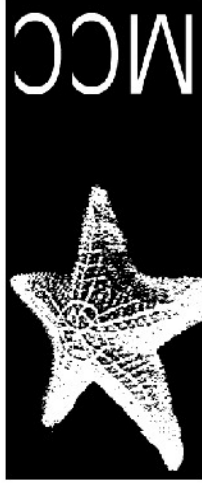


Taunton Art Association

42 Williams Street, Taunton, Massachusetts 02780 • (508) 822-4513



massculturalcouncil.org

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e-mail: tauntonarts@live.com

June 2014



Our May Demo with Ted Nystrom

Ted is a long term member of TAA. On May 21 he painted a landscape, demonstrating the preparation, the use of watercolor pigments, and brushes. He keeps his demos as simple as possible to show the techniques.

Although most artists have experience with landscapes, Ted gave insight as to his prep and practice, such as a drop of dishwashing soap to soften the water. He uses only 6 or 7 colors on his palette, works wet into wet, and never works flat. Instead he paints on an angle (approx. 25 degrees) to prevent the paint from pooling and the paper from bubbling. The paper he used (for the first time) was 300 lb. Fabriano, but he usually uses Arches or Windsor Newton. He uses 140 lb. paper for smaller paintings.

Ted uses all the classic teachings and basics of any medium and arrangement before painting and completing his work.

To view Ted's work please visit www.tednystromart.com

Our Scholarship Winner



Congratulations to our 2014 scholarship recipient Christina Strachoff of Raynham. Christina will be graduating from Coyle & Cassidy High School and will be attending RISD in the fall. Her first year will be exploratory to determine her major.

Christina works part-time at Rite Aid, is involved with sports at school and has spent more than 10 years in dance school performing for shows, charities and nursing homes.

academy's outlook and the stasis American art was in circa 1911.

One rebel, Robert Henri, put together a group of American artists interested in challenging the academy, but it, too, soon became restrictive and staid.

Lunday chronicles these developments and sets the stage for the entrance of the 3 men who would dare challenge the status quo by founding the Association of American Painters and Sculptors and dreaming of a game-changing exhibition. Walt Kuhn was the ever-optimistic painter looking to stretch in new directions; Arthur B. Davies was a fellow painter with two wives and a penchant for raising money and hackles; and Walter Pach was an artist, critic and all around art world pro. who had the connections overseas necessary to bring in the best in European art.

The Armory Show, known officially as the 1913 International Exhibition of Modern Art, featured roughly 1,300 paintings, drawings and sculptures, including most famously Duchamp's "Nude Descending a Staircase". Nearly 300 artists exhibited work at the show, including some who are today household names: Degas, Cassatt, van Gogh, Munch and Monet. Meanwhile, Edgar Hopper made his first sale at the show (it would be another decade before his second). Guests included everyone from members of the academy to former president Teddy Roosevelt himself (who thought the new art was "fatuous"). The general public, drawn by the outrageous headlines, came in droves.

When it was over, one organizer said to another: "It was a good show, but don't do it again". Lunday then traces the Armory Show's impact in the ensuing decades, leading us to Jackson Pollock and the Abstract Expressionist movement.

Summer Class Schedule

MONDAYS

Acrylic Decorative Painting with Sue Boerman
6:30 pm - 9:00 pm

FRIDAYS

Acrylic Decorative Painting with Sue Boerman
10:30 am - 1:00 pm

Drawing & Oil Painting with Tiago Finato
1:30 pm - 3:30 pm
3:00 pm - 4:30 pm:

SATURDAYS

Oil Painting with Tiago Finato
10:00 am - 1:00 pm:

Artist's Quotes

Submitted by Phil Mellen

"I think artists should watch out; they should admit that their work will always be faster than language. And I think art should be beyond language - otherwise go and write a story, go and be a poet."

-Tal R. born 1967

"I cannot expect even my own art to provide all of the answers - only to hope it keeps asking the right questions"

- Grace Hartigan
1922 - 2008

Spring Art Show



Lucy Siscoe of Raynham poses with her oil painting titled 'Kaleidoscopic', which won Best of Show.

The TAA had its Friday "Meet and Greet" the artists for the Spring Art Show. A large number of people attended the event. We counted 85 who signed the guest book, but taking a visual of the guests it was obvious that there were more than the signatures! The guests talked and viewed all the paintings and photographs that were in the show and could see the winners as well. Although the "Meet and Greet" ended at 7 pm, many stayed for a half hour or slightly more to continue the fellowship and partake in the good food/drink that was offered.

The Best of Show had many comments about the methodology, subject matter, and values used in creating this "showstopper"! Many kudos to Lucy Siscoe for 'Kaleidoscopic'.

Exhibit at Old Colony Historical Society



A photo essay by Karen Callan

This exhibit features photographs taken at the pauper's cemetery at Taunton's Mayflower Hill Cemetery. In use for 100 years, beginning in 1862, the site is home to 1015 numbered grave markers under which are buried individuals of all ages and backgrounds: immigrants, indigent and unknown individuals, stillborn babies, and a large number of patients from Taunton State Hospital. A notorious serial killer, Jane Toppan, who confessed to murdering 31 people, is also buried there. Many plots hold multiple bodies, often several young children and babies, and in some locations, babies were buried with unrelated adults to use the spaces to the best advantage. Occasionally, bodies were removed to other cemeteries and their empty plots filled with the newly deceased. Causes of death were varied, and included smallpox, dropsy, diphtheria, melancholia, paresis, chronic mania, drowning, and in some cases, simply old age.

The exhibit runs now through August and is located at 66 Church Green, Taunton. Hours are Tuesday - Saturday, 10 - 4.

Outrageous! New book looks back a century to transformative exhibition

by John Winters

The 1913 Armory Show

Spend any time in museums, painting classes or reading about the history of art and you're bound to run into multiple references to this momentous exhibition.

Held Feb. 17 through March 15, 1913, in New York City's 69th Regiment Armory, the show went a long way toward changing the way Americans thought about art. Modern works from Europe were displayed alongside American art of similar ilk, and soon enough the winds of change began blowing. Beauty and technique would fade as the primary standards of great art, and creativity and originality would come to be privileged. The Armory Show brought a fundamental transformation in American art; and its effects are still felt today.

In "Modern Art Invasion: Picasso, Duchamp and the 1913 Armory Show that Scandalized America" (Lyons Press, 208 pages), Elizabeth Lunday shows how this mythic event became a beachhead of sort helping launch what would become America's modern art movement.

"American art institutions as a whole were shaken by the force of the Armory Show - the blast sent old establishments with rotting foundations tumbling to the ground," Lunday writes.

The show did not materialize overnight, and its effects, though profound, would not be fully realized until decades later. "The Modern Art Invasion" depicts all this by sharing the stories of the artists and organizers who made history a century ago.

In the decades before the show, Europe had been a hotbed of innovation, Impressionism, Post-Impressionism, Expressionism, Cubism, and other movements helped make the Continent, Paris especially, the place to be for young and adventurous artists. Meanwhile, in America, the National Academy of Design kept stateside artists locked in the past. "Originality is the bane of art. Art is a matter of evolution; a new note is not struck more than once in a thousand years." These words by the American artist William Ordway Partridge pretty much summed up the