May 2015 Watercolor Newsletter

Exhibitions of Note

39th National Exhibit of Transparent Watercolor
Transparent watercolor Society of America
Kenosha Public Museum
Kenosha, Wisconsin
May 2 - August 2, 2015.
Jurors: Harold Allanson, TWSA, from Canada, Martha Deming, TWSA, from New York.
Further information at: www.watercolors.org

The American Watercolor Society’s 148th Annual International Exhibition
The Rhode Island Watercolor Society
Rhode Island Watercolor Society’s Gallery
Slater Memorial Park
Armistice Boulevard
Pawtucket, RI
May 9 – June 14
Further information: (401) 726-1876 or www.riws.org
Juried by: Kathleen Conover, Z.L. Feng, Leslie Frontz, Jim McFarlane and Bill Rogers.
Awards juried by Elaine Daily-Birnbaum, Mark Mehaffey and Joel Popadics.

**Charles E. Burchfield: Audio Graphics**

*Presented in part by the Charles E. Burchfield Foundation*

March 13–August 23, 2015

In a journal entry from July 26, 1915 Charles Burchfield wrote:

*What true poetry about a freight whistle! It is inexpressible.*

*It seems at times I should be a composer of sounds, not only of rhythms & colors —*  

The exhibition *Charles E. Burchfield: Audio Graphics* explores Burchfield’s works in terms of their musical symbols, by examining his fascination and love of sound, described in his journals. These include the sounds of the city, his neighborhood and nature which he experienced while walking to the many sites that would become his paintings. Burchfield equated these aural wonders to great compositional works of Beethoven, Bach and Sibelius, and used musical language to define his intent. He also invented musical symbols to make his paintings more genuine to the environment he was capturing.

**Exhibitions to Enter Artwork**

*47th Annual Watercolor West Juried Exhibition*

Juror: Stephen Quiller  
City of Brea Art Gallery  
Brea, California  
Deadline: April 1-June 30, 2015  
October 17 - December 13, 2015  
Further information at: Watercolor West [www.watercolorwest.org](http://www.watercolorwest.org)

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

San Diego Watercolor Society 35th Annual International Exhibition
San Diego Watercolor Society Gallery
San Diego, CA.
Juror Donna Zagotta
October 1-31, 2015
Deadline: May 8, 2015
Further information: 619-876-4550 or www.SDWS.org

Pennsylvania Watercolor Society's 36th International Juried Exhibition
Carlisle Arts Learning Center
Carlisle, PA.
Deadline: May 31, 2015
September 25 - November 13, 2015
Further information: www.pawcs.com or email pwsjuriedshow@gmail.com.

Museums

Victoria and Albert Museum: The world's greatest museum of art and design
**What is a Watercolour?**

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.

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

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**Crystal Bridges, Museum of American Art**

*At First Sight: Collecting the American Watercolor*

Every art collector has a first love. For Crystal Bridges’ founder and board chairwoman Alice Walton, it was watercolor painting that initially drew her attention. *At First Sight* offered last year in 2014, a glimpse into how her early interest in watercolor grew into a lifelong love of art.

Making watercolor paintings has brought Walton great joy over the years, and it also contributed to her deep appreciation for the work of professional artists. Her initial interest in collecting watercolors grew into a fascination with American art, which soon inspired her to collect works by American artists in many media. *At First Sight: Collecting the American Watercolor* offers the rare opportunity to view some of the paintings that sparked Walton’s earliest collecting interests, including works by Thomas Hart Benton, John Singer Sargent, Winslow Homer, Andrew Wyeth, and Georgia O’Keeffe.


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**Demonstrations, Workshops and Lectures**

**Landscape Painting in Watercolor with Sherry Holmes**

School at SUNY Cobleskill

Cobleskill, NY

9:00 a.m. - 4:00p.m.

May 16, 2015
Coming in 2015.....
the Transparent Watercolor Society of America
presents: Jurors & Workshops at
the Kenosha Public Museum
Harold Allenson, TWSA
Martha Deming, TWSA

Transparent Watercolor Society of America Workshops
Kenosha Public Museum
Kenosha, WI
Martha Deming
June 8-12, 2015
Harold Allanson
June 8-12, 2015 & June 15-19, 2015
Intuitive Approaches to watercolor with Fábio Cembranelli
Mississauga, Canada
July 22-25, 2015

Fábio Cembranelli guides artists in developing loose and spontaneous watercolor techniques, enhancing their own personal intuitive approach: (space is limited)

- wet on wet
- wet on dry watercolor techniques
- light and shadow effects
- composition and depth
- enhancing the focal point
- taking advantage of the unexpected
- demonstration, hands-on painting, critiques

"What compels me to paint with this approach is the possibility of painting quickly. It suits my personality best -- the fluidity of the medium provides a unique sensation of unexpected colour mixing, particularly when I define only the main masses and allow the unpredictable to happen on the rest of the paper. Timing is quite important in my method. I lean intuitively toward realism, but the right speed forces me to create diffused effects and shapes. I love painting flowers and landscapes in watercolour and I'm always enchanted by the attempt to capture the contrast between loose and definitive edges, as well as light and shadow effects."

Fábio Cembranelli
The Pocket Sketching workshop: This quick-draw technique allows anyone to “journal” wherever they are using only a 4 x 6 art pad, a pen, a small paint set, a brush and a film canister of water. Perfect for hiking, sitting in a café or standing in line — take it anywhere, whip it out in a minute, and preserve a memory in 25 minutes or less. With a pocket sketch it’s more about capturing the “feel” of a place rather than simply taking a camera image. This workshop is ideal for timid beginners who want to fearlessly paint in public, for experienced artists who want minimal equipment with no clean-up, and for anyone wanting a truly intimate record of what you think you see. Interactive critiques and demonstrations are both given constantly. Each person says what they want from the workshop at the beginning: individual needs are constantly addressed so people achieve in a very positive, personal, atmosphere.

Day One: Basic technique and landscape, and finishing within 25 minutes. Perspective of contrast, color and focal point are all covered.
Day Two: Still life and people. This includes the only ‘problem’ with the pen.
Day Three: On location, plein air, learning to use the technique anywhere in 25 minutes or less, fearlessly.

Kath Started in about ’86 by accident on a painting trip as an offshoot to ‘wash drawing’, a difficult technique done with India ink. The India ink indelible line is drawn and immediately ‘run’ with water from a brush to obtain different values, or shades, to either side of the line. If you’re not quick enough, you get just a line drawing that can never be changed. She picked up a pen to write to a friend. The brush was always in her hand, by habit. She hit the line, also by habit, and it ran just like with India ink. It was a wash drawing without traditional India ink. Until used with water, the line can be used for years in a wash drawing. It never spills. It mixes perfectly with watercolors, providing the ‘shade’ of almost every color.
**Books, Catalogues and Publications**

*Botanical Watercolors from the Nationaal Herbarium Nederland*

This fully illustrated catalogue accompanied an exhibition of 48 watercolors and drawings from the 17th to 19th centuries on loan from the collection of the Nationaal Herbarium Nederland, Leiden University branch, Leiden. Never before seen in North America, this selection represented artists such as Pierre-Joseph Redouté (1759–1840), Abraham Munting (1626–1683), Laurens Jacobs van der Vinne (1712–1742), Johan Christian Peter Arkenhausen (1784–1855), Carel Boschart Voet (1670–1743) and Nicholas Meerburgh (1734–1814). These artworks depicted plants from Southeast Asia, the Mediterranean, North America, and particularly South Africa. Some of the paintings were made from specimens in the botanical garden developed at Leiden University in the early 1590s; others were acquired by two 18th-century collectors associated with the university, which now coordinates activities of the Nationaal Herbarium Nederland. The catalogue also included a history of the Leiden Botanic Garden by Pieter Baas, director of the herbarium, and an essay about plants as nature and art by Erik de Jong, professor and associate director of Garden History and Landscape Studies at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture in New York.
Erich Heckel – Der stille Expressionist. Aquarelle als Vorstudien zu Gemälden
Exhibition catalogue – edited by Magdalena M. Moeller
285 pages with 121 colour plates

This exhibition catalogue is dedicated to the watercolours of the cofounder of the “Brücke” Erich Heckel. A lot of different themes like landscapes, cities, clowns and artists, bathing people or still lifes were done in watercolour. Very often these graphics were used as preliminary studies for paintings. Three essays treating biographical and comparative aspects explain his oeuvre of watercolours.

**Triumph of Watercolour Exhibition Catalogue**

Ray Kass, *Still Life 2-13-2015*, 2015, water media, oil emulsion and dry pigment on rag paper, under beeswax, mounted on panel, 33 x 33 inches

Ray Kass | Artist Statement
"Over a period of more than thirty five years, my out of doors watermedia paintings of the natural world have developed in favorite locations in North Carolina, California, Maine, New Hampshire, and Virginia. Although abstract, my recent paintings are carefully derived from drawings and life studies from nature, and attempt to represent the processes of nature at work rather than pictorial description. Although I feel that my painting directly responds to the environments that I work in, I usually do not paint from the landscape with the objective of achieving representational or "realistic" images. In fact, I have often made representational depictions of specific places after I have made many nonpictorial works in the same locale. This particular development reverses the usual assumption that "abstraction" develops from the confirmed experience of the study of "realism". My appreciation of the natural world is for the great variety of texture, light, form and eventful psychology that finds its maximum expression in its manifestations."
Ray Kass is an internationally recognized artist whose paintings are represented by Garvey/Simon Art Access in New York City, and the Reynolds Gallery in Richmond, Virginia. Also, he is Founder and Artistic Director of The Mountain Lake Workshop; an ongoing series of collaborative and interrelated workshops centered in the environmental, cultural, and community resources of the Appalachian region of southwestern Virginia. The workshops have resulted in many unique, collaborative works of art that have been widely exhibited.

http://www.garveysimonartaccess.com/artists/ray-kass

Paige and Larry Koosed
Watercolor Birds
Perrysburg, OH
http://www.koosed.com/items.html?itemID=53&thisCat=23&thisPage=1&new=no

Interpretation by Salvador Dali of the Currier & Ives print *Landscape, Fruit and Flowers*. A color miniature is adhered to bottom center of Dali print. 112/250 from the inventory listing of Sidney A. Alpert "Landscape "Fruit and Flowers".

Salvador Dali, best known for his Surrealist paintings of the 1930s and 1940s, created a number of lithographs based on popular culture. In this print, part of a suite of prints produced in 1971, he uses childhood memories of *Currier & Ives* prints as inspiration. The lithographs are based on authentic Currier & Ives images which Dali has superimposed with his own interpretations of the works.
Although this watercolour painting depicts Wych Street, London, as a clean and respectable shopping street, contemporary reports provide a different story. In the 19th century the narrow Wych Street contained poor quality housing and was regarded as an unrespectable area due to its shops selling erotic prints; it is believed that Charles Dickens drew inspiration from the location, notably for Tom-all-Alone in *Bleak House*.


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**On-line Newsletter Editor**

Kathy Gaye Shiroki, Curator of Museum Learning and Community Engagement