



Spirit Of Experimental Art



"They always say time changes things, but you actually have to change them yourself." -

Andy Warhol

November 2015 - Issue 3

Welcome, Everyone!



By now you may have read my first two Newsletters, in reality, a quarterly **"Multi-Media eBook"**. I hope the topics we covered have been useful to you by finding your inspiration or overcoming challenges. Our list of subscribers continues to grow daily. A big **"Thank You"** to each of you who have passed the word to your friends and fellow artists.

The theme of this issue is "Experimental Art and Finding Your Style".

As artists, we strive to find our own voice or style in our work. We try to set ourselves apart through a unique or fresh approach in our work. Experimental artists are always pushing the boundaries, seeking new methods or materials. Even the definition of **"experimental art" has changed beyond what we thought back in the 1990's when the International Society of Experimental Artists (ISEA) was formed.** The result, our style and work continues to evolve over time.

Our contributor this month is Alex Powers. He is an extremely creative artist from South Carolina and has been a teacher for the past 40 years. He has an article published in the current October/November issue of the International Artist Magazine. He will be sharing **his knowledge with us on "How to Find Your Own Painting Style"**.

Also, four inspirational artists, sharing their images, are Lynda Hoffman-Snodgrass, Jan Filarski, Carol Nelson, and Ray Kowalski. **Each artist's style is unique. They all approach their work from different angles, and no two are alike.** They use, paint, combine sculpture with painting, and use computers to produce their images. I hope their work is as inspirational to you as it is to me.

I'm so excited to welcome back Joey Long featured "In the Studio" section. She is sharing some new and different materials with us again. Joey also demonstrates various experimental techniques in her art workshops. If you are ever in the Bradenton, Florida area, look up Keetons Art Supply Store. You will see Joey in her corner, teaching "Experimental Painting".

So, our journey continues!



Pass the word about the newsletter to your friends and fellow artists.

They can subscribe on my website at:

www.masterfield.net

Contents

Welcome	1
Contents	2
My Reflections	3
Spotlight on an Artist	5
In The Studio	9
Finding Inspiration	14
Contributors Corner	22
Copyright and Disclaimers	25



Featured Image on Cover

Artifacts - **11" x 14"**

Modeling Paste and Ink

Collection of Maxine Masterfield

Artwork is for sale

My Reflections



*"You have brains in your head. Have feet in your shoes.
You can steer yourself any direction you choose.
You're on your own. And you know what you know.
And you are the one who'll decide where to go."
Dr. Suess, Oh The Places You'll Go*

In art school, assignments to "copy the old masters" was not for me. This might have been when my search for my own artistic style began although most of my early paintings looked like abstract florals.

I can remember almost the exact moment when "Experimental Painting" took place for me. **It was in the 60's and I had just returned from a visit to Phillip Jamison's Studio (a well-known Artist).**

That day, at Jamison's studio, several artists met to discuss painting and to show their work. The paintings were mainly realistic landscapes. One artist had a unique technique that attracted me. He drew his landscapes, by covering his watercolor paper with WAX PAPER. Then, he did a freehand drawing over the top of it, leaving only waxed lines. He would bring his painting to his studio and add the color (the wax line drawing on the watercolor paper was almost invisible) that was new to me.

I brought home a roll of wax paper for the purpose of trying this new approach. It didn't work as I thought it would, so I pushed the wax paper aside. At the same time, a wet ink pouring of mine was laying on the table to dry. The wax paper must have fallen onto the painting, which I didn't notice. The next day when I decided "to clean up my space" I found the wax paper laying on top of the pour. The most amazing thing happened. An image appeared under the waxy surface. I had discovered a new way to work.

I always enjoyed exploring new materials that were on the market. The ink was not considered a useful medium. In fact, most inks faded very quickly. But Steig Corporation had just invented a lightfast ink. That was the time I decided to write my first book. I called Steig informing them that their inks were being featured in PAINTING THE SPIRIT OF NATURE. They sent me all kinds of information on the production of the ink. No other medium ever worked as well with wax paper as these inks had. It was during this period I became an Experimental Artist.

(continued on next page)

My Reflections

"In experimental art, "Anything Goes." The spirit of the work is the essential quality that is being validated. When an artist works from this viewpoint he most often does not envision the finished product at the beginning. He/she is inspired and proceeds from there. So the artwork may change many times during its execution. These artists must be firm in their commitment because during the course of the work they may experience self-doubt, frustration, confusion then and probably much later awareness, self—discovery and satisfaction. Sometimes during the jurying of the work I could almost sense some of these creative stages. Of course, I was witnessing the final stage, but
I am very aware of the struggle that proceeds this finality."

(Mary Todd Beam, 1992)

Recently, the Sarasota Ringling Art Museum had a contemporary exhibit. In it, I saw a large canvas, by Daniel Rozin, that added small shapes that moved across the canvas as you passed by. He used computers, mechanical attachments and sensors under each square that made this possible. Many of the pieces were combinations of paint mixed with sculpture.



Today, the dimensions or boundaries of experimental art have expanded. There are many artists who experiment with unusual and different materials. Some use a computer, as seen in Ray Kowalski's art work. Yet, others use metal as displayed in the work of Anne Cunningham and Daniel Dodson. On the other hand, Carol Nelson, adds all sorts of ornamentation like gears, buttons, screws, steel, and wood.

Experimental art has become a multimedia event. Sculpture and painting blend into one another as the work evolves from a two-dimensional to a three-dimensional perspective.

So yes, as Mary said over 20 years ago, in today's art world "anything goes"!

Spotlight on Lynda Hoffman-Snodgrass



I met Lynda in the Spring of 1987 when I was the Juror for the Watercolor Society of Oregon's Spring Exhibit held in Salem, Oregon. I remained in touch with her over the years through emails and recently on Facebook. It was here that I viewed her newest paintings. They were so inspirational to me, I needed to share them with everyone.

BIO



*I Love to Paint!
It is my Voice.*

"From shared experiences in realism, tributes to spirituality and journeys into abstraction: my artwork is a culmination and a sharing of my life experiences, dreams, and inner visions, of all that I am. As I was growing up, both my mother and grandmother were excellent watercolorists. As a third generation artist, I was encouraged to explore and express my creativity at an early age. Predominately, I am a watercolorist; a colorist with a strong emphasis on design. The most important part of a painting for me is the message or experience that I want to share with the viewer. How I handle this dictates the style and medium that I use. If I can do this with watercolor, I will, but I won't limit myself to just that medium.

Born in Wisconsin, I moved to Oregon in 1964, calling the Rogue Valley my home since 1972. In 1973, I began to work with watercolor on paper and decided to make it my primary medium. I am a lifetime member of a number of organizations including the International Society of Experimental Artists and an associate member of the American and National Watercolor Societies. I have judged Art Exhibitions, presented lectures, art demonstrations, taught classes and critiqued for art organizations, as well as individuals. My paintings hang in private collections throughout the United States and around the world."

(continued on next page)

Spotlight on Lynda Hoffman-Snodgrass

Artist's Statement

When I first began to seriously work on paintings, I would pre-plan each piece with a pencil sketch, a value study, and a color study. This would help to solidify my composition and subject matter before putting anything on the actual painting. My paintings, over time, started to become tight and very realistic. Attached is "Who Wants To Blister The Peppers?" which is an example of what I was doing. It took me a number of years to break free, loosen up, going totally abstract/non-representational and come up with a painting I was proud of. The paintings that I am doing today are so much fun to create!



Title: Pagoda
Dimension: 28 x 40
Media: Watercolor on paper

The shaft of light yellow in this really excited me as the layers built up. Once I saw the pagoda forming, I continued layering to bring it out.

Over the years, I have grown and changed with it so have my paintings. Today, I want my artwork to stir or spark something within the viewer, to allow their imaginations to play. My

current approach to painting is very intuitive, starting freely with no preconceived idea or notion of an end result. Spontaneously, I allow the painting and myself to interact as it takes form using both traditional and experimental watercolor techniques.

Title: Reflections
Dimension: 21 x 29
Media: Watercolor on paper

This painting got to a certain point and I needed to bring a light value back into it. Rather than scrubbing passages out to return to lighter values, I decided to try something new. Using a very porous tissue as a filter, I was able to pour thinned white gouache through it successfully. Much of the yellow and red was hand painted on top of the dried white gouache.



(continued on next page)

Spotlight on Lynda Hoffman-Snodgrass



Title: Hawaiian Sunrise
Dimension: 29 x 21
Media: Watercolor on paper

There is a special place in my heart for the Hawaiian islands. This painting started out by wetting the watercolor paper & placing a used pour as a filter on top, wetting it down also. Once it was dry, I lifted it off and any extra paint that was still in the filter had leached off onto the watercolor paper. Tearing up some tissue filters, I placed them randomly on the painting and poured through them. This painting was then finished up using wet on wet, glazing and dry brush techniques. At the very end, I brought out my bright whites with Luma bleed proof white.

I always work on more than one painting at any given time, allowing for dry times between layers and applications of paint. If a painting calls for more than watercolor, i.e., collage, acrylic, assemblage I will follow that as I tell myself and my students - "Be Fearless"! There comes a point,

generally, when the free flowing intuitive process stops and I find myself analytically thinking, "where is this painting going?". It is then that I study it in all directions and begin to work on the "finishing" steps needed to pull the shapes, color, and values together."

Title: Window of Dreams
Dimension: 29 x 21
Media: Watercolor on paper

This was started with a spontaneous wet on wet wash then sprinkled with rock salt for bloom texture and left to dry. Then, I began to build up layers of tissue paper pour through, glazes, drips, and dry brush. Many of my paintings have a dream title or theme as they come from some deep place within me.



(continued on next page)

Spotlight on Lynda Hoffman-Snodgrass



Title: Quantum
Dimension: 21 x 29
Media: Water media on paper

This painting started out as a watercolor and ended up having gouache and acrylic added to it. I love how all of the layers and shapes are individual, yet, connected in this painting.

Title: Zest
Dimension: 29 x 12
Media: Watercolor on paper

One thing in particular, that I love about my current paintings, is that they allow the viewers imagination to play. The feedback on "Zest" that I have received from folks varies from kites in the wind to people on the beach at sunset.



Contact Lynda for more information:

Website: www.lyndahoffmansnodgrass.com

Contact: PO Box 326

Phoenix, Oregon 97535

In The Studio With Joey Long



Once again we welcome back Joey Long from Keetons Art Supplies in Bradenton. On most days, you can catch her conducting demonstrations in her "studio" which is an art space in the store called "Joey's Corner". She also teaches workshops on various experimental topics in the Sarasota/Bradenton area. Joey may be one of the most experimental artists I have ever met. Contact Joey at 941-747-2995 for workshop information.



BIO

Joey was born and raised outside Pittsburgh, now residing in Bradenton, Florida. Since 1990, she has taught calligraphy and art classes specializing in experimental art demos of new materials. Joey maintained a studio for over 7 years allowing her the freedom to experiment with **various materials and techniques without boundaries.** *"It was there that I felt safe enough to experiment with inks, acrylics, and thermal embossing powders that even now still seems like playing."*

Here Joey demonstrates a technique using "Piñata Alcohol Inks" made by Jacquard. The Piñata Colors are beautiful, highly saturated, acid-free and transparent. They work well on practically any clean surface, from glass to plastic, polymer clay to metal, and photographic papers.

Supplies:

- Non-porous surface of any size (demo uses small piece of clayboard)
- Jacquard Pinata Color Alcohol Inks (or any solvent based ink)
- Claro extender to increase transparency
- Gold leaf ink pen
- Applicator



COLOR CHART

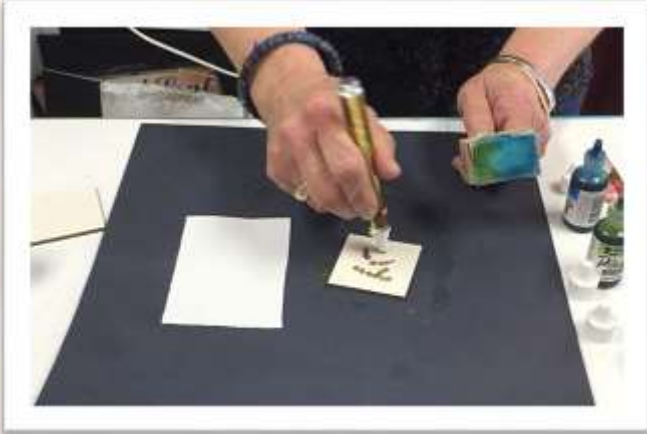
*025 Burro Brown and 029 Shadow Grey not included in rack.

 002 Sunbright Yellow	 011 Senorita Magenta	 021 Lime Green	 030 Blanco Blanco
 003 Tangerine	 013 Passion Purple	 023 Rainforest Green	 031 Mantilla Black
 005 Calabaza Orange	 015 Sangria	 025 Burro Brown*	 032 Rich Gold
 007 Santa Fe Red	 017 Sapphire Blue	 027 Havana Brown	 033 Silver
 009 Chili Pepper	 019 Baja Blue	 029 Shadow Grey*	

(continued on next page)

In The Studio With Joey Long

Process on Clayboard:



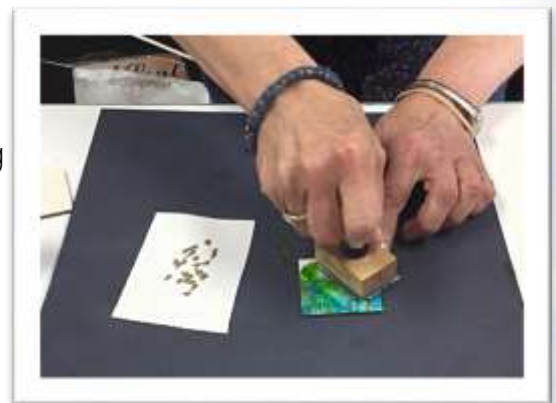
1. Start with a blank non-porous surface and add random markings of gold leaf ink.



2. Add one or more inks to the applicator. This applicator is made by sticking Velcro to a stamp and attach a small piece of material.



3. Apply ink using the applicator, twisting & stamping to cover the surface & blending with the gold leaf ink.



(continued on next page)

In The Studio With Joey Long



4. While ink is still wet, apply clear extender to the surface.

5. Add a few drops of white ink into the extender.



6. Tip the surface, moving the ink around until it begins to spread into the extender. Additional colors may be added allowing them to spread and mix together.

7. Continue to tilt the surface moving the color until satisfied with the results.



(continued on next page)

In The Studio With Joey Long

8. This process can be repeated by adding more extender to the surface as well as ink in one of two ways:
- After the initial results are allowed to dry
 - Continue wet on wet.



Extender



Ink & Move Color



9. Ink will continue to move until surface is placed on level surface and allowed to dry.

(continued on next page)

In The Studio With Joey Long



Examples on Photo Paper

Here are some other variations using alcohol ink pieces:

- Cut the finished photo paper into smaller pieces and Arrange into a completely different design
- Splatter paint or ink on top of the dry surface
- Create a collage by adding words, ribbons borders etc.



Finding Inspiration From Others



The dimensions of experimental art have expanded over the years and is a multimedia event. Today, there are many artists who experiment with unusual and different materials and methods. Sculpture and painting blend into each other creating fabulous works and stretching the boundaries of technique and materials.

In this issue, we feature three artists who have developed their unique painting styles. Jan Filarski, like many artists, uses conventional materials and techniques in very unique and creative ways. Carol Nelson creates three dimensional work using attachments such as buttons, screws, steel, and wood. Ray Kowalski, uses computer based digital imaging software, such as Photoshop and Corel Painter. Other artists use these computer based tools to plan and design their next art project.

Jan Filarski - Watermedia (Michigan)

Jan Filarski was born in Detroit, attending Wayne State University in the downtown cultural area, going to the Detroit Institute of Art, this was the start of her adult art experience. Seven years teaching art in the Philadelphia area exposed Jan to eastern cultural differences. Upon returning to the Detroit area, she was able to work with Charles McGee and Marilyn Derwenshus thinking outside the box. Jan is an experimental artist. ***"I crave variety and think what if..... I am currently doing some conceptual art combining math and science."***

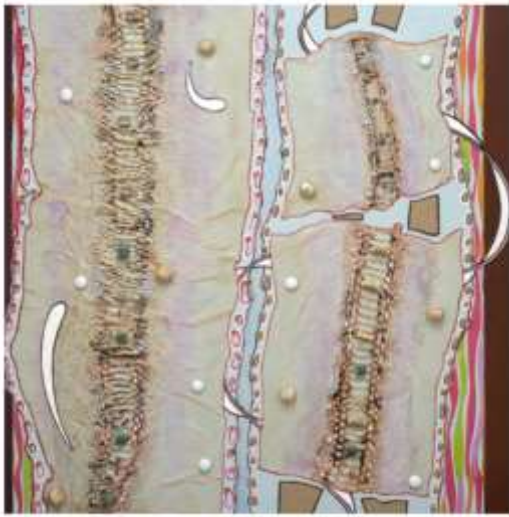


Artist Statement

"Design is very important in my art work. My love of nature, marine biology, microbiology, astronomy, and other sciences are underlying themes. Organic shapes are predominant. Abstraction is present in some works, but more often my pieces are non-objective. I enjoy that each observer sees something different in the art because the subject matter is not always spelled out for them."

(continued on next page)

Finding Inspiration From Others



Reticulated

I most often work with watercolor, liquid acrylics and tube acrylics. Most of all, I'm an experimental artist. I like to try new ways of handling or combining many different materials to add texture and interest to a surface. I make some of my own papers and sculpt or collage with them.

My series of woven paintings are a study in contrasts. They are made with two distinct paintings that relate to color and composition and are woven together. One painting is done on shiny, slick yupo paper. The other is done on fibrous, absorbent, non-shiny tyger rag paper. One painting has straight cuts, the other, curved edges.

Discovering monoprints and monotypes, as well as, collagraphs has enriched my work. They often make an interesting start for many of my paintings. One of my favorite ways to work is with collage and a combination of all of the above."



To The Stars



The Dots Ran Away

(continued on next page)

Finding Inspiration From Others



Organic Robots Producing
Straight Fibers

You can find Jan on her
Website: www.janfilarski.com or Email: jfilarski@comcast.net

Carol Nelson - Mixed Media (Colorado)

Carol Nelson is an award winning Colorado mixed media artist and educator. **Carol's work is known for its vibrant colors and unusual materials and textures.** Her work ranges from realism to abstraction, but it is the abstract work that has become her main focus.

Born and raised in Duluth, Minnesota, Carol began college as an art major but soon switched to a field with a guaranteed job upon graduation: medical technology.

After 33 years of scientific work in clinical laboratories, it was a chance discovery of **Maxine Masterfield's book, *Painting the Spirit of Nature***, which inspired her to start painting. A new career was born. Innovation and experimentation in acrylics and mixed media have become her passion.

Artist Background

"I like to use metals, metal foils, and metal leaf in my work. My process involves applying layers of color and texture to create an intricate and complex statement."



(continued on next page)

Finding Inspiration From Others

The influence of the western landscape is often apparent in my work. Many of my paintings fit into my "Geologic Abstraction" series or my "Gemstone" series. They are inspired by the rocks, cliffs, canyons and landscapes of the west. My floral and mixed media landscape paintings are my tribute to the beauty of nature.



C7

*The textural element of my work is important to me. I work on panel and canvas. I invite the viewer to use not only their visual sense but also their tactile sense to experience my **paintings.**"*



Mineral Rights



First to Fall

(continued on next page)

Finding Inspiration From Others



A Walk In The Woods

Fusion

You can find Carol on her
Website: www.carolnelsonfineart.com or Email: carolnelsonfineart@comcast.net

(continued on next page)

Finding Inspiration From Others

Ray Kowalski - Metals/Mixed Media (Ohio)

Ray Kowalski is from Erie, PA and currently resides in Cleveland Heights, Ohio. He attended Penn. State Teachers College and graduated from the Cleveland Institute of Art. His background includes design/art director for American Greetings, art teacher, and artist.

Artist Statement

"Artists are intrepid explorers in search of new ways to express themselves. Their discoveries often lead to experiments with new media, techniques, and surfaces."

Over the years, my journey has taken me in many directions. I was trained in traditional painting techniques using oils and watercolors at the Cleveland Institute Of Art. After graduation, I designed propaganda material in Psychological Warfare while in the army. On returning, I worked as a Design Director at American Greetings and continued to paint in the traditional mediums. Then, the introduction of acrylics presented new and exciting possibilities. I was able to achieve opaque and transparent looks and to work quickly. Experimenting with various acrylic mediums like modeling paste led to a series of dimensional paintings by combining the modeling paste with paper, fabric and found objects.



When Apple introduced the I Mac computer, I was intrigued to learn that it had become an important tool for graphic designers.

Corel Painter is a digital art application created to simulate as accurately as possible the appearance and behavior of traditional media associated with drawing, painting, & printmaking. It is intended to be used in real-time by professional digital artists as a functional creative tool.

*Eventually, I purchased my first Mac. I removed that beautiful blue box from its wrappings, plugged it in and stared at it, afraid to push **the "on" button.** Then I did! Once I taught myself the basics, I became interested in the graphic **applications and "painting"** possibilities and bought Corel Painter and Adobe Photoshop.*

(continued on next page)

Finding Inspiration From Others

*Knowing nothing about how to use either program, I went on yet another journey of discovery. While giving workshops and lecturing at a number of major art schools, I saw that painting majors were using computer technology. It was not limited to graphics majors. Eventually, I started to move back and forth between the two programs. This opened more possibilities and added a new dimension to my love of photography along with the joy of painting. Some of the images below are paintings **started on a "blank canvas"**. Others began with photographs.*



Volcano Four
Corel Painter

*I have not abandoned completely the traditional ways of painting and occasionally put brush to canvas. But digital technology continues to intrigue me and I apply basic principles such as color theory, composition, and design to it. There is so much more to learn and many more discoveries to make as digital art takes its place alongside other experimental and **traditional mediums.**"*



Banner Series One
Corel Painter

(continued on next page)

Finding Inspiration From Others



Blue and Orange
Corel Painter



Banner Series Two
Corel Painter

You can reach Ray through his Email: raykowal@earthlink.net

Contributors Corner With Alex Powers

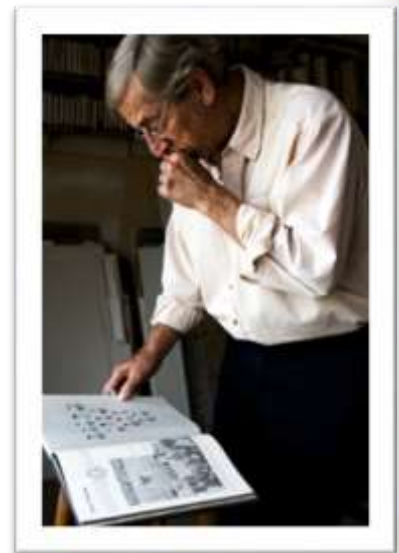


I first encountered Alex Powers and his work while teaching a workshop for Spring Maid in Myrtle Beach, North Carolina. This was in the mid-seventies. It was during that time that I taught with colored inks. I was all for color because pencils were intimidating. I always thought, maybe because of my formal training, that when you used a pencil, you had to draw like the old masters. Alex has shown **me that you can "be free" with a pencil and still capture the essence** of your subject matter. Enjoy his work, as I do.

BIO

"I was born and raised in Coeburn, southwestern Virginia. My only art in elementary or high school was in elementary school. A local woman came to teach painting once a week. I recall taking a wet oil painting home on the bus and everyone on the bus liked it and gave me many compliments. I was ashamed since the teacher had painted most of it. My first experience with art was a lie.

Computer programming at Cape Kennedy, FL drove me to art. I started taking art classes at age 29. Studying with various art teachers. My art has been influenced by Katherine Liu, Fran Larsen and Christopher Schink.



*My book, *Painting People in Watercolor*, was originally published in 1989 and has been recently re-published in 2015. I have written articles for a number of art magazines, including my most recent article, in the *International Artist Magazine*, Oct./Nov. 2015.*

Artist Statement

I have recently stopped painting. I am now drawing with carbon pencil and pastel. No paint. Also, I am now using a casual sketchbook design, primarily with faces and figures that I like. This change is probably due to me needing a break from the social and political paintings that I have done for the last couple of decades. You can probably relate to this change if you get tired of watching the evening news every once in a while and need a break from it - especially politics.

(continued on next page)

Contributors Corner With Alex Powers

Finding Your Painting Style

Which of the following design elements do you prefer to emphasize?

- *shape (big, not busy)*
- *pattern (small, flat, repetitious)*
- *texture (surface variation)*
- *line (drawing)*

(Of course, you can use more than one of these, but one needs to dominate.)

Which of these two do you prefer?

- *color*
- *value/ton*

(Many artists use them both, but one needs to dominate.)

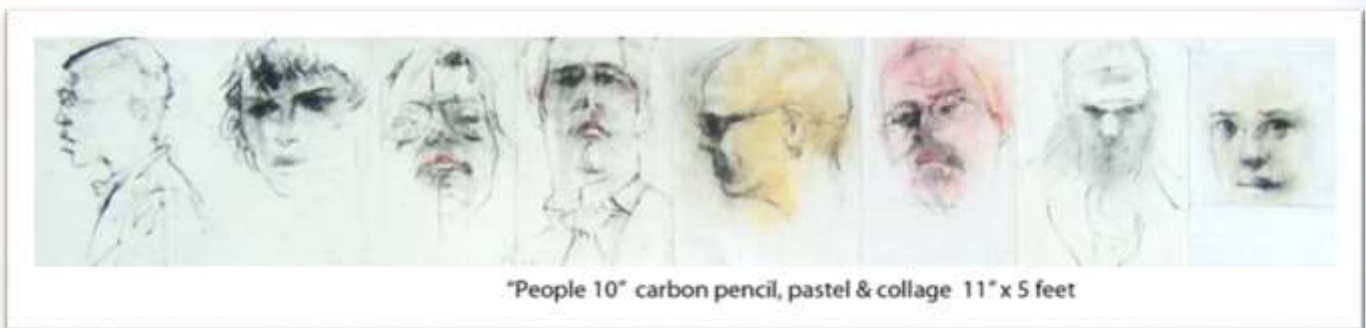
Which kind of illusion of space in your paintings do you prefer?

- *3 D space (deep, traditional, Renaissance)*
- *2 D space (flat, not poster like, Picasso's Cubism, Modern)*

Which of the following choices of art materials do you prefer?

- *pure paint (paint and brushes only; Alex Powers)*
- *mixed media (usually lots of art supplies; Maxine Masterfield)*

Photo realism is the right style for a few of us, but make sure you do not think that paintings that look like photographs are the best paintings. Similarly, make sure that technique is not the most important aspect of your paintings. Your uniqueness will be expressed both purposely and arbitrarily. Remember, technique is not the Holy Grail; expression is.



(continued on next page)

Contributors Corner With Alex Powers

This brings up the final and most important question of all, and one that is neglected, because it is solved in the heart and mind, not on the canvas. It is your aesthetic (what you think good art is). Maybe you:

- *love realism, and hate contemporary art*
- *love contemporary art and hate realism*

Most artists, who later became great artists, began their careers by painting through all of the previous styles of art, listed chronologically below:

- *Renaissance realism (Leonardo da Vinci, Mona Lisa)*
- *French Impressionism (Claude Monet, Impression Sunrise)*
- *Post Impressionism (Paul Cezanne, Mont Sainte Victoire)*
- *Dada and Surrealism (Marcel Duchamp, The Bride Stripped Bare by Her Bachelors, Even)*
- *Abstract Expressionism (Jackson Pollock, Lavender Mist)*
- *Pop Art (Andy Warhol, Marilyn)*
- *Minimalism (Donald Judd, Untitled, 1988)*
- *Postmodernism (Cindy Sherman, Untitled #151)*
- *Conceptual Art (Marcel Duchamp, Fountain)*

Many of us eliminated several of the above and tried the remaining possibilities, but all artists should understand the art of their lifetime, whether they like the style or not.

Most artists' work comes with 1 of 2 dominant aspects:

1. *technique*
2. *content/expression/passion/intent*

I strongly recommend #2 because most artists' techniques are way ahead of their content/expression. This keeps your heart and brain involved in your art.

*Your art style will change. You will know when it is time for a change when you get bored **with your current style.**"*



Victorian Dance I I I

Contact Alex for more information:
Website: www.alexpowersart.com
Email: AlxPwrs@yahoo.com

Copyright and Disclaimers

All Rights Reserved. Artwork and photographs may not be reproduced without the expressed written consent of the owner.

The purpose of this newsletter is to educate, inspire and motivate. Feel free to share the newsletter with other artists, friends and colleagues.

The contents herein are based on the views and opinions of the author and all associate contributors. The author and all other contributors accept no responsibility for any consequential actions taken, whether monetary, legal, or otherwise, by any and all readers of the materials provided. It is the reader's sole responsibility to seek professional advice before taking any action on their part.

Readers results will vary based on their skill level and individual perception of the contents herein, and thus no guarantees, monetarily or otherwise, can be made accurately.

© 2015 Maxine Masterfield

As you may have noticed, this is a unique newsletter. It has become a quarterly **"Multi-Media eBook"**. I would love to hear your thoughts and suggestions. If you have any specific topics you would like included in future issues, let me know. Drop me a note, my email address is below!



Maxine
masterfield@prodigy.net

Co-Founders



Mike Gervasio
ekimhub@gmail.com