



HCAA Newsletter

A publication of the Hyattsville Community Arts Alliance

Reshaping Art Shows

by Eileen Cave, HCAA President



Recent statistics by Pew Research show that 93% of Americans now use the internet, and, among the 7% of non-users, 25% are adults who are 65 or older. The share of offline adults ages 50 to 64 has dropped 8 percentage points since 2019, from 12% to 4%.

As we continue with program venues that make our art accessible in the community at restaurants, galleries, and community centers, how do we reflect the current usage of the internet? Consider whether or not we need to challenge ourselves as visual artists to rethink and reshape what an art exhibition experience encompasses. Current “best practices” standards include aesthetic curation and image flow of the artwork, viewer-friendly “signage” of each work with pricing information access, and information about the artists, theme, etc. that provides value and allows sales inquiries. We have incorporated technology to the extent that our artwork tags use QRC codes, and HCAA price lists and artists’ profiles are easily obtainable on our website.

As a “teaching artist,” I create artwork for the pure satisfaction of transforming an image from my mind to a medium that can be shared. But I also view the art exhibition experience as a learning and teaching opportunity. In the spirit of “constructivism,” I want viewers of our exhibitions to learn something from seeing our art that connects them with their own lived experiences, which may stimulate further reflection and curiosity. With this in mind, developing a community art-making workshop program for the public, and for HCAA members alone, seemed like a logical “next step” given the varied and numerous artistic techniques among the HCAA network. Holding artist talks with each art reception and selling smaller works is another way of integrating the arts beyond the walls we display artwork on. The more we can offer to the public about who we are as artists, what inspires us and why, the more learning becomes part of the value of the impact of the arts. Our HCAA activities will also include resuming artist critiques for works in progress, completed works, and even sketchbook ideas that welcome fellow artistic feedback.

This new program is called “Artful, Art-Filled Sundays.” It is through this initiative that our network will continue to grow our own artistic skills—while inspiring our community to “observe, remember, compare, and create new thought.” HCAA art show outcomes strive to create critical thinking and knowledge acquisition inspired by, through, and with the arts. Next year, as we approach our 30th anniversary celebration in 2025, imagine offering art-making workshops through Zoom, posting virtual art exhibitions on our website, and selling our work online. As we continue to create new artwork, the world around us continues to dynamically change and offer new challenges and opportunities for access to creativity.

Visit

HCAAonline.org

for info on

- Installation/deinstallation days/times
- Exhibit registration
- Receptions
- Artwork by Members
- Join/renew HCAA membership
- & more!

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Where There's a Wills, There's ... Art

by Aimee Doyle

As an artist, you are interested in selling your art—and sharing it with those who will love your work as much as you do. But selling art is, well, an art. There are the standard routes—selling at festivals, holiday bazaars, through one's website. An additional channel for sales is for an artist to work with another professional, such as an interior designer. Interior designers may offer their residential or commercial customers the option of buying original art to enhance their space. To explore this possibility, I recently spoke with Michael Richards, owner of Wills Decorating, on Baltimore Avenue in Hyattsville.

Wills Decorating has been a local family business since 1965, and, in 2020, moved from Beltsville to the old TESST building in Hyattsville, joining a host of other small businesses in the town's thriving arts district. Michael Richards is the grandson of the original owner, William Schneider, and currently co-owns the business with his sister, Valerie Kadelac. Both Richards and Kadelac have design backgrounds and have been active participants in the Hyattsville Community. They've donated time and supplies to murals and projects around the city (like the "Fight the Blight" project and a mural by Franklins Restaurant and Brewery). They are also members of the Hyattsville Preservation Association. Wills offers window treatments, flooring, reupholstering, Benjamin Moore paints, and interior design services to residential and commercial customers. Richards has some advice for artists about how best to work with interior designers so that the artists' work can help create a beautiful space.



**Wills Decorating, on
Baltimore Avenue in
Hyattsville**

Richards said that one of the key things artists need to keep in mind is the target market for their art. The needs of residential and commercial customers can be very different. For example, residential customers tend to focus primarily on color—they want furniture, window treatments, rugs, and, of course, paint or wallpaper to coordinate with any artwork they buy. Homeowners may have a favorite color they wish to showcase, or a theme they want to enhance in a specific room. Colors—including color in paintings—will need to match or complement colors already in the room. Alternatively, a painting can work as an “accent,” with color used to draw the eye. But color is the pivot, and an artist's use of color is key to selling to the residential market.

Another popular choice among clients is buying artwork around a theme or to create a collection. For example, a homeowner may want a collection of flower paintings, or art featuring cats, or art in a particular abstract style to create a “gallery wall.” Richards said that, in his experience, homeowners enjoy putting multiple pieces on one wall. So, it can be possible for an artist to sell several pieces to one customer, but, because homeowner tastes are very specific, selling can be challenging. Richards generally feels that it is harder for artists to sell to the residential market than to the commercial market, for several reasons.

Commercial customers are the designers who decorate offices, lobbies, boardrooms, hotels, or restaurants. They tend to buy larger artworks than residential customers. Furthermore, designers who work in the commercial market will often buy more artwork, since there is more wall space to work with. Offices and other commercial spaces generally go with one style, for example, non-geometric abstract paintings, throughout the space. Selling to the commercial market involves developing ongoing relationships with designers or architects who have corporate clients. And important questions to ask early in the process include “What kind of art do you buy?” and “What price do you typically pay for a piece of art?”

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(Wills Art from page 2)

To start, Richards suggests that artists develop an online presence and keep an online portfolio of artwork at different price points. He recommends using social media such as Instagram or having a website. He emphasizes that “People need to see what you have.” He also says that a good way for artists to develop relationships with interior designers is to become active with the professional associations whose members are interior designers. Artists can meet designers or architects at events, discuss their art and design projects, exchange emails, and provide links to online portfolios.

Richards wraps up our interview by noting that, although any kind of networking does take time, “the *relationships* you develop as an artist are what will eventually sell your art.”

Helpful Installation Tips for HCAA Exhibits

To exhibit your work at Franklins, Fleischer’s, or Prince George’s Plaza Community Center, follow these steps.

1. TO COMPLETE A REGISTRATION FORM FOR EACH PIECE, go to www.hcaaonline.org, click on the header “Our Artists,” then click on the drop-down header “Exhibition Registration.” Be sure to select the correct location for each piece. When you receive a registration confirmation, save the response in a folder so you can keep track of all of your installation works. After the show is installed, you can also print out a pricelist from the website.

2. Please pre-register your pieces using our website forms, and check that the correct website form has been filled out. Registration DOES NOT open until the Monday before the installation date and closes on Friday morning before the installation date. It is timed that way to avoid duplication of entries.

Even in the rare case when you extend an installation because you are unable to pick up your piece, the piece must be re-registered by you online. The signs and price list are auto-generated from registration data.

3. Be sure all hanging hardware is attached and that you know the size dimensions of your work.

4. Installation, show closing, and reception dates appear on the HCAA website, so that is a great tool to use when planning your submissions.

5. Remember, we are a volunteer organization, and we appreciate any help you can provide by offering to serve on the installation committee or reception committee, and by helping to promote our events!

NOTE: You must be a current HCAA member to exhibit (annual dues must be paid by the date of exhibition installation).

Member Profiles

Meet two new members

by Pete Pichaske

Two of the newest members of the Hyattsville Community Arts Alliance are Eugene Katzman, a photographer and the husband of longtime member Roxanne Ando, and Donald McCray, a printmaker, painter, sculptor, photographer, and elementary school art teacher. The two men, both of whom joined HCAA earlier this year, responded via email to questions about their work and why they joined the organization.

Eugene Katzman

I'm in my 80s and live in Silver Spring, within Colesville.

I started developing black and white film in the 1950s before Tri-X [Kodak's professional black and white negative film], and I've used most types of film cameras, including press cameras (large-format cameras predominantly used by press photographers in the early to mid 20th century), single- and double-lens reflex cameras, and 35-mm and medium format cameras.

I took mostly people photos and some sports photography for my college newspaper.

I've done a lot of travel photography. I've also managed to get in some air show photography, in addition to catching a Seal Team Parachute drop. I've also done event photography, such as weddings and corporate events, and political gatherings—because of my volunteering for a home care non-profit.

In photography as a whole, I've worked with and for photographers who were never satisfied and were driven to get the best shot, continuing to work and improve on what might have been a good or adequate shot. I've tried also to go beyond the "I was there shot," and, with people photography, to capture some part of the subject—as I did for my last event, where I later received a thankful call from the event leader.

As for travel photography, I joined the Navy back in the '60s. I was able to see and explore much of the world and its people—from the Caribbean Islands to the western coast of Europe up to the North Sea. I've seen a Mediterranean Island with high, narrow cliffs with a narrow channel to get through those cliffs, surrounded by boulders sticking out in the channel, which looked like monsters' teeth.

In the Mediterranean, I visited multiple ports in Spain, Italy, France, Greece, and Turkey, and the islands of Mallorca, Malta, and Sicily. I also traveled in the foggy North Sea, visiting the interesting ports of Rotterdam and Lisbo. I've experienced hurricanes and tornados at sea, and glass-like calm waters, and I've seen the sea looking like grayish steel and waves that could cover another larger ship.

My wife, Roxanne Ando, has been a member of HCAA for maybe 10 years, and I've been interacting with and partying occasionally with the members, and been to many functions. Since I retired and am trying to make some earnings—and interact with many of the people I've learned to like—it seemed a great use of time with practical results.

In short, I like the people, enjoy sharing in their creativity, and enjoy the comradeship.

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**Katzman in Alaska;
an aviation photograph**



(New Members from page 4)

Donald McCray

I was born in Baltimore and became involved with HCAA within the past couple of months. I am a baby boomer artist, and my favorite form of art is printmaking, but I am equally proficient in several other mediums, such as drawing, painting, sculpture, collage, and ceramics.

I was introduced to photography when I was a child, and would continue to study creative techniques in college at East Texas State University, Montgomery College, and beyond. During my early years, I was inspired by James Van Der Zee and Gordon Parks.

Art is my passion.

I became a professional long before enrolling in undergraduate school and would pursue that career as a freelance photographer. I have been making art ever since I was a child in grade school, and have been involved in art creation my entire life.

I have had the privilege of being in art exhibitions with world-renowned African American artists, including Jacob Lawrence, Sam Gilliam, Dr. Lois M. Jones, Elizabeth Catlett, Lou Stovall, and James L. Wells Sr. I am extremely grateful to have been able to help a late friend and mentor, Dr. David C. Driskell, as a studio assistant in Hyattsville.

The main reason I joined HCAA was to become an active participant in the energy of the Hyattsville Arts District, and to be in a group of serious artists who are active in their neighborhood.

I have lived in Hyattsville for over 18 years and have always felt the spirit of the city. I would like to be a part of the continued growth of the community. I have known about HCAA for many years, and look forward to having the opportunity to exhibit my work alongside many of the amazing artists I have come to admire.

I have been in several exhibitions through the years and have work in public and private collections around the country, and abroad. I am extremely grateful to have my work in the private collections of Dr. Cornell West, Dr. Michael Eric Dyson, Dick Gregory, Julius Irving, Michael Jordan, Ahmad Jamal, Congressman Charles B. Rangel, and the Honorable Minister Louise J. Farrakhan.

I attended East Texas State University, Montgomery College, and Bowie State University, and did postgraduate studies at George Washington University, in Washington, D.C.



HCAA Calendar

Oct 7: 9:00 AM
Franklins Installation: "Imagination in Focus"
Oct 7: 9:30 AM
Fleisher's Installation: "Imagination in Focus"
Oct 22: 2:00 PM
PGPCC Installation: "Cornucopia of Visions"
Oct 22: 2:30 PM
PGPCC Reception: "Cornucopia of Visions"
Oct 29: 3:00-5:00 PM
Franklins Reception: "Imagination in Focus"

HCAA Workshop

Oct 22: 2:30-4 PM
Scratch Board Explorations Workshop at PGPCC
Try your artistic skills using a scratch board, led by Delia Mychajluk. HCAA members should bring their own tools; scratch boards will be provided. Also, bring a piece of art or a sketch for your project. RSVP to Eileen by **10/19**, at ecaveart@gmail.com.

Is It Land Art, Earth Art, Urban Land Art, or Environmental Art?

Part of an ongoing series looking at various forms of visual art

by Delia Mychajluk

When I first thought about the topic of environmental art, I was thinking about site-specific art such as the Easter Island sculptures, standing stones, Stonehenge, and more modern pieces such as Christo's wrapping projects or Robert Smithson's Broken Circle/Spiral Hill, or the Lightning fields in New Mexico. The Lightning fields incorporated 400 steel poles in a straight line over about a mile. This art is activated by thunderstorms. (See Lucy Lippard, *Overlay*, Pantheon Books, 1983, and <https://www.artnet.com/artists/robert-smithson/>.)



“Curtain,” by Christo, 1972

An online search suggests there's an ongoing discussion regarding how people are defining land art, earth art, urban land art, and environmental art. Some of the differences in definitions are cultural in nature, varying among countries. One online site that presents some information about definitions is <https://www.denarend.com/definitions/>.

I am finding that I have more questions than answers regarding where the boundaries are, and I also question whether it is necessary to define them. What about cliff dwellings that used the land but were functional in nature? They clearly use the land . . . and are integral to the environment. Petroglyphs and cave paintings are site-specific examples of land art ... or are they earth art?

One interesting article presents seven current environmental artists and focuses somewhat on environmental art as a vehicle for change: <https://www.widewalls.ch/magazine/environmental-artists/>.

The Oxford Dictionary defines environmental art as artistic works that are intended to enhance or become part of the environment or make a statement on environmental issues. Other sources focus on activism as environmental art's main aim. I question such a narrow view, as there appears to be a lot of overlap in the various ways environmental art is defined. Activism can be subtle, by merely presenting the beauty of the natural world rather than by placing objects on the land.

I would like to present just a few images that I encountered early on while thinking about this topic. The link below is for current art from this year where the artist uses the mountains as a canvas: <https://www.reuters.com/lifestyle/switzerland-an-artist-uses-mountain-slopes-his-canvas-2023-07-14/>. This is in contrast to an image I saw in a magazine, probably between 30 and 40 years ago, where acid rain had destroyed the evergreens—and someone had written on the decimated land “Oh Tannenbaum.” An early example of environmental art?

Another site presents what I would consider urban land art: painted mailboxes on an island; <https://www.seattletimes.com/pacific-nw-magazine/the-fabulously-creative-and-personal-mailboxes-of-bainbridge-island/>.

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And, finally, local to the Silver Spring area is Brookside Gardens. Here are some images of the art there, including the carving of a tree as well as objects placed throughout the gardens. The tree carving is titled "The Only Time Is Now," and was carved by Colin Vale, 2022.



Although there are some differences in the classification and or definitions regarding earth art, land art and environmental art there is a definite concern about the environment and the need to protect and conserve the environment. There appears to be a shift in emphasis or perhaps an increased sense of urgency since the movement in the 1960s and 1970s with artists who are addressing these concerns with their art.

HCAA Current Exhibitions

"The Shape of Things to Come"
July 15 – October 6, 2023

Franklin's Restaurant and Brewery
5121 Baltimore Ave., Hyattsville, MD 20781

Hyattsville Community Arts Alliance

FOR MORE INFORMATION CONTACT ELLEN CAVE, ecaveart@gmail.com OR VISIT WWW.HCAAONLINE.ORG

"Imagination in Focus" opens Oct. 7 at Franklin's and Fleisher's

"The Shape of Things to Come"
July 15 – October 6, 2023

Fleisher's Jewelers
5200 Baltimore Ave., Hyattsville, MD 20781

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"Cornucopia of Visions" opens Oct. 22 at Prince George's Plaza Community Center

"Oasis of Colors & Creativity"
July 16 – October 21, 2023
PRINCE GEORGE'S PLAZA COMMUNITY CENTER
6600 Adelphi Road, Hyattsville, MD

Hyattsville Community Arts Alliance

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Check the HCAA calendar for reception dates for the new shows

Hyattsville Community Arts Alliance

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