

Spoke/IN

spoke/in: what's new at bj spoke gallery



Spoke/IN

What is Spoke/IN?

It is the new magazine of the bj spoke gallery. In it, you will find articles about making art, looking at art, the artists in our gallery and art opportunities you might want to know about. Check out the links below to learn about these artist opportunities:

[EXPO](#)

[Harvest of Artists](#)

[Membership](#)

[Virtual Membership](#)

[Artist Circle](#)

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November 9, 7:30 pm	Poets Aloud: featured poet and open mic
November 10, 2-5 pm	Reception for artists Finch and Lefsky
November 11, 11-1pm	Artist Circle
November 25, 11-1pm	Artist Circle

Bj spoke gallery is a not for profit 501(c)(3) corporation located at 299 Main Street Huntington, NY 11743
Phone: 631 549-5106
www.bjspokegallery.org



Cover art by Nicolette Pach

The Invisible Artist

Why Social Media is Important

Gia Schifano



In today's tech savvy world, it is more important than ever for an artist to get their work seen by the masses. If you haven't ventured into the vast exposure available to you on sites like Facebook and Instagram you can consider yourself invisible. It doesn't matter how good you are, how long you've had your art out there in the real world, there are thousands of artists building their personal brand everyday and being seen regularly by art galleries, art collectors, and art lovers on a regular basis.

What is a personal brand? Personal branding, as defined in Wikipedia, "is essentially the ongoing process of establishing a prescribed image or impression in the mind of others about an individual, group, or organization." In a nutshell, it's the advertising of you! This is not about ego, it is about an artist producing work and using the best tools necessary to be noticed and establish a good following. The best part is that this is all free! All it takes is a little of your time, a computer, or a smartphone.

The three most user friendly for the beginner are Facebook, Twitter, and Instagram. All 3 allow you to reach an audience larger than just your family and friends. I find that Instagram, being the most visually-based attracts the greater audience. All three can be used with a computer or smartphone although the ease of loading photos to the format directly from your phone couldn't make it any easier. Worried about privacy? You control how much personal information to include.

All fields, like location are optional. Basic steps: create an account, upload a photo of your work from your phone or computer, comment on the photo and post. What could be simpler! Those of you who are not millennials may find this whole thing quite inconvenient but believe me it's a lot easier than you think and way faster than printing out flyers, making postcards, and sending out mailings.

This is networking from your couch. Although there is nothing like a face-to-face when meeting a buyer, it's getting the public interested that is the first step. Through your social media account not only will interested people "follow" you, you are able to "follow" galleries, collectors, fellow artists, and other groups that may be of value to your own art career. You'll get to see what others are working on, be inspired, broaden your own artistic horizons. You'll reach people far beyond your local limits because there are no limits. With social media the world is your gallery.

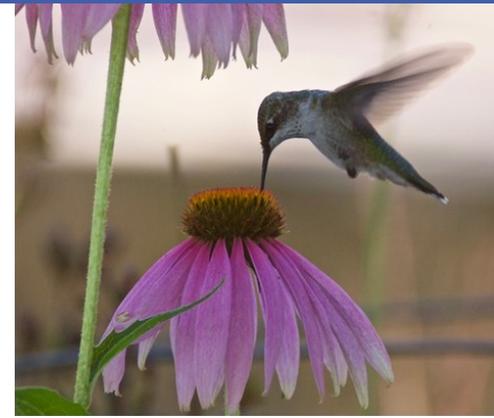
Get out there! Everyone else is.



Steven Finch Delighting in Nature

"The challenge . . . is to convey to the viewer or listener the love and delight I have found in both art forms." Steven Finch

bj spoke member, Liz Ehrlichman interviews Steven Finch



Liz: Steven, many of us know you as the accomplished music director of the Huntington Choral Society and the choir at Saint John's Church at Cold Spring Harbor. How did someone so involved with one art form (music) become so involved with a second one (photography)?

Steve: I was involved with photography as early as I was with music. My dad was an engineer who traveled quite a bit and the family traveled overseas. When I was young, we lived in Myanmar for some time, and then moved back home and settled down in New York. He was always taking pictures with his 3D camera. So I got a brownie camera quite early, probably about 8 years old, and I have been taking pictures ever since.

Liz: Did your history in music begin as early?

Steve: I was in elementary school choir, had clarinet lessons and played in the band, which in a small upstate New York town was what you did. We lived on 70 acres in the foothills of the Berkshires and we were avid campers and hikers..

Liz: What did you do when the time came for you to choose a college major?

Steve: I was originally pre-med, but after 2 years changed to music, not knowing then what I was going to do with it.

Liz: How did the music interact with photography?

Steve: They went hand in hand. When I taught music, everywhere I went my camera came with me. There was a lot of traveling that I did as a music teacher, and a lot of visual excitement, for example, in visiting Russia before the Berlin Wall came down. But I always loved camping and being in nature. I always traveled in the summers and took photos.

Liz: What do you look for in your photographs? What makes something photo-worthy for you.

Steve: It is something about light, form or motion that I want to retain because it moves me. That's where the "delight" comes from. The actual act of being in nature is what I'm trying to convey. I'm somewhat shy about photographing people, so you won't be seeing many of them in my shots.

Liz: But I'm assuming that people aren't where it's at for you.

Steve: Photographically, no. Musically yes. Just because it's choral and vocal music. Especially because it's both music and words. Vocal music is tied in with expression and meaning. The performers are expressing feelings.

Liz: So do you want people to take from your photographs what a reader would take from a really good written description of nature? That sense of being there?

Steve: Almost. What I would like someone to take from music as well as my photography includes a feeling or impression. In much the same way that when you've heard a piece of music, you are hearing the performer's interpretation of the composer's intent. It is the photographer's interpretation of the scene in nature that he is trying to convey to the viewer.

Liz: Funny, that's always the way I have felt about painting. Painters interpret and filter their own understanding of the world through their work.

Steve: So, how do you express that? It's just "BOOM," I want to get *that*.

Floral Abstractions

J. Lefsky

bj spoke gallery's Kevin Larkin interviewed J. Lefsky about her work. He asked her 4 (really 5) questions:

1. Give us a little background on your beginnings as a painter.

It all started on the B41 Flatbush Avenue bus. I was five when I started traveling - with my mother - to the Brooklyn Museum for painting and sketching classes. While in high school when winning a Saturday scholarship at Pratt Institute I was introduced to printmaking - which was wonderful - especially working with silk screen and it's overlapping and transparent colors. I then went on to study at the University of Michigan for my Bachelor of Science in Design. There I started working seriously with oils but made such a big mess that I was encouraged to use acrylics!

I started teaching art in the public schools after graduation while working on my Masters at Brooklyn College. And in Brooklyn is where I stayed, inspiring my students for many, many, many years. And painting when I had the time.

After retirement I moved out here to the wilds of Smithtown and have been painting from my studio ever since!

2. Where do your paintings come from? What inspires you?

They come from my very being. I'm inspired by the gardens and fields of Long Island as well as my memories of the Brooklyn Botanical Gardens where I spent many afternoons thrilled by the colors surrounding me. The brighter the colors - the more exciting! That is what I aspire to when I paint - recreating these marvelous colors and the way they move - with and against each other.



3. Tell us about your technique.

I work with square canvases 90% of the time. I like the feeling of being confined to the even sides so that I can work on breaking this sameness and creating movement in such a way that you forget it. I want my colors to bounce off of and through these walls. Lots of movement. Sort of a floral ecstasy.

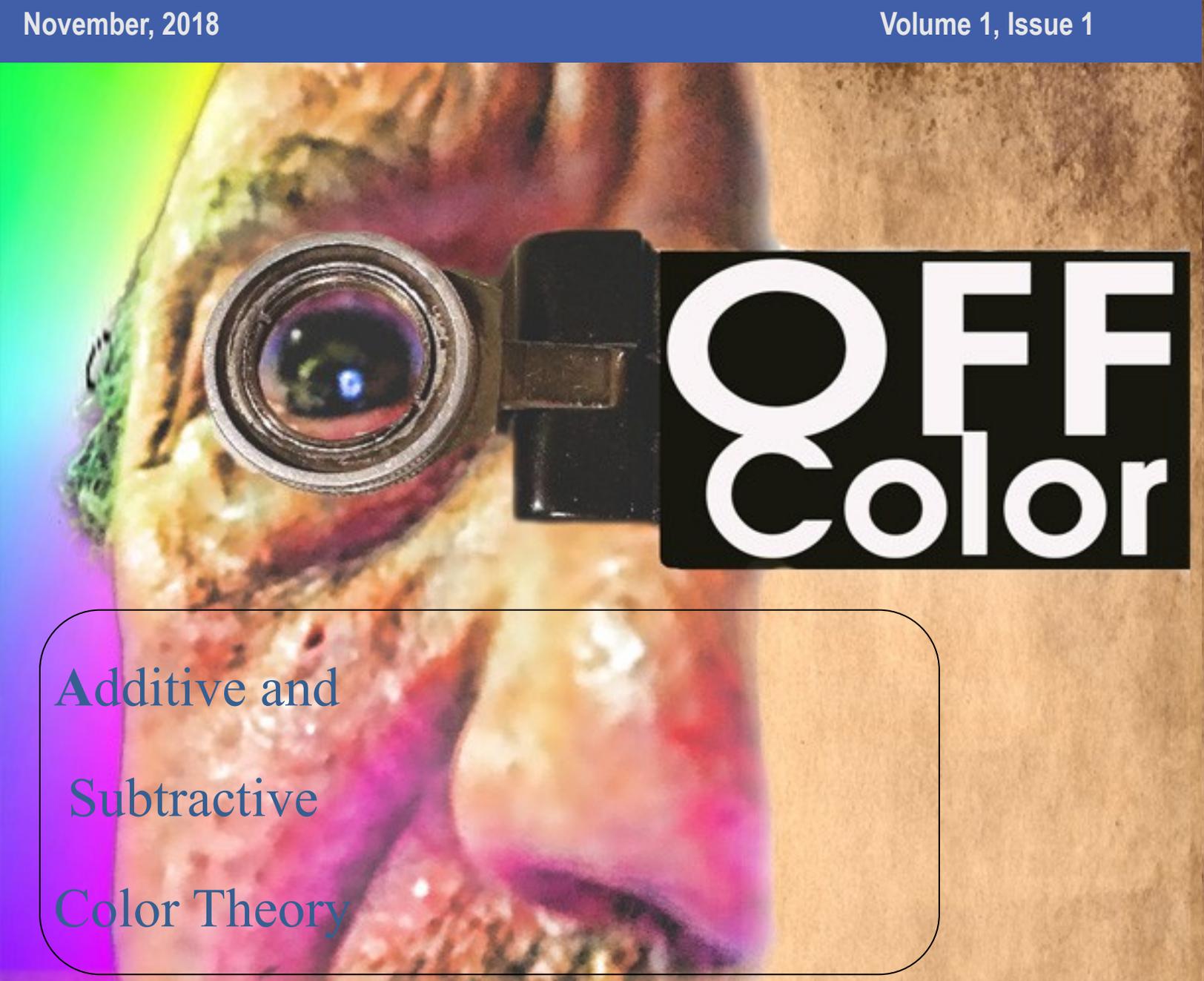
Inspired by the lines and shapes of the many blossoming variations available - my colors take their direction and off they go! I attack my 30" x 30" canvases with a color that I've been thinking about for days and the painting grows and grows like the flowers that inspire them.

What artist makes you say "Wow?"

Matisse.

4. What about your show this month at b.j. spoke gallery excites you?

I am very excited to share my work. Who wouldn't be! I love listening to comments made. To watch faces. To learn from them. It feels so good to be able to interest people and it encourages me to continue working, exploring, creating.



OFF Color

Additive and Subtractive Color Theory

When I first considered writing about color, I was going to write a brief piece on the Split Primary System, include some pretty diagrams and be done. In discussing this with other gallery members, whom I consider to have a strong grip of color and its uses, I realized a preliminary article, explaining what color is might be beneficial.

Color is brain candy. If you think that hyperbole, think about the first time you saw a Crayola 64 Box opened! Along with talent and form (design), it is the one of the primary components of all visual art. If you only work in black and white, color is even more critical, as you are dealing with a very limited palette.

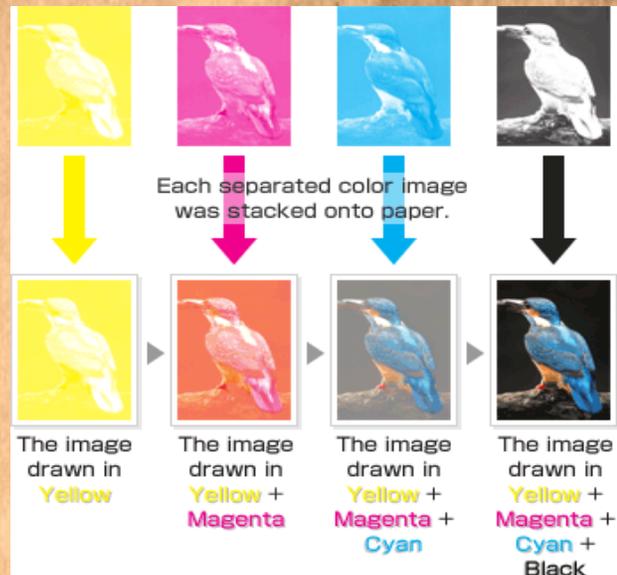
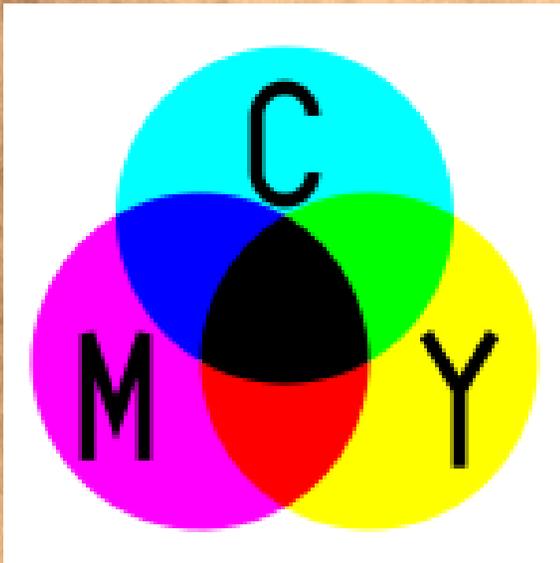
Color is a multibillion dollar industry that, due to technological advancement, is increasing complex. For the sake of brevity, I will avoid the physics as much as possible in this discussion, and therefore I

will now invoke for the second, but hardly the last time, invoke the magic number three.

For the purposes of the visual artist, color exists (in the presence of light) as additive color theory (projected light), subtractive color theory (reflected light) and printing spectrum (CMYK).

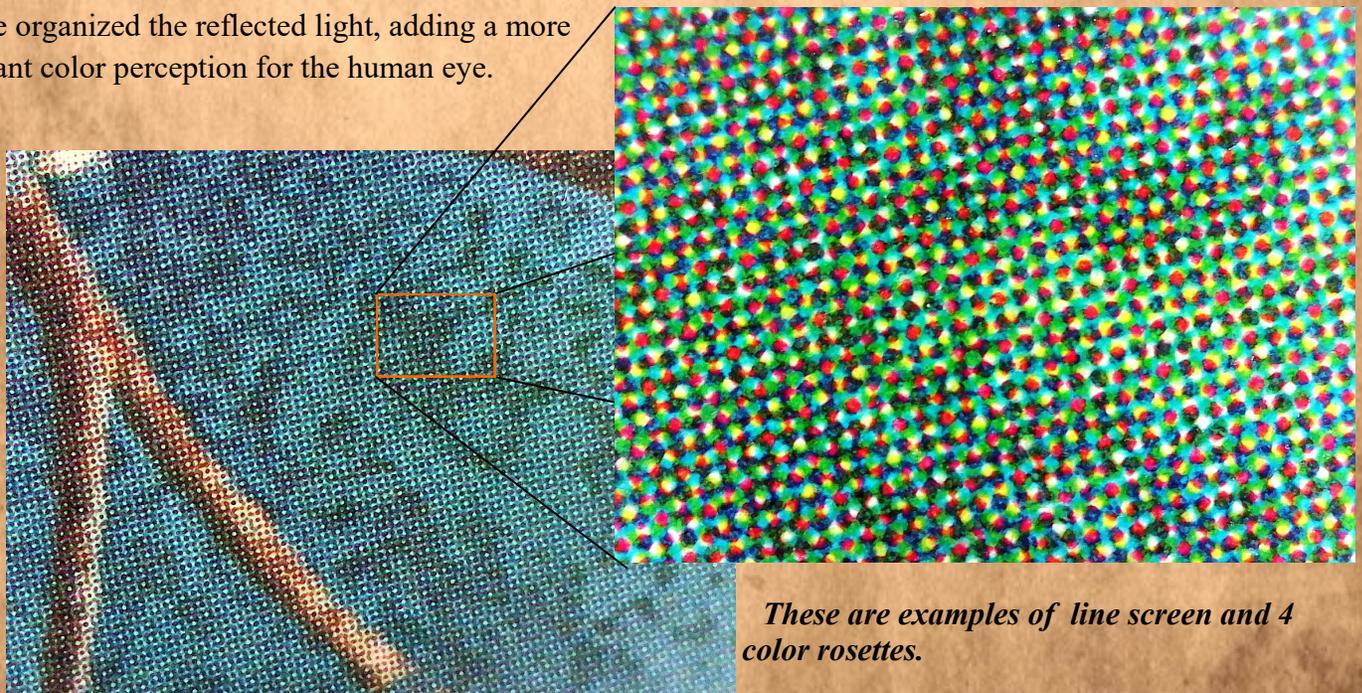
I believe the Offset Printing Spectrum may be the easiest, and least theoretical. It consists of 4 transparent inks, Yellow, Magenta, Cyan, and Black, laid on a substrate, filtering the light being bounced off that surface, it approximates the life environment as we perceive it. Utilizing the subtractive color theory, the pigments yellow, magenta, and cyan in the purest form both physically and monetarily feasible, approximate

1/3 of the visible reflected light spectrum, so if that these 3 pigments at 100% density were to over print each other, they would produce black (total absorption of light). Currently, such pigment isolation is not possible; the best these 3 inks will produce is a muddy brown. As these diagrams illustrate.



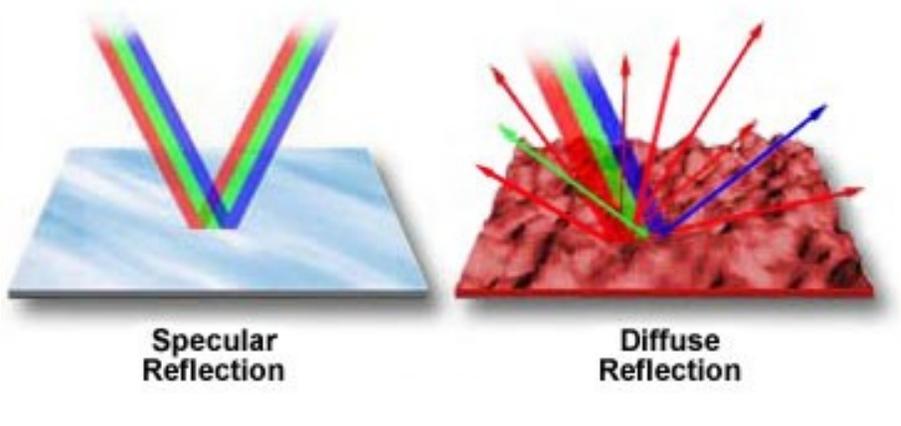
The work around developed to compensate for pigment impurity as well as ambient light reflectivity, was to add black ink to the spectrum. Initiating what would become know as 4 color process printing. Bear in mind, the resulting image is heavily influenced by the substrate used. The smoother the surface, the more organized the reflected light, adding a more vibrant color perception for the human eye.

Relative tonal perception is controlled by the size of pigment dots laid on the substrate in a pattern that forms a rosette, when correctly aligned. The more of these lines of rosettes occurring per square inch, the finer the reproduced art will appear, this is called a



These are examples of line screen and 4 color rosettes.

Specular and Diffuse Reflection



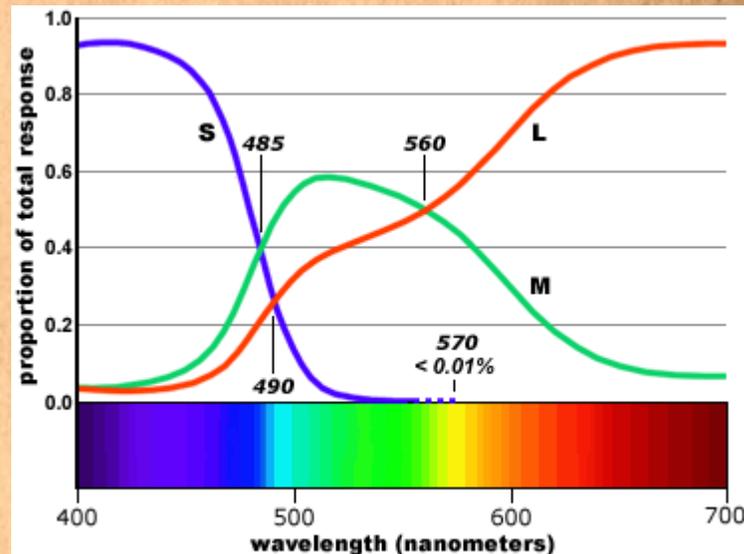
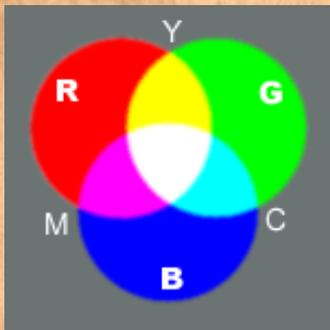
This is a wonderful illustration of how a substrate structure influences perceived color.

Next up,

Additive color Theory

Sir Isaac Newton, while discovering and wondering about so many things, bothered to deconstruct light for us. Looking at sunlight passing through a prism of glass, 7 bands of color could be observed. When passed through a second prism, it could be reconstituted to produce “white” light. Bang! The color wheel is born. Ok, I abbreviated the process a bit to get to the point of all this.

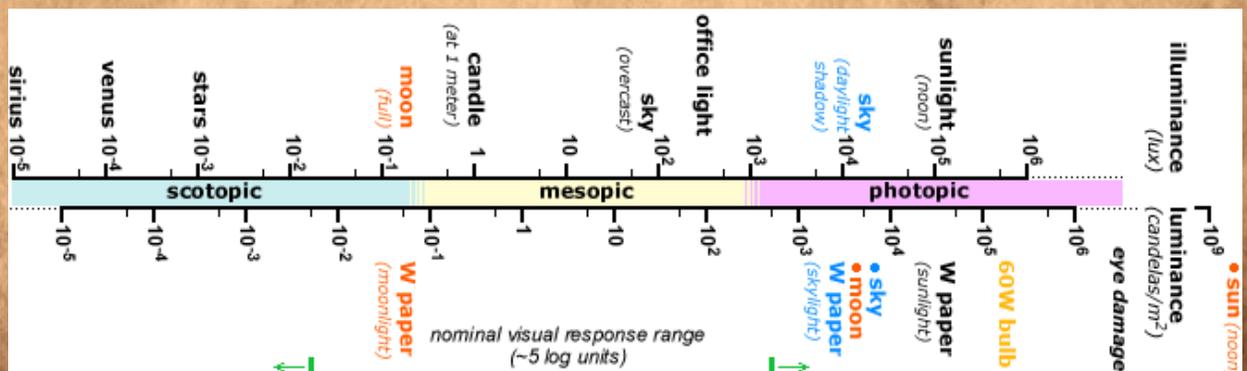
The 3 dominant bands of light, for those who possess Trichromatic color vision, seem to be red (long frequency), green (mid range frequency), and blue (short frequency). When adding any of these together, a lighter color will be observed. Green and red light will render up a yellow light. Blue and Green will produce a magenta light, and Blue and Red a Cyan! Where have we seen that triad before? Add all three, and if your system, and eyes are correctly calibrated, you will perceive, even as you read this, “white” light.



Since color and light are so codependent, let’s take a look at the way we measure light, ever so briefly. “White” light is used interchangeably with the word Daylight, in common usage. This is the mean we use to establish our perception of color. It’s been decided to measure light in a unit called Kelvin. Kelvin is a scale, where by 0°K=absolute zero, the point where all molecular movement stops, a comfy-459.67° F, hypothetically. So that Daylight = 5000°K thru 6500°K, depending on where you are standing on the earth and the time of year, but generally accepted as 6000°K

How the Human eye’s color receptors respond to the various wavelengths of light stimulation.

The segment of wavelengths called visible light

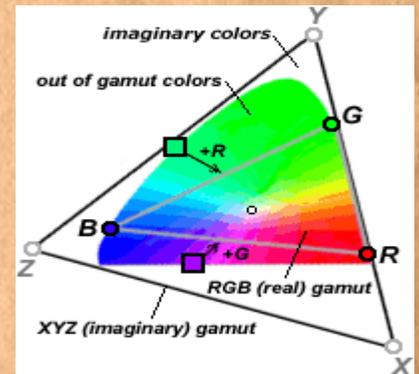


To encapsulate these 2 theories for our purposes;

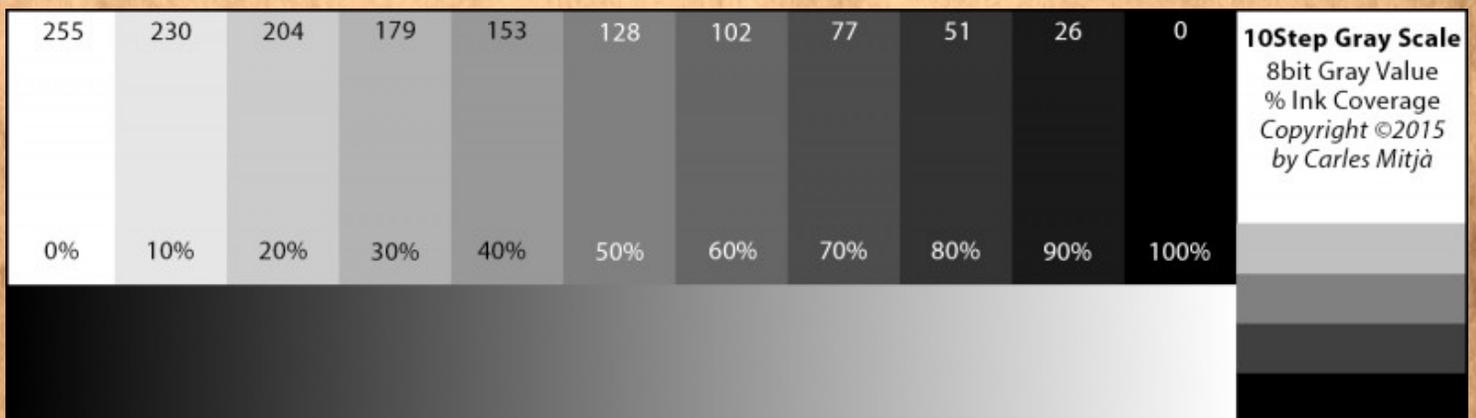
In subtractive color theory, Process color (CMYK), is the most basic method to have pigments represent color existing in the life environment, and any addition of pigment brings us closer to Black (total absorption of light).

In additive color theory, any addition brings us closer to white (the total reflection of light). An Incandescent light burns at 3200°K, at 100% voltage, giving off what is perceived as a yellow light, daylight at 6000°K, is considered to be a bluer light.

Once we have agreed to these 2 theories, we must also agree that there are limitations to what the artist can do with the physics imposed, no one pigment will be able to accurately represent 1/3d of the colorimetric sphere, and ideal viewing light will occur infrequently.



Tonality, the axis mundi of color is the sliding scale from black to white, this is broken up into a 20 step chart, but for the purpose of making art can be viewed as a 10 step scale.



I would like to acknowledge and thank Bruce MacEvoy for his magnificent treatise on color, available to all at [HTTP// handprint.com](http://handprint.com), as well as many of the illustrations in this article. As well as Nita Leland and Steven Quiller, for the influence of their work has had on both my thinking and art. And Anthony Anello, who first gave me an insight to color and it's make up.

Next time; The components of color

All artists are welcomed to join the



The Artist Circle is a discussion group on creativity and the sharing of art with colleagues. Meets twice a month on Sundays from 11 - 1pm. A \$3.00 donation is suggested.

Sponsored by **b. j. spoke gallery**
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The Artist Circle is a discussion group for artists focusing on creativity and the sharing of art with colleagues. The Artist Circle meetings were started more than ten years ago by Katherine Criss, and are held

twice a month on Sundays from 11-1pm.

