

S'ART

THE SALEM ARTS ASSOCIATION MAGAZINE • VOL. 2/ISSUE 1, 2009

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Reinventing Themselves: Art Turns a Corner // The Green Show: Reduce, Reuse, Recycle, a collaboration with the MAA/ The Little Gallery Under the Stairs // Creative Attributes, Uniqueness and Individual Potential and more.....



S'ART

Salem Arts Association Magazine

VOLUME TWO, ISSUE ONE, 2009

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"Plum Island Plate #647"

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MEMBER SNAPSHOT

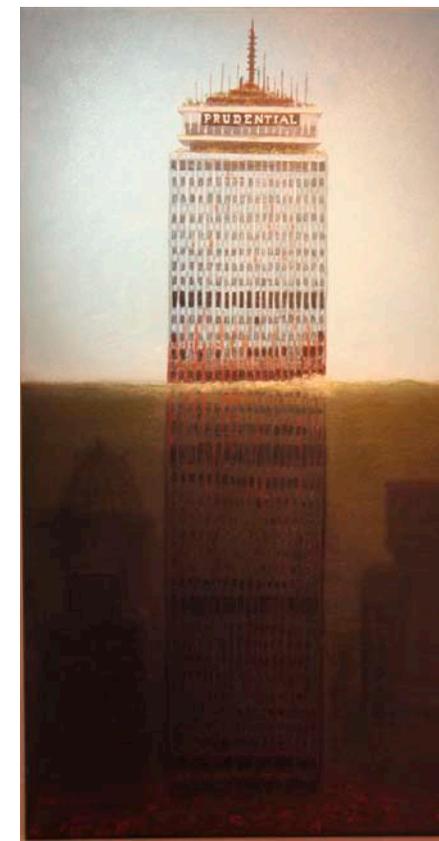
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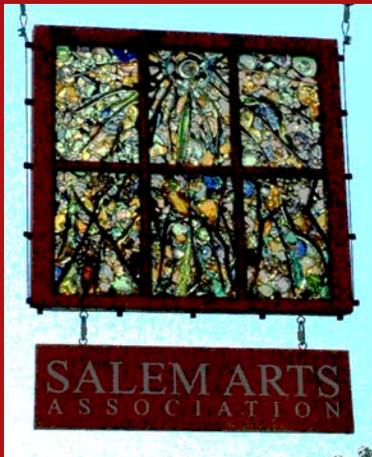
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The Green Show in collaboration with the Marblehead Arts Association. Top to bottom: "Wild Woman of the Beach," Holly Aloya Jaynes, found trash; "High Tide", John Walthne, oil; see page 8 for more.

Greetings!

by Kristin Solias, *President*



GLASS ART BY PAMELA PERKINS

As the new President of the SAA, I've felt so welcomed by everyone. Of course, I've also felt a little nervous taking over the office from Gary and his super-human energy, not to mention his charisma!

Thank goodness I'll have help from Pamela Braverman Schmidt, who has taken on my former office of vice president. Pamela is an artist member as well as Professor of Early Childhood Education & Human Services at Bunker Hill Community College and Associate Professor of Psychology at Salem State College.

Let me also to take a moment to introduce our other new board members: Nick Fader, photographer and co-owner of Ditto Editions, LLC; Jim Singletary, artist and former Communications Coordinator for Museum Learning and Public Programs at the MFA Boston; Wendy Snow-Lang, artist and owner of The Art Corner; and Nann Weissenberger, Display Advertising Manager for GateHouse Media's Salem Gazette and Swampscott Reporter. They join returning board members Sara Ashodian, Judy Beals, Sandy Heaphy, Alyssa Jones, Gary LaParl, and Shirley Walker. Thank you all for assuming responsibility for stewardship of the association.

As an all-volunteer organization, the board felt it was important to offer some form of benefit to those members who do the work that makes the SAA so successful. So, while our membership dues are increasing on July 1, we will be offering discounts for people who donate their time.

Speaking of volunteers, I'd like to thank a few people in particular for answering the call for committee chairs: Jennifer "Jeff" Bowie has agreed to chair our new Education Committee; Pamela Zombeck has taken on the Events Committee; and Apostolos "AK" Koutropoulos and Rob Zupko are co-chairing, and currently comprising, the new IT Committee. These and other committees have also been reinvigorated by several new members, including, among others, Mara Bettencourt, Guenevere Blanchard, Monique Luijben, and Nicole Ryan.

Thanks to all these wonderful volunteers, we have plenty of great events coming up in the second half of the year, but there is one notable show missing from the schedule. Fear not! The PEM Companion Show is not gone, but it is moving. Because the summer is so full of activity, we decided to mount this signature exhibition in the winter, allowing us to give it the attention it deserves while also spreading out the work. Look for it in the first quarter of 2010.

In the meantime, keep an eye on the SAA calendar at our website (www.salemartsassociation.org) for new workshops, demonstrations, performances, and other doings at the SAA Gallery. And don't forget to subscribe to our newsletter at the SAA website! ■

SPECIAL EVENT

Salem Arts Association Thanks Gary LaParl for his Presidency

During our June opening of “Large Scale Works”, the Salem Arts Association celebrated the tenure of Gary LaParl as President. We thanked him for launching our organization from a mere 12 members to nearly 200 members within 2 years.

Many members gathered to pay tribute, deliver some gifts and to be present for our new president Kristin Solias to read a proclamation from Mayor Kimberly Driscoll for Gary’s contributions to the cultural growth of the city. ■



Top: Gary LaParl bids farewell and offers us his thanks moments after Kristin Solias read the proclamation given to him by Mayor Kimberly Driscoll. Among the gifts presented was a journal filled with memoirs and thanks, courtesy of Isa Leshko, left photo, far right.



Photography by James Goncalves

MEMBERSNAPSHOT

Name: **Scott Buchanan**

Medium: **Digital Audio/Sound Design**

Website: **www.radioscotvoid.com**

Years in Salem: **10**

How would you describe your work?

My original work is a constantly changing mix of experimental sounds and field recordings, which I have collected from travelling to and from Salem, Scotland and Spain. I often have local musicians sit in these projects.

My dj sets consist of local North Shore music, 70's jazz/funk and European electronica stylings.

When you started as an artist, the artist you most wanted to be was (and why)?

My training is in Graphic Design and Typography, so my hero while at school in Edinburgh, Scotland was Carlos Segura. My favourite musical artist is John McLaughlin and the group Coldcut.

What are you working on now?

I am currently working in collaboration with another Scottish sound designer who lives in Sweden. We are releasing a new 4-track ep on a German net-label rec72.

What's your favorite bite in Salem?

It has to be the custom made sandwiches at Front St Coffeehouse. I've been eating the same one for 10 years. I am also partial to a bit sushi at Finz.

Any strange adventures?

I moved from Scotland to Salem 10 years ago and haven't looked back...

Your favorite book?

Fingerprints of the Gods by Graham Hancock

RECENT EXHIBITS

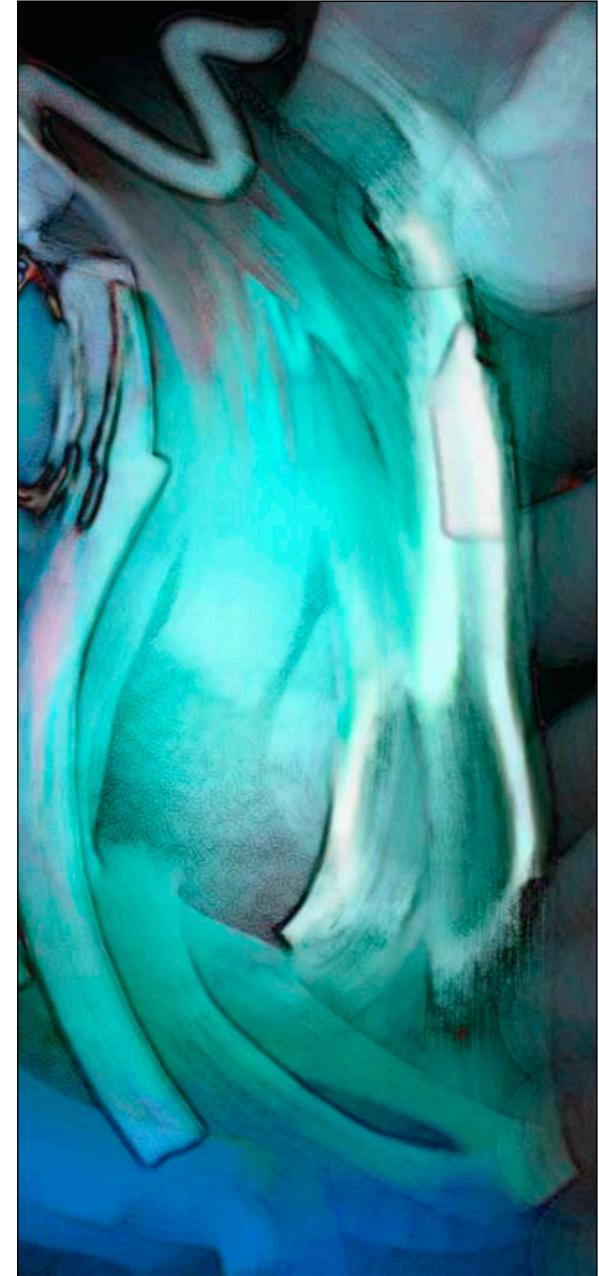
Large Scale Works



The Salem Arts Association was living large in May and June as it presented Large Scale Works as the first gallery exhibit for the 2009 Artists' Row Season. The SAA joined Experimental Art Gallery & Studio and Theory Studio in asking the age old question, "Does Size Really Matter?"

Is the size of a piece of art simply a matter of personal choice? The artist's vision? Can a large scale work provide an intimate experience? Can a small work instill the awe that a sweeping landscape provides? Or is it just a matter of filling the space over the sofa and coordinating with the carpet?

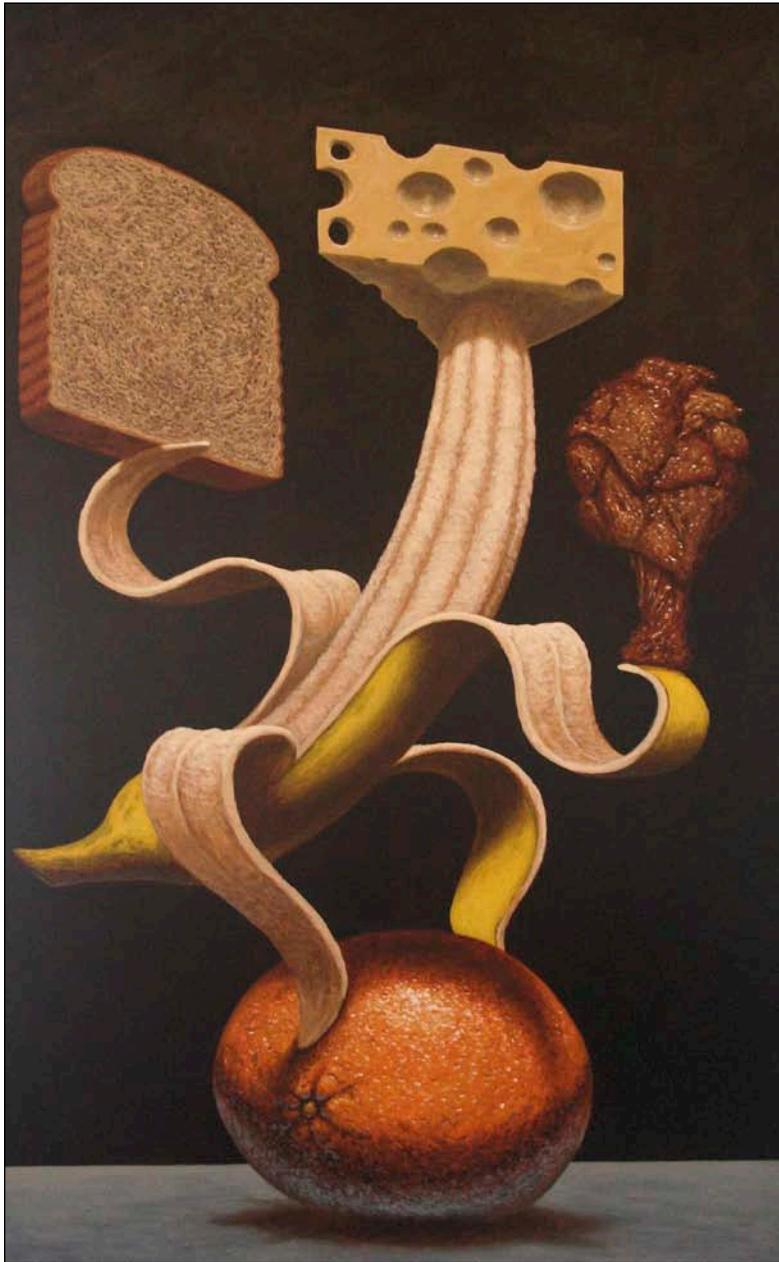
Included in the SAA's exhibit were works of mixed media, fiber, sculpture and traditional works on canvas. The exhibit featured work by Paula Beaulieu, Al Carfagna, Sandra Golbert, Ruth Hamill, Ellen Hardy, Loredana Jacques, Heidi Kepnes, Johnna Kuklas, Charles Lang, Michael Ramseur, and Stephanie Williams. ■



From top left clockwise: Paula Beaulieu, "View from the Canyon," acrylic and colored pencil; Al Carfagna, "Water (leaving) for Gravity," digital painting on canvas

RECENT EXHIBITS

Large Scale Works



From top left clockwise: Charles Lang, "Bah-nah-nah Presents a Balanced Diet," acrylic on canvas; Ellen Hardy, "Hearts Tell Us More," oil and pastel; Stephanie Williams, "The Scar (Self Portrait)," mixed media.

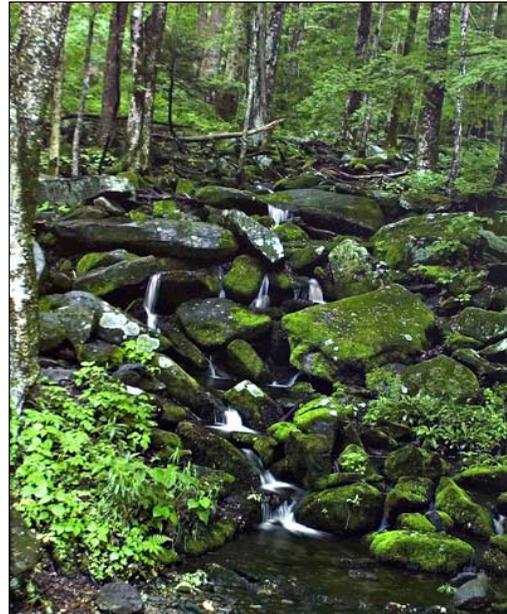
RECENT EXHIBITS

The Green Show: Reduce, Reuse, Recycle

The Green Show: Reduce, Reuse, Recycle is the fourth collaboration of the Marblehead Art Association and the Salem Arts Association. We can thank D.L. Kaulbach for the inspiration. As a member of both associations, she came up with the idea that proved to be a success.

It was held in the Hooper Mansion and each room had a unique theme, such as “Nature at its Best”, “What is Detrimental to the Environment” and work made from “Recycled Materials”.

In addition to being an SAA and MAA member, Kaulbach is also a member of a garden club and asked the caretakers of the Hooper Mansion’s gardens Cottage Gardeners to interpret works of art throughout the exhibit. ■



Left to right: Jan Condon,
“Sunflower Sonata”, acrylic;
Jim Sousa, “Spring,”
digital photo on canvas

RECENT EXHIBITS

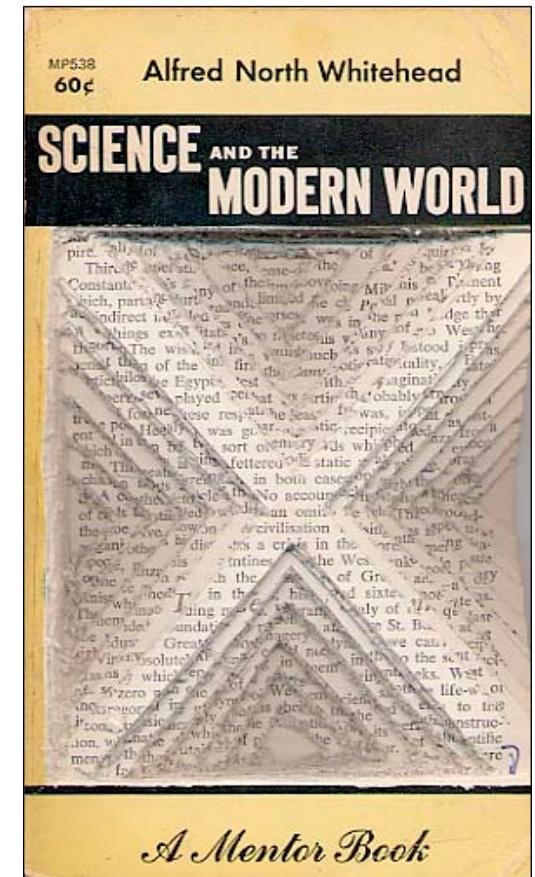
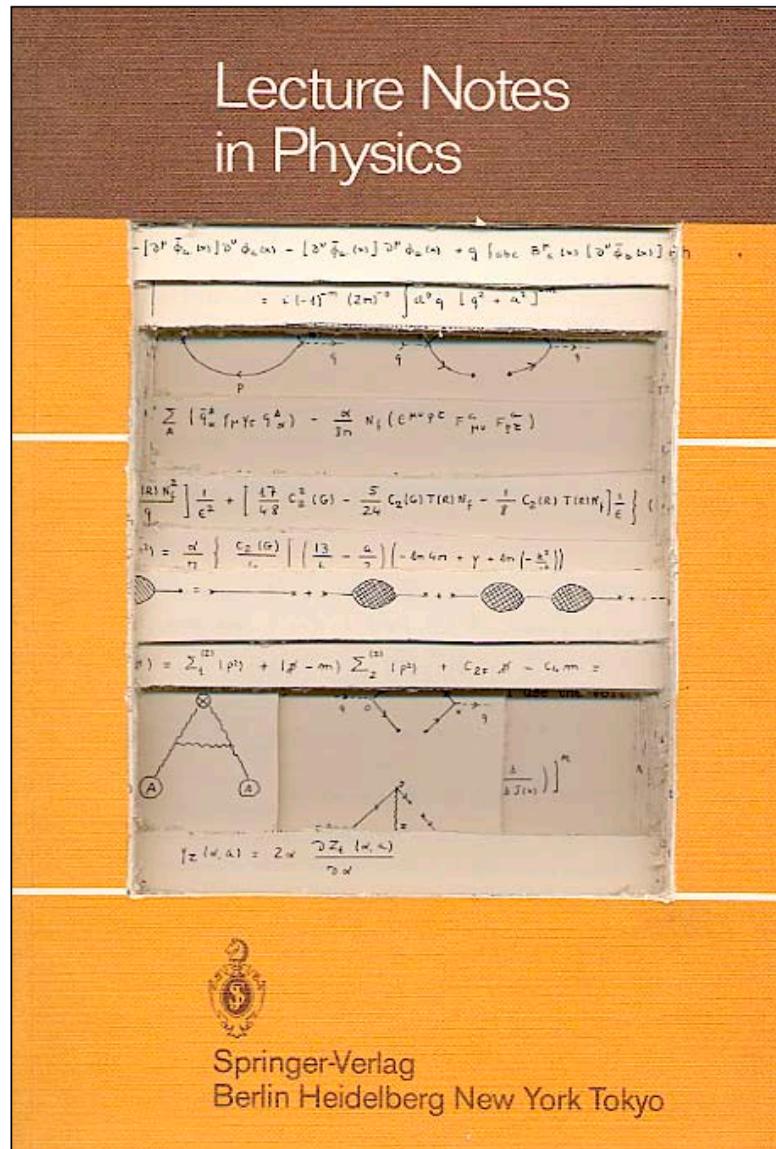
The Green Show: Reduce, Reuse, Recycle



From top clockwise: Laura Dadenaeu, : "Chebacco Woods'" photograph; Henry Zbyszynski, "Historic Derby Street," photograph; Jim Sousa, "Got Bug," color photograph

RECENT EXHIBITS

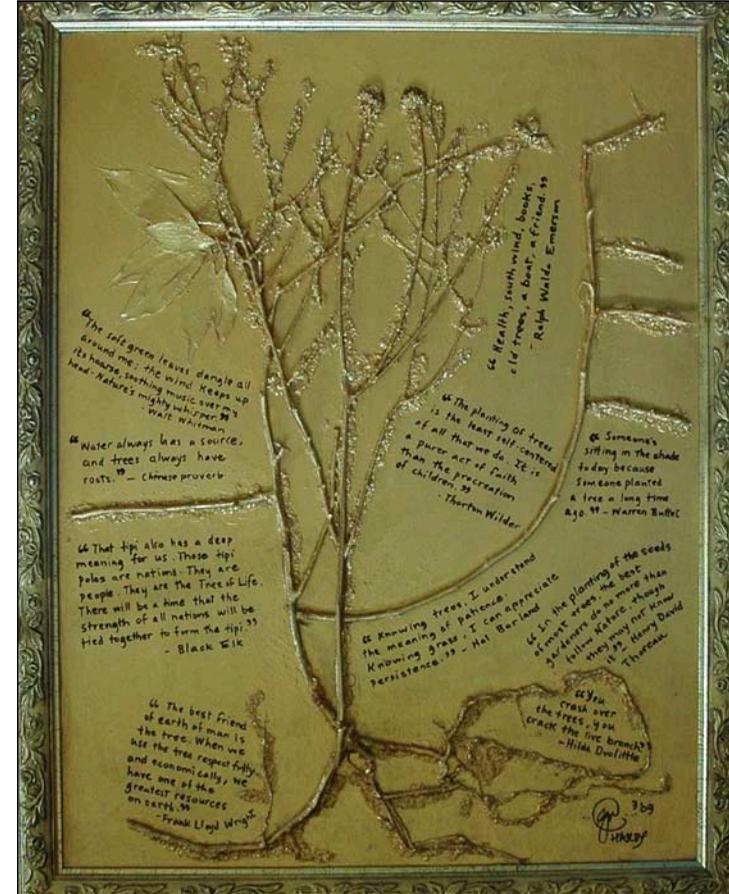
The Green Show: Reduce, Reuse, Recycle



Left to right: "Auspicious Journey,"
"Joanne Caputo-Carfagna, mixed
media; Donna Albino, "Altered 4"
and "Altered 3," altered books.

RECENT EXHIBITS

Green Show: Reduce, Reuse, Recycle



Left to right: "Foul and Fowl", Peggy Farrell, photograph; "Plant the Seed", Ellen Hardy, mixed media; "Some Heads", Judy Trujillo, sculpture.



Photography by James Goncalves

MEMBERSNAPSHOT

Name: **Isa Leshko**

Medium: **Photography**

Website: **www.isaleshko.com**

Years in Salem: **12**

How would you describe your work? Lately I've been describing myself as an incorrigible perfectionist who creates beautifully imperfect images. One of my favorite cameras is an inexpensive plastic film camera called a Holga. Working with plastic cameras requires a surrendering of control and spontaneity that I do not have in other facets of my life. That said, after the moment I click the shutter, I work ridiculously hard to get the highest quality prints possible from these negatives, which can be very challenging.

When you started as an artist, the artist you most wanted to be was (and why)? I don't think I aspired to be like a particular artist because I knew early on the importance of finding my own voice and perspective. But there were artists whose images made me realize how

powerful of a medium photography is. I fell hard for the work of Mary Ellen Mark, Eugene Richards, Diane Arbus, Richard Avedon, Cindy Sherman, and Sally Mann.

What are you working on now? I'm photographing rides at amusement parks and state fairs. My images explore the fantastic and sinister place these rides hold in our imagination. This project is well-suited for a Holga camera, and the images have a dream-like and surreal quality to them. I am also in the early stages of a project on elderly animals.

Any strange adventures? I may end up living in Texas for the next two years. How's that for strange?

Your favorite book? I am usually drawn to books that deal with the idea of personhood especially in the context of artificial intelligence.

GUEST COLUMN

Creative Attributes, Uniqueness, and Individual Potential

by Pamela Braverman Schmidt

"I've always thought that problem solving is highly overrated and that problem creation is far more interesting."—Chuck Close

Creativity is one of the most interesting and unusual aspects of human development. It is what allows us, as Chuck Close noted in the above quotation, to "strip away" what we have been taught. Creativity is a vital bridge in personal exploration and development. Creative intelligence formulates life-long patterns of novel thinking and skill mastery.

SEVEN ATTRIBUTES OF CREATIVE PEOPLE

Studies of exceptionally creative people have shown they share certain attributes. These attributes are briefly described below:

1. Creative people have unique and heightened reactions to their surroundings. The immersion in universal themes of nature, beauty, light and darkness enhance a sense of connectedness and increase a sense of identity and belonging. The desire to transform these perceptions into representational work is evidenced in many masterpieces of art.

2. The process of creative thinking and development is usually a solitary one, where the artist prefers to work on ideas while alone, allowing time for examination and discernment. This self-imposed quarantine limits distraction and gives the individual ample time to incubate ideas, take risks, and test solutions.

3. Becoming authentic, the process of individuation involves experimentation with new concepts and materials. Ideas are nurtured through imagination and visualization then put into practice. There is an inherent unorthodoxy to this process.

4. Artists are not conventional thinkers; rather, they respond by challenging conventional thinking. They run from routine. They are risk takers.

5. Creative behavior is both goal oriented as conscious and deliberate. Creativity is a consuming process and is used to work out ideas and focus on the results.

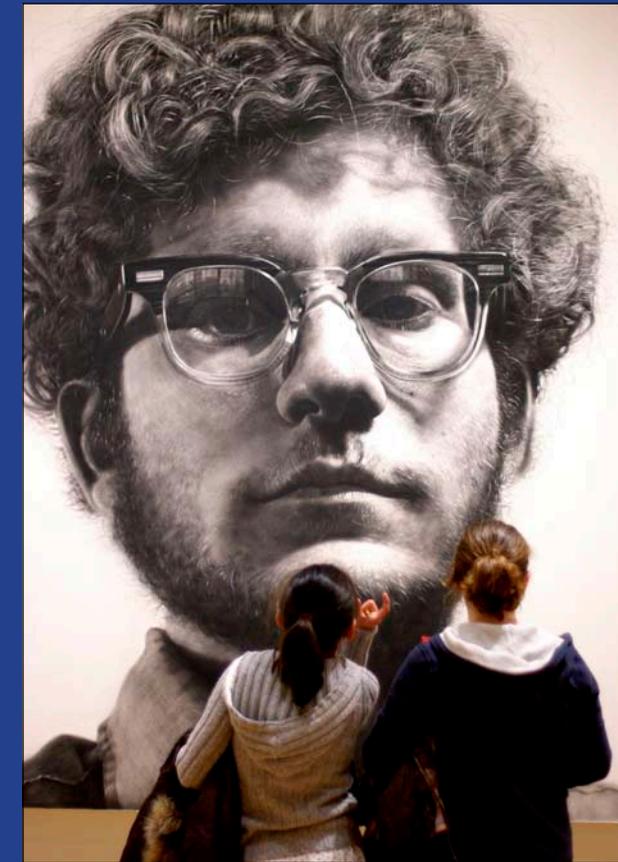
6. Creative thinkers sustain high standards of work ethic and are frequently seen as overachievers, persevering in their work until the opus is completed.

7. Many creative people experience a "flow" state where the artist is completely involved in what he/she is doing. There is a strong sense of inner clarity and timelessness, and whatever the activity produces becomes its own reward.

CREATIVITY AND INDIVIDUAL POTENTIAL

Creativity is consistent with the process of individuation, a concept described by Carl Jung as emphasizing our "innermost, incomparable uniqueness." Striving to reach one's unique potential is also the highest psychological achievement described by Abraham Maslow in his concept of self-actualization. This process is multidimensional in the evolution of the self.

Individuation encompasses the persistent striving to push oneself further, experiencing limitless possibilities while simultaneously feeling one's vulnerability, yet remaining committed to the process. This psychodynamic process is a powerful metaphor for developing the resilience necessary to become an integrated individual.



CHUCK CLOSE'S "FRANK" AT THE MINNEAPOLIS MUSEUM OF ART

UNIQUENESS

The contemporary internationally renowned artist, Chuck Close, exemplifies self-knowledge, mastery, and perseverance. Chuck Close is known for his photorealistic approach to portraiture using photography and painting. He innovated a process of painting that involves working from a grid on each canvas. Each square in the grid is a painting unto itself but from a distance, the entire series of squares combines into vivid portraiture. In 1988, Chuck Close became a quadriplegic due to a spinal blood clot.

(continued on the next page)



HENRI MATISSE

(continued from the previous page)

Initially he was paralyzed from the neck down but through physical therapy has regained some use of his legs and arms. He will never be able to use his hands. This catastrophic event affected his health and career. Close no longer had the ability to move his arms or his legs. Close did not stop painting. He adapted by clenching a paintbrush in his teeth. He hired assistants to draw the grids. Initially, he used his mouth to paint each square in the grid. He taught his arm muscles to perform the work of his hands. He then strapped a brush to his hand so he could paint on a canvas while seated in a forklift to raise and lower him.

His work continued to improve and he is revered worldwide, his work is internationally renowned. Chuck Close does not see himself as an inspiration or as a hero. He does not see his return to art very interesting. He attributes his situation to being an optimist. His ability to persevere was rooted in a strong belief that he could do it and succeed. He faced his creative challenge with tenacity.

Artists who remain creatively engaged throughout their lifetime show flexibility in thinking and psychological adaptability. For example, when Renoir could no longer stand at his easel due to disabling rheumatoid arthritis, he had an easel designed on wheels so it was possible to sit in a wheelchair and paint all parts of the canvas. Similar to Chuck Close, when he could no longer hold his paintbrush between his fingers, he devised a way to paint with the brush inserted in his knuckles. He continued to paint withstanding the effects of a stroke, facial palsy, paralysis of his arms and legs, bedsores, and gangrene of his foot.

He was homebound and unable to walk, but would paint from his bed. He worked daily and produced over 400 paintings in this extreme level of pain and discomfort. The disease did not diminish his expressive abilities. His talent was pursued all through his life and his ideas and motivation seemed constant. He was determined not to give up and created ways to adapt his environment and make painting his focus. He remained engaged in this way throughout his life, and even on his deathbed, was painting a bowl of fruit when he died.

“Without the playing with fantasy no creative work has ever yet come to birth. The debt we owe to the play of imagination is incalculable.”
—Carl Jung

Similarly, Georgia O’Keeffe developed macular degeneration at age 83. As her visual field diminished, O’Keeffe’s resolve deepened. She would find rocks in the desert around her home and bring them back into her studio. She would hold these rocks in her hands and feel the shapes over and over again. She experimented with touching wet clay. As her peripheral vision diminished which resulted in legal blindness, she began working in a native black clay. Although she could no longer see, she could feel the shapes from what she was making. She made several large circular pots and urns.

Henri Matisse, at age 72, was diagnosed with duodenal cancer and could no longer physically stand and paint at his easel.

For years, he worked with oils and was regarded as significant landscape painter. When he could no longer stand up, he gradually adapted by innovating a different process for himself. He began cutting up large pieces of paper into a variety of shapes and then mixing gouache pigments. Each shape was painted in a spectrum of gouache colors while he sat comfortably at a large table in his studio. As his physical difficulties later worsened, he attached long charcoal sticks onto long wooden poles and drew on his walls and ceiling from his bed.

CONCLUSION

The process of creativity is a dynamic, lifelong, multifaceted process. The need to be authentic and find ways to express this is central to the creative process. Encouragement, opportunities to think uniquely, and to be part of a community of creative minded people help foster creative potential. ■

Reinventing ART CORNER FURNS THEMSELVES

BY ELLEN HARDY

What would you do? The business you've built is burning. You can only watch. At just such a moment Chuck Lang said to Wendy Snow-Lang (while the Art Corner was burning) — "How do you want the new store to look?" And so began the reinvention and it was all positive from there.

While housed in a temporary space on Washington Street for twelve months, they got to think and create the business again and change things. It's a challenge that would have daunted the less creative. But Wendy and Chuck are both accomplished artists in their own right, Wendy attended the New England School of Art and Design, now a part of Suffolk University and Chuck, the Art Institute of Boston, so they started with what would be the most efficient use of space.

"We used a lot of the flavor of the temporary space for the redesign of the original space. We loved its airiness and light," Wendy said. In addition — along the way a work associate suggested adapting bookcases to the partition walls—and a new, larger gallery space was born.

There is a lot more light and higher ceilings because when the architect asked what kind of hung ceiling they wanted—Wendy's response was, "We don't want one, just leave it open. We want to see the ceiling joists." Standing in the new space looking out at Lafayette Park you know it's the same view they had but it feels different, it looks different, it's a bit surreal—which is fitting since both Wendy and Charles have a penchant for the surreal (hence their involvement in *Terror Fantasies* every year.)

The "new" Art Corner opened with its first show "Wild Kingdom" an exhibit by SAA members. The SAA was happy to oblige since it raised some money to help the Art Corner through its transition. In July they will have a show of an award-winning, world-renowned wood sculptor Johnna Klukas.

Next time you're getting something framed expect to spend a little more time because you'll enjoy the space.

"It was a process" Wendy said, "one that had to be dealt with." ■



Chuck Lang and Wendy Snow-Lang at the opening of *Large Scale Works* in front of his painting featured on page 7.

MEMBERSNAPSHOT

Name: **Jennifer "Jeff" Bowie**

Medium: **Silversmith,
Jewelry Designer, Assemblage Artist**

Website: **www.picklepot.com**

Years in Salem: **12**

How would you describe your work? Hmmm.

Tough question. I do many different kinds of work, from small sculptural silver pieces and assemblage with found objects, to production jewelry, jewelry repair, and reclamation jewelry. I like my jewelry to have homes, to have a place where it can be art when it is not being worn. Much of my serious work involves building jewelry that has both a relationship to the person wearing it and with the structure where it is kept when it is not on the body.

When you started as an artist, the artist you most wanted to be was (and why)? Joseph Cornell.

He was always an "artists artist." He got to meet and hang out with some of the most forward thinking and influential artists of his time, but still lived in the house he grew up in.

What are you working on now? Steampunk Jewelry. I am taking apart

old watches and fitting the pieces into pendants, bracelets, and earrings.

What is it about Salem?

It's a small town with a lot of history. A place where you can watch the sun rise and set over the ocean... where Mayflower decedants and recent immigrants send their kids to the same schools.

What's your favorite food in Salem?

There are so many great restaurants, I guess it depends on my mood. Giovanni's Italian Wedding Soup at Cafe Grazziani, the sweet potato fries at the Lobster Shanty, steak tips at the Witch's Brew, or the sweet and sour wings at the Edgewater.

Is there anything else you'd like to say?

I am proud to have been part of Salem Arts Association from the beginning and I hope that, as an organization, we will continue to grow and have many successes!



Photography by James Goncalves

The Little Gallery Under the Stairs

Jocelyn Almy-Testa wants you to have a conversation. With her. With each other. With the powers that be. She wants to understand what you're thinking...

...through your art.

BY CHRISTINE O'BRIEN



JOCELYN IS AN SAA MEMBER, AND DIRECTOR OF THE LITTLE GALLERY UNDER THE STAIRS (TLGUTS) in the lower level of the LynnArts community art center, where she has been since 2006. In that time, she has curated six exhibits, choosing themes in which she can discover “common, silent threads within the community.” She tries to expose these and make our shared experiences visible. “A lot of art is just made to sell,” she says. “I like things that are more autobiographical, art that tells a story.”

Sometimes the story is her own, as her current project “Who Wears the Pants in the Family?,” a fiber exhibit planned for late fall, exploring family dynamics. Sometimes it reflects what is important around her, as in the gallery’s first exhibit, “Pregnant Dreams” in June 2006. It explored the idea of dreams the artists or their subjects had about becoming pregnant, being pregnant, longing to become preg-

nant, or illustrations of wild dreams they had while pregnant. And a more recent exhibit, “Balance: Mothers Who Create” was born of her own desire to acknowledge mothers as a creative force, and connect with other mothers and artists, who were able to skillfully integrate and balance creativity with the other elements in their lives.

Now she wants to know what is important to you. What are you talking about in your daily lives? Almost a direct response to the current economy, Jocelyn wonders about the challenges and changes your family and community are facing. Are your priorities the same things we hear about in the news? And, are your priorities trickling back up to those in charge? “Important Things” opened June 16 at TLGUTS and runs through August 21.

The gallery has grown slowly, but purposefully, over the past three years. Now, Jocelyn is working on a variety

of changes, including membership for artists and supporters; a resource room for artists who want to try new techniques; a new website; a gift shop; and more viewing hours. She also plans to collaborate more with organizations within the community, and to find opportunities for new artists to exhibit and market themselves successfully.

Her desire is to make the gallery an accessible and comfortable space for artists and non-artists alike. One of her favorite things is meeting new artists with each exhibit and understanding how their art relates to their lives—and then relating that to others. As she states on her website, “My goal is that every person who walks through the door leaves with what ever it is they were looking for, whether it be a work of art, support, a sense of community, entertainment, inspiration, information, education, or a conversation.” ■

Top to bottom: Jocelyn Amly-Testa stands in front of her work, “Who Wears the Pants in the Family?”. Part of the growing “Resource Room” for artists.

From Ireland to Salem to Marblehead; John Patterson at the Abbot Public Library

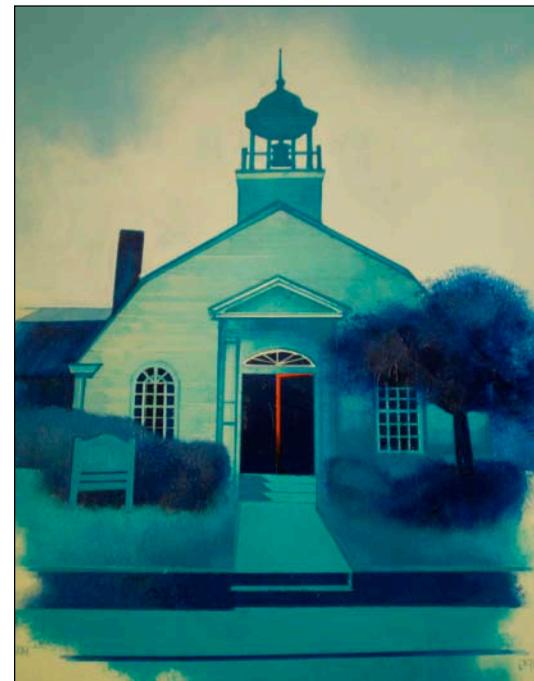
**It's dark.
One window
glows in
the attic.**

Last October's Salem Arts Association show of John Patterson from Ireland was our first international member's show. He gave us a Salem we never see but plenty have imagined. As you strolled through the show you sensed that maybe you have seen the House of Seven Gables in darkness with only an orange glow coming from the attic.

This year Marbleheader's will enjoy a John Patterson show at the Virginia Carten Gallery at the Abbott Public Library from August 11th-28th, with an opening on August 15 from 4 to 7 p.m. He has created 30 new images for the show, many of them are of landmarks of Marblehead. Most are acrylic and pencil with one oil painting. He has produced these 30 new images in the year since his SAA show.

John says, "the Artist's Row exhibition was a good experience, I've sold a few pieces at another small show since then, and I am most pleased."

It will only be up for a short while and you'll have to attend to see what new places he has captured in his unique vision and style. ■



BULLETINS

Demonstrations at the Salem Arts Association

Sandra Golbert gave a demonstration on the art of silk painting on June 19.



Other demonstrations planned are:

July 19th

“Junk in July” with Dan Brown

A class for kids 8-12 (12 max) to create sculptures from found objects!

July 26th

“Papermaking” with Donna Albino

Learn to transform junk mail into beautiful paper. (All ages, 12max)

August 16th

*“Pen & Ink: Drawing Salem”
with Nicole Ryan*

The streets of Salem are a great place to learn the fundamentals of perspective for pen and ink drawings. (Teen-Adult, 8 max)

August 30th

“Ink Jet Transfers” with Chris O'Brien

Learn to transfer images from you computer onto paper, fabric, tiles and more. (Teen-Adult, 15 max)

September 20th

“Photoshop 101” Chris Cuddy

Learn the basics of using Photoshop's tools to make and alter images for your artwork. (Teen-Adult, 12 max)

October 4th

*“Watercolor on the Streets of Salem”
with Nicole Ryan*

Let your favorite Front Street Scene be the inspiration for a watercolor. (Teen-Adult, 8 max)

Essex Art Connection

The Essex County Art Connection is the brainchild of Anne Brown, a Salem Arts Association Member and all around fabulous babe.

Anne's vision was to somehow connect all the galleries, museums, associations, and retailers who exhibit and support local and regional artists, or include visual art as a part of their mission. We are starting with a comprehensive list designed so “Day-Trippers” don't miss out on where to connect when visiting in Essex County. (We also include Lowell in our list.)

The list is almost complete and a preview can be found at www.salemartsassociation.org by choosing the Essex Art Connection link. The list is dynamic and will change as new friends open their businesses and old

friends move on. The list will be made available, free of charge, to any other organization who would like to post it.

If you have additions, deletions, or wish to report corrections to the list, please email info@salemartsassociation.org with Essex Art Connection in the subject line.

Please use the following simple format for new listings:

- City
- Name of Business
- Street Address
- Phone
- Email
- Web Site (www.yourbiz.com)
- A brief description of your business in lower case hours of operation

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Historic Downtown Salem, MA

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asacredplacesalem@gmail.com

SALEM ARTS ASSOCIATION

SALEM ARTS ASSOCIATION MEMBERSHIP

Founded in August of 2007 and built on the foundation of ARTSalem, Inc., the Salem Arts Association was introduced with a flurry of activity, excitement and praise. In a short period we have forged collaborations with the City of Salem, the Salem Chamber of Commerce, Salem State College, The Peabody Essex Museum, area retailers and other area arts associations.

We have produced many special exhibits enjoyed by several thousand residents and visitors, operated a gallery in Salem's Artists' Row in collaboration with the Campus Center Arts Program and the GlassWorks Studio of Salem State College, produced an Arts Festival at Old Town Hall, produced several literary and musical performances, began working with the City on Public Art Programs, and produced the Second Annual Salem Open Studio Tour.

Our mission is simple: to bring art, in all its forms to the community, and bring the community, in all its diversity to the arts in Salem. Along the way we hope to establish Salem as an arts destination and foster the creative efforts of Salem's vast pool of talent.

We hope you will join us in our mission and support us with your membership dollars and/or volunteer hours.

2009-2010 Calendar Non-Artist Membership Application

Join online at: www.salemartsassociation.org

Salem Arts Association, Inc., is a nonprofit corporation, organized and existing under the laws of Massachusetts, and with a principal business address of P.O. Box 226, Salem, MA 01970.

Online: <<http://www.salemartsassociation.org/joinnow>>

Here are the membership levels, annual dues and benefits:

○ ASSOCIATE MEMBER \$15.—Student \$50.*—Individual \$80.**—Household

- Individual Associate or Organization with one contact
(Household memberships will receive two member cards***)
- Free or discounted SAA classes, programs, and events
- 5% discount in the SAA Gallery and from member artists during official SAA-sponsored sales/shows
- Discounts from local businesses and organizations including:
 - 40% off custom framing at the Art Corner
 - \$3 off ticket prices at Salem Theatre Company mainstage productions
 - additional discounts (coming soon!)

○ ARTIST MEMBER \$15.—Student \$50.*—Individual \$80.**—Household

- All Associate membership benefits, plus voting privileges
- Listing with blurb, images, and URL on the SAA website
- Eligibility to submit work to member exhibitions/events
- No fee submissions to open exhibitions/events
- Lower consignment percentage (20% instead of 40%) on sales in the SAA Gallery and other SAA exhibitions/events

* Individual dues may be reduced to \$25 for individuals who volunteer at least 25 hours over the course of their membership year (approximately 2 hours/month).

**Household dues may be reduced to \$50 for households whose members volunteer at least 50 hours (collectively) over the course of their membership year (approximately 4 hours/month).

***One address, 2 member cards issued

BOARD OF DIRECTORS:

Kristin Solias, *President*
 Pamela Braverman Schmidt, *Vice President*
 Alyssa Jones, *Treasurer*
 Gary LaParl, *(Interim) Secretary*

DONORS:

BENEFACTORS:

ANONYMOUS CINEMA SALEM
 ROBERT J. DANZIG DITTO EDITIONS, LLC

PATRON:

CHARLES LANG

SUPPORTERS:

WATERS & BROWN
 MATT & ELYSE CARUSO

PEDESTAL SPONSORS:

THE ART CORNER
 NATIONAL LUMBER
 TREASURES OVER TIME SALEM



Roger and Me, Wendy Snow-Lang, oil on canvas

DONOR MEMBERSHIP (online only)

\$100. SUPPORTER \$150. PATRON \$200. BENEFACTOR

Benefits include all Individual (Artist or Associate) benefits for up to two (2) people at the same mailing address, plus recognition in our semi-annual eMagazine S'ART and on the SAA website (at a minimum — we're always looking for new ways to acknowledge our donors and sponsors).
 (online only—www.salemartsassociation.org)

○ ASSOCIATE MEMBER

○ ARTIST MEMBER

NAME

ADDRESS/CITY/STATE/ZIP

TELEPHONE

E-MAIL/WEBSITE

MEDIA

OR

N/A

SUPPORTING MEMBER

VOLUNTEER INTEREST

COMMENTS

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Salem Arts Association

PO Box 226

Salem, MA 01970

978-745-4850

For general inquiries: info@salemartsassociation.org

For membership questions: membership@salemartsassociation.org

“Fresh Flesh . . .”

Fashion show extravaganza at the Artists Row sponsored by the Experimental Art Gallery was a big success. Allison Zombieface and two other designers brought their hip clothes with some awesome music and showed us their new visionary work.



MAIL LABEL AREA