

August 2014 Watercolor Newsletter

Exhibitions of Note



RELIQUARY (detail), moose antler, formed painted paper, watercolor, 3 x 3x 2 ½ feet

RELIQUARY

jo going

Pratt Museum

Homer, Alaska

June 27-September 21, 2014

RELIQUARY defines sacred space in a distinctly singular way. May this installation connect deeply enough with a universal energy that, in passing, you take with you the spirit presence of the animals, and some connection to our shared sacred impulse.



Photo by Shannon Reid

Jo Going reads a poem during the opening reception of her art exhibit, Reliquary, on June 27 at the Pratt Museum. Reliquary is on exhibit through Sept. 21.

'Reliquary' honors spirit of bones

Posted: July 9, 2014 - 2:37pm

<http://homernews.com/homer-features/arts/2014-07-09/%E2%80%98reliquary%E2%80%99-honors-spirit-of-bones>

The exhibit is supported in part by Alaska State Council on the Arts, National Endowment for the Arts, and City of Homer.



Passageways: Works on Paper by Patrick Willett

Art Exhibit Opening in State Court, Curated by Gerald Mead

Buffalo and Erie County Historical Society

Buffalo, New York

June 18 – August 31, 2014

“In this selection of my watercolor paintings that span most of the last decade, I explore the conduits, connectors and structures that we move through both figuratively and literally. My lifelong fascination with these distinctly American intersections of access and egress has been influenced by many experiences such as hopping trains and walking bridges as a teenager, spending time in the huge convergent spaces of train yards and witnessing nature’s reclaiming of buildings that cry out to be remembered. The movement of human beings and the invisible connections between everything

around us evokes an almost kinetic energy in my work. The passing of buildings from optimal use to obsolescence is also part of my thinking in these paintings as well as how the passage of us all from birth to death connects us to our environment in unseen ways.” Patrick Willett

<http://pwillett.com> <http://willettart.blogspot.com>

Watercolor USA

Springfield Art Museum

Springfield, MO

June 7 – August 3, 2014

Celebrating the Rhode Island Watercolor Society with 1,000 Works on Paper

Rhode Island Watercolor Society Exhibition

Pawtucket, RI

August 9-September 4, 2014

American Watercolor Society

Abraham Arts Gallery

Plainview, TX

July 11 - October 31, 2014

Exhibitions to Enter Artwork

NWS Annual International Exhibition

National Watercolor Society

San Pedro, CA

Deadline: August 2, 2014

June 7- August 17, 2014

For further information: <http://nationalwatercolorsociety.wildapricot.org/event-752316>

Brookside Gardens Exhibition

Baltimore Watercolor Society

Wheaton, MD

Deadline: August 2, 2014

August 9-September 21, 2014

For further Information: shirleyajenkins@comcast.net

Fresh Art 2014

Marin Society of Artists

Ross, CA

Deadline: August 5, 2014

For further information: <http://www.marinsocietyofartists.org>

Feast Your Eyes: The Art of Food

Annmarie Sculpture Garden & Arts Center

All media types are welcome

Dowell, MD

Deadline: August 15, 2014

For further information: <http://www.annmariegarden.org/annmarie2/node/112>

Collection Beaux-Arts Realiste Competition

Deadline: August 31, 2014

For further information: <http://cbarealiste.com/en/inscription/>

Demonstrations, Workshops and Lectures



Watercolor Pocket Sketching with Kath Macaulay

Valdes Art Workshops

Santa Fe, NM

August 11-13, 2014

The workshops emphasize working within 25 minutes to maintain freshness, and being able to work in public without being disturbed. The goal is to work anywhere, with confidence, quickly.

www.pocketsketching.com



Approaches to Watercolor with Denise Sperry

Red Barn Arts Center

Wellsboro, Pa.

August 1 - 3, 2014

The watercolor workshop focuses on producing dynamic artwork through the use of flowing abstract underpainting. Learn to use any combination of texture, stamping, drips, gesso, and salt to lay in the foundation. A realistic subject is then superimposed and painted over this background. A new and unique approach to watercolor will be introduced each day.

Denise Sperry is an award winning watercolor artist from Buffalo, NY. She's a warm and humorous workshop instructor and we're excited to have her with us for the first time this season. Her work is known for rich vibrant colors, creative depiction of subject and the passion and originality she brings to each piece. Her classes are designed to allow each person to experiment and explore their own personal style without fear of criticism. Denise also has her own line of paints with the Martin F. Weber Co entitled The Denise Sperry landscape set. www.denisesperry.com

Artist Retreat at the Schoodic Institute at Acadia National Park Winter Harbor, Maine October 6 - 12, 2014

Join other artists for a creative adventure at the rocky shores and rich maritime forests of Schoodic Point at Acadia National Park. Six well-known former Acadia Artists-in Residence and several ranger/naturalists will be your program leaders for a week of inspiration focusing on the maritime ecology and autumn colors in this quiet yet spectacular area of the coast near Winter Harbor, Maine. We invite you to enjoy this unique opportunity to learn more about the ecology of the natural subjects you paint, and also to gain inspiration from associating with other environmentally-oriented artists. A variety of comfortable housing and a meal package is available so that you can concentrate on your art. For further information: Kate Petrie, Artist-in-Residence Coordinator, Acadia National Park 207-288-1312

Guest Artist Program Leaders:



Michael Boardman <http://www.mboardman.com/> Outdoorsman and nature illustrator Michael Boardman's session will be sketching and painting wildlife in watercolor with a focus on birds, a salute to the many who pass over Acadia in October.

Jana Matusz <http://janamatusz.com/> leads a workshop on plein air painting, with tips about strategy, equipment, and composition for all drawing and painting media.

Colleen Miniuk- Sperry <http://www.cms-photo.com/> focuses on how incorporating individual knowledge, passions, and perceptions can help you transcend the cliché with your photography and art. Gain detailed insights into the creative process and learn specific techniques for consistently developing new ideas and recording fresh images.

Mimi White <http://www.poetryfoundation.org/bio/mimi-white> Conversations and close readings of poems that celebrate where we live—the earth. Participants will look at a few select poems for enjoyment and enlightenment. Just bring a willingness to pay attention and to be open to words.

Gary Hoyle <http://garyhoyle.weebly.com/> teaches how to make studio models of plants and flowers. Collect leaves of a plant that you want to reproduce. Color photocopies, wire, waxes, crepe paper and possibly thread and string will be used to fabricate model plants. Previously prepared silicone molds may also be used.

Ard Berge <http://www.ardberge.com/> will explore drawing, composition, and careful looking as a means to learn from as well as interpret nature. Following an artist's presentation, workshop participants will compose drawings that explore their own perceptual experiences and understanding of the park's landscape.

Books, Catalogues and Publications



The beauty of a watercolor painting lies in its diaphanous layers, delicate strokes, and luminous washes. However, the very features that define the beauty of the medium can make it difficult to master. This complete guide to understanding the relationships between color, value, wetness, and composition unravels the mysteries of watercolor to help your practice evolve.

Experienced teacher and acclaimed artist Tom Hoffmann offers a unique, inquiry-based approach that shows you how to translate any subject into the language of watercolor. With Hoffmann as your guide, you'll learn the key questions to ask yourself at every turn and time-tested methods to help you reach solutions.

Hoffmann's thorough explanations and step-by-step demonstrations delineate the process of composing a painting in watercolor, while art from more than thirty-five past and present masters, including John Singer Sargent, Ogden Pleissner, George Post, Emil Kosa, Jr., Mary Whyte, Trevor Chamberlain, Lars Lerin, Torgeir Schjølberg, Piet Lap, Leslie Frontz, and Alvaro Castagnet serve to illustrate and inspire. Whether you're a serious beginner or a seasoned practitioner, this book will guide you toward the all-important balance between restraint and risk-taking that every watercolorist seeks.

In the News

Techniques for Contemporary Watercolour



There are many preconceptions about watercolour; a paradoxical medium, seen by some as the perfect entry into painting but by many as technically challenging and difficult to master.

In the 19th century Turner and Constable introduced watercolour into fine art; however, the French Academy, copied throughout Europe, created a hierarchy of subjects suitable for the serious artist; history and myth being at the top, followed by 'genre' scenes, then landscape and still life. The only material they proposed for historical painting was oil colour; watercolour was considered suitable for sketches and associated with architectural painting and landscape.

Watercolour is not always top of mind when thinking about contemporary art, but this perception is being challenged; "As watercolour is a liquid I pour or drip it" says Alf Löhr, "or I throw it in the air to catch when it comes down!"

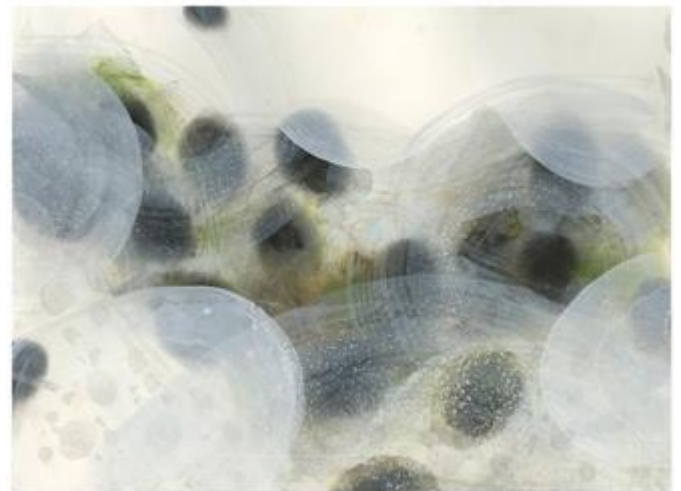
Löhr and other artists engaged in contemporary work discuss the use of watercolour in their art practice...

On contemporary applications

Given the diverse nature of contemporary art, it is little surprise that artists use watercolour in a range of ways, sometimes unorthodox, that best suit their ideas and working methods.

[Stephanie Tuckwell](#) works on a number of paintings at one time; this encourages her to work swiftly and directly, shifting between paintings, sometimes to linger and work intensely, other times to move on rapidly. For Stephanie the special material characteristics of watercolour are both an idea in her art as well as a practical application.

“My work is a response to the edges of landscape, the meeting of land and sea, where mass meets fluids. My inspiration lies at the edges of the air, land and sea, my working methods lie in the area between the intentional and incidental; the fluidity and immediacy of watercolour which allow me to explore these concerns in an intuitive manner.”



Stephanie Tuckwell

Winner of the 2005 Sunday Times Watercolour competition with her abstract paintings that embrace the transparent qualities of water colour, [Carol Robertson](#) loves the medium for its luminosity and the way it soaks into paper. She believes water colour brings a quality of light from the back to front and appears to reflect light. Carol uses soft brushes to lay down washes of colour, then over-paints, using a more saturated mix. She sometimes removes areas of watercolour with water and absorbent tissue to leave a stain or vestige. She masks out areas of an image and uses flicking or spattering as a softer unstructured contrast to careful linear detail.



Carol Robertson

Barbara Nicholls' watercolour paintings made with Winsor & Newton professional water colour suggest the stratification built up over millions of years in geological formations.

"I start by creating puddles of water on large sheets of paper. I apply the watercolour to this water and wait for the pigment to find the edge of the water. This creates a line of colour. I am interested in this line; it has a quality that I could not otherwise achieve."



Barbara Nicholls

The historical association of water colour with sketching is part of the way London based artist [Alf Löhr](#) communicates his ideas about life and the creative process;

“Look at architecture and it is obvious that the highest level of creativity was at the stage of the original sketch or drawing. The rest is technical execution done by engineers. Art is not dissimilar.

For me, creativity is in the sketch, when the mind is still free to explore and is open for things to happen. That’s why watercolours are always nearer to life and more lively than cleverly executed artistic statements. Watercolours allow you to avoid big, heroic simplifications. You either look for life or you don’t.”



Alf Löhr

On water colour properties

Water colour can have a particular, luminous quality achieved by applying transparent paint to white paper. Once applied, water colours are hard to move and artists respond in different ways to this challenge.

In a recent London exhibition [Peter Haslam-Fox](#) showcased a series of large-scale, highly detailed paintings:

“Water colour by its very nature is unforgiving. The kind of focus needed to be brave with your subject and get it right first time is exhilarating. I find this especially true of working on a larger scale.”



Peter Haslam-Fox

[Alf Löhr](#) sees an almost moral benefit to this material challenge; he believes you have to live with your mistakes, there is no cover up or rubbing out. He likes the simplicity of watercolour: “water + pigment + light; neither greasy nor plastic like acrylics.”

It is unlikely that a contemporary artist using watercolour will win this year’s [Turner Prize](#), though it is quite possible that sometime in the future this will happen. Its strong traditions, rich history and special qualities make watercolour a valid medium for today’s contemporary artists.

<http://www.winsornewton.com/na/discover/articles-and-inspiration/techniques-for-contemporary-watercolour>

On-line Newsletter Editor

Kathy Gaye Shiroki, Curator of Museum Learning and Community Engagement
Monet Kifner, Intern at the Burchfield Penney Art Center at Buffalo State College