



Minnesota Artists Association October 2015

October 20, 6:30-9:30PM.
Calvin deRuyter Watercolor
Demo, Bloomington Theater
and Art Center (aka "Artistry")

November 9, 10 AM-7 PM or
November 10, 10AM-9PM Pick
up your paintings at the
FrameWorks Gallery.

November 17, Finger Painting
for Adults. 6:30-9:30 PM
Bloomington Art Center (aka
"Artistry") Come get messy!

December 15, 6:30 - 9:30 PM,
Our Holiday Potluck and Show
& Tell, Party Room, City Bella
Condominiums on Lyndale
Avenue, Richfield

Message from Our President

Thank you. Thank you! Thank you!
What a great show!
Some people like to watch sports. Some like concerts. Personally, I am most entertained, awed and fascinated by seeing the creativity and skill implemented in art work by talented people. It talks to me. It gives me ideas. It challenges me to do more and better work. Thank you, Jon Neuse for jurying and giving suggestions on improvement. Congratulations to the award winners. Don't forget we still have the "People's Choice" awards. Thank you in joining me in giving each artist the gift of appreciation for the work they did. – Jim Geisinger

Up Next: A Watercolor Demo by Calvin deRuyter



A night of dazzling explorations in watercolor is awaiting you at the Bloomington Theater and Art Center (aka "Artistry"), Rm 2020, at 6:30 PM, October 20. Award winning St. Paul artist Calvin deRuyter will present us with a demo of his style and talk about his approach to watercolor painting. Here is his artist's statement from his website, www.calsportfolio.net. "I went on an "art crawl" a few years ago. An artist who also worked in watercolor asked, "And what kind of art do you do?" So, I explained that I worked in watercolor, that I tend to be a colorist, and that I tend to be impressionistic, BUT that I painted directly on the surface from the tube, rarely left any white on the paper, and tended to "scrub" my paint with harder bristle brushes to mix all of my paint on the surface I am working on. Her response was, "Then you really aren't doing watercolors, are you?" After a moment, I simply responded, "If I use nothing but watercolor pigments in my work, why would I not be 'doing' watercolors?" But, the truth is, I am an artist first, and a painter second. I just happen to use watercolor pigment as my medium of choice. The joy of my creativity is in the exploration (the outer boundaries) of the medium and the expression of mood which I can obtain through working with color. Many reduce the medium to a craft, evidenced by the hundreds and hundreds of "how to" books in watercolor. We have perpetuated the idea that if you learn to "leave the white", know how to glaze, how to get just the right value, or follow this certain "formula", etc. you can do great watercolors. But, while some guidelines can be useful at times, art is not the expression of technical expertise. Art is the expression of how the artist not only sees, but how the artist feels about the world around him/her. And, painting watercolors is not about the proper glazing or the white of the paper! After spending years learning all of the rules, I finally learned the "truth" for me: paint with joy and energy.... ALLOWING the painting to be expressed."

Award Winners from Our Fall 2015 Members Show at FrameWorks Gallery

Juror: Jon Neuse, www.Jonneusefineart.com

Awards of Excellence



Upper Left: "I'll See You at Sunset" - Pastel by Jeanne Emrich

Middle Left: "Storm at the Palisades" Wax Pastel Wash by Jeanne Emrich

Right: "Boat Dock Lily Pads" - Oil by Tom Dimock



Awards of Merit



"Hidden Emotion" - Oil by Travis Bell



"Reclining Figure" - Acrylic by Jack O'Leary



"Evening Light" - Watercolor by Suzi McArdle

Honorable Mentions



"Work Horse II" - Pastel by Gary Carabio



"Wedding at the Zoo" - Watercolor by Emmy White



"Rescue at Sea" - Watercolor by Tom Dimock

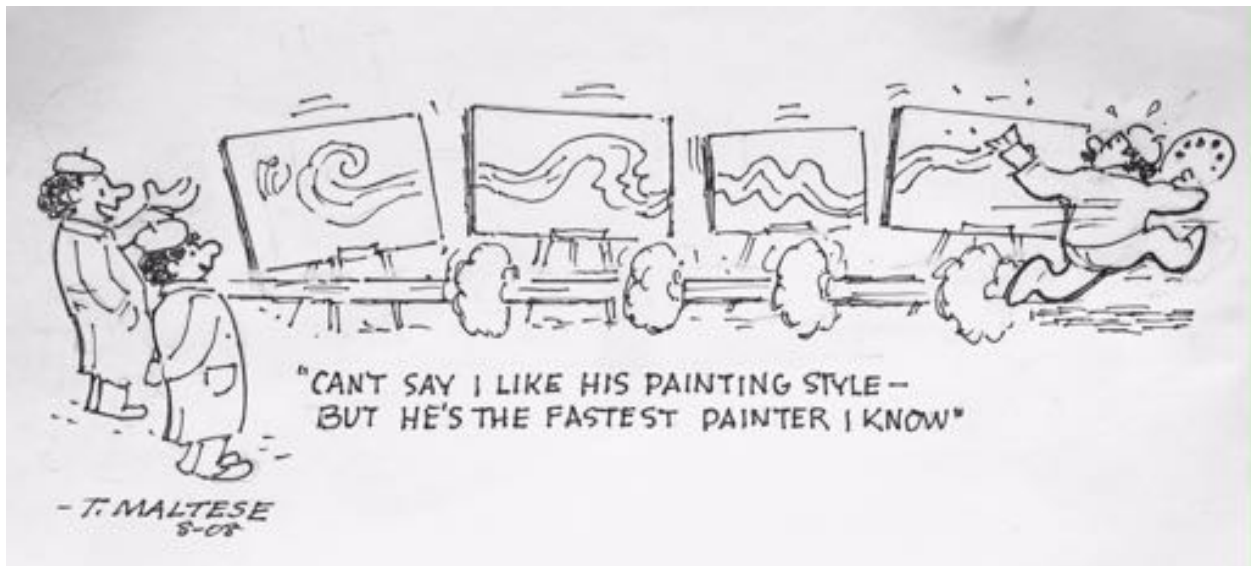
Members' News

Five MAA members comprising an art circle have a new show at Curran's Family Restaurant at 4201 Nicollet Avenue South, Minneapolis, MN 55409 and running October through November. According to one of the circle's members, Rachel Trockman: "Curran's calls itself a family restaurant. The five of us feel like we too are a sort of old family. Our media and strategies differ widely and we really like to encourage and support each other. Come see the work of Bonnie Crouch, Diane Hass, Jenifer John, Rachel Trockman and Terrie Christian."

In Memoriam: Wayne Sokoloski (aka Soko) by Ron Wilson. "After Wayne retired, he started doing pencil drawings and watercolors. I gave him some pointers and when he said he had a set of pastels and didn't know what to do with them, I suggested taking my pastel class. He did and he was on his way. When he wanted to paint a scene on a canoe paddle for a grandson, I gave him pointers on acrylic. He joined MAA and exhibited with us until this year. Wayne was also a regular at the Wednesday artist breakfasts at Curran's restaurant. We miss him. He was a good friend."

HONORING OUR LONGSTANDING MEMBERS

The MAA Board of Directors is pleased to honor our longstanding members with lifetime honorary memberships, including Ted Maltese, whose cartoon you see below, Lois and Harry Heim, and Eleanor MacIntosh. Thank you all for your inspiration, friendship, and service over decades!



The studios of Emmy White (321), Tom Dimock (183), Rita Corrigan & Marjorie Moody (392), Laurie Salmela and Mandy Sadler (425) will be open for First Thursday at the Northrup King Building (1500 Jackson St. NE, Minneapolis) on Thursday, November 5, 5-9PM.

CALL FOR MAA ARTISTS! The MAA will again have a booth at the Plymouth Arts Fair, which will take place next November 21-22. If you would like to show your work and/or volunteer to help us organize or simply "man" the booth for a short time, please contact Jim Geisinger at jim@geisingergroup.com. We especially need a project coordinator! You will have help!

Welcome new member Hong Liu (Patrick)!

KEEP IN TOUCH! Please send news, announcements, and low res.JPGS of your latest work to Jeanne Emrich, your newsletter editor, at jemrich@aol.com or by snail-mail to Jeanne Emrich, 6566 France Avenue South, #508, Edina, MN, 55435). The deadline is the 20th of the month.

Joe Paquet's Singular Vision

Notes taken by Terrie Christian during the artist's speech presented at the New Brighton Family Center, September 18, 2015

Joe started with an accounting of having given his talk on "Authenticity and Singular Vision" six times and it has never been easy. He has been painting for 30 years and teaching for 21. He described how much of what he has learned came from many people he has met over years. He calls them "angels" who recommend a book just at the right time, or offer other lessons he needs for life.

Being authentic takes a great deal of honesty and requires being open and vulnerable. He has been curious since he was a child and can recall looking at art and being struck by a lack of originality. He played in the woods as a child and lived in his head. Now, he says, everything he got in trouble for as a kid he gets paid for. His mother encouraged his curiosity, and interest in athletics and coached him and asked him what he wanted to do in life. This gave him permission early to be himself, and he concluded that every time you compromise it takes an infinitesimal bite out of your soul.

He began to look at art as being on two paths. Inorganic is outside of self. Organic is a tightening spiral choosing to serve your higher self which takes great courage. To compromise does not serve your highest self - then you pay for it. What is most important to him is connection. When he paints he does not listen to music or books on tape because this disconnects the artist from himself. You know when you feel something, but we often do not trust it because it is our own.

Joe's advice to us is to have an opinion. If we don't have an opinion, the world will not listen to us. Stay open and aware. Intention is important. Love is NOT sentimentality. Connection is more important than concept (idea). When looking at art, what do you feel? There are a lot of bad paintings in museums. There is no such thing as failure in the pursuit of art. Self-trust and risk are not for everyone. Lean into the risk. Lead with your heart.

He had athletic gifts as well, but his coach told him to go to a good art school. Others encouraged this too. He went to one where he learned to engage in the process of art. No professors, it was taught by all professional artists. One amazed him and opened the world to him: John Foote. Joe believes there are no accidents - everything we need is before us if we are open to it. He found an outdoor painters group where another angel developed him. Now he always offers a class on Thursday nights for other artists who need a night class.

A goal he teaches is to lose the idea of the inorganic path outside of oneself, such as painting what sells or for awards and other forms of recognition. He eschews the idea of getting an award just for showing up. He also believes that in the sixties, seventies and eighties critics took power away from artists.

It is up to us to bring something of value to the world - artists creating their own language. Everyone is artistic, but not everyone is an artist. Why limit ourselves to concept which too often leads to a dead end? We need tools and skills to be proficient at creating art. Chart where your skills are between beginning and mastery.

There is a grand difference between sentimental and sentiment, subjectivity and objectivity. Art is a struggle to get noticed. Relevancy is not so much about any idea that gets you somewhere. A work of art can only resonate that which it has been given. The problem is lack of sensitivity, so we exaggerate to get attention.

He told a story about the unfinished slaves having given the most creative art in the work of an old man who had nothing to prove and so gave his creations what he loved. He was referring to half-completed marble statues by [Michelangelo](#), dated to 1525-30, for the [tomb of Pope Julius II](#).

Risk is telling the world what you love. Why don't we do that very often? Because we are too afraid. When we say do what you love the fact is that artists don't often show their underbelly. The world is missing connection. We don't need more concept that are just pictures without love or connection. Joe ended reading an excerpt from Rainer Maria Rilke's inspiring "Letters to a Young Poet," #16 & 17.

