



CANVAS NEWS

The Association of Representational Artists

September 2011

On Tuesday, October 18th at 7:00 p.m.

In this issue:

1. October Meeting –
Presentation by
Imaginative Imaging
2. Art News
- 3-4. Art Notes

at **Faith Community church on Howard and the
Laurier Parkway**

Location **5265 Howard Avenue**, LaSalle

If coming from north on Howard Ave the church will
be on your right, and on your left if you coming from
south.

October Meeting– Imaginative Imaging

Presentation by Imaginative Imaging, a printing company—an overview of printing prices and products offered.

Do not forget to bring your artwork for SHOW—this month the artworks will be for display only (short version of Show & Tell).

Please go to the ARA website , download and print the survey , fill out and bring to the meeting:

http://arawindsor.com/uploads/ARA_MEMBERSHIP_SURVEY_2011.pdf

Bus trip to Toledo October 30th. Seats not paid for by the next general meeting on October the 18th will be sold to non members. Make cheque payable to the ARA.

Mail to Jeffrey Wyatt, 1170 Minto Ave., LaSalle, Ont. N9J 3H8.

November 1st is the deadline for entering your paintings into the Mackenzie Hall annual show. Please bring your registration forms with the payment to the general meeting. You may enter up to 4 paintings for \$5.00 each in the main show plus one painting priced under \$100.00 for free to be displayed in the Common Ground. Forms will be available at the meeting to sign up on the work schedule.

Art News

The Thames Art Gallery—Call for Entry forms for the 2011 bi-annual Juried Exhibition are now available. Forms can be downloaded from our web site at www.chatham-kent.ca/tag and www.theculturalcentre.com. The 2011 Juried Exhibition is open to all professional Ontario artists. All media will be accepted and works must be original and completed within the last two years. A maximum of 3 works **may be submitted by each artist. This year's juror is David Bobier, he is an interactive media artist with an MFA from the University of Windsor and a BFA from Nova Scotia College of Art and Design. He has been Associate Professor of Art at Mount Allison University and has also taught at the University of Windsor, Fanshawe College, London and Robarts School for the Deaf, London.**

For complete details and submission queries, please review the attached publication: www.chatham-kent.ca/tag or www.theculturalcentre.com or contact Sonya Blazek, Curatorial Assistant, sonyab@chatham-kent.ca or [519-354-8346 x 41](tel:519-354-8346).

Art Galia- Call for Submissions—War of 1812

All mediums welcome, work must be 8×10". Selected works will be part of the Gallery Without Walls banner program. Artwork must be submitted to Art Galia by November 4th, 2011.

Exhibit runs from November 17th to December 9th. For more information contact Alicia at Art Galia 519-735-6928 or email art@artgalia.com.

Art in November—Riverside Library

Call for artists: There are several tables available for the annual art sale held at Riverside Library on Saturdays in November. The cost is \$10 per table, per day. If you are interested in participating, please call us at the Arts Council at [519-252-6855](tel:519-252-6855) for further information.

ART.WORK-Professional Development Workshop Series for Artists—Fall 2011

Tuesday 25, 7pm—The Craft Behind Entering the World of Fine Craft.
The Ins & Outs of how to make it as a Professional Artisan.
Presenter: Eva Milinkovic of Tsunami Glassworks.

Tuesday, Nov 29, 7pm—Grant Writing 101 *(How to fund your next big project).
An Introduction on how to transfer your next project idea into your first grant.
Presenter Justin Langlois of BCL.

Workshops are only \$5 for Arts Council Members and \$10 for non-members.

Register: [519-252-6855](tel:519-252-6855), www.acwr.net

Art News

What makes somebody buy a painting?

- Subject matter, colour and composition are the three most important factors influencing people buying paintings according to the September Making A Mark Poll " Which 3 factors make somebody buy a painting?"

The main reason people tend to buy a painting is "*because they like it*". However that needed unpacking as to WHY people like paintings - hence that's the reason why this phrase was not included as an option in the poll. The poll was also set up so as to see how much weight was accorded to:
choice of what to paint

- the manner of its execution
marketing and selling the painting
- the 10 most important factors group quite nicely into three distinct groups:
visual image: choices made about what the painting will be about (*subject matter*) and how it will look (*colour; composition and design*)
- marketing: factors influencing sales - *specifically the disposable income of the buyer, how good the gallery is at selling and then the price of the painting*
mastery of techniques: in relation to mastery of technique and media and specific aspects of visual imagery (*tonal pattern; drawing the eye in*)
- The important points here are:
the so-called "experts" don't know all the right answers - which may well explain why artists periodically reject what the "establishment" says is "good art"
- people like variety
- in marketing terms "horizontal segmentation" is a product with variety. Thus painting the same subjects works so long as we all paint it differently!
- horizontal segmentation also means that we can have different products which suit different people (*cat lovers like feline art is one of the simplest way of explaining this*)
- people don't know what they want until they see it or experience it
- which is why new and unique propositions can sometimes generate huge new trends
- we should focus less on conventional thinking and the search for universals (*what's best*)
- we should focus more understanding the importance of variability (*ie what works best for most people - by giving the different groups what they want*)
embracing the diversity of human beings is a sure way to find true happiness
Malcolm Gladwell - author of Blink.

For the full article go to

<http://makingamark.blogspot.com/2011/10/what-makes-somebody-buy-painting-poll.html#more>

Art Notes

Sketching when You Don't Feel Well: Another Gouache Experiment

It's my firm belief that you need to sketch every day, even when you don't feel good. Perhaps especially when you don't feel good—yes, I'll go with that.

Painting takes you out of yourself, the aches, the pains, the dizziness (as in my case above). Painting helps you move out of any petty (or major) injustices you might have experienced. Painting lets you be with your subject, your paper, your paint. That's an excellent tonic.

Tip: start thinking about how much fun you're having using your tools and your productivity will go way up. You won't feel choked at needing a "result."

Tip: Be willing to let go of earlier portions of your experiments. You might really like the doodling ink pattern you covered your background with. The idea of painting over it makes you a bit queasy. Well, at least once in your life you are going to have to work over something you labored over for ages. Life sort of works like that. It will make you a better person. Just get it over with now and paint out that background. It's all about finding out what works or doesn't work and if you don't paint one out at sometime you'll never know will you? (Oh, and of course you can do another detailed background at any time.)

Start organizing your supplies and tools so that you can always have some at the ready to use at a moment's notice, even after the rest of your household has gone to bed. Then when those tubes of paint call to you, answer by using them, instead of making excuses.

I'm not advocating that you stay up past your bedtime and become a wreck the next day. Far from it. I want you to sleep on a regular schedule.

What I am advocating is that whenever you find yourself a little off try reaching for the paints to bring yourself back to yourself, back to your creative mind.

Don't go at it with the attitude you're going to make a great painting. If a great painting results that's just a bonus. If you hold making a great painting out as your starting goal you might find yourself giving in to excuses—e.g., I can't really afford to stay up and put the time needed into a finished painting, even if I felt great, I have a meeting first **thing tomorrow....**

Realize and embrace instead, that most of the time, what you create in these circumstances is going to be "off" in some way. No matter—it's only going to take a few minutes! You'll have the experience, the extra practice, all under your belt.

In addition you have just started training yourself to draw and paint in any circumstance. It's a skill you can build on to the point where you can call on it at any time—when you have a cold, when you have vertigo, when you lose your best friend. Few of us have lives of unending strings of perfect days. If you're like me you need to work with what is—the imperfect days. And you need to work on those days.

By doing so you'll develop a skill that will help you focus your mind and your intention so that you can get back to the rest of your life's tasks. You might still walk right into a wall, but you'll feel better as you do it.

Roslyn M. Stendahl

http://rozwoundup.typepad.com/roz_wound_up/visual_journaling/

If you have an announcement you would like to see published in a future issue of the CANVAS, please submit to Gulnaz Turdalieva—gulnazt@gmail.com, no later than the end of the 2nd week of the month for that month's distribution.