



Torrance Artists' Guild

P.O. Box 1494, Torrance, CA 90505

September 2020

Next Meeting Tuesday, Sept. 8th at 7:00pm by Zoom

Demonstrator

Louisa McHugh



Building a Harbor

Please join us on September 8th at 7pm for a watercolor painting demo by watercolor and Sennelier artist Louisa McHugh.

Louisa began her studies in fine art at the School of the Art Institute of Chicago with the plan to be a painter. However, after a lecture from one of the professors where she learned that less than ten percent of her class would end up in art related careers, she transferred to Columbia to study a more technical field and ended up with a degree in Cinematography.

Film brought Louisa to Los Angeles, but after finding something was missing in her work as an assistant, she realized that the only thing in the world she wanted to do was to paint. After this epiphany, Louise found her way back



[See **Louisa** pg.2]

www.torranceartistsguild.org

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Statement of Purpose

The Torrance Artist's Guild is a non-profit corporation organized to cultivate art skills, promote awareness and encourage appreciation of art in our community. It is chartered by the City of Torrance in cooperation with the Cultural Services Division of the Community Services Department. Meetings are held regularly on the second Tuesday of the month.

General TAG Meeting: Online via Zoom until further notice. Board Meeting: TBA
Newsletter Deadline: Fri. 10-2-20
Editor: Alvin Takamori
(310) 941-1866 alvintaka@att.net

TAG Officers

President: Sylvia Smullen
(310) 970-0381 thesmullens@sbcglobal.net
Vice-President: Lynn Attig
(310) 713-6773 lynnattig@gmail.com
Treasurer: Richard Whitehorse
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Recording Secretary: Robin Johns
(310) 488-6864 rbroudyjohns@gmail.com
Publicity Chair: OPEN
Membership Chair: Tricia Alexander
(310) 749-0881 triciaalexander@verizon.net
Program Chair: David Wolfram
(310) 376-0898 david.wolfram@yahoo.com
Corresponding Secretary: OPEN

[Louisa, from pg.1]

**Louisa
McHugh**

to watercolor, which was her passion, above all other mediums. She found with its luminous, flowing qualities,

watercolor provided an endless source of creative expression.



Summer in Chicago

Through many hours of independent study and experimenting, Louisa's own style began to evolve. She discovered the watercolor societies and furthered her development by learning from other artists.

Currently, Louisa is the Gallery Manager and a Signature Member of the National Watercolor Society. She also teaches in various places around LA including Destination Art, and her work is in private collections around the world.

Check out her work at www.louisamchugh.com



St Francis Damn Disaster

President's Message

Here we are in September and still working hard to adjust to this complete change in our lives.

TAG has certainly jumped into the new normal of social communication and interaction through the internet and Zoom technology. We have held two general meetings using Zoom and will have our next general Zoom meeting Tuesday, September 8th. We are looking forward to our first Virtual Members' Fine Art Show and Reception in October using Zoom Technology. This is a great venue for the two best pieces of art you have created during isolation or over the last two years. The good news: a virtual show is easy to enter, no pictures to bring in and pick up, people/friends don't have to be local to view the show, and you don't have to bring refreshments! Hey, we may be on to something here!! Our reception on October 17th should not be missed. (Remember, no refreshments to bring!) We're still playing around with a few new ideas, but it should be interesting and enjoyable for all. It is most probable we will be continuing with this Zoom format for several months to come so we hope you are able to take this opportunity to participate in our meetings for a little connection and communication with your fellow artists.

Although we may not be holding physical meetings, it is that time of year that we need to think about our TAG Board for next year. We unfortunately will be losing several of our current board members so we are really in need of people to replace these positions. We will discuss more about this at our next meeting. Please think about what you may be able to do to contribute to TAG next year.

Be safe and well.

Sylvia Smullen

TAG Online Art Show

Submit Entries - Sept 9 - Sept. 26

\$35 for up to two entries

Show - Oct. 3 - Oct. 31 posted on the Destination Art website

\$600 worth of cash prizes to be distributed

Zoom Reception - Oct. 17, 4:00pm



Featured Artist

Peggy Goods

Lightning Speaks

Hello TAG members and friends, I am Peggy Goods and I am very happy to be the Featured Artist for this month.

I have always loved art and started drawing as a child. While an undergrad at LSU, I took drawing and

watercolor painting classes.

After graduation, I focused on family and career, but always thought one day I would

return to painting. The opportunity came in a most unusual way. In 2012, while being treated for my second bout of breast cancer, I became involved in the "Art In Medicine" program at the Baton Rouge General's Pennington Cancer Center in Baton Rouge, Louisiana. I met the artist-in-residence, Ms. Juliet Lockwood who became my teacher, mentor, and a dear friend. That was the return to my passion for painting.



Wave Action



Louisiana Swamp

I have exhibited some of my work at the Shaw Center for the Arts in Baton Rouge. In October 2013, the Baton Rouge local newspaper, The Advocate, featured me in a piece, entitled 'Healing power of art.' I talked about how painting had once again become a very important part my life as well as part my recovery from cancer. Ms. Lockwood and I have remained friends and I always check in



Pacific Sunset

with the program, whenever I am in Baton Rouge. After retiring from the Louisiana Department of Justice in 2013, I relocated to Torrance, California to join my husband, who had been working here a number of years. After, moving to California, I joined TAG and continued to paint. I love to paint landscapes and seascapes. The incredible scenery and beautiful vistas we see on our annual cross-country road trips have served to inspire most of my paintings.

Peggy Goods

Sunset on the Trail



Palos Verdes Lighthouse

An Interview with Robin Johns

Destination: Art - Online Shows in 2020

by Tricia Alexander

1. How do you get emotional investment in an art show that is exclusively online, and therefore missing the in-person contact that people find so rewarding?

We were concerned about that with our first show. I reached out to many members to encourage them to enter. We also gave away \$1,000 in cash prizes, which may have been a draw for some. Also, there was the promise of a larger viewing audience. By the time June rolled around, I think people were eager to participate in something and have their art seen.

Our June show was for the Associate Members. There were 42 who participated and 84 pieces of art in the online show.

The second show, currently online through September 8, is for the studio and gallery artists of Destination: Art. There are eight studio artists and seventeen gallery artists participating. There are a total of fifty eighth artworks in this show.

2. I'm sure the logistics of getting people registered, with appropriate photos of their work is challenging. How did you manage that with the Destination: Art shows?

The portal which was designed for Destination: Art is very user friendly, which helped. Even so, one of the biggest challenges was helping people upload their photos. That happened in quite a few cases.

3. There are also some logistical advantages as well, right? You don't have to pay rent for gallery space, hire art handlers, or other types of grunt work, such as hanging or setting up the artwork. You can also show large-scale pieces that wouldn't be transportable or acceptable for most shows.

At Destination: Art, we have a permanent gallery, so we don't have to put up walls to hang the art. But the online shows were still curated. Arranging the artwork is more flexible in a virtual show, as you are only moving an image, not a painting. How to group paintings was given a great deal of thought by our curator, Dennis Sullivan, who also designed and created our online gallery. We have more flexibility when it's a virtual hanging.

[See Interview, pg.5]



Ian Roberts to judge TAG show



We are pleased to once again have Ian Roberts judge the annual TAG Members Fine Art Show. It is an honor for us to have this popular and experienced art instructor and artist review our artwork in our very first online art show

Ian primarily teaches online through videos these days so he is very skilled at viewing and critiquing art online. His classes and workshops hit on all the elements of drawing and painting including composition, light and dark, color theory and a variety of other topics. He has a comprehensive collection of downloadable videos as well as his current project of a weekly short instructional video sent out every Tuesday via email. The subjects of these concise videos include basic techniques to art history. We encourage everyone to sign up for these informative lessons regardless of your medium or style.

To register for the weekly lessons please click this link ... <https://www.ianroberts.com/e-learning-mastering-composition-free-video.htm>

Ian will be providing a video for the reception where he will discuss some of the paintings he gave awards to from the show. With his knowledge of art and art history this should be "must see" feature of the online reception.

Ian Roberts website is at www.ianroberts.com

[Interview, from pg.4]

4. From the artist's point of view, there are some advantages to having a show online instead of in person. People who live far away can participate. You don't have to risk physical damage to your artwork. People aren't limited to the open hours of the gallery. You don't have to stand around waiting to talk to a popular artist or the person who juried the show. Are there other advantages?

Yes, there is always a possible risk for damage when hanging an "in gallery show" which isn't an issue in this case. Additional advantages to virtual shows include not worrying about framing a piece prior to entering your work when it's virtual. More people also have an opportunity to view an online show than an in-person show. People could view the online gallery from anywhere, including out-of-state as well as participate in the Zoom Reception.

5. One thing in particular that could be difficult with an online show is the lack of feedback—the inability for people at an opening reception to talk about the work in real time. So, in lieu of that, is it possible to make online spaces where people can respond to the work in the show, whether that's a chatroom, Instagram stories, etc.?

You brought up a good point. We made our receptions the meeting place for people. The reception is really important. People could give artists feedback about their work during the reception.

We also had an art lover's choice feature in the first show so viewers could pick their favorite and the winner received a cash award. The current show has a sweepstakes. After you click to enter to win a painting, people have an opportunity to leave a comment about their favorite piece in the show.

6. In a gallery setting, viewers can wander around and spend time with what interests them, whereas with an online show, I would think that the art is viewed in a more linear fashion. Is that correct? If so, how do you decide whose work gets to be shown first in line? People may only be willing to spend so much time looking through the paintings and not reach the end.

In our first show the paintings weren't in any particular order. They weren't in alphabetical order or grouped together by artist.

It's something like a grocery store, where the

essential items are at the back of the store, so you have to walk through the entire store to find them. The viewer needs to look through the collection of paintings to find the pieces by their artist friends.

Dennis Sullivan, our show curator, who designed the virtual gallery, had to think about the best way for people to view the shows. He also did the marketing and created the logo.

7. You mentioned that you had a fun, well-attended reception for your Destination: Art virtual show. What was it like? Was it more structured than an in-person reception?

Yes, it is definitely more structured and time driven in order to keep the attention of our audience. The first show was more traditional because we gave away awards at the reception. In addition, we had four artists who had made video clips of themselves talking about their work. There were more than 60 people at the first reception in June.

The current show's reception had an artist's panel discussing abstract art. Frank Minuto led the panel discussion. The other two were Lynn Chiyeko Mikami and Lois Olsen. We also had a presentation from Kyle Boone on her art journey. She's a neuropsychologist who paints storms, tornados and dramatic occurrences in nature. Even though awards were not a part of the second reception, there were 71 people who attended.

We've held both receptions at 4pm, so that we wouldn't interrupt meal time.

Why Giving Your Artwork a Title is a Good Idea (part 1)

Do you title your artwork? A reasonable rationale for leaving works untitled, is that viewers are free to interpret the piece based on anywhere their fantasy takes them. In support of this position, I can acknowledge that I have occasionally been quite impressed with the eloquent response a viewer has expressed to one of my paintings and wish I had had such a profound intention when I painted the piece! Even so, personally, I'm put off by seeing that a work of art is "Untitled". I register that as a failure of imagination. Yet, once I had the experience of being delighted with a painting, and then, after reading the title, I felt somewhat deflated; turned off by the pedestrian, truly ho-hum sentiment that the

[See **Why Title**, pg.6]

[Why Title, from pg.5]

title expressed. I had seen more in the painting.

Although there be reasons for leaving works untitled, there are serious advantages to coming up with a good title (whatever that means; we'll discuss it later). According to an article by Alan Bamberger on ArtBusiness.com, "a title always adds value to a work of art". I can share a bit of experimental evidence that supports this idea. I used to teach classes in Research Methods. One of my college students was an artist who wanted to do his research project on a topic relevant to the art world. He came up with a small piece of contemporary art that largely consisted of red and green background, with hints of a nose and lips outlined in black. There were three experimental conditions, each of which included showing subjects the same painting, in-the-flesh so-to-speak. Each group of students was shown the painting and told a few things about it. In the first condition, the painting was titled "No. 3 in Series B". In the second condition, the title was "Luscious Lips," and in the third condition, the title was "Lying Lips". The students were asked five questions that involved their responses to the painting and their speculations about it, such as what the price of the painting might be. None of the responses across the three conditions were significant, except that students in the "Lying Lips" group thought the painting would sell for twice as much as did the students in either the "No. 3 in Series B" or the "Luscious Lips" groups. Now that's something to ponder when you are thinking up a title!

Tricia Alexander



Art Event News

Destination Art Online Show

An exhibit of Studio and Gallery Artists is online through Sept. 8- The Studios and Gallery are open for viewing by appointment only. Reserve a time for a party of 5 or less by email at: LocalArtists@destination-art.net providing your name, phone number, email address and preferred time by the half hour Tu-Sat 10am-3pm.

South Bay Watercolor Society

The Annual Member Show will be the weekends of Sept. 5-6, 12-13,& 19-20 from 12 noon- 6:00pm, at Crafted in San Pedro.

National Watercolor Society

NWS Gallery will be temporarily closed until future notice.

NWS 100th International Open Exhibition Celebration virtual opening Oct.17

NWS: The First 100 Years Exhibition with the Hilbert Museum online - Nov. 14, 2020 - Feb. 20, 2021

Artists Helping Artist Zoom Meeting
Fri. Sept. 18, 8:00am

Gardena Valley Japanese Cultural Institute

Due to concerns about Covid19, we will have a virtual art exhibit from Sept. 19-30, 2020. The theme is "Social Isolation Art". Show whatever you've been inspired to create during this pandemic. The exhibit will be posted at www.jci-gardena.org
Contact: Stephanie Mayeda (310) 324-6611
smayeda@jci-gardena.org or
Alvin Takamori alvintaka@att.net

Destination: Art – Classes and Workshops

Color Mixing in Watercolor – Louisa McHugh – watercolor, Aug.19-Sept.16, \$145

Paint-Ins

Tuesdays 10:00am-3:00pm, \$15 each, \$10 for Assoc. Artists, no registration

www.destination-art.net

Sign up on line.

Destination: Art

(310) 742-3192

LocalArtists@destination-art.net

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