

MAA NEWS

NOVEMBER 2012

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FAQ: The MAA Gallery

The MAA Gallery 2012

If you've ever thought you might want to participate in the MAA Gallery, but have not, now is the time to make that effort. The space is absolutely gorgeous. It's getting great traffic--and we are making sales!

Don't wait—the holiday season is here, and your work could be in the December show. It truly is an opportunity you should not pass up.

The following provides a brief overview of the Gallery and how members can participate. Feel free to contact Cathy Hirsh (hirshcathy@gmail.com) if you want to be a member of the Gallery, or if you have any questions or ideas for the Gallery.

What may be shown in the Gallery?

Original paintings are displayed on the walls and on the miniature stand. We also have original paintings and giclees/prints in the artist bins. Sculpture and glass mosaics are also on display, and we also have art cards for sale.

Who may exhibit in the Gallery?

Any MAA member whose dues are current may exhibit up to the amount

specified (usually 5-8) original pieces for the walls. Miniature paintings and sculpture pieces do not count toward this maximum and can also be displayed. Cards are not limited as long as we have space in the card racks.

Are members required to "gallery sit" if their work (wall, bins, or cards) is in the Gallery for sale?

Yes, absolutely. Two

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Gallery

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4-hour shifts per show are required. You can sign up for your Gallery times using a Google Calendar created for this purpose. Contact Michael Shibley at mfs-art@comcast.net to get started.

Is there a cost for showing work (not cards or bin work) in the Gallery?

No, the only requirements are that member dues be current and that the sitting obligation be met. MAA will take 25% commission on sales.

What is the cost for displaying bin work or cards?

There is a \$30 fee to display bin work or cards for sale from December, 2012 to September 30, 2013. Artists participating in the bins will each have a sign with their name to spotlight the location of their bin pieces. Up to 20

pieces per artist may be displayed in the bins—the pieces should be changed at least every 4 months.

How do I know the dates for the upcoming shows?

Each month there is a section in the MAA newsletter called “Upcoming Dates.” In this section, the show dates for the next three to four months are shown. The dates are also shown in the MAA website calendar accessible from the Home page or the Events page. Remember that your two shifts for each show should occur between the opening day and the last day of the show.

How long will individual wall pieces be on display?

Shows are generally four weeks long, timed to begin around the beginning of the month and to close around the end of the month. Bin work should be changed every four months. Miniatures should also be changed

with each show.

How often are artists paid for work that is sold?

Sales are reviewed at the end of each month and artists generally receive their money (sale amount minus 25% commission) in the first week of the month following the sale.

If the amount owed to the artist is less than \$10, MAA holds the amount owed until \$10 is reached. This is done to avoid issuing checks for minor amounts. If, after 6 months, \$10 has not been reached, the artist is sent the amount owed.

Does the original work for the Gallery walls have to be framed?

No, canvas pieces do not have to be framed, but the sides need to be finished with either paint or tape in



Getting the gallery ready.

a professional manner. All pieces to be hung should have wires. Simple, nice looking, frames are fine—elaborate frames are not required.

Once a piece has been displayed in the Gallery, can it be shown again?

Yes, work can be shown in the Gallery again in four shows. For example, if a piece was in the January show, it can be shown again in the May show.

If I can't make the drop-off or pick-up dates for a show, can I still participate?

Yes, first of all, make sure your pieces are registered by the date indicated for that month's show. Then bring your work into the Gallery before the drop-off date. Just put a handwritten label on the lower right-hand side of each piece with your name and the name of the piece, and place in the back room. If you cannot make the pick-

up times after the show is over, your pieces will be placed in the back for your pick up later.

How do I register my pieces?

We register pieces using our new online show registration feature introduced over the summer on our website. Cathy Hirsh will be providing walk-thru demos on how to use the new capability

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Gallery

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a number of times during November (contact her at hirshcathy@gmail.com if you would like to attend). Using this software greatly reduces the administrative effort required for the monthly shows, and it is critical that everyone use this new capability.

Is all submitted work hung?

Because the Gallery space is large, most pieces are hung. We make sure that all participating artists are represented as fairly as possible while still ensuring a coherent and pleasing show display. Pieces not displayed are placed in the back and brought forward as sales are made or if we want to change the display by bringing in new

work. Work not shown in a given show is eligible for display the following show. And we welcome all participants to help hang the show at the dates/times indicated.

How many sitters are in the Gallery at one time?

One, and preferably, two.

What is the procedure for signing up to gallery sit?

We use an online Google

calendar for members to schedule their sitting times. If you will be participating in the Gallery for the first time, we will give you instructions on how to use the calendar to schedule your sitting times as part of your Gallery training.

What are the shifts for Gallery sitting?

The Gallery is open 7 days/week with two 4-hour shifts each day. Monday through Saturday, the Gallery is open from noon to 8pm with shifts: noon to 4 pm and 4 pm to 8 pm. On Sunday, the Gallery is open from 11 am to 7 pm with shifts: 11 am to 3 pm and 3pm to 7 pm.

How far in advance can I sign up for my sitting times?

Because the online calendar contains future months, you can sign up for your shifts many months in advance if you want. Just select the month and pick your shifts. It's really best to schedule your shifts in advance—that way you can

be sure to find times to fit your personal schedule. At the very least, please have your selected shifts on the sitting calendar before you bring in your work for the coming show. If you have not signed up for your shifts before dropping off your work, we will ask you to commit to the times available at the drop-off.

How will I know how to open or close the Gallery or make sales?

We have written procedures for handling all Gallery operations. All new participants are trained by an experienced person in the month before they join the Gallery and are then paired with an experienced sitter initially so that they can become very comfortable with the procedures. We'll have you feeling like an "old hand" in no time!

What should I do when I'm sitting in the Gallery?

Your first responsibility is, of course, to take care of Gallery visitors and customers. Welcome

each visitor as if they are visiting your home, letting them know about MAA and the Gallery (MAA is a non-profit group of local artists, the Gallery is volunteer-run, shows are changed each month), and also letting them know you are available if they should have any questions or need help. You can also ask them if they are artists themselves or have friends or relatives who are. Often, the answer is yes. If so, tell them about Gallery participation. You can also let them know that we maintain an email list to announce future Gallery shows and receptions, and if they're interested, suggest they sign our guest book with their name and email (we do not share our email list).

When I'm not busy with visitors/customers, what else can I do?

Light housekeeping as needed—we need to make sure the Gallery is neat

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The opening shift. Left to right, Michael Shibley, Natalie Falk, Cathy Hirsh and Julie Smith

Gallery

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and good looking at all times. We have brooms in the back if needed and cleaning materials if you notice smudges on the windows or paintings or dust on surfaces. On occasion, there might also be “Gallery-work” like placing labels or stamps on postcards. You can also do art work in the Gallery—in fact, visitors are excited to

see our artists at work. We will have an “artist station” with a studio easel, side table, and chair. You can also bring your own book to read. But whatever you do, don’t hide behind the counter! Be available to visitors.

Can I eat and drink in the Gallery?

You should avoid bringing anything that would bring food odors into the Gallery, and it’s best to have something to eat before

you come for your shift. Eating a snack like a fruit/cookie or having a soda or coffee is fine—just keep it below the counter top. We also have bottled water available in the back.

What is the Gallery Featured Artist opportunity and how can I become a Featured Artist?

Each month’s Gallery show has a Featured Artist, whose work is hung in a special part of the Gallery. Members who want to

be a Featured Artist place their names in the Featured Artist box at the Gallery, and names are drawn. There are additional obligations to being a Featured Artist, for example, sit 4 times instead of 2, host the reception, etc. Currently, we have Featured Artists selected for the Gallery through March 2013. The Gallery Featured Artist opportunity will be discussed in more detail in a future newsletter.



Ready to hang.



The MAA Gallery begins operations

Artist Quote of the Month

“The longer you look at an object, the more abstract it becomes, and, ironically, the more real.”

—Lucien Freud



Mutuality, Lucien Freud

President's Message

The MAA Gallery is back! Thanks to the generosity of Westfield Wheaton, we have a fabulous new space—3,200 square feet with beautiful seating provided by Westfield and new furnishings provided by MAA. It is truly beautiful and in a great location, just next door to the new Dick's Sporting Goods.

See the article about the Gallery with photos in the Wheaton Patch at: <http://wheaton-md.patch.com/articles/montgomery-art-association-returns-to-wheaton-mall#photo-11851537>.

So, if you've ever thought you would like to participate in the Gallery, now is the time to do it! See the FAQ—the MAA Gallery article in this newsletter for more information. If you act quickly, there is time to be in the December

show—just contact me at hirshcathy@gmail.com.

November is a traditional time of thanksgiving, and I would like all of you to join me in acknowledging the great support and leadership by so many who make MAA the successful organization it is.

First of all, we have our many sponsors: Westfield Wheaton, Plaza Art, the Town of Kensington, Artistic Gallery, Tables and Chairs, and all of the supporters of our Labor Day Show (you can see the full list on the MAA website, www.montgomeryart.org). Please support them by giving them your business.

Second, there is the wonderful team that is our Board of Directors—the people who produce the newsletter, the monthly programs, community outreach events, the field trips, workshops and vari-



The MAA Gallery, open for business.

ous fun member activities and parties, as well as the others who do the necessary administration duties like treasury management, membership tracking, show and records management, website maintenance, and publicity. We have been able to do so much precisely because of the dedication and leadership displayed by this great team.

Third, there is the MAA Gallery group—those members who believed in

the promise of the MAA Gallery and made it a reality for 16 months through their participation at its previous location and who ultimately made it possible for it to continue at its new location.

Finally, I want to thank all of you, the members—there is not a more enthusiastic and talented group around.

And if you haven't yet renewed, this is your last newsletter. Renew and stay with this vital organization.

Be sure to review the Upcoming Dates article to know about upcoming events. In the near term, we have the next monthly meeting on November 14 at Plaza Art in Rockville, and our annual holiday party at the MAA Gallery in Westfield Wheaton on December 13.

Hope to see you at one of these, or at the MAA Gallery!

Till next time,

Cathy Hirsh

Featured Artist: Marian MacKerer

Interview by Judith Levine

I asked Marian MacKerer to be the November featured artist in part because I was curious to learn why she returns so often to the subject of chickens. MacKerer, who was born and raised in Easton, PA, a small city in the eastern part of the state, stated clearly that she is a city girl through and through. She attended Bloomsburg State University; graduated in 1976 with a degree in biology though she never actually worked in that field. "It was the 1970's and work in that field was not so easy to find." Instead she took a job managing a fabric store. It was an area in which she already had an interest. MacKerer sewed her own clothes and did a lot of crafting including macramé and decoupage. She learned, among other things, how to sew draperies-- something she continued to do on occasion after becoming a parent and choosing to be a stay-at-home mom.

In 1978, she and her husband moved to Maryland. After living in a couple of different homes they finally settled in Derwood, a small community nestled between Rockville and Gaithersburg where they raised their son and daughter. MacKerer also joined a women's group, and did a lot of volunteer work for her children's schools. She continued

to do crafting and she began teaching regular crafting classes. Surprisingly, she never did any painting. Though there was a love of art, it was not until 2005 that she took her first lessons with Betsy Koepenick, after learning of her from a friend. Koepenick taught acrylics at a studio in her home. Discovering how much she loved painting, MacKerer soon recognized a need for more knowledge. So she registered at Montgomery College where she earned an AFA in art in 2008. Her first class was in color theory with Michael Sellmeyer. It was



Marian MacKerer

at Montgomery College that she met another MAA member, our now Activity Chair (and past president) Sara Becker. MacKerer loved the classes and also enjoyed a three month internship she had at the restoration section in the National Gallery. At this point, she has no set plan to go on for her BA, but has not ruled that option out. "Right now I am too

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Bottles In Window, by Marian MacKerer

MackKerer

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busy painting!” Currently MackKerer is a member of the Rockville Art League, the Montgomery Art Association, the Olney Art Association, and the Pâté Painters. She has won awards at various shows including Glenview Mansion, Woodlawn Manor,

Friendship Heights, and MAA’s Labor Day show.

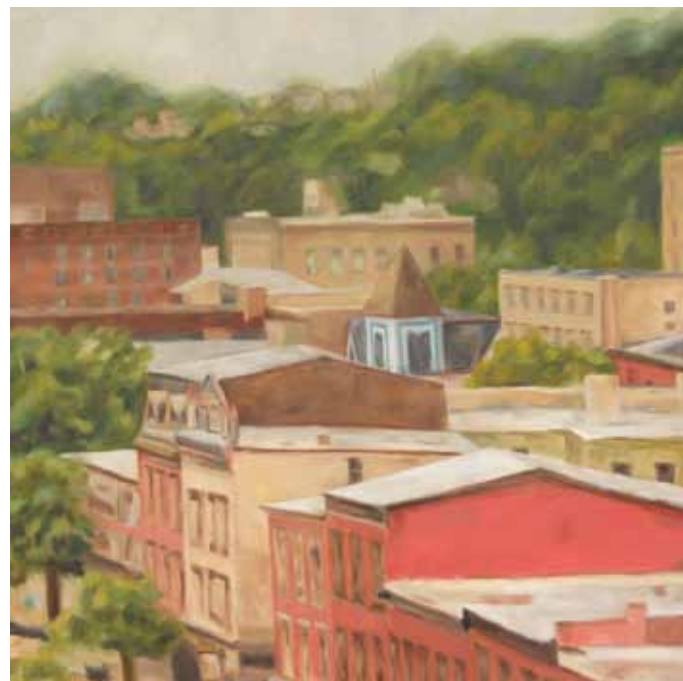
In response to being asked about her favorite painters, her said that the 17th Century Dutch genre school most resonated with her. She remains fascinated by the attention to detail painters such as Willem Claesz Heda have within their still life and animal paintings. They are, “... so true to life, the way



Ready, Set, Cook by Marian MackKerer

the light hits a glass, the lemons you can almost taste!” It is extremely easy to see this influence in MackKerer’s work. One could imagine her hens laying and tending to eggs and her roosters are quite prepared to crow at sunrise. You almost want to grab the leash of a puppy or sample a piece of fruit. The artist pays attention to all the details of each—the

feathers, the fur, the rind of an apple- and yet these are not just carbon copies but rather portraits of individual animals. Each has its own personality. As with the Dutch painters, MackKerer gives the viewer a sense of having just come upon the tables depicted in the paintings. And yet they are definitely 21st Century works I see when looking



Easton Rooftops, by Marian MackKerer

at her paintings. There is no sense that MackKerer is just copying the Dutch style, which may come in part because she uses modern matte varnishes, as much as the fact that she is painting in acrylic and modern oil paint. Many of the Dutch masters painted in egg tempera. When they used the fairly new medium of oil, they mixed only small amounts of pigment and oil. Today’s artist purchases pre-mixed paints and the colors are consistent from batch

to batch. Additionally, MackKerer is painting on canvas rather than the thin oak panels that the Dutch painters preferred. Her colors are strong but carry a more muted tone in part because she is using matte varnishes on her paintings. Not seeing any struggle on the canvasses, her style seemed to be natural to her. Because of that I was surprised when MackKerer said, “I do a lot of detail and [I am] not sure if I should, as an artist, I struggle with this.”

Returning to the opening question in this interview, I asked the artist why she was obviously attracted to roosters and hens. She got a thoughtful look for a moment and then grinned. “Because they make me happy...I am a happy painter. I like to paint flowers, fruit and animals... I want people to look at my work

and relate.” She said that she doesn’t use too many photos, mostly just paints what is in her head.

Her most recent subject matter provides an unusual twist. She was in a hotel and became fascinated by the appearance of the roof tops and has begun exploring her new interest in those shapes. I look forward to seeing some of the rooftop work in the future.

I asked Marian what she wanted to be doing ten

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MacKerer

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In the Breeze by Marian MacKerer

years from now. The question brought forth a quiet but obviously heartfelt answer. "Painting, it gives such value to my life." She checks a web site called Daily Painters which has inspired her to try to paint at least a little bit every

day. She plans to remain active in MAA as she has for the five or so years she has been a member. It encourages her to put more and more of her work into public venues and shows which she feels bolsters an artist's confidence. "Even if

you don't sell something you are still encouraged to do more. One of the reasons [I love the Kensington Paint the Town] is that [we] get to interact so closely with our patrons and buyers. Now it is my turn to encourage everyone to come interact with Marian MacKerer and her wonderful-and award winning- hens and roosters!

Marian has an exhibit at Glenview Mansion Art Gallery from November 4-27, 2012. Her tablescapes still life's will be on view.

Meet the artist and opening reception is Sunday, November 4 from 1:30-4:30 PM. Gallery hours are Monday, Wednesday and Friday from 9 AM to 4:30 PM, and Tuesday and Thursday from 9 AM to 9 PM.

MAA MEETING november 4, 2012

Please be reminded that the next MAA meeting will be held at Plaza Art on Rockville Pike on Wednesday, November, 14, 2012. The socializing will begin at 6:30 followed by business at 7 PM.

Our guest presenter for the program will be award-winning plein-air artist **Bill Schmidt** who will make a presentation. Don't miss it.

Recent MAA programs have been very well attended, so plan to get there early to secure your seat. The room will fill up quickly.

Plaza Art is located on the east side of Rockville Pike, Rte 355, between Halpine Road and Congressional Lane in the same shopping center with Pier 1 and Fuddrucker's. Phone 301-770-0500. Ample parking is available.

EDITOR'S CORRECTION

In the October issue of MAA News, we inadvertently omitted the image of one of the award winners. Ron Talbert in the People category. That photo is run here with our apologies to Ron.

Under Her Parasol by Ron Talbert



MEMBER OPPORTUNITIES

The Annual Strathmore Artists Juried Members' Show entitled "Points of View" is coming up soon. There are two ways to apply to "Points of View". You can send in a portfolio ahead of time by Monday, December 3rd; or you can bring in one piece of artwork for jurying on Monday, December 17th. If you are submitting one piece of artwork in person on the 17th, Strathmore asks that you please make sure that your membership is active and that you bring all relevant materials with you. Contact Sam Younes, (301) 581-5125 or e-mail SYounes@Strathmore.org for more information.

This exhibit will be jointly juried by Harriet Lesser (curator, 2012-13 season) and Adah Rose Bitterbaum of the Adah Rose Gallery in Kensington, MD.

The deadline for submissions for the December issue of *MAA News* is November 15.

Membership Renewals are Now Due

The MAA membership year is September 1 through August 31. So, if you have not yet renewed your membership in one of the most exciting local art associations, it is now past due. But, it's very easy to renew so that you will not miss any of the benefits of being an MAA member.

Just go to the MAA website, www.montgomeryart.org, and click the join/renew button. That will take you to a page where you can either renew online (paying by check or credit/debit card) or simply print out the membership form, complete it, and mail to Sandy Cepaitis, our membership chairperson, at the address shown.

Renewing online is easy—just follow the instructions to set up a user account within the software, complete the info requested, and then either pay with a card or choose the option to mail-in your check.

The upcoming membership year promises to be just as exciting and busy as our previous years. Julie Smith has some exciting speakers lined up for our monthly sessions. Sara

Becker is lining up some outstanding teachers for future workshops and planning new museum "field trips." Of course, we'll have our Holiday Party and additional social get-togethers as well. And, there is the monthly MAA newsletter ably put together by editor Michael Shibley, graphic artist, Natalie Falk, and reporter, Judith Levine.

In addition to our usual Friendship Heights and Kensington Labor Day shows, members will also be able to show at Brookside Gardens and at the Artistic Gallery in Wheaton. And, of course our new Gallery space at Westfield Wheaton

And, now that we have the online membership enrollment/renewal and show registration processes in place on our new website, we will be working on new features to provide the additional benefits: allowing members to post images and contact info online; and, to participate in a new online sales gallery.

So, don't miss out—renew today!!



Calling all Instructors, Commission Artists, and Other Art Services Providers



Are you an art instructor, do commission pieces, or provide printing services? How about graphic design, web design and implementation, custom photography, art restoration or art consultation?

If you provide any art-related services, take advantage of the new feature on our website—FREE services listings for members.

Just email the services you would like listed, along

with contact information, to Cathy Hirsh (hirsh-cathy@gmail.com).

Annual MAA Holiday Party

December 13, 6:30-9 pm
MAA Gallery, Westfield Wheaton

This is always a fun event, but it should be especially fabulous in our wonderful new Gallery space in Westfield Wheaton.

The party will be a pot luck heavy appetizer type of event with MAA providing a meat dish (usually sandwiches) and a cake. We ask that attendees bring something savory or sweet to eat and something to drink as well.

Sara Becker, past MAA president and current Activity Chair, and Roxanne Ando, our Hospitality Chair, would welcome volunteers for set up and cleanup. Please contact Sara at sara.becker.art@gmail.com if you are able to help.

Welcome New Members!!!

Since the October issue, we have had one new member join the MAA family. She is Freeda Wolf. Please welcome Freeda to the best art association in the Washington Metropolitan area. New members are helping us to grow our MAA into an even better association.

We have gotten several new member since the MAA Gallery reopened and they will be recognized in December. You might ask, "Why is a growing membership important to our association?" It's important because it allows us to continue to expand the benefits we can offer to YOU, the member. The new website, more exposure for your artwork, improving our shows, improving our membership records are just a few of the activities undertaken on your behalf. Those developments are not possible without continued growth in our membership. We lose a certain number of members each year and those have to be replaced just to allow us to stay even. So when we lose a single member we have to recruit two new ones in order to grow.

Membership is the life-blood of any association. One of the many lessons we learned from our experience in operating the former MAA Gallery is that there is a pool of local artists whom we have not been able to reach. These artists are hungry to find a home for their talents and a place to be able to share their art and learn from others.

There is no better membership deal in the Washington area art association market than MAA!!!!

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

Freeda Wolf

3200 N. Leisure World Blvd. #619
Silver Spring, MD
301-438-6444

MAA—serving its members since 1954.



REMEMBER
THESE:

UPCOMING dates

Wed, Nov 14, 6:30- 8:00 pm.

Monthly meeting at Plaza. Social period begins at 6:30 with business portion beginning promptly at 7:00 pm. Bill Schmidt, award-winning plein aire artist, will make the presentation.

December Holiday Party:

MAA Gallery Space in Westfield Wheaton,

Tentative dates—

March-April—Members' Show at the Artistic Gallery in Wheaton

May 20 – June 29, 2013—Members' Show at Brookside Gardens.

MAA GALLERY SHOWS AND DATES

The Gallery is open 7 days/per week—Monday through Saturday, noon to 8 pm, and Sunday, 11 am to 7 pm. To show in the Gallery, you need to be a current MAA member and must "Gallery-sit" at least two 4-hour shifts. If, in addition to "wall" pieces, you would like to display bin works and cards, there is an additional \$30 fee for the period from December, 2012 to September 30, 2013 (to help pay for Gallery furnishings). For works sold, MAA takes its standard 25% commission. If you've not previously shown in the Gallery before, you will need to get trained on Gallery procedures. If you are interested, please contact Cathy Hirsh at hirshcathy@gmail.com.

December: Featured Artist—Virginia Montet (Fleur de Virginie)

Information about pieces (title, media, price) to Elizabeth Stecher (estecher7@verizon.net), Friday, 11/30
Drop-off (or pickup for the previous show)—Sunday 12/2, 5-6 pm or Monday 12/3, 10-noon
Show hanging – Monday, 12/3 afternoon
Show opening reception– Sunday, 12/9, 1–5 pm
Last day of show—Sunday, 1/6 *this is a longer than a normal show, given the timing of the holidays)

January : Featured Artist—Sandra Cepaitis

Information about pieces (title, media, price) to Elizabeth Stecher (estecher7@verizon.net), Friday, 1/4
Drop-off (or pickup for the previous show)—Sunday 1/6, 5-6 pm or Monday 1/7, 10-noon
Show hanging – Monday, 1/7 afternoon
Show opening reception– Sunday, 1/13, 1–5 pm
Last day of show—Sunday, 2/3

February: Featured Artist— Sara Becker

Information about pieces (title, media, price) to Elizabeth Stecher (estecher7@verizon.net), Friday, Feb 1
Drop-off (or pickup for the previous show)—Sunday 2/3, 5-6 pm or Monday 2/4, 10-noon
Show hanging – Monday 2/4 afternoon
Show opening reception– Sunday, 2/10, 1–5 pm
Last day of show—Sunday, 3/3

March: Featured Artist— Michelle Zugrav

Information about pieces (title, media, price) to Elizabeth Stecher (estecher7@verizon.net), Friday, Mar 1
Drop-off (or pickup for the previous show)—Sunday 3/3, 5-6 pm or Monday 4/4, 10-noon
Show hanging – Monday 3/4 afternoon
Show opening reception– Sunday, 3/10, 1–5 pm
Last day of show—Sunday, 3/31

Renoir, My Father

by Jean Renoir

A book review by Sharon Callagy

This exceedingly detailed book was written in 1962 by Pierre Auguste Renoir's son, Jean Renoir, the famous film maker.

Jean Renoir knew his father best when he was old and failing. Jean was at his side constantly as he listened to his father tell stories of growing up in Paris; of how his painting began and progressed; and of his love affairs and his marriage. Renoir recounted tales of his fellow painters and emphasized to his son his many points of view on mankind.

Pierre Auguste Renoir was born in 1841. His childhood was spent in his grandparents' apartment in Paris. His parents shared their apartment and his father was a tailor. He was called Auguste because Pierre Renoir had too many r's. At thirteen Renoir was drawing on the floor with his father's tailor chalk.

Auguste was a talented singer but chose to apprentice at a porcelain factory in Limoges. He painted borders on plates and then went on to paint historical figures on the porcelain. From age 13-18 he worked at the factory. Here he learned about art and women. He called himself a workman painter. He hated the word "artist" his entire life.

"The only way to understand painting," he said, "is to go look at it. And if out of a million visitors there is even one to whom art means something--that is enough to justify museums."



Luncheon of the Boating Party by Auguste Renoir

The owners of the factory saw that young Renoir was talented and urged him to paint window shades for palaces and churches. His shades were beautiful and he started to get commissions to do portraits.

During this period he painted his first mural for a Paris café. He went on to paint murals at 20 Paris cafes. By age 20, Auguste decided that he should attend a recognized art school. (He considered himself mature

in that he earned his own living, had friends and had a few love affairs.) At the Atelier Gleyre art school he met Jean Frederic Bazille (1841-1870) a French impressionist painter. They became great friends and Bazille changed Auguste from a provincial Parisian to a sophisticated one.

His dearest friend was Paul Cezanne. Their friendship lasted all their lives. "I knew he was a genius before I saw his paintings,"

Renoir said. Renoir's painter friends included Degas, Monet, Sisley and other impressionists. Here are a few of Renoir's observations on art: "Black is a very important color. Perhaps the most important." "I hate direct sunlight on the canvas as I work." "The only reward one should offer an artist is to buy his work."

The Paris Salon Show in 1874 was a landmark in

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Renoir

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his career. The Salon didn't care for Renoir's art. He lost his confidence. Nevertheless, he kept painting and received commissions for portraits and nudes. The most striking characteristic of August Renoir was his aversion to display personal emotions. His paintings did, however. During this period he met Aline Charigot, a young dress-maker. She was nineteen and he was forty. He fell in love with her and wanted to settle down. "Behave badly before marriage—but after you've given your word to life's companion—that's treason", Renoir believed. He also added, "All women are unbearable at times---so are we."

Auguste's wife became an excellent cook. All his artist friends dined often at the couple's home. Her bouillabaisse was superb but the chicken sauté was her triumph—the recipe is on page 316!

The exhibition in New York of the French impressionist painters, arranged by the renowned Paris art dealer Paul Durand-Ruel, in 1894, changed Renoir's life. Many of his paintings were sold at the exhibition including "Luncheon of the Boating Party" (Phillips Collection in Washington, DC). Renoir became known world-wide and his confidence was restored. He painted constantly until he fell riding a bicycle in 1897. From that moment, his health began to deteriorate. Arthritis swept through his body. His hands became twisted and he could barely paint. His wife prepared his palette and paints. He could not walk and was confined to a wheelchair. He died one morning in 1919 shortly after painting a canvas filled with flowers.

Renoir was awarded the Legion of Honor; his paintings hang in the Louvre and

all the leading museums in the world; reproductions of his art are everywhere. Jean Renoir writes a loving portrait of his father, one of the greatest painters in modern times.

The book is published by New York Review Books. It is available for purchase at the Phillips Collection for \$18.75 in paperback.

LOCAL SHOWS

Members should be aware of two upcoming art shows. The Olney Art Association will hold its 2012 Annual Juried Art Show from November 3-11 at the Woodlawn Manor Museum located at 16501 Norwood Road in Sandy Spring, MD. The show is open noon -4 PM daily. A reception will be held on Sunday, November 4 from 12 noon to 4 PM. Awards will be announced at 2 PM.

The Art League of Germantown will hold its 30th Annual Art Show and Sale entitled "WinterGlow 2012" from Friday, November 9 through Sunday, November 11. The hours are 10 AM to 5 PM Friday and Saturday and 1 PM to 4 PM on Sunday. A reception will be held on Sunday, Nov. 11 from 1 PM to 3 PM. The event will be held at the BlackRock Center for the Arts, 12901 Town Commons Drive in Germantown. Admission is free.



San Diego Bay Sunrise, by Marta Teigeiro

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.



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

Enoc Perez: Utopia

November 10, 2012–February 10, 2013

An American painter born in Puerto Rico, Perez's paintings are a mixed media of paint, photos, images from magazines. This exhibit combines the Marina Towers paintings and an original commission completed for Washington's Watergate complex.

Ivan Sigal: White Road

November 3, 2012–January 27, 2013

This American photographer travelled around Central Asia between 1998 and 2005, document the changes the diverse peoples were experiencing after the collapse of the Soviet Union. The term 'white road' is used by the people of this region



By Per Kirkeby

to wish a traveler a safe journey.

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

Per Kirkeby Paintings and Sculpture

October 06, 2012 - Jan 06, 2013

This exhibition of Danish artist Per Kirkeby features both sculpture and paintings. The artist is, among other things, a geologist

and a poet. Both of these pursuits can be seen in his use of luscious colour and abstract building forms. While you are at the Phillips, you might also want to take in the small exhibit (11 in all) of photographs from the Joseph and Charlotte Lichtenberg Collection.

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-tradition exhibition spaces with some surprising and intriguing results.

Xavier Veilhan (IN)balance

Nov 03, 2012 - Feb 10, 2013

Veilhan is a French sculptor and this is the first major gallery exhibit of his work in the United States. The 18 sculptures in this show allow the visitor to experience his unusual and inventive vision of the world around him. Prepare to be greeted by a huge red bear as you enter .

The National Gallery of Art

4th and Constitution Avenue NW, Washington, DC 20565 General Information: (202) 737-4215

Shock of the News

September 23, 2012–January

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GALLERY NEWS AND NOTES

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ary 27, 2013
Italian journalist F. T. Marinetti published his Futurist Manifesto in 1909, and in 1913, Picasso became one of the first painters to embrace this new vision of art. Incorporating the use of newspaper images and a whole new way of seeing figures and objects, it would shake the art world. Höch, John Heartfield, Kurt Schwitters, Robert Rauschenberg, Jasper Johns, Dieter Roth, Laurie Anderson, Sarah Charlesworth, Adrian Piper, and Robert Gober.

The McCrindle Gift: A Distinguished Collection of Drawings and Watercolors

June 17–November 25, 2012
McCrindle's wonderful gift to the gallery included works that spanned 500 years of art. This exhibit contains 71 of those paintings, which includes a group of superb watercolours by Sargent.

In the Tower: Barnett Newman

June 10, 2012–February 24, 2013. This is part of the Gallery's ongoing series highlighting artist from about 1950 to present day.

Modern Lab: The Box as Form, Structure, and Container

November 10, 2012–May 12, 2013
East Building Upper Level

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.

Barbara Kruger: Belief+Doubt

Opens August 20, 2012
This unusual work will take up the entire first floor of the Gallery. It consists of texts printed on vinyl and spoken words. The visitor will be completely immersed in the artist's vision.

Ai Weiwei: Circle of Animals/Zodiac Heads

April 19, 2012 to February 24, 2013
The twelve heads represent the Chinese zodiac. Ai was inspired by the a set of eighteenth-century heads from the Qing dynasty originally placed in the Forbidden City's Yuanming Yuan (Garden of Perfect Brightness) but these 10 foot high pieces are most definitely his own vision.

Ai Weiwei: According to What?

October 2012 to February 2013
"This major survey of his work will include examples from the broad spectrum of his artistic practice, from sculpture, photography, and video to sitespecific architectural installations, and aims to reveal the rich and varied contexts that he has continuously interwoven." Please come and see why the government of

China is so afraid of this remarkable artist.

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.

Perspectives: Ai Weiwei

May 12, 2012–April 7, 2013, Arthur M. Sackler Gallery
A companion to the Hirshorn's Circle of Animals/Zodiac Heads. "Noting the abundance of antique wood on the market, Ai had a number of pieces transported from Guangdong to his studio in Beijing to create a series of objects and installations. Fragments is a culmination of that body of work. Working with a team of skilled carpenters, Ai turned pillars and beams of ironwood (or tieli) salvaged from several dismantled Qing dynasty temples into a large-scale,

seemingly chaotic work, which he calls an "irrational structure." Yet examined more closely, one discovers that the installation is an elaborate system of masterful joinery and delicate balance relations. Seen from above, the entire complex is anchored by poles marking out the borders of a map of China. Through his simultaneously destructive and creative process, Ai highlights the bewildering reality that we live in the midst of a world undergoing rapid spatial and social transformations."

Nomads and Networks: The Ancient Art and Culture of Kazakhstan

August 11–November 12, 2012, Arthur M. Sackler Gallery
This wonderful collection of objects from the First millennium BCE includes bronze, gold and bone carvings. They represent an amazing look into this vanished world and how its' inhabitants saw the world around them.

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Enlightened Beings: Buddhism in Chinese Painting

September 1, 2012–February 24, 2013

Freer Gallery of Art

This exhibition of work, mostly from the First Century BCE focuses on four main categories of enlightened being. They are the Buddha himself, bodhisattvas, luohan (protectors of teachings of the Buddha, and the Chan (Zen) monks and lineage masters.

Roads of Arabia: Archaeology and History of the Kingdom of Saudi Arabia

November 17, 2012–February 24, 2013 - Arthur M.

Sackler Gallery

Though not ignoring the history of the kingdom in Islamic times, this exhibition focuses on objects from 5000 BCE to 1200CE. It offers a fascinating journey through the ancient trade routes and helps the visitor understand what and how events and contacts helped shape modern Saudi Arabia.

National Museum of the American Indian

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

A Song for the Horse Nation

October 29, 2011–January 7, 2013

Allow yourself to explore the relationship between Native Americans and horses. This exhibit includes regalia, a 16 foot high Sioux tipi, and paintings from the time of Columbus to modern day.

Arctic Journeys/Ancient Memories: The Sculpture of Abraham Anghik Ruben

Inuvialuit Abraham Anghik Ruben (b. 1951) shares with and takes the viewer on a journey of both ancient Norse adventurers and the Inuit (Inuvialuit) whale hunters who are his own First Nations people. It is, as are so many First Nations works, a spiritual journey. Through his sculp-

tures Ruben allows us to see the exploration, migration, and displacement that occurred voyages across time and place, and into the spiritual realm.

National Museum of African Art

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

Lalla Essaydi: Revisions

May 9, 2012 - February 24, 2013

Born in Morocco, now living in New York, Essaydi explores the dichotomy of her Western and Eastern cultures. Seeking to destroy stereotypes, she infuses her painting and photography with her personal experiences, giving the viewer an intimate look at women in Eastern society.

African Cosmos: Stellar Arts

June 20, 2012–December 9, 2012

This beautiful exhibition allows the visitor to experi-

ence how many Africans view the universe in and from their own intensely personal views. The 90 works are a wonderful chance to learn about other cultures' very different views of this universe we all live in.

Renwick Gallery

1661 Pennsylvania Ave NW, Washington, DC

(202) 633-7970

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

40 Under 40-Craft Futures

July 20, 2012–February 3, 2013

All 40 of the works in this show have been created since 2001. This is also the year the Renwick's contemporary crafts program was established. It promises to demonstrate once again why the old definitions of craft and art have almost become obsolete.

National Portrait Gallery/Smithsonian American Art Museum

8th St. at F St., NW, Washington, DC 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 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.

A Will of Their Own: Judith Sargent Murray and Women of Achievement in the Early Republic

April 20, 2012 through September 2, 2013

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Abstract Drawings

June 15, 2012-January 6, 2013

Pulled from the American Art's rarely seen permanent collection, this 46 work collection includes modern masters such as Gene Davis, Man Ray, and Willem DeKooning.

Portraiture Now: Drawing on the Edge

November 16, 2012 through August 18, 2013

This show is the 7th in the gallery's series which explores the work of the new generation of portrait artists. The featured artists are Mequitta Ahuja, Mary Borgman, Adam Chapman, Ben Durham, Till Freiwald and Rob Matthews.

The Civil War and American Art

November 16, 2012-April 28, 2013

Anchored by notables including Frederick Church and Winslow Homer, the viewer will journey through the entire period of this difficult time in the

American story. There are 58 paintings and 18 photographs that scan this era from prewar to the often painful aftermath. The photographs are among the first to document the reality of war.

National Museum of Women in the Arts

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

Fabulous! Portraits by Michele Mattei

October 12, 2012-January 13, 2013

This show is a group of contemporary photographic portraits of women in and devoted to the arts.

High Fiber—Women to Watch 2012

November 2, 2012-January 6 2013

"On view November 2, 2012-January 6, 2013. NMWA presents the third installment in our biennial exhibition series, Women to Watch, that features

emerging or underrepresented artists from the states and countries in which the museum has outreach committees. This exhibition highlights the centrality of fibers and fiber techniques to contemporary artistic practice."

OTHER SHOWS and GALLERIES

Walters Gallery

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

Revealing the African Presence in Renaissance Europe

Sunday, October 14, 2012–
Monday, January 21, 2013

Diadem and Dagger: Jewish Silversmiths of Yemen

October 27, 2012-January 21, 2013

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

No Paint. No Ink. Only Paper. The Papercut Art of Craig Tinsky

October 21-November 18, 2012 Reception- Sunday, October 21, 2-4 p.m.

ARTsy Holiday Boutique and Craft Show

November 25-December 16

BlackRock Center for the Arts

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

Questions of Identity: Who What, Why We Are -Various Media

Wednesday, November 28,

- Friday, December 21, 2012 , Artist Reception: Saturday, December 1, 5:30-7:30 This exhibition is made up of works from the part time faculty at Montgomery College.

The Mansion at Strathmore

10701 Rockville Pike North Bethesda MD 20852

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

79th Annual Fine Art in Miniature

November 17, 2012 - December 29, 2012 Reception, Sunday, November 18, 2:00 - 4:00PM Talk and Tour for Adults - December 8

Kids Sunday Workshop: Artist Trading Cards: Mini Masterpieces! - November 18 (for children 7 - 11) Miniatures Workshop - December 8 Children's Art Talk and Tour - December 8

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Grayscale

November 17, 2012 - December 29, 2012

While most artists tend to think in colour, this show explores a group who see things in shades of grey. reception

Tuesday, November 20, 2012, 7:00 - 9:00PM
Talk and Tour for Adults - December 8

Children's Talk and Tour - December 8

Kids Sunday Workshop: Black and White Printmaking - December 9 (for kids age 7 - 11)

Adah Rose Gallery

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

A Quiet Field of Surfaces" Jessica Drenk and Brie Husted

November 8 - December 16, 2012

Vernissage with the Artists: Saturday, November 10, 6:30-8:30 pm with live music by Blackberry Blonde

Hillyer Art Space Exhibitions

9 Hillyer Ct. NW, Washington, D.C. 20008

Mon 12-5 , Tues-Fri 12-6, Sat 12-5 ,and by appointment
202-338-0680; gallery@artsandartists.org

The Artists' Gallery

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

STICKS & STONES/INSIDE-OUTSIDE

Lisa Tarkett Reed and photographs by Marc Weinberg

November 2 - 25, 2012
Opening Reception on Saturday, November 3, from 5-9pm.

MAA Board for 2011-2012

President: Cathy Hirsh

301-622-0546
hirshcathy@gmail.com

1st Vice President, Programs Julie Smith

301-570-0416
spottedpony2@juno.com

2nd Vice President, Shows Elizabeth Stecher

301-593-8305
estecher7@verizon.net

Secretary: Marta Teigeiro

301-929-8399
lagarta63@hotmail.com

Treasurer: Barrie Ripin

301-346-6867
bripin@verizon.net

e-Newsletter Editor: Michael Shibley

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

e-Newsletter Editor (design):

Natalie Falk
nmfalk@comcast.net

e-Newsletter Reporter & Children's Activities Coordinator:

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

Activities Committee Chairperson and Past President:

Sara Becker
301-216-0861
thebeckers6400@verizon.net

Hospitality Committee Chairperson:

Roxanne Ando
301-622-9541
penandpaintbrush@yahoo.com

Membership Committee Chairperson:

Sandra Cepaitis
301-564-0331
slcep@msn.com

Publicity Committee Chairperson:

Vicky Surles
vsurlesGraphics@comcast.net
240-604-5377

Facebook Page Coordinator:

Victoria Squire
202-352-6664
victoria_squire@yahoo.com

Website Designer/ Manager and Past President:

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

SUPPORTING STAFF

Accounting Advisor: Sue Meyer

301-384-4777
susanmeyercpa @verizon.net

Chairperson, "Paint the Town" Kensington Labor Day Art Show:

Debra Halprin
301-260-9701
halprinart@aol.com

Technical Website Manager:

Heather Stobo
213-321-3919
hstobo@gmail.com