



## Spirit Of Experimental Art



"Get comfortable being uncomfortable,  
that's how you break the plateau and reach the next level."  
Chalene Johnson

**February 2017 - Issue 8**

# Welcome, Everyone!



This newsletter is our first for 2017 and the beginning of our third season. It feels just like yesterday that Mike, Ann and I talked about why write a newsletter? What information would it include? Who would be the audience? And who would be interested? As it turns out, everyone and anyone interested in the arts has responded to these newsletters.

We have received e-mails and letters by post from so many artists, thanking us and telling us how inspired they are. A few readers haven't produced any art in years, but after reading articles from other artists and seeing their work, they are painting again.

We look forward to hearing from all of you. If you have any thoughts on creativity or subjects we haven't used, please do not hesitate to let us know. Our contact information is on the last page of the newsletter.

I have not personally met any of the featured artists in this issue. Years ago, friendships were usually made in person and collaborating with other artists was awkward and time consuming. We used mail to exchange ideas, articles and photos of artwork. The wonders of modern technology offers us artists great opportunities. The internet and email allow us to connect with artists of diverse background from anywhere in the world. Without this technology, this newsletter could not be published.

Enjoy "The Spirit of Experimental Art" newsletter and have a great new year.

Experiment and paint on!

Maxine, Mike and Ann

*"And suddenly you just know...  
It's time to start something new and trust the magic of beginnings."*

M. Eckhart

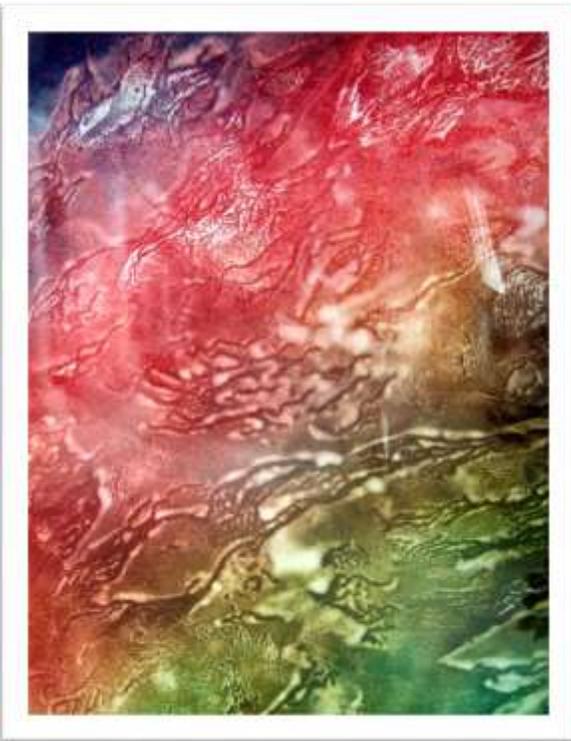


If you find this newsletter beneficial, please share and encourage your friends to subscribe on my website at:

[www.masterfield.net](http://www.masterfield.net)

# Contents

Welcome .....	1
Contents .....	2
My Reflections .....	3
Spotlight on an Artist .....	5
In The Studio .....	8
Finding Inspiration .....	10
Contributors Corner .....	15
Copyright and Disclaimers .....	24



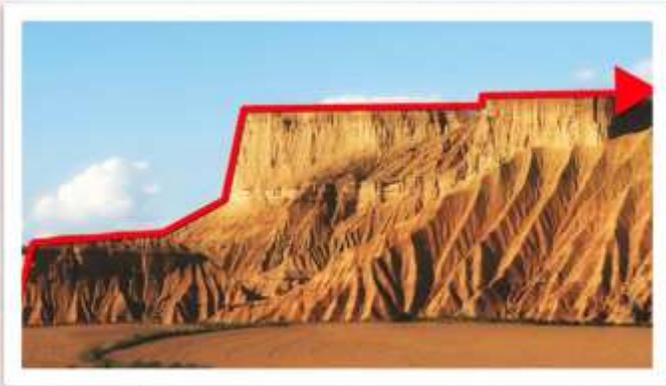
Featured Image on Cover

Natural II  
Acrylic on canvass  
46x44

Private Collection  
NFS

# My Reflections!

Our theme this month is "Plateaus." What are the steps we have taken to become the artists we are today? We all know people who have had a significant influence in our lives; family, teachers, friends and mentors. Without their help, we may not have achieved the goals we set out for ourselves.



The Plateau Effect - Getting from Stuck to Success by Bob Sullivan and Hugh Thompson states, *"A real plateau means you have stopped growing. It means your mind and senses are being dulled by sameness, by a routine..."*

My decision to become an artist came when I was 15 years old. Without my high school art teacher, Anthony Eterovich, I would have never known what being an artist meant.

My career began by building a portfolio of all the art I created in high school. This effort took four years. I presented the portfolio to The Cleveland Institute of Art, and received a four-year working scholarship. Some of the work seen here I created as an artist at the age of 16.



High School Art Class



After I had graduated from art school, I became a designer for American Greetings. I worked as a colorist for this company for 15 years. It was there, that I learned how to design with color and develop my work on the side. The owners of the company encouraged all of us to develop our paintings. This experience was the pinnacle of my career.

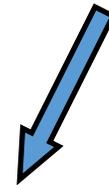
(continued on next page)

## My Reflections!

At the end of the 15 years, I "retired" and started painting full time. I developed my style and also wrote two books; *"Painting the Spirit of Nature"* and *"In Harmony with Nature."* These books along with my work being included in 47 watercolor books and magazines, allowed me to teach around the world.



← Early Work  
From My  
School Portfolio



So as they say, **"the rest is history"**, my history.

## Spotlight on Jerry Bowman



Throughout my career, I never had the opportunity to meet Jerry Bowman personally. However, over the years I have seen and admired his work in the various *International Society of Experimental Artists* (ISEA) shows and exhibits. I love his bold style in the design and color of each work of art. The large scale of each piece is impressive and demonstrates his confidence as an artist. I hope you enjoy his work as much as I do.

### Bio



Jerry Bowman was born and raised in Indiana. He attended Kalamazoo College and the University of Michigan. As an artist, he is essentially self-taught with mentors Sondra Freckelton, Jack Beal, Denise Lieseck and Gary Gillespie. Cezanne, Matisse, Picasso and Gauguin inspires his work. He has learned that seeing is better than reading, and doing is better than seeing. This is good advice for any artist. Jerry has been exclusively a watercolorist for over 40 years.

Jerry Bowman is listed in the *Who's Who in American Art*, the *Who's Who in America*, and is a signature member of *Watercolor West*, *Rocky Mountain National Watercolor Society*, and the *Watercolor Honor Society*. He is also a member of *International Society of Experimental Artists* (ISEA) and several other societies. His work has been featured in over 40 shows in the last 4 years alone. Highlights of his work include "Best of Show" at the 2015 ISEA exhibition and he received the "Prix Credit Mutuel Prize" at the 22nd Salon International d'Aquarelle in Ville d'Uckange, France in 2012.

**Title: Thinking Outside (and Inside) the Box**  
**Dimension: 48 x 32 Framed**  
**Media: Watercolor**



(continued on next page)

## Spotlight on Jerry Bowman



**Title: Lightning Over Tanzania**  
**Dimension: 40.5 x 40 Framed**  
**Media: Watercolor**

*The work explores an essentially timeless and unbounded universal human trait: the love of color and pattern in the objects we create with our hands. Each painting invites the viewer to create a personal narrative, thus joining the creative process. I want to create a dialog with the viewer, not lecture them. That dialog focuses on the interpretation of the viewer of the potential stories inherent in my work. I feel the viewer's rational and emotional responses are at least as important as the artist's intent.*

*I feel color and flow. I have coupled my bold style of painting with a love of travel, an extensive collection of unique collected icons with a particular viewpoint on cross-cultural commonalities. Watercolor is the medium that captures me. I approach the discipline seriously and continue my education by seeking out advice and workshops from specific artists.*

Current Work Direction:

*"My art is distinctively recognizable as large scale, multi-layered with an emphasis on a wide color gamut, intense pattern, unique design and archival quality materials. I use transparent watercolors, Arches cold press watercolor paper and a Raphael #6 8404 brush for all my work.*

*Depth and dimensionality are essential elements as well as an unusual point of view. Compositions are fluid and structured. While my work explores everything from florals to peppers to fabrics, my primary focus remains on cross-cultural concepts of color and pattern as exemplified by the objects that populate my art (carvings, masks, tools, textiles, etc.).*



**Title: Elements of Culture**  
**Dimension: 46" Round Framed**  
**Media: Watercolor**

(continued on next page)

## Spotlight on Jerry Bowman



**Title: Big Iris**  
**Dimension: 42 x 40.5 Framed**  
**Media: Watercolor**

*I supplement what I learn with continuous observation in the finest galleries in the world and, above all, extensive studio experimentation. I actively avoid much of the dogma that surrounds what watercolor can be, and hence push it beyond the limits that one usually associates with this medium. I have developed my painting style over the course of six years before showing and selling my art. This has resulted in a personal format that is readily recognizable."*



**Title: The Hunt**  
**Dimension: 50" Round Framed**  
**Media: Watercolor**



**Title: eyeFrog**  
**Dimension: 44.5 x 52 Framed**  
**Media: Watercolor**

Contact Jerry for more information:

Website: [www.bowmanwatercolor.com](http://www.bowmanwatercolor.com)

Email: [jerry@bowmanwatercolor.com](mailto:jerry@bowmanwatercolor.com)

# In The Studio With Maxine



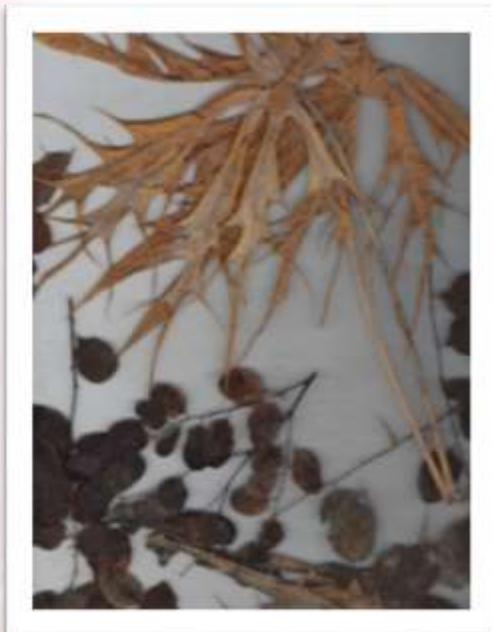
## The Studio and My Angels

For years I collected various objects in my studio, shells, dried leaves, and plastic shapes are but a few. These were used to make images on my paper with inks. The method I used came from an unlikely place, the dentist office. The dentist attached a plastic apron to the front of me for protection. (You know the kind I mean; we have all experienced this.) The design on the plastic looked like a brick wall. I took it to my studio and did a pour of orange and red ink on top of illustration board (plate finish). When it dried, I removed the plastic, and there it was, a red brick wall.

This discovery reminded me of the year when I studied design at The Cleveland Institute of Art. The design teacher, Kenneth Bates, gave us an assignment to paint "a brick wall." It took me lots of time to do this. If only I would have known about the shortcut I discovered years later, I would have gotten an A in that class instead of a B.



Plastic Apron



Dry Leaves & Branches

The next time I encountered this process was in a church in Hildago, Mexico. I walked into a black room that was covered with white lace. The lace looked so real, yet when I touched it, I realized it was painted. Their method was what I had "discovered" with the plastic apron, except the townspeople used a lace tablecloth covered with white ink. They must have let it dry before peeling it off. I asked the priest how did they do it and he told me; "The Angels made it." When the parishioners started the design, they couldn't finish it, so they went home and prayed. In the morning when they arrived at the church, the walls were covered with the painted lace. The angels came during the night and finished the wall. So, when I taught this in my workshops, I always said; "Let the Angels Do it."

(continued on next page)

## In The Studio With Maxine



Weathered Leaf

I found out later that this also works with **wax paper which is why I call it the "Wax Paper" technique. I used leaves to create these effects.**

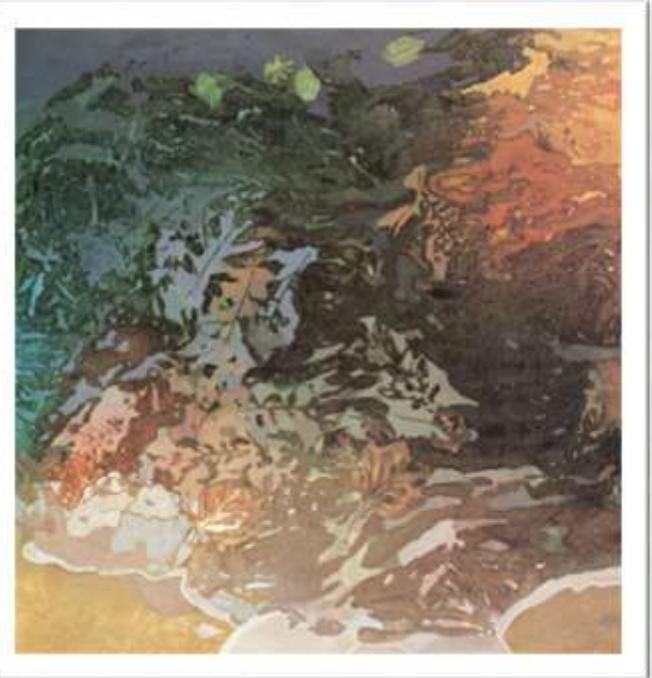
Place the leaves on the surface, add water and pour the inks. Cover the work with wax paper or plastic and let it dry overnight.

This weathered leaf, reduced to a Skeleton of intricate veins, clung to the waxed paper as I lifted it off the watercolor image. To the tracery form of the leaf was added the texture of the waxed paper as the moisture warped and rippled it.

A stroll through the northern woods during autumn is a good place to find leaves for patterns. Leaves last for many years and can be used over and over.

For this painting, I lightly poured a mixture of watercolor and ink over the paper, and then placed down leaves and a sheet of waxed paper. The crinkling and warping of the paper not only added texture around the leaves but transferred some of its wax to the surface of the painting, leaving a sheen.

When using this method, be sure not to pour too much color, but use a lot of water around the edges of the pour. The water allows the color to travel under the waxed paper. When the entire surface is dry, lift the leaves gently so that they can be used again.



Andromeda Shadows

## Finding Inspiration From Others



**I discovered the work of Joan M. Miron in the ISEA Catalog. Joan's "Red is a Neutral Color" painting, is an intricate maze design, that moves in and out of space.**

David Franke is another discovery from the ISEA catalog. His assemblages are designed into powerful shapes.

I hope you enjoy these artists and their diverse works of art!

### Joan M. Miron - Mixed Media

***"I was born and raised in L'Anse, Michigan, located in the Upper Peninsula of Michigan. I have loved all art as a very young child. I Illustrations, paintings, and music inspire me.***

*Life events have allowed my artistic and creative spirit to emerge. My family, personal friends, and art friends, have been major influences and my biggest cheerleaders. I am a self-taught artist. Carl V. Mayer, of the Transparent Watercolor Society of America, has been my main mentor and teacher.*

*My current work continues to reflect my love of line, symbols, shapes, color and expression of emotions. I begin with pen and ink, continuing to use that medium along with watercolor and many others. The process involved in all of my art is a personal journey, by developing my skills allows me to be free enough to let the work just evolve and see what happens.*



*My art helps me stay in the moment and what is close to my heart. I am grateful for the need to create. It helps sustain and define who I am and not to be afraid to express myself. This need spills over to expressing myself in all ways.*

Dagaz

(continued on next page)

## Finding Inspiration From Others

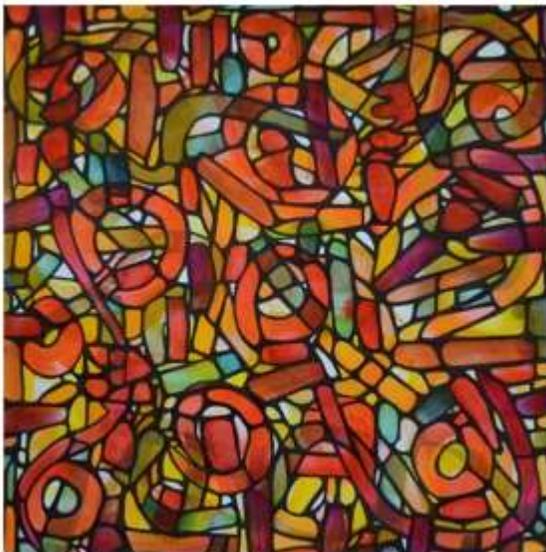


Red is a Neutral Color

*I am most proud of "Red is a Neutral Color" as it is the largest pen and ink, a color piece I have done for over 20 years and the longest period I have ever spent on an art piece."*



And the Band Played On



The O's Have It

Address: Joan Miron  
758 W. Bluff Street  
Marquette, MI 49855  
Phone: (906) 226-6506 or (906) 250-2785  
Email: [jmiron758@gmail.com](mailto:jmiron758@gmail.com)  
FB: [www.facebook.com/JoanMMiron/](http://www.facebook.com/JoanMMiron/)

(continued on next page)

## Finding Inspiration From Others

David A. Franke - Mixed Media/Assemblage



*"I was born and raised in New Ulm Minnesota. Moved to Wisconsin in the mid-80's where I currently live near Egg Harbor. I came back to art at the suggestion of my wife. She felt I needed a means to express my grief after losing one of our dogs. I have had no formal art training, except for a few classes at a local school.*

*Two women have been influential in my growth. Jan Forkert has taught me about abstraction and my dear friend, Jeanne Whildin,*

*taught me about rejection. There are three artists that I admire; Jackson Pollack, Louise Nevelson, and Andy Warhol. I am a "Signature Member" of the International Society of Experimental Artists (ISEA) and the recipient of the "Cutting Edge" award in 2015.*

*I'm not very interested in reality, if I were, I'd probably be a photographer. As it is, I am a painter; at least today I am, I do not know what I'll be tomorrow.*

*While I'm not entirely self-taught, I am self-thought. As for my mission as an artist, I would say it is to provoke thought through color, form and movement. I challenge the mind to see something beyond a still life or landscape painting."*



Rust Is Also a Color  
2015 Cutting Edge Award



I Cry Your Tears

There is a form which seems to appear in nearly all Franke's pieces — the eye. Some occurrences are quite subtle, others are uncomfortably obvious.

So why eyes? *"I look at the eye from the inside out — so many people look into the eyes to see your soul, your essence...I'm using my eyes to see my world, and interpret my world."* It is this active role of the eye, then, which Franke wants to emphasize with his artwork. As he expresses it, the eye is a *"lens through which the mind captures the human experience."*

(continued on next page)

## Finding Inspiration From Others



Inside Looking Out

**"Inside Looking Out"** - This piece was accepted by I SEA in 2013 for a show which traveled to Florida, California, and Wales.

*"I am particularly proud of **"Louise's Pull Toy"** - it emerged from an ART CHALLENGE group where 8 members contributed 8 each of 8 different items. Louise's Pull Toy is the result of this mess."*



Louise's Pull Toy



Weathered

(continued on next page)

## Finding Inspiration From Others



My "Mind's Eye" series for Clark Whittington's Art-O-Mat project inspires me daily.

Art-o-Mat® machines are retired cigarette vending machines that have been converted to vend art. There are around 400 contributing artists from 10 different countries currently involved in the Art-o-mat® project. I have been active with Art-O-Mat since 2004; there are over 3,000 of these cigarette pack sized artworks out in the world.

For more information check out their website at <http://www.artomat.org/>



Minds Eye

(David A. Franke)

Website: [www.studio8e9.com](http://www.studio8e9.com)

Email: [Studio8e9@gmail.com](mailto:Studio8e9@gmail.com)

FB: [www.facebook.com/Studio8e9/](https://www.facebook.com/Studio8e9/)

## Contributors Corner With Robert Mejer



This is about reflecting on our life as artists. The steps we take and the plateaus we reach during our journey.

**I became aware of Mejer's work when I first saw it in the *International Society of Experimental Art* catalog.** His latest pieces almost reach perfection. It is not often that an artist can design such delicate shapes into a meaningful work of art.

Robert Mejer does this with his watercolors!

### BIO

*"I was born and raised in South Bend, Indiana of English/Polish background. My home was almost in the backyard of Notre Dame University. My dad was a people person, restless and held many different types of jobs. He was always good with his hands and loved building and making things. My mother, always the constant in our family, worked as a secretary. They were common folk, devout Catholics. and always supportive of my endeavors.*

*My education was via Catholic schools from elementary to secondary grades. My journey into art began with NOT liking to read novels. In elementary school, we had a Christmas exchange of gifts, and I received a book titled "20,000 Leagues under the Sea." One day, I picked up the book and noticed the beautiful illustrations. I was motivated*

*to try and copy one of the pictures. I showed my parents, and they liked the drawing. My mother took it to work and shared with all her colleagues who were encouraging. So, I further pursued my drawing skills by looking for illustrations in the set of Encyclopedia Britannica my parents owned. **That is when I stumbled on artists' work, and I began to copy their drawings.***

*In my family, I was the first college graduate having received my B.S. in Art and Art Education from Ball State University and my M.F.A. from Miami University of Ohio. I currently live in Quincy, Illinois where I am a Distinguished Professor of Art/Gallery Director at Quincy University since 1968."*



Drawing of Rembrandt  
Age 12

(continued on next page)

## Contributors Corner With Robert Mejer

Robert is a signature member of the *Watercolor U.S.A. Honor Society* (WHS), *International Society of Experimental Artists - Nautilus Fellow* (ISEA/N.F.), and the *National Watercolor Society* (NWS). He has presented over 65 one-man exhibitions, and had his work included in over 500 juried competitions. His watercolors were included in **traveling exhibitions to Wales, China and Italy. Robert's monotypes were included in a 1978-80 Smithsonian Institution Traveling Show titled "New American Monotypes"**. He is listed in **"Who's Who in American Art"** and **"Who's Who Among America's Teachers."** His work and techniques are featured in art books by Julia Ayres, Nita Leland, Betty Lou Schlemm, Mark Mehaffey, Mary Ann Beckwith, Sue St. John, and Rachel Rubin Wolf.

### Life's Plateaus as an Artist

*"As I reflect on my life, it becomes apparent that as a person and artists we go through this journey via plateaus, opportunities afforded us to learn, mature and expand our insights. For me it was a matter of being in the right place at the right time, filled with lots of curiosity and motivation. At other times, I would run into barriers and sought ways to overcome them. Most importantly were the people that took an interest in my growth and well-being and always provided opportunities for positive feedback. Of course, this journey is about understanding what it is to be human, connecting with one's self and finding a unique voice of expression via the visual language.*

PLATEAU #1: Museum Experience - Curiosity, Inspiration, Motivation

*Attending Catholic schools led me to the idea of being a priest. Most of my work dealt with two themes: religious images and man's inhumanity to man from photos I saw of victims in concentration camps. In 8th grade my teacher, a Holy Cross nun, decided to teach us a unit on art appreciation.*



*One day, I decided to go exploring the Notre Dame University campus. I discovered O'Shaughnessy Hall Galleries now the Snite Museum of Art. I was blown away from the direct experience of original artwork.*

1st Watercolor  
Age 12



Angel - pastel  
Age 12

(continued on next page)

## Contributors Corner With Robert Mejer

### PLATEAU #2: Studio Experience/Mentors-Direct Observation Drawing

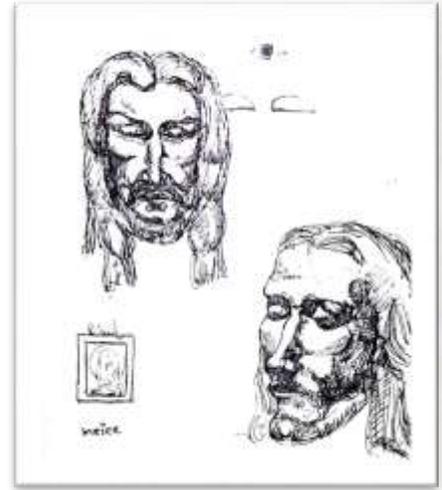
*Leaving the gallery, I stumbled upon the famous sculptor Distinguished Professor Ivan Mestrovic in his studio and two of his assistants. There were plaster sculptures everywhere, I was in awe! They asked me to model for them because I had high cheek bones, and they wanted to make a bust of me. While modeling, I overheard them talk about artists and history. Joining the conversation, they were shocked I could carry on a dialogue with them. They asked about my art and drawings. After seeing my portfolio, they agreed to tutor me in drawing/sculpture. Mestrovic called me the little Polish boy who did "very expressive drawings." He practiced what he preached ; "The only way to be an artist is to work." That began a wonderful relationship having other mentors nurture my skills. I was shocked when my first task involved drawing real trees from life and classical busts. My first plaster sculpture was a head of Christ. I was invited to do drawings from nude models at the young age of 13. I continue to draw to this day as it is the foundation of my art!*



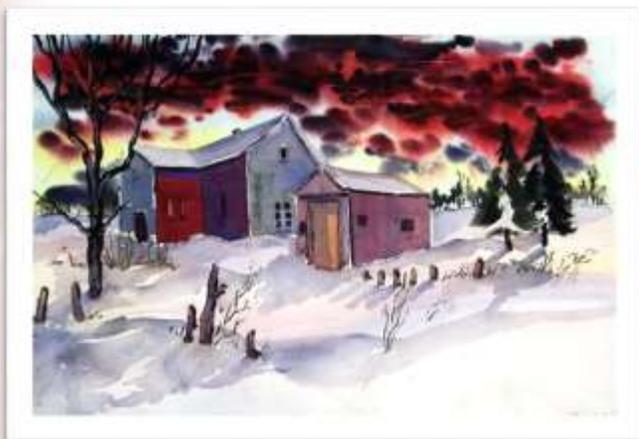
Tree Study - Age 13



Nude Drawing - Age 16



Head of Christ Drawing  
Age 14



Snow Scene - Watercolor

### PLATEAU #3: South Bend Art Center/ Apprenticeship - Watercolors, Ceramics, Printmaking, Sculpture

*I attended St. Joe High School and used shop class to make art. I learned how to work with the metal and wood lathe. I was invited to take an adult watercolor class at the South Bend Art Center.*

(continued on next page)

## Contributors Corner With Robert Mejer



Art Center Model  
Age 17

*The teacher, Jozef Wrobel, wanted me to participate and not just observe. After class, we had a serious critique of our paintings. I received a lot of positive reinforcement. He reviewed my portfolio and stated that I had excellent drawing skills but needed some **work with color.** With the permission of the Center's Art Director, I was given a scholarship to work with him in watercolors and afforded other art center classes while attending in ceramics, sculpture, oil and printmaking. I eventually became Mr. Wrobel's teaching assistant for two years (1960 - 1962).*

### PLATEAU #4: My First One-Person Exhibition-Reflection

***Because of Mr. Wrobel's support,** I was able to obtain an exhibition space in the South Bend **Women's Progress Club.** At the age of 16, I held my first One-Man Exhibition of 80 pieces. With pride, I was able to have a private showing for I van Mestrovic and his assistants. I can still hear his chuckle from looking at the portrait drawing that I did of him.*



Jozef Wrobel and Myself



Drawing of I van Mestrovic

### PLATEAU #5: National Scholastic Art Competition-Recognition/Pride

*The First National Scholastic Art Competition was held at the South Bend Art Center, and I proudly had seven pieces selected for exhibition along with winning four Gold Keys and a Best in Show. Two pieces were selected to go to NY and one was selected for The International Arts League of Youth Exhibition held in various galleries in South Africa. The torso drawing won Best-in-Show.*

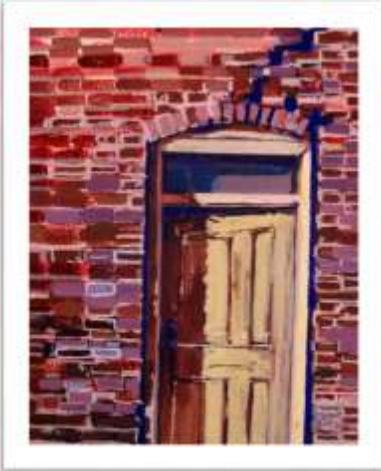


Torso - Crayon & Ink  
Age 16

(continued on next page)

## Contributors Corner With Robert Mejer

PLATEAU #6: Education/Gallery Experience = Breadth of Experience/Exploration of Styles & Ideas



Acrylic - Age 17

*I learned of a High School Art Workshop opportunity at Ball State University. With the support of my parents, I was accepted for the summer of 1962. Mr. Wrobel advised me to work my tail off and to turn the cheek when it came to criticism. He felt most students would go and see this as a vacation. During the last day of the workshop, we spread out all our work for viewing. A short woman, with a crew cut, smoking a corn cob pipe, stopped to review my portfolio. That woman was Dr. Alice Nichols/Chair of the Art Department at Ball State University. She offered me a job and scholarship to attend Ball State and major in art. I had not given any serious thought about attending college. I accepted the offer.*

***At a teacher's college, I had many opportunities to study other teachers' as well as teach. I fell in love with that as a possible career. Some art faculty frowned on me doing realistic watercolors and wanted me to expand my horizons which led me to abandon that medium for a while. I had opportunities to explore: sculpture, fibers, printmaking, oil painting, drawing, design, ceramics and art history. That breadth of experience and variety of faculty input***



Marina - Oil on Masonite  
Age 20

*fed my art perceptions. Dr. Nichols was always supportive of the type of independent studies that I wanted to pursue beyond the regular required courses. My reward was a One-Person Show my senior year in the Art Gallery. As young artists, we go through all art styles with our studio work. In finding our voice, we make connections with the past, where we have been, the present, and our understanding of the future.*



Butterfly - Acrylic & Collage  
Age 21

(continued on next page)

## Contributors Corner With Robert Mejer

### PLATEAU #7: Contemporary Art Scene, Area of Focus-Non-Objective Art, Working in Series



Green Hill - Oil on Canvas  
Age 22

*Ball State-sponsored a National Drawing and Small Sculpture show which I worked on as a Gallery Assistant. One day, I met Robert Wolfe Jr, who was hand-delivering his work to the show. I was impressed with his work and the conversation we had. He taught at Miami University in Oxford Ohio. When I decided to go to graduate school, I looked at Pratt Institute, Cincinnati Art Academy and Miami University. Miami University offered the best scholarship as a Teaching Assistant and the opportunity to work closely with Robert Wolfe Jr. He was very demanding and had a good eye. I learned a lot about color-space and edge in painting. At this point, I tired of realism/expressionism and began to pursue the area of non-objective, at a time that American Abstract Expressionism was at its peak.*

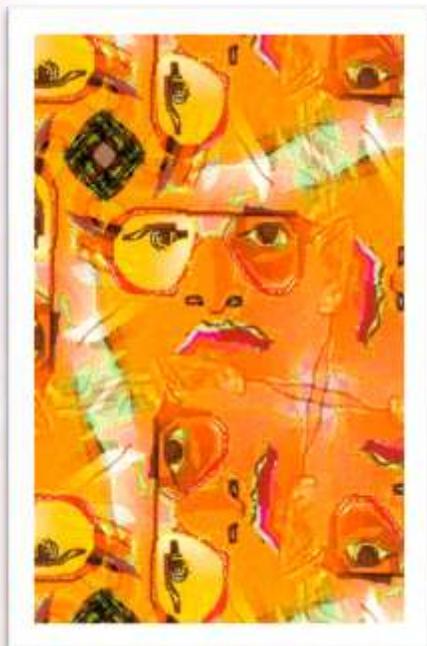
### PLATEAU #8: Being an Artist-Teacher/Gallery Director

*After graduating, I arrived at Quincy University. I established the Art Gallery for the students and community to experience all types of media and expressions. I created new courses: contemporary art seminar, mixed media painting, watercolors, printmaking and graphic design.*

*Teaching these classes has allowed me to shape my ideas regarding creativity, process, and craftsmanship. The University has afforded me faculty grants and sabbaticals to pursue workshops that would keep my teaching fresh, invigorating and to use my summers for focused work and residencies.*



Saratoga Springs  
Assemblage



Self Symmetry  
Digital Coral Paint

(continued on next page)

## Contributors Corner With Robert Mejer

### PLATEAU #9: Workshops/Residencies with Famous Artist's

*I have been able to experience new places while working with many well-known artists in my field. Because of them, I am a better artist, teacher and human being.*



Winged Totem  
Monotype

### PLATEAU #10: Current Work/Watercolor & Waterbased Monotypes-Developing a Unique Voice

*The works are about the journey and shed light on how the images came to be. In the mid-60s, I experimented with paper collage. I struggled to balance traditional art structuring with **an exploration of diverse media/processes**. The "layering" process and its spatial implications became important to me. **The 70's involved issues of light/layering/grids and thematically with architecture, the sun, moon and space.***

*In 1979, I conceived the idea of making water-based monotypes, using a direct painterly approach on grained Plexiglas and then printing the image in reverse using an etching press. As the*

*Monotype became the focus for my experimentation in the 1970s, I continued to draw inspiration from the analogy with collage, by using an assortment of modern shapes fabricated from new or discarded screen scraps, plastic ribbon, sandpaper, cloth, string and paper fragments reflective of our society. These elements were then painted, dried and assembled on the plate before printing. My monotypes are printed symbolic collages and what I have learned from the Monotype experience haunts the images I capture in my watercolor painting.*

*I am a Geometric Abstract Intimist seeking to express various motional situations and mental spaces via a layering process that operates out of a collage-space tradition. The role of collage plays an important part in my work, its physicality, its illusion, and its spatial dominance. The watercolors are the subject themselves and not about subject matter. However, some images fascinate me.*

*On one hand, I explore architectural forms as they relate to order:*

- *Windows, which frame our perception of reality and allows light to enter our spaces,*
- *Doorways, which yield a sense of our presence in space and mirrors, which introduce a unique play of light and inner space.*



Symphony  
Monotype

(continued on next page)

## Contributors Corner With Robert Mejer



Cloud Break  
Watercolor

*I am also drawn to parallel the shapes of nature:*

- *Randomness of cloud forms and the accidental or weathered/natural,*
- *Interplay of indoor/outdoor spaces,*
- *Process of creating illusory spaces on a two-dimensional paper, through the layering of elements.*

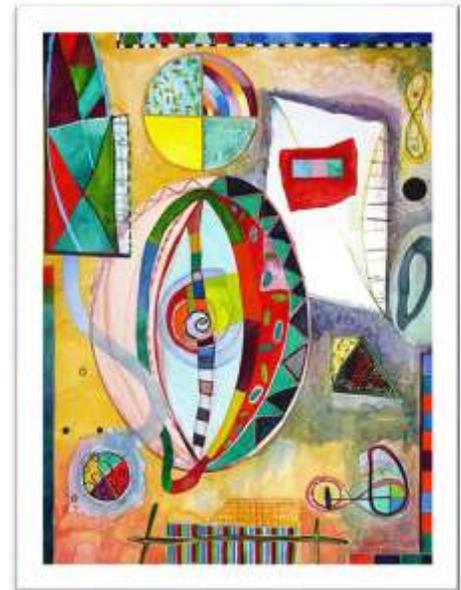
*All of my work partakes of the dynamic experience of the moment: my life experience, the collective experience of art history and the interactive experience of creating the work. I want to create in the viewer a special experience of their own: a child-like awe and curiosity, a renewed freshness of vision.*

*With my artwork, I try to push the realm of illusion without resorting to the physical use of collage. To create a visual drama via*

*opposites, that equates to the pulse of life. I hope to PRESENT rather than REPRESENT. The art is but a fingerprint of the spirit of this search.*

***"Every medium has a surface and surface is the message of the medium. The surface carries the work of art and not the subject."***

Michael Mazur (Painter/Printmaker)



Subliminal Delight  
Watercolor

Full Moon Daylight  
Watercolor



PLATEAU #11: Reflection

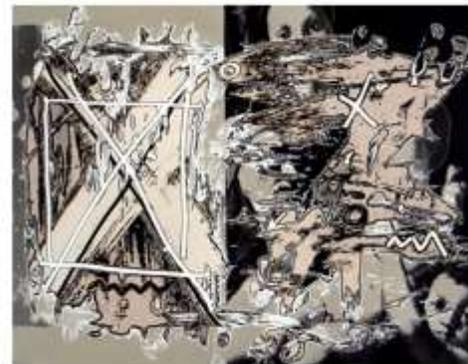
*In conclusion, after almost 50 years of teaching and 60 years of a journey creating images, I continue the search. I use the gifts given to me, to seek the truth about life, to be human, and to **understand one's self. I try to share those gifts with others and to communicate the human spirit and what it means to be creative.***

(continued on next page)

## Contributors Corner With Robert Mejer



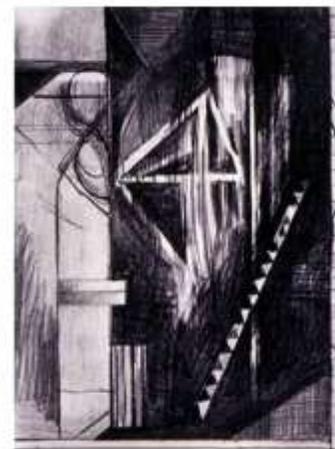
Self Portrait  
Age 13



Past Meets Present  
Chemigram  
1983

### MY REFLECTIONS

- *Art is an adventure of our personal growth - like seeing footprints of where we have been and what direction we are taking and in hopes of reaching our destination of perfection.*
- *Art is about situations and relationships and not about things.*
- *The reality of art is their presence.*
- *Life is ephemeral and the only thing eternal is the spirit as reflected in my work.*
- *Art is assimilation and not duplication. It is not looking but paying attention (Zen).*
- *Be true to yourself.*
- ***Art is embracing the unknown!***



Night Passing  
Solarplate Etching  
2001



Take 18 - Watercolor  
2014

Contact Bob for more information:  
Email: [mejerbob@quincy.edu](mailto:mejerbob@quincy.edu)

View his monotype process on Youtube:  
Bob Mejer Monotypes

## Copyright and Disclaimers

All Rights Reserved. Artwork and photographs may not be reproduced without the expressed written consent of the owner.

The purpose of this newsletter is to educate, inspire and motivate. Feel free to share the newsletter with other artists, friends and colleagues.

The contents herein are based on the views and opinions of the author and all associate contributors. The author and all other contributors accept no responsibility for any consequential actions taken, whether monetary, legal, or otherwise, by any and all readers of the materials provided. It is the reader's sole responsibility to seek professional advice before taking any action on their part.

Readers results will vary based on their skill level and individual perception of the contents herein, and thus no guarantees, monetarily or otherwise, can be made accurately.

© 2017 Maxine Masterfield

I would love to hear your thoughts and suggestions.  
If you have any specific topics you would like included in future issues, please let me know.

Drop me a note, my email address is below!



Maxine

masterfield@prodigy.net

### Co-Founders



Mike & Ann Gervasio

ekimhub@gmail.com