

INTERNATIONAL CENTER FOR WATERCOLOR



BURCHFIELD PENNEY
ART CENTER

at SUNY Buffalo State

December 2014 Watercolor Newsletter

Exhibitions of Note

Pennsylvania Watercolor Society's 35th International Juried Exhibition

State Museum

Harrisburg PA

November 8, 2014 – February 8, 2015

American Watercolor Society

McCook Community College

McCook, NE

November 7- December 28, 2014

Kansas Watercolor Society National Exhibition

Wichita Center for the Arts

Wichita, KS

November 21, 2014 – January 4, 2015

Art Inspired by Song

Rhode Island Watercolor Society Open Juried Show

Pawtucket, RI

November 23 - December 20, 2014

Watercolor Wisconsin 2014

Racine Art Museum

Racine, WI

December 14, 2014 - April 25, 2015

Watercolors by S. Holmes

Artisan's Gallery

Middleburgh, NY

August -December 30, 2014

Exhibitions to Enter Artwork

39th National Exhibit of Transparent Watercolor

Transparent watercolor Society of America

Kenosha Public Museum

Kenosha, Wisconsin

Deadline is January 15, 2014

May 2 - August 2, 2015.

Jurors: Harold Allanson, TWSA, from Canada, Martha Deming, TWSA, from New York.

Further information at: www.watercolors.org

Florida Focus

Gold Coast Watercolor Society

City Furniture

Fort Lauderdale, Florida

December 13, 2014- January 30, 2015

Prospectus will be found at www.goldcoastwatercolorssociety.com



Watercolor U.S.A. 2015

Springfield Art Museum

Eldredge, Spratlen and Armstrong Galleries

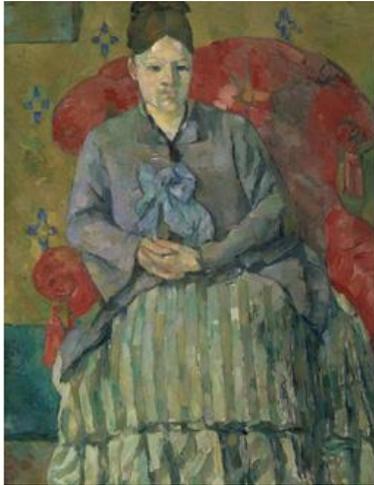
Springfield, MO

June 6 - August 23, 2015

This is the 54th exhibition of Watercolor U.S.A., a national, annual juried exhibition recognizing aqueous media painting. The event is open to artists from all 50 states and U.S. territories and

receives hundreds of entries annually. Works are judged for a variety of prizes and possible purchase by the Museum. The top award totals \$3000 cash; approximately \$40,000 in cash and merchandise awards are available. Organized in 1962 by the Springfield Art Museum, this event aims to attract the best in contemporary American watermedia and strives to exhibit work by artists who are pushing the boundaries of the medium.

Museums



Madame Cézanne

Metropolitan Museum of Art

New York, New York

November 19, 2014–March 15, 2015

Madame Cézanne, the first exhibition of paintings, drawings, and watercolors by Paul Cézanne (1839–1906) of his most painted model, Hortense Fiquet (1850–1922), will open at The Metropolitan Museum of Art on November 19. The exhibition will trace Cézanne’s lifelong attachment to the woman who was his model, his wife, and the mother of his son, Paul. She profoundly influenced his portrait practice for more than two decades, and yet, she was not well received—by either his family or his friends.

The exhibition is made possible by The Florence Gould Foundation.

It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Madame Cézanne will feature 24 of the 29 known portraits of Hortense Fiquet that Cézanne painted over a period of more than 20 years, including *Madame Cézanne in the Conservatory* (1891) and *Madame Cézanne in a Red Dress* (1888–90), both from the Metropolitan Museum’s collection. Hortense Fiquet posed for Cézanne more often than anyone but himself. The exhibition will consider their partnership in all its facets and complexities—the portraits of Hortense in oil, watercolor, and graphite providing the only material clues to that partnership. And yet, the paintings can seem unforgiving, with little understanding of Hortense Fiquet’s character. Critics have cited her sour expression and remote, impenetrable demeanor. These unflattering observations have promoted Hortense Fiquet’s undeserved reputation.

Cézanne met Hortense in Paris in 1869 while she was working as a bookbinder. Although the circumstances of their first encounter are unknown, an early portrait from 1872 suggests that she was modeling for Cézanne by the age of 22. Cézanne took great pains to conceal his mistress and their only child, Paul, from his family fearing his authoritative father's disapproval. The complicated subterfuge led to separate residences, frequent and often desperate appeals for funds, and long periods of living apart, even after their marriage in 1886. Despite this seeming neglect, the portraits attest to the constancy of a relationship that was critical to the artist's practice and development. Their story is a compelling one, perhaps all the more so for the absence of its particulars.

Highlights of the painted portraits in *Madame Cézanne* will include *Madame Cézanne in a Red Armchair* (ca. 1877) from the Museum of Fine Arts, Boston; *Madame Cézanne* (ca. 1885) from the private collection on loan to Staatliche Museen zu Berlin, Nationalgalerie, Museum Berggruen in Berlin; *Portrait of Madame Cézanne* (ca. 1885–87) from the Philadelphia Museum of Art; *Portrait of Madame Cézanne in a Striped Dress* (1883–85) from Japan's Yokohama Museum of Art; *Madame Cézanne in Blue* (ca. 1888–90) from the Museum of Fine Arts, Houston; and the aforementioned canvases from the Metropolitan Museum's collection. Highlights of the works on paper will include **three striking watercolors**, 14 drawings, and three rare sketchbooks bearing affectionate studies of Hortense and young Paul.

Watercolor Memories: The Artistic Legacy of Betty Munro

Onondaga Historical Museum

On view through January 25, 2015

An exhibit featuring the watercolors of the late Betty Munro, a local artist who could be seen painting in downtown Syracuse, New York throughout the 1970's to the early 1990's. Located in the first floor main gallery, the exhibit will focus on Betty's artistic diversity through watercolor paints. Betty is best known for her architectural scenes and cityscapes, and while guests will see some of those, they also will be treated to other, perhaps lesser-known, subjects such as human figures, swans, barns, the beach in Florida, and other colorful themes.



Journey in Watercolor: The Art of Deena Gu

Woodmere Art Museum

Philadelphia, PA

November 8, 2014 - February 22, 2015

Journey in Watercolor will showcase the recent work of artist Deena Gu. Since her mother's death in 2012, Gu has focused on large-scale landscape paintings in which recognizable elements of land, sea, and sky appear to merge into diaphanous, atmospheric tableaux. Inspired by music and poetry, these introspective and contemplative compositions integrate the fluidity of Chinese painting with contemporary influences. A highlight of the exhibition will be Gu's fifteen-foot-wide installation created specifically for Woodmere. The exhibition will be accompanied by an illustrated catalogue featuring a discussion with the artist about her practice within the context of Chinese and American painting traditions.

Gu was born in Shanghai, and studied Chinese watercolor painting with two influential Chinese artists, Cheng Shifa and Xie Zhiliu. Encouraged by her mother to pursue art as a career, Gu immigrated to California in the early 1980s and was accepted at the Pennsylvania Academy of the Fine Arts (PAFA), where she studied from 1984 to 1987 and obtained her certificate. As a student, she worked in a variety of media, including watercolor and oil and acrylic on canvas. Today, she paints with watercolors on silk and rice paper.

Andrew Wyeth: Lines of Thought

Brandywine River Museum of Art
Chadds Ford, PA

On view through February 8, 2015



©Andrew Wyeth (1917-2009),
Roasted Chestnuts (1956), tempera
on panel. Gift of Harry G. Haksell,
1971

Over his remarkable seven-decade career, Andrew Wyeth (1917-2009) created thousands of drawings in pencil and watercolor, a body of work that he rarely exhibited. The drawings in this exhibition provide a fascinating glimpse into his creative process. They were created by Wyeth in preparation for four paintings—*Faraway* (1952), *Corner of the Woods* (1954), *Roasted Chestnuts* (1956), and *Garret Room* (1962). Each drawing is part of the process Wyeth used to work out his vision for his paintings. Many were sketched outdoors, and reveal Wyeth's immediate response to figures or objects in a composition. The exhibition includes 23 sketches and three paintings.

Wyeth rendered his subjects in pencil drawings made with quick, gestural jabbing marks, contour lines, a range of shaded tones and dotted and scribbled lines. In the watercolor studies he wielded the brush freely to create flowing washes and dry, ragged swaths, and drew fine pen-like lines with the tip.

As these sketches show, Wyeth focused in with raw energy on aspects of the composition—isolating each element, whether a human figure or a tree—and distilling its essence. The drawings—made quickly in comparison to the



©Andrew Wyeth (1917-2009), *Roasted Chestnuts Study, Full Figure* (1956), pencil on paper. Private Collection

time-intensive medium of tempera paintings in which he excelled—allowed him an important degree of spontaneity. As the artist said, “My struggle is to preserve that abstract flash—like something you caught out of the corner of your eye... that momentary off-balance quality in the very base of the thing.”



Ranulph de Bayeux Bye, *Barn Snow Scene*, 1979, watercolor, 23 x 30 ½ inches. Private Collection

A Sense of Place: Paintings by Ranulph Bye

James A. Michener Art Museum

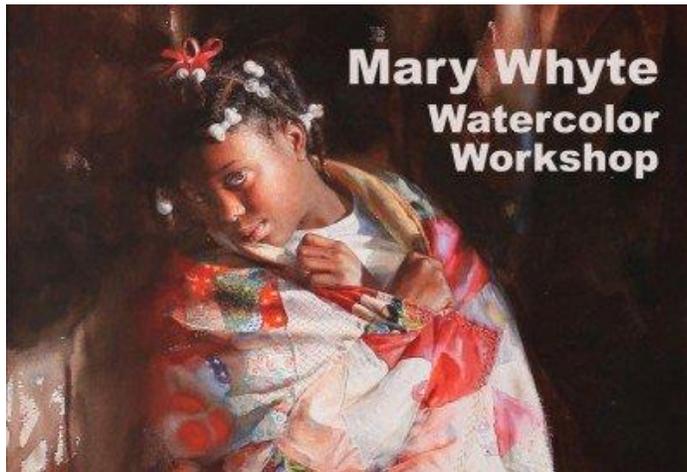
Doylestown, PA

November 8, 2014 through March 1, 2015

Ranulph de Bayeux Bye (1916-2003) was born in Princeton, NJ and made his home in Holicong, Bucks County, PA. He was considered one of the foremost watercolorists of his time and found his greatest inspiration in the landscapes of Bucks County. Bye was known for his masterful rendering of rural American landscapes, seascapes and buildings. From fire stations, train depots and architecture to sweeping farm fields and serene lakes, Bye created a true sense of place that resonates today. His works have captured the rich heritage of Bucks County and beyond with extraordinary skill and sensitivity.

This exhibition of more than 40 works from private collections reveals a deft touch and acute eye for the personality of buildings and landscapes. Bye was a graduate of the Philadelphia College of Art (University of the Arts) and the Art Students League of New York.

Demonstrations, Workshops, and Lectures



Watercolor Portrait and Still Life with Mary Whyte

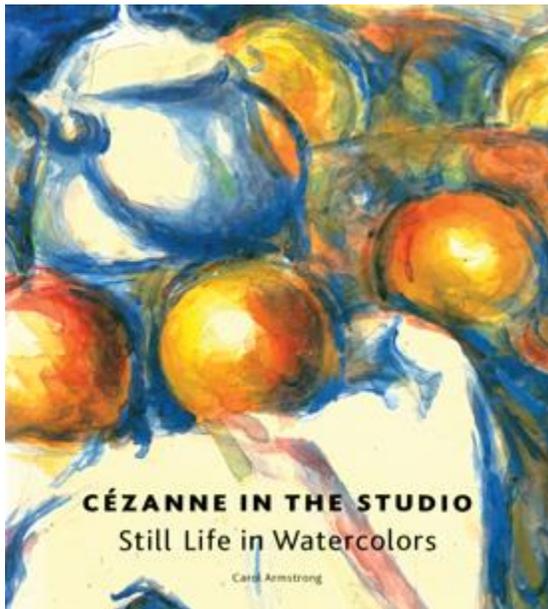
For artists and art students intermediate to advanced
Carmel Visual Arts
Carmel, CA
March 23–25, 2015

In this Mary Whyte Watercolor Workshop, she will teach you her approach to fundamental drawing and watercolor painting skills, how to mix clean color, create dynamic compositions, correct mistakes, use lighting effectively, and make emotional paintings that endure. You will learn how to capture the character and presence of a model from the foundational composition to the final details that define a great work of art. Through daily demonstrations and one-on-one guidance Mary starts you on your way to painting your best works.

Watercolor artist Mary Whyte is a teacher and author whose figurative paintings have earned national recognition. A resident of Johns Island, South Carolina, Whyte garners much of her inspiration from the Gullah descendants of coastal Carolina slaves who number among her most prominent subjects. Mary's paintings have been included in many museum and national exhibitions and are in private collections in the US and abroad. Her work can be found at Coleman Fine Art in Charleston, where her husband, Smith Coleman, makes gilded and hand-carved frames.

Mary is the author of several books: *Alfreda's World*, a compilation of her Gullah paintings, as well as *An Artist's Way of Seeing*, and *Watercolor for the Serious Beginner*. She has been featured in *American Artists*, the *Artist's Magazine*, and other artists' publications, and has illustrated 11 children's books.

Books, Catalogues and Publications



Cézanne in the Studio: Still Life in Watercolors

Exhibition Catalogue

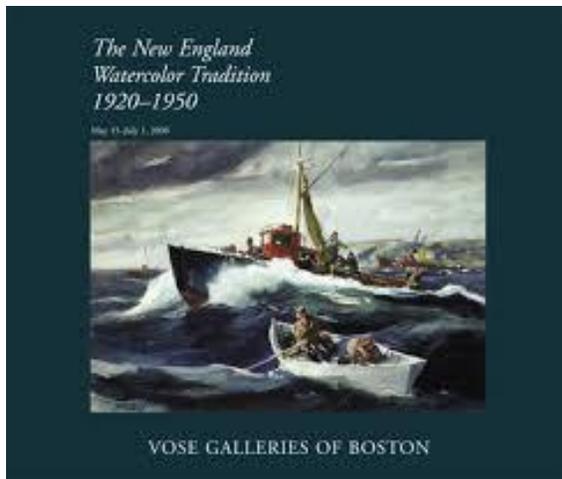
Carol Armstrong

2004, 160 pages

In the last years of his life Paul Cézanne produced a stunning series of watercolors, many of them still lifes. *Still Life with Blue Pot* is one of these late masterpieces that are now in the collection of the Getty Museum.

In *Cézanne in the Studio: Still Life in Watercolors*, Carol Armstrong places this great painting within the context of Cézanne's artistic and psychological development and of the history of the genre of still life in France. Still life—like the medium of watercolor—was traditionally considered to be “low” in the hierarchy of French academic paintings. Cézanne chose to ignore this hierarchy, creating monumental still-life watercolors that contained echoes of grand landscapes and even historical paintings in the manner of Poussin—the “highest” of classical art forms. In so doing he charged his still lifes with new meanings, both in terms of his own notoriously difficult personality and in the way he used the genre to explore the very process of looking at, and creating, art.

Carol Armstrong's study is a fascinating exploration of the brilliant watercolor paintings that brought Cézanne's career to a complex, and triumphant, conclusion. The book includes new photographic studies of the Getty's painting that allow the reader to encounter this great watercolor as never before, in all of its richness and detail.



Vose Galleries exhibited 32 artists and nearly 70 watercolors

Essays by Nancy Jarzombek and Marcia Vose

May 2006

47 pages; 69 color, 1 b&w plates

It was not until the end of the 19th century that watercolor painting emerged as a respected artistic medium in the United States. Pioneered by such figures as Winslow Homer (1836-1910) and John Singer Sargent (1856- 1925), watercolor became a means for artistic expression and spontaneity, eventually becoming an important vehicle for artistic revolution in the 1920s. Artists joined together to promote the medium with numerous societies and clubs, including the American Water Color Society in 1867 and the Boston Water Color Society in 1885. Many of the artists featured in this exhibition were founding members of these organizations and leaders in experimentation with style and technique.

By the 1920s, watercolor exhibits came into vogue in the Boston area, and Vose Galleries was at the forefront of this trend, hosting a massive show of 100 watercolors in 1927. The following year we hosted the Boston Society of Water Color Painters' annual exhibition and continued to do so until 1950. While Robert C. Vose abhorred modernist principles and ideas, Vose Galleries surprisingly exhibited works by some of the most forward thinking Boston watercolor artists during these years, including members of "The Boston Five."

Events, Fairs, and Festivals

Holiday Market Members Show

Guest Watercolorist: Sherry Holmes

Cherry Branch Gallery

Cherry Valley, NY

December 6, 2014

In the News



Kathleen Giles, *Woman in the Yellow Shirt*

Mystery Solved: Identity of 'The Woman in the Yellow Shirt' revealed

Colin Dabkowski, News Arts Critic

November 12, 2014

One bright afternoon in late August of 2012, watercolorist Kathleen Giles was sitting inside Acropolis restaurant on Elmwood Avenue when she glanced through the window to find a striking scene:

A young woman in a ruffled yellow top and sporting tattoos across her right arm sat at an outdoor table flipping through the menu. The sun lit up the woman's yellow shirt like a piece of brilliant fall foliage and gave her face a kind of ethereal glow. She snapped a picture and filed it away, mulling how to bring the scene to life in a painting.

Two years later, she produced "Woman in the Yellow Shirt," which is featured on the cover of the December/January issue of International Artist Magazine, which devotes 10 pages to Giles' painting process.

Update:

The mystery woman, thanks to social media sleuth Ben Siegel and others, has been identified as Mallory Mordant, a Buffalo musician and bartender who lives nearby.

"That's definitely me," Mordant wrote in an email to The News. "I live down the street. Ate on their patio that summer a few times. The tattoos match perfectly. I owned that shirt."

"I didn't get her name or anything. I was inside having lunch and use a very good camera. I later zoomed in on her because of the yellow shirt and tattoos. It wasn't really planned," Giles said, adding that she wants to give the woman a reproduction of the painting as a gift. "It was a breakthrough painting for me when I finally figured out that I could use the reference if I cropped it down and painted the foreground figures a little lighter than than appeared in my reference."



Kathleen Giles' painting "Woman in the Yellow Shirt" is featured on the cover of International Artist Magazine

Giles, one of Western New York's most accomplished watercolor painters, won first place in the watercolor competitions at the Allentown and Lewiston art festivals this year.



Artist Kathleen Giles poses with a copy of International Artist Magazine, which features her painting *Woman in the Yellow Shirt*.



Roberto Ricois is the President of The Nevada Watercolor Society. He has a traveling exhibition in the Clark County Libraries and exhibits his work at 'R' Space Studio in the Arts Factory and other Galleries. He teaches painting in Las Vegas and enjoys the media of watercolor because you can work fast and furious. [The Art of Roberto Rico](#)

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