



THE CAPITOL HILL ART LEAGUE

October 2012 NEWSLETTER

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the Steering Committee (listed at the end of this publication) on the newsletter and other CHAL matters is most welcome.

ALL ABOUT CHAL EXHIBITS

October: Open Media and Wally Szyndler Award

Reported by Kathy Clowery

As a demanding viewer, October's juror, Michelle Hoben wants to see both the hand of the artist in the work and the piece to be expressive. Admittedly, her choices are subjective: on any given day or time, she may have picked others. Framing and presentation is very important. Some pieces could have used a wider mat, or simpler frame.

Editor's Note

Jill Finsen

This issue is packed with news since our last publication. We intended to publish late in the Spring. Summer happened. And we are now into our Fall season. My apologies for the delay. As you can see from the calendar, the committee has been working to put together a vibrant season for the League. We hope the information from our former jurors will be interesting and informative. Your feedback to



Michele Hoben with Anne Oman

First Place. "Belle Haven", Anne Oman.

Michele appreciated the loose and at the same

time disciplined painting. It packs a punch, even from across the room.

Second Place: “Fort Washington Marina”

Lynn Mehta. The hand of the artist is in it, gestural and disciplined. It keeps the viewer in the picture plane.

Honorable Mention: “Eaten Through”.

Dick Schneier. The juror loves seeing the beauty in everyday things and likes rust.

Honorable Mention: “White-Flashed Cup”,

Nancy Donnelly. Delighted by it, Michele noted that it was beautifully executed and had Nancy’s 'hand' in it.

Honorable Mention: Geoff Ault In Geoff’s piece, Michele commented on both the texture and that it vibrates. It is reminiscent of Rothko to her eye.



Sharon Boyle Sculpture: Wally Szyndler

“Pandora’s Hope”, Sharon Boyle. Michele thought this piece was a nice tribute to Wally noting that he made masks and masks can reveal. “Pandora’s Hope” references Pandora's Box, which opened and revealed the secrets of the world.

Asked to talk about Wally, Geoff Ault noted that Wally gave much of his time in retirement to Melwood, an organization that helps the disabled to live independently. Warm and friendly, Wally made a lasting impression on not only fellow artists, but also the community around him.

Noted: “Seventy times Seven”, Jorge

Bernal. Michele highlighted this piece in her remarks because it was so unusual. It keeps on giving. And the frame was perfect. Jorge described encaustic and his method. Encaustic (adding pigment to wax) is one of the oldest forms of art; Greeks used encaustic (or wax) to seal the joints of their sailing ships.

March: “Do Your Own Thing”

Congratulations to awardees in the March exhibit, juried by Pete Duvall.

First Place: Judy Searles

Second Place: Rindy O’Brien

Third Place: Marilyn Christiano

Honorable Mention: Judy Searles, Tati

Valle-Riestra, and Nancy Freeman



Judy Searles: Lotus #2



Rindy O'Brien with Pete Duvall



Tati Valle-Riestra with Pete DuVall

April "It's Up To You"

Reported by Stu Searles

April's juror, Peter Van Riper is known to say, "Art is all about strategy". Which layer do you put down first? The background or the top layer?

Pete commented that some submitted pieces were just one layer. His perspective is more than one layer is needed to build complexity which may lead to greater dimensionality.

In the course of jurying, some jurors have recognized works by well-known local artists. It creates a special situation for them. For Pete and other jurors, the submitted work is seen in terms of the artist's development over the years and the merits of the submitted works versus past works.

Another consideration is that most works have both areas of strength and weakness. Pete found Martha Pope's "Morning Light" had strength throughout and particularly in the tree trunks.



Martha Pope, Morning Light

Alan Braley's big wave had tremendous power. "You can just feel it!"



Peter Van Riper with Alan Bradley

Initially, Pete was a bit unsure of Gayle Krugoff's photograph but then fell in love with its composition and noted that as a cyclist he would definitely want to go down that road in the picture.



Gayle Krughoff with Peter Van Riper

With Margaret Panas' work Pete liked the energy of the wave but wondered how the

piece would look if the collaged pieces were done in paint instead.



Peter Van Riper with Margaret Panas

Congratulations to Peter's awardees.

First Place: Martha Pope

Second Place: Tara Hamilton

Third Place: Gayle Krughoff

Honorable Mention: Alan Braley

Tara Hamilton, Margaret Panas



Tara Hamilton with Peter Van Riper

Lenny Campello on "It's a Wonderful World?"

Reported by Daniel Glucksman and Jacqueline Saunders

Lenny Campello's juror talk integrated experience as a juror, gallery owner and artist. Judging from images, rather than pieces of artwork can result in surprises. As a juror, Campello also suggested artists show ONE body of work when submitting to a show or gallery—not all the things the artist is doing.



May Juror Lenny Campello

Campello has a strong aversion to "untitled" as the title of art because titles help people see the work. Also as a gallery owner, our juror said presentation is key. He noted that patrons look for a reason not to buy art. A flaw in presentation is one reason.

And as an artist, he returns again and again to Frida Kahlo in his work, even while he is trying to do new things and grow.

Congratulations to Awardees!

First Place: Jackie Saunders. He noted that Jackie is master of figure and flowers, and lauded her in that watercolor is such a difficult medium.



Jacqueline Saunders

Second Place: John Reef. Lenny noted that doing nudes is easy but John Reef's nudes speak more about iconic images and themes. The photographic process Mr. Reef used, pigment prints, is difficult and rare.

Third Place: Fierce Sonia. Some artists are obsessive in that they keep working on the same theme. Pushing the themes more and

more. Fierce Sonia is one of those artists, who continually work on a similar theme, exploring it further and further.

Fourth Place: Patricia Goslee. The artist has been working on small pieces but this is a departure, a very large piece measuring 4 x 4 feet. The piece has something very sexual. In this piece, Campello saw genitalia and peaches, as well as Octopi, and the color of butterscotch. He said it is very beautiful, with pastel color, images weaving in and out of space with many decorative swirls connecting them.

Honorable Mention. Tati Valle-Riestra. He admired her energy and her great control of the watercolor—wonderful color mixing using the color of mud without getting mud and with no fear of using white paint, which is challenging to pull off successfully.



Campello noted that this artist has made many mistakes and he has learned to admire someone who can use mistakes to make a point. Tati seems to have been able to use mistakes to her advantage. She also captures movement and matter, which is more than a technical skill.

Lenny chose all three of Tati's pieces. He also chose multiple pieces from other artists. He noted that he enjoyed seeing an artists' range. As he moved among the pieces he brought out many tidbits from art history.

Another honorable mention was a "painted digital image" on canvas of clouds with lots of

golden tone etc. Although Campello has a distrust of digital painting, he says he may have to "accept" digital photos as a new medium. He noted that art developed from cave painting with fingers, to creating brushes from horsetails, to the use of the digital camera as the new medium and "painters should get over it".



Art Lovers at CHAL May Exhibit

New Horizons at Children's Hospital: Juror Interview and Names of Winners

Interview by Rindy O'Brien

Roz is an award-winning author and illustrator of 16 books for young people, including her most recent title, Witches! The Absolutely True Tale of Disaster in Salem.



Roz won the Society of Illustrator's Gold Medal for Best Illustrated Book of 2011, and received a Sibert Honor Award for creating one of the five best nonfiction books of 2012.

She has illustrated hundreds of posters, magazine articles, greeting cards and games for children and taught at The George Washington University graduate students.

In addition to her illustrations, Roz is an accomplished photographer using her camera to take pictures of wild lions and elephants in Africa, piranhas in the Andes, and poisonous

tree frogs and vipers in the lush rainforests of Costa Rica.

An Interview with Roz Schanzer about the Exhibition

The Capitol Hill Art League chose New Horizons as the theme for the show. Do you think it was a good one for this exhibition?

RS: I think the theme of the show is excellent for Children's National Medical Center because it gave artists a chance to be whimsical and have some fun at interpreting what a new horizon might look like. It also will give children seeing the show a chance to dream about their new horizons.

I hope that when children and adults look at the show they ask themselves, why is this piece a new horizon? As you can see from the show, there are many different kinds of new horizons—some may happen overnight, like when there is new-fallen snow, others may be more dreams like where bikers can follow balloons.

I also think the exhibition demonstrates that handmade art is art. There are all kinds of art in this show—photographs, paintings, illustrations, mixed media, and pen and ink drawings. This show has art that was made by professional artists as well as student or beginning artists, and I think is why juried shows are so important to have. It lets everyone show his or her best work.

To be good art, it takes a person to take their idea and execute it well using whatever materials they have and are comfortable with. You don't have to be able to draw to be an artist.

How did you decide what art to pick?

The process for jurying this show was all done digitally. Sometimes, you get to see the framed work and know exactly the size, shape, and can see all the details up close. But for this show, I had to look at small images on the computer and read the description and name of the piece. I think that made it a little harder for me to judge.

But, I thought all the entries were really great. I have some basic standards that I have developed from teaching and jurying shows that guide me when I jury work.

First. The work must be excellent in its execution. I look to see that it has good composition; that the depth of field is correct; that shadows fall properly in place; and if it is a photograph, it needs to be in focus and not fuzzy where it shouldn't be fuzzy. It is very important for artists to present their best art, and not just work that they think fits the theme.

Second. The work needs to be a good idea. There are a number of the artists in this exhibition that did an amazing job at creating art that speaks to children. The pieces that were chosen are truly compelling and memorable and demonstrate that the artist could put his/her idea onto the paper.

Thoughts of Selecting the Best in Show?

Best in Show – Balloon Biker, Burning Man by DJ Case

This is a memorable, whimsical, well composed, and entertaining photo. The Burning Man festivities are all about the theme of New Horizons, and this jaunty biker riding her most unusual bike across the flats beneath a mile-high strong of white balloons personifies the theme. I especially like the diminishing shadows of the balloons that have formed a path for the biker to follow.



Second Place – Dazzling Morning Stroll by Barbara Stepura

This lovely watercolor depicts a world made new by freshly fallen snow. In the distance, two figures head off to explore its beauty—a very nice touch.

Honorable Mentions

Building Blocks by Joseph Springer

A futuristic building zooms upward into the sky in a blaze of light.

Malta by Joseph Springer

This humorous look of old versus new caught my eye and made me laugh. It's a memorable image.

White House Dinner by M'El Albrecht

This creative cornucopia of gigantic vegetables presents a clever twist on White House dinners of the future, given its famous new garden planted to promote health eating.

Guarding Bethany Beach by Jacqueline Sanders

The ocean always suggests new, far-off horizons waiting to be explored. This free-spirited piece somehow advances that notion.



Advice to New Artists?

I think this exhibition shows that you can have a good time with your art and create work that is strong and memorable. New Horizons gives us a chance to see into the future, and lucky for us it is full of freshness and pleasure. I often work with school children on projects and find that they can take the most boring of subjects, like government, and make interesting and compelling illustrations. Using humor, observations, and letting ourselves explore beyond what we know, artists can easily produce amazing new work.

The View From CHAW

By Jill Strachan, CHAW Executive Director

Welcome to the 2012-13 cycle of CHAL exhibits. I look forward to seeing many of you over the next few months at CHAL openings and other CHAW events.

This past summer I served on a grant panel for the DC Commission of the Arts and Humanities (DCCAH). Fortunately, the DCCAH received a significant boost in its budget (the first in eight or nine years) this past spring, which made the awarding of grants more joyful than in the past because there was more money to give away. There were many submissions from individual artists seeking support of a range of intriguing ideas.

The grant applications are a profound illustration of the vibrancy of the arts in our area and the contributions that the arts make as an economic driver to our local economy. Like you, I am a firm believer that the arts are not the icing on life's cake, but the virtual

particles of the cake's flour (okay, I do know there are flourless cakes!).

But, I also know that those who believe in the essential nature of the arts to life's success must still make the case to those who do not know and, thus, do not believe. For example, was there one word spoken about the arts at last summer's political conventions? Aren't the arts always the first cut of "non-essential" school subjects? Yet, we know that children who are exposed to the arts become the very responsible public citizens we seek as a society—those people who vote, contribute to philanthropic causes, and create positive change in our society. Ah, and not incidentally, pay taxes.

This means that in addition to what we are already doing, we must speak out. We must write emails/letters when the arts are ignored, we must express our thoughts when it is not always comfortable to do so, and we must support each other. CHAL provides

CHAL's Steering Committee

The committee is interested in your ideas! Email caphillartleague@yahoo.org. And welcome to our new steering committee member Joe Springer.

Sarah Porter, Chair

**Kathy Clowery
Jill Finsen
Kay Fuller
Dan Glucksman**

**Rindy O'Brien
Joe Springer
Tati Valle-Riestra**

Joseph Springer



Like many others in the Washington area, I have a nomadic background. A Foreign Service kid, I was born and raised in the

significant support to its members and I hope that you will avail yourself of the many opportunities that CHAL will present in the coming year. In addition, please check out the other artistic offerings that CHAW supports from classes to theater to shorter workshops. Be an active participant in the arts community. And, most importantly, seize every chance to advocate for what the arts bring to your life.

I am also excited to report that The Morris and Gwendolyn Cafritz Foundation has renewed its support of CHAW for another year! The grant is for \$25,000—we received an initial installment of \$20,000 during the summer. The remaining \$5,000 will serve as a match for CHAW's end-of-year solicitation.

Thanks to all of you for the work that you do on behalf of CHAW and for keeping CHAW so vibrant. You are totally CHAWsome!

Middle East—Lebanon, Egypt, Iran, Libya. I can't imagine a better way to encourage the visual arts within a child than to be exposed to the constantly changing tapestry that comes from travel in foreign lands. I started with photo snapshots in elementary school and then, in middle school and high school, moved into the darkroom where "reality" could be tailored to match my artistic vision. Most of what I do now is digital art—the wonders of the digital age allow me to manipulate more easily and without the

mess of chemicals, but I have to admit that the CHAW darkroom is beckoning. I appreciate the chance to be part of the

Steering Committee and I'm excited to contribute in any way I can.

CHAL Exhibit & Events Calendar October 2012–May 2013

Month	Exhibit Title or Event	Location	Juror or Guest Speaker	Receiving Dates, Notification If at CHAW, Receiving is Sat and Mon 9:30–11:30 AM unless otherwise noted	Opening Reception, Closing or Event Date
October	All Media & Wally Szyndler 3-D Award	CHAW	Michele Hoben	Oct 6 & Monday, Oct 8	Oct 13, 5–7 PM through Nov 2
October	CHAL Tour of Vivid Solutions Print Lab	Anacostia	Print Lab Staff	N/A	Oct 20, 11 AM–NOON
November	It's A Private Passion	CHAW	Rosemary Covey	Nov 3 & 5	Nov 10, 5–7 PM through Nov 30
November	Art Talk Cocktail Hour	CHAW	TBD		TBD
November	CHAL Members invited to participate in Holiday Bazaar	Sewell-Belmont House, 144 Constitution Ave NE	N/A	Set up Nov 28, 3–5pm	Nov 29, 11 AM–8 PM
December	Wrap It Up CHAW-Wide Holiday Sale	CHAW	Non-Juried	Dec 1 & 3	Dec 8, 4–8 PM through Dec 21
January–February	All Media at The Hill Center CHAL Members Only	The Hill Center, 921 Pennsylvania Ave SE	Hill Center Curatorial Staff	Submission via email, Deadline Nov 16; Notification of acceptance Dec 1; Delivery of accepted works Jan 7; Pickup Feb 25	Jan 12 - Feb 25 Opening Jan 17, 6–8 PM
January	CHAW and Critical Exposure in Gallery	CHAW	TBD	N/A	TBD
February	CHAW Photo Show	CHAW	Bruce McKaig	TBD	TBD
February	Art Talk Cocktail Hour	CHAW	TBD	N/A	TBD
March	CHAL All-Media	CHAW	TBD	Mar 2 & 4	Mar 9, 5–7 PM
March	Docent-led Museum Tour	Smithsonian African Art Museum		N/A	Mar 16, TBD
April	CHAL All-Media	CHAW	TBD	Apr 6 & 8	Apr 13, 5–7 PM
May	Open Call	CHAW	TBD	Digital Submission, Deadline April 6, Notification of Acceptance April 22	May 11, 5–7 PM



THE CAPITOL HILL ART LEAGUE



CHAL, A Program of CHAW
www.chaw.org

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