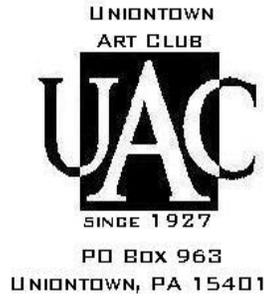


# Newsletter May 2013

[www.uniontownartclub.weebly.com](http://www.uniontownartclub.weebly.com)

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## UAC MEETING NOTICE

May 14<sup>th</sup> Meeting 6:00 p.m. Call to order 6:30 p.m.  
This month meeting will be at the Uniontown Library 2<sup>nd</sup> floor.

A board meeting will precede the regular meeting.

May Meeting Refreshments: Mary Len Hajduk

## Works by Mary Cassatt



Self Portrait



Mother and Child

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## PRESIDENT'S MESSAGE

### Greetings UAC Members!

I have a bit of Mary Cassatt in me. I not only want to see good art, I thrive on it, I go in search of it and I am motivated to make fine art and crafts. The pursuit of excellence puts great demands on me and success in my creative effort, more often than not, has eluded me. My first entry to a UAC juried exhibit years ago was not accepted. My work has been rejected from other exhibits. Yet I push onward, in pursuit of 'more' in spite of my successes and perceived failures. Making art is an extension of my inner self for the world to see. That in itself is a brave move for anyone. To be rejected feels awful and to be accepted feels great, for awhile. It's important to put the whole acceptance/rejection experience in perspective to say how and why I make art in the first place.

My best art is made when I free myself from the constraints of others yet when I subject my art to juror rejection I must open myself up to consider a need for changing something about my art, whether it's technique, approach to subject matter, consideration of the venue, or a need for a complete creative overhaul. I keep in mind, sometimes the juror might not see the value of my work because it didn't translate well in the entry photos or the juror's aesthetic valuing system completely differs from mine.

On the other hand, the immediate euphoria of acceptance gives way to the upcoming concerns of the exhibit. How do I present my work? Will it be as good as the others? Will it sell? Will people like? Do I even like it? I actually experience the last example in the previous sentence at the UAC 3rd Regional. All three of my entries were accepted. I strongly disliked one of my entries, a painting of a house that I entered as a backup in case the juror favored painting over the style of my other two drawing entries. Just when I was telling friends about Georgia O'Keefe's epiphany that led her to burn her old work preceding what are known as her large abstract flower paintings, my painting was the first item sold at the Opening Reception! Even though the painting was a success in the eyes of at least two others, I will never again make and enter a work for self-conciliation.

The point is, making art and entering exhibits are both leaps into the unknown and I don't anticipate, whether accepted or rejected, how the experience will change me, only that it will. However, I see enough of Mary Cassatt and Georgia O'Keefe in me to know that I will continue to make more, and hopefully, better art. How about you?

Our 6th Regional Juried Fine Art and Craft Exhibition and Sale is just around the corner, whether your art is in or out, I encourage each UAC member to attend, to invite as many others as possible to the Opening Reception and to visit the exhibit in the eight days that follow. Who knows, just as Mary Cassatt's pursuit of Edgar Degas's art influenced her art, perhaps our exhibit will provide the spark needed for the launch of another artist's success.

See you soon,  
Beverly

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#### MEETING REFRESHMENT VOLUNTEERS:

August ??

September ??

# Newsletter May 2013

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## Artist of the Month Recognition



### Mary Cassatt

**Born:**

May 22, 1844

**Died:**

June 14, 1926

**QUOTE:** *"After seeing Edgar Degas's art in a gallery window and befriending him she remarked, I used to go and flatten my nose against that window and absorb all I could of his art, it changed my life. I saw art then as I wanted to see it."*

Mary Cassatt was born in Allegheny City, what is now called the North Side of Pittsburgh, to an affluent family who considered travel an integral part of formal education. When the family moved to Philadelphia, Mary began her studies of formal art at the Pennsylvania Academy of the Fine Arts at the age of fifteen into the early years of the Civil War. At that time, society considered formal art education to be a positive social and intellectual pursuit but generally not a professional goal for women. She found the rampant chauvinism in the male-dominated art school, the slow instructional pace and the inequality of expectations (male students drew from live nudes but females had to draw from plaster castings) unbearable. So when Mary announced that she wanted to go to Paris, then world-center for the study of art, her parents first protested then caved to her wishes and scrambled to provide her with the chaperone and suitable living arrangements so her reputation as a lady would remain in tact. Cassatt was immediately recognized as a talent, yet social restrictions prevented her from attending the premier male-only Ecole des Beaux-Arts. The Louvre providing the best social and artistic location for talented female artists so in addition to private tutorage by the best art instructors Mary made the Louvre her "home" away from home. From 1866 to 1877 Mary continued in the traditional academic style taught in all of the best schools as the style of the renegade school of Impressionists gradually crept into her style. She had enjoyed a decade of success in the Salon exhibits until 1877, when neither of her entries was accepted into the most prestigious exhibit in the western world! She was devastated until Edgar Degas encouraged her to join the Impressionists. She found the avant-garde approach to plein-air painting and openly sketching wherever she was appealing. It still was improper for a lady to be seen openly with groups of men, even as intellectuals, so she had to secretly meet with the Impressionists, a male-dominated faction. Her first acclaim came in an equally backstabbing review of the highly successful Impressionist exhibit in 1879, when she and Degas were considered noted as the noted worthy standouts of the exhibit. Remember, the established academic school of thought prevailed although very soon would embrace the Impressionists. Cassatt continued success in the Impressionist movement throughout 1886, when she stylistically pulled away to pursue her own style and a new variety of media. She was most prolific throughout the 1890's, predominantly with her well-known mother and child subjects. She was well-liked by society, continued her association as a friend of Impressionists, and became an advisor and mentor for younger women artists. She was eventually awarded prestigious art recognition in France. Due to near blindness, by 1914 she had to give up painting. It's curious that Mary Cassatt was such a rebel as a youth but she never supported the post-Impressionist, Fauve and Cubist movements. Still, from dejection, rejection then notoriety, Mary Cassatt's art-life provided the earliest foot-steps of modern art all because she 'saw art as she wanted to see it.'

May we all be so enlightened.

Resources:

<http://www.marycassatt.org/biography.html>

<http://womenshistory.about.com/od/cassattmary/a/mary-cassatt.htm>

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Visit our web site [www.uniontownartclub.weebly.com](http://www.uniontownartclub.weebly.com) for latest event listings and the art quote of the day. The site is updated as information arrives. Look in tabs EVENTS and YOUR UAC for the latest information.

## Some Events coming up over the next several months

**May 14**, UAC meetings, 5:30-6:30 Board meeting precedes regular meeting, Regular Membership Meeting 6-8 PM at the Uniontown Library (ART TALK: Bring your art or another's art for discussion right after the meeting)

**May 8** Receipt of Juror Notification

**May 16**, 5-7PM Deliver your art to Bea Campbell Gallery at Touchstone

**May 16**, 1-5PM- Pick up, unload and set up exhibit display screens

**May 17**, 9-12 Noon- Deliver your art to Bea Campbell Gallery at Touchstone

**May 17**, Afternoon- Hang exhibit

VISIT OUR WEB SITE for further information regarding the events listed below.

[www.uniontownartclub.weebly.com](http://www.uniontownartclub.weebly.com)

Touchstone Center for Crafts- Register for spring/summer/fall classes at: <http://touchstonecrafts.org/Workshops>

IF you have EVER participated in a **UAF/Phoenix** Class, Workshop or Special Event, we are asking for your **FEEDBACK** as we plan our future events. More info at our web site or UAF facebook page.

ARTBEAT GALLERY...art for the rhythm of your life . 52 E High St. Waynesburg PA 15370  
The gallery is dedicated to showcasing the finest examples of artists' and craftsmen's work within the region. More information at [artbeatingreene@gmail.com](mailto:artbeatingreene@gmail.com)  
[Artbeat-Gallery.com](http://Artbeat-Gallery.com) or our web site.

Westmoreland Museum of American Art- Ongoing....Born of Fire: The Valley of Work-  
more info at our web site. Email: [info@wmuseumaa.org](mailto:info@wmuseumaa.org)

Saturday May 18, 2013, Westmoreland Museum of Art Greensburg PA • Free Admission Day for Art Museum Day, Time : 11:00 AM - 5:00 PM more info on our Web site.

Brownsville National Road Festival May 17-19 in historic downtown Brownsville PA. For more information visit [www.marketstreetartsfest.com](http://www.marketstreetartsfest.com)

Hand Made: Contemporary Craft in Ceramic, Glass, and Wood at **Carnegie Museum of Art**  
The first exhibition in the newly renovated Balcony Gallery, Hand Made features highlights of the three most significant studio craft movements of the last 70 years: ceramic, glass, and wood.

Call for Artists- 26th Annual Juried Art Competition at the Philip Dressler Center for the Arts, Somerset PA. email: [rmreed@shoal.com](mailto:rmreed@shoal.com); [linda.157@juno.com](mailto:linda.157@juno.com); [helent@verizon.net](mailto:helent@verizon.net) or Call: 814.267.3183 also 724.238.5830. Show: June 18-July 21, 2013 Opening Reception: June 21, 6-8pm

Contact above about show rules and entry information.