

MONDAY, October 7th from 7 - 9 pm
Canton Township Hall, **lower level meeting room "A"**

**September
POPULAR VOTE WINNERS**

FIRST PLACE

Oil by **Elmer Reeves**



SECOND PLACE

Acrylic by **Susan Smith**



THIRD PLACE

by **Lonnie Haines**



**OCTOBER MEETING
"GETTING FRAMED"**

Margaret Prizer, a trained volunteer of the Detroit Institute of Arts' Speaker Bureau, will take us on a fun and fascinating look at what a frame can be.



What is a frame? Is it only the outer elaborately carved pieces of wood that adorn some of the paintings at the DIA or can it be something more?

Festival of the Arts

Entry DEADLINE. please bring check and completed entry form to the meeting.

See Deana to book your time to assist during the show if you have not already done so.

Bring your art to the October meeting if you would like so Marilyn can take pictures of them for you. They will be used for planning the lay-out of the show and/or for use in promotions.

Entry forms will be available at the meeting.

Newsletter/Website News/Articles?

**SHARE YOUR NEWS, THOUGHTS or
HELPFUL TIPS & TRICKS**

Share news of honors, awards, upcoming shows and events, write an article or share a helpful tip or trick which would be of interest to our readers. Please bring information to our monthly events and/or send information for publication to Marilyn Meredith via mail, email or fax to (248) 557-6442. Deadline is two weeks prior to the meeting date.

MICHELANGELO'S PIETÀ

Essay by Marilyn Meredith

Michelangelo's Pietà, a subject in Christian art usually depicting the Virgin Mary cradling the dead body of Jesus, is very different from other versions done during his time. Rather than emphasizing the pain and agony, he chose to focus on serenity and love and created a masterpiece that is considered a significant piece of work for his era, and perhaps for all time.

Both figures are very realistic and detailed giving the Pietà a humanistic look of classical beauty through shape, texture and value. Though they look very lifelike and natural looking, the proportions are not true to life. Mary is sculpted larger than Jesus and she would have been much smaller than her 33 year old son, but this was done to overcome the challenge of depicting a man cradled full-length in a woman's lap. I sense that the weight she bears is not that of a full grown man but rather that of child. Mary's large size empowers her while not diminishing him. She is depicted as very youthful and beautiful which symbolizes her innocence and purity as the Virgin Mother. She looks down on her son in a sad, loving way, without question or doubt that the significance of the moment will be felt by Christians throughout time. Mary has human vitality, cradling the upper portion of her son's body with her right arm and hand, supporting him, while her left hand is open, outstretched, not touching him – reaching outward while Jesus lies lifeless, his head and limbs slackened yet comfortable and secure in the love that surrounds and holds him. Michelangelo also chose not to emphasize the wounds that Jesus suffered by showing them as small nail marks and an indication of the wound in his side. Viewers feel Mary's loss, and many feel drawn in by her subtle beckoning and may feel their own yearning to be held in the lap of someone so loving and caring.



Michelangelo formed the two bodies to create a triangle which was used to represent the Holy Trinity. The smoothness of the entire sculpture gives it a presence of calm and harmony. The fabric covering Mary's head and her gown are very detailed with some sharp folds that provide very deep recesses adding to the range of values, thus enhancing the shapes of the draping layers of cloth and overall sculpture. The entire piece is very smooth yet has a look of softness thus drawing us toward the comfort within.

The Pietà is unique among Michelangelo's sculptures, because it is the only one he signed. He had a terrible inferiority complex, never thinking his work was good enough, so when he heard that visitors thought it had been sculpted by Cristoforo Solari, a competitor, he added his signature conspicuously on the sash the Virgin wears on her breast.

I am in such awe of how Michelangelo's mind was able to communicate to his hands, guiding them to so perfectly chisel away marble, a hard yet fragile piece of earth, to sculpt this wonderful creation. This sculpture has such lasting beauty that I am now convinced that it will continue to provide pleasure to millions of people of all faiths through the end of time.

Note from the author: As part of the art classes I'm taking via Skype, my brother is teaching me many new techniques and one of my assignments is doing essays about artists. This essay is my first which I hope you enjoyed and, if future missives pass the teacher's approval, may also be shared.