



HCAA Newsletter

This newsletter is supported in part by a grant from the Maryland State Arts Council.

Please remember to keep your artist profile up to date online at hcaaonline.org

Visit HCAAonline.org

for info on

- Installation/deinstallation days/times
- Exhibit registration
- Receptions
- Artwork by Members
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From the President’s Desk: A Pinnacle of Creativity The Annual Maryland Arts Summit



by HCAA President Eileen Cave

Since its inception, I have attended and often presented a workshop at the Maryland Arts Summit, a two-day conference held at University of Maryland Baltimore County every June. It is a gathering of artists, educators, and non-profits, and those who have related interests. Attendees vocally and visibly shared talent, offered solutions to problems, and discussed concerns about the future of the arts in Maryland and the nation. Now in its sixth year, the event is hosted by Maryland Citizens for the Arts, a statewide arts advocacy and education organization. It is co-sponsored by the Maryland State Arts Council (MSAC) and Arts Education in Maryland Schools (AEMS). Many of the same participants in this event attended Maryland Arts Advocacy Day in February, and the two events are intertwined. Each county arts council heads a delegation to meet with its representatives. The Summit really showcases what the well-organized advocacy effort in Annapolis is all about—expanding a thriving arts community throughout Maryland!

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The summit is also a chance to become inspired and energized when engaging with the growing diversity of artists and cultures throughout the state. July 1 is the beginning of the new fiscal year, as Maryland promises to continue its strong support of the arts. I encourage all HCAA members to apply for the “rolling” Creativity Grant and other professional development grant funding that will be offered.



Building Community Collaboration Through Creativity workshop led by Eileen Cave at the Maryland Arts Summit

(President's Desk *from page 1*)

Think about how you could use grant funds to take an art class, possibly to experiment with new materials or techniques, and how those funds could also support your show with a new body of work. Could you use additional funding to create your own website, or enhance a current site so that graphics are fresh and contemporary, or make transactions more secure? Consider reviewing grant applications for MSAC, as an income-generating activity, and as a way to further connect with the statewide arts network.

This year's summit workshop themes focused on numerous collaborations, and improving inclusion by amplifying the voices of marginalized artists. I was very happy to find a workshop for the "55+ Tribe," and I was able to share our concerns as long-practicing artists who have unique needs for support and services to sell our work and reduce collection inventory. Make sure you are tapping into all of the opportunities to grow your artistic experiences.

Are you or a family member or friend interested in computers? We need 1 or 2 volunteers to help support our website and create our flyers. Volunteers will get invaluable training from our webmaster and flex/improve their skills, all while helping HCAA fulfill its mission.

***Please consider volunteering in this or another capacity.
Contact Eileen Cave at***

ecaveart@gmail.com



A number of HCAA artists participate in Community Forklift's First Fridays in the summer months, selling their work alongside live music and food trucks at the popular reuse shop.

In-Home or Rented, Artists Cherish Their Studios

by Pete Pichaske

One of the most intriguing decisions facing artists is whether or not to have their own studio, a place either in their home or rented that is theirs and theirs alone—dedicated to their art and nothing else. Some artists have been known to wax poetic about the need for such a space.

“We as artists still need that space at home that we can call our own, our private oasis,” wrote painter Mary J. Rimmell in a 2022 internet posting on the subject. “A space where we can reflect on inspirations, think about collections, store, and clean equipment. Get ready for that next adventure....”

“Having our own studio can help affirm and confirm being a serious artist,” wrote artist Sandy Askey Adams in a separate online posting. “It can be uplifting in a psychological way. It re-affirms that you are an artist, especially to yourself.”

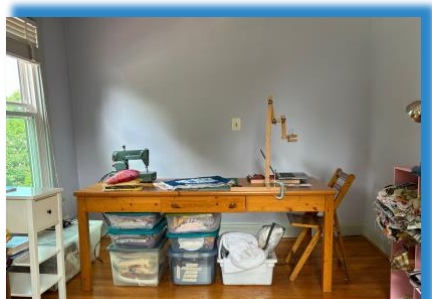
For many members of the HCAA, the answer to the studio or no-studio question is simple: A studio in whatever form or style you choose and can afford is invaluable.

“When I moved into my home 28 years ago, it was with the thought that having my own studio/creative space was an essential benefit from buying the house,” said Eileen Cave in an email response to questions. “My office work is done in another room.”

“Dedicated creative space helped to support a continuous time and place for art making, regardless of what jobs I had,” she added. “It maintained a sense of independence and my ability to make art and have an income source from those creations.”

“Dedicated creative space helped to support a continuous time and place for art making, regardless of what jobs I had,” said Cave. “It maintained a sense of independence and my ability to make art and have an income source from those creations.” There are over 100 pieces hanging in her home, Cave went on, and “while many items have sold, each unsold work is a memory of a time and place in my life, and the joy that came from each creation.”

HCAA artist Cynthia Gossage said she has had a small room in the back of her house dedicated as her private studio for nearly 19 years, but recently switched to a larger room with better lighting. “The extra space, and especially the natural light, are crucial to me,” she said. “I also teach quite a bit, primarily on Zoom, so having a space away from the rest of the house means I can teach without disrupting anyone else’s ability to move around and make noise in the house.” Her at-home studio, she noted, “doesn’t add a new line item to my expenses, which is the only way I could have it.”



In-home studios have been the answer for Cynthia Gossage (left) and Aaron Gilchrist (right). Cynthia emphasizes the low cost: “The table was my mother-in-law’s kitchen table, the one folding chair (that I move around) was my step-mother’s. On the right is my Zoom classroom set up. Even the camera stand is really an old embroidery stand. The shelves on the right I found on the sidewalk on bulk trash day.”

(continued on page 4)

(Studios from page 3)

Aaron Gilchrest said he has been using his home art studio for 26 years and finds it very useful. “It’s my artistic sanctuary, and very therapeutic to me.”

For nearly 30 years, Denise Brown’s studio has been a separate building in the backyard of her Bladensburg home, which was built by her husband, Richard. It’s been a big improvement on the basement where she previously worked, she said. “I am very happy to have a separate space from the house, where I can focus undisturbed and leave it where it is and go back to it,” she said. “I often work on two or three pieces at a time while my other works dry.”

Like the other HCAA members interviewed, Delia Mychajluk had a studio in her home for decades. But she switched to renting an outside space in late 2015, shortly before retiring from nursing. “For me, having an outside-the-house studio has worked well,” she said. “I was used to leaving home and going to work for over 40 years, and I found having an outside-the-home studio reduced distractions and gave me a reason to get up and out and be productive.”

“I enjoy being around other artists on a regular basis,” she added. “I have my own studio space, but I am able to both receive and give input to other artists—at their request. There is also sharing of information about techniques, shows, et cetera, that has been valuable.” A rental studio, she added, is especially a more attractive option “if there are other people in the house and it is a small house.”

Whether a room in your house or a rented space, the artists were unanimous in hailing the value of having a space dedicated solely to their art.

“I would recommend having an art studio to other artists, because it’s important to be alone with their thoughts, feel their imagination and creativity to help them fill full their artistic desires,” Gilchrest said. “They need the time to be alone to create art and use it as therapy for themselves.”

Area Studios

There are a number of studio spaces in the area. Passageways Studio, recently renamed Purple Line Studios, has spaces as low as \$200/month, when available, but costs can climb much higher. Individual prices were not available, but here is a selection of local studios:

EZ Storage Studios

Otis Street Arts Project

Off the Beaten Track Warehouse

Purple Line Studios

Red Dirt Studios

HCAA Calendar July through September 2024

July

Jul 13: 9 AM

Jul 13: 9:30 AM

Franklins Installation “Bounty of Beauty”

Fleisher’s Installation “Bounty of Beauty”

September

Sep 21: noon–5 PM

Arts and Ales Festival in Hyattsville

Contracts for Artists

by Aimee Doyle

What is a contract? A contract is a legal agreement between two or more parties that is enforceable in court. It's important for artists to become familiar with contracts—since contracts are part of the business of art. Not having a contract can result in not being paid, loss of artwork, and loss of opportunities to market your art.

When might an artist need a contract? Contracts are important so that you know how much you'll be paid, who is responsible if something goes wrong, and who owns the intellectual property (e.g., copyright). Here are some possible situations where it's a good idea to have a contract.

- An exhibition agreement: Whether you are selling your work through consignment with a gallery or exhibiting your work on loan, you should have a contract; this might include proper care, display, and handling of your artwork
- A commission agreement for the creation of artwork (such as a sculpture or public mural)
- A lease agreement for renting studio space
- An agreement to collaborate with another individual on a joint work; for example, an artist might collaborate with a writer to create a book, wherein the artist provides the illustrations, and the writer provides the text
- An agreement to license intellectual property (such as images) for another individual or a company to use

What should be in a contract? Generally, it should always list the parties involved in the agreement; what each party's rights and responsibilities are; who will be paid how much and when payment will be made; how long a contract will last and when it will terminate; and how disputes will be handled, which is important. There are other important terms that should be there, as well; to get a sense of those terms, take a look at the free and low-cost artist contract templates online.

Although not every contract needs to be in writing to be enforceable, I always recommend that contracts be written. It avoids the "my word against yours" situation, since people sometimes interpret the terms of an oral contract differently, or they forget what they agreed to. Written contracts lay out the binding terms of a relationship. This way all parties to a contract know exactly what the terms are, they can refer back to the terms in cases of a dispute, and they agree to those terms when they sign and date the contract.

What can go wrong when there is no contract? An artist might not get paid, or he/she might get paid less than what was expected. If, say, there is an accident during the period the art is displayed, what is the responsibility of those who own the exhibition space? What happens if someone decides to return a painting—are all sales final? What if the person you are collaborating with doesn't hold up their end of the collaboration?

Sometimes, contracts are arrived at by people bargaining over the terms, such as when an artist has a work commissioned. The artist will likely have some bargaining power with respect to how much he or she will be paid and when delivery of the art is expected. Other times, such as when an artist leases studio space, the terms of the contract are already laid out by the building management company, and the artist may have little say.

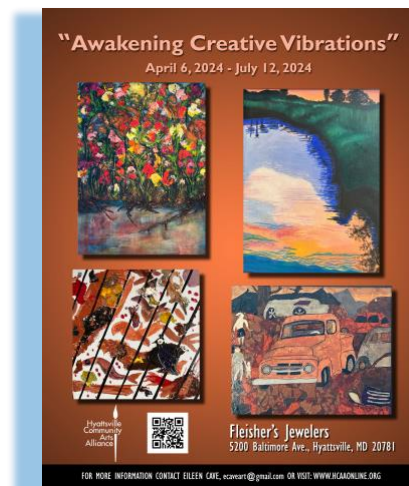
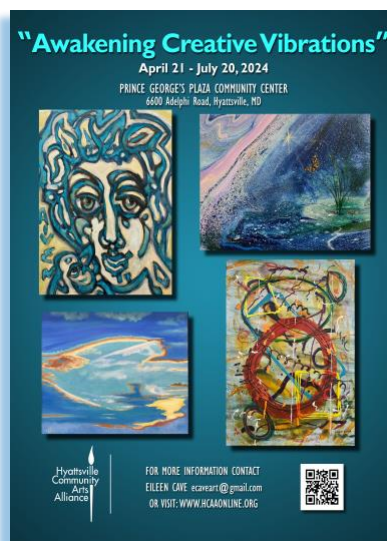
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(Contracts from page 3)

Whether you have a lot of bargaining power or not, I always recommend an artist find an attorney to look over a contract before you sign. Ask questions if there are any clauses that you don't understand. Know what the legalese means. Maryland Volunteer Lawyers for the Arts is a Baltimore-based nonprofit dedicated to helping artists with legal issues, and the organization offers art law clinics, staffed by attorneys, approximately 10 times a year (some are held via Zoom or phone, so you don't necessarily have to drive to Baltimore). An artist can sign up for free or low-cost legal help (generally called pro-bono or low-bono), which could include reviewing a contract with you before you sign it, or helping you draft a customized contract.

This is general information, and it should not be taken as legal advice. MDVLA has a website at www.mdvla.org. MDVLA also offers a free downloadable chapbook that provides more detailed information on contracts.

HCAA CURRENT EXHIBITIONS



Eco Art

by Delia Mychajluk

Eco Art has historical roots in environmental or land art beginning in the 1960s and is described in some of the literature as being “contemporary environmental art.” Environmental art in one form or another dates back to cave paintings and other paintings through history. The evolution of environmental art is described in detail in an article entitled [The Era of Environmental Art](#).

A useful definition of Eco Art is provided on the website of [Arterra](#): “Eco art is a type of art that explores ecological issues, climate change, and natural phenomena. Eco artists often use natural materials and sustainable practices to create works that activate change and draw attention to environmental situations.”

Wikipedia states, in its [description](#) of ecological art, the following: “Ecological art practitioners include artists, scientists, philosophers and activists who often collaborate with on restoration, remediation and public awareness projects.”

Nick Brandt is a UK eco artist. He is a photographer who has been engaged for years on work that addresses the destruction of the natural world due to the impact of humans, and the migration of people and animals due to climate change. In an essay for his book *The Day May Break*, he says, of the people and animals in his photographs, “In spite of their loss, they are survivors. And there—in this survival through such extreme hardships—there lies possibility and hope.” I heard Brandt speak and saw his photographs in a Zoom meeting. I found his photographs to be memorable, mysterious, and very beautiful. The images have stayed with me. His website is <https://www.nickbrandt.com>.

The Women’s Caucus for the Arts (WCA) has initiated an Eco Art group of which I am a member. We have had several meetings and also have a book club. We currently have an online exhibition, which can be viewed at <https://artspaces.kunstmatrix.com/en/exhibition/13306868/nature-palette>.

Interest in eco art is growing steadily, encompassing a variety of art disciplines. Here are some well-known artists whose work you may want to explore:

Visionary Eco-Artists: Inspiring Change Through Art and Ecology

- Banksy: The Subversive Eco-Artist.
- Richard Long: The Poetry of Landscape.
- Maya Lin: A Legacy of Environmental Art.
- Nils-Udo: The Art of Natural Collaboration.
- Andy Goldsworthy: The Poetry of Transience.
- Olafur Eliasson: Art, Science, and Sustainability.

<https://www.1st-art-gallery.com/article/visionary-eco-artists-inspiring-change/>



Canyon Spirit, by Delia Mychajluk

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outdoors.pgparcs.com/Sites/Bladensburg_Waterfront_Park.htm

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