



JUNE 2015 NEWSLETTER

I am writing this from my desk in what we call the Eastern Tropical Paradise, 5,000+/- miles from the land of Aloha! We have so much news...a review of what was and a look into the future!

Welcome new members Louisa Cooper, Jim Foster, Rebekah Luke, Rebekah Morimoto, Jon Rawlings, John Soares, Roger Tinius, Linh Tang and Dawn Yoshimura. We are very happy you chose to join WAG and look forward to seeing your work in future exhibitions!

PLACE...LE JARDIN GALERIE

James "Jay" Jensen, Curator of Contemporary Art, Honolulu Museum of Art carefully perused 96 works of original art and culling the exhibit to 45 works with 34 artists participating. Congratulations again to Wayne Takazono's first place pastel *Dreamscape Series Power Nap #2*; Hoppy Smith's second place polygravure *Kiholo Series/Gathering Storm*; John H. Soares' stoneware *Half Ash*; Cynthia Schubert's honorable mention acrylic *Kailua Beach Access I*; Jon Rawlings' honorable mention *Ceramic Bowl*; and Hoppy Smith's juror's award polygravure with watercolor *Double Take*.

Our opening was well attended with over 50 guests; 161 people over 15 days came to view the exhibit. I have included Jay's juror's statement as many of you did not have the opportunity to read and thereby 'get into the head' of one who is asked to 'judge'...a very tough job indeed!

Jurying an art exhibition is a subjective activity. One tries to be fair, to have and apply objective criteria for selecting works. When I jury a group of entries for an exhibition, I look for many things, among them a basic understanding of and adeptness with the medium/media—technique, I suppose you could say. I look for what could be described as a connection or feeling between the artist and the subject or form. Deftness of drawing, handling of paint/pigment/glazes, sense of color(s), composition, touch, daring—these are all things that are going through my mind as I look at and select works. Then there is the more intuitive aspect of what is sometimes called vision. I'm always interested in what an artist "sees" before them and how that plays out in the way they depict it. An artist might look at something and interpret it in a way that is peculiar, exciting, unexpected, dreamy or nonsensical. It shows me the mind at work; sometimes a work might not be the best in terms of finesse, but the way the artist conceived it carries it off. And any artist can hit the mark in one work and totally miss it in another. I guess I look for works that are inspired in some way, which could be the most sensitive capturing of qualities of light and/or texture to the quirkiest form, color or application imaginable.

When I jury an exhibition, I am comfortable with an additive process rather than a subtractive one. I'm usually given the number of works that can be accommodated in the exhibition space and start by looking at every entry at least once, probably two or three times before I start to identify the "ins," which are usually marked in some way to be clearly visible. I like to keep all the entries in view and under consideration during the entire process, because sometimes I see them differently from one moment to the next. I also build toward the number of works for the exhibition by thinking of context, how the various works play off, look with one another. For me, the final exhibition is

a statement, mine, and it should hold reasonably together in and of itself—the way I see it. That's the wonderful thing about juried exhibitions. Yes, the works are different in each one, but every juror brings a different sensibility to each group of entries. Jurors try to pick a "good" or "strong" show, whatever that means. Therein is the core subjective aspect of it, and it has nothing to do with the intrinsic worthiness of a work—all artistic effort is worthy--and everything to do with the perception, the opinion of one person at one moment in time.

This was/is a new venue for us and as all those who participated well knows, everything was different. You were all good sports about the process of entering, delivering, picking up and delivering again as well as sitting the show and then finally picking up....your Board thanks you all!

MAKK FAMILY STUDIO TOUR, JULY 11, 2015

Sign up and mark your calendars for this exciting special invitation to Windward Artists Guild members only. On Saturday, July 11 from 4 to 6pm at 1515 Laukahi Street, the first twenty WAG members who RSVP will be invited to the Makk Family studio to hear about their internationally acclaimed three generational artist story dating back to the time of WWII. Visit their website, www.makkart.com. Email Hospitality Chair, sherreemckellar@hawaii.rr.com or Education Chair, Suzanne Barnes at mamaliga007@gmail.com. to reserve your spot. There are only 16 slots left at this writing.

GLASS ARTS ASSOCIATION OF HAWAII

Edward "Ted" Clark is actively engaged in establishing this association to add to the variety of creative venues in which to learn and pursue skill in making beautiful works of glass art. Please visit www.glassartshawaii.org for more information.

PATHWAYS.....TO A DEEPER SOUL CONNECTION

WAG member June Nagasawa, Spiritual Facilitator with Guest Presenter, Numerology and Crystal Energies, May Sachi Hinazumi are collaborating on Saturday, July 18 and/or Sunday, July 19 from 10:00am-3:30pm. They will be introducing innovative spiritual tools to find your life's purpose and joy. Please email 10.angels.of.aloha@gmail.com or text or call (808)225-0622 or (808)888-8156 for more information.

OCTOBER MEMBERSHIP SHOW

As is the tradition, our membership show intake will be Saturday, October 3 at Ho'omaluhia. Each active WAG member will have at least one piece hanging in this curated exhibit. More information and prospectus will be forthcoming.

OahuOpenStudios CALL FOR ARTISTS

Please go to OahuOpenStudios.com for more information pertaining to this second annual event taking place in November 2015. Artists registration ends July 31, 2015. WAG is again a sponsor of this event and Carolyn Quan, Founder, Producer/Artist has emailed us with the following opportunity:

In appreciation for the upcoming WAG sponsorship of the 2015 O'ahu Open Studios Event I would like to extend a 10% discount to any currently active WAG members on OOS artist registrations and artist ads. Please feel free to forward this to your active WAG members for their use if they are interested in participating in the 2nd Annual O'ahu Open Studios Event in November.

Coupon code for active WAG members: wag10

Thank you for your ongoing support of OOS and I'm happy to have you back as an event sponsor.

Sherree McKellar has again offered her private home (exact display place to be determined) for those with the following explanation:

Each artist who wants to participate in the OOS must pay the registration fee. For emerging/starving/beginning artists with only a few pieces of art and no studio yet, they may opt to put one piece of their art in the WAG sponsored display at 148 Kaimoani Way. So if an artist wants to be listed in the catalog and show on the map, they pay the registration fee. If they don't want to pay a registration fee but want to participate, they can put a piece of art into the WAG display.

HOLIDAY PARTY, DECEMBER 6, 2015

Mark your calendars now....we will be inaugurating the McKellar's new beachside home from 4pm to 8pm. We will combine a short annual meeting and then let the fun begin!!! We're doing a GLITZY RED theme and invite all WAG members plus one guest...\$30/ per person. YES....it will be CATERED!!!

There are many more events in the making, but think this newsletter has turned into an epistle.

As always, if you have any questions, please do not hesitate to contact me!

Peace and much aloha,

Carol Moore, President
Windward Artists Guild

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