Exhibitions of Note

Masters of Watercolour Exhibition
Grand Hall
St. Petersburg, Russia
January 20-31, 2015
40 Russian and 40 International artists will be represented.

Kansas Watercolor Society National Exhibition
Wichita Center for the Arts
Wichita, KS

**NWS Annual International Exhibition**
NWS Gallery
San Pedro, CA
November 12, 2014 - January 11, 2015

**Florida Focus**
Gold Coast Watercolor Society
City Furniture
Fort Lauderdale, Florida
December 13, 2014- January 30, 2015

**Pennsylvania Watercolor Society's 35th International Juried Exhibition**
State Museum
Harrisburg PA
November 8, 2014 – February 8, 2015

**Fourth upon a time...**
Harriët, Eva, Kitty, Nadja
Nordiska Akvarellmuseet Museum
Sweden
February 8 – May 3, 2015

Along with traditional and contemporary watercolour art The Nordic Watercolour Museum (Nordiska Akvarellmuseet) has a special focus on picture storytelling for children and young people. Fourth Upon a Time... Harriët, Eva, Kitty, Nadja is the fifth exhibition with this theme in focus. Here we encounter four artists and picture book creators from four European countries. They all have a deeply personal visual language and create narratives that challenge and cause one to marvel. In the exhibition, the artists will present their books, but also completely different sides of their work. They have chosen to work together and let their different worlds collide and meet in new art, new pictures and new stories.
Traces: From the collection
Nordiska Akvarellmuseet Museum
Sweden
February 8 – May 3, 2015

The Nordic Watercolour Museum´s art collection is an ongoing and vital part of the museum´s activities. For this spring´s selection works have been chosen that associate in different ways with the theme traces.

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 from Canada, Martha Deming from New York
Further information at: www.watercolors.org

Buda Fine Art Express
Buda City Park Pavilion
Chrysalis Art Foundation, LLC
Deadline: January 15, 2015
April 17-19, 2015
Further information: www.Zapplication.org or http://www.chrysalisartfoundation.org

Regional Fine Art Exhibition
Emporium Center for the Arts
Dogwood Arts
Deadline, January 16, 2015
April 3-25, 2015
Further information: www.dogwoodarts.com
45th Annual International Exhibition
Louisiana Watercolor Society
New Orleans Academy of Fine Art
New Orleans, LA
Deadline: January 20, 2015
April 18 - May 8, 2015
Further information: Exhibition@LouisianaWatercolorSociety.org

Nude Nite - Orlando
Orlando, FL
Deadline: January 22, 2015
February 12-14, 2015
Further information: www.nudenite.com

Delray Beach Plein Air Competition
Delray Beach at Old School Square
Delray Beach, FL
Deadline: January 30, 2015
February 26, 2015

IV Bienial Ciudad Juarez
El Paso Biennial 2015
Deadline: February 1, 2015
November 1, 2015-February 7, 2016
Entries can be submitted by artists of Mexico and American nationality, and those from other countries who have lived in Mexico or the United States for the past two years after residency status. Artists must live and work within 200 miles of the boundary between the United States and Mexico. Further information: www.elpasoartmuseum.org/default.asp

33rd Annual Juried Art Exhibition, Watermedia 2015
Montana Watercolor Society
Mountain Sage Gallery
Helena, MT.
Juror Gloria Miller Allen
October 1-31, 2015
Deadline is June 1, 2015
Further information at: www.montanawatercolorsociety.org
Or contact Michele Beck, mtws2015media@gmail.com
Museums

Abstract Trio, 1923, Paul Klee (German), Watercolor and transferred printing ink on paper, bordered with gouache and ink (1984.315.36), Metropolitan Museum of Art.

Adam and Little Eve, 1921, Paul Klee (German, 1879–1940), Watercolor and transferred printing ink on paper; 12 3/8 x 8 5/8 in. (31.4 x 21.9 cm), The Berggruen Klee Collection, 1987 (1987.455.7), Metropolitan Museum of Art.

In this watercolor, Klee somewhat expanded the story of the creation of man. His Eve, after growing from Adam's rib, stays right there. She also remains a child. Evchen ("Little Eve") looks like a schoolgirl with flaxen hair tied in a braid. Adam is a broad-faced, grown man who sports earrings and a mustache. By placing the figures against a shallow ground with a reddish curtain, Klee seems to set the oddly matched pair on a puppet-theater stage.
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)  
http://www.metmuseum.org/toah/works-of-art/1987.455.1

Demonstrations, Workshops, and Lectures

Design and Personal Style, Alex Powers  
Gold Coast Watercolor Society  
Kiwanis Club  
Fort Lauderdale, Florida  
January 19-23, 2015

65th Springmaid Watermedia Workshops  
Springmaid Beach Resort & Conference Center  
Myrtle Beach, SC  
March 1-21, 2015

Selected workshops: Color Emphasis Landscape with Don Andrews, Simplifying the Complicated with Linda Daly Baker, Making Paintings More Personal and Stringer with carol Barnes, The Creative Edge with Mary Todd Beam, Bruch and Beyond with Mary Ann Beckwith, Paint and Paste with Carrie brow, Design Abstract with Zing with Pat Dews, Artist Exploration with William Lawrence, Experiment for Fun, Design, for Success with Mark Mehaffey, Great Paintings with a hidden Plain Sight with Judy Morris, and more. Further information:  
www.springmaidwatermedia.com or artistinfor@springmaidwatermedia.com
Books, Catalogues and Publications

Marc Chagall Die Bible [The Bible]: Gouache, Watercolors, Pastels and Drawings, 1990

David Salle, Untitled, 1983, watercolor, 18 × 2 inches, BOMB Magazine 8, Winter 1983

David Hockney: A Bigger Picture
A collection of watercolour impressions of women were portrayed in a variety of dress and pursuits. Women featured in leisurely walks, bathing, reclining near water and pools, relaxing on terraces and absorbed in their various interests. There were women wearing Vietnamese ao dai, sarongs, Summer dresses, and a Japanese kimono that was rather short. Pearl diving, belly dancing and even dragon slaying were some of their activities. Many of the idyllic surroundings were inspired by scenery from Asia, Europe and Australia, embellished with generous amounts of artistic fantasy.

**In the News**

Portrait miniature: Portrait of Katherine Whitmore; Lens, Bernard (III, the younger); 1724 (painted); P.14-1971

**What is a Watercolour?**
Victoria and Albert Museum, London
Watercolour paint is made by mixing pigments with a binder, usually gum arabic, and then applying it with water to a support such as vellum (fine animal skin) or paper. The water evaporates and the binder fixes the pigment to the support. Watercolour was used long before the development in the 1750s of the British watercolour tradition. In mediaeval times, artists illustrated the vellum pages of hand-written books with brightly coloured paintings in watercolour. When the invention of printing in the late 15th century affected demand for such expensive books, some artists experimented with painting separate works of art. The separate portrait miniature was one such development.

It can be difficult to relate such minutely painted and highly coloured images on vellum, to the larger, lightly washed 'tinted drawings' on paper of the 18th century. The difference can be explained by the amount of gum used to bind the pigment and the amount of water used to spread the paint mixture onto the support. Both factors affect the appearance of the finished work. For example, the first portrait miniaturists used a lot of pure pigment bound with only a little gum and applied with little water. The finished effect is dense, colourful and bright. While in the 17th century, miniaturists toned down pigments by adding white, and creating more natural, opaque tones.

In contrast to both approaches, when a small amount of pigment is mixed with a lot of gum, and applied with a lot of water, the pigment is less dense and so the paint becomes transparent. This allows the painting support, such as white paper, to shine through the paint. All these techniques are effectively 'watercolour', but the last was the basis of the British school of watercolour which developed from the 1750s.

http://www.vam.ac.uk/content/articles/w/what-is-a-watercolour/


LONDON.- The British Museum has acquired a rare early surviving work by one of the eighteenth century’s most innovative and technically gifted landscape artists, with the support of the Art Fund, the Ottley Group, the Oppenheimer Fund, Jean-Luc Baroni, the Society of Dilettanti Charitable Trust and individual contributions.

Giovanni Battista Lusieri’s watercolour Panoramic view of Rome: Capitoline Hill to the Aventine Hill (circa 1778–1779) shows a panoramic view of his native city Rome from Piazza San Pietro in Montorio on the Janiculum, stretching from the Capitoline Hill on the left to the Aventine Hill on the right.

It is one of three surviving views from a four-sheet 180 degree watercolour panorama of Rome from the Janiculum at different times of day from morning to evening. These were bought or commissioned by Philip Yorke (1757-1834), who became 3rd Earl of Hardwicke in 1790, during his time in the city in 1778-9.

Panoramic view of Rome: Capitoline Hill to the Aventine Hill shows the panorama in the late afternoon with shadows lengthening in the now built over garden of the convent of San Callisto and San Michele in Trastevere in the foreground.

The watercolour becomes only the sixth in UK public collections by the artist, and the second in the British Museum collection, and remains in the UK following a temporary export deferral placed on it to provide time for a buyer to come forward to save it for the nation. The deferral followed a recommendation from the Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest (RCEWA), administered by the Arts Council of England.

Lusieri was unusual because he worked in watercolour, a medium more closely associated with artists from Northern Europe rather than Italy. The work highlights Lusieri’s exceptional technical skills as a draughtsman in watercolour and his significance as a pioneer of panoramic views.

The watercolour by an artist whose primary focus was on landscape holds additional interest because it is about time and transience as much as it is topographical. Lusieri captures this slice of the Roman panorama at a particular time, late afternoon, but while the effects of light are enormously convincing, in this closely observed work by an artist known for painting outside, he carefully removes any vestige of the city as a populated space: no-one is in the garden or at a window, no clothes are draped to dry and no smoke hangs in the air. It is a built space, the classical city overlaid but not obliterated by the Christian one. The absence of people gives it a timeless air more powerfully suggestive of time’s passage.

Stephen Deuchar, director of the Art Fund, said: “It is wonderful news that this mesmerising work will stay in the UK and enter a public collection with which it has tremendous resonance.
The work is a very important addition to the British Museum’s holdings of eighteenth-century Italian drawings as well as finding relevance within the museum’s wider collections relating to Rome. The Art Fund is delighted to have supported this acquisition.”

Neil MacGregor, director of the British Museum, said: “The acquisition of this beautiful watercolour will help bring Lusieri’s work to a new and wider audience, and help us appreciate not only his exquisite craftsmanship but also his place among his contemporaries. I am very grateful to the Art Fund the Ottley Group, the Oppenheimer Fund, Jean-Luc Baroni, the Society of Dilettanti Charitable Trust and individual donors for their support in securing this work which can now be enjoyed by visitors to the Museum.”

The work will go on public display on 12 December in Room 90 at the British Museum alongside a watercolour by the artist showing a view of the Tiber valley looking north from Monte Mario dated 1781 and a selection of more freely executed watercolours from the same era by Carlo Labruzzi. This display will offer the opportunity to compare and enjoy work by two Italian artists whose patrons included British aristocratic travellers on the Grand Tour.


Cindy Craig’s watercolors introduce ideas of pleasure as a commodity, as well. Her oversized paintings depict scenes of mass consumption: shelves of candy, racks of meat, and aisles and aisles of products. The crisply painted, sterile environments are odes to the American Dream in which materialistic pleasures are bought in bulk. Equally nationalistic is the overzealous work ethic apparent in the series, as evidenced by the painstaking detail in every square inch. The contrast between handmade and machine-produced blurs; the artist’s skill creates believable facsimiles while the medium allows for charming inconsistencies.
Faced with such visual abundance, the viewer begins to detect difference among the racks of sameness. In comparing these ultimately identical items, a shopping mentality takes over. Viewing becomes scanning and raises larger questions about the nature of free choice in a consumer culture. As in Proenzano's *Lounge Series*, these realities are steeped in artificiality: the flavors, the coloring, the packaging, and the experience. In *Candy*, Craig plays up the inherent sweetness of watercolor. The brightly hued, cartoon-like display is a treat for the eyes, but the stomach-turning array promises that the short-lived pleasure comes at a price.

http://www.cindycraig.net

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