

SASA NEWSLETTER – July 2016

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Diary



JULY	Saturday	9/16	Life Drawing Studio
	Thursday	28	Monthly Meeting: Landscape Life and Still Life Competition
	Saturday	30	Winter Workshop: Di White Acrylics workshop
AUGUST	Sat/Sun	20/21	Selection Weekend: Rustenburg Girls High School
	Thursday	25	Monthly Meeting: Critique with Selection Judges

When you lose your simplicity, you lose your drama – Andrew Wyeth

President's Letter

Dear Members

With this cold weather now upon us, what a great time to really get stuck into our studios. Warm up the space and listen to the rain, music. Paint, sketch, whatever makes you happy.

Selection Weekend is looming; just a reminder to all members to get three of your best works ready for the weekend of 20th/21st August 2016. Conditions of entry will be sent out shortly.

For those NEW members who do not know exactly how it works - members who wish to take part submit a maximum of three paintings which are each scored out of 10 points by three outside judges (so total score per painting will be out of 30). Last year the cut off was 24 for the painting to get into the Annual Exhibition. This score is worked out via the computer and according to how the judges scored. Your total score for all three works will then determine whether you further qualify for the Merit Exhibition which is held in January.



I have also been asked "how does one become a Fellow of the Society (FSASA)?" See point 24(c) of the constitution below:

24 Promotion System for Fellows and the appointment of Honorary Fellows

(24c) Members are entitled to submit three works for selection for the Annual Exhibition. This pre-selection shall be done by three experts in art who are not members of the Society. It is proposed that these three judges will each be asked to give a score ranging from 1 to 10 for each work of art (10 marks for excellent). Each work submitted by a member will therefore gain a total score ranging from 3 to 30 and the total score for all three works submitted in one particular year by one member will range from 9 to 90 points. If a member scores an average of 75 points (83.3%) or more over a consecutive four year period, then the member will become a Fellow of the Society. Such member will continue to be a Fellow while such member pays the annual fee relating to Fellows of the Society.

Hope that answers your question. As mentioned at the last members meeting, we will be looking at the scoring once again after the Selection Weekend and before the Annual Exhibition.

Members 2 Exhibition is 19th -29th September. This is a great exhibition for all works that did not make it into the Annual Exhibition and of course all members get a chance to take part, whether they submitted work for Selection or not.

Thank you to Mark Alexander for a really informative demo/talk on how he goes about painting and gilding his paintings. And thank you for all the great secrets you shared with our members.

2nd Winter Workshop: Leading on from his talk at the monthly meeting, Mark Alexander's workshop was really enjoyed by all who took part and some amazing work was produced. Thank you Mark for sharing your knowledge and expertise with our members.

Life Drawing is taking place at the Scout Hall, next to Forries. These are well under way, thank you Libby and Mary for all your hard work. There has also been a request to run more life drawing workshops during the year and also in the Northern Suburbs. More about this at a later stage.

The Online Gallery is up and 'out there': remember to contact Libby if you are interested, see the Newsletter for our special offer.

SA Artist magazine has arrived, so those who subscribed and have not yet collected, please collect from me. Remember that this only comes out every 2 months. So SASA has only received the one lot so far.

Start following us on twitter, like our Facebook page and share art info. READ the newsletter for all the upcoming events.

Happy Painting!

Glenda Chambers

□ Member News and Happenings



The noticeboard is put up at every monthly meeting and the latest news from the art world put up for your information. You are invited to bring along your own bits of information to post on the board. Members are also welcome to put up notices advertising their art related products or classes. Please contact Stephen Gibson on artassist@cybersmart.co.za or if you have any news you would like to share, email secretary@sasa-artists.co.za.

This month we welcome the following new members to SASA -

- ☆ Carrie Basson
- ☆ Roz Hoek
- ☆ Julie Kilpin
- ☆ Marietje Swart
- ☆ Monica Wu
- ☆ Janette Bellringer from Bloemfontin
- ☆ Chris Reabow from Hillcrest, Natal

SASA is one of the oldest societies in South Africa and as such we have a number of members who have been with us for many years. It's well done to all of you and hopefully you'll still be with the society for many more years to come. To name a few -

- ✿ Emeline Salmon – 38 years
- ✿ Mary Serrurier – 37 years
- ✿ Penny Steynor – 35 years
- ✿ Shirley Bowes – 33 years

- ✿ Marion Langton – 32 years
- ✿ Pat Puttergill – 29 years
- ✿ Christine Cherry-Jones – 28 years

- ✿ Joan Hewitt – 26 years
- ✿ Maggi Best – 26 years



But not many societies can boast a long standing member of 80 years! It's congratulations (and a happy 96th birthday on the 12th July) to

Ivanonia Keet.

This year marks your 80th year with SASA and we applaud you for having achieved this milestone.



At the last AGM of the Athenaeum (our home base), **SASA Honorary member, Mike Daubermann** was voted on as a Director. As many of you know, Mike was SASA's Treasurer, and he has now taken on that



role on the Athenaeum Board. **Linda Howe-Ely** is the Secretary and **Ken Kynoch** continues to look after the day to day running, so our beautiful old building is in very capable hands.

If you haven't been receiving mail from SASA, it could be that you may have (a) changed your address or (b) email details or (c) SASA is being re-directed to your junk mail folder. Please let us have any change of personal information so we can continue to communicate with you. Also please re-direct our mail from 'junk' status in your inboxes. If something goes wrong with email, the only form of communication is what you supply us. Email secretary@sasa-artists.co.za with any changes.

☐ SASA Programme - What's on

Monthly Meetings

SASA Monthly Meetings are held at the Athenaeum, Boundary Terraces, off Campground Road, Newlands, on the last Thursday of every month at 19h00. Entry is R10 for members and R20 for guests, including refreshments. The library will be open from 17h45 to 18h45 – your membership card is your access to the library.

Thursday 30th June: Marc Alexander Gold Leaf demonstration:

Last month's guest demonstrator was an absolute pleasure. Marc was open and forthcoming about how he achieves that special look in his work and gave the audience a number of his "trade secrets".

Thank you Marc, for a really informative, interesting and entertaining evening.



Thursday 28th July: Alla Prima Landscape, Life and Still Life Competition:

Once a year we have a competition for three works of art that depict a landscape, a still life composition and/or a life drawing/painting. This is the ONLY competition in the year that we ask that you embrace the concept and bring work that has only been painted from life. You can also enter one work of art per category.



Landscape needs to be done in one sitting (alla Prima - Italian, meaning at first attempt) 'en plein air'. When you pack up your easel at the end of the morning, that is the work that we encourage you to bring to the competition. No touch ups in their studio! No working from photos, ipads, iphones, etc. Everything 'au naturel'.



For those of you who have attended the life drawing sessions this winter, this is a great opportunity to put up what you believe to be your best drawing from the five sessions. If you are a regular life drawing/painting enthusiast, bring along that work from the first sitting.

The still life category was added a few years ago as for many artists this is a favourite genre. But again, please only enter that work that was done in the first session. Continually going back to the set up takes away from the initial freshness and spontaneity of the work.



To enter, simply bring your artwork along to the next monthly meeting where it will be displayed for your fellow artists to vote on. There is no charge to enter; you must just be there to vote.

The Rules are as follows:

- ☆ Only SASA members may participate, and artists wishing to take part *must* be present at the competition.
- ☆ Work must be either a landscape/seascape AND/OR a life drawing/painting AND/OR a still life composition. Dictionary definitions of these terms are:
 - ◆ **Landscape art** is a term that covers the depiction of natural scenery such as mountains, valleys, trees, rivers and forests. We have included cityscapes and seascapes in this category.
 - ◆ **Life drawing** is the process of depicting the *human* figure from observation of a live model.
 - ◆ **Still Life** is painting of inanimate objects such as utensils and containers, fruit and cut flowers.
- ☆ We will exclude work that does not fall into any of these three categories e.g. **no animals accepted.**
- ☆ Life studies, still life and landscapes **must** have been executed from life (not from photographs, nor from another artist's work).
- ☆ One entry per member in either one or all categories.
- ☆ Work may be in *any* medium.
- ☆ Works *do not* have to be framed.
- ☆ Work **cannot** be submitted if it has been done in a class convened by an art teacher, nor if it has been previously entered in any SASA competition or exhibition.
- ☆ Work submitted must be the original hand-made work and cannot be a photographic or electronic reproduction.

Work entered may be submitted for selection and to a future SASA exhibition.

To re-cap:

- ✓ This is the **only** SASA event dedicated to painting directly from the source
- ✓ Any paintings or drawings done from photographs or any electronic source will be disqualified
- ✓ Work finished in a studio will also be disqualified

SASA Fellows, **Mary Serrurier** and **Lyn Northam** have agreed to give a critique after the voting has taken place. Two experienced artists to draw wisdom from.

The prize winners will receive vouchers from Brush and Canvas who have beautiful new premises in the Belvedere Centre and also a branch in Hermanus.

We encourage all members to try their hand at capturing colour and light **from life**, and to bring their efforts along for our mutual appreciation.

Thursday 25th August: Critique by Selection Judges:

Now is the opportunity to ask the judges those questions you wanted answers to after Selection Weekend. Their critiques are extremely insightful – sometimes, when we can't see the 'wood from the trees', comments from art aficionados can be so helpful. More in the next newsletter.

□ Exhibitions

Selection Weekend: The 20th-21st August:

The Conditions of Entry, entry form and labels will be sent out in the next two weeks. Please read them carefully – the conditions are there to ensure fairness for all artists. If you are still unsure of what is required of you and **have read the conditions thoroughly**, please contact Glenda at president@sasa-artists.co.za.

With a month and a half to go, there's still plenty of time to get those masterpieces done. Remember all oil based work **MUST** be dry to avoid any accidents.

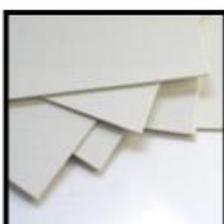
If your work is not selected, this is not a reflection on your ability as an artist. The John Winter Hall at Kirstenbosch can only accommodate a limited number of works of art and that is the primary reason we have such a high cut-off mark.

Members' 2: 19th – 29th September:

A great opportunity to exhibit any work that didn't quite make the cut at Selection Weekend. Please remember that if any or all your work is selected on Selection Weekend, these works **must** be retained for exhibition at the Annual. Work that has been hung at a previous SASA exhibition cannot be exhibited again at Members' 2.

110th Annual Exhibition: 21st – 30th October.

Work that is selected at the Selection Weekend will be exhibited at our prestigious Annual Exhibition. This year marks the 110th year the Annual Exhibition is being held. Good luck to everyone who is taking part in Selection.

 <p>Riverside Mall (Ground Floor) Cnr Main & Belmont Road Rondebosch 7700, Cape Town TEL: 021 685 1877</p> <p>***** Mail order our specialty- set courier fee of only R50.00 to all major cities and surrounds!</p> <p>Set postage rate of only R50.00 to anywhere in SA</p>	 <p>Come and check out our <u>SALE TABLE</u>, where you can find a wide range of products (watercolours, oils, acrylics, brushes, canvas etc) at massive savings ranging from 20%-85%off!!</p>  <p><i>Various Pictor canvases and canvas boards Less 20%</i></p> <p><i>Your SASA discount still gets applied to products that are on special!</i></p>
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Other Exhibitions:



Don't forget the PLANT exhibition of contemporary botanical art will be held at Kirstenbosch Botanical Gardens, Cape Town from 16-25 September 2016 and is being organized by BAASA.

Artists will be asked to submit one or two botanical artworks featuring Southern African flora and/or any insect paintings they would like to exhibit. Selection will be in Johannesburg and Cape Town in August. Artists wishing to participate may obtain further details from the Exhibition Coordinator: plantexhibition@gmail.com.

Currently on at the **ArtB Gallery** in Bellville is an exhibition of **Tiny Treasures**. This is a fund raising event with small, original artwork at very reasonable prices, on display. The exhibition ends on July 13th and for further information, contact the gallery direct at artb@artb.co.za.

Art SA is holding an exhibition at the John Winter Hall (formerly Sanlam Hall) at Kirstenbosch from 28th July to 19th August. A number of SASA artists will be featured. For more information, contact Glenda at gchambers@mweb.co.za.

☐ SASA Online Gallery

It's been a slow start, but we are starting to gather speed with our online gallery. The more people who sign up and put their work 'out there', the more money we can put behind promoting the gallery.

As a special offer for **August and September**, we will be offering a discounted rate of R200 for all five works submitted. Remember you will still have to pay the R100 annual fee, so the total amount for the balance of this year **and** for 2017 will be R300. Please remember

that the money paid towards the gallery goes to promoting the site online. This can be a costly business with all the competition out there but our aim is to see our members' work in the internet 'limelight'.

For more information and how to get onto the gallery, visit our website at www.sasa-artists.co.za. You can also email Libby Harrison at art@libbyharrison.co.za and she will be happy to assist you with any queries

☐ Winter Workshops

Our last workshop for this year will be on Saturday 30th July - an exciting acrylic one with Somerset West artist and gallery owner, **Di White**.

The essence of this workshop is:

- to have fun with acrylics
- to loosen up
- to understand how you can use acrylics in a watercolour way

Let the drips speak for you! Don't worry about that blank canvas! Create beautiful landscapes and fun animal portraits.

Materials required: Canvas sheets, canvas boards or boxed canvas; Acrylics, acrylic inks and watercolours – in whatever colours you have; Brushes – broad, flat and a rigger; Water bucket, paper towels/toilet roll and scotch tape



The cost for the workshop will be R350 and will start at 09h30. Space is limited so you need to contact Liz Pearson on secretary@sasa-artists.co.za to book, and payment can be made to SASA Nedbank Constantia, branch 198765, account number 1088006981 and please use your name as the beneficiary reference.

	<h1>SHOP & WIN AN ARTIST EASEL</h1> <p>VALUE: R3,500. SPEND JUST R300 WITH US BEFORE 15 AUGUST.</p>	<p>WRITE YOUR NAME AND CELL NO. ON YOUR TILL SLIP AND DROP IT IN THE ENTRY BOX. UNLIMITED ENTRIES</p> <hr/> <p>Belvedere Square, Claremont Corner of Belvedere and Keurboom Roads Tel: 021 674-3022 Email: brushandcanvas@ibox.co.za</p>
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□ Life Drawing

Only two more sessions left! If you want to take part, please contact Libby Harrison on 082 536 6239 3061 or email her at art@libbyharrison.co.za. If there is a space, she will squeeze you in. The cost will be R60 per session.



□ Workshops, Classes and Information

Your 2016 membership card will allow you to claim your 10% discount from the following art shops: **Deckle Edge – all branches. The Italian Artshop. Brush and Canvas. The Art Shop in Hermanus** and 5% from **Art Sauce in town**. You will need to present your 2016 membership card when claiming your discount, so please ensure that you collect your card at the monthly meeting. All the art shops have instructions to only give the discount to paid up members.

From this month (July) members will also be able to obtain **10% discount** from **Creative Arts Atelier** at 44 Oxford Street in Durbanville on presentation of their card.

We encourage you to support our wonderful art suppliers.

Events:

Pauline Fine has organised a **Memorial Exhibition** of the work by the late **Joan Cundall Allen** which will be opened at the Simonstown Library Hall on July 14th 6 for 6.30pm by Marc Stanes of the Ebony Galleries. The Exhibition will run from the 15th to 17th July. Opening hours 10am to 4pm. All proceeds will be donated to Tears Animal Rescue Society. For more information contact Pauline Fine at paulinefineartist@gmail.com.

The **Vuleka 2016** competition is calling for entries. You can contact Fanie Scholtz at ArtB Gallery Tel: 021 917 1197. email artb@artb.co.za or download the [entry form](#) here. Relevant dates are Receiving work: 18-22 July, Judging 27: July, Opening: 3 August, Closing: 24 August.

- ☆ **First Prize:** R 30 000
- ☆ **Second Prize:** R 8 000
- ☆ **Third Prize:** R5 000

□ Originality and Fairness

With Selection Weekend coming up in mid-August, this article from **Cheryl Magellen**, an artist who lives in the United States, highlights some of the complications that judges have, but also re-iterates the importance of your **source material**.

"I belong to a small group of artists who host juried critiques 4 times a year. Artists bring in their work and a judge chooses 6 paintings from the submissions and those six paintings go on to compete for Painting of the Year. Among the members, there have been numerous discussions about the meaning of "original" work, and there seem to be as many interpretations of it as there are members. This led me to do some research on what is meant by "originality" when it comes to competitions.

"Another complaint heard from artists is about fairness and/or what some artists would term "cheating". This

concern gets raised when discussing the process an artist uses when creating their art and it generally comes from artists who have been through years of schooling and decades of practice to be able to create representational art. Their complaint is usually focused toward artists who directly transfer an image (not drawn by themselves) onto their working surface, and especially if they have printed a photograph directly on to a canvas and painted over it.

"Although I confess to be a bit of a purist myself in this regard, it would be difficult for a judge to know what went into the painting process without close inspection

of the work, especially if the art has been digitally submitted. They would be more concerned with where the subject or image came from.

"In fairness and respect for all concerned, from painters and judges to photographers, no art organization wants to deal with the fallout from copyright infringement. They do not want to give an award to an artist who has stolen another artist's concept or design and used it as their own. This is why it is important for every artist to be clear about what kinds of references they are using.

"An original work of art can be defined as a work of art that has not been influenced by others nor copied from the work of others, although it is pretty difficult not to be influenced by anyone. Art that is based on the work of another artist, or uses all or part of another artist's work is known as "derivative" art.

"In an ideal world, artists would have an unending supply of models or the skills of a master photographer to get the reference materials from which to work, as well as the funding to travel the globe to get those references. Then there are artists who can work entirely from memory and their images are mostly fictional. Although I wish I could claim to be an expert on all fronts, admittedly I am not. So, unless I can hire my own models or photographers to take photos for me, I have to get permission to use images that are not mine. And, I choose these images carefully. I don't just choose *any* image. The images I choose to make into paintings are never exactly like the original. I am editing my images. I am cropping them, adding things, subtracting things, and moving things around. When I do this I am creating my own design and concept for my painting, however, if I am using someone's photograph, this is what is referred to as "derivative art".

"A well-known example of derivative art is the painting known as *The Mona Lisa with a Moustache* done by Marcel Duchamp in 1919. It is a copy of the Mona Lisa (La Gioconda) by Leonardo da Vinci, with the obvious addition of a moustache.



"Many artists incorrectly assume that if they alter a reference as little as 10% it is enough to call their painting "original". You can gain information about a subject by noting, for example, the colour or pattern on the wing of a bird, but if you copy anything at all from another person's image, you need to get their permission. Keep in mind that model and/or property releases may also be required in some instances as well, so obtaining written permission is always best, especially if you plan to sell or display your work publicly.

"When there is a certain subject I want to paint and I have none of my own references, I rely on professional photographers to either take the shots for me, or I will purchase the right to use images they already have. Most photographers are flattered that you like their work enough to search them out and are happy to collaborate. They like the recognition and will quite often, graciously give you verbal permission to use an image. However, being artists themselves, they would probably appreciate some kind of compensation as well. I know if someone wanted to use my artwork for their publicity, I would expect the same respect.

"Having done the research, I have come to a better understanding of how to use references for paintings slated for competition. I feel more confident knowing I have records that backup my claims if ever a dispute were to arise. Still, it is the artist's responsibility to use their better judgment and think carefully about what they are putting out into the world, especially in this age of the internet. If you are ever, even a bit uncertain, do the research and/or stick to references you have created solely on your own by taking your own photos or painting from life.

"Eliminate the worry so you can get back to the painting."

□ Advertising Rates

All money earned from advertising goes towards our Outreach Initiative.

To advertise in the newsletter or send out an email, the advertising rates for *art-related* events are:

Full page R260

Half page R160

Third page R130

Quarter page R110

Sixth page R 85

Eighth page R 70

Email rates

Business or non-members advertising service or goods for profit. R200

Members advertising service or goods for profit. R150



Every artist ought to be an exhibitionist - Egbert Oudendag

We are an affiliate member of the



South African National Association for the Visual Arts (SANAVA)

www.sanava.co.za