



Brass and Oranges

*Masterful Meanings in
Light and Shadow:*
THE PAINTINGS of ETTINA
by Georgianna Lane

Ettina A. EmcVonEakin was born in Eugene, Oregon and has been fortunate to live throughout her life in scenic locations throughout the West. Recently, she moved back to Oregon after residing in Utah for many years and is establishing a new studio and embarking on the next adventure in her destiny as an artist.



Creative from an early age, Ettina considers herself mostly self-taught and avidly continues learning through keen observation, the study of art history and other artists, and finding inspiration in museums and the work of acknowledged masters.

“My education in art is continuous and I hope never ending, I always happen upon something stunning that touches me deeply and I do everything to find out about that work or artist, and take what made my heart skip a beat and bleed it into my work (once I figure out what “it” was, which can’t always be put into words for me).

Some of the more well-known artists that have inspired her in her work are Salvador Dali, for his symbolism and freedom, and John Waterhouse for his drama, palette and incredible “old masters” talent. She also loves the work of modern master, David Leffel, and has a soft spot for Michaelangelo, Da Vinci and Van Gogh.



Jar and Samovar

“But If I had to pick one artist who continues to influence me, it would be John Waterhouse. His stunning work puts you into the painting and sometimes brings tears to my eyes. You can smell the flowers, hear the sounds and feel the warmth of the day.

“The style of the old masters with some modern techniques is what I aspire to.”

SYMBOLIC MEANINGS AND VISUAL MESSAGES

When asked what she wants to accomplish with her art, Ettina’s objective goes far beyond merely selling a painting. She is intent on creating a deeper connection with anyone who views and purchases her work.

Peacock Serving Dish and Peaches





Peonies in Vase

“What I really want to do with my art is touch others, to have a common ground. When someone tells me “why” they purchased one of my paintings, this is what touches me the most.

“This is why I paint now, to share a part of me and a view of the world and help others see the beauty that still surrounds us.

“When someone purchases a painting, I wonder if we connected on some deep level, two strangers thousands of miles apart. We both might get something completely different from the work, but we still got it!

“I have always felt the need to create art, like I am just supposed to do it, that it’s one of the things I am here for. Although I am turning 40 in 2009, I consider myself a young artist and am still priming for a strong presence in the global art community. I hope to always top myself and have people connect somehow on a “human” level by connecting through visual messages in my work.

“My work is highly symbolic with meanings in light direction and images in shadows. I like people to feel and be able to see the painting process and, if you will, through it. I strategically place objects and pick specific things to paint for different meanings. Whether it’s just

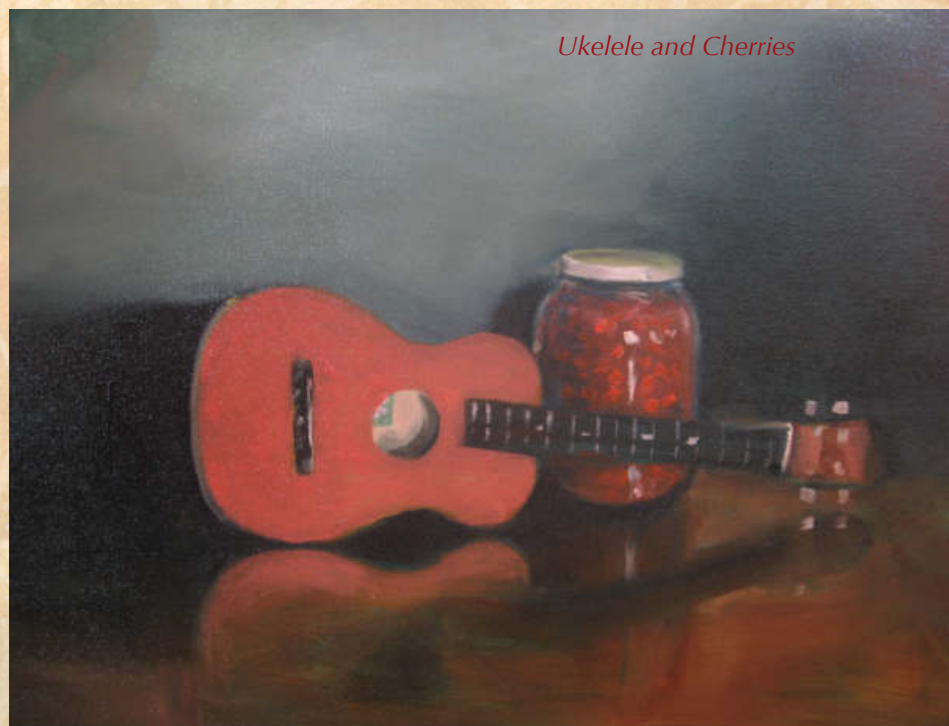
flowers and the direction they are tilted, a still life or something more complex, often I don’t even see the full work until I am done, and can see how a

possible subliminal meaning got painted in.

“I love all creative mediums but have found myself preferring oil paints. I started using oils in 2003 and just can’t seem to stop. They are so smooth and translucent.”

CONNECTING WITH COLLECTORS

Now that she has moved back to Oregon, Ettina is getting into full gear for a new series of works. Most of her collectors are from California, so in 2009 she will be focusing on shows and galleries there as well as in Oregon and Washington.



Ukelele and Cherries

Ettina has fully embraced both the creative and the business side of being an artist and is quick to share her experiences.

"I have done many things to market my art and have many more to try. I believe one will get more value selling at shows and galleries because it is easier for people to actually see and experience the work in person, and they will pay more when they do. The internet is much trickier. I can't tell you how often I have mailed a painting from an Internet sale, only to get a reply about how much more stunning it was in person.

"So, I no longer think online auctioning is a good idea for high end work. Much more can be made from shows and selling in shops where your work can be seen in person and by those ready to



make a larger investment.

"Shows, galleries and the book *Making a Living as an Artist* (one of the best books I have read on art marketing) is what I suggest for methods in selling, in addition to a great site like Fine Art Registry® for registering and keeping an online presence.

"If registered, and if the registry is kept current, then the work and price can be tracked, an obvious benefit to all. Plus it's an off site record of what you own in case of loss or theft, in addition to records kept with your insurance company.

Ettina also suggests signing up for an email mailing service like Constant Contact to maintain regular contact with your collectors, including in the emails a link to your FAR® gallery so they can keep up with your latest releases.

Cherries in Jar



DISCOVERING FINE ART REGISTRY®

When I started looking into registering my work I was glad to find Fine Art Registry. I happened upon FAR at YouTube (where I have an art demo channel <http://youtube.com/artettina>) when I was searching for art registries.

"It is one more thing that has just fallen into place. I wanted an off site location to file and keep track of my



collection. I found another site but it only offered Certificates of Authenticity that were almost \$10 dollars each! FAR offers so much more and is much more reasonably priced! I also wanted a place where provenance could be established and alleviate some of my concerns about so many sites not monitoring art theft.

"I liked FAR's short videos and their mission. I wanted to find a registration company that was professional and was pleased FAR has extra security measures. Once I started, I was just tickled with how easy it was and how quickly my tags came!

"This is a modern world and if one wants to keep doing what they love and support their families at the same time as an artist, it can't hurt to make things easier for themselves and for their collectors, such as aiding in insurance and proof of ownership.

"I love my creations (like they are almost children of mine). But this is a business too! I can't do what I do unless I do everything I feel is good business and professional conduct as an artist. If I want others to value my work as much as I do, then I need to show others how valuable it is.

"Most large well run companies keep off site records. FAR is a great service that does this for artists and collectors and for me as a business owner, artist and mother.

"Another reason I like Fine Art Registry is that

collectors can contact you about your work directly from the site and see what you have available in your inventory. Using this

method, people from

around the world can get my work. I have collectors all over the USA and have also sold to Malta and Australia.

"I suggest that any artist or collector, even if just starting out, go through your collection and get it registered. It's really affordable.

"And remember that even though you are an artist and do what you love, this is a business. It's a serious profession if you treat it like one, and your art can keep better value. I like watching Antiques Roadshow where art and collectables get an estimated value. Many times I have seen something have a higher value because there was documented provenance. It's not just about "your" art, it's about your business and value to your collectors.

"With that being said, happy collecting and happy creating! See you on FAR!" 📌

See Ettina's FAR gallery [here](#), her website [here](#) and her You Tube videos [here](#).