

September 2014 Watercolor Newsletter

Exhibitions of Note

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

Rhode Island Watercolor Society Exhibition

Pawtucket RI

August 9-September 4, 2014

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.

'Reliquary' honors spirit of bones July 9, 2014

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

American Watercolor Society

Abraham Arts Gallery

Plainview, TX

July 11- October 31, 2014

33rd Annual Adirondacks National Exhibition of American Watercolors

Adirondacks National Exhibition of American Watercolor

Old Forge, NY

August 8 - October 5, 2014

40th Annual Alaska Watercolor Society Exhibition

Anchorage, Alaska

September 5 - 29, 2014

2014 Georgia Watercolor Society

Sandy Springs, GA

September 9 - 18, 2014

114th Anniversary International Exhibition of Works on Paper

Philadelphia Watercolor Society

Media, PA

September 14 - October 17, 2014

Watercolor Ohio 2014 37th Annual Juried Exhibition

Mansfield, Ohio

September 20 - October 25, 2014

Open Show 2014

Hawaii Watercolor Society

Honolulu, HI

September 30 - October 18, 2014

Exhibitions to Enter Artwork**Mid-Southern Watercolorists' 45th Annual Juried Exhibition**

Deadline: September 1, 2014

February 14 – April 12, 2014

For further information: <http://www.midsouthernwatercolorists.com>

Louisiana Art and Artists' Guild's 45th Annual River Road Show

Deadline: September 1, 2014

December 3 – 29, 2014

For further information: <http://laag-site.org/River-Road-Show>

The Artist's Magazine's Over 60 Art Competition

Mixed media including watercolor

Deadline: September 2, 2014

For further information: <http://www.artistsnetwork.com/competitions/over-60-art-competition>

CWA 45th National Exhibition

Firehouse Art Center

Pleasanton, CA

Deadline: September 5, 2014

For further information:

<http://www.californiawatercolor.org/userfiles/file/45th%20National/Final%2045th%20prospectus%281%29.pdf>

45th National Exhibition

California Watercolor Association

Deadline: September 5, 2014

January 15 - February 21, 2015

www.californiawatercolor.org

Demonstrations, Workshops and Lectures**Niagara Frontier Watercolor Society**

Amherst Community Church

Artist demonstration with Denise Sperry

September 18, 2014

Denise Sperry will show how she achieves her richly saturated color and integrates pattern and texture with especial emphasis on painting glass and reflective surfaces, and color theory.

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.



Valdes Art Workshops

Watercolor with Betty Carr

Santa Fe, NM

September 8-12, 2014

This workshop will cover the basics of color relationships, value, composition and characteristics of light along with discovering techniques in creating dynamic paintings. Betty Carr received her MFA from San Jose State University and has taught painting and sculpture for many years. www.bettycarrfineart.com

Museums



Black Columns in a Landscape, 1919

Paul Klee (German, 1879–1940)

Watercolor, pen, and ink on paper; 8 x 10 3/8 in. (20.4 x 26.3 cm)

The Berggruen Klee Collection, 1987 (1987.455.1)

© 2011 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

In the Metropolitan Museum of Art Permanent Collection



Joseph Mallord William Turner

Goldau, with the Lake of Zug in the Distance: Sample Study circa 1842-3

Pencil, watercolour and pen on paper

In 1842–3 Turner produced a group of ‘sample studies’ of Swiss subjects. Somewhere between sketches and fully worked-up paintings, they were intended to persuade patrons to commission completed watercolours. John Ruskin commissioned a finished version of this design. He considered Turner’s Swiss watercolours to be his supreme achievement. Goldau had been the site of a rockfall in 1806. The massive boulders in the foreground recall this tragic event.



Jamie Wyeth, *Berg*, 2012. Watercolor, gesso, and enamel on joined rag boards. Private Collection. © Jamie Wyeth.

Jamie Wyeth

Museum of Fine Arts Boston

July 16 – December 28, 2014

The first comprehensive retrospective of artist Jamie Wyeth (born 1946) will examine his imaginative approach to realism over the course of six decades, from his earliest childhood drawings through various recurring themes inspired by the people, places, and objects that populate his world. A member of a family of artists—including his grandfather, Newell Convers “N.C.” Wyeth (1882–1945); his father, Andrew Wyeth (1917–2009); and his aunt, Carolyn Wyeth (1909–1994)—Jamie Wyeth has followed a unique path, training with his aunt Carolyn after leaving school at age 11, studying anatomy in a New York City morgue and working in Andy Warhol’s New York studio, The Factory. “Jamie Wyeth” will include approximately 100 paintings, works on paper, illustrations, and assemblages created by the artist, many in a range of “combined mediums,” his preferred term for the distinctive technique he brings to his compositions. <http://www.mfa.org/exhibitions/jamie-wyeth>

The EY Exhibition: Late Turner – Painting Set Free

Tate Museum

London

September 10, 2014 – January 25, 2015

Books, Catalogues and Publications

Watercolor.net is a resource for books.



Since the Tate characterizes this show as the most ambitious exhibition about **watercolour**, this is a good starting place for looking at a wide range of works from early history to our contemporary time. It is worth examining how the curators have organized the categories and made the selections. It is also interesting to see how the show was received.

<http://watercolor.net/>

In the News



Gwyneth Leech, *Seaside Cups*, Watercolor on upcycled coffee cups

Summer Art Stroll

Chelsea and the Lower East Side, New York

Looking At Watercolor Directions By 5 British Artists

<http://watercolor.net/british-contemporary/>



Stephanie Tuckwell, *aber-series-2-no.2-2012*, watercolour and charcoal

In a recent 'Resource Centre' article, British art supplier and manufacturer, Winsor and Newton, focused on the contemporary works in **watercolor** by several British artists. In so doing they first noted some historical background of **watercolour** in England versus that of the French Academy, and thereby cited the issue of "heirarchy" in painting mediums.

“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.”
Five British artists engaged in contemporary work discuss the use of **watercolour** in their art practice... Several artists are cited who are currently challenging some of the perceptions about the **watercolor** medium. 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 method.



Alf Löhr, Watercolor

“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!”

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.”

The historical association of **watercolour** with sketching is part of the way London based artist Alf Löhr (www.alflohr.net) 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 Lohr, in the studio

Born in Germany in 1957, Alf Lohr studied at the Kunstakademie Düsseldorf and completed a PhD at the Royal College of Art, London. Having spent periods teaching, researching and working in New York, Australia, and Glasgow – to name a few – he has chosen London to be his home for the last twenty-five years. Since the early 1990s, Lohr has focused on producing small **watercolours**, and has gained in scope until producing large-scale works on canvas.



Alf Lohr paintings

In a recent interview Alf Lohr responded to the question ‘what it is about a painting that might cause us to say that it is beautiful?’ with the following:

‘Whether it is abstract or representational, we find (a painting) beautiful if we can see a pattern in it, a grace of line or movement, harmony or proportion. The eye is caught by a pattern of colour, the way different colours relate to one another; the eye is caught by differentiation and contrast between dark and light, stillness and activity. And yet a painting is lifeless if it is too controlled, too obviously patterned, and organized and its objects too perfect. In truthful art as in a truthful understanding of life there is always a hint or echo of chaos, incompatibility, imperfection and so every beautiful artwork also has an element of pathos’.

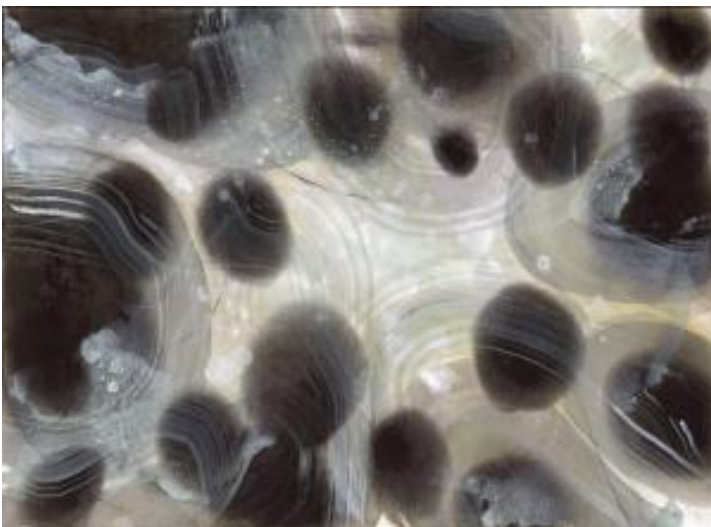


Stephanie Tuckwell, aber series 2 no.1 (2012) watercolour on paper

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.”

“My work.. is a response to movement through the landscape; a glimpse from a train, a view from a mountaintop, being airborne in a glider, or standing on the edge of a cliff. I seek to arrive at an image that is a distillation of the experience of being present in the world at a particular moment.



Stephanie Tuckwell, aber series 2 no.5 (2012) watercolour on paper

Just as the focus of my inspiration lies at the edges of the air, land and sea, my creative practice lies in the area between the intentional and incidental. Working at these edges demands a mindful awareness and presence that embodies my experiences of the landscape. I work in series: my working methods tend to be swift and direct, shifting between drawing and painting, sometimes to linger and work intensely, other times to work more sparingly and moving on rapidly.”

Stephanie graduated from Goldsmith’s College London in 1975 and is based in Cardiff. Winner of the University of Glamorgan’s prestigious Art Purchase Prize for 2008, awarded the prize for Wales at the 2009 ING Discerning Eye Exhibition.



Carol Robertson, watercolour

Winner of the 2005 Sunday Times **Watercolour** competition with her abstract paintings that embrace the transparent qualities of **water colour**, **Carol Robertson** (www.carolrobertson.net) loves the medium for its luminosity and the way it soaks into paper. She believes **watercolour** 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’s paintings are firmly rooted within reductive abstract conventions. Although she doesn’t seek to confirm or record the way the world looks, her work is never disconnected from it.. In earlier work Robertson choose to use the square, rectangle and circle for their ideal power and aesthetic beauty. Recent work has moved towards a more informal relationship with landscape, architecture, nature and the environment, encompassing notions of transience and change.



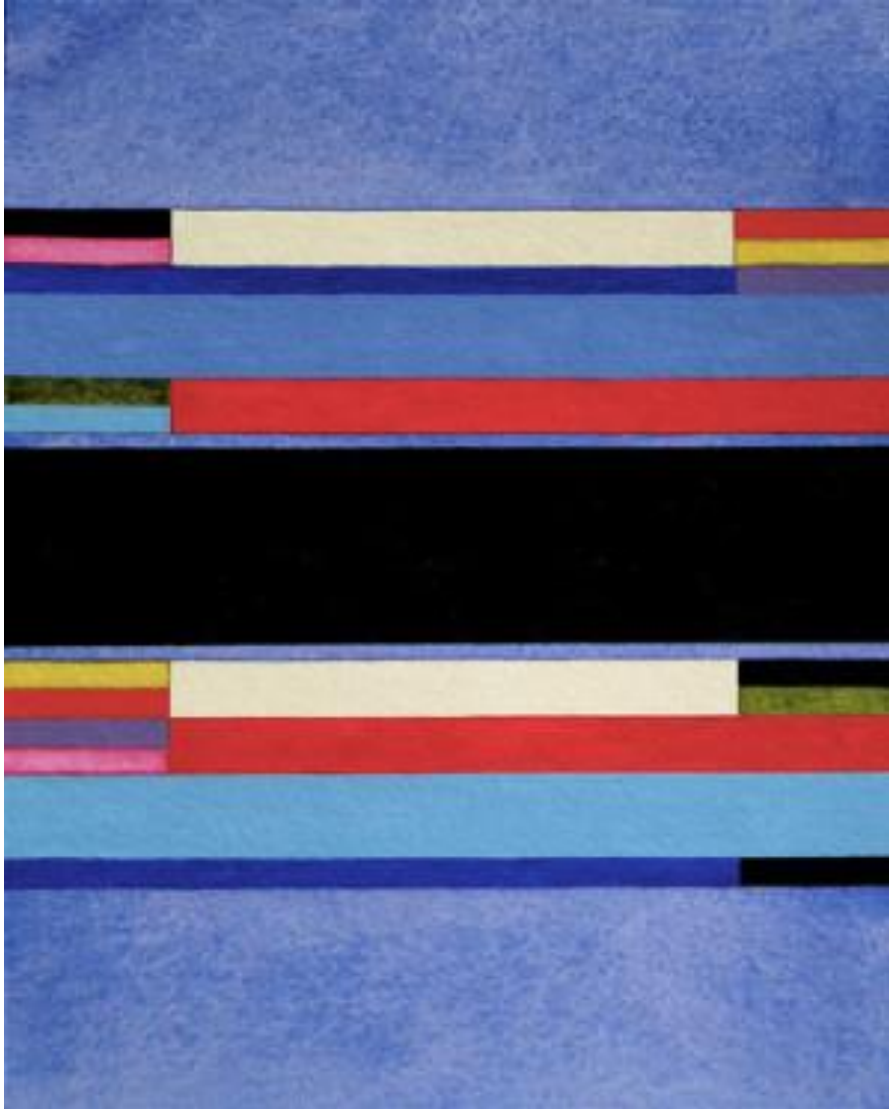
Carol Robertson, Transition 3, watercolour, 2010

Multi-coloured arcs or circles now loosely traverse her canvases, with collisions and crossovers registering flashes of chance and coincidence, reminiscent of small arcane details that fleetingly curve across one's vision.

Every painting is prepared with poured and stained grounds, unstructured atmospheric colour fields that deliberately highlight and complement carefully over-painted arcs as they collide and cross in their individual orbits.

The expression of flux and impermanence in this work reflects her changing response to the world. Art and beauty, however much they arise out of life, are now the defense against its ravages. As Nietzsche said "We have art that we may not perish from truth".

"The power and beauty of geometric form and detail provides me with a catalyst for ways to make art. Adopting the formal restraints of a reductive and often repetitive geometric language takes the chaos out of what otherwise would be an impossibly vast set of visual options upon which to pin my existence. Geometry allows me to concentrate on the essential. It allows me the freedom to channel sensory or poetic material through its refined parameters. Over time my work evolves in tandem with whatever is happening in my life, emotionally, spiritually, intellectually and physically. The enduring constant is my commitment to working with the non-hierarchical and pragmatic language of geometric abstraction".



Carol Robertson lives and works in London and is married to fellow artist Trevor Sutton. She is primarily a painter and printmaker, represented in the UK and USA by Flowers Gallery, by Galleri Weinberger in Denmark and by Peter Foolen Editions in the Netherlands. In 2005 she won first prize in the Sunday Times **Watercolour** Competition. She was Research Fellow in Painting at Cardiff School of Art & Design from 2003 – 2008.

Her work has been exhibited extensively internationally, most recently in The Netherlands, Austria, Japan and USA. Since 2001 she has been a Returning Fellow at the Ballinglen Arts Foundation in Ireland. In 2012 she was artist in residence at the Kunstgarten in Graz, where she has made 3D objects for the first time. In 2013 she shows a new series of paintings titled *Circular Stories* at Galerie allerArt, Bludenz, Austria.



Barbara Nicholls, No 3. Watercolour, 2013

Barbara Nicholls' (www.barbaranicholls.co.uk) **watercolour** paintings made with Winsor & Newton professional **watercolour** 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."

"Residue" Large **watercolours** produced during a year-long studio residency at Winsor and Newton London 2013. "Nicholls takes as her point of departure systems of archaeological and geographical mapping, accumulations and isolated portions of material remains, the convoluted territorial alignments of the city (its physicality and historical layering), and the malleability of the actual materials out of which her work is made. She draws upon a substantial (though not arbitrary) armoury of technical processes and devices, bringing these together so as to produce works of a coherent yet open nature which ask that the viewer respond to them in an active and engaged way."



Barbara Nicholls, No 9. Watercolour on paper. 2013

Barbara Nicholls' work operates across a broad range of artistic categories, employing a wide span of processes and techniques to address a number of engaging critical issues: questions of aesthetic form, surface and depth, chance and order, the handmade and the readymade, the archaeological and the cartographic, and the relations between work and play. Her approach, both to the subject matter with which she engages and to its material rendition is allegorical or metaphorical, rather than literal or mimetic. The objects Nicholls produces, be they primarily two dimensional or three dimensional forms, may thus be regarded as translations or complex developments with their own internal logic, structures which have, to a considerable degree, moved away from their original sources whilst nonetheless connecting to them through inference and analogy.

Nicholls takes as her point of departure systems of archaeological and geographical mapping, accumulations and isolated portions of material remains, the convoluted territorial alignments of the city (its physicality and historical layering), and the malleability of the actual materials out of which her work is made. She draws upon a substantial (though not arbitrary) armoury of technical processes and devices, bringing these together so as to produce works of a coherent yet open nature which ask that the viewer respond to them in an active and engaged way.

An individual work can display several, apparently contradictory methods of “inscription”, of technical know-how within its frame: drawing, painting, routing, folding and unfurling, tracing and tracking, sanding down and sharpening up. The result may be a multilayered, overly physical cluster of densely packed substances or, conversely, something minimal, neatly stripped down. Nicholls’ works might sometimes be better described as “accumulations” rather than as conventional paintings; they are certainly situated somewhere between or adjacent to conventionally established categories, this hybrid status being one of their most intriguing and seductive features.



Peter Haslam-Fox, watercolour

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

In a recent London exhibition Peter Haslam-Fox (haslamfox.com) 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.”

” I am aiming to rejuvenate the neglected medium of **Watercolour** and push it in a new direction. The paintings draw more on the simplicity of Eastern traditions in ink than the more

fastidious Western works on paper, though through the use of colour and scale try to merge the two worlds.

For the most part self-contained, the subjects are chosen for their innate but simple strength. Similarly the painting of them reflects a clarity of style and a concentration of technique that I greatly admire in Chinese painting and calligraphy. Rather than relying on detail, the pictures depend as much on raw paper as paint for their description. “

Based in his South Lambeth studio, Haslam Fox has continued in his attempt to rejuvenate **watercolours** and while working on various private commissions, he continues to work on new series of works.



Peter Haslem-Fox, Watercolour

Peter Haslam-Fox, lives and works in London. He has won several awards including; The Benton Purchase Prize at 'The Discerning Eye Exhibition', Mall Galleries (2010) and The RWS/Sunday Times, 'young artist' (2008). His work has been exhibited at mixed exhibitions including; The Discerning Eye Exhibition, Mall Galleries and The Royal **Watercolour** Society Spring Exhibition, Bankside Gallery.”

Peter Haslam Fox is a London based figurative artist. For the large part self taught, he did start out at art school. He hated it, and instead went to Glasgow to study art history and then went on to work in a variety of professions around the world, latterly as a carpenter in London and gilder in the U.S. It was only in 2006 when a chance meeting with the artist Brendan Kelly

rekindled his interest in painting that he ended up under his guidance for a year culminating in his first show at Ainscough Contemporary Art.

A foray into **Watercolour** in 2007 unexpectedly led to his first series of paintings that explored the capital's architectural and social diversity. He was named the RWS/Sunday Times' s 2008 'Young Artist' and other works were showcased at the 2008 Discerning Eye Exhibition at the Mall Galleries and the 2009 21st Century **Watercolour** Exhibition at The Bankside Gallery. The series entitled A Tale of Two Towers went on to form his critically acclaimed solo show, launching the 'Art Work Space' gallery in Bayswater. The paintings were described in 'Art Of England' magazine as "exquisite pieces of contemporary portraiture."



Peter Haslam-Fox, watercolour
<http://watercolor.net/>

On-line Newsletter Editor

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