

MuseLETTER

Minnesota Artists' Association since 1937

Mark Your Calendar

Social time from 6:30-7p
Program starts at 7p

Tuesday, April 20 - 6:30 - 9 PM,
JuliAnne Jonker Demo

Thursday, May 6 - MAA Spring
Exhibition opens at the
Landmark Center - Reception -
TBD

April Demo: JuliAnne Jonker in Studio

- JuliAnne will be sharing several different processes with us using oils and wax.
- Sharing via keynote presentation you will see the stages of various paintings using photography, encaustic wax and cold wax medium with oils.
- She will be sharing her paintings from conception to completion as well as live demo of several of the techniques.
- Be prepared to be inspired and to take lots of notes!



JuliAnne was born in Minneapolis, Minnesota in 1957. She studied Classical Realism at the Minnesota River School of Fine Art and has owned a thriving portrait studio in Apple Valley, MN since 1995. Her work has been exhibited broadly and has consistently received critical acclaim. Most recently she was a finalist in the ARC International Salon,

exhibited in Sotheby's, New York as well as The MEAM, Barcelona, The Chaffy Museum in California, The Wausau Museum of Contemporary Art and 33 Contemporary Gallery in Chicago. JuliAnne's artwork using encaustic wax is in the permanent collection of The Museum of Encaustic Art in Santa Fe, New Mexico and various private collections.

JuliAnne Jonker's art serves as a conduit, a visual language for the human ability to see and be seen. With spiritual themes and complex textural surfaces, we are drawn in to Jonker's world of introspective narratives.

She works alongside living masters of classical realism while creating her own techniques blending her love of

oil paint and wax sculpture. Most recently she is creating portraits and figurative work using encaustic wax, cold wax and oils.

JuliAnne lives and works in AppleValley, Minnesota and continues to follow her muse around the globe.



Everything you wanted to know about Kristi Abbott's Collage

by Greg Lecker

For our March 16, 2021 MAA meeting, members were treated to a lesson in collage. Artist Kristi Abbott freely shared her knowledge, experience and a demonstration even while she was packing her studio to move to Texas for a one-year residency at South Padre Island where she plans to focus on the local colors and animals.

Collage is a very time-consuming process with the largest works (as large as 4' x 4'!) requiring as long as a year. Kristi uses Photoshop to plan and to print a "blueprint" of the layout of the collage and to print images on paper that she then hides within the finished



collage. She may hide 10 to 100 images within a single collage. In her "Minnesota Gothic" (just sold to the couple who posed for the portrait), Kristi used a map of Minnesota as well as numerous photos of friends, families, and pets within the collage. Kristi's "I AM" series incorporates hidden images and words.

Once the digital image - "blueprint" is created, then printed on specialty paper, then

the various printed images are cut and arranged together - using the "blueprint" for reference. Kristi layers her collages like painting - starting from the back and working forward 10 to 16 layers deep. For the most complicated patterns, Kristi will print the pattern numerous times so that the layers can be cut out again and again while ensuring that the layers align precisely.

For a sturdy, supportive substrate, Kristi works on Blick birch panels. The downside is that the pieces can't be rolled and that they take up space in storage. The sides of the birch panels can be finished so that the pieces may be displayed frameless for a contemporary look.

Where does Kristi find her papers? WetPaint, St. Paul has an incredible paper selection - divided by country. Blick also offers a good selection of papers. Scrapbooking paper can be obtained inexpensively from Michaels - especially during their two for one sales. Friends have gifted Kristi with armfuls of paper, sometimes from various countries; other times from discontinued and vintage wallpaper selections. Kristi organizes her papers in metal cabinet drawers as well as in transparent scrapbook plastic boxes. With papers that are glittery or metallic, as daylight or artificial light moves across the finished piece, light is reflected by the various types of papers.

Cutting is easiest using the Fiskars® Softgrip® Fingertip Loop Detail Knife (available at Michaels, Blick and online). The knife is a revolutionary precision cutting tool that fits to one's fingers.



All horizontal surfaces in Kristi's studio are covered with resealing Fiskars cutting boards that allow cutting without dulling blades AND allowing the grid to function as a tool. Kristi doesn't like using the Cricket cutting machines - except for the many words used in the "I AM" series. In addition, using those machines requires much prep time in setting up the digital file. How long a blade lasts depends on the paper itself - how thin or rough the paper. Kristi's Minnesota Gothic piece required thirty blades. The foil paper really dulls cutting blades and adds to callouses on fingers. Kristi notes that if a piece of paper tears, she will tape the paper on the back and continue cutting. Mounting putty (for mounting posters on a wall) can be used for holding the pattern on paper so that it doesn't move while cutting out the shapes. The putty is very gentle - and doesn't tear the paper.

Everything you wanted to know about Kristi Abbott's Collage (continued)

For a collage glue, Mod Podge works best as both adhesive and the sealant – across the entire assembled collage. Mod Podge allows some time for repositioning. The matte version works best to allow the actual texture of the paper to show through. Working with a lot of loose papers can get messy – sometimes it's best to glue some layers together.

One of the challenges Kristi faced was learning how much to “play” with the various papers and how much to trust the paper. The more processed the papers, the more paper may warp from the glue – and that creates a problem. String and feathers work well. However, fabric has failed many times – fraying, discoloring and fading.

An inexpensive brush works fine for spreading the adhesive – a large thick brush – and some smaller finer brushes. Don't use the absolute cheapest because the bristles may fall out onto the piece. Don't worry about the glue “skin” forming around the various collage pieces – and don't mess with it. The entire “skin” will dry clear and the final coat over the entire board will disguise any edges.

Kristi often prints images on her papers before incorporating them into collages. Her preferred printer is the Epson Artisan 1430 printer. It accepts paper in sizes from 3-1/2” to 3-1/2” to 13” x 48” long. The ink is expensive, but you can find ink on sale at

Amazon. The ink is archival and prints on everything from fine tissue paper to thick papers. In addition, the Epson can print archival art prints. To increase durability, spray everything with an archival UV protectant spray (Goldens Gloss Spray). It ensures that the ink does not run when applying Mod Podge.

Kristi uses her own photographs or sources such as Creative Commons, Shutterstock to purchase a specific image, or other photographer's images.

While executing her Frida Kahlo collage, Kristi hired a copyright lawyer. Her understanding is that her artistic process alters the original image so much that the piece is not an infringement.

Issues are:

- 1) Copyright of the person being portrayed
- 2) Copyright of the photographer (the lighting, the composition)

In a 90-day challenge that Kristi completed between September and November 2020, Kristi created “God's Creatures”: collages of animals from the world's seven continents. As a result of the speed of producing a finished collage each day, Kristi followed several “ground rules” she established:

- Working with seven papers: white, gold, orange, blue, green, brown, black
- Working with a similar format, 12x12; 12x24; 24x36 inches.



- Using a similar background made up of alcohol inks in blue, orange, and green as well as a stencil of blue-copper-glitter that formed a backdrop to connect the series across seven continents.

To finish the project, Kristi would sometimes paint backgrounds of twenty to thirty panels in a day.

In addition, unlike most of her other collages, Kristi did not work hidden images into her animal collages.

To see examples of Kristi's work, please visit her website and YouTube channel.

www.KristiAbbott.com

[Kristi on minnesota originals](#)

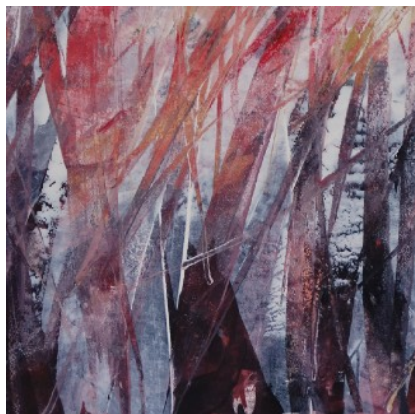
Her Frida Kahlo piece was part of a virtual exhibition among a group of her female artist friends.

[Frida Kahlo Mixed Media Collage Tutorial! - YouTube](#)

Anders Zorn Limited Palette Challenge



JuliAnne Jonker



Marie Panlener



Greg Lecker



Laurie Kramer



Jim Geisinger



Ann Sisel



Sonja Hutchinson



Rochelle Rottenberg

Anders Zorn Limited Palette Challenge (continued)



Emmy White



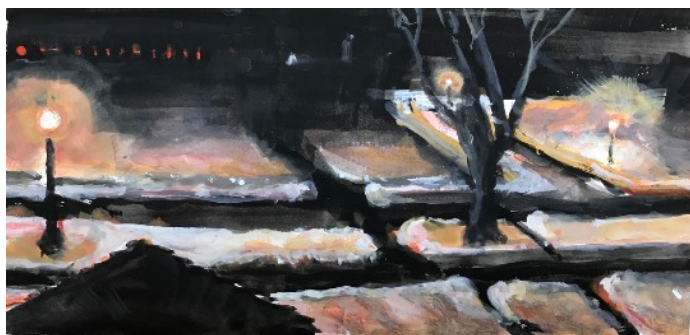
Shakun Maheshwari



Marjorie Moody



Jack O'Leary



Wayne Sisel



Vera Kovacovic

Member News

Don Aggerbeck had two pieces accepted into the Minnesota Watercolor Society Spring Show, Chroma. The exhibition is on display in the Reedy Gallery at the Minnesota Landscape Arboretum from March 18th - April 15th.

The show can also be viewed online. Go to [Minnesota Watercolors](#) to see the exhibit online.

Andrea Canter

has a photograph in the No Holds Barred show at AZ Gallery (St Paul) through April 25; two works



(photograph and a monoprint) in the Hopkins Art Center Members Show through May 8; and will have a small solo show of mixed media works at Coffee Paws Cafe in Stillwater for the month of May.

Calvin deRuyter judged the March Salon of the Crosstown Camera Club in the Twin Cities via Zoom while wintering in Arizona. In addition, deRuyter has been chosen as one of the 3 judges for their yearend salon in June. To learn more about the Club and their mission, click here [Crosstown Camera Club](#).

"Ladies Who Lunch" by **Diane Howard-Hass** is included in the Hopkins Art Center's Members Show March 26 - May 8.



Sonja Hutchinson's painting "Wired" was juried into the Minnesota Watercolor Society Spring Show at the Reedy Gallery at the Landscape Arboretum.



JuliAnne Jonker

has a painting chosen as a finalist in the Art Renewal Center's International Salon and will be included in the traveling exhibit first at Sothebys in New York and then traveling to Barcelona, Spain to the MEAM. Direct [link to](#)

[her painting](#)



Marie Panlener received an Award of Excellence from NorthStar Watermedia Society for "Juggling in the Time of Covid."



Mission

The mission of MAA is to educate, encourage, and inspire visual artists of all mediums and skill levels, offer fellowship and a supportive environment for creativity, and be a vital presence in the community through our programs and exhibitions.

Board Members

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612-868-7653

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maybe you?

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Diane Gilbertson

Website, Shakun Maheshwari
952-476-6475



Ask Jim or Marjorie about the open positions and play a role in the future of MAA .

MAA Spring Exhibition Details

Our spring exhibition at the Landmark Center will be from May 6 - June 27, 2021. Please keep checking your emails for information regarding the show. I sent an email with the 5 locations where you can deliver your paintings. You can make arrangements to drop off your painting to whoever you choose from the list anytime between now and May 2. Many thanks to the volunteers who will be delivering your work to the Landmark Center on May 3. They will also be picking up your work so when the time comes you'll get it back from them. The Landmark Center is not taking a commission and will let you know if someone is interested in purchasing your work. Currently they are open Wednesday, Thursday, Friday and Sunday, noon - 4 PM. The hours may expand before our show so I'll keep you posted. We still don't know if our reception will be in person or on zoom. Dan Wiemer is our juror and will be judging for awards in person. If we do have an in person reception it would be late May or early June.



Self Portrait Challenge



Tom Dimock



Art Weeks



Ron Wilson