

BAYSIDE/ SALA



SALA/Bayside Exhibition display—First timer, Pamela Bauer

Well, what an exhibition we've just had! One hundred paintings sold and lots of raffle tickets (thanks Lyn Thomas for such a lovely painting). When I was speaking to Sharon (who works for Taplins) with whom I was liaising throughout the whole

~Maggie Turner

EXHIBITION OPPORTUNITIES

Brighton Central: October 14 – 27, 2019

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

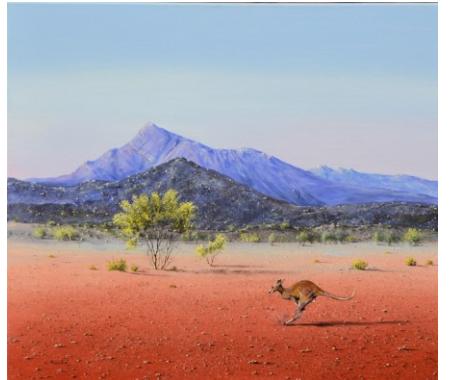
What's New



Flowers by Phil Farrant



Another type of Art sale: Trading Table in September



Raffle prize by Liz Maxted for Brighton Central Exhibition in October



Lynne Wong getting hooked on SALA



Jim's Hair-raising Announcements

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 Jim Green.**

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.

For members who prefer to pay their fees etc by bank transfer, the bank details are as follows:

Account name: MARION ART GROUP INC.
BSB number: 085 333
Account number: 77773 7765

IMPORTANT: Members will need to put their surname in the reference box, so we know who the payment is from.



process, she told me that the businesses were very happy with us being there and that they noticed an increase in their takings during the two weeks of the exhibition. Taplins also noticed an increase in the number of people visiting the centre, at what is usually a very quiet time of the year. I am already in contact with Taplins, to book the venue for next August. We also got many fantastic comments from the general public. Well done everyone. We should all be very proud of our art group.

~Maggie Turner



Mid-Year Demonstration

Krystyna (Krysia) Ciesiolkiewicz of Splashout Art Studio provided a demonstration of painting techniques using oils. She brought in a prepared canvas, and provided some great insights into composition, colour mixing, brush strokes and building up the painting. She also spoke about the final presentation of the artwork. Krystyna answered a myriad of questions from her audience.

Krystyna has painted for most of her life. She has a Diploma of Teaching, majoring in Fine Arts. Currently, she is the principal instructor and programme designer at Splashout, and also a co-founder of that art school. She is a successful artist and has sold in Australia and overseas.

It was an interesting and informative session and was followed by a spectacular shared lunch.

~Lynne Wong

Welcome to our twenty-first edition of iMAGine.

A DAUB FROM THE EDITOR



The Mystery of the Buyer

A wise friend once said, 'You've got to spend money to make money.' True. Success in anything requires a cost; both effort and monetary cost. A good quality product helps as does warm friendly service.

But, even when we artists have our perfect product displayed in the right space with the right price, for whatever reason, the painting does not sell. Inexplicably. I guess, if you're anything like me, you rationalize, or resort to trend-chasing, or churn out a "seller" just to score a few dollars.

Yet, at Bayside Village—best—sales—ever! A highlight for me; a well-known local radio host as they came through the Woolies checkout asked, 'I want to see the paintings.' And so, I showed them around the display.

It's then I realized that's what Art is about; not that we sell, but joy we bring to others through our art.

~ Lee-Anne Kling

iMAGine



BI-MONTHLY NEWSLETTER



Celebrating a successful SALA

MAG EVENTS 2019

Monday 23 September:

Studio Session

Monday 30 September:

Studio Session & Committee Meeting

Monday 7 October:

Public Holiday: No Session

Monday 14 October:

Studio & Still Life Session

Brighton Central Exhibition Starts

Monday 21 October:

Studio Session

Sunday 27 October:

Brighton Central Exhibition Finishes

Monday 28 October:

Studio Session & Committee Meeting

Monday 4 November:

Studio & Portraiture Session

Monday 11 November:

Studio & Still Life Session

Monday 18 November:

Studio Session & Committee Meeting

Monday 25 November

Studio Session and ICP submitted

Monday 2 December

AGM

Monday 9 December

End of Year Lunch



THE PRESIDENT'S PERSPECTIVE

At our recent SALA Bayside exhibition, a member of the public approached our MAG desk and explained, "I came to do my shopping today feeling down in the dumps and grumpy. Thank you so much for your beautiful Art Exhibition which has lifted my spirits. I am now going home with a smile on my face".

It is great to sell, but when we receive feedback like this, it is a fantastic feeling for us all.

Again, we have enjoyed a highly successful exhibition in all respects. Putting on our exhibitions is a huge undertaking with many hours of thought and action by our two exhibition managers, Maggie and Lynne. Of course, they couldn't do it without the assistance along the way from various MAG members to help make it all happen. The rostered-on members throughout the exhibition also have a vital role to play to inform the public about our group and to follow our protocols and take sales. There is much to absorb to accomplish this accurately and consistently. Thank you sincerely to our members for your efforts throughout this exhibition.

To sell our work, what is the best approach to creating and then preparing our artwork for sale? Should the psychology of the potential buyer be considered? Are our framing and presenting decisions vital? What part does pricing play in the public's decision to buy a piece?

Some thoughts on 'Selling' are included in this edition of our newsletter. So, read on...~**Jim Green**

Artist in Focus: Jean Beddison

Jean was born in the Lake District, Cumbria, in the United Kingdom, where she graduated from the Carlisle School of Art. Whilst at the Carlisle School of Art, Jean met and spent a lot of time with renowned Cumbrian artist, Sheila Fell, who soon became established at the Royal Academy of Art, as one of their youngest members. Sheila also worked with L.S. Lowry. During the time they were at Carlisle, Sheila acted as Jean's mentor. Jean later studied at Goldsmith College in London. During service in the WRAF, Jean worked on stage and set design.



Jean and her family settled in Kent in the late 1960's till end of the 1970's. One of her highlights during this time was being invited to be a friend of the Royal Academy of Art; visiting and submitting her work there. She displayed her works in London exhibitions and Fairfield Halls, Croydon. She won major prizes at Congress Hall, the Royal Exchange and in Kent. Here, she began her long career teaching art and was chairman of

Musings from Eric

Initially, I was going to attempt a little discourse on the mystery of the buyer. However, my research showed up one thing to be consistent, a constant even, and that was: there is no constant when trying to untie the mystery of the buyer. The end.

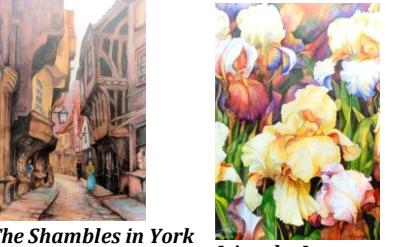
Apparently, that was a bit short in terms of editorial requirements, so I switched to a linked subject which of course involves buyers, and that is the subject of selling. It by necessity, talks about what various types of buyers might, with heavy emphasis on 'might' have in mind when buying what you're selling. Mind you, no silver bullet, no epiphany here either, because, bottom line, we are still talking about buyers. See paragraph one.



Let's start with: 'I buy based on emotion, because I am fascinated by an object I simply cannot live without.' And: 'There are more buyers for great art than there are great works of art being created so concentrate on quality and don't raise prices faster than the market can bear.' It seems therefore there are those who buy art and have reasons for doing so. But, not unexpectedly, there is this: (from *Posterity: Letters of Great Americans to Their Children*) 'The object of art is not to make salable pictures. It is to save yourself.' So much for creating great art, etc.

the Tonbridge Oast Theatre art group. After moving back to the Lake District, she became qualified to teach art and also staged many one person shows with paintings typifying the area she knows and loves.

In 1988, Jean and her family emigrated to Australia. In Adelaide, she established herself as a prominent prize-winning artist and art teacher. Then, in 2000, she and her husband moved back to the UK. During the eleven years back in UK, Jean continued to exhibit her artwork and teach art. In 2011 Jean returned to Adelaide and began teaching a small mixed



The Shambles in York
by Jean Beddison

Irises by Jean Beddison

Dion Archibald does manage to link the disparate views above, I think, with: 'I'm aiming for the emotional honesty of Van Gogh and the promotional skills of Coca Cola.'

Which is a nice segue to the idea of promotion, which of course implies buyers. That takes us to Bill Greene's timely, and I think, accurate take on selling art to today's buyer. 'In an increasingly shiny, fabricated world of spun messages and concocted experiences - where everything we encounter is created for consumption - elevating a brand above the fray requires an uncommon mix of creativity and discipline.' How do we do that? Maybe Marcel Broodthaers is on to something when he says: 'I, too, wondered whether I could not sell something and succeed in life... Finally,

the idea of inventing something insincere crossed my mind and I set to work straightaway.' Tongue in cheek, perhaps. But maybe a bit cynical for some (most?) of us but you know what, looking at some of the Turner Prize winners... To the 'bit cynical' idea. I'm sure I'm not alone when I say I like to think I have some standards (of painting behaviour); some ethics that override the desire to please anyone, or to sell more easily. But as Suzette Fran, and many, many others say, 'selling is the ultimate validation.' A dilemma then? How much, if any, of our soul do we sell to deliberately target a specific demographic. Yes, I'm guilty to a degree for sure.'

[Musings Continued from p.3]

Not my only motivation, but in some cases a definite player. But then Suzette offers this encouragement: 'There is a buyer out there for almost any kind of art. Even though I paint because I love it, selling is the ultimate validation that my work has value, because someone is willing to pay money to get it.'

So, what's it all about, Alfie? Again, one common, underlying theme was: 'As an artist you don't stop making art because people are not buying.' (Damien Hirst) And we have to bear in mind that 'selling is not a static activity'. So, how do you take all of the above (the tip of a very large iceberg) on board? I must admit I like what Guy Kawasaki has to say:

'Create something, sell it, make it better, sell it some more, then create something that obsoleted what you used to make.'

Maybe Brigitte Nowate has, if not the answer, then at least one answer that I, and maybe you, find resonates: 'Painters should focus on creating the best work they can. That is what they can control... Once the work is out there, its value is determined by people willing to spend money that they worked hard for.'

Eric Payne



Making Waves in Pastel—Maggie Turner

Art Tips: Size Matters

— Or Does it?



Screen Buddies—Nick Tsatsaronis & Peter Heinjus

Should we create small to medium paintings for our shopping centre exhibitions, saving our larger paintings for other exhibitions we may be entering (e.g. Rotary Art Shows)?

There has no doubt been evidence in recent years to suggest that smaller (and cheaper) are selling more often than larger (and more expensive) paintings. Not only at our shopping centre exhibitions, but also at other exhibition venues around the 'traps'!

Perhaps, it's something to do with not as much space left on the walls of art lovers' houses and the downturn in our economy in the last several years. However, consider other points of view:

"My best work is when I go BIG" (and it is best to use your best work!).

"My paintings are large, but because they are different, they do sell consistently at shopping centres," and "Large paintings have more impact and are more likely to be noticed and draw people to them."

Defining painting sizes, so we have a common understanding, is difficult.

For our shopping centre exhibitions with our screens, these guidelines help. Small: up to around A4 or approx. 8 X 10 inches or 20 x 30 cm framed. Medium: around A3 or approx. 16 x 10 inches or 40 x 30 cm framed. Large: anything above. Of course, non-standard sizes and shapes are not included here, but you get the idea. Many 'squares' and the occasional 'oval' were presented at SALA/Bayside.

For our Brighton Central Exhibition in October, we have offered quarter or half screens only. The size of the space at the shopping centre will only fit 7 of our screens.

Art Quote of the MAG: "In spite of everything I shall rise again: I will take up my pencil, which I have forsaken in my great discouragement, and I will go on with my drawing."

Vincent Van Gogh

Size, position and orientation of paintings we present for this exhibition will need to be carefully considered; especially for quarter screen.

Exhibition Guidelines say: "Paintings are to be displayed with adequate spacing so as to present a professional appearance. The display is not to be overcrowded."

Many of us present a variety of sizes on our screens to provide interest and different choices of price tag for the viewer. Perhaps this is the ideal, but size of paintings is ultimately your choice!!!

Perhaps SIZE does matter. But, so does PRICE!

Jim Green

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...



*Your friendly librarians:
Margaret Pope & Anne Bates*

Photos in this edition have been taken and provided by Maryla Wawrzyci, Lee-Anne Kling, & Lyn Thomas