



Spirit Of Experimental Art



"Learn to see what you are looking at."

(Christopher Paolini)

May 2016 - Issue 5

Welcome, Everyone!

Happy Spring!



It is May's Celebration of our First Anniversary of the Spirit of Experimental Art Newsletter. This past year has gone by so quickly. When we started to plan and design the newsletter, we never envisioned the fantastic response and enthusiasm. Thank you to our fabulous artists and members who have helped to make the newsletter a success. Each issue we try to cover a different aspect of experimental painting as well as providing encouragement and

inspiration to everyone. The journey continues, welcome aboard!

Not only is it our first anniversary, but it is also the 25th Anniversary of The International Society of Experimental Artists (ISEA). A society Gracie Hegeman and I began 25 years ago. We needed somewhere to exhibit the work of experimental artists. In those early **years, no one understood what "experimental art" meant. If you didn't paint realism, you were not considered an artist.** Most of us know how difficult it is to paint a recognizable subject, and yet, it is equally challenging to reach into your unconscious mind to create something from different objects, paints, and mediums.

"What we see depends mainly on what we look for."

Michael Hyatt

The theme of this issue is the "Power of Observation" and "what we see as artists". My goal is to introduce artists that will inspire us. We have a bit of an international flair with our spotlight artist, Patsy Boulez, who is an up and coming, self-taught artist from Belgium and Kathleen Conover as our contributing artist who has done a considerable amount of **international travel, especially in China. Kathleen has written an article on "The Power of Observation** and she is a master as an artist. The gallery artists feature award-winning artists, Elizabeth Sanford and Kathleen Mooney. In the Studio, returns with Carol Nelson, a well-known **workshop instructor and artist, to share a demonstration called "Leftover Sandwiches."**

I believe this issue will give us something to think about and motivate us to create a masterpiece.

Experiment and paint on!



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

www.masterfield.net

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Featured Image on Cover

Midnight Pass
Acrylic on canvass
22x28

Private Collection
Not For Sale

My Reflections - The Power of Observation



The theme of this month's newsletter is the POWER OF

OBSERVATION. I find if I surround myself with various objects, such as sliced agate or bits of rust, my mood becomes mellow, and the colors flow easier as I paint.

When I first became interested in becoming an artist, I took up painting as my high school major. My teacher, Mr. Eterovich taught us something I have carried with me all of my life. He would ask us a different

question every morning something like, "What is the color of the mailbox you passed by on the way to school?" He wanted us to become aware of all that was around us and to look for inspiration.

In Nature, there is so much to see; the sky, the life cycles of organic matter and an infinite variation of patterns, etc. The patterns in nature is what drew me in. I would say to **myself," this pattern was made by nature, with God's help, so why can't I use the same methods in my own work"?**

What causes a particular pattern of a coffee drop on the kitchen tablecloth, or water leak drying on the ceiling? First, there is water, then pigment and then heat. If I could put these three elements together, I would have the same ringlet design that I observed on **the kitchen tablecloth or ceiling. This method, I call "Evaporation." The solar painting below is an example of it.**



Tranquil

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My Reflections - The Power of Observation

In one of my art classes, a student saw how the soil on earth was wet, then dried by the sun. It cracked in an unpredictable pattern like the photograph below. He duplicated this process with a layer of mud on his watercolor paper and when it dried, the mud cracked open. He sprayed ink into the pattern and then removed the mud. Voila, there it was, a beautiful pattern created by nature!



It is so important to continue to observe everything around you. There is so much in nature for you to see and use. We all paint or sculpt for different reasons, and there is no right or wrong way. So, find your goal and pursue it. It will be very rewarding!

**"Creativity isn't about bringing magic into the world,
it's about finding (observing) it already out there and shining a light on it.**

To be creative is to explore, tinker, travel, ponder,
and do it all from behind wide-**open eyes.**"

(Tanner Christensen)

Spotlight on Patsy Boulez



One day while surfing the internet, I found the artwork of Patsy Boulez. It was like something I had never seen before. The images are breathtaking, as beautiful as staring into a microscope, or a telescope. She has captured it all on canvas for us to enjoy.

I believe Patsy will inspire you, too!

Bio



Patsy Boulez is a Belgian artist born 1964 in Sint-Truiden. She acquired her knowledge through self-study and finds her inspiration in the science of the spirit, cosmic energy and the juice of colors.

During most of her life time, Patsy has been occupied with textiles, more specifically with patchwork quilting embroidery. She created her own technique in the textile section, knotting batik fabric, which she cut into small strips, embroidered them with metallic threads and then, knotted together, again. It was a very time consuming job for her to realize a piece.

Patsy knew she needed to explore with paint and started studying online courses, reading books, bought several acrylic mediums and acrylic colors (especially golden). She even started exploring her own hand writing.



Searching for a style, Patsy experimented with acrylics and developed her own recipe and method of expression. Her unique technique involves building several different layers of acrylic paint which is very time consuming. She works in depth, cuts out shapes in the paint and within the final layer the transformation takes place.

Title: Jupiter (2015)
Dimension: 40 x 40
Media: Acrylic on wood panel

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Spotlight on Patsy Boulez

Patsy is thankful for this process of abstract cosmic reflections or geometric figures being created, bringing her into a higher level of imagination.



Title: Jupiter Detail (2015)
Dimension: 40 x 40
Media: Acrylic on wood panel

She has painted for 3 years now and these last 2 years, working day and night to finish her first collection currently exhibiting at "Kasteel Ter Poorten". Previously, Patsy Boulez never exhibited her paintings because she wanted a complete collection first.

Artist Statement

"My art consists of the power of spirituality and abstraction.

I am not a traditional painter. I sculpture with paint. My art is a reflection of who I am and where I stand in this world.

Title: L'ete Indien
Dimension: 40 x 40
Media: Acrylic on wood panel

This sculpture painting technique is quite a complex one and takes many days, in fact, weeks or even a month to finish a piece. Each surface or canvas is made up of twelve layers or more. Therefore, I work on several canvases at the same time.



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Spotlight on Patsy Boulez



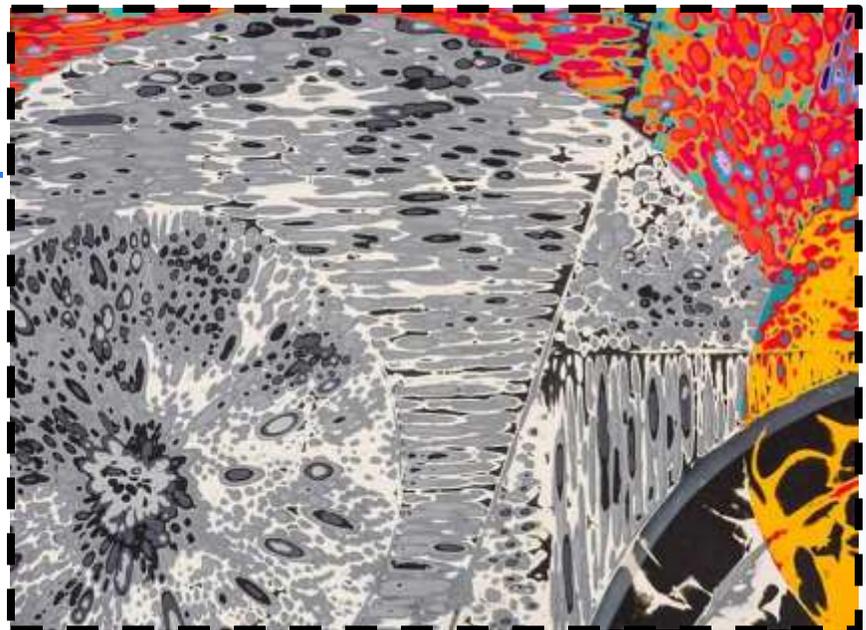
It is about building up layers and giving them the time to dry. Then, scratching them down and painting over the surface again to build up structure and interest. Each layer is a painting that can stand or act on its own and carries certain messages only I can determine the strength of.

Title: History of Our Universe
Dimension: 60 x 60
Media: Acrylic on wood panel

Through my sculpture paintings, I express myself, my thoughts and my emotions which I cannot articulate phonetically. These I cannot express in words, so I paint with brush marks, depth and colors that I carry in my spirit and soul. I compose with the power of colored

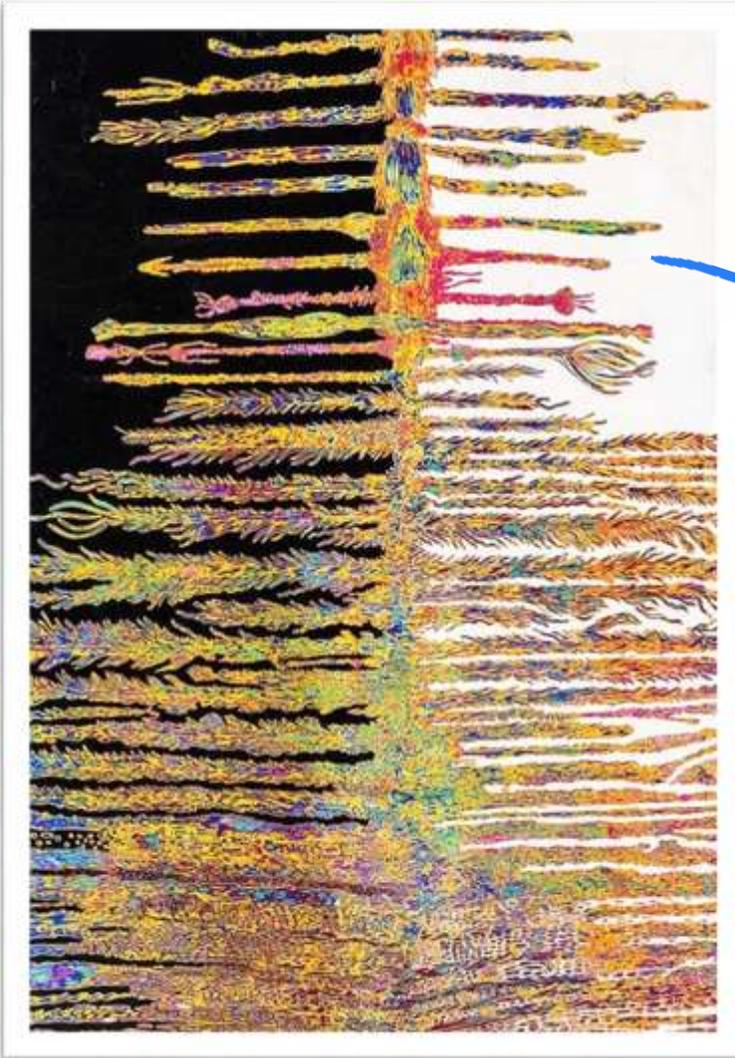
Detail

notes in my visual song, switching the viewer into a world of imagination. As one painting is built up, it consists of strength and energetic power. They carry even a therapeutic value and used as a source of meditation.



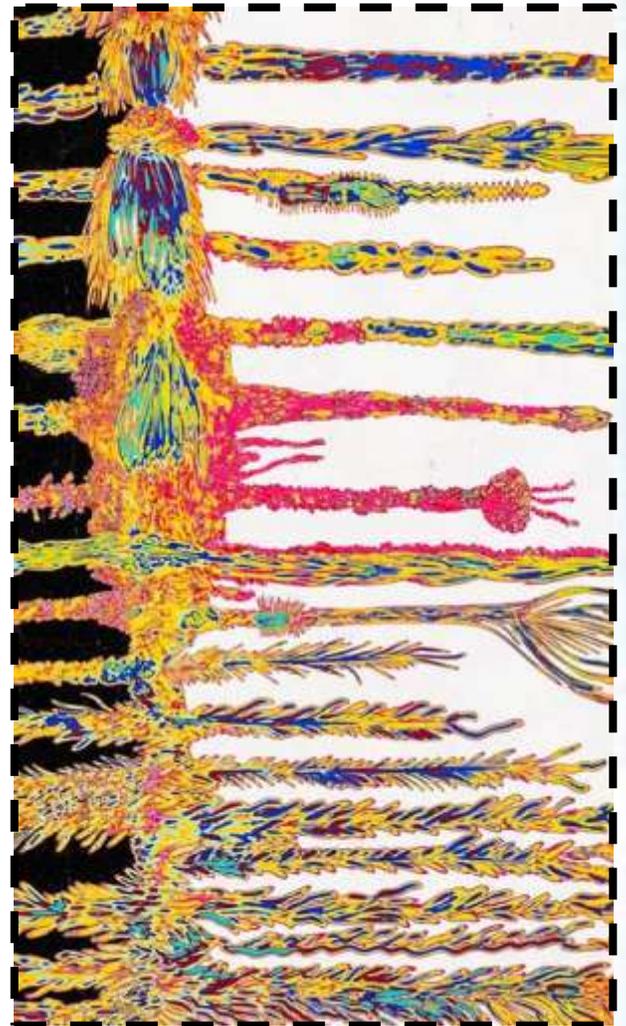
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Spotlight on Patsy Boulez



Title: l'été Indien
Dimension: 32 x 40
Media: Acrylic on Canvas

Detail



The secret that each painting carries cannot be transformed into words. Each piece will bring you into a world of a higher level of imagination."

(continued on next page)

Spotlight on Patsy Boulez



Title: Little Tantra
Dimension: 48 x 48
Media: Acrylic on Canvas

Contact Patsy for more information:

Website: www.patsyboulez.be

Facebook: www.facebook.com/patsy.boulez/

Instagram: www.instagram.com/patsyboulez/patsy.boulez@boulez.eu

Mailing Address:

*Patsy Boulez
Sulpted Paintings
hasseltsesteenweg 380
B-3800 Sint-Truiden
+32475638241*

In The Studio With Carol Nelson



Once again, we welcome back Carol Nelson who was one of our inspiring artists in the November, 2015 newsletter. She is an award winning mixed **media artist and educator**. **Carol's work is known for its vibrant colors, unusual materials and textures.** Her work ranges from realism to abstraction, but it is the abstract work that has become her main focus. She loves sharing her knowledge with other artists through workshops around the country.

BIO

Carol was born and raised in Duluth, Minnesota, and now lives in Colorado. She began college as an art major but soon switched to a field with a guaranteed job upon graduation: medical technology.

After 33 years of scientific work in clinical laboratories, it was a **chance discovery of Maxine Masterfield's book, *Painting the Spirit of Nature***, which inspired her to start painting. A new career was born. Innovation and experimentation in acrylics and mixed media have become her passion.



Creating a "leftover sandwich"

Here Carol demonstrates one of her workshop techniques called "leftover sandwiches".

Every mixed media artist has a large bunch of "left overs" - materials from previous projects. These are miscellaneous pieces of various papers, burlap, foils, ribbons, etc. - it's the STASH of stuff that we hold on to because it might be useful for a future project.

A common problem is when artists and students are "paralyzed" when staring at their blank **canvas/board**. **Though they are SURROUNDED by this "STASH", they are "afraid" to put something on the "blank" surface. They are afraid of messing up before they even begin!**

I teach the "leftover sandwich" technique in my workshops to help overcome this problem.

Step 1 - Gather and select leftover materials from this stash

- some patterned
- some plain
- similar color palettes
- Some with lighter values, some darker
- Some with texture, some smooth.

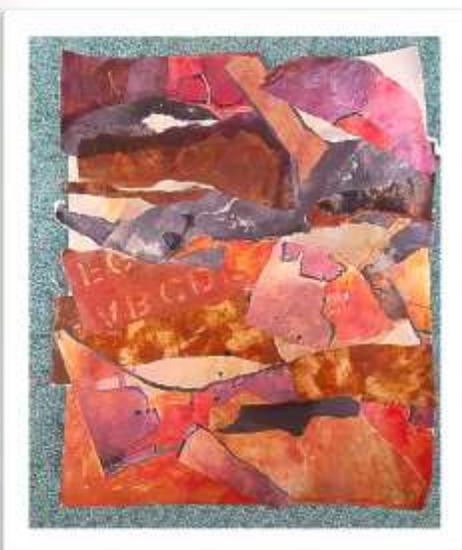
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In The Studio With Carol Nelson



Step 2 - Cut these materials into different shapes to begin making a collage.

Step 3 - Glue together these random papers and materials to make a varied "sandwich".



Step 4 - **Finished "leftover sandwich".**

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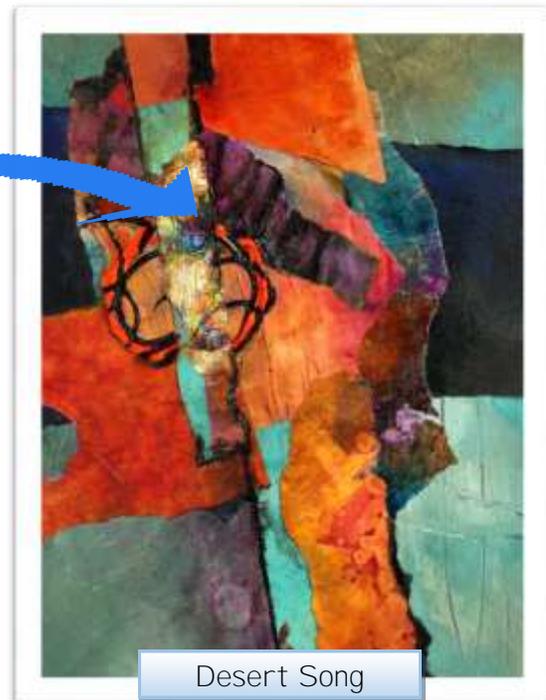
In The Studio With Carol Nelson



Here are three additional "leftover sandwiches".

Once you have created a "leftover sandwich", you can use it to finish a painting. Here are some examples of how they can be used.

Example 1 - Portions of this "sandwich" were used to create Desert Song:



Desert Song

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In The Studio With Carol Nelson

Example 2 - Portions of this "sandwich" were used to create New Braunfels:



Remember, in experimental painting,
ANYTHING GOES!!!

You can find Carol on her

Website: www.carolnelsonfineart.com or Email: carolnelsonfineart@comcast.net

Finding Inspiration From Others



One cannot create until a person knows their limits. It takes discipline to learn and to know your tools and medium. Only then can you become free to create.

In this issue, we are featuring two artists, Kathleen Mooney, and Elizabeth Sanford. Their outstanding paintings not only reflect the knowledge of their medium but also the imagination of each artist.

They reveal to us the joy of experimentation. We are grateful they have shared with us. Enjoy!

Kathleen Mooney - Mixed Media



Kathleen Mooney lives in Lowell, Michigan just outside of Grand Rapids. She drew her first mural on the wall, behind her bedroom door, when she was only three years old. Her mother made sure she had plenty of paper after that!

Kathleen has always considered herself an artist. She continues to pursue her art education on her own when it is needed. Kathleen **uses her precious resources of time and money by taking "a la carte" classes at local colleges and universities, art workshops, residencies and studies here in the USA and overseas.**

Digging deep into the human drive to create what we need to see, Kathleen Mooney uses signs and symbols, color and mark making, Neolithic art and archaeology to form thoughtful and thought provoking abstract paintings. She has travelled to France to study and make Neolithic pottery, to Ireland, Orkney and the Outer Hebrides to see first-hand the Neolithic remains there. Kathleen has also taken many trips to London and Bath in the UK to study historic clothing and textiles.

She has managed to patch together a life and a living that allows her to study and work in ways that are meaningful to her. Kathleen continues to count her blessings and she knows not everyone is as fortunate.



Snow Leopard

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Finding Inspiration From Others

Artist Statement

"My work is centered on the concept of Legends - the Myths, Tales and Truth that we gather as we traverse this personal landscape.

My signature process creates silk-like panels of acrylic that I layer and compose in harmonic abstract compositions featuring signs, symbols, color, mark making, Neolithic art and archaeology.

I am inspired by Gee's Bend quilts, Richard Diebenkorn and make yearly trips to Ireland and Scotland.

I am a signature member of National Watercolor Society, the International Society of Acrylic Painters and the International Society of Experimental Artists.



Maize, Smoke and Gourd

My painting "Maize, Smoke and Gourd" received a Finalist Award in The Artist's Magazine 30th Annual Competition.



Crow and Turquoise



The-Singing-of-His-Song

My "Legends" rug collection produced by Foreign Accents Rugs is exhibited at the High Point Market and Bellini Italian Home."

Website: www.KathleenMooney.com

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Finding Inspiration From Others

Elizabeth Sanford - Watermedia



Elizabeth Sanford was born in Nashville, Tennessee where she grew up exploring her neighborhood woods. Now, Elizabeth creates visual fairy tales about the wonders and mysteries of a suburban forest.

She has been teaching art for more than thirty years. Her award-winning work is in many collections, including the Bainbridge Island Museum of Art, the Evansville Museum of Arts and Science, the John Hopkins University and the Savannah College of Art and Design.

Artist Statement

"I discovered the magic of fluid paint on paper while working on my MFA at the East Carolina University. I continue to be drawn to the luminosity of layered colors and the surprises that result when water, paper and paint collaborate.

My paintings are inspired by the natural world and by the varying interactions of water, color and white paper. I enjoy the kind of surprises watercolor brings and consider each piece to be a dialogue between myself and my materials.

Nine years ago, my work shifted radically from paintings on paper to painted sculptures. Since I enjoy experimenting, I took a workshop with Carol Barton, who introduced me to the sculptural possibilities of paper. The natural abstractions I painted for years have evolved into structures that can transform in size and shape when handled. Now, my colors and stories can escape the frame and engage the viewer more directly.

*I tell visual fairy tales with watercolor sculptures. My stories take place in between worlds, **where the suburbs meet the remains of the forest.** I'm interested in the conversations and clashes that happen along the shifting boundaries.*



Reshaping the Shadows
Unseen Omens

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Finding Inspiration From Others

Who's the hero, and who's the villain? Who's the native, and who's the invader? It all depends on which side of the border you're on and how the story ends is up to the viewer. Look into the shadows to find what's hidden. Peek through the leaves, and discover the signs.



Reshaping The Shadows
- Looking for Signs

Reshaping the Shadows - Looking for Signs (2014) is a tunnel book, a three-dimensional structure that allows me to combine layered colors and shapes with explorations of space, light and shadow. accordion sides support the panels; it expands from 1 to 8 inches deep and changes dramatically depending on how it's lit, as you can see from the close-up.



Family Secrets

Family Secrets (2015) is an accordion tunnel book with wooden covers; the front cover contains an opening with a slice of walnut shell glued inside. It's layers of watercolor and acrylic ink on paper and measures 7 inches high; it expands from 1-5 inches wide and 5-29 inches long.

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Finding Inspiration From Others

Secrets Sides of Soil (2015) is an origami "flexicube" that can be opened in a variety of ways; it invites the viewer to wander deep into the hidden worlds beneath our feet. It's watercolor, acrylic and ink on paper with black card stock for the underlying structure. While the dimensions vary depending on how it's opened, it's a 4.5 inch cube when closed."



Secret Sides of Soil



"Be sure to check out my monthly Mystery Technique on the HOME page of my website!"

WEBSITE: www.elizabethsanford.com
EMAIL: elizabeth@elizabethsanford.com

Contributors Corner With Kathleen Conover



I first met Kathleen (Candy) Conover years ago at the Dillman's Creative Workshop in Wisconsin. It was held in the fall, and I still remember the bright red leaves that fell all around the lodge. We were so inspired by the colors that we carried them into the studio and painted "leaf"

paintings.

When Candy returned home, she made a solar painting with the leaves. The painting dried with a shadow of the leaf images. She finished her design by adding several realistic leaves with watercolor.



Winter Shadows

Candy's work has changed and grown since those early years. I love her early work as well as her present work. She has that magical touch. Thank you for sharing with us!

BIO

Master Artist, Kathleen Conover exhibits her work, juries exhibitions, gives

demonstrations and teaches in-depth workshops.

She has been juried into more than 100 exhibitions, receiving national and international recognition for the vision, innovative techniques, and fearless expression that give rise to her unique designs.



Painting with the openness of her subject matter, she is guided by intense observation and deep personal reflection. The result is rich symbolic layers of literal and figurative design.

Sunset Poppies



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Contributors Corner With Kathleen Conover



The Dance

Painting from an early age, Kathleen was influenced by teachers and artists in the **fertile environment of Southern California's** prominent artists, museums and galleries as well as early international travels. She studied undergraduate fine arts at San Diego State University, finished her Bachelor of Arts degree at the University of Washington in Seattle and earned her Master of Arts degree from Northern Michigan University. She continued studying with American master watercolor artists over the next decade enriching her depth,

understanding, skill, and personal style of painting.

Kathleen Conover's current involvement in the growing international watercolor scene includes invitations to exhibit, judge, and demonstrate in China, Turkey, France, Belgium, Thailand, and Greece. She has been honored as one of 40 international master watercolorists invited to exhibit at the first watercolor-exclusive Museum in Qingdao, **China, the "Birthplace of Watercolor"**. **Global travel continues to influence her award winning paintings and inspires her work toward her lifetime pursuit, "... to be a better painter"**.

Power of Observation

Artist Statement

"Pay attention! Our parents and teachers would remind us as we gazed at the clouds and tripped over a curb. Especially as artists, it IS important to pay attention, to ALL of it: our physical environment, the visual, audible and sensual stimuli around us, the whole cacophony of everyday life.

But, I contend, even more, important is the skill of internal observation: Introspection. Why are we attracted to some things more than others? How do these things make us feel? How do they affect us?



Turning Industrial Evolution

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Contributors Corner With Kathleen Conover

What inspirations/ideas/images resonate deeply in our soul? Light our fire? Make our hearts skip a beat? And why?!

If you look back over your years of photo references and "beautiful" pictures (I have thousands, and I bet you do too), you will notice recurring themes. This recurrence of repeated imagery is very meaningful and important to observe with your intellect, not just your eyes. It is your responsibility to your muse to discern what that meaning might be. Go beyond "skin deep", do some soul-searching and find the why." Your



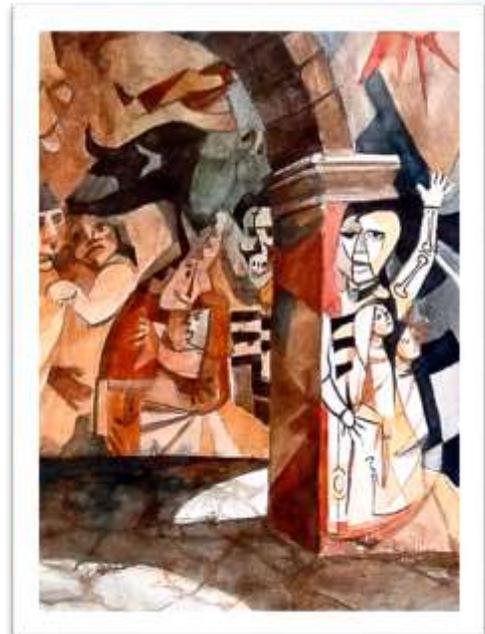
China Musings



Siqueiros Mural

Colors Workshops), I was heart-pounding, awe-struck by murals in the Institute of Art de Allende, painted in 1957, by students and teacher, David Alfaro Siqueiros. I could feel the echo in my soul of something unfinished, harkening me back for deeper contemplation. For an artist, what better way to do that than through observation, drawing and putting my own spin on an "Homage to Siqueiros". I chose a section of his murals honoring ancestors in the religious celebration of "Day of the Dead"?

experiences, design sense, beliefs, values and orientation to life are all at play here. Bottom line question is... What do you want to paint and why? Once answered, you can be more successful at painting and expressing a Bigger, Better, and Bolder YOU! While teaching in San Miguel de Allende, Mexico (for the Flying



Homage to Siqueiros

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Contributors Corner With Kathleen Conover



Peace In the City

After many hours of introspection and painting, I came back to my childhood: raised Catholic in Southern California with mucho cultural influence from Mexico and dreams of studying Mayan Art in Mexico City.

Life took me 180 degrees in a different direction but here I was, a half century later swaddled in the imagery-of-comfort from my youth.

Exercise: "Do the Words"

In my workshops, I talk about finding the deeper inspiration behind the imagery we are attracted to. The process is writing 6 lines: the first line has one word, the second has two words, the third has three words, the fourth has four words, the fifth has five words...but the sixth is back to one important word that is probably very different than the first

line of one word. My example is observing the beautiful rolling farmlands of lower Michigan. I see them, think I want to paint them, remember wonderful farm landscapes by other artists and figure I should just buy theirs. So why do I keep coming back to the farmlands?

I'll "do the words":

- *(Line 1) farms,*
- *(Line 2) beautiful landscapes,*
- *(Line 3) softly rolling hills (I covered the obvious. Now for some soul-searching),*
- *(Line 4) my family was farmers,*
- *(Line 5) my heritage is in farming,*
- *(Line 6) Ancestors!*

Now, I'm at the root of my intrigue: Generations of my family were farmers, immigrating from Europe to the U.S., settling where the land might be similar. I see many ways I might paint my interest in the farmlands and my family.

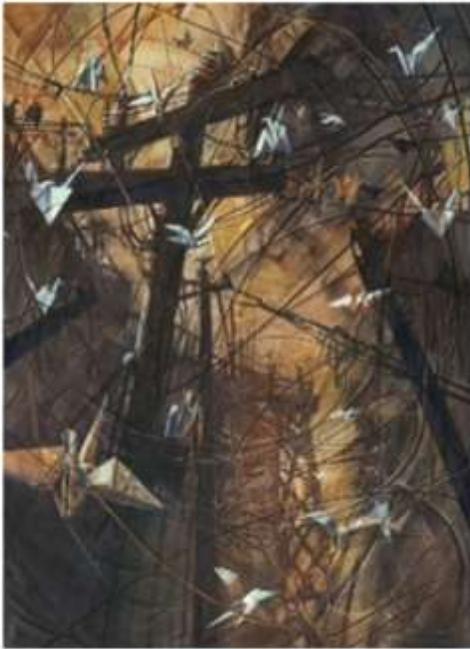
Observation and introspection are essential in my own work. My current series of paintings, "Industrial Evolution"



Industrial Morph

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Contributors Corner With Kathleen Conover



Migration

we are smart, creative, adaptive and have survival instincts. More recently, I have included the folded paper, Origami "peace crane" in my imagery. Again, an image of interest deserving observation and introspection.

Observation - I folded a crane and took lots of photos in the sun from different angles to really understand how to paint it.

Introspection - it is a symbol of peace. It is also appropriate to represent the Asian influence in our country and exchange of technology across the world.

I challenge you to observe deeply and completely, not only your favorite subjects and imagery but your response and feelings about your subject. And don't forget that deeper, left brain activity, of intellectual, internal observation: Introspection. "

series, is the culmination of interest in visual industrial/technological structures in our society and my concern for the USA in an era of changing world power.

Observation - of everything industrial, manufacturing and technological, outdated and new.

Introspection - why have these elements captured my interest?

It's all about change: visual, societal, political and it is world-wide. I express this interest by using contrasting elements of old and new industrial and technological imagery together. I also include the Raven in many works to represent us: like the Raven,



Peace Talks

Contact Kathleen for more information:

Website: www.kathleenconover.com

Email: conoverart@gmail.com

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As you may have noticed, this is a unique newsletter.

It has become a quarterly "Multi-Media eBook".

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

Drop me a note, my email address is below!



Maxine

masterfield@prodigy.net

Co-Founders



Mike Gervasio

ekimhub@gmail.com