, 1-5 pm
First day of show—Tues, 6/3; Last day of show— Sunday, 6/28

MAA Artists Opportunity

Our relationship with the Westfield Wheaton Mall has, again, demonstrated its value to MAA members. Last week, Cathy Hirsh, Elizabeth Stecher, Janet Fox and I had a meeting with Ken Buckner of Westfield who asked to meet with us to discuss art opportunities at the Mall. With the success of the new Costco store, the volume of customer traffic and the makeup of the traffic have caused Westfield to think about how best to reach their new audience. Ken immediately thought of using art as a way to continue to attract new customers and to draw those customers into the rest of the Mall in addition to Costco.

Our meeting resulted in the following broad suggestions about how MAA and Westfield might be able to work together on new art-related activities in the Mall.

1. A “mural” to be painted on the big outside wall between the entrance to Target from the Costco lot to the corner where Panera is located. It’s a sizeable space that would accommodate a big mural. As you may remember, we had some discussions a few months ago about refreshing an existing mural in the Wheaton triangle area near the aquarium store. That was put on hold for a variety of reasons but a number of our members had expressed interest in participating. The mural project would be an opportunity to create an entirely new graphic image that would enhance the experience of coming to the Westfield Wheaton Mall.

SEE PAGE FOURTEEN

Opportunities

FROM PAGE THIRTEEN

2. MAA could organize and sponsor a Westfield Plein Air event that would work in a similar fashion to our Paint the Town Kensington event each year. Painting activities might occur inside and outside the Mall and the nearby areas.
3. MAA could organize painting demonstrations and displays in strategic locations throughout the Mall and link that activity to the Gallery. Interested artist would work onsite accompanied by a display of works from the Gallery. It would be a good way to direct traffic to the Gallery.
4. Westfield and MAA could sponsor an "Art In The Mall" event that would be similar to the Holiday Art Show we did in December of 2010 that created the impetus for the creation of the Gallery in early 2011. We certainly have experience organizing and promoting art shows. Again, we would link the event to the Gallery.
5. Restarting the MAA children's art activities under the direction of Judith Levine in coordination with Westfield (timing and programs to be determined).

The recent discussions represent the early stages of discussions that will continue in the weeks ahead.

In the meantime, we wanted to let you know that the opportunity is out there and to gauge the level of interest among the members in such events. If you are interested in one or more of these events, please send an email to Michael Shibley at mfs-art@comcast.net. I will keep tabs on the level of interest and let you know what is happening as we move forward.



GALLERY NEWS AND 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 going to one of the galleries you have not been to 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 St NW, Washington, DC (202) 639-8574
The Corcoran will be going through many changes in the near future. This is the most current information I have, I urge you to check before making the trip to the gallery at this time.

The Phillips Collection

1600 21st St., NW, Washington, DC 20009 Information- 202-387-2151
\$12 -adults, \$10 -62 and over and students, free for members and visitors 18 and under

O'Keeffe and Friends: Dialogues with Nature

September 11, 2014 - May 31, 2015

The gallery has on loan from the NGA O'Keeffe's famed paintings Jack-in-the-Pulpit IV (1930) and No. VI (1930). Along with her contemporaries in the early to mid-20th Century, that include Alvin Langdon Coburn, Arthur Dove,

Marsden Hartley, and John Marin, the visitor can dip into the personal combination of abstraction and representationalism that made these artists some of the finest of their generation.

Neo-Impressionism and the Dream of Realities Painting, Poetry, Music

September 27, 2014 -

January 11, 2015

Neo-Impressionism, which included Georges Seurat, Paul Signac, and Theo van Rysselberghe came into existence about 1886 providing an alternative to Impressionism. By 1890 and linked with the Sym-

bolist movement it sought to take painting from an outer to an inner vision of the artists, writers and musicians' lives. pictures that accentuate subjectivity and an inner world of experience, approaches they shared with their contemporaries, painters, writers, and composers in Paris and Brussels. More than 70 works in this exhibition show the visitor how the stylization techniques of the Neo-Impressionists chose to use color to orchestrate landscapes and figures that went far beyond what they saw in nature.



Jack-in-the-Pulpit, by Georgia O'Keeffe (1930)

Intersections

Intersections, a series of projects explores the way two, sometimes radically, different objects relate and join together. Each project explores new traditions, modern and contemporary art practices, and museum spaces and artistic interventions. It branches into both traditional and non-

SEE PAGE FIFTEEN

GALLERY NEWS AND NOTES

FROM PAGE FOURTEEN

tradition exhibition spaces with some surprising and intriguing results.

Intersections: Vesna Pavlović Illuminated Archive

May 22, 2014 – September 28, 2014

The National Gallery of Art

4th and Constitution Avenue NW, Washington, DC 20565 General Information: (202) 737-4215 (Unless otherwise noted all exhibits are in the West Wing; the East Wing is currently closed for renovations.)

Orphee –Marc Chagall

This mosaic, composed of 10 panels, originally graced Evelyn Nef's garden in northwest Washington DC for which it was designed. It was here I first had the privilege of seeing it. She and her husband, close friends of the artist and his wife, had decided to gift it to the National Gallery and, per Mrs. Nef's wish

it was eventually decided that the Sculpture Garden was the best place for it. I must agree that the outdoor site is the best site. I urge you to go and enjoy the tranquility of both the mosaic and the garden which is its new home.

Degas's Little Dancer

October 5, 2014 – January 11, 2015

"Little Dancer Aged Fourteen ...caused a sensation at the 1881 impressionist exhibition center...This exhibition is presented in conjunction with the...Kennedy Center premiere... Little Dancer... Little Dancer Aged Fourteen will be presented with 14 additional works from the Gallery's collection, including the monumental pastel Ballet Scene (c. 1907), monotypes and smaller original statuettes by Degas that are related to Little Dancer Aged Fourteen. The exhibition also includes the oil painting The Dance Class (c. 1873) from the Corcoran ...The



Little Dancer, by Edgar Degas

[NGA] has the largest and most important collection of Degas's surviving original wax sculptures in the world. Its wax version of Little Dancer Aged Fourteen is the only one formed by the artist's own hands and the only sculpture he ever showed publicly. Degas did not carve sculpture but used an additive process. Little Dancer Aged Fourteen was modeled in wax over a metal armature, bulked with organic materials including wood, rope, and even old paintbrushes in the arms. Degas elevated the sculpture's realism by affixing a wig of human

hair and giving his ballerina a cotton-and-silk tutu, a cotton faille bodice, and linen slippers..." - National Gallery Catalogue

A Subtle Beauty: Platinum Photographs from the Collection

October 5, 2014-January 4, 2015

Andrew Wyeth: Looking Out, Looking In

May 4, 2014 – November 30, 2014

Recently gifted to the museum and one of his best known paintings, Wyeth's *Wind from the Sea* (1947), was chosen as the centerpiece of this 60 works show. Wyeth has used windows repeatedly throughout his long career. Though often thought of as a very representational painter, he has stated that he works as an abstract artist. I hope the attendees will be able to understand this after seeing these masterworks.

From Neoclassicism to Futurism: Italian Prints and Drawings, 1800-1925

September 1, 2014 – February 1, 2015

"With some eighty works, including academic figure studies, stage designs, topographic views, experimental etchings, and avant-garde drawings and books by several of the main participants in the Futurist movement, this exhibition is the first to present the Gallery's effort, introducing a largely unfamiliar and greatly undervalued area of modern art." NGA catalogue

Modern American Prints and Drawings from the Kainen Collection

September 1, 2014 – February 1, 2015

Hirshhorn Museum and Sculpture Garden

Independence Avenue at Seventh Street SW Information: 202-633-1000 or 202-633-5285 (TTY) This gallery focuses on contemporary artists.

SEE PAGE SIXTEEN

GALLERY NEWS AND NOTES

FROM PAGE FIFTEEN

Days of Endless Time

An exhibition that asks the viewer to slow down as he/she interacts with the 14 installations.

At the Hub of Things: New Views of the Collection

October 16, 2014 is the date the above exhibits will begin and this is part of the permanent collection. The 3rd floor renovations are complete and this collection has been chosen to highlight this. Louise Bourgeois floor bound sculpture can finally be shown properly, there are installation works set up thematically that include Spencer Finch, Robert Gober, Jannis Kounellis that have not been shown for years, and Lawrence Weiner text pieces will be mounted so that visitors on the Mall will actually be able to see them..

Salvatore Scarpitta: Traveler

July 17, 2014 -January 11, 2015

This late American artist's work spans non-objective abstraction to radical realism. It is the first show of his work in the U.S. in more than 10 years and the first time he has been shown on the East Coast.

The Sackler Gallery/ The Freer Gallery

1050 Independence Avenue, SW. 202-633.1000 The joint galleries house one of the world's great collection of Asian arts.

Unearthing Arabia: The Archaeological Adventures of Wendell Phillips

October 11, 2014-June 7, 2015 Timna, the capital of the once-prosperous Qataban kingdom, and Marib, the reputed home of the legendary Queen of Sheba is the focus .

Perspectives: Chiharu Shiota

Public installation: August 18-21, 2014; August 30, 2014-June 7, 2015--Sackler Shiota is a Japanese per-

formance and installation artist. This is an excellent opportunity to watch an installation actually being set up. Then you can return to see the completed work.

Nasta'liq: The Genius of Persian Calligraphy

September 13, 2014-March 22, 2015- Sackler Calligraphy, the art of beautiful writing was, and is, a consummate art form in most of the Middle Eastern world. This particular form, developed in Iran, came into being in the 14th Century. Four of the greatest master calligraphers-Mir Ali Tabrizi, Sultan Ali Mashhadj, Mir Ali Haravi, and Mir Imad Hasani- are featured in this show.

Fine Impressions: Whittier, Freer, and Venice

October 18, 2014-Freer

Sylvan Sounds: Freer, Dewing, and Japan

May 18, 2013-January 1, 2015-Freer

National Museum of the American Indian

Fourth Street & Independence Ave, S.W. Washington, DC 20560 202-633-1000

Indelible: The Platinum Photographs of Larry McNeil and Will Wilson

June 07, 2014-January 15, 2015

Using a Nineteenth Century technique, these photographers explore the faces of fellow Native Americans. Both challenge the viewer to recognize that Native Americans, regardless of how much they integrate their traditional culture into their daily lives, remain as much a part of modern life as any other citizen.

National Museum of African Art

950 Independence Avenue, SW Washington, DC (202) 633-1000

Chief S.O. Alonge: Photographer to the Royal Court of Benin, Nigeria

September 17, 2014 - September 13, 2015

Visions from the Forests: The Art of Liberia and Sierra Leone

William Siegmann (1943-2011), former curator of African art at the Brooklyn Museum lived in Sierra Leone between 1965 and 1987 where he amassed this wonderful and varied collection. It will teach the attendees much about the traditional culture of the country between the 15th and 18th centuries.

Renwick Gallery

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

The Renwick's main focus is on the decorative arts.

National Portrait Gallery/Smithsonian American Art Museum

8th St. at F St., NW, Washington, DC (202) 633-1000 (voice/tape) The National

SEE PAGE SEVENTEEN

GALLERY NEWS AND NOTES

FROM PAGE SIXTEEN

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 their 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 tiling.

Out of Many, One- (The Reflecting Pool, Mall)

October 1, 2014-October 31, 2014

This enormous work by Jorge Rodríguez-Gerada, a Cuban-American photographer, will be installed for one month beside the Reflecting Pool on the Mall.

Portraiture Now: Staging the Self

August 22, 2014- April 12, 2015—NPG

This show will give its visitors a glimpse at how four contemporary Latino artists see themselves and fellow Latinos in the United States. David Antonio Cruz, Carlee Fernandez, María Martínez-Cañas, Rachelle Mozman, Karen Miranda Rivadaneira, and Michael Vasquez are the featured painters in this exhibit.

Yousuf Karsh: American Portraits-NPG

May 2, 2014-November 2, 2014

Face Value: Portraiture in the Age of Abstraction

April 18, 2014 - January 11, 2015

Alice Neel, Elaine de Kooning, Rauschenberg, Beauford Delaney, Bearden, Fairfield Porter, Jamie Wyeth are some of those painters who found themselves in the odd position of doing works that defied what was happening in the

art world of 1945 to 1975. These painters will show you how they grappled with representing the human face in form in an age where it was considered out of touch art work.

American Cool -NPG

February 7, 2014 -September 7, 2014

Fine-art photographers from Henri Cartier-Bresson to Annie Leibovitz, from Richard Avedon to Herman Leonard to Diane Arbus define the word "cool". 'Nuff said.

Time Covers the 1960s

September 26, 2014 -August 9, 2015

History unfolded on the cover of Time in work by most of the major artists of the 60's.

Untitled: The Art of James Castle

September 26, 2014 - February 1, 2015- American Art Museum Castle (1899-1977) spent his entire life in Idaho. When his work first came

to public attention, the focus was placed on the fact that he was born deaf, was possibly illiterate, and never learned any conventional mode of communication rather than on his extraordinary talent. Completely self-taught, he also often made his own materials such as ink. His style might be called folk, but it doesn't really fit quite neatly into that category. The 54 pieces in this show demonstrate that an artist can-and should- never be defined by disabilities.

Richard Estes Realism

October 10, 2014 -February 8, 2015

October 10, 2014, 6:00 PM-Curated talk and question/answer session with Estes.

Think you see it? Well, look again. Estes, who is part of an international collection of artist known as the photorealists is will show you why you have to look closely. A feast for the eyes.

The Singing and the Silence: Birds in Contemporary Art

October 31, 2014-February 28, 2015

National Museum of Women in the Arts

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

Soda Jerk: After the Rainbow

September 19, 2014-November 2, 2014

The purpose of the show is to combine images from The Wizard of Oz and the Judy Garland Show to bring the viewer a composite view of the performer as product of reality and fantasy.

The First Woman Graphic Novelist: Helena Bochořáková-Dittrichová

May 12, 2014-November 14, 2014

SEE PAGE EIGHTEEN

GALLERY NEWS AND NOTES

FROM PAGE SEVENTEEN

OTHER SHOWS and GALLERIES

Walters Gallery

600 North Charles Street
Baltimore MD
(410) 547-9000
Wednesday through Sunday, 10 A.M. — 5 P.M.

From Ryile to Raphael: The Walters Story

October 26, 2014-April 17, 2016

The museum is celebrating its 80th anniversary. William and Henry Walters father and son who founded and ran the railroad Atlantic Coast Line Company used much of their wealth to collect artwork to eventually be displayed in a museum setting open to the Baltimore public. This 200 work exhibition includes many of those works in addition to photos and historical documents allowing the visitor to explore the history of both the donors and the museum itself.

Goldman Art Gallery

The Jewish Community Center of Greater Washington
6125 Montrose Road,
Rockville, MD 20852
301-881-0100
Monday, Wednesday, Friday-9 a.m. – 5 p.m.
Tuesday, Thursday- 9 a.m. – 7 p.m. Sunday 10 a.m.-2 p.m.

Voices of the Vigil: An original exhibition created by the Jewish Historical Society of Greater Washington.

September 1, 2014 - October 19, 2014 - Reception: Program will include remarks by Ambassador Richard Schifter, "Voices of the Movement" concert by Robyn Helzner, and ceremonial ribbon cutting. This exhibit is a tribute to the Washington area Jews and the compatriots who worked for 2 decades to get refusniks out of the Soviet Union. This one's personal as I was part of that.

Outside the Box

October 26, 2014 - November 23, 2014 Reception: November 23, 2014, 2:00 PM – 4:00 PM
Abstractionist painter Joan Schiller uses brilliant acrylic colors and other 'out of the box' materials in her work. Some of it is very touchable and parents are encouraged to bring kids to touch!

BlackRock Center for the Arts

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

The Mansion at Strathmore

10701 Rockville Pike North Bethesda MD 20852

For more information call (301) 581-5125. Free and Open to the Public

Grace Hartigan: A Survey 1966-2007

September 6, 2014 - November 9, 2014 Reception- September 19, 2014 7:00PM-9:00PM

Grace Hartigan: A Survey 1966-2007

September 6, 2014 - November 9, 2014

Heritage India: Works by Anujan Ezhikode and Shanthi Chandrasekar

September 7, 2014 - November 9, 2014 Exploring Indian Dance- Sept. 20

Adah Rose Gallery

3766 Howard Ave Kensington, Maryland 20895 (301) 922-0162 email- adahrose-gallery@gmail.com

Alan Steele

October 2, 2014- November 9, 2014 Reception- Oct 18 6:30 PM-8:30 PM

Artique Underground

228 N Market St, Frederick, MD 21701 · (240) 575-1915

Marie Riccio: In-Between

October 1, 2014-November 30, 2014

Hillyer Art Space Exhibitions

9 Hillyer Ct. NW, Washington, D.C. 20008
Mon 12-5, Tues-Fri 12-6, Sat 12-5, and by



Fishin' Shack, by Jan McIntye Lamb

appointment; 202-338-0680; gallery@artsand-artists.org

Jefferey Herrity-Washington, DC; Lee Gainer-Alexandria, VA; Alex Chiou-Arlington, VA

October 2, 2014-November

SEE PAGE NINETEEN

GALLERY NEWS AND NOTES

FROM PAGE EIGHTEEN

1, 2014
Herrity is a sculptor, and Gainer and Chiou are painters. Hillyer has chosen to represent three area artists this month, all of whom work in very different styles.

TAG of Frederick (formerly The Artists' Gallery of Frederick)

4 East Church Street, Frederick, MD 21701 301-696-8187 www.the-artists-gallery.org Fri-Sun 12-5, or by appointment.

Jan McIntyre

Lamb:Overlapping Series
Brady Wilks:Formed Landscapes and Other Dreams
October 3, 2014- November 1, 2014 Reception -5:00 PM- 9:00 PM, October 4, 2014

VisArts at Rockville

155 Gibbs Street, Rockville, MD 20850 (301) 315-8200

Lynn Silverman: Lookout (Gibbs Street Gallery)

Barbara Allen: Sticks and Stones (Gibbs Street Gallery)

Strange Bedfellows (Kaplan Gallery)
October 17- November 23, 2014 Receptions: October 17, 2014 - 7:00PM to 9:00 PM

MAA Board for 2014-2015

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Michael Shibley
301-807-6890
mfs-art@comcast.net

1st Vice President, Programs **Pauline Rakis**

301-622-1748
prakis1040@aol.com

2nd Vice President, Shows **Elizabeth Stecher**

301-593-8305
estecher7@verizon.net

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Julie Smith
301-570-0416
spottedpony2@juno.com

Treasurer

Barrie Ripin
301-346-6867
bripin@verizon.net

Associate Treasurer

Behrouz Sarabi
301-460-2586
Behrouz.sarabi@gmail.com

e-Newsletter Editor

Michael Shibley
301-807-6890
mfs-art@comcast.net

e-Newsletter Editor (design) **Natalie Falk**

301-384-0417
nmfalk@comcast.net

e-Newsletter Reporter & Children's Activities Coordinator

Judith Levine
301-869-6811
julevinern@aol.com

Activities Committee Chair

Marcia Bhorjee
301-493-4665
mbhorjee@gmail.com

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240-604-5377
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vmontet2002@yahoo.com

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Laura-Leigh Palmer
240-354-5454
Laura.leigh@asapgraphics.com

Supporting Staff **Accounting Advisor:**

Sue Meyer
301-384-4777
susanmeyercpa@verizon.net

Web Content Manager **Past President**

Cathy Hirsh
301-622-0546
hirshcathy@gmail.com

Technical Website Manager: **Heather Stobo**

213-321-3919
hstobo@gmail.com