



Spirit Of Experimental Art



"There are no secrets to success. It is the result of preparation, hard work and learning from failure." Colin Powell

August 2016 - Issue 6

Welcome, Everyone!



It's summer, here. The prettiest time of the year. When everything is in full grown, including the trees and flowers along with the birds leaving their nests. Inspiration is everywhere!

I would like to extend a special welcome to all the ISEA members who have recently joined me on this journey into experimental art. Together we can all grow as artists.

Our theme for this issue is *SUCCESS - LEVEL UP YOUR ART!*

Winston Churchill once said; *"Success is not final, and failure is not fatal.*

It is the courage to continue that counts."

This month's contributor is Ara Leites. She has had much success. Ara is the Founder of International Society of Acrylic Painters (ISAP) and knows all of the ins and outs of entering competitions. We are fortunate that she is sharing her knowledge with us.

The two gallery artists featured are the unique work of David F. Horton and Wanda Anderson.

In The Studio section is written by Nancy Gable, who was my studio assistant for over 30 years. Much of *my success* was due to her dedication.

Enjoy the summer and our inspirational newsletter!

Experiment and paint on!

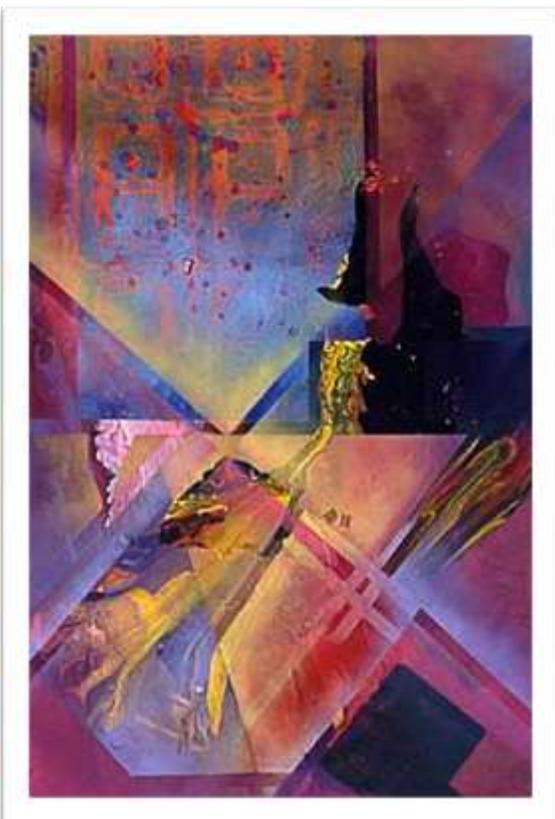


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Featured Image on Cover

Wall of Time
Acrylic on canvass
22x28

Private Collection
\$6,000

My Reflections on Success - Level Up Your Art!



When I decided to become a full time artist, I needed to have a large body of work. This meant I needed the time to focus on painting and a workspace. Sometimes it is called a studio, but I found I could work anywhere, as long as I worked in a "solar box."

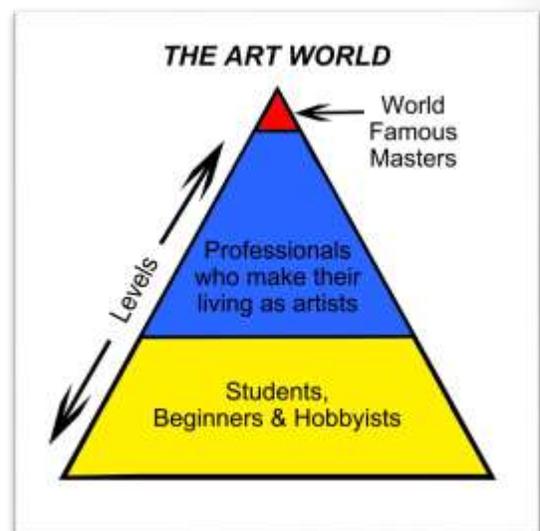
The solar box idea developed because of a class I had in California. The woman instructor who had the class planned on using the outdoors, but it rained all week. So, we had to work in her living room with new, light beige carpeting and there were a dozen artists. Our solution to this problem was to find some box lids from the art store. We covered the box lids with contact paper so none of the liquid paints would escape. It was a great solution, to a problem many artists have, nowhere to work.

There are different levels of success for an artist. You could be a beginner, a hobbyist, a professional or a world famous master. To reach each level, you should develop a style, build your reputation, join a local art society, enter competitions and exhibit in a gallery.

In today's digital world there are new ways to market and sell your art. Having a website and Facebook page is a must to showcase your work. Using emails to build a list of clients and collectors allows you to easily share information about new work, special events and competitions your involved in.

If you have an assistant, like I was fortunate enough to have, you will have more time to concentrate on painting. Do not be afraid to ask your friends, family members or a local art student available for a short term internship . There may be someone who is eager to help you.

In addition to getting help, be sure to check the internet. It has a wealth of information today on competitions and galleries. Back in the earlier days, when I began as a fulltime artist, I could only find this information in magazines.



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My Reflections on Success - Level Up Your Art!

Most local art societies offer competitions to their membership. Joining one is a good place to get your feet wet showcasing your art in these competitions and building confidence. Currently, there are two competitions for experimental artists that I am aware of:

International Society of Experimental Artist (ISEA)

- Website - www.iseartexhibit.org
- Facebook - www.Facebook.com/ISEA.Artists



The International Society of Acrylic Painters (ISAP)

- Website - www.isap-online.com
- Facebook - www.facebook.com/InternationalSocietyofAcrylicPainters



Spotlight on Jerry Wray



I first met Jerry Wray in the early 80's, in a workshop I was teaching in Shreveport, Louisiana. Since that time, I have watched her work go through many changes. At first, she did landscapes, then abstract and finally whimsical. She was inspired by children stories, fairy tales, alter paintings, cave drawings and dream fragments. All of her paintings tell a story, and these stories she shares with us. Thank you, Jerry!

Bio



Born Geraldine Smitherman, a native of Shreveport, Louisiana and the mother of four children, Jerry Wray received her Bachelor of Fine Arts from Newcomb College Art School, Tulane University in New Orleans, Louisiana. She is one of the art pioneers of Shreveport and a leader in the local art groups. She participates in workshops and conducts weekly art classes in her studio.

Jerry began working in watercolor in 1943 as a student at Newcomb College Art School. She graduated with honors for the best senior project. The drawing and painting portion was selected to represent Newcomb in a student exhibit at the Museum of Modern Art. It was later used as a teaching tool at Newcomb. After graduating, she became a professional painter and now works in a wide variety of water media, including watercolors, inks, acrylics and collage, often combining them to produce exciting visual expressions with a special emphasis on color.

"Lake Lure, in North Carolina, was where I fell in love with art. I just couldn't capture the beauty with a photograph.

I realized I'd have to do it by being a painter."

(Jerry Wray)

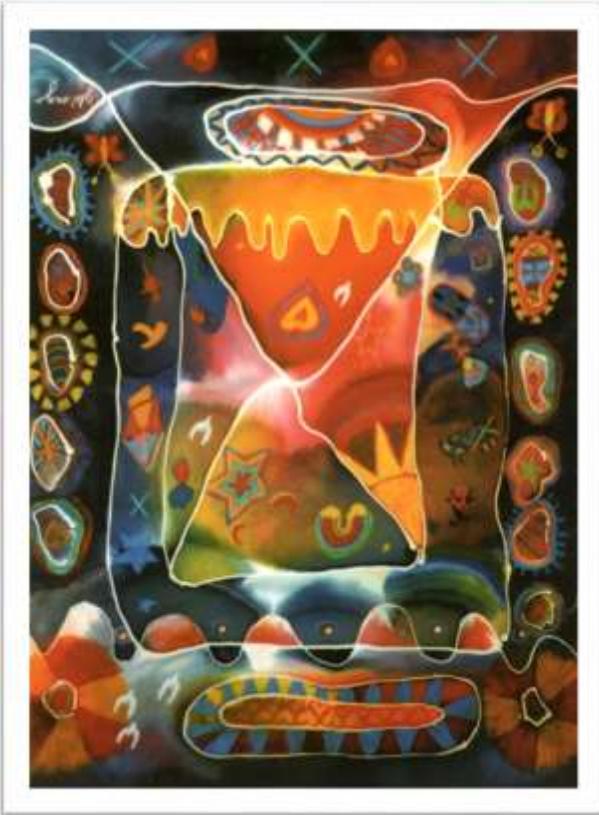
As with Maxine, Jerry credits her helpers especially Mary Jackson for her success. Mary filed the photos and slides of her paintings and framed them. She helped her keep track of where the paintings were, which ones were in exhibits and which ones were away on loan or had sold.



Jerry In Her Outdoor Studio

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Spotlight on Jerry Wray

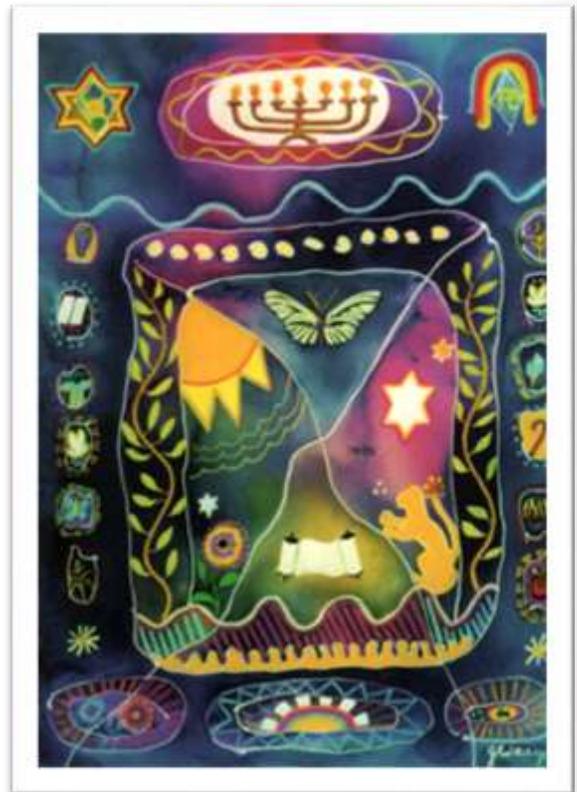


Title: The-Story-of-Spring
Dimension: 30 x 22
Media: Wax, Dye and Gouache on Paper

Jerry is a signature member of numerous art organizations most notably the *National Watercolor Society (NWS)* and *International Society of Experimental Artists (ISEA)*. In a career spanning over 70 years, she has won over 40 awards in juried exhibits, has had 28 shows in the last 15 years and many group exhibitions throughout the U.S. including the Virgin Islands. **Jerry's work can be found in many corporate,**

public and private collections around the world including the Summer Palace of the King of Saudi Arabia. She is an award winning artist whose work has been displayed in a number of galleries and shows. She is represented in five galleries and seven museums world-wide. A disciplined, prolific artist, Jerry has painted over 1,000 paintings in the last 10 years. Her work can be found in many galleries across the nation and museum collections.

Title: The Scroll
Dimension: 30x22
Media: Wax, Dye and Gouache on Paper



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Spotlight on Jerry Wray

Artist's Statement

"I always experimented with a wide variety of water media. First, watercolors then ink, gouache, acrylics and collage were used singularly, then in combinations to produce exciting visual experiences with a special emphasis on color.

"...You have to apply total concentration and physical energy.

*You have to be willing
to take risks."*

(Jerry Wray)



Title: Praise
Dimension: 48 x 48
Media: - Acrylic on Canvas

*After Maxine Masterfield wrote the book *Painting the Spirit of Nature*, Flo Duval and I went through her book, page by page and did the experiments. We also went to some of her workshops. Many of the techniques I learned to use, were taught by Maxine. She showed me new ways of using water color, acrylic, inks, dyes, and collage. She did not teach you how to make a painting with her techniques—that was up to you. My series *Inside Looking Out*, *Dream Fragments*, *Children's Stories and Fairy Tales*, the *Altar Series*, and my later *Landscapes* were all inspired by Maxine's new way of using water media. I was one of the original members of the *International Society of Experimental Artists (ISEA)* that she helped start.*

Title: Loving Praise
Dimension: 40 x 60
Media: - Acrylic on Canvas



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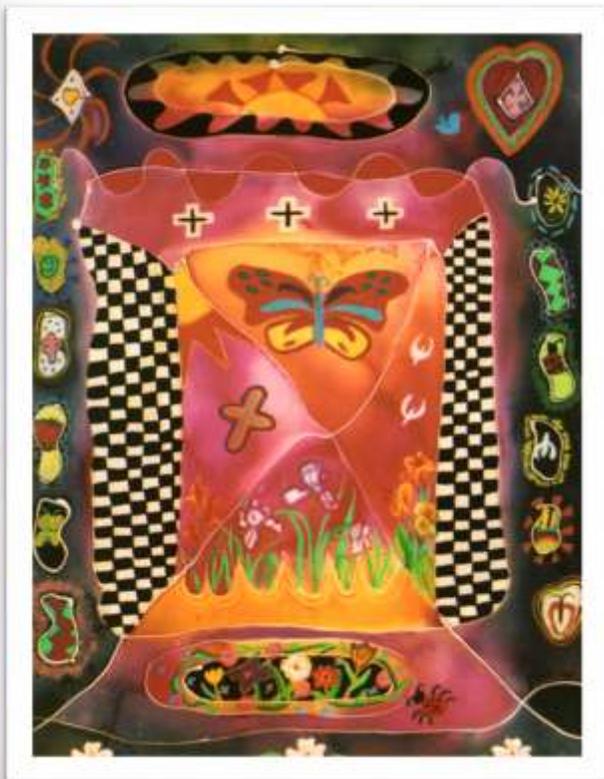
Spotlight on Jerry Wray

Some of my inspiration came from artists Paul Jenkins, John Marin, Charles Burchfield, Walter Anderson, Helen Frankenthaler and Henri Matisse. My original desire to learn to paint was to express my response to the love of God and His beautiful world.

Title: Rainforest
Dimension: 22x30
Media: Acrylic on Paper



Everywhere I looked, there was a landscape to be painted. As the years passed, I turned more and more to the inner landscape of the soul. I would like to touch the hearts of those viewing my work. Painting should not be an either abstract or a realistic one-way set of mind but a vehicle for expressing the artist's feelings, in my case, a deep love for God and the world He created. I hope to express the universality of Christianity and the common bond that binds all mankind together.



***"It's what you choose to put in
and what you choose to leave out that
makes a creative work of art."***

(Jerry Wray)

Title: Winter on the Altar
Dimension: 30 x 22
Media: Wax, Dye and Gouache on Paper

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Spotlight on Jerry Wray

Most artists paint because they need to express their emotional and philosophical response to the world they live in. I have found, that I can do this best within the form of non-representational art, cutting away all references to realism and instead, using universal symbols, forms, and color to represent my thoughts and feelings. The painting must then stand on its own as a work in itself and be able to convey its meaning directly to you. I am still painting at the age of 90 for refreshment and to keep in touch with my love of nature."

***"...Every time I met a defeat in art,
it made me work harder."*** - Jerry Wray

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In The Studio With Nancy Gable

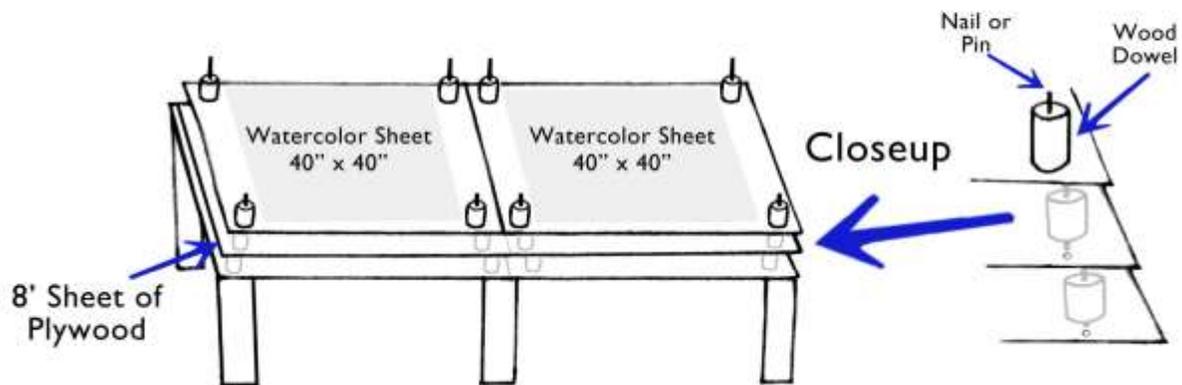


To become a successful artist, one needs to be well organized and to have a "*studio assistant*" so you can have more time to create your artwork.

In the early 70's, when I decided to become a full time professional artist, I hired Nancy Gable as my studio assistant. When she came to my home, she found three desks stuffed with paper work, and in no particular order. The first thing she did was organize my space and added some new file cabinets. Then, Nancy worked on my studio so I could begin painting. She and along with my husband, George built a special table for me. I called it "*The Conveyor Belt*." This allowed me to do several paintings at a time.

Conveyor Belt Table Design

(Space between each level allows for drying)



At that time, I would produce at least four good paintings a week. One painting was used for a competition and the other paintings to be displayed in galleries. My assistant performed multiple tasks for me; she found a gallery located in four different states, along with photographing, naming, pricing, framing and crating all my art paintings. During this same time period, I wrote, published two books and created two instructional videos.

Without Nancy and my husband George, I would not have created as much artwork as I did. The important tip of this newsletter is to *Have A Studio Assistant* to help you become a successful artist.

Sometimes all we need is
A helping hand!

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In The Studio With Nancy Gable



"I recall a time when Maxine first approached me and asked me if I would work for her since I had previously worked as an administrative secretary at American Greetings Corporation in Ohio where we met. I agreed and went over to her house to look over what needed to be done.

It was to my amazement, I discovered not one desk but three, one on every floor of her house. I knew I had to get her organized to be able to have all of the information in one central area.

These were the steps I took:

1. Create a main workstation for files and all pertinent information.

Basically, set up a desk with an accounting and filing system. Kept track of monthly expenses for the studio, sent out and responded to inquiries on artwork.

2. Correspondence

Kept files on the artists who wrote to Maxine, competitions entered, slides taken on artwork for entry to shows, and contacts on where to get materials to use in the studio. These contacts later materialized into demonstrations at Trade shows for the products used in Maxine's work.

3. Inventory of Completed Artwork

Used photographs to name the completed artwork and kept an inventory. Cataloged all the artwork on an inventory page with a photograph, date completed, size and price. Took slides of the artwork to enter national competitions.

4. Materials/Supplies

Ink and papers were purchased on a regular basis. Maintained a file on purchases, cost and reviewed it weekly. Sometimes, it was difficult keeping track of what materials were used and what supplies were needed to be in the studio.

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In The Studio With Nancy Gable

5. Exhibitions – Calendar

Entered National Competitions through researching art magazines to request entry forms and submit. Kept a calendar of competitions Maxine wanted to enter, and she would paint keeping in mind the type of competition and location. Most of the time, her artwork was created 6 months to a year ahead of time with the national shows in mind. Numerous awards were won and with each award, her reputation spread as well as offers to teach. These created opportunities to present workshops for State Art Guilds around the country.

6. Galleries

*In the 80' while working with C.G. Rein Gallery in Scottsdale, Arizona, Maxine's paintings where in high demand since they reflected the terrain of the west with vibrant colors that would reflect off the walls. To keep up, Maxine developed a stacking process (Conveyor Belt) to complete multiple large paintings in a short period of time. This period was fondly called the **sausage factory** because as fast as they were painted, dried, framed and crated, they were shipped to the gallery. Art sales were wonderful, and Maxine gained an art collector out west, who adored her work.*

7. Photography

*My husband, who was the in-house photographer at American Greetings, took all the slides and later the transparencies used for Maxine's first book, **'Painting the Spirit of Nature'**. As time went by, this became a skill we mastered in the studio for convenience sake.*

8. Workshops

Preparations for workshops meant a teaching experience to take other artists through the process Maxine used in completing her artwork. We carried inks, paper, and supplies which were sold to the artists in the workshop. It was time away from the studio, inspiring other artists and gaining inspiration traveling around the U.S.

9. Stretching Paper/Building Crates

*Numerous boards of watercolor paper were required to be stretched and laid out for use, called **"The Conveyor Belt."** Maxine would have over 20 paintings in various stages of development. Once the paintings were completed, we framed the artwork using UV Plexiglass and metal frames. Cardboard was collected from a local furniture store and used to build crates for shipping the paintings.*

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In The Studio With Nancy Gable



Maxine's Basement Studio
In Cleveland in the 1970's

10. Cutting/Matting/Framing for Sale

Had a room with a matting machine in one of the upstairs bedrooms. Here all cutting, matting, and framing took place for the artwork.

Maxine would determine what made lovely little pieces of art. The artwork was always looked upon as having a purpose whether to win an award, go to a gallery, be matted and framed for a local exhibition, be a series of new design ideas or just be a dynamic piece to use on the cover of the next book. The studio was always full of artwork.

11. Studio Work

*There were times when I came into the studio, it was all about cleaning paint bottles, washing brushes, stretching paper, and yes, actually painting acrylic skies on some artwork as directed - no credit was taken. It was a joy to be part of this process, actually seeing water soaked paper turn into glorious brown mountains. At other times, I tore up paintings to be recycled into another painting, and I could not help but wonder what would become of my actions. I would come back amazed at the transformation of the artwork. It was like the story of the **"Elves and the Shoemaker"**. The shoemaker would cut out and leave the materials to make shoes in the morning. When he returned the following day, much to his surprise, the elves would leave an exquisitely crafted pair of shoes.*

*Throughout the years working with Maxine, I helped her move along the path by working on the little chores that would have taken her away from the artwork. By no means did I influence the direction of her artwork, but helped her work out the problems that were encountered along the way. I learned to be a great **studio assistant** wearing lots of hats for Maxine."*

Finding Inspiration From Others



In this issue, we are featuring two artists, Wanda Anderson, and David F. Horton. Wanda is a painter and a sculptor. After seeing her work, I look at objects in my home in a very different way. Usually, when I see my carpet sweeper, I think of all the hard work ahead of me. When Wanda sees her sweeper, she sees a SWAN, and a swan it becomes. Her assemblages are composed of various objects such as horns, wooden spindles and hair curlers. She turns the mundane into something magical. Wanda is blessed with a vivid imagination.

Of all the work, (and there is much) that David has made, his complex paintings are my favorite. He is able to pull you into a tangle of shapes and colors. Once you are in, it is like going through a maze, where there seems to be no end. When I analyze his designs, I see an approach that is so sophisticated. How exciting it is to find an artist with such talent!

Their creativity is a reflection of the imagination of each artist. They reveal to us the joy of experimentation. We are grateful they have shared with us. Enjoy!

Wanda Gringhuis Anderson - 3D Assemblages



Wanda is from Spring Lake, MI , graduated Cum Laude from Kent State University. She taught art at the Grand Haven High School in Michigan, and was active in the *Michigan Watercolor Society*, serving as exhibition chairman.

She is known for her creative water media paintings, having won over 100 awards. She has earned Signature membership in several state watercolor societies, as well as *The National Collage Society* and *International Society of Experimental Artists* (ISEA). Her work can be found in more than 675 private and corporate collections and has been featured in six books.

Her current experimental work is "Found Assemblage", repurposing old items. The figure of "Little Miss Muffet" is composed of objects that include a horn, wooden spindle, small boat, an antique iron rest, and curlers. "*I've been getting more and more three-dimensional in my work,*" she said.



Little Miss Muffet

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Finding Inspiration From Others

The "BumbleBee" sculpture was created from six old ice fishing poles (body), red cane poles for legs, and oil can for the stinger. The bee's head is a fishing reel with hooks for the mouth, pole tips for the antenna, and silver spinners for the eyes. The sunflower was cut from "Mike's Hard Lemonade" cans with real honeycomb for the flower center. The wings came off of two old yard ornaments; the bee rests on a minnow bucket with a mouse lure on the side.



Bumble Bee



Bumble Bee Closeup



Trumpeter Swan

Another of Wanda's assemblages, "Trumpeter Swan", won 2nd place in the ISEA Traverse City Exhibit. The old turquoise vacuum was embellished with wings of recycled pop cans and yogurt containers cut into feathers. The tail was several old fountain pens. The neck was the vacuum's hose with a large lure for the head, and two garden spades for the bill. The feet are rusty garden hoes, and a small lake was created in the cavity.

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Finding Inspiration From Others

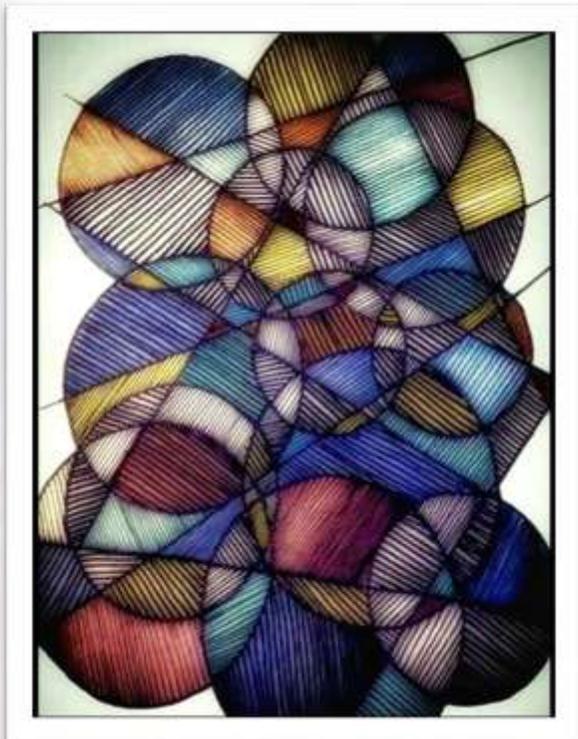
David F. Horton - Mixed Media

He was born in Tulsa, OK and raised in Oklahoma City, Oklahoma. David started to create art work in 2009, mostly using digital photography.

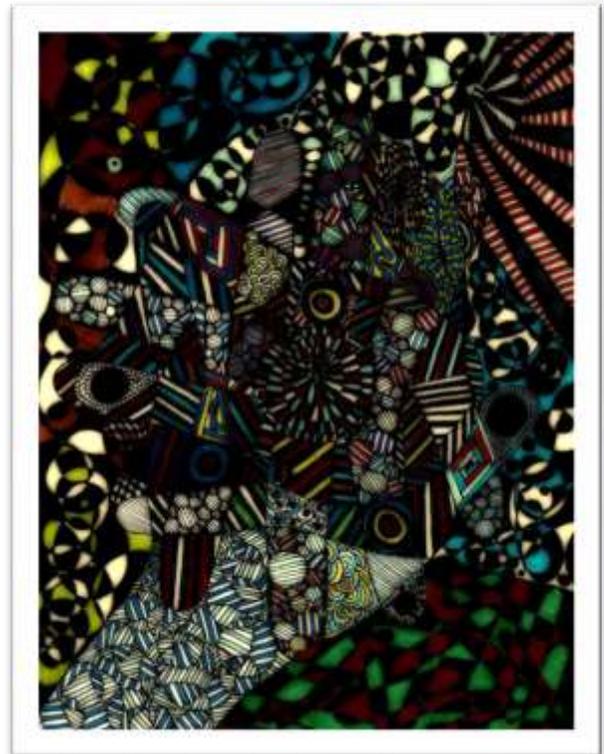


"I started painting with watercolor and acrylic paint in an attempt to recreate my digital work. Eventually, I started drawing with pen and ink, defining my current style. I am a self-taught artist. The majority of my work is expressionism and abstract photography, having a definite style unique to myself. I use visualization and music to influence my compositions and like to compose imagery that is nonexistent in life.

Both of my parents were artists. My mother was a talented sketch artist, and my father was an oil painter. My inspiration was born out of a need to calm post-traumatic stress from the suicide deaths of my mother and my older brother.



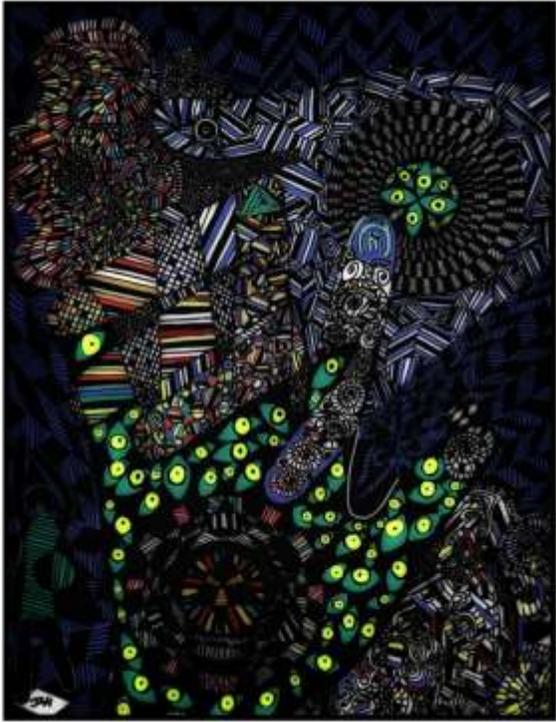
Precise Paradox



Star Seed

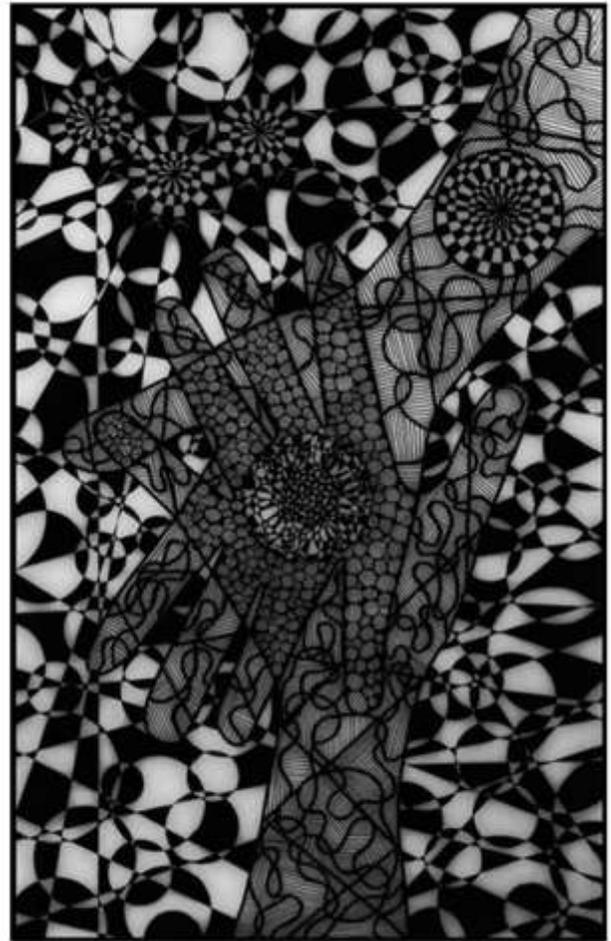
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Finding Inspiration From Others



Soul Common

I dedicated my career to studying medicine, and currently, working as an Invasive Cardiac Technologist in an Emergency Cath Lab in Midwest City, Oklahoma. I currently reside in Oklahoma City, OK with my wife, Maureen, and five children, Casey, Trevor, Zach, Devin and Drake. I am also known as Papaw to Rory and Connor."



Guiding Hand

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Contributors Corner With Ara (Barbara) Leites



I have fond memories of Ara. We met at her home many years ago, when she hosted our ISEA group. Our exhibit took place on the west coast. It was there when I first saw her artwork. Her theme was so simple, chairs. But what she did with them was remarkable. Ara had developed a colorful way to paint and this is what made it stand out. She also started her own acrylic society around that time which is still going strong today. Look up the society and more of her work online. Thank you for sharing your experience with us!

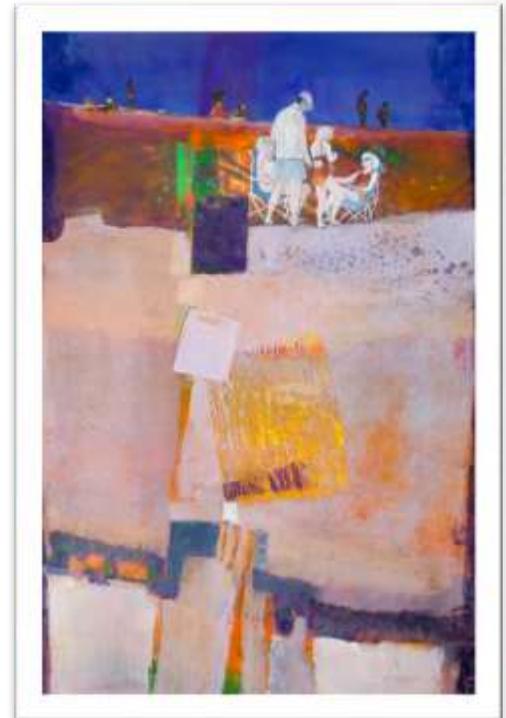
Bio



Ara was born and raised in Ohio, currently residing in Santa Cruz, California. She graduated from Miami University (Oxford, Ohio) with a Masters of Fine Arts. Ara has taught workshops in Italy, Mexico and around the US. She is an award winning artist and signature member of many art societies including *ISEA* (Nautilus Fellowship), the *American Watercolor Society* (AWS) and the *National Watercolor Society* (NWS). She is the founder of the *International Society of Acrylic Painters* (ISAP).

Artistic Statement

"Tinker toys, lumber scraps, crayons, pencils, paper, coloring books, comic books, few playmates, extreme shyness, non-verbal interchanges, creative isolation, inner-world imagination, no TV, limited radio, victory gardens, nature in all seasons, collections of colored soil and stones, cutting patterns in the summer grass or making mazes in the winter snow are memories of pre-school life. These experiences or memories are still a source of happiness and are registered as blissful moments that fuel my 'zinger' experiences with the world. 'Zingers' are those moments when ego does not exist, and I become one with the universe and totally free.



Lost Beach

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Contributors Corner With Ara (Barbara) Leites



Pressure From All Sides

This is also my experience when I am in a creating mode whether it be a drawing, painting, gardening, cooking, or even chores that allow you to travel in your mind while doing something else. When I am able to reach this inner space as I am painting or in any creative action, I have lost contact with time, with the events of life, and am able to allow my subconscious, and I hope, my unconscious material to the surface. Because I am well-grounded artistically in the principles and elements of design, that part of consciousness seems to be able to direct the painting. It is as

if I have a participation arrangement with some greater force or information center. I seem to be able to enter the intuitive state at will. Anything perceived as beautiful can also trigger a 'zinger' experience: fall colors, the sound, smell, and taste of the sea, or the emotional connection to a loved one. But it is the sustained activity of creating that drives me to paint which sets off the 'zinger' putting me in touch with the universe, something bigger than me, that I have come to embrace and love.

*When I teach drawing or painting, I am teaching how to see and how to love. As an artist and painter, I am reminding the world of the potential of beauty. As a teacher and artist, I hope that I convey how much I love the world and my life. Sometimes the need to create **one's own beauty from inner responses to this environment outweighs the need to reproduce recognizable and/or realistic subject matter.***

Entering Competitions

*Why do we painters/artists enter competitions? Maybe we are building resumes, maybe we want to see where we stand with our peers, or maybe we just like competitions/competing in general. **It does not matter why. However, there are "things" to learn and consider in participating in a competition and juried show.***

Where do you find shows to enter?

All the art magazines and periodicals carry advertisements near the end of their publications that announce the show, the juror, the fees, and/or the website to search for the entry information. Some make the show/competition part of their announcements near the beginning of the publication and are yearly or quarterly in nature.

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Contributors Corner With Ara (Barbara) Leites



Drought

*You can also pay attention to advertisements from various artists to see what show (s) they have recently entered or might even be offering. This is the easy part. Picking the one best for your level of experience is going to be a test on your emotional level. If you are going to be devastated because you **didn't get in to a particular show, the venue may not be for you.** You need to be able to take risks and not take rejection personally. All shows have a degree of subjectivity that precludes everything else.*

If you already belong to one or two painting societies, they will have you on their mailing list. Any new shows by them will be sent to you in an email form with a link to the prospectus. Some societies even have partnership arrangements, and you may get emails from them as well announcing a show.

What should you learn about the juror?

*I think this is a critical aspect in your decision making. You **MUST** do some research, probably via computer, on the advertised juror. This person may be highly regarded in a media that is not your best suite. He/she may make decisions based on the type of work he/she does - figurative, landscape, portraits, still life, or non-objective. You should be looking up the shows they have juried and view that show as it will tell you how they are oriented. **Perhaps the elements and principles of design are the juror's focus and perhaps they have a personal liking for certain combinations.** Educate yourself and you will be more confident in your decisions. Just remember, that the juror is human and could have a degree of subjectivity that precludes anything else. **If you don't take a risk, an EDUCATED chance of entering, you might not move forward as fast as other painters.***

Do you have a body of related work?

*This may be another important consideration. **Painters that "level up"** faster will more than likely have a body of work that maintains some sort of cohesive standards. It may be in subject matter, it may be in a color theme, or in a choice of design factors. It means that you may not even have to sign your work because it has a style that is recognizable.*

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Contributors Corner With Ara (Barbara) Leites

How do you accomplish this?

Find those individual paintings that you think are your strongest and set them up in your chosen space. Try to identify how they are related. Move them around until you see patterns developing between the works. You may have several themes that are identifiable. Many painters also decide beforehand that they are going to work in a series. They want to increase their knowledge of a subject, of a particular color sequence, of a combination of one or two principles and elements of design. Then, you start to address issues within yourself that jumps to awareness after you actually see the work in progress or finished. The ability to use symbolism and metaphors will add to the emotional content of your work. When this happens, you will KNOW. You can define the direction your future work will take with a degree of confidence.

How to choose the right painting?

*The task of choosing which painting you will want to enter in a competition will be your next important step. This is the tricky part. Go back to your computer and research that show! Regardless of the juror and your own choice of painting media, that show may well have set itself up as a primary example of certain parameters. They chose a juror who reflects those parameters. Homework is a big key to success, and it behooves you to take the time to do this research. You will save yourself entry money, the time to enter **the show, usually an online event these days, and avoid 'auto' rejection because you entered a show that specializes in a certain media. You don't enter a show if it says pastels, and you are using watercolor as your primary media.***

Did you read the prospectus?

If you fail in this endeavor, you do not give yourself even a chance of being accepted. The prospectus is very precise! What media is accepted on what surfaces, fees and the policy on refunds, size restrictions and framing information, due dates for various aspects of sending in your work for the jury process, and when to expect notifications. These are all critical pieces of information that you MUST respect. It will clearly define WHAT to expect, if accepted, what due dates, addresses you must know, what shipping methods are



Adrift

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Contributors Corner With Ara (Barbara) Leites



Flood

acceptable, what will happen if you fail to send the work accepted, sales percentages and often a notification that you cannot change ANYTHING once you submit your work.

Sometimes, you must sign a release form with your entry, or a notice appears that you automatically accept the terms of the prospectus when you enter. Often a return date of your work is critical for you if you want to enter that painting in another show.

My advice is to set some goals for yourself:

*what organizations do you want to join, is gallery representation one of the goals? Then, start profiling jurors, shows and galleries based on the previous questions. When I first started entering shows, I had 3X5 note cards cross referencing jurors and shows. These days, if you are computer literate, you can find an appropriate program for this. I also kept a big calendar posted in my studio so I would not enter a painting in two shows that overlapped in any way which usually was because of dates related to the run of the show or the return of the work. Why would you enter your work in more than one show you ask? **Perhaps, you feel in your bones, it is one of your best. That doesn't mean it will be accepted in the first show you enter, but, you can hope. You need to be ready to choose another show if you believe this painting is still strong despite rejection. If it is rejected again, you then have feedback that something might be off, and you might really start to examine it one more time and consider the "what if."** This has always been a big clue for me. **A minor change might make all the difference down the line."***

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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!



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