

~ MASSEY FINE ARTS ~

“The Finest in Traditional Realism”

Massey Fine Arts “News”

Vol.12 No. 1

Spring 2018

La Vie Parisienne



Ann James Massey in her Ivry-sur-Seine atelier Photo Frédéric Bali © 2016

One of the challenges of being an artist in Paris is finding affordable atelier space. In 2009, when it became impossible to work any longer in a small corner of our 38 square-meter (410 square-foot) apartment where I had painted for 15 years, I started my artistic shuffle through five progressively larger and diverse shared studio locations starting near the Bastille in the 12th arrondissement; then in the 2nd in the heart of Paris; followed by a government owned building 10 minutes from our apartment in the 15th; next an artist's top-floor loft in the 16th; and finally my current studio: a 21 square-meter (226 square-foot) space in a 1904 former workshop factory converted into artists' studios in Ivry-sur-Seine, one metro stop outside Paris.

Not long after I moved into my 2nd studio, a shared business loft in an 18th century building a 10-minute walk from the Louvre, the descendants of the original inhabitants started visiting me in the late evenings. The first dapper chappie, quite elegant in his “taupe velvet jacket and tail,”



dapper in his “taupe velvet jacket and tail”

peeked around the corner of my bookshelf and with some encouragement eventually presented himself freely. After a few nights he started introducing me to his family. While I painted, they kept me company playing in my abundant ivy. They even agreed to pose for me as a possible late candidate for my painting. Unfortunately, the friendlier they were with me, the less they feared my fellow workers...and the more my fellow workers naturally feared their more obvious presence with the attendant concerns of an invasion. I explained to my co-workers that my rented 7.5 square meters (81 square feet) was a little Garden of Eden, and please, not to interfere with the visitors within my space. The difficulty for those adorable, intelligent, playful creatures (Walt Disney created Mickey Mouse for a reason) was they were now traversing through increasingly hostile territory to reach mine. One night, I made fast friends with a particularly diminutive friendly newcomer that I named “Bobby” and was horrified to see his body in a mousetrap the next morning. The architect with his spot next to mine was a smashing chap but had taken seriously the job of dispatching the little fellows. They had cleverly ignored all the pitfalls throughout the open loft; however, this trap was placed on the edge of my official space with efficient and deadly results. As much as I loved my splendid human companions, as well as my area with its elegant high ceilings and prodigious French window opening onto the street, I was unable to work peacefully on “The Blessing of the Animals” with

Bobby's tiny crushed form in my mind's eye. Before my arrival, the odd lone mouse had been viewed with amusement and tolerance. Knowing my presence and companionability was distinct cause for their demise, I commenced the search for studio No. 3.

Please don't search for any of those gentle creatures in “The Blessing of the Animals” because I could not manage to fit a “church mouse” within my already finalized composition without it looking like an awkward afterthought. Picture the new abbot that was slapped on paper and squeezed into “The Wedding Feast at Cana” when Veronese's painting was almost complete. Reference Massey Fine Arts Newsletter Vol. 8, No. 1, Winter 2000-2001: “Veronese & ‘The Wedding at Cana’”.

However, another of my earlier Parisian fauna encounters is included in the original composition.

One afternoon, I found a baby bird flat on his back near death in the courtyard of our apartment building. I ran up to our apartment, mixed a nourishing concoction, came back down, held him warm, force fed him and eventually the lids started to flutter. Then I called my better half Henri and asked him if I could rehabilitate a baby bird. He acquiesced immediately. After all, he knew my long colorful history of rehabbing birds before I moved to Paris. Plus, I had already saved a young stunned warbler I found on the sidewalk near Gare Montparnasse that we later released in the gardens of the Bagatelle.

Sheepishly I added “It's a baby pigeon.” Like many, Henri had been vocal, even demonstrative, in his dislike of them. “Okay” he sighed.

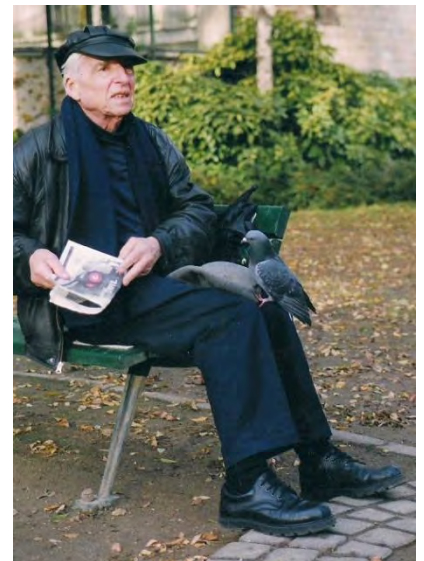


baby Phyllis in his cage, the same “cage” as for us: the whole apartment

If you have never seen a baby pigeon, they are pretty ugly or at least this one was. For some unknown reason, I always anticipate the young birds I acquire to grow up female and I name them appropriately, only they usually turn out to be male as was the case for Phyllis (named for Phyllis Diller). From the start, I planned to let him go at the nearby children's park; thus, Phyllis was never petted and rarely handled after he started eating on his own. Children can be cruel to pigeons...no sense in encouraging him to be friendly. When he was old enough, I would

grab him, stick him in a carrier bag and take him for “walkies” to the park.

There he ran around pretending he was one of the big birds while I protected him from the kicks of little boys. Since he could not yet fly, after an hour I'd scoop him up again and we would return home. This went on for weeks until one day he flew, landing on a low tree branch where he was pleased to remain. Worried about his fate, I returned the next day and called his name. He swooped over from a hidden perch, landed at my feet, and we walked (well, he trotted alongside) to a bench where I discretely slipped him some seeds. Regularly for years, Henri or I would stop by the park, repeating the actions to end at “Phyllis's bench”.



Henri & Phyllis at Phyllis' bench

Fourteen years have passed since I found Phyllis in our courtyard. He is no longer present in the park, but you can find him by Henri's legs in the painting.

Behind "The Blessing of the Animals"



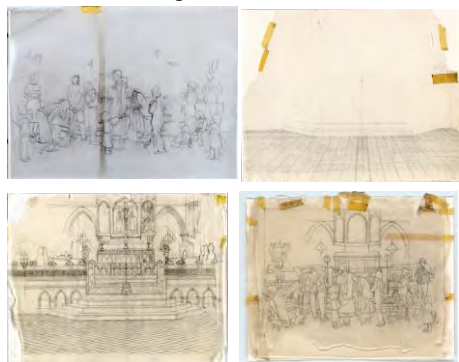
"The Blessing of the Animals" oil © 2017 by Ann James Massey

It has always been in my mind to pay homage to the presence of animals and spiritual support in my life, as well as to the techniques, composition and extraordinary art left to us by the artists of the past. The seeds were planted almost a quarter of a century ago for the perfect integration of these three major influences when I heard of the Blessing of the Animals service in my spiritual home in Paris, The American Cathedral.

This yearly service is held in innumerable churches on or near October 4th to celebrate the feast day of St. Francis of Assisi www.biography.com/people/st-francis-of-assisi-21152679.

As legend has it, this remarkable saint also preached to the birds and is the patron saint of animals. Unlike my portrayal of the event, in order not to tempt their God-given tendencies animals may attend only with restraints, pet carriers or cages.

Though the setting is a fair rendition of the Cathedral, my painting was never meant to be an exact portrait. Like the artists of the past, I've simplified, changed, and deleted some minor elements as well as altered perspective and scale quite a lot for compositional consideration to make the image more pleasing to the viewer's eye. Moreover, this painting is not a reproduction of any Blessing I have seen, even though a few people and animals from actual ceremonies have been incorporated.



Some preparatory sketches cut. Drawn from over 33 years of my original source material, a list of all the characters who did become part of the painting can be found here:

www.annjamesmassey.com/oil/blessing.html

The underpainting of burnt umber on the Sapele mahogany panel unfortunately took three more years to complete due to a long hiatus caused by a minor right hand injury that morphed into a serious complication (Complex Regional Pain Syndrome: www.rsdhope.org/what-is-crps1.html). In 2013, Monica Gomez conducted an interview with me on KTEP radio that provides a little background: ktep.org/post/state-arts-artist-ann-james-massey My hand will never return to pre "fall" mobility but the syndrome

miraculously went into remission after three months of therapy. With a total of almost two years of intense physical therapy in the "torture chamber and on the rack," my hand obviously manages quite well enough as evidenced by the completion of the painting.

"The Blessing of the Animals" final line drawing on vellum paper © 2010



"Blessing of the Animals" Burnt umber underpainting © 2013

Working with traditional techniques including mixing my paints from powdered pigments, I painted at least three more layers of full color on most of the painting followed by some final scumbling and glazing. Started in 2009, after roughly 8 years of actual work, *et voila*: "The Blessing of the Animals" finished at the



1st layer of color

2nd layer of color

3rd layer of color

end of 2017. In January 2018, the painting was exhibited in The Catharine Lorillard Wolfe Art Club's 121st Annual Open Exhibition at the National Art's Club in New York City where it won The Lawrence von Beidel Memorial Award.

The American Cathedral in Paris 7 avenue George V, 75008 Paris



www.americancathedral.org. When in Paris, include a visit to this amazing Episcopal/Anglican Cathedral, consecrated Thanksgiving Day, November 25, 1886, the same day as the Statue of Liberty. The inclusive openness, the palpable faith, the fabulous music, the moving preaching, the glorious setting, and the "at home" friendliness will make this a memorable experience.

Win Ann's original award-winning drawing!



"Between the Pyramids" © wax pencil by Ann James Massey

In support for my spiritual home in the United States and for their support of me, I have donated to St. Luke's Episcopal Church my only other original artwork currently available: the wax pencil drawing "Between the Pyramids" (retail value \$4,900.00). For the background and more details about the piece, visit www.annjamesmassey.com/pencil/pyramids_pencil.html A \$1.00 ticket raffle will offer you the opportunity to become the owner of this award winning work (New York City and the United Kingdom). In addition, I have donated as second and third prizes respectively signed and numbered offset lithographs of "The Blessing of the Animals" and "The Connoisseur".

Online raffle tickets pushpay.com/kiosk/stlukeslaunion/gfGvZNGGC75hei-tAhQsVw may be purchased here. Drop down on the Tithes and Offerings menu to Ann James Massey Raffle and choose the amount. You will be notified with the appropriate number(s) of your raffle ticket(s). Or you may contact the volunteer in charge, vestry member Linda Larbi-Cherif, denty@elp.rr.com 1 (915) 240-5397. Tickets may also be purchased by check or money order in dollars made to St. Luke's Episcopal Church and mailed c/o Linda Larbi-Cherif, 301 Bird Ave., El Paso, Texas 79922.

Ann will draw the winning tickets after her talk at St. Luke's Episcopal Church on March 23rd. Winners do not need to be present but please note that prize winners must either pick up their prize or pay for the shipping costs. If the winner resides in Europe, Ann will ship the prize from Paris after March 28th.

Reception and Talk: "The Making of 'The Blessing of the Animals'"

Friday March 23, 2018, 5:00 - 7:30 p.m.: St. Luke's Episcopal Church, 7050 McNutt Rd., La Union, NM 88021 stlukeslaunion.org/ The talk is open to the public but in order to properly prepare for the reception, please **RSVP by March 21, 2018** to Linda Larbi-Cherif, denty@elp.rr.com 1(915)240-5397

In conjunction with the completion of "The Blessing of the Animals" and her donation of the above drawing, St. Luke's Episcopal Church will host a reception and talk for Ann, after which the winning tickets will be picked for the above original wax pencil drawing and two of her offset signed and numbered lithographs.

The talk will commence at 6:00 p.m. and Ann will discuss the background in the making of "The Blessing of the Animals." She will also mention and quickly illustrate her use of old master's techniques including the drawing process, the paint application and the materials (mahogany boards, black oil, gum mastic crystal solution, the medium created from the prior two, and mixing the oil with powdered pigments to tube her own paints). The original painting, her source materials, and some of her preparatory sketches will be on display. Magnifying glasses will on hand for closer viewing of the painting.

NEWS ON ANN (Since the last newsletter in 2008...explanation for her limited activity during this extended period is found on the opposite page)

RECEPTION and TALK: "The Making of 'The Blessing of the Animals'" Friday, March 23, 2018: See above

EXHIBITIONS

Catharine Lorillard Wolfe Art Club 121st Annual Open Exhibition, National Arts Club, New York, New York
5th World Federation of Miniaturists Exhibition, Gallery of Russian Academy of Art, Moscow, Russia
Inquisitive Eyes: El Paso Art 1960–2012, El Paso Museum of Art, El Paso, Texas
A Celebration of Creative Art, 10th UKCPS Open International Exhibition 2011, Methodist Central Hall, Westminster, London
9th UKCPS Open International Exhibition, Stamford Art Centre, Stamford, United Kingdom
The Miniature Art Society of Florida's 35th International Miniature Art Show, Leepa-Rattner Museum of Art, Tarpon Springs, Florida
The Society of Women Artists 148th Annual Exhibition, Mall Galleries, The Mall, London, United Kingdom
8th UKCPS Open International Exhibition, Royal Birmingham Society of Artists Gallery, Birmingham, United Kingdom
ING Discerning Eye Exh.2008, Mall Galleries, The Mall, London, United Kingdom
Catharine Lorillard Wolfe Art Club 112th Annual Open Juried Exhibition, National Arts Club, New York, New York
The American Artists Professional League 80th Grand National Exhibition, Salmagundi Club Galleries, New York, New York
The Society of Women Artists 147th Annual Exhibition, Mall Galleries, The Mall, London, United Kingdom
Masters Revisited, an exhibition of works by the El Paso Hall of Fame Artists, International Museum of Art, El Paso, Texas

AWARDS & HONORS

Lawrence von Beidel Memorial Award, *Catharine Lorillard Wolfe Art 121st Annual Open Exhibition*, National Arts Club, New York, New York
Artist of the Month, La Fabrique, Ivry-sur-Seine, France
Entry Judge: *The United Kingdom Coloured Pencil Society's Annual Open International Exhibition 2017*, The Menier Gallery, Southwark, London,

United Kingdom
Judge: *IPAS Exhibition.*, Pencil Art Society, International, based in Canada
Fellow Maxima Cum Laude membership status, The American Artists Professional League, New York, New York
Silver Signature membership status, UKCPS, United Kingdom
Leila Gardin Sawyer Memorial Award, *The American Artists Professional League Eightieth Grand National Exhibition*, Salmagundi Club, 47 Fifth Avenue, New York, New York


PUBLICATIONS:

Newspaper: *El Paso Scene (February 2018)*, Gallery Talk "Artist Finishes 'Blessing of Animals'" by Myrna Zanetell, El Paso, Texas
Book cover: *"Making Georgia Howl!: The 5th Ohio Cavalry in Kilpatrick's Campaign and the Diary of Sgt William H Harding"* by David Dougherty
Book: *Dixonary (monograph on designer Tom Dixon)* Violette Editions, United Kingdom, 1 drawing included
Newsletter: *Talking Point, the Newsletter of the UK Coloured Pencil Society*, (December, Vol.12, Issue 48), "Creating an Original Composition" by Ann James Massey (edited combined version of two articles previously printed in 2005, editor Malcolm Cudmore).
Book: *"Desert Modern and Beyond: El Paso Art 1960 – 2012*, edited by Patrick Shaw Cable, El Paso Museum of Art, Taylor Publishing, 1 painting included
Calendar: *UKCPS 2012 Calendar*, People's Choice Award winners from prior years, 1 drawing included, United Kingdom
Book: *"Colored Pencil Society of America Signature Showcase,"* compiled by Vera Curnow, CraneDance Publishing, 1 drawing included
Book: *"Strokes of Genius 2,"* edited by Rachel Rubin Wolf, North Light, 1 drawing included
Books: *"Who's Who in American Art"* 30th - 36th Editions, Marquis Who's Who (listing)
Newspaper: *International Herald Tribune (Sept. 16, 2008)*, "An artistic clash at Versailles" letter by Ann James Massey


**Order form for PRINTS, POSTCARDS, NOTE CARDS, CONSULTATIONS & CRITIQUES
by ANN JAMES MASSEY SWA, CPSA, UKCPS**


Orders may be made by phone, mail or Fax using this form · Online orders: www.annjamesmassey.com/order/


Note: No print reproductions (other than those specifically listed below and 2 exhibition posters) are authorized by Ann James Massey, and therefore, are in direct violation of her copyright. No reproductions sold on Amazon through Love Canvas, nor on the web through Artseasy.com are authorized.


Products from oil paintings and wax pencil drawings (published by Massey Fine Arts, USA)		Introductory Price	From July 01, 2018
	___ The Blessing of the Animals Signed/Numbered Edition of 495 (23" x 28")	\$225.00	\$275.00
	___ The Blessing of the Animals Note Card (5" x 7" folded)		\$ 3.00
	___ The Blessing of the Animals Post Card (4" x 6")		\$ 1.00






Until July31, 2018 From July 01, 2018

	___ The Connoisseur Signed/Numbered Edition of 495 (22" x 25")	\$250.00	\$275.00
	___ The Connoisseur Note Card (5" x 7" folded)		\$ 3.00
	___ The Connoisseur Post Card (4" x 6")		\$ 1.00







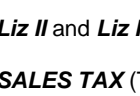
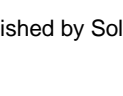

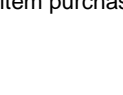
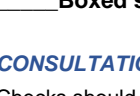
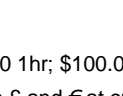
	___ La Maison de Poupées Signed/Numbered Edition of 495 (26" x 21")	\$250.00	\$275.00
	___ La Maison de Poupées Note Card (5" x 7" folded)		\$ 3.00
	___ La Maison de Poupées Post Card (4" x 6")		\$ 1.00

	___ The Marionette Theatre S/N Edition of 495 (16" x 18")	\$125.00	\$150.00
	___ The Marionette Theatre Note Card (5" x 7" folded)		\$ 3.00
	___ The Marionette Theatre Post Card (4" x 6")		\$ 1.00

	___ Between the Pyramids Signed/Numbered Edition of 495 (12 x 14)	\$ 75.00	\$100.00
	___ Between the Pyramids Post Card (4" x 6")		\$ 1.00

	___ Note Card (5x7)		___ Note Card (5x7)		___ Note Card (5x7)		___ Note Cards		___ Note Cards
	___ Post Card (4x6)						___ @ \$3.00		
	___ Note Card (5x7)		___ Note Card (5x7)				___ Note Cards		___ Post Cards
	___ Post Card (4x6)						(5x7) ___ @ \$1.00		

The Marionette Shop Christmas in Paris Dog Tired Day's End Fisherman Mending His Net
___ **Oil Painting Note Card set** (boxed set of 8): one card each of the above except Dog Tired & Between the Pyramids ..\$ 15.00

	___ Takanawe Signed/Numbered Edition of 200 (21" x 18")		Takanawe\$400.00
	___ Fireside Reflections Signed/Numbered Edition 200 (24 x 19)		Fireside\$300.00
	___ Penny Signed/Numbered Edition of 200 (11x8.5)		Penny\$125.00
	___ Caught! Signed/Numbered Edition of 450 (9" x12")		Caught!\$100.00
	___ Nude IV Signed Edition of 600		Nude IV\$ 30.00
	___ Afternoon in the Park Signed Edition of 600		Afternoon\$ 30.00

Liz II and Liz III Signed/Numbered Edition of 195 (14" x 15") both prints published by Solomon & Whitehead Ltd. UK **Sold Out**

SALES TAX (Texas residents multiply by 8.25%)	SUBTOTAL
SHIPPING & HANDLING COSTS (note separate rates for each type of item purchased)	Sales Tax
___ Prints: \$7.00 each print	
___ Postcards: \$.20 each	
___ Individual Note cards: \$.60 each	
___ Boxed set of Note cards: \$3.00 first box, \$1.00 each additional box	
	TOTAL

CONSULTATIONS or CRITIQUES available only when Ann is in the area: \$60.00 1hr; \$100.00 2hrs; \$50.00 each additional hour. Payable at time of critique. Checks should be made out to Ann James Massey. Checks are also accepted in £ and € at current exchange rate against the \$ (contact Ann for direct quote).

Date _____ Name _____ Address _____ City _____
 State or County _____ Country _____ Zip or Post code _____ Tel _____ Fax _____
 email address _____ Method of Payment: Check _____ Cash _____ Visa _____ MC _____ AmEx _____ Disc _____
 Card # _____ Exp. Date _____ Sec.Code* _____ Signature _____

*last three numbers on reverse of card for Visa, MC or Disc., four numbers above the credit card number on AmEx

~ ANN JAMES MASSEY, SWA, CPSA, UKCPS ~

Send mail / fax or phone orders to be received by March 25, 2018 to the following address:

Ann James Massey, 3100 Titanic Ave, El Paso, Texas 79904-3021. USA, Tel/Fax 1.915.757.7880, Alt. Tel 1.915.755.6979

After March 27, 2018, please contact the following address:

Ann James Massey, 4, rue Auguste Chabrières, 75015 Paris, France, Tèl (33) 1.55.53.88.73 or (33) 1.75.51.72.45, Fax (33) 1.40.43.90.38

Dial 011 first when calling from the USA. Please remember that Paris is 6 hours ahead of **Eastern Standard Time** in the USA

website: www.annjamesmassey.com email: ajmassey@annjamesmassey.com

Purchase anytime online with Pay Pal at www.annjamesmassey.com/order/