

INTERNATIONAL CENTER FOR WATERCOLOR

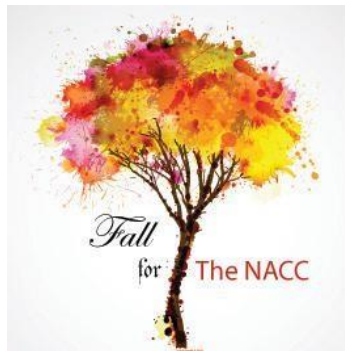


BURCHFIELD PENNEY
ART CENTER

at SUNY Buffalo State

December 2016 Watercolor Newsletter

Exhibitions of Note



1201 PINE
NIAGARA FALLS

Water is Life: Native Voices Art Exhibition

"We give thanks to all the Waters of the world for quenching our thirst and providing us with strength. Water is life. We know its power in many forms - waterfalls and rain, mists and streams, rivers and oceans. With one mind, we send greetings and thanks to the spirit of water." - Excerpt from, *Haudenosaunee Thanksgiving Address*

Water is one of the most important natural resources on this planet and is the necessary for the survival of all living things. This exhibit was created to observe water as life, and to raise awareness of the beauty, power and the exploitation and contamination of this immensely important resource that we take for granted.

Niagara Falls, NY

November 4-27, 2016



Forgotten Pieces: Jay Carrier

An artist who often paints psychological terrain with verve and dynamic juxtapositions. His paintings reflect this duality of experience, as Native American living in the city of Niagara Falls and as someone deeply connected to that region's physical landscape.



Helen Frankenthaler, American (1928–2011). *Elberta*, 1975. Acrylic on canvas, 79 x 97 inches. Private Collection. © 2015 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

Make Room for Color Field

Nelson-Atkins Museum of Art
Kansas City, Missouri
Current-December 31, 2018

Color Field painting, which emerged in the 1950s, is characterized by the primacy of large swaths of radiant hues, and the interactions of color and form. It refers to the technique of thinning and applying paint to unprimed canvas, often by pouring, soaking and staining the material—the color literally becomes a part of the picture's surface. This process is a delicate balance of skill and chance. *Make Room for Color Field*, consisting of four works by Helen Frankenthaler, Morris Louis and Jules Olitski. <http://www.nelson-atkins.org/art/exhibitions/color-field/>

Museums



Jerusalem 1000–1400: Every People Under Heaven

Metropolitan Museum of Art

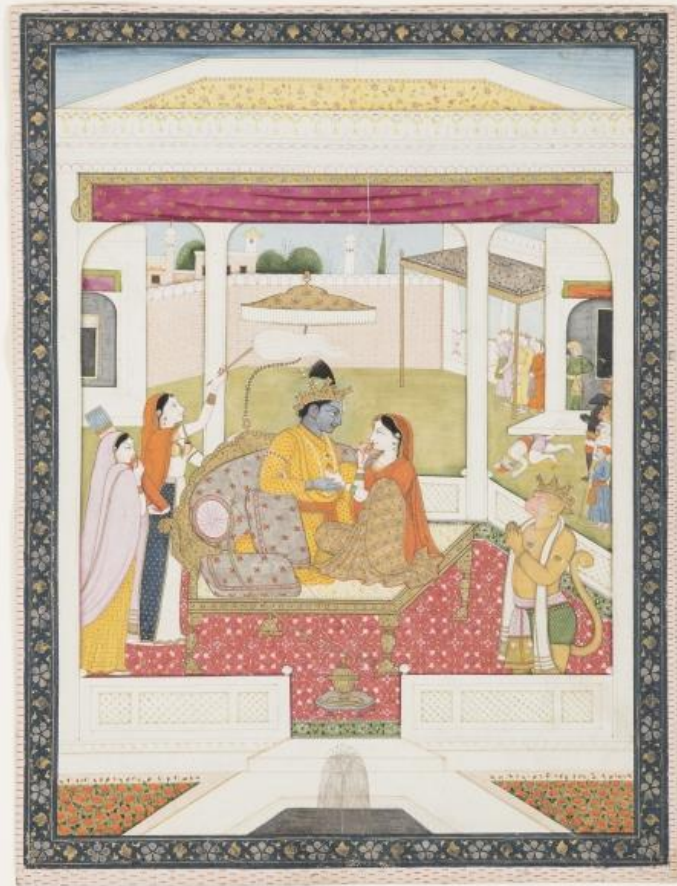
New York, NY

Current–January 8, 2017

This exhibition will illuminate the key role that the Holy City played in shaping the art of the period from 1000 to 1400. While Jerusalem is often described as a city of three faiths, that formulation underestimates its fascinating complexity. In fact, the city was home to multiple cultures, faiths, and languages. History records harmonious and dissonant voices of people from many lands, passing in the narrow streets of a city not much larger than midtown Manhattan. This will be the first exhibition to unravel the various cultural traditions and aesthetic strands that enriched and enlivened the medieval city.

Over 200 works of art will be gathered from some 60 lenders worldwide. Nearly a quarter of the objects will come from Jerusalem, including key loans from its religious communities, some of which have never before shared their treasures outside their walls. The exhibition will bear witness to the crucial role that the city has played in shaping world culture, a lesson vital to our common history. #MetJerusalem

<http://www.metmuseum.org/press/exhibitions/2016/schedule-of-exhibitions-through-december-2016>



Rama and Sita enthroned, ca. 1800. Opaque watercolor and gold on paper 24.7 cm x 18.5 cm. Edwin Binney 3rd Collection

Epic Tales from India: Paintings from The San Diego Museum of Art

Princeton University Art Museum

Current-February 5, 2017

Indian paintings are usually admired as individual works of art, framed and hung on museum walls, but viewing them this way reveals only part of their story. Most of these paintings come from books and were intended to accompany a text. Drawing from the San Diego Museum of Art's renowned Edwin Binney 3rd Collection, this exhibition will introduce viewers to the world of South Asian paintings from the sixteenth through the nineteenth century through the classics of literature that they illustrate.

The 90 paintings in the exhibition will represent the most significant gathering of South Asian art ever shown at Princeton and will be arranged by book or type of book, thus placing the paintings in something approaching their original narrative context. *Epic Tales from India: Paintings from the San Diego Museum of Art* has been organized by the San Diego Museum of Art. <http://artmuseum.princeton.edu/art/exhibitions/1967>

Upcoming Museum Exhibition 2017



In Vaudeville (Dancer with Chorus), 1918, Charles Demuth, American, Watercolor and graphite pencil on laid paper sheet: 12 11/16 × 8 1/16 inches (32.2 × 20.5 cm), A. E. Gallatin Collection, 1952, 1952-61-18

American Watercolor in the Age of Homer and Sargent

Philadelphia Museum of Art

March 1 - May 14, 2017

This exhibition explores watercolor painting's remarkable rise in the United States in the years between 1860 and 1925. From the passion of a small group of painters in the 1860s to the flowering of modernism in the early twentieth century, this survey charts the artistic revolution that occurred during the lifetimes of Winslow Homer and John Singer Sargent, the two most influential American watercolorists.

The Rise of Watercolor in the United States

Although widely practiced in the US before the Civil War, watercolor painting existed at the margins of the professional art world. Considered the domain of amateurs, women, and commercial artists, it drew little interest from the mainstream painters of the mid-1800s.

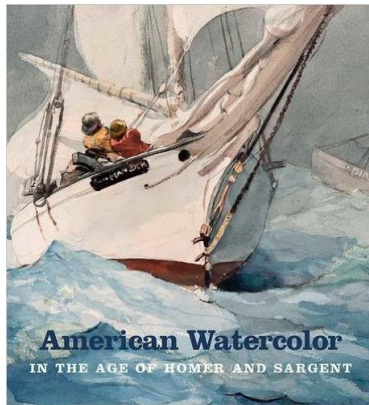
Watercolor's reputation changed with the creation of the American Watercolor Society in 1866. Its annual exhibitions soon became the most liberal forum in New York, uniting artists of all ages, styles, and backgrounds. Drawing talent from the ranks of illustrators, who used watercolor on the job, and gaining strength from the Impressionists and landscape artists, who sketched in watercolor outdoors, the movement also welcomed new arts and crafts designers.

The buzz attracted collectors, who sparked the interest of yet more artists. By the early 1880s, every corner of the American art world was represented in the Society's galleries: avant-garde painters returning from Europe, the old guard learning new tricks, illustrators looking for "fine art" status, and women artists seeking an entrée.

The American watercolor movement created stars like Homer, John La Farge, Thomas Moran, and William Trost Richards, artists who would remain dedicated to the medium for decades. Thomas Eakins, George Inness, and others rode the wave through its peak in the 1880s. Together, their work produced a taste for watercolor among younger artists and eager collectors that would endure through the turn of the century, inspiring a new crop of illustrators such as Maxfield Parrish and Jessie Willcox Smith, decorators from the circle of Louis C. Tiffany, and plein air masters Childe Hassam, Maurice Prendergast, and Sargent. Thanks to the legacy of Homer, Sargent, and their contemporaries, the next generation—Charles Demuth and Edward Hopper among them—would choose watercolor as a principal medium. Within fifty years, the Modernists would demonstrate that the reputation of watercolor had been rebuilt as a powerful and versatile "American" medium.

American Watercolor in the Age of Homer and Sargent will be accompanied by a fully illustrated catalogue, produced by the Philadelphia Museum of Art and distributed by Yale University Press. <https://www.philamuseum.org/exhibitions/851.html>

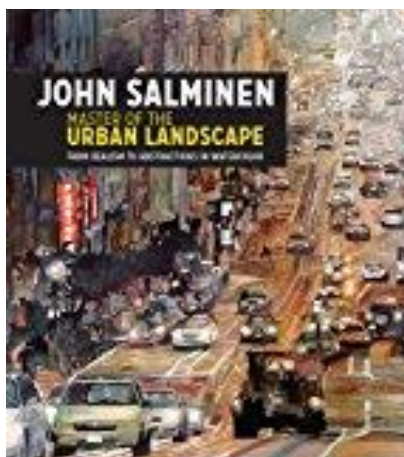
Books, Catalogues and Publications 2016/2017



American Watercolor in the Age of Homer and Sargent, 2017

The formation of the American Watercolor Society in 1866 by a small, dedicated group of painters transformed the perception of what had long been considered a marginal medium. Artists of all ages, styles, and backgrounds took up watercolor in the 1870s, inspiring younger generations of impressionists and modernists. By the 1920s many would claim it as “the American medium.”

This engaging and comprehensive book tells the definitive story of the metamorphosis of American watercolor practice between 1866 and 1925, identifying the artist constituencies and social forces that drove the new popularity of the medium. The major artists of the movement – Winslow Homer, John Singer Sargent, William Trost Richards, Thomas Moran, Thomas Eakins, Charles Prendergast, Childe Hassam, Edward Hopper, Charles Demuth, and many others – are represented with lavish color illustrations. The result is a fresh and beautiful look at watercolor’s central place in American art and culture.



John Salminen:

Master of the Urban Landscape: From realism to abstractions in watercolor, 2016

John Salminen is one of the most accomplished watercolor artists working today, earning awards and recognition all over the world. Whether depicting the trees of Central Park, the architecture of San Francisco or the busy streets of Beijing, John Salminen's watercolor

paintings are snapshots of urban life that are both rich in detail and universal in appeal.

In *Master of the Urban Landscape*, Salminen shares over 150 pieces of his artwork, spanning his entire career. His early abstracts and recent plein air work in the book's Introduction set the groundwork for four chapters of remarkable watercolor paintings that highlight different aspects of his work: architectural form, organic form, human form and light and shadow. Throughout, Salminen shares the inspiration for his paintings, challenges he encountered and techniques he used to capture unique scenes from cities around the world.



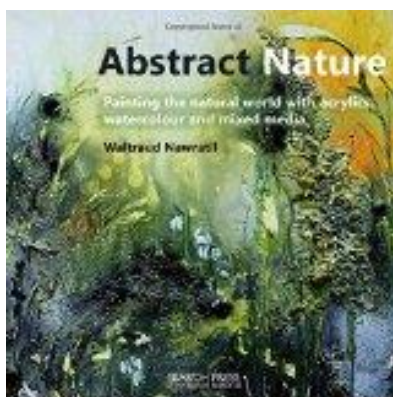
Cecily Brown: Rehearsal

Drawing Papers 128

Featuring essays by Claire Gilman and David Salle.

Paperback; 143 pages; 80 color plates

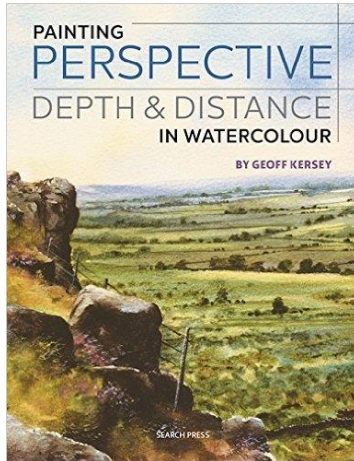
<http://www.drawingcenter.org/en/book/321/>



Abstract Nature:

Expressing the natural world with acrylics, watercolour and mixed media, 2016

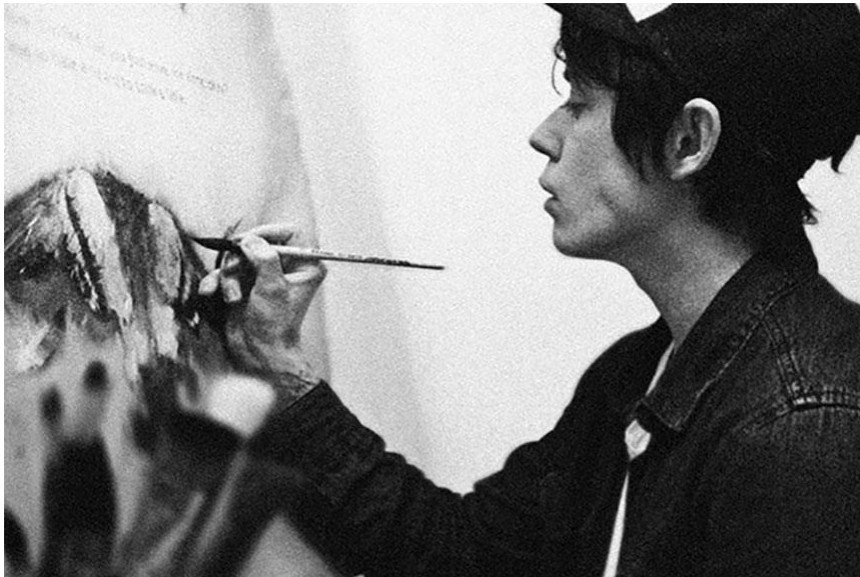
German artist Waltraud Nawratil shows you how to combine a love for nature with a passion for expressive painting. *Abstract Nature* is divided into helpful sections to teach the reader how to use acrylics, watercolors, airbrushing, putty and stencils, as well as natural materials such as sand, bark and leaves to create captivating pictures full of color and vitality.



Painting Perspective, Depth and Distance in Watercolour, 2017

A lavish expansion and update of Geoff Kersey's *Tips and Techniques: Perspective, Depth and Distance*, this new edition features substantially expanded chapters on the key aspects of perspective along with new artwork, a complete redesign and two new step-by-step projects.

In the News



Dima Rebus

On the dark side of watercolor art lives Dima Rebus, a young artist born in Russia. His works are, to say the least, unsettling: floating between reality and surreality, they depict humans and

their eerie situations, accompanied by often cheeky titles that evoke the contemporary times we live in. Dima Rebus creates artwork for himself, but also does illustrations for magazines and publishing houses: just recently, one of his works became the image of National Geographic film *Saints & Strangers*. His technique is impeccable, extremely detailed and thought-provoking, inspired at times by his Russian roots.

<http://www.widewalls.ch/contemporary-watercolor-artists/>

On-line Newsletter Editor

Kathy Gaye Shiroki, Curator of Museum Learning and Community Engagement