



This quarter we have a fine article written by Mark Edward Adams on the current state of the art market. It's written by an artist to an artist audience, and with his permission we are bringing it to you. We hope you enjoy it.

The Benefit of a Bad Art Market

by Mark Edward Adams

Imagine yourself gaining representation in your first gallery and immediately selling everything within a week. What if you were commissioned to do a large scale piece and suddenly you were the go to guy for public art? And what if a wealthy collector offered to subsidize your artistic endeavor in exchange for the art they chose?

These scenarios were realities for a lot of artists I have met. They hit a home run the first time up to bat. They started in a strong market and built an audience for their work early on. These collectors would continue to buy even when the economy was down. It sounds like the perfect situation. But let's fast forward 20 year later.

I met a fellow sculptor last year who was very successful at a particular subject. She would sell out a series as soon as it hit the market. This was the 1980's and the art market was good. Soon, she was known for this particular subject and she continued in this theme for years. People loved it and they bought everything she made.

I spoke with this sculptor and asked her what she was working on right now. She told me she was sculpting a subject that she had never done before. I asked her why she suddenly changed directions. She told me she couldn't do it anymore. In the beginning, it brought her success and she felt the need to duplicate it again and again. But after years of doing this she was tired.

I liked her new work but it fell on silent ears. This work brought no awards, magazine articles, or publicity of any kind. She was like the sitcom star that was known for one character and that was it. She was like Neil Young when he tried playing country music. He was booed because people just wanted to hear "Heart of Gold."

I have seen this same scenario again and again. An artist is successful in the beginning and feels obligated to repeat it. When this happens, innovation ceases. It is very easy for 20 years to pass and you are still doing the same thing. It becomes like any other job. The creativity is slowly silenced.

"These collectors would continue to buy even when the economy was down."

This doesn't happen when you start in a bad economy. You have to earn every single sale. You must continue to struggle in the face of galleries closing and a deafening silence from the art world. Even if the work is brilliant, you will face a hard climb upwards just for any type of recognition.

Since collectors are slow to buy new work, you must work that much harder to stand out. You must create something that will move the viewer in a new way. This is not easy to do. It means constant experimentation and innovation. It means a lot of failure before success. And to make matters more difficult, it will be difficult to judge between the two since sales are so sparse.

Is this a good thing? Absolutely. This is a great thing. We are learning a skill set we would never

learn in a good art market. In the process, we are creating some of the best art work in the last 30 years. As the economy recovers, I predict this next generation of art will be fantastic and will create

entirely new movements. This creativity is derived from innovation rather than the need to repeat success. I know it is tough now but things will change for the better. ❖

Highlights from five Art on Main artists...



Marlene Bradford

Marlene decided to go to Delta College to work on her secondary education after her children were in high school. She graduated with a BA in Art in 1980 from CSU Sacramento, and then, because she fell in love with the medium, took graduate work in clay sculpture at UC Davis and CSU Stanislaus.

Portrait sculpture and creating animal forms, often with a bit of whimsy, became her focus. She has work on public view at Mark Twain Medical Center and the libraries in Arnold and Stockton.

She and her husband moved from Stockton to Murphys about 20 years ago. She loves living in the hills, working on her clay pieces and also making quilts.

Teaching clay sculpture classes at Quyle's Kilns in Murphys during the past four summers, she's met many wonderful people and it has become one of her joys. ❖



Dick Bradford

Several Sierra Nevada tree species are used for most of Dick's wood turnings. These are woods such as manzanita, madrone and buckeye burl, mountain mahogany, chamise, canyon and black oak, yew, apple and walnut. Exotic woods from around the world also find a home in his shop. Dick's work is a bit rustic and usually less "smoothy/shiny," in order to let the natural grain and wood imperfections caused by the elements - insect, fungi, and fire - tell a story. Most of his "objects of wood" are made on the lathe in the form of open and hollow form bowls, round wooden boxes with lids, spinning tops, finials, earrings, and trees. It all began about 20 years ago at his home woodshop in Murphys, California, making furniture and Windsor chairs. His favorite turnings include open southwestern shapes and hollow forms with very small openings, usually made from burls. Utility bowls are not what he intends to capture. "You will see a bit of art, some craft, and just plain doodle in my work," he says. He hopes you also see the fun, warmth and peace that his work brings. ❖



James Kelly

James Kelly was born in Wisconsin in 1945. Inspired by his artist mother and architect father, James exhibited artistic abilities

early. He studied illustration at The Art Center of Design in Hollywood and The Art Academy in San Francisco and then returned to both schools to teach.

“I can draw and paint anything from landscape to still life,” says Kelly, “but my passion is painting the human figure.”

You can find Kelly’s work in collections worldwide. His art has been displayed in the National Portrait Gallery in London, The Smithsonian and The White House. ❖



Marilyn Richards

Marilyn started her painting experience as a child in school. She went to the California College of Arts and Crafts and continued painting watercolor landscapes on

scene for many years. Later on she began working in acrylics, studying with Gereon Rios of Columbia College. Mr. Rios and a digital camera have helped Marilyn to expand her subject matter to landscapes, people, animals, and flowers. Now when she paints, she starts with excitement and the challenge to incorporate color, composition, and joy into her paintings.

Marilyn is a member of Golden Palette Art Association, Mother Lode Art Association, Arts of Bear Valley, and Calaveras County Arts Council. She has participated in the Arts of Bear Valley Summer Shows. Her work was selected to be on their Summer Show posters in 2006 and 2008. She participates in the Calaveras Arts Council Fall Studio Tours.

The artist has shown her work in the Valley Art Association Fall Carriage Show, the Ironstone Spring Obsession Show and in Puerta Vallarta and Mazatlan, Mexico. Marilyn also shows her work at the Aloft Gallery in Sonora. ❖

Quarterly Change of Art

Every quarter we change the art in the gallery. Our next rotation is January 7, 2015, so please come and see our new work.

Gallery Artists Include: Jan Alcalde, Marianna Bologna, Diana Boyd, Dick Bradford, Marlene Bradford, Kathy Canning, Patricia Cherry, Sarah Evans, Annie Fountain, Carol Goff, Carole Kamerlink, Ron Kamerlink, James Kelly, Susan King, Jane Lucas, Marta Magistrali, Charlotte Mahood, Therese & Steve May, Judy Morgan, Ruth Morrow, Karen O’Neill, Bambi Papais, Duane Papais, Marilyn Richards, Helen Scofield, Christine Spracklin, Lori Sturdivant, Joani Taylor, Martha Wallace, Vienna Watkins, Larry D. White, and Shirley Wilson-Rose. ❖



Duane Papais

D u a n e describes himself best:

“OUT OF MY MIND to try to publish artwork...”

OUT OF MY MIND they c o m e —

thoughts and images—down on paper.

An Architectural background gives me line, balance, and hopefully a new creative approach to graphics... bright and colorful.

A life in the Sierras allows me to enjoy a mystical environment... to enjoy OUT OF MY MIND.” ❖

Irish Days

Art on Main will have a booth in front of the gallery on Irish Day, Saturday, March 21, 2015, celebrating all things Irish. Irish Day is a big all-day event in Murphys honoring its Celtic heritage. Festivities include a parade, entertainment, music, dancers, food, crafts, local wine and beer. ❖

Congratulations

Donna Fippin of Murphys is our third quarter drawing winner – a \$50 Art on Main gift certificate. ❖

Fifth Graders are Visiting Gallery in January

Fifth graders from Mark Twain Elementary will be introduced to the gallery on January 15, 2015, before the gallery opens for the day. For some of them this will be a first visit to an art gallery. Part of their learning experience will be to discover the use of different art mediums. Students will choose their four favorite works and replicate one of them on their own worksheet.

Art on Main artists want to wish you, our family and friends, a very Happy New Year!



Foothill Village Senior Living Community Visited Art on Main on November 12th

Several of our artists were present to show guests around the gallery, answering questions while they viewed artwork and enjoyed refreshments. All expressed a desire to return again and went home with a surprise souvenir bag that included jewelry, bookmarks, notecards and pencils, among other things.

ART ON MAIN

a community of artists

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