

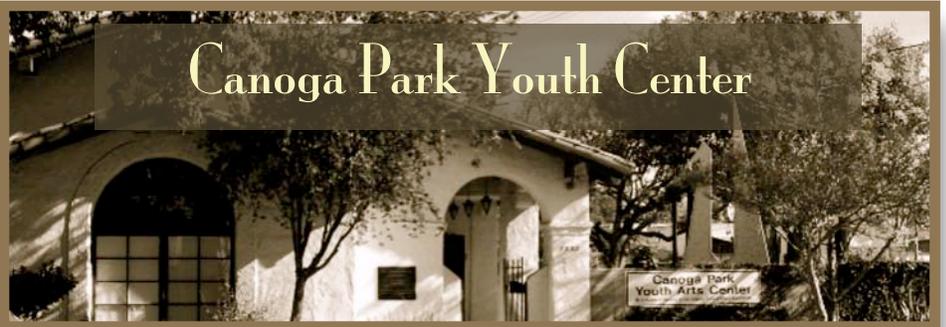
NEWSLETTER

March 2009

✂ VAG proudly Announces a Demonstration at ✂



Ellen Brown
Guest Demonstrator



Canoga Park Youth Center

Ellen Brown grew up in Washington DC and knew early in life that she wanted to be an artist. Ellen loved commercial illustration as well as master paintings that she often saw at the National Gallery in Washington. In 1999 she studied at the Schuler School of Fine Arts in Baltimore for 2 months. Ellen learned the techniques of grinding powdered pigments with black oil, and making Maroger's medium, used by the Renaissance masters. Maroger, was the director of the Laboratory of the Louvre during the 30's. He left France and taught at the Maryland Art Institute, where Ann Schuler was his assistant for 18 years. Learning these techniques directly from Ann Schuler was an enormous benefit for Ellen. Maroger's formula and techniques have been studied by many modern painters who wish to obtain the paint quality of the Old Masters. Ellen Brown will share some advantages of this medium, and show how to grind pigments using black oil. This is a great opportunity for those who have always been curious in learning this time honored skill. VAG members are encouraged to come and attend this very informative demonstration by Ellen Brown. This event will be held at the Canoga Park Youth center part of the LA Cultural affairs department.



Next General Meeting

Date: Sunday, March 22, 2009

Time: 1:30 to 3:00 p.m

Place: 7222 Remmet Ave, Canoga Park Youth Arts center

Admission: \$7.00 member \$8.00 Guest

! Bring a painting for the Mini Show !

Presidents Message

The following story is true. I tell it only because it reminds me about the artists inner voice, which calls us to be authentic.

I had an instructor in my last year of art school who hated the fact that I liked to paint people.

He told me that it had all been done before, it was cliché, nobody cared, I was dumb, etc. etc...I finally stopped bringing my paintings into class.

I had gotten really disappointing grades from him due to his biases, and could hardly contain myself through the laborious critiques of halfhearted sketches, kooky hi-jinks and tom-foolery submitted by my fellow classmates. When the final senior project was due, I was at a loss. What could I do to mess with this guy, I wondered. What could I do to earn the grade I knew I deserved?

I was driving a groovy old car at the time...

One morning while traveling to school on the freeway at top speeds, I heard a horrible sound and felt that something was dragging from my undercarriage. It sounded like this:

dink.....ka,ka,KA-BLAAAAM EEEEEEEAAEAEAEAEKKKKKKK.

It was a sound from hell. I looked in my rear-view mirror. Sparks flew from behind me. Startled, I pulled over, jumped out and took a look under my car. It was my muffler.

It seemed that my muffler had rusted loose, fallen and become a mangled, twisted piece of shrapnel as it dragged behind me. I pried the smoldering, blackened mess free and heaved it into my trunk so I could later get a replacement. I resumed driving.

Along the way I got the idea....

Yes. I would submit it as a sculpture for my final project in my class.

Now, the way class critiques worked was like this: We all had to make an individual presentation for our projects, allowing the instructor to make his profound comments before a captive audience. Critiques were grueling, lasting a full week.

When it was my turn, on the last day, I carefully, delicately placed the muffler on the display podium in the middle of the room. I treated it as if I were handling the most important object in the world. Completely deadpan, and wordlessly, I scanned the room and waited. There was not a sound. It was like a game of chicken, where the first person to speak would be the loser. I offered no explanation and made no jokes about the mangled car part, which sat before them, twisted beyond recognition.

My professor spoke first:

"John, I feel you have brought something very thoughtful and quite breathtaking for us today." he said.

My fellow students chimed in, now that it was safe to do so. They told me how smart my use of negative space was, how compelling my use of texture was, how the "sculpture" symbolized sexual repression, or the gross evils of European colonization against the native cultures of North America... They wanted to know what materials I used, and why I chose sculpture as a method expression. Some students said it was kind of a relief to see me discard painting.

MY professor was pleased by my submission, and even winked at me. It was the sort of wink that said, "good job, son. I knew you had it in you."

It was all I could do not to bust out laughing. That afternoon, I shared my joke with some friends. But the problem was, I knew in my heart that I had just become part of the Bullsh*t.

The next day, I made an appointment with my professor and denounced my "sculpture" as not being worthy of my best intentions. Instead, I offered up a series of paintings, which depicted the faces of homeless people I had met on the streets of Hollywood a few months earlier. He hated them, I could tell, and was angered that he would have to change my final grade, from an "A" to a "C". He ushered me out of his office, rolling his eyes as he snorted a disdainful laugh.

But it was O.K. I could live with that. And I did, just fine.



John Paul Thornton

President, Valley Artists Guild.

EDITORIAL by Ken Ronney

With few exceptions, each piece of original art is an experiment, or at least an exploration into our own creativity. Our inherent curiosity about ourselves and the world around us comes out in our art. Do we do follow this path purely for commercial interests, public recognition, or is it to satisfy our inner needs?

Obviously, for everyone it is a different percentage mix of each of the above, plus other presumably unknown personal needs. Some of us simply enjoy working in our chosen medium for personal satisfaction or challenge, relaxation, or possibly curiosity to see where we lead ourselves.

For myself, getting into stone sculpting has been a revelation. As a retired engineer and long time rockhound, lapidary hobbyist and silversmith, I found stone sculpting a very natural extension of my prior experiences and training. Learning the technical aspects of sculpting were fascinating. The aspect of sculpting that I really didn't expect, though, was the encouragement I have received as I am developing my style of stone work. To add another dimension of interest has been the camaraderie amongst all the artists I have been associating with, both sculptors and others.

I originally thought I wanted to be able to make flowing freeform or possibly figurative sculptures, but it soon became obvious that I really don't have (at least not yet) the skills to accomplish that. However, I did discover that I can combine my prior experiences to make kinetic stone sculpture. I started on this purely as an experiment to see what it would be like, and many people who have seen the first piece are extremely supportive of my efforts.

This has led me to start planning the next piece, which should be substantially more interesting and beautiful than the first one. But now, things start really getting complicated as I am planning out the work. First, a one-half scale model in wood. Then full scale in wood. Then full scale in cheap stone. Then on to full scale in really nice stone. My last piece took about 700 hours to fabricate, from design through fine tuning. I anticipate at least that long on this next one, but it will be worth the effort.

For me the sculpting is both an artistic and engineering challenge, with the requisite craftsmanship adding another level of difficulty. But that is what creating something is all about. Using every bit of experience, skill, and imagination to come up with a new original piece of artwork.

Think about the processes as you are working on your next painting or sculpture, or other art form. How much time and thought goes into planning before even the first sketch is drawn? Then, how are the first concepts translated into the framework and finally the body of the finished piece? What level of craftsmanship is required? Knowledge of the medium? Finally, what is the balance that makes the combination of the multiplicity of skills and imagination work out into something that interests others, as well as yourself?

But, in the final analysis, we are each driven by our own motivations and find the personal satisfaction of completing a new work the real goal.

VAG would like to congratulate the following artists who have been juried in as Exhibiting members. We welcome them and look forward to seeing their work in future exhibits.

Rosalee Byrnes

Teri Dryden

Barbara Jones

Debra Denninston

Rita Hamilton

Mike Hill

2009 Spring Gold Medal Exhibit

The Valley Artists Guild • 2009 Gold Medal Exhibition

RULES OF ENTRY

ELIGIBILITY: Open to all VAG Exhibiting members, whose dues are current. All media are eligible except video, film and photography (Giclées accepted for Bin only and must be properly wrapped, matted and without frames).

CONDITIONS OF ENTRY: A maximum of two entries per artist. Entries must be recent original works. No class or critique work done under the guidance of an instructor is eligible.

1. Entries must not have been exhibited at VIVA or in a previous VAG show and must be suitable for viewers of all ages.
2. Maximum size acceptable is 54" wide including frame. Work must be dry, appropriately framed and ready to hang. Screw-eyes and wire must be attached for hanging with the wire peaking at approximately 2 inches below the top of the frame. Works using hanging brackets will not be accepted if over 14". Sculptures must have their own self-supporting pedestals. All two dimensional work must be properly framed and under Plexiglas, glass is acceptable for pastels only. Unframed canvas must have edges painted.
3. Entries must have name, title, size, prices and medium printed legibly on the back top corner of the work. Entry forms should be completed prior to take-in.
4. Entries **cannot** be removed from a show prior to its closing. Early removal of any work may result in the

artist's disqualification from subsequent shows.

5. Artist must provide a commitment to gallery sit whether or not accepted into the show. Sign-up for sitting must be done no later than take in.

LIABILITY: The Valley Artists Guild and VIVA Gallery assume no responsibility for loss, theft, damage or destruction of entries during exhibition. All entries will be handled with the utmost of care.

SALES: No changes in price from entry form will be allowed. A 30% commission will be retained by VIVA Gallery on sales.

FEES: \$25 for one or \$30 for two entries. Checks must be made out to the Valley Artists Guild and presented with your work. All entry fees are non-refundable regardless of acceptance into show.

AWARDS: Cash awards for Gold Medal Winner, 1st, 2nd and 3rd. Merchandise awards will also be given.

JUROR: Quinton Bemiller

Quinton Bemiller received his M.F.A. in Painting/Drawing from Claremont Graduate University in 2007. He also holds a B.F.A. with High Honors in Painting/Printmaking from The Art Institute of Boston at Lesley University and an A.A. in Art from Pasadena City College. His work is included in many excellent private collections and the permanent collection of the Boston Public Library.

He is an Adjunct Professor of Art at Chaffey College, Rancho Cucamonga, where he teaches 2-D Design (including Color Theory) and Contemporary Art: 1950-Present. He has also taught Western Art History: 1400-Present. Since 2003, Quinton Bemiller has taught courses in Painting and Drawing at several institutions including: Brand Art Studios, Glendale; the Los Angeles Art Association and Armory Center for the Arts.

BRING TO: VIVA Gallery
13261 Moorpark Street
Sherman Oaks, CA 91423
818.385.0080



VAG CALENDAR

April 6, 2009	Hand deliver work: 10AM to 12PM
April 6, 2009	Pick-up of non-accepted work: 3PM to 5PM
April 8, 2009	Opening of Show
April 19, 2009	Reception: 2PM to 4PM
April 25, 2009	Show closes; Pick up works: 4PM to 6PM

Works left beyond the scheduled time will be subject to storage fees.

Valley Artist Guild 2009 Gold Medal Exhibit



Natalie Smythe
"Sophie's Colors"

2008 Gold Medal Winner

Our 2009 Gold Medal Exhibit will be held in April at VIVA gallery. Members are encouraged to submit to this very prestigious event. There is a copy of both the prospectus and take in sheet in our newsletter and in our web site. Members having any questions or concerns can contact our exhibit chair Donna Geist Buch



Attach to left upper back of painting

Valley Artists Guild

Artist _____

Address _____

City _____ Zip _____

Phone _____ Price _____

Title _____

Media _____ Size _____
(HxW)

do not separate - take in committee cut here

Valley Artists Guild Entry (Index)

Artist _____

Address _____

City _____ Zip _____

Phone _____ Price _____

Title _____

Media _____ Size _____

Liability: By signing the entry form, the artist agrees to release VAG, its officers, members, and all organizations, agents and personnel from liability for loss, theft or damage to art works the artist have entered into VAG shows

Signature _____

Attach to left upper back of painting

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Signature _____

Member events and reminders

UPCOMING VAG EVENTS

GENERAL MEETING --

Our group meeting this month will be at the The Canoga Park youth art Center in Canoga Park

VAG BOARD MEETING --

Wednesday, March 11 Th. at 7:30 pm at the home of Trice Tolle

VAG REMINDERS

Deadline for submittal of items for the newsletter.

If you wish to share with us news, thoughts, anything that might interest your member friends, please submit it to me by the 20th of each month Send to Scott Kiche, Lunahope2003@yahoo.com, Or call 818-462-5708

Board meeting change

The VAG board meeting day has changed from Thursday to the second Wednesday of the month all are welcome to come and join us.
E-mail Scott Kiche at Lunahope2003@yahoo.com or you can contact John Paul at 818-378-8381.

MEMBER NEWS

Stella Singleton-Jones, would like to invite all Viva Members to her art show "chasing" at Robert's Art Gallery in parts with Santa Monica High School , located at 601 S. Pico Blvd. near Lincoln Blvd. in Santa Monica , California . The reception will be held on February 12th from 6:00 pm to 8:00 pm, Stella will be unveiling two new art sculptures. She hopes to see you there!!!
please contact Stella with any questions at (310-671-4401).

Trice Tolle had her painting, "Cloud Dance" juried into the Yosemite Renaissance XXIV competition / exhibition. The show opens Feb. 27, 2009 through May 3, 2009 at the Yosemite Museum Gallery, then it will be included in a traveling exhibition until early January 2010. Trice also is now a member of the California art .

Beth Summers invite's VAg members to join her at High Studio Fine Art Gallery

11 East High Street Moorpark, California for the exhibit themed "More Flowers and Dancers" Feb. 2 to March 4, 2009 . You will enjoy this lovely gallery that joins the growing art presence in Ventura County, just out of the 118 Freeway from San Fernando Valley off Moorpark to High Street. Reception: Feb. 6 from 7 pm to 10 pm

Trice Tolle will be in a landscape group show at Roark Graphic Supplies at 549 W 23rd St , Los Angeles, CA 90007 from March 4th thru April 2nd. There will be a reception on March 15th from 2-5pm.

Spaces a luxury home-design magazine is going to feature the work of **Ray Chavez** on the last page of their magazine. This is part of a new feature called "finishing touch" in the March/April edition.

Event news



ART INTERNATIONAL PASADENA/
LOS ANGELES
THE PASADENA CENTER
March 13, 14, 15, 2009
Special Preview March 12

ARTIST OPPORTUNITIES

International Artist Magazine

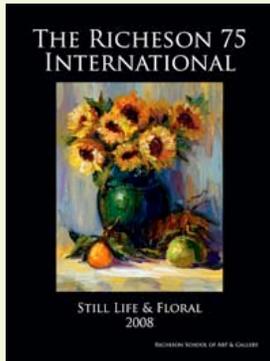
CURRENT ONLINE COMPETITION

Seascapes, Rivers and Lakes Entries Close: 18 March 2009

Winners Featured in Issue

No 67 Jun/Jul, 2009

Entry Fee only **\$9.00 US** per entry



The Richeson 75: International Still Life & Floral 2009 art Competition
For more details visit their web site at
<http://www.richeson75.com/callforentries.html>

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Donna Geist Buch.....818-998-7904

VIVA Rep

Norm Beal.....818-344-9241

Special Event Announcement

THE
POET'S
Gallery AT VIVA GALLERY



SATURDAY, APRIL 11, 2009 6:00 – 8:30 PM

POETRY

Co-Producers: RICHARD HERD, DORI MARLER & CAROLYN UHRI

GUEST POET: JEANNE MARIE SPICUZZA

Author of "Beautiful, Terrible & True" & "My Italia"

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Coffee & Tea will be served before the reading

Sign-up to read: 5:30 – 6:00 PM

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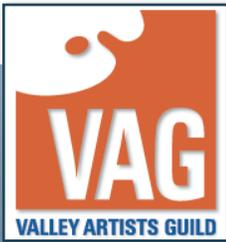
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2 0 0 9 W i n t e r B r u n c h



We would like to thank all of our members who attended our Winter Brunch. This was a sold out event weeks before its date. It was great to see new members and some old familiar friends. We all enjoyed great food and an awesome demonstration by Tony Pro. Once again we thank all the members who attended the brunch, this was only successful because of your participation.



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www.valleyartistsguild.org