

fAO "Art in Business"

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Opening Images:
Lili Feinstein

In the Classroom

Teaching Music-Makers - *Diane Du*

www.musikgarten.org/domusic / Foster, Rhode Island

Why learn music? What is the "value" of music education in the schools or music lessons? One of the best answers I have found is in the quote: "Why does a bird sing? ... Because it has a song." Every child is musical, and children are compelled to make music. They can sing before they talk, and even dance before they can walk. Children sing and hum to themselves while they are playing in their world that is in a small part our world and in large part their imagination. A child's earliest experience of language is the musical singsong of a caregiver's voice. Early language is riddled rhymes and babbling melodies that help children sort the world of sound into patterns and tonalities. Through songs children find their stories and many themes that shape who they become. My name is Dianne Du, and I have responded to a calling to make music with children. In my music programs, Do Music!, I create a music class that is filled with 12 to 15 musical experiences like simple chants, songs, circle dances, musical play and always an instrument jam. From infants to preschoolers, children learn music through musical experiences with adults as music-making models. The adult caregivers in the class and I create the musical experiences, and the kids watch.

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"Why does a bird sing? ... Because it has a song."

Meet the Artist

Lili Feinstein- *A condensed tribute to the world around her*

1. When did you join fAo?

I joined in December 2009.

2. How did you first hear about fAo?

We've been attending PeepToad Coffeehouse for many years and probably first heard of fAo from the *Foster Home Journal*.

3. What did you hope to gain from joining fAo?

Greater exposure for my work. I like the idea of having a place on the web where I can showcase and sell my photographs without having to have my own website – at least until I'm better-established.

4. What is your current medium? What do you like about it? What do you find challenging about it?

Photography is unique in that you're not just documenting what you see, you are actually CREATING an image. Anyone can click a shutter. The challenge, artistically, is to be able to translate your own vision into something other people can see and feel as well. I appreciate that photography has brought me closer to nature and made me pay attention to things that other people often miss.

5. Who are some of your favorite artists? And why?

My favorite artists are the ones I was exposed to at an early age: Van Gogh, Monet and Picasso. They were my parents' favorites and thus became my favorites. I've always had a love for color, and also for shapes and patterns; all of these had a brilliant use of color and expression of mood. My favorite landscape artist would be Albert Bierstadt, for his incredible ability to depict light, depth and detail. For photographers, those masters of shadow and light: Ansel Adams, Edward Weston, Wynn Bullock. Maine photographer Donald Verger inspires me for his ability to so beautifully capture Mother Nature at her best and worst; his work is breathtaking.

6. In a brief paragraph can you describe your progress as an artist? i.e. what medium did you start out with, your training, your influences, and the stages of development of your work?

I only started in photography two years ago; I'm self-taught and it's been my only medium. I seem to have a natural "eye", but will always be working on the technical skills to match it; it's a process of constant

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development and improvement. Feedback from other professionals has been very, very helpful, as well as associating with other photographers. One in particular mentored me through various techniques. Of late, my work has been influenced by Donald Verger, who I mentioned previously. I'd also like to think that I inherited some basic talent from my mother, who was a wonderful artist and craftsperson.

7. What do you find is the biggest challenge for you as an artist?

Marketing my work, trying to make art a business, trying to find the correct price points at which my work will be both sellable and profitable. I don't think the average person realizes the amount of effort that goes into a photographic image for sale, the hours in the field shooting or the days at the computer reviewing and editing images. It's not like a painting, where people can actually see all the brushstrokes on a canvas.

8. What is the most rewarding?

There's no greater feeling than that moment when all elements of the earth seem to be aligned: subject, location, light; when you press the shutter and just "know" you've captured a fantastic image – to have that validated by other people is especially rewarding.



Copyright Infringement

Reproduction Rights and Artist Careers

All artists are concerned when they find out that their art has been reproduced or shown without their permission. Whether the art appears in print, on television, in film, or on the internet, issues of copyright infringement are more common than ever. Artists who realize that their art is being used without their permission almost always assume that their artistic copyright has been violated and that they must take corrective action, legal or otherwise.

Treating every such incident as infringement and legally actionable, however, is not necessarily a good idea. Several years ago, for example, an artist saw one of her paintings hanging on the wall of a popular restaurant. She filed suit against the restaurant owner based on the fact that she had not given them permission to use her art. She won the suit, but in doing so, an argument can be made that she made life more difficult rather than easier for her fellow artists.

The restaurant owner happened to be an art collector. One way that he expressed his support for the arts and for the artists in his collection was to hang their art on the walls of his many restaurants. He did not show their art to make money or to save the costs of having to use copies of prints instead. He showed it to honor the artists, pay them tribute, and encourage people to buy art; he did not show it for personal gain.

True, he neglected to ask permission to show the art, and perhaps he should have. In any event, the judgement in this lawsuit caused the owner as well as other collectors in similar situations to pull back from showing their art in public. Now, less art by fewer artists is seen in high-profile circumstances due to fears that the artists may take legal action. The detrimental ripple effect for artists here is that when people don't get exposed to original art, they're not inclined to buy it.

So the question that any artist faced with a possible copyright infringement issue must ask is this: Are the "violators" using your art exclusively to make money for themselves or can the situation be looked at in other ways? In the above example, the art in question did not increase the restaurant's revenues, but rather honored the artist and hopefully encouraged more people to buy art. The owner could have just as easily hung a public domain print or a poster or even left the wall blank.

Instead of taking legal action, the artist might have accepted this showing of her art as an honor and a compliment, and proudly added that fact to her resume. The exposure certainly did more for her reputation than it did for the restaurant owner. Perhaps she should have paid them for the exposure. You could conceivably argue that, right?

At other times, taking legal action for copyright infringement is entirely justified. For example, in a recent court case, a well-known artist sued the owners of a frame shop for cutting pictures of her paintings out of magazine ads, and then framing and selling them as works of her art. She was right to sue the framers and she won. In contrast to the case involving the restaurant owner, her fame and her images were being used without her permission solely to make money for the framers; the artist received no benefits in any way, shape or form from these sales.

As an artist, you have to decide, on a case-by-case basis, whether or not and under what conditions to allow your art to be reproduced, and, if it is reproduced or used without your permission, whether or not to take legal action. Publicity can sometimes be as good or better for your career than money even when the letter of the law is not being followed. Below are several pointers to keep in mind when deciding how far to let others go with your art.

- In general, allow your art to be reproduced as often and in as many



circumstances as possible (assuming they're positive and potentially beneficial to your art career). The more people who see it, the better your chances are for making sales. As with any other product, the higher your name recognition, the more art you tend to sell.

- The earlier you are in your career, the more inclined you should be to let other people reproduce your art at no charge assuming, of course, that they're not using it to make money.
- The more important the individual or organization asking to use your art, the more inclined you should be to grant them permission. Be flexible and easy to work with; you want as much high-profile exposure as possible.
- In certain cases where your art is being used for commercial purposes and you stand to receive a large amount of publicity or exposure, but are offered no money in return, consider waiving fees that you might ordinarily charge. Once again, the earlier you are in your career, the more flexible you should be on this point.
- When you're better known than the individuals or organizations that want to use your art, you should usually charge for its use. Even in cases where it's used only as illustrations and not directly to make money, your name may still be used in advertising or publicity to attract buyers.
- Don't be too quick to take legal action in instances where your art is used or reproduced without your permission. Many times, you can work out acceptable arrangements on your own with offenders. Consider not taking action when the reason for the use of your art is to draw attention to you and your accomplishments as an artist, and not to line the pockets of the parties doing the reproducing.
- Don't get a reputation for being litigious. Dealers, collectors, and other art lovers tend to avoid artists who regularly use attorneys or threaten legal action.
- Make sure you always receive proper credit for any use of your art; that's the most important part. Whenever possible, have the users provide contact information along with your name. This way, anyone interested in owning your art can easily get in touch with you.

**Please send in your articles,
photos, and comments to
mtgfosteringarts@aol.com**

How to Become a Better Artist - *Few simple steps*

From creating beautiful paintings on canvas to sculpting magnificent statues, and everything in between, art truly comes in many forms. No matter how much experience an artist has, it is not uncommon to desire to become even better.

Here are a few simple steps to help get you on your way.

Always Create Works That Move You: In order to be the best possible artist you can be, you need to follow your own heart. Your work should always illustrate your personal passions and you must love what you do. When your work comes from a deeper place, it will have much more dimension and credibility.

Learn New Things: If you are an artist that rarely leaves his or her work space, you need to break out of your rut and expose yourself to new forms of inspiration. Try to get into the habit of going out at least once a week, and visiting local galleries, museums, or artist groups to get new ideas. If possible, take a few trips to different parts of your country, or other countries to help learn new things and gain perspective.

Grab Your Camera: One of the best ways to improve your own work is to grab your camera and snap a picture of anything that moves you at the time. People, animals, buildings, and nature can provide excellent sources of inspiration when you head back into your work space.

Study Other Artists: Taking an art history or art appreciation course at a local community college, or checking out a few art history books at your local library can drastically improve your abilities. In order to become better yourself, you must learn from the best.

Try A New Media: Do not feel as though you have to be married to one form of media. Just because you have always painted with oils, does not mean you cannot take up drawing. Changing your media can be one of the very best ways to learn and grow.

Make A Commitment To Your Work: To become a better artist, you must make sure you are devoting enough time to the practice. Many artists say they want to improve and spend time preparing to do so, but then never follow through. Forget buying supplies and prepping your space, and just get down to it! You should try to set aside some time each and every day to practice your craft and refine your skills.

“Music is the mediator between the spiritual and the sensual life.” - Ludwig van Beethoven



Welcome fosteringArts.org's
Newest Sponsor

Thank You Dunkin' Donuts!
Chopmist Hill
North Scituate, RI

Juried Art Competitions - *Upcoming*

Call for Entries

New London, CT

Deadline: July 11, 2011

Exhibit Dates: Opening September 16, 2011

Title: "Fall Into Maritime"

Sponsor/Venue: The Gallery at Firehouse Square

Juror: Juried by Gallery members

Eligibility: Only original works depicting or interpreting the Fall season will be accepted. Medium is the artist's choice. Maximum number of entries accepted is 10. Bio, digital images and submission form due July 11, 2011. Fees: \$25 Commission: 65% artist, 35% Gallery Send SASE to: The Gallery at Firehouse Square, 239 Bank Street, New London, CT 06320. **Katie Fogg: 860-443-0344 Website: <http://www.firehousesquare.com>**

Stamford, CT

Deadline: July 16, 2011

Exhibit Dates: October 2 - November 3, 2011

Title: 31st Faber Birren Color Award Show

Sponsor: Stamford Art Association Venue: Stamford Art Association Townhouse Gallery, Stamford CT Awards: \$1000 First, \$400 Second, \$200 Third, \$100 HM

Juror: Elizabeth Sterling, Christie's Vice President, Specialist of American Paintings, Drawings, and Sculpture

Eligibility: International competition honoring Faber Birren - pioneer and author of over 25 books on color theory. Theme: Color. Open to all media. Slides and digital entries accepted.

Fees: members-\$20 per entry, nonmembers-\$25 per entry

Commission: 25% Send SASE to: Stamford Art Association/FBNCAS, 39 Franklin Street, Stamford, CT 06901. **Marguerite Weinert: 203-325-1139 Website: <http://stamfordartassociation.org>**

Kent, CT

Deadline: July 17, 2011 Posted: 6/23/11

Exhibit Dates: Oct 23-Nov 6, 2011

Title: North East Watercolor Society Open Juried Exhibition

Sponsor: North East Watercolor Society

Venue: The Gallery at Kent Art Association

Awards: \$8000 est

Juror: Jean Uhl Spicer

Eligibility: Original watermedia in last 3 yrs.

Fees: 1/\$25 or 2/\$40

Commission: 30% on sales

Send SASE to: Richard Price, 866 Cadosia Rd, Hancock, NY 13783

Richard Price: 607-637-3412 Website: <http://www.northeastws.com>

Providence, RI

Deadline: July 17, 2011

Calling all Artists for the City Art Festival

Where: Biltmore Park and Skating Rink When: August 6th, 2011

10am to 5pm

Artist Apply: www.festivalfete.com

Festival Fete presents the City Art Festival in Providence, RI. In conjunction with the Rock n Roll Marathon, Providence will host over 100 artists plus street performers, children's activities, and festivities for a full day of fun. The Rock n Roll Marathon is expected to bring over 10,000 people to Providence for the weekend. The City Art Festival is currently accepting all forms and styles of painting, sculpture, drawing, ceramics, glass, jewelry, textiles, crafts and photography for consideration. All entries will be reviewed by a qualified panel of judges. There will be a limit to artists within any given category. Exhibit space provided will be approximately 10'x10'. No electricity will be provided All exhibits must be professionally presented. Please be prepared to bring your own tent. All participants must provide a valid RI Sales Tax Permit on the show date or you may purchase a temporary permit at the show.

Pawtucket, RI

Exhibit Dates: September 9-18, 2011

Title: Pawtucket Arts Festival

Organizers of this year's Pawtucket Arts Festival are inviting artist of all mediums to participate in the 10-juried festival. Established in 1999, the festival draws more than 20,000 people to the city each year. Several downtown Pawtucket locations, including Slater Mill, Slater Memorial Park, the School Street Pier and several mills are utilized for the event. Artists are invited to download and fill out an application form by visiting www.pawtucketartsfestival.org. **For more information, call Program Coordinator Diane Agostini at 401-724-5200, ext. 438.**

How Do I Become a Folk Musician?

The first and most important step to become a folk musician is to learn as much as possible about the folk music genre and develop a strong interest in it. As a musician, you will need to learn how to play your instrument in the folk music style, so a beginner may need to take lessons to learn how to play his instrument properly and how to develop skills within the genre. Once you feel you are proficient enough to play folk music, you will need to decide your goals once you become a folk musician.

This will mean deciding where, how often, and in what manner you want to play folk music. You may choose to become

a folk musician by playing music around town, or by touring regionally, nationally, or internationally. You may instead choose to become a folk musician by recording a folk music album and distributing it through a variety of channels. Some folk musicians choose to simply play when they can where they can, or educate children about folk music or the history of a particular region. Folk music lends itself to education because it often tells the story of historical figures or events for a particular region. When you become a folk musician, you may choose to form or join a folk band.

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Diane Du - continued from page 1

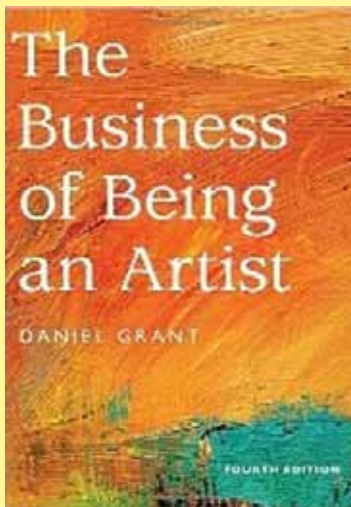
I teach group classes for infants and toddlers at Foster Center Library at 10 a.m. on Mondays and Tyler Free Library 10 a.m. on Fridays for free during the school year. I also teach a group Kindergarten class that begins a sequential musical literacy curriculum in preparation for group piano/keyboard classes. The group piano/keyboard classes are also based on creating a musical community within the class and learning from musical experiences including drumming, dancing, singing as well as learning at the keyboard. It is primarily an aural method but with a structured approach to learning to read music and music theory. The classes are grouped by elementary grades, middle school grades and adults.

One of my first grade students asked in class if “piano is really the first instrument?” I had to confess that the first instrument is really “the child” – their voice and their body. With the advent of mass media, we are losing our identity as music-makers as well as the experiences of community music-making. The majority of people do not consider themselves musical. Instead, we have become merely consumers of largely corporate music through earbuds instead of active music-makers with

other people. Why do we worry if we’ll ever be good enough to be “the performer” – and just make music for the sake of making music with each other. The artistic community in Foster and organizations like fosteringarts.org are ushering a cultural renaissance in our community – for art, music both singing and instrumental, theatre and dance. And, I am thrilled to be part of it!

Jennifer Cooke and I want to bring more music to kids during the summer through our Do Music! Summer Camp. Each camp is a week long – Monday through Friday, 9 to 1pm. In addition to musical activities, we will create a community drum circle with a progressive rhythmic suite. We will teach how to make our own instruments that will engage our minds as well as our hands, eyes and ears about creating our own sounds. A special preview of Summer Camp will be at Foster Center Library on Friday, July 8th at 10am. Spread the word and come and make some music with us!

Book Review- *The Business of Being an Artist*



The Business of Being an Artist contains information on how artists may develop a presence in the art world that leads to sales. The book contains information on how artists can learn to sell their work directly to the public with an understanding of the principles of marketing and sales as they’re applicable to works of art. Artists will also learn how to find a suitable gallery that will arrange sales and commissions and how to set up a contractual relationship with the dealer that is both equitable and profitable. Among the topics covered in *The Business of Being an Artist* are: the range of exhibition opportunities for emerging and mid-career artists; how to set prices for artwork; when or if artists should pay to advance their careers; how artists may communicate with the public; applying for loans, grants, and fellowships; areas of the law that concern artists; using art materials safely; online sales and marketing, and much more.

Folk - continued from page 5

The band will need to decide what kinds of music to play: folk rock, for example, or traditional folk music associated with a particular region or even ethnicity. Playing in a band opens up more creative opportunities for the musician, but it also opens up the need for more communication among band members.

Once you establish yourself as a folk musician, you will need to begin promoting yourself. This may include hanging flyers to advertise local shows, creating a website dedicated to your

music, or simply playing in front of crowds often. Recording an album is a great way to build a following and get exposure to a larger audience, but you will more often than not need to invest a fair amount of money into recording and distributing the album. It may be possible to get a record deal with a company that will front the money for such projects, but this can be fairly difficult.

The Paint Box - A Motley Mix

Do Music! Summer Camps



**Singing, Dance, Drumming
& Create Instruments**
with Dianne Du and Jennifer Cooke

Monday - Fridays, 9am to 1pm
at Foster Center Public Library, Foster RI
Weeks of 6/27, 7/11, 7/25, 8/1, 8/8, 8/15

Enroll Today! 401-397-5409

"Mom, can I go to music camp with Mrs. Du?
Pretty Please! Please! Please!" - Mia 7



Photographing Artwork July 23 & 30

12 noon - 4 p.m.

Instructor: Aaron McLaughlin

Learn how to use studio grade lighting to take professional quality digital images of artwork for your website portfolio or resume. In two weeks, students will build upon basic studio lighting concepts and understand how to use lighting to accentuate the best features of their work and leave class with up to 5 high quality digital images of their artwork. Students will also learn how to "package" their images onto a CD or USB flash drive. Students should bring their own digital SLR or film camera to class. For more information visit: <http://www.risca.com>

CALL FOR VOLUNTEERS!

Interested in volunteering for fosteringArts.org? As a not-for-profit organization, we rely heavily on volunteers throughout the year to conduct our many activities, and our organization can always use new volunteers.

We would like to invite you to join our mission of linking artists and communities. fosteringArts.org is in need of volunteers for monthly tasks or to become members. In addition, if you have an interest in joining our board of directors, we would be happy to hear from you.

You can also give a tax-deductible contribution supporting the arts on our website. As a non-profit, we appreciate all the ways you can help to support our organization.

Roger Williams University Seeks Art Instructors

For the Academic Year 2011-12, Roger Williams University is seeking adjunct faculty to teach in the following areas:

- VARTS 101 Foundations of Drawing
- VARTS 201 Drawing the Figure
- VARTS 231 Foundations of Sculpture
- VARTS 281 Foundations of Painting: Color and Design
- VARTS 381 Figure Painting
- VARTS 392 Mixed Media
- VARTS 361 Introduction to Digital Media
- VARTS 430 Special Topics in Visual Art

Go to: <http://rwu.interviewexchange.com/jobofferdetails.jsp?JOBID=25744>

Next Issue - Oct 1, 2011

Art in Business is published every three months by fosteringArts.org. Please submit any announcements such as upcoming exhibitions (your own and others of interest), articles, notices, photos, quotes, comments, etc.

Images must be JPEG format and under 1MB

Send to mtgfosteringarts@aol.com by Sept 1, 2011 for September issue

