

What's your workshop personality?

Take our quiz and find out...

By Jessica Canterbury

How many times have you missed out on a workshop and later discovered it was practically designed just for you? Or, perhaps you've wound up in a session and wondered what you were doing there. As they say, different strokes for different folks—the first step is figuring out what type of artistic character you are.

1. You work best when

- a. you're in the comfort of your own space, observing a group demonstration. (3 points)
- b. you're painting in a group. The more artists, the merrier! (1 point)
- c. you're following your dreams, which, thankfully, you now have time to do. (4 points)
- d. you're alone. You can't have people staring at you while you work or distracting you with their comments. (2 points)
- e. you're studying with the hottest name in watercolor. (5 points)

2. When it comes to guidance,

- a. you need specific instruction. (4 points)
- b. you pay very close attention. You don't want to miss anything the instructor has to offer! (5 points)



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- c. you take advice with a grain of salt—after all, you are the captain of your soul! (2 points)
- d. you appreciate it, but won't ask for it. (3 points)
- e. you follow the beat of your own drum. (1 point)

3. When painting at a workshop, you often find yourself thinking

- a. "What's my neighbor doing over there?" (1 point)
- b. about your overall design. (2 points)
- c. about your next stroke. (4 points)
- d. that this style isn't at all what your previous instructor advised. (5 points)
- e. "Is anyone watching me?" (3 points)

4. Your autobiography would be titled

- a. *Finding Creativity Right Inside Your Studio.* (2 points)
- b. *I Have Measured Out My Life in Painting Workshops.* (5 points)
- c. *The Artist-Sponge: The Craft of Soaking in Creative Juices.* (3 points)
- d. *Here I Go Again: New Subjects, New Techniques, New Life!* (4 points)
- e. *Learning Together, Working Together.* (1 point)

5. The famous artist's quote that suits you best is

- a. "I have Social Disease. I have to go out every night. If I stay home one night I start spreading rumors to my dogs." –Andy Warhol (1 point)
- b. "The only time I feel alive is when I'm painting." –Vincent van Gogh (4 points)
- c. "I paint for myself. I don't know how to do anything else, anyway.

Also I have to earn my living, and occupy myself." –Francis Bacon (2 points)

- d. "Certainly, an artist wishes to raise himself intellectually as much as possible, but the man must remain obscure. The pleasure must be found in the work." –Paul Cézanne (3 points)
- e. "Art is either plagiarism or revolution." –Paul Gauguin (5 points)

6. In your watercolor dreams,

- a. you finally accomplish that subtle edge you've been attempting for two years and silently move on to the next challenge. (2 points)
- b. the fabulous hosts of the watercolor program at your local PBS station call you and invite you to join them in a televised painting demonstration. (5 points)
- c. all of your friends are there and you're all painting all day and all night and all over the world. (1 point)
- d. your kids come home to visit, see some of your work hanging in your studio, and tell you how proud they are of you. (4 points)
- e. you discover the perfect copyright-free source photograph online and it galvanizes your entire painting career. (3 points)

7. If you had a theme song, it would be

- a. "I Don't Wanna Talk About It," by Rod Stewart. (3 points)
- b. "Still Haven't Found What I'm Looking For," by U2. (5 points)
- c. "It's My Life," by Bon Jovi. (4 points)
- d. "All Together Now," by The Beatles. (1 point)
- e. "I Am a Rock," by Simon & Garfunkel. (2 points)

8. If you're not painting, you're most likely

- a. enjoying a Woody Allen festival at the local art-house theater. (3 points)
- b. pruning your prize bonsai. (2 points)
- c. at a pilates class. (4 points)
- d. gearing up for this weekend's charity ball. (5 points)
- e. belting out your favorite new tune at a karaoke club. (1 point)

9. If you could choose to have any superhero ability, it would be

- a. the ability to time travel: Oh, the good 'ol days. (4 points)
- b. invisibility: Better to see than be seen. (3 points)
- c. X-ray vision: Let's get right to the heart of the matter. (2 points)
- d. mind reading: I wonder if she likes the new direction I'm taking in my work? (1 point)
- e. super hearing: What's that? So-and-so is demonstrating down the hall? (5 points)

10. The one tool you can't live without in your studio is your

- a. computer: There's lots of helpful information on the Web. (3 points)
- b. tried-and-true kolinsky sable brush: You know when you've got a good thing going. (2 points)
- c. cell phone: You've got to stay in touch. (1 point)
- d. art magazine subscriptions: You have to keep up with the trends. (4 points)
- e. credit card: How else are you going to fly off to Dallas this weekend for the J.M.W. Turner show? (5 points)

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who you are:



10-15 Points: **The Groupie**

Also known as the workshopaholic, the Groupie needs a collaborative group setting. This artist is the person to ask about a workshop you're interested in: Chances are, they've taken it. While they enjoy instructors' direction and comments, Groupies, blessed with the gift of gab, thrive on peer feedback and community. Their motive for attending workshops is support; they're the ones who will phone you in the wee hours of the morning when they can't figure out a passage in their paintings, or days in advance of the big show that's headed to town to invite you to the museum.

GOOD WORKSHOP OPTIONS: public art walking tours like those in Olympia, Washington (www.ci.olympia.wa.us/cityservices/par/artresources/publicartwalkingtour.htm), Pittsburgh, Pennsylvania (www.publicartpittsburgh.org), and Bronx, New York (www.lehman.edu/vpadvance/artgallery/publicart/lc_walkingtour.htm)—check your local arts council for one near you; traveling art and art history tours (Elderhostel and Casterbridge Tours offer various overseas options: www.elderhostel.org, www.casterbridgetours.com)

16-20 Points:

The One-Man Show

One is hardly the loneliest number for these artists, who don't have anything against community—they just work better flying solo. Whereas the best bang for the Groupie's workshop buck is the social aspect, the One-Man Show attends in order to boost creativity. These independent thinkers consider the session an arts buffet: They'd prefer to grab the specific techniques they want, then go. One-Man Shows aren't into what their neighbors are saying or painting, and they most likely don't attend many workshops each year.



GOOD WORKSHOP OPTIONS: a one-day intensive, such as Life Painting Saturdays at Candid Arts in London, England (www.candidarts.com) and several one-day options—including some on Chinese brush painting—at the University of Wisconsin-Madison (www.dcs.wisc.edu/lisa/art/draw-and-paint.htm); a classical training/atelier environment such as the Art Students League of New York (www.theartstudentsleague.org), Gage Academy in Seattle (www.gageacademy.org) or School of Representational Art in Chicago (www.representational-art.com); a multiple day/multiple artist demonstration such as January's weekend with Kevin Macpherson, Scott Burdick, Quang Ho and C.W. Mundy at Sara Britt Arts in Tuscaloosa, Alabama (sarabrittarts.com/demonstrations.htm)



For a list of workshops near you and around the world, visit www.watercolorartistmagazine.com and click on Artists' Workshops.

