

Flagstaff Rotary Art Show

This was our first venture into making a group entry in to a local Rotary show. It was a successful outcome for us. 29 MAG artists entered. We sold 24 paintings off the screens and 42 paintings from the 'un-framed' basket.

Our major contribution of a donated painting by Maggie Turner for the general raffle was a feature and our group demonstration on the Sunday was well received by both the public and Rotary staff.



Fun painting at Flagstaff

EXHIBITION OPPORTUNITIES

MAG at Marion Shopping Centre: October 9–15, 2017

Rotary Art Shows—Go to www.rotaryartshow.org for information exhibitions, forms and entry dates.

More Opportunities...

If you wish to display your work on our MAG website. Documents are ready if you would like to showcase your work. **For more information, see Lee-Anne Kling** while Jim Green is on holidays.

Wanted...Sitters for Portraiture Group

Any help finding sitters for August to November will be appreciated. See Glenys Brokenshire for details.

Privacy Policy: MAG members' personal information will be limited to MAG purposes only. This information will not be conveyed or sold to a third party (including electronic means), without the member's consent. MAG will not be held responsible for any unintended use or disclosure of information.

To contact the Editor or MAG committee, go to the MAG website for details.

We were extremely impressed by the organisation, and pleased to have formed such a good working relationship between the two groups. We have accepted the invitation to participate again next year.

—Jim Green



On Display at Flagstaff Rotary Art Show

Congratulations...

To Astrid Hocking who recently won the Emerging Artist award at the West Torrens Art Prize for her painting "City to the Sea Along the Karrawirra Parri".

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I maintain we hold exhibitions to showcase the works of our artists and promote our art group. Even so we cannot run at a loss consistently, so must all give thought to what we can do to address this problem. Do we try different venues? Should we try a pop-up exhibition? Do we try selling on-line? It is your art group, and your input is needed on this.

All suggestions would be welcome, but whatever the eventual decision, I congratulate all who took part in this exhibition. Whether you sold or not, you should be proud of the standard of work you produced. Congratulations.

—Glenys Brokenshire

A DAUB FROM THE EDITOR



Welcome to our ninth edition of iMAGine.

Exposure

You've got to spend money to make money. That's why we want to exhibit our work, isn't it? At times for us, it's all happening, prizes, recognition, and the paintings are moving off the screen. We're earning enough for a mini-holiday. But then...it's not happening. All that effort to exhibit, and our work sits there unsold. Feel like giving up when the patch is not so purple?

After a successful time for MAG at Flagstaff Rotary, our exhibition at Colonnades was slow, very slow; no movement in the painting-station there. And it cost us! So, we ask the question: Can we keep on exhibiting at a loss?

Now, I'm no sales expert. I admit, buyers are a mystery to me. But one thing I've learnt in my years exhibiting with MAG, is not to give up. I've learnt that every opportunity to get my work out there, whether it be on the internet, exhibitions, or showing friends and family, is good. Exposure is the key. Yes, it may cost, but eventually, it will be worth it.

~Lee-Anne Kling

iMAGine

BI-MONTHLY NEWSLETTER



Colonnades Exhibition



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THE PRESIDENT'S PERSPECTIVE

We recently held an exhibition at Colonnades Noarlunga, after extensive preparation. That preparation occurs at different levels, individual and communal, which encompasses all the organization the committee needs for an exhibition.

But what are we planning and hoping for as individuals? Most of us would probably say success of course, but that then begs the question of how we measure success.

If we were to judge by the quality of the paintings and the comments made by the viewing public, I would say our exhibition was an outstanding success. If we look at the money raised for our charity, Grow SA by the sale of raffle tickets, we were incredibly successful raising \$486.00 from the painting donated by Kay Hague. But if we judge our success by the number of paintings sold, that's a totally different story.

At this exhibition painting sales were slow, and we made quite a sizeable loss. Positive comments and interest in the paintings from the general public, didn't translate into sales. I acknowledge this seems to be happening in other art venues, but it was a shock to us. Of course, this raises the question of the purpose of art exhibitions, and their future for the Marion Art Group.

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Artist in Focus

Christine Creese



My final two years of schooling were spent at the Coventry College of Art in UK. I had won a scholarship and loved my time there. Much later I came to Australia and as a mature-age student, did my Matric and went to Sturt Teachers College to become

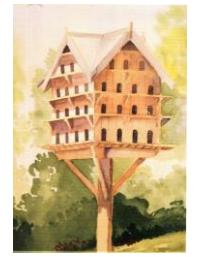
a primary school teacher. While at Sturt I majored in art, my tutor was Tom Gleghorn.

Painting became a passion and has been an important part of my life. I did some life-drawing at Noarlunga Tech and a design course at

O'Halloran Hill in the 1980's.

For a few years I did very little art work but when I retired, I took time-out to paint. The Marion Art Group has inspired me and given encouragement and motivation to improve my work. When joining with people who have common interest, how could one not be encouraged?

Painting is therapeutic, relaxing and very good for the soul.



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ART TIPS

ART LAB

Q & A with Tony K

Tony Kalembo consulted with the Adelaide Art Gallery Art Lab. His questions relate to quality and longevity for art materials. Below are the answers from the experts. *Continued from previous newsletters.*



Q13: Finally, are there any tips you can give me considering your vast knowledge that you have acquired over your life-time of painting and conservation?

A13: Yes, always wash the linen first. To do this you need to cut the linen 10% larger than you really need to allow for shrinkage when it dries, and in a warm bath tub of water only, slowly wash the linen by making circular motions with your hands (slowly rubbing the surfaces). You need to do this for a couple of reasons. Firstly, it removes all chemicals that companies apply to their linens / canvases that make their appearance even in colour for sales and secondly, when the linen / canvas is dry and stretched over stretcher bars you do not get tears along the top or bottom edges of the linen. Also, the linen does not go slack as much over time. Most people do not do this and when they wet the back of their linen or canvas to take out any slack, it can and does cause cracks and tears to appear over time along the top and or bottom of the front of the painting.

Q9:

A9: Never use Danmar varnish as a **medium**. When we remove the layer of varnish during restoration it also removes the layers of paint with the Danmar varnish added to it. Also use minimum amounts of mediums, if you need to use them at all. There are only 2 mediums needed, oil and solvent.

Q10 - What is your recommendation regarding the best **varnish**?

A10 - Danmar **varnish** as it is the easiest varnish to remove. Add a small amount of wax to make a satin varnish.

Q11: Is it easier to make it from Danmar crystals and solvent, or in his opinion, are the commercial off-the-shelf Danmar varnishes sufficient?

A11: Off-the-shelf is good nowadays.

Q12: Are there any other varnishes like Danmar that are less yellowing that can still be removed?

A12: Yes. Cobalt base crystals made into a varnish with a solvent are less yellowing but not as easy to remove, but it can be removed.

‘Preparing for MAG Exhibitions’

—An Artist’s Lament.

How much time have I got before the next exhibition? What?...only three weeks!!! Where did the time go? Now what have I already completed that is suitable and what can I get done in that time?

Now, a few factors run through my head. Am I painting in a style and subject which makes me happy or do I cater for the public and paint to sell? Finding that balance is still tricky. Once again, I think about the pricing of my pieces. Is it time to up my prices (or reduce them)?

Whoops I can’t use that painting yet again. It is far too old, has not sold and anyway it was in the same exhibition for the last two years!!!! This means I had better start creating quickly and get several small paintings ‘production-lined’ in the next two weeks. Some can be ‘un-framed’ for the basket, and others as back-ups for the half screen I am thinking of filling. The group’s small paintings seem to be appealing to the public!!

Oh no, the entry form is due next week!!! I’d better think of some generic titles and enter



Three of our Exhibiting MAG Artists in Colonades Exhibition



prices of similar size and style works from the past. I really must get organised earlier so that I don’t go through this stress. On the other hand, I work effectively under the pressure of a time constraint. So be it.

Post script. Oh Bum-bull-bees! I need to factor in time for the professional standard finishing and framing required. This article is ending now so I can get busy.

—Jim Green

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PORTRAITURE PRACTICE MAKES PERFECT



Try your hand, practise your skill.
First Monday every month.



Have a go at STILL LIFE
—every 2nd Monday of the Month.

MAG LIBRARY...a great resource of books and videos for your art...



Lovely Reflections —in oil by Ann Lindsay



*Your friendly librarians:
Margaret Pope & Anne Bates*

Photos in this edition have been taken and provided by Maryla Wawrzycki & Lee-Anne Kling.