



MuseLETTER

Minnesota Artists' Association since 1937

Mark Your Calendar

Tuesday, November 21, 6:30 PM

Social time, 7 PM James Turner
plein air watercolor demo,
Bloomington Center for the Arts

Tuesday, December 19, Potluck &
show & tell at Jeanne Emrich's
condo party room - Point of France,
6 PM

Tuesday, January 16, 6:30 PM
Social time, 7 PM Zoom demo
Becka Rahn, fabric design and
wearable art

Tuesday, February 20, 6:30 PM
Social time, 7 PM Zoom, Marie
Panlener, slide show presentation

Tuesday, March 19, 6:30 PM Social
time, 7 PM still life set up for
drawing

Tuesday, April 9, 6-8 PM, Spring
Juried Exhibition Reception, MN
Arboretum

Tuesday, May 21, 6 PM Potluck at
JuliAnne Jonker's home

Join us for a demo by James Turner at the Bloomington Center for the Arts

Jim cannot look at the world without thinking about color, texture, value, and design. He is driven to paint. His favorite times are spent in front of an easel. For him, it is about the process of creation. It's great when a painting succeeds, but he loves painting even when the results are not so great, when a new idea doesn't pan out. Because of this he loves to try things he hasn't tried before - new techniques, new media, new compositions - because it's FUN.

He says he paints because it's magic, he loves doing it, and his favorite painting is always the next one.

Jim will tell us about how plein air differs from working from photos or imagination, demonstrate some equipment he uses, show examples of plein air work and, time permitting, do a plein air sketch.



A Floral in Oil Demo from Rick Kochenash



Rick never draws his subject to begin a painting. He thinks drawing isn't as important a skill as experts usually indicate, and that securing values is more important because they help you to see shapes faster.

Using "sight sizing," Rick paints flowers at a one-to-one scale. He works on a panel that is the same size as his subject, which means he doesn't have to measure anything. If he wants the subject to be larger, he pushes the canvas closer to it. If he wants the subject to be smaller, he pulls the canvas away from it.

For landscapes, he fits the panel to the section of the landscape that he is painting, so that it fits into the surrounding landscape at the same size. He often blows up images from landscapes to a larger size than the actual one.

Well-known as a flower painter, Rick spends all day picking flowers, arranging them, and evaluating his subjects under different lighting conditions. He uses a Neewer light and stand, which allows him to change the

light's temperature and amount and add a light-softening screen.

Placeholders

Rick places greys first as placeholders, then wipes them away later and paints with higher-quality pigments. He uses Shades of Grey from Jerry's Artarama, which include yellow to violet greys and other warm to cool greys. They are inexpensive and lift very easily. Rick has painted winter scenes just with greys.

Using grey paint mixed thin with mineral spirits, Rick orients the background first. He usually paints neutral backgrounds for flower paintings; neutrals make the flowers pop. He uses linen panels, which galleries request because of their longer life. His solvent is Gamblin's Gamsol, and he uses the cap filled with solvent while he works so that he doesn't dirty the solvent in the bottle.

Rick uses a very long brush, 24 inches, so that he can stand back from the canvas. He brushes very quickly. He likes Rosemary brushes of synthetic sable that he purchases through Armando Gutierrez G's Studio Pintura at NKB.

After he paints the placeholder greys, Rick uses a long-handled, three-quarter-inch, silicone wedge to pull out lighter areas. He also uses a paper towel to thin and rub away color. He pulls the paint away to create thinner and thicker passages. He also sometimes applies paints with the

wedge, avoiding a precise edge. After working on the format using the wedge, he then moves to darker areas in the flowers.

Rick doesn't use any reds at first because they stain the canvas. He uses umber as the placeholder for the red areas because it doesn't stain. His palette includes three reds—Rubine Lake from Charvin, a French manufacturer; quinacridone magenta; and quinacridone rose. He doesn't use cadmium reds.

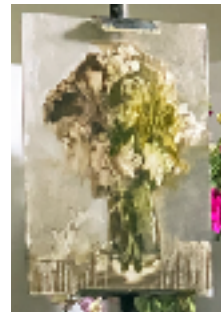
Straight Pigments

After getting the format set up with the placeholder colors, Rick works with straight pigments and no solvent, although he does use solvent sometimes to lift out color. He puts a small amount of the pigments on his palette and adds more as needed. He lifts out the greys to clean out the color where he will paint the flowers' colors with the high-quality pigments.

After he puts the pigments down he then uses the wedge to shape the flowers. For greens, Rick paints first with greens warmer than nature and then shifts to cooler tones such as viridian later. Toward the end, he uses lighter pigments and builds up more texture. He creates stems and other textures with a sharp, long, thin palette knife

Rick freely combines alkyds and regular oil paints. He paints using only one blue, Indanthrone blue, and he doesn't use that much. In his demonstration, he used it only

Demo from Rick Kochenash (continued)



to create shadow colors by combining it with red.

The remaining paints in his palette include cadmium lemon, Indian yellow (which is good for creating golden hues on the inside of flowers), titanium white, dioxazine purple, viridian, sap green, cadmium green light (for its brilliance as a final touch), Payne's gray, and ivory black. He also uses shell, another Charvin pigment, because sometimes titanium white is too stark and shell is warmer. He's now using it more than titanium white.

Rick comes back after the first part of painting and works more variation into the painting with the wedge. He will suggest some things sitting on the table. At that point, he turns the painting upside down and sideways to evaluate the design and uses the wedge to fix issues, such as making a vase's sides more upright. He rubs down the background with the wedge to soften it, which makes the backgrounds very flat and pushes them back. He varnishes paintings at six months to a year, informing clients that it is necessary.

Rework

Sometimes Rick gets bored during a painting and will work closer in a more detailed way or build up texture for a while. Sometimes he revisits past paintings. He may change colors, putting tape on the painting to identify places that he wants to change, such as black electrical tape to show he needs to darken shadows.

Rick sometimes makes heavy modifications. Once he redesigned a painting using the Fibonacci sequence, and he sometimes scrapes paint away with a palette knife. Sometimes he covers a painting with Gamsol,

adds a tone as a glaze, and wipes it all away. The Gamsol provides wet edges everywhere.

Rick's Recommendations

1. Use a reducing lens, which is especially good for landscapes. He puts tape around his lens and then uses it to create different apertures and determine the area to paint. This allows him to format quickly, and it causes a loss of detail and picks out values.
2. With your back to the subject, look in a mirror, which can help you to see things differently.

By Peggy Wright



Fall Members Exhibition at Frameworks Gallery

Many thanks to Frameworks Gallery for hosting our fall members show and providing a wonderful array of sandwiches, rollups, fruit, very special desserts and a variety of beverages. We had a great turnout and our juror John Ilg did a wonderful job talking about the award winning artworks! Thank you to everyone who participated! Pick up of artwork is either Monday or Tuesday, November 6 or 7, 10 AM - 5 PM. Congratulations to the following award winners:



Norma Hanlon, "She Tended Her Dreams and Gardens" mixed media print/collage



Jim Geisinger, "Finding Peace in Chaos" oil



Award of Excellence

Don Aggerback, "Dusk" watercolor



Tom Hessel, "The Persistence of Life" silverpoint drawing



Michael Schmidt, "Musings: Green" paint, paper, resin on board



JuliAnne Jonker, "Gilded" oils & wax

Award of Merit

Diane McDonald, "Winter Sunset" oil



Rita Corrigan, "Zion National Park" oil

Fall Members Exhibition at Frameworks Gallery (continued)

Honorable Mention



Barb Parisien, "Heading Home" watercolor



Sushila Anderson, "The Crow and the Butterfly" stained glass mosaic on guitar



Jerry Majkrzak, "Maddie" oil



Susan Solomon, "Firefly" gouache and ink

Congratulations

Congratulations to our fellow MAA members who were accepted into the Artistry Member Show!

Janet Adams

Don Aggerbeck

Andrea Canter

Kat Corrigan

Rita Corrigan

Elizabeth Franklin

Tom Hessel

Letitia Little

Susan Solomon

Marie Panlener

Marjorie Moody

Michael Schmidt

Emmy White

and maybe others we missed!

Don & Elizabeth won awards!

Member News

Don Aggerbeck's watercolor received an honorable mention award in the Artistry Members Juried Exhibition. Don has a watercolor in the Minnesota Watercolor Society Members' Exhibition at the Ames Center in Burnsville and he has two pieces accepted in the Extremely Minnesota Exhibition coming up at Robbin Gallery. Don was recognized for having achieved signature status at the award ceremony for the Northstar Watermedia National Juried Exhibition at the Phipps Art Center in Hudson on October 29. Don also has several watercolors on display at the Red Wing Depot Gallery Gift Shop.



Sushila Anderson will be teaching youth and adult mosaic classes at Maple Grove Arts Center in November and December. You can learn more about the classes and sign up at

<https://www.maplegroveartscenter.org/>

Her artwork will also be at the Maple Grove Arts Center for the MN Mosaic Guild art show "Mosaic Show," November 7th-

December 1st, 2023. The Opening Reception is November 16th from 6:30-9 PM.

Shakun Maheshwari will have a launch party of her South Asian Symbols Coloring Book at Strive Bookstore in the Young-Quinlan Building, 900 Nicollet Mall, Minneapolis on November 19th from 1 - 4 PM.



Marjorie Moody & Michael Zaccardi invite you to please come and bring a friend to an art show in their home.

Sunday, November 5, 12 - 6 PM,
1220 Pascal St. North, St. Paul, MN
55108 (651) 644-0068

They live in an old brick church that has been renovated into a combination living space and studio. From Hwy 94, go north on Snelling to Como Ave. Go east on Como two blocks, north 1/2 block on Pascal. Refreshments will be served!

online shop: <https://nema.org/artists/marjorie-moody>

Tom Hessel was interviewed by an international artists organization called Art Fluent. The article is about Tom and his silverpoint drawings. This link takes you directly to the article. <http://www.art-fluent.com/artist/tom-hesse/>

Doug Oudekerk's show Scenes from a Mystery, Noir drawings is at the Hopkins Center for the Arts thru December 5th. Each drawing presents a single scene from an incomplete story. A provocative title invites the viewer to imagine what happened before or what will happen after the moment captured in the drawings.



Susan Solomon and Mandy Madsen have a two-person show at the beautiful Oakdale Discovery Center. It runs through the end of November. The show is a fundraiser for the local Twin Cities Chapter of Spinal Cord Society, with much of their current research conducted at the University of Minnesota in Minneapolis.

The art is on the walls at Discovery Center 4444 Hadley Avenue North in Oakdale through the end of November. The art is also available online at:

www.mandymadsenart.com/susan-solomon-mandy-madsen-exhibit

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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maybe you?

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Board Members at Large
Jack O'Leary (952) 888-0638
Diane Gilbertson

Member News (continued)

Come support this wonderful charity and also explore miles of gorgeous trails!



Art Weeks received an award of merit for his painting "An Early Fall" at the Minnesota Watercolor Society's Members Fall Show, currently at the Ames Center in Burnsville.



Helga Hedgewalker, Paul B. Rucker and **Roger Williamson** will present paintings, mixed media and digital works that invite the audience to venture into dreamscapes where love and death ignite.

Mythic Dreaming opens Saturday, November 11, 2023, 7-10 PM.

Open for public viewing Saturdays 11 AM - 5 PM and Wednesday

evenings 6-9 PM through Saturday, December 9, 2023. Closing night will be Saturday, December 9 from 7-10 PM featuring a masked ball open to all and free to attend at the Vine Arts Center (vineartscenter.org) at the Ivy Building, 2637 27th Avenue S, Minneapolis 55406