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Afternoon In Venice, by
Jeanne Sullivan (Mixed
Media Collage)

Featured Artist: Jeanne Sullivan

Interview by Judith Levine

Talented collage maker and MAA member, Jeanne Sullivan, is the featured artist for September. I had the opportunity to spend several hours with this joyful lady and learn more about her art and life. Sullivan is a lifelong resident of the Washington DC area, graduating from High Point High School. Though she has been painting and creating her whole life, as with many other women of her generation, her parents did not see art as a viable income-producing career. She graduated from the University of Maryland in 1983 with a degree in Urban

Studies but told me that she had taken so many art classes that she possibly could have declared an art major if she stayed on another year with a foreign language. The artist said that she loved doing print making the best during her college years.

After university, Sullivan also took classes at the Torpedo Factory in Alexandria, Va. She is married and has raised two sons in Gaithersburg. In 1985, Sullivan began a twenty-year career with the Montgomery County Government in the Recreation Department as a Recreation Specialist that included organizing recreational art classes for county residents. That career ended in 2010. Since then, Sullivan has worked for the Prince George's County MNPPC Brentwood Arts Exchange gallery where she assisted with registration, hanging shows, guiding tours, and teaching. Sullivan has also taught collage at various other venues in Montgomery County. Judging from the way she smiles broadly as she talks about teaching, it is obviously

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Sullivan

FROM PAGE ONE

something she loves. "Seeing the personal joy they [students] get resonates... inspires...encourages me."

In 1989, Sullivan joined the Art League of Germantown (ALOG) where she has served as Vice President for the last three years. One of the reasons she joined MAA was because she found the same level of comradeship and encouragement as in ALOG. The artist is additionally a member of Friends of the Yellow Barn, Strathmore, and Black Rock. "I have learned over time that the more you show your work, the more people know who you are, the more places that will agree to show your work, and the more you can sell of your work." Sullivan wants to take more classes in the future. She has shown her work at Bohrer Park, Something Earthy Pottery Studio, Strathmore, and Sandy Spring Museum just



Letters from Abroad, by Jeanne Sullivan (mixed Media Collage)

to name a few. She wants to push herself into entering even more shows and to continue teaching. She will be teaching a collage jewelry workshop shortly at The City of Gaithersburg Arts Barn. The artist is finding that she is every bit as busy these days as when she was working full time. After attending art camps as a student until she was sixteen, she then became a counselor/teacher. While at university, the artist discovered printmaking. Intaglio and etching were her favorites. She stopped doing printmaking during

the years she was working and raising her boys, but has begun doing some block printing recently. When her children were young, she says she only finished one or two paintings a year. But after a discovering that she could do at least a little art in small spurts, she realized that an artist does not need to only make big paintings to be a 'real artist'. Sullivan created Postcards from Paradise and Earthly Treasures, a name given to her work as her venue of creativity and that she still uses. She thinks the names

show her work to have some mystery so the viewer keeps looking to discover more under the layers. Sullivan, also a jewelry and card-maker, showed me some that she has made. Each card and piece of jewelry is a tiny, original work



Jeanne Sullivan

of art. Like many other modern artists, Sullivan has recognized that the world of craft and the world of fine art are no longer mutually exclusive. In her early years Sullivan did a lot of painting and drawing with acrylics and

oil pastels and continued using these media while working and raising her children. "...everything I have done has led me to improve my collage. [For example] oil pastel has an immediacy I think also assisted me with color...I love the medium. I have just sort of invented much of my collage technique as I went along...at first I was not using paint, just paper, and then began to add photos, stamps, paint and other things." Last spring, she learned about collage classes in Takoma Park given by Katie Dell Kaufman. She decided it was time to learn more formally about collage making, something she has been doing for more than four or five years with Postcards from Paradise and Earthly Treasures. "I wasn't happy with my earlier paintings... I've done more art work in the last three years than in the last forty." Informed at one time that collage is a craft because the artist glues layers of materials

onto each other, Sullivan works to educate others that it is not the technique that classifies a piece of work as craft or fine art. With the rapidly changing worlds of art and craft, her ornaments, cards, and jewelry certainly fit in the newly defined world of art craft. Her straight collage works are most definitely art works. I was also able to see some oil pastels whose deep, rich, colors are still seen in her current works. It can be noted that she gravitates toward earth tones and blues. Not surprisingly, Sullivan did tell me that she loves the early Impressionists, especially Picasso and Monet.

The additions Sullivan has made with the use of photography, stamps, bits of letters, drawings and other objects has only deepened the emotional content of her work. She easily blends the past and the present and takes her viewers through her

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Sullivan

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journeys. Her love of travel, especially to Italy, can be seen in the sun drenched Mediterranean yellows and oranges colors that often dominate. Her early work was very representational but most pieces now, while having recognizable objects or figures, lean far more towards abstraction. Sullivan's works generally have many layers of materials without becoming muddy. The translucency of her colors is often stunning.

Sullivan says that every art-

ist she meets teaches her something new. "The joy in creating art is contagious," she said. "I once thought art required doing large paintings ...

but I learned [it was just as good] to do small things. By creating Postcards from Paradise [I learned that] each own individual piece had worth

no matter the size." Sullivan also now recognizes that quantity is not the important thing and "encourages people to do what they can," certainly a great

trait to find in a teacher. Ten years from now Sullivan wants to find that she has continued to travel and combine her love of seeing old and new places with her art. She plans to continue to increase her use of more types of media for an ever deeper ability to make works of art and art craft that inspire viewers to go create something of their own. Take the next opportunity to see the already inspired work of Jeanne Sullivan.



The Road Less Travelled, by Jeanne Sullivan (mixed Media Collage)



Dance at the Moulin de la Galette, Auguste Renoir

Artist Quote of the Month

"One must from time to time attempt things that are beyond one's capacity."

—August Renoir

MAA MEETING October 10, 2012

Please be reminded that the next MAA meeting will be held at Plaza Art on Rockville Pike on Wednesday, October 10, 2012. The socializing will begin at 6:30 followed by business at 7 PM.

Our guest presenter for the program will be **David Daniels**. David is a well-known national and local watercolor artist and teacher. His dynamic works have been featured in national magazines and painting competitions. David will talk about his approach to establishing strong value patterns in your artwork. 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.

The deadline for submissions for the September issue of MAA News is September 15.

President's Message

As I write this, we are just a few days from the August 24 registration deadline for our largest show of the year, the Kensington "Paint the Town" Labor Day Show at the Kensington Armory. I hope all of you have managed to complete your Kensington piece and will be participating in the show. Not only do we make many sales, but we also get great attendance, so it's a great way to get attention for your work.

Many, many thanks to **Debra Halprin**, our show chairperson, and all the rest of the participants who are making this show a reality.

Please note this BIG CHANGE. By request of the Town, pickup for unsold works is now TUESDAY, SEPTEMBER 4 from 9 am to noon. If you are unable to

accommodate this change, let Debra know and she will work with you to find an alternative time. ALSO, we will be accepting pieces for the Town of Kensington public rooms show that Tuesday morning as well. When you are there to pick up your pieces and you would like to have your Kensington (or other) piece on display, just bring the piece along with the label from the Labor Day show downstairs to the conference room on the first floor. We will be accepting pieces for the show during the morning and will begin to hang the pieces around noon. If you have a piece in the previous year's show, please also use this opportunity to pick up that piece.

SECOND, remember that we have a "show within a show"—our plein-air painting event that occurs on Saturday, September

1. For the first time, in recognition of the younger artists within the metropolitan community, we are extending participation in this event to ALL ages. There will be separate competitions for adults and for those under 18 with awards given. There is no participation cost for MAA members or for those younger than 18.

► Participants must register at one of the following times at the Kensington Armory: Thursday, August 30, 5-7 pm; Friday, August 31, 10 am – 2 pm; or Saturday, September 1, 9- 10 am. In addition to signing up and guardians completing a permission form for those younger than 18, participants must bring in their canvases or paper to be stamped. The artwork is to be completed during the

hours from daybreak to 3 pm on Saturday, September 1.

► After the artwork is handed in at 3 pm, there will be a judging with awards given to winning adult and youth participants. Award recipients will be recognized at the show's reception and award ceremony, Saturday, September 1, 6-7:30 pm.

I want to thank everyone who tried the new online membership and show registration software. I think we understand that this is a "journey" rather than a "quick change" event. Some of you had no issues and were able to register without any problems. Others had difficulties, and with questions, support, and persistence were able to successfully complete registrations.

Others were not able to do it all the way and sent in their info by mail. That's okay—I thank everyone for their efforts. We will continue to work to make it easier for you next time.

Change is always hard, and this case—taking manual form-based processes and moving to automation, and particularly with a group with diverse computer skills like we have—is one of the most challenging.

Automated processing is absolutely the proper path for our organization to take. We really need to reduce the amount of administrative effort required for our shows and for maintaining and communicating with our membership. And this is software that is used by hundreds of other art organizations, so I have to think we should be able to use it effectively.

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President's Message

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Would we have done some things differently to make it easier to use if we were developing it? Of course. To help, we developed the step-by-step instructions to assist in the transition process, and they clearly helped many. But looking forward, I think an online tutorial will be helpful as well. After all, many of us are primarily "visual learners," and I am sure that being able to see the instructions in action will help. If you have other suggestions, please let me know. While many were able to "make the leap", we want to continue increasing the

percentage of those of you who use the online capabilities successfully, so please let me know what we can do to help you.

Finally, remember our first meeting of the membership year will be Wednesday, October 10 at Plaza Art in Rockville. A social networking period will begin at 6:30 pm with the meeting starting promptly at 7:00 pm. Our speaker for the evening will be David Daniels, a well-known local artist and popular instructor.

See you at the Kensington show!

Cathy Hirsh

Welcome New Members!!!

The next big MAA event is the Kensington Labor Day Show. Two local artists have joined our MAA family in time for one of the biggest art events in the County. The new members are Maureen Ward and Marianne DiBrino. Please welcome them to the best art association in the Washington Metropolitan area. These individuals are helping us to grow our MAA into an even better association.

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.

Maureen Ward

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Marianne DiBrino, Ph.D

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MAA—serving its members since 1954.



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).

Clyfford Still: The Unknown Legend



Clyfford Still Museum , Photo by Sharon Callagy

by Sharon Callagy

The only place on the planet that you can see his paintings is in his own Clyfford Still Museum in Denver, Colorado.

Clyfford Still was born in North Dakota in 1904 and died in Westminster, Maryland in 1980. At his farm in Westminster, he created hundreds and hundreds of paintings that were never sold, given or exchanged.

His career began by studying art in California. Later, he taught at the San Francisco Art Institute, and then he decided to go to New York City in the 1940's when the city became the international art scene of the world. His abstract expressionism works were greatly praised by his fellow painters and friends Jackson Pollock, Robert Motherwell

and William DeKooning. Without exception those artists felt Still was much better than they were. "We are elementary in comparison," said Pollock.

But Still hated to have his work interpreted, especially by art critics, historians, patrons and museum curators. And, he detested the politics of the art world. So he left New

York City, bought his place in Maryland, and taught art at Virginia Commonwealth University and he painted. And painted. And painted. His huge canvases are filled with jagged flashes of color. Using a thick impasto, he applied large scale color fields with palette knives. A lot of raw canvas remains as well.

He wanted total control of his paintings—an obsession that his paintings were part of a whole—the whole of his life's work. "Each painting is an episode in a personal history. My work in its entirety is like a symphony in which each painting has its part," Still said. He refused all offers to buy his paintings. The highest art awards in the country were bestowed upon him and he never accepted them. He never

exhibited his work.

In 1979, Still was diagnosed with colon cancer and the Metropolitan Museum of Art pleaded with him for an exhibition. Since he was dying, Still agreed (no sales) and the Metropolitan gave him the largest amount of space given to a living artist up to that time. In his will, Still stipulated that his paintings be installed in a museum built to his specifications and exhibited under his terms. Besides no sales, no loans, Still's museum would have no conference room, restaurant or gift shop. After he died in 1980, his wife Patricia (along with a Maryland court) ruled that four paintings could be sold to finance the museum. Sotheby's sold the four paintings for a record

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Still

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\$220 million dollars.

Twenty cities wanted to build the museum. Patricia Still chose Denver, Colorado. The museum, which is an architectural wonder, opened in 2011. People came from all over the world to view his art. The installations will change constantly as he painted so many works of art—750 oil paintings and 13,000 works on paper.

Clyfford Still, as CNN stated, “Is the most influential artist you’ve probably never heard of.”

Editor’s Note: MAA Member Sharon Callagy, who recently visited the Clyfford Still Museum in Denver, prepared this article for MAA News. Our thanks to Sharon for her continued contributions of articles and our newest feature—quotes by famous artists.



Champagne, by Sharon Callagy (Acrylic)

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.

Sara Becker’s Plein-Air Group



On Wednesday morning, August 1st, a group of eight plein-air painters got together and painted in and near the Clum-Kennedy Park and the Johnson’s parking lot in Kensington. They got lots of local attention as people checked back periodically to see their progress. David, the owner of the TV

and radio repair shop next to Johnson’s, even offered to pose with his guitar for Sara painting. You can see their finished art work at the Kensington Paint the Town Show on Labor Day Weekend. Here they are pictured taking their lunch break. Irina Selya—not pictured—is also a member of the group.

Left to right: Sara Becker, Judith Levine, Ann Rossilli, Helen Gallagher, Maureen Ward, Penny Smith, and Nancy Butler

MAA Winners At The Montgomery County Fair

The Montgomery County Fair was held again from August 11 through August 18th. This annual event has an art and photography competition, and now also includes a professional class. **Marian MacKerer** won a second place for an oil painting of a rooster, a subject that she enjoys depicting. **Judith Levine** won a third place for a mixed media of a musician, second places for a watercolor of a dancer and a watercolor seascape, and two first place ribbons for a watercolor painting of a dancer.

Winners At The Friendship Heights Show

The August issue of MAA News inadvertently omitted the names of those MAA members who won prizes at the June, MAA Friendship Heights Show. But here they are, by category. There were also five sales at the show and those individuals are listed. Congratulations to all.

LANDSCAPE

First Place: Debbie Miller
"Lofty Communications"

Second Place: Craig Whitt
"Beachscape"

Third Place: Barrie Ripin
"Green Spring Pond"

Honorable Mention:
Diane Shipley "Above the Crowd"

STILL LIFE

First Place: Sally Drew
"Almost—Dinner"

Second Place: Donna Golden
"P, B, & J"

Third Place: Barrie Ripin
"Adam's Apples"

Honorable Mention:
Natalie Falk "What Brass"

REMEMBER THESE:

UPCOMING dates

Saturday— Monday, Sept 1-3

Kensington "Paint the Town" Labor Day Art Show and Plein Air Event—Kensington Armory

Show Drop-off – Thursday, August 30, 5-7 pm or Friday, August 31, 10 am to noon

Registration for the Plein Air Event—Thursday, August 30, 5-7 pm, Friday, August 31, 10 am to noon, or Sat, September 1, 9-10 am

Plein Air Event—September 1, daybreak to 3 pm

Reception and Award Ceremony— Saturday, September 1, 6:00-7:30 pm

Show pickup—SeptEMBER 4, Tuesday, 9 am to noon CHANGE

Monday, Sept 4

Show change for the Town of Kensington public rooms immediately after the close of the Labor Day Show on Monday, September 3. Bring paintings for the show (and their Labor Day Show labels) to the Town Council room on the first floor of the Armory.

Wednesday, Oct 10, 6:30- 8:00 pm.

Monthly meeting at Plaza. Social period begins at 6:30 with business portion beginning promptly at 7:00 pm.

Wednesday, Nov 4, 6:30- 8:00 pm.

Monthly meeting at Plaza. Social period begins at 6:30 with business portion beginning promptly at 7:00 pm.

PORTRAIT: PEOPLE & ANIMALS

First Place: Robert Talbert
"War Weary"

Second Place: Barrie Ripin
"Zeki"

Third Place: Paul Tambellini
"Portrait of an Actress"

Honorable Mention:
Dorothea McIntyre
"Man's Best Friend"

ABSTRACT AND 3-DIMENSIONAL

First Place: Geri Olson
"Take the K Train"

Second Place: Barbara Hughes Meima
"Crystal Form 1"

Third Place: Sharon Callagy
"Rainforest"

Honorable Mention:
Christina Haslinger
"Pea Soup"

MINIATURES

First Place:
Marian MacKerer
"Carryout"

Second Place:
Gale Bell "Full Moon through Window"

Third Place:
Sharon Callagy "St. Petersburg, Russia"

Honorable Mention:
Elizabeth Stecher
("Bouquet?")

The following individuals made sales during the show:

Sally Drew: "Almost — Dinner"

Sandra Fritter: "Tilghman at Dusk"

Stanley Galkin: "Sun on the Water"

Virginia Montet: "Daffodils"

Craig Whitt: "Beachscape"



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

Richard Diebenkorn: The Ocean Park Series

June 30, 2012–September 23, 2012

American painter Richard Diebenkorn (1922–1993) made the 80 works in this show during a period where he abandoned a figurative style. Ocean Park is a southern California community from whose scenery he received the inspiration that led to the luminous shapes and colours this series of paintings.

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



By Richard Diebenkorn

Jasper Johns: Variations on a Theme

June 2-September 9, 2012

This exhibit explores modern master Jasper Johns' prints from 1960 to 2011. This innovative artist remains one of the most important figures in modern art.

Antony Gormley: Drawing Space

June 20-September 9, 2012

Using materials such as

blood, and fluctuate from his own body, earth, casein, and bleach, this collection of more than 80 works, including 2 sculptures, lets the viewer explore both the representational and abstract side of this British artist's work.

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.

Sandra Cinto: One Day, After the Rain

May 19, 2012–December 30, 2013

Cinto's intricate ink and acrylic drawings on canvas pay homage to Arthur Dove (1880–1946) landscapes, also in The Phillips Collection. Like Dove, Cinto combines a fascinating melding of representation and abstract form.

The National Gallery of Art

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

Elegance and Refinement: The Still-Life Paintings of Willem van Aelst

June 24–October 14, 2012 Willem van Aelst (1627–1683) is a Dutch master of still life. His sumptuous colours and clean forms make you want to bite into a piece of the fruits he so often depicts.

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 water colours by Sargent.

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GALLERY NEWS AND NOTES

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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.

George Bellows

June 10–October 8, 2012
Bellows is perhaps best known for his depictions of the gritty Lower east Side of early 20th Century New York City, including the boxing scene below. Yet far fewer know his seascapes and beautiful portraits, making this collection of paintings and drawings an excellent chance to see the many sides of this painter who died at just 42 in 1925.

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 Exhibition Shot

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: 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 Hirshhorn'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.

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

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Buddha himself, bodhisattvas, luohan (protectors of teachings of the Buddha, and the Chan (Zen) monks and lineage masters.

Whistler's Neighborhood: Impressions of a Changing London

September 8, 2012–September 8, 2013 Freer

National Museum of the American Indian

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

A Song for the Horse Nation

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.

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 experience 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.

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.

African American Art: Harlem Renaissance, Civil Rights Era, and Beyond

April 27, 2012-September 23, 2012

This is a group of 100 paintings, sculptures, and drawings from an enormously talented group of American artists including Jacob Lawrence, Lois Jones, and Romare Bearden. This exhibition allows the visitor to experience this exciting period from the eyes of those who knew it most intimately.



African Cosmos

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GALLERY NEWS AND NOTES

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Portraiture Now: Asian American Portraits of Encounter

Current-October 14, 2012-Portrait Gallery
An insightful look at the way seven contemporary Asian Americans see the American experience. This show includes CYJO (Cindy Hwang), New York, Hye Yeon Nam, Atlanta and New York, Shizu Saldamando, Los Angeles, Roger Shimomura, Lawrence, Kansas, Satomi Shirai, New York, Tam Tran, Memphis, Tennessee, and Zhang Chun Hong, Lawrence, Kansas. Many of these tiny gems are watercolour on ivory. The exhibit contains 25 images. Many were originally painted as keepsakes. A small show with a big impact.

National Museum of Women in the Arts

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

Women Silversmiths from the NMWA Collection

March 23, 2012 - September 23, 2012
If you thought that this craft was solely the province of men, think again. These thirty exquisite pieces were produced by English and Irish craft makers. The show is in honour of the museum's 30th anniversary. It makes a lovely counterpoint to the Royalists to Romantics: Women Artists from the Louvre, Versailles, and Other French National Collections exhibition.

OTHER SHOWS and GALLERIES

Walters Gallery

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

Paradise Imagined: The Garden in the Islamic and Christian World

Saturday, June 30, 2012–
Sunday, September 23, 2012
Through these works the viewer can explore the different ways Christians and Muslims use the garden to re-experience the Garden of Paradise.

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

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

Skin

The tattoo holds special significance for many people. For some people the body is a place to display personal thoughts and memories. For others it holds cultural expression. Skin explores both the historical and cultural significance of the tattoo. Free opening reception- Thursday, Sept 20, 2012- 7:00 - 9:00PM

Glenview Mansion Art Gallery

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

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

Train Wrecks - collages by Julie Maynard A Painter's Moving Tribute to the Quilt- Linda S. Sermanh

August 31, 2012-September 30, 2012
"Wall- and ceiling-hung pieces zoom in on the aftermath of accidents, at what remains after everything has come to a full stop. Maynard's mixed media pieces are a form of painting with paper, incorporating objects

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GALLERY NEWS AND NOTES

FROM PAGE TWELVE

found along the railroad... [Sermahn's] show of abstract paintings includes a 4 by 8 ft installation of 32 squares that will be rearranged several times during the show. The

piece recycles paintings the way quilts reuse fabric, with patterns forming and reforming in a kind of informed play. " Opening reception Sat., Sept. 1 from 5 to 9 pm.

MAA Art



Blind Dog , by Sandy Cepaitis

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