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# WCADC FALL 2023 NEWSLETTER

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## OCTOBER: A MONTH OF TENACITY

This month, WCADC celebrates the theme of *tenacity*. To develop any skill, tenacity is critical. In order to grow in our talents, we must push our limits and show determination. As artists, we know our skills take practice and persistence. Whether we dance, paint, or sing, our skills today are a result of our tenacity over many years. We also know, that we never stop learning and growing and that no matter how long we've been doing what we do, we must continue strengthening our tenacity.

Our member spotlight for this newsletter is Susan Brown. Susan is an expressionist artist specializing in oil, gouache, pastel, and charcoal.

You may have noticed that the top of this page reads "Fall" 2023 Newsletter. While we had good intentions of releasing a monthly newsletter every month, the demands of maintaining a work/life balance (and room for making art!) take precedence. As women, we are gifted with multi-tasking, but sometimes struggle with making time for ourselves. This Fall edition begins our quarterly distribution, and we hope it serves you as a source of information and inspiration.



## In this Issue:

- **Artistic Tenacity**
- **WCADC 2024 Scholarship is Live!**
- **Events**
- **Upcoming Member Exhibits**
- **Member Spotlight**
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# ARTISTIC TENACITY

If someone calls you **tenacious**, consider it a compliment. It typically describes one who never gives up, never stops trying, no matter what. It takes a lot of persistence to build an art career, let alone just getting your work out there. Author Malcolm Gladwell's book *Outliers*, asserts that any field, task or career requires 10,000 hours of practice to reach mastery level. In those 10k hours one experiences a lot of failures and rejections. This is where tenacity comes in; not getting discouraged, persisting, rising above that cracked pot in the kiln. Letting those failures become layers of paint that eventually become a relief – rising above the surface.

Within our collective consciousness right now is yet another conflict in this world, this time in Israel's Gaza Strip. We have seen the news. Unthinkable crimes against humanity. We grieve for those we'll never know, and fear for friends and family who are among the conflict.

Yet, rising above the surface of wide-spread devastation, artists in Gaza are tenaciously creating art among the ruins of their neighborhoods. While challenged to afford or even find supplies, recycled materials turn into sculpture. Walls become canvases. Amidst the rubble the desire to create is still alive. *Art is a lifeline.*

Think about how art has been your lifeline. Did it make you tenacious?

Using recycled materials and even metal left behind by Israeli rockets, artists continue to endure in the tiny coastal enclave



A Palestinian girl sits on the remains of a destroyed house, next to graffiti of a missile by Hussein Abu Sadeq. Photograph: Ibraheem Abu Mustafa/Reuters

[Read an open letter from 'The Art Community' demanding a cease fire in Gaza \(published in Art Forum, October 19\).](#)



# 2024 WCADC VISUAL ARTS SCHOLARSHIP

It's our 3rd year of offering the WCADC Visual Arts Scholarship and we're excited to employ our best practices and lessons learned to make it a great experience for our applicants and mentors. Please note the important dates below.



Women's Caucus for Art of Greater DC

## VISUAL ARTS SCHOLARSHIP

*Application Open:*

**NOV. 1, 2023**

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*Deadline:*

**APRIL 30, 2024**

**Up to \$5,000!**

If you know of someone who may benefit from the scholarship please visit the link below for details and requirements.

<https://www.wcadc.org/scholarship>





# EVENTS

## A FUN FILLED ART EVENING WITH LYNDA SLAYEN

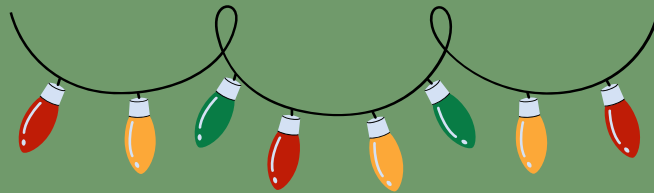
Art Share and Glass Fusing Demo

**CANCELED UNTIL AFTER THE HOLIDAYS**

at **Shop Local**

36D Maryland Ave., Rockville, MD 20850

Bring your business cards for the raffle to win a glass fusing class from Lynda. Lynda will offer a demo and then there will be time for art sharing and general networking. Refreshments will be provided. The store is a retail incubator for several businesses including Lynda's art business. Bring a friend!



## HOLIDAY LUNCHEON

Sunday, Dec. 10, from 1-2pm

Carderock Springs Club

8200 Hamilton Spring Court

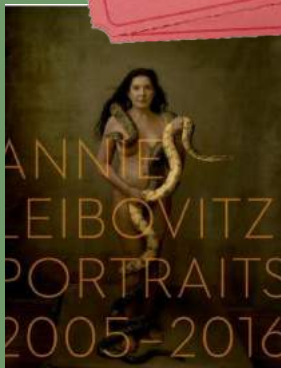
Bethesda, MD 20817

**TICKET**

21 2179264

### **Member Raffle**

Bring someone with you to earn additional raffle tickets!  
Prize: Signed book, *Annie Leibovitz Portraits 2005-2016*  
The more guests, the more raffle tickets to win the book.



**VOLUNTEERS NEEDED!**

email [wcadc@wcadc.org](mailto:wcadc@wcadc.org)



# UPCOMING MEMBER EXHIBITS



Artwork by Felisa Federman



[www.wcadc.org](http://www.wcadc.org)

## PIVOTAL

An Exploration of Art and Activism



### ARTISTS

Bethany Bash | Prudence Bonds | Sally Canzoneri  
Sandra Davis | Merle Davison | Susanna Eisenman  
Helen Ellis | Felisa Federman | Erica Forth | Dellis Frank  
Marilyn Gates-Davis | Hannah Ghafary | Anita Giraldo  
Alma Grand | Jessica Jackman | Eva Kjellberg  
Pamela Lawton | Sara Leibman | Ellen Maidman-Tanner  
Sarah Matthews | Tiara McKnight | Marla McLean  
Lynn Nguyen | Pixeladies | Linda Plaisted  
Sabiya Prince | Barbara Robinson | Cynthia Ryan Kelly  
Renee Sandell | Sarah Schneiderman | Glendora Simonson  
Sarah Sipling | Sandra Tamkin | Alexis Viele | Jeane Vogel

### OPENING RECEPTION

12/3/23 | 2 - 4 pm

*Featuring Prince George's County  
Poet Laureate Khadijah Ali-Coleman and Chiara Atoyebi*

**Montpelier Arts Center**  
9652 Muirkirk Rd.  
Laurel, MD 20708

On View 11/13/23 - 1/3/24

For more information about this exhibit contact [wcadc@wcadc.org](mailto:wcadc@wcadc.org)



# MEMBER SPOTLIGHT

In every issue we shine the spotlight on a member and their art. This October we talked to Susan Brown, Maryland resident.

*“Becoming an artist is about doing art, not talking about it or reading books about it – but doing it.”*



**1. Where do you currently live?** Olney/Brookeville, MD.

**2. How long have you been a member of WCA's DC chapter?** About a year this time but I was a member a long time ago also in the early '90s.

**3. Can you tell us about your artistic background and journey?** I've always loved art projects and art history. I did museum work, assisted a guest curator, worked on a museum staff, but eventually realized I was more interested in the art techniques of the artists and what I could learn from them. I had to go back to work within 6 or 7 years of that discovery but continued to take occasional classes and enter exhibitions. When I retired I started taking classes at Montgomery Community College and then entered a 3 year program, the Master Artist Program (MAP) at The Compass Atelier, taught by director, Glen Kessler. That program gave me the tools to create a small studio and learn to put in time on my art every day. I've also been taking drawing classes through BarnstoneStudios.com trying to master better drawing techniques. The MAP program was more realist and all of my prior art knowledge was Modern Expressionism, so now I'm happily working to apply the technique I've been learning to the energy of Expressionism.

**4. What mediums do you use and why are you drawn to these mediums?** My major medium right now is oil because that was the basis of the MAP program but I also like to work in gouache, pastel and charcoal.







**5. Could you describe your artistic style?** Expressionist for the most part.

**6. What themes or subjects inspire your work?** I enjoy landscapes, the beauty of nature but I also like portraiture.

**7. Are there any artists who have inspired you along the way?** Wolf Kahn, Van Gogh, Matisse, Degas, Emily Carr, Monet, Diebenkorn, O'Keefe, Joseph Stella, Will Barnett, John Marin, Lois Dodd.

**8. Tell us about a particularly memorable piece/project that is meaningful to you.** Usually the most memorable piece is the last one I worked on that came together.

**9. What do you hope viewers will take away from experiencing your work?** Intense quietness in a colorful world.

**10. In what ways do you continually learn and grow as an artist?** I'm continuing to take drawing instruction and practice it weekly in drawing from models at The beachKraft Gallery in Olney and drawing still life through Barnstone Studios. I also continue to work on the Bague drawing manual by myself and with friends.

**11. What advice would you give to aspiring women artists who are just getting started?**

Becoming an artist is about doing art, not talking about it or reading books about it but doing it. Reading and talking are important but more important is doing. Inspiration doesn't just smack you in the face, it comes out of practicing and practicing. If you don't know what to do, draw your easel, your significant other, or your dog. Inspiration creeps up on you as you are working, ideas for other work, ideas for the one you are working on, ideas about what to have for dinner. Don't wait for inspiration, *do something*.

**12. How has WCADC been helpful in your journey as an artist?** Meeting other women artists and sharing our journeys. There's still a patriarchy out there that either wants to get rid of us or pat us on the head. It's good to be part of a group that emphasizes women artists and gives us tools for the business of art as well as sharing art techniques. There are also opportunities to learn about women artists in the present and in the past.





## Member Spotlight

# HER art

SUSAN BROWN



"Floral Bounty",  
2023, oil, 11x7.5



"Fountain in the Woods",  
2023, oil on canvas, 16x20



"My Spanish Cat",  
2018, oil, 11x14

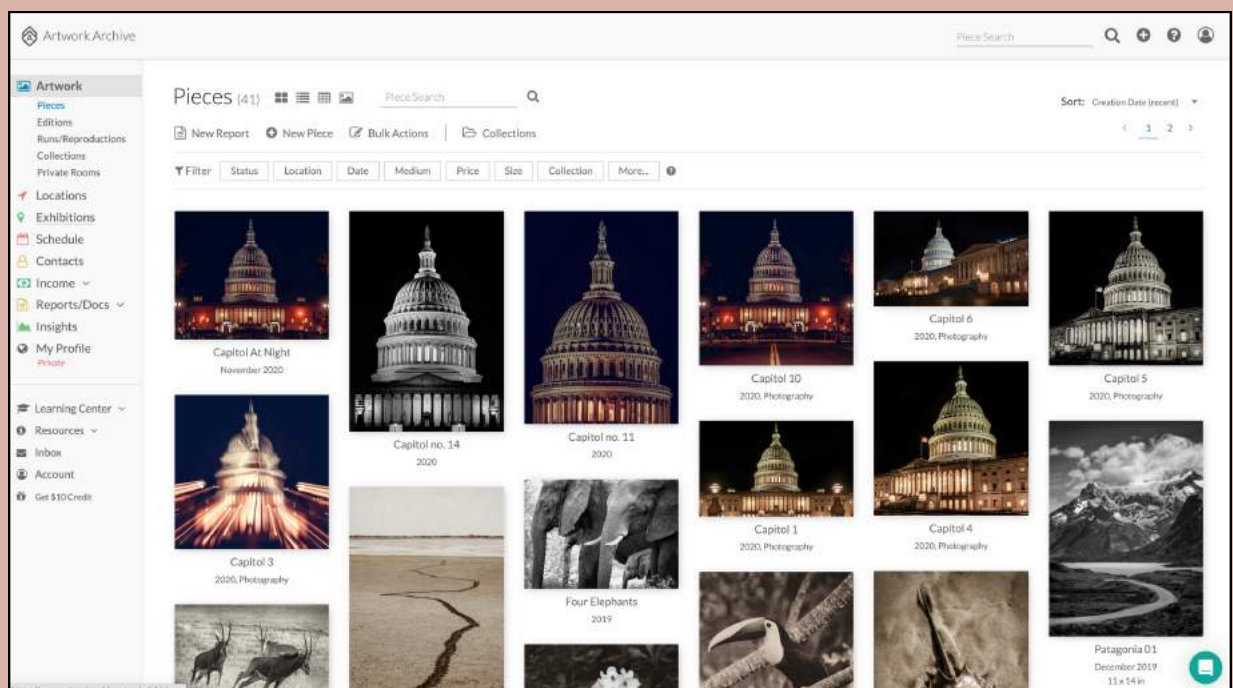




# Artwork Archive Subscription

## Ellen Maidman-Tanner

We all face some daunting hurdles managing our artwork. As the art market has become saturated and wildly diverse, and with gallerists either leaving the industry or remaining but doing less, much of art marketing - including generating awareness, maintaining image files, and being active on many social networks – has fallen to the artist. This can be overwhelming. Who hasn't searched both flat files and digital files, desperately seeking the best image of a piece, with its name, date of creation, size, location? It is a frustrating and highly time-consuming mess that usually ends with a note to self: "I have to get this cleaned up..." But how?

There was a recent presentation on **Artwork Archives**, a flexible, carefully crafted artwork inventory platform. If you enter juried exhibits, or serve as a curator, or seek to be able to quickly get the right information to that potential collector, gallery, museum or journalist, or you just want to make sure you and others know the what, when, and where of your work, this tool is highly multifaceted, but also extremely user friendly, and we get a discount! Visit <https://www.artworkarchive.com/> to receive 20% off their already delightfully low monthly subscription rates.

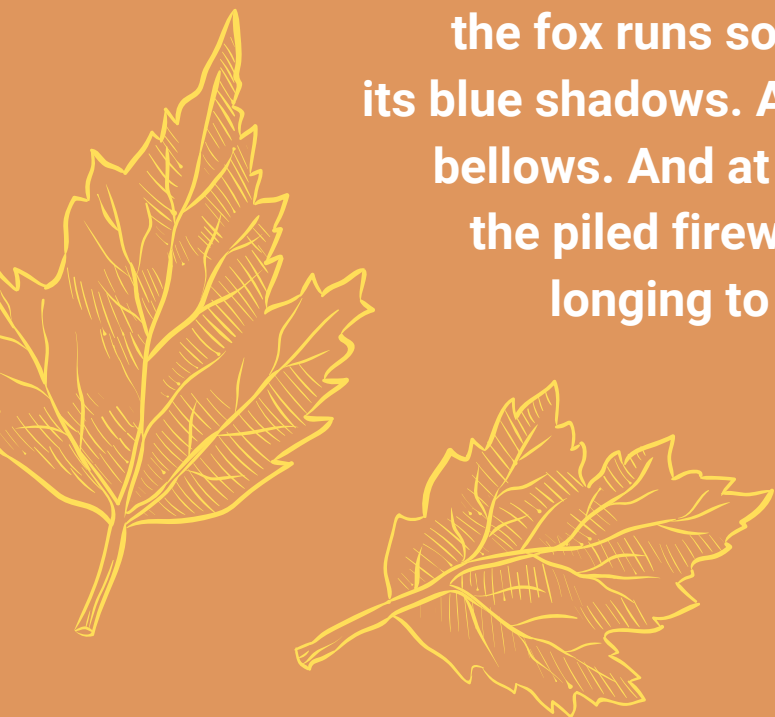




## **Song for Autumn**

**A Poem by Mary Oliver**

**In the deep fall  
don't you imagine the leaves think how  
comfortable it will be to touch  
the earth instead of the  
nothingness of air and the endless  
freshets of wind? And don't you think  
the trees themselves, especially those with mossy,  
warm caves, begin to think  
of the birds that will come – six, a dozen – to sleep  
inside their bodies? And don't you hear  
the goldenrod whispering goodbye,  
the everlasting being crowned with the first  
tuffets of snow? The pond  
vanishes, and the white field over which  
the fox runs so quickly brings out  
its blue shadows. And the wind pumps its  
bellows. And at evening especially,  
the piled firewood shifts a little,  
longing to be on its way.**





# National Museum of Women in the Arts Museum Visit

The National Museum of Women in the Arts is open! Located in the heart of Washington, D.C., NMWA advocates for better representation of women artists and serves as a vital center for thought leadership, community engagement, and social change. On October 20, WCADC members visited on opening day.



## GET INVOLVED

WCADC's Programs Chair position is vacant. Join us on the Board and gain valuable leadership experience!



WCADC Members: Sandra Davis, Jen Packard, Lisa Brown, and Susan Brown

