



newsletter

Watercolor USA Honor Society

Fall 2004

WHS CALENDAR

- **ASAP**- Submit 2 free slides for new WHS website before December 31
- **ASAP**- Submit 4 slides, resume and artist's statement for update of archives
- **Jan 1** - \$15 to submit 2 slides to WHS Website
- **Jan 31** - WHS Dues for 2005 sent to Wayne Conyers before this date
- **Feb 15** - Last date for receipt of information for Spring Newsletter

NOTIFY: Mary Ann Pope
1705 Greenwyche Rd. SE
Huntsville, AL 35801

1. CHANGE OF ADDRESS
2. DIRECTORY ADDITIONS AND CORRECTIONS
3. RECEIPT OF WHS CERTIFICATE

MEMBER'S SLIDE ARCHIVE REGISTRY - SEND 4 SLIDES TODAY!

We are updating our Archives. To be sure your accomplishments are documented we ask that you help us in our effort to someday make you famous! Please send:

1. 4 clear slides of your current work in a 20 slot slide sheet
2. Artist's Statement
3. Condensed (1-5 page) resume

To: **Kathy Bay, Slide Registry Archivist**
511 North Beverly
Sherwood, AR 72120

WHS MEMBERSHIP DUES FORM

Date: _____
Name: _____
Address: _____
City/State/Zip _____

Tel. (_____) _____
e-mail _____

Annual dues: \$40.00
Dues payable by January 31, 2005
Checks payable to: **WHS**

Return to: Wayne Conyers
Treasurer
1603 Jody Ln.
McPherson, KS
67460

MEMBER NEWS COLUMN

Many WHS members have been requesting a news section in our newsletter. Because our membership is large, there are some guidelines to follow. Please limit your news to the following items achieved within 6 months before submission:

Awards in Exhibitions

Publications

Solo or Two Artist Exhibitions

Small Group Invitational Exhibitions

Serving on Juries

Additions to Permanent Collections

Workshop Information

Send your selections to:

Sandra Schaffer, WHS Newsletter Editor
12700 E. 64th Ct., Kansas City, MO 64133

or e-mail: lschaffer@kc.rr.com (first symbol is a lower case L) by **February 15, 2005**

WATERCOLOR NOW!!Exhibition

Does anyone have any ideas for another venue for our Watercolor Now!! Exhibit? WHS is asking for everyone to brainstorm for ideas for another location for our Watercolor Now!! Exhibit. Springfield Art Museum, Missouri has graciously invited WHS to exhibit at our home location every four years, so our next exhibit there will be in 2007. In the meantime we would like to have another retreat-type conference and exhibit for the purpose of gathering of the WHS kindred spirits and replenishing our collective creative souls. Any and all ideas will be entertained. Please contact Missie Dickens, theartistmd@aol.com, with your recommendations. If there is a WHS Member who would volunteer to chair the search for another venue, please step up to the plate! Your help will be greatly welcomed!

SEEKING LOST WHS SEAL

The WHS seal is missing. It was supposed to be kept with the WHS Secretary. Its design is reminiscent of a nutcracker. It is a shiny metal instrument that mashes down on a piece of paper and leaves a circular embossment of Watercolor USA Honor Society. It would be very handy to have. When you find it please send to Susan Amstater Schwartz, 430 Camino Real, El Paso, TX 79922. Send your post office receipt to WHS Treasurer, Wayne Conyers, 1603 Jody Lane, McPherson, KS 67460, so he can reimburse your mailing expenses.

WHS,AWS,NWS

Who are our crossover, superstar artists?? Please reveal yourself to Missie Dickens, theartistmd@aol.com. When we do have another conference, members have expressed an interest in having you give a presentation of your choosing about yourselves. WHS is also interested in forming liaisons with the other national watercolor organizations, and perhaps

you would have suggestions and ideas on how to go about networking WHS with AWS and NWS.

TULSA or SPRINGFIELD?

I want your feedback on whether more members would come to our annual WHS meeting if we met and stayed for our conference in a different hub such as Tulsa, OK, and chartered a bus together into Springfield, MO for the Watercolor USA Exhibition opening. Would another town like Tulsa be more easily accessible and, thereby, more economical for more people? Please send your ideas and comments to Missie Dickens, theartistmd@aol.com.

WELCOME NEW MEMBERS!!

Kenji Nishikawa	Pat Kochan
Karen Horn	Beverly L. Bailey
Dan Stouffer	Carol Lopatin
Sheila Cappelletti	Igor Beginin
Jeanne Dobie	Donald G. Jones
Particia A. Allen	Renee Alyson
Katie Beecher	

NEWSLETTER INPUT FROM MEMBERS

I would like to invite input from all members for the WHS Newsletter. Please send your ideas for articles, short essays, book reviews, letters to the editor and **Member News (see criteria)** to: Sandra Schaffer, 12700 E. 64th Ct., Kansas City, MO; lschaffer@kc.rr.com (first symbol is lower case L) by **Feb 15**.

We are looking for future support for the printing costs of this publication. If you can recommend a school or organization to serve as a sponsor, please contact the current Editor or Missie Dickens, 2C Fountain Manor Dr., Greensboro, NC 27405, theartistmd@aol.com.

President's Message **Missie Dickens**

I was enjoying reading some of the earliest papers, newsletters, and correspondences in the many boxes I was sent from our outgoing President, Liz Yarosz. Cracked me up laughing to find our founder Bill Armstrong's 1990 letter to then President Judy Gard as he was going off to get married to his beloved and beautiful Margo, "There is life after death." This simple yet profound statement reminded me to count my own blessings as I reflected on how Liz Yarosz performed a yeoman's task to breathe life and breath into WHS and turn over a healthy organization to me. Bill's letter to Judy continued on to say, "You have done a great job and hopefully WHS will be alive and well for years to come." I, too, can say to Liz and her Board and her Executive Assistant Stephanie Grey Baswell that you have done a great job, and that I and my Board will work hard to keep the momentum and creative energy going strong. My wonderful, hardworking and dedicated Board have seized their batons and are already off to a great start caring for and managing WHS business tasks very well.

Was so fun to see everyone at the Springfield Art Museum, Missouri. Many thanks to Bill and Margo Armstrong for entertaining the party faithful as always!! The Watercolor USA Exhibit was fabulous and quite inspiring. Hello to Jerry Berger and all of his dedicated staff and thanks for finding us a batch of new members. WHS is so happy to welcome you into the fold.

My deep appreciation and gratitude go out to Holly Munch, my guru By-law interpreting friend and coworker here in Greensboro, NC; Judy Gard, who is on our current Board; and Wayne Conyers, WHS Treasurer, for the amazing discovery of our Articles of Incorporation that had been lost for nineteen years.

Judy Gard's guidance and careful thoughtfulness eventually led to super sleuth Wayne Conyers finding the Articles.



In the Articles of Incorporation circa 1985, our founder Bill Armstrong laid out the clear-cut purposes for which WHS was organized. Because they eloquently describe why our organization was created, the newly found Articles can serve as our touchstone as we go forward making the decisions that will build WHS' future.

*Photo by John Fitzpatrick

INSIDE THIS ISSUE
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WHS Articles of Incorporation

CALLING ALL ENTRIES FOR NEW WHS WEBSITE!

As described in our Articles of Incorporation, Watercolor USA Honor Society was created for several purposes:

■ The chief mission of our organization is to cultivate and promote interest in watercolor painting through Watercolor USA, a competitive exhibition sponsored at the Springfield Art Museum, Springfield, Missouri.

■ WHS endeavors to focus national attention on the Museum as a repository for twentieth century watercolor painting.

■ Our organization strengthens and enlarges the Museum's collection of watercolor painting through the solicitation of gifts to the collection and by direct purchases of works of art.

■ WHS recognizes and honors the individual artists who have either won awards in Watercolor USA or who have served as jurors for the exhibition.

■ Our organization provides educational experiences for the members of the Society and the general public through exhibitions, demonstrations, lectures, workshops, and symposiums.

Our Board recognizes that a dynamic website would be a significant and versatile communications tool to use in achieving all the above described creative, educational, and public relations goals for our organization. WHS also wants to inspire cooperation and participation with artists in similar organizations throughout the United States and abroad. In order for WHS to have a worldwide presence and visibility, our website would have to meet the highest aesthetic and functional standards. After much discussion of the directions and objectives for WHS, our Board felt that the current website design did not adequately meet our needs. WHS reviewed new website design proposals that were offered from different companies. The Board voted that Allegro Associates would best advance our organization's goals.

Watercolor USA Honor Society, in conjunction with Cyndie Peterson, our WHS Website Liaison of Phoenix, Arizona, and Patrick Ripley of Allegro Associates, Webmaster, of Tempe, Arizona, are pleased to announce the coming of a new design for the WHS website www.watercolorUSAhonorsociety.org.

Free image posting through December 31, 2004!

The WHS Board invites each member artist to submit two images of their most exciting artwork for inclusion in our Member's Gallery. The Board wants to give an incentive for our member's rapid participation by offering to post their two artwork images free of charge now until December 31, 2004. These first two images can stay on our website free of charge into perpetuity as long as the member keeps their membership dues current.

In order to offset costs to our organization, WHS will begin charging a \$15 gallery fee to post or exchange images starting January 1, 2005.

Submission of Images for the WHS Gallery

Step #1. Each WHS artist member chooses two 35 mm slide images for WHS web gallery.

Step#2. On each slide write your name, title of the painting, size, medium or description of the piece.

Step#3. Include a photo of yourself, a brief biography or artist statement, and your personal website link. WHS will be able to reciprocally link our WHS website with our members' personal websites

Step#4. Enclose a self-addressed stamped envelope for return of your slides.

Step#5. Mail your two slides and information to:

WHS Gallery

c/o Patrick Ripley

Allegro Associates

1402 E. Guadalupe Road #158

Tempe, AZ 85283

Option Step#6. You may prefer to e-mail your information and images to patrick@allegroassociates.net. Send your two images as 800x600 pixel JPEG.

Option Step#7. If the image is irregularly shaped ensure the size of the file. The largest dimension needs to be less than 800 pixels (for example 800x500, 800x450, etc.)

Step#8. If you wait until January 1, 2005 to send your images and information also enclose a check made out to *Watercolor USA Honor Society* in the amount of \$15.00 and send to:

Wayne Conyers
WHS Treasurer
1603 Jody Lane
McPherson, KS 67460

After January 1, 2005, upon receiving your gallery fee, Wayne will e-mail Cyndie that you have paid to post your images. Thank you for your participation. We are interested in your input, comments and suggestions, so please don't hesitate to contact Cyndie at cyndiepeterson@hotmail.com.

IN REMEMBRANCE



It is with deep regret that we announce the February death of Joe Frassetta. Joe achieved much success as both a Creative Director and award winner in advertising and graphic arts exhibitions. In 1985 he left advertising to pursue a career as a fine artist. He exhibited in most national and regional shows and his paintings have received many honors. As quoted by fellow artist and friend, Donald Patterson, "Joe was simply an extraordinary individual. He brought with him enthusiasm and passion into everything he did. He was totally unselfish with his time and talents toward anyone he thought he could help." His wife Dorothy says Joe never lost his desire to paint, and, that even to the end had so many ideas for paintings. His generosity and talent will be greatly missed.

MEMBER'S MEMORIAL FUND

Any interested generous person who wishes to contribute to our WHS Member's Memorial Fund please send your contribution made out to Watercolor USA Honor Society Fund to Wayne Conyers, WHS Treasurer, 1603 Jody Lane, McPherson, Kansas 67460. When the memorial fund is complete and built through investment, it will contribute towards purchasing an artwork for the permanent collection of the Springfield Art Museum, Missouri, in memory of our deceased members.

CONGRATULATIONS TO THE 2004 OUTSTANDING CONTRIBUTION AWARD RECIPIENTS

These awards were presented to members recognized by the board to have proved their dedication and sacrifice through continuous demonstrated service and involvement in WHS. The recipients were:

Bill Armstrong
Jerry Berger, Director, Springfield Art Museum
Pat Berger
Judi Betts
Bonese Collins Turner
Lee Weiss

EXTRA THANKS AGAIN TO LIZ....

...From all who attended the 2004 Springfield Board Meeting for the extra effort put into planning another great weekend for us. The arrangements included good and reasonable accommodations, a well run transitional board meeting at the Springfield Art Museum, Missouri, and a unique and delightful award presentation. Thanks again for all your hard work.

SPEAKING OF WHICH...WE WANT YOU! PLEASE ATTEND!!

...We would like to invite all WHS Members to start planning now to attend the June 2005 general meeting that will coincide with the Watercolor USA Opening on June 10th. We need all the input and support we can get! We will have fun together, too. Hiroko Shikashio and Rhea Edge will be planning some merriment for the Members to gather kindred spirits together and connect artistically.

Watercolor USA 2004 Review

By Dr. Camille Howell

For more than 40 years Springfield Art Museum, Missouri, has celebrated the finest examples of aqueous media being created in its annual Watercolor USA national competition. This summer 94 eclectic works by 82 artists from 32 states filled the museum. Joseph Jacobs, an art critic from New York and former Curator of American Art at the Newark New Jersey Museum, had the formidable task of selecting the exhibit from 1,004 entries by 548 artists from 42 states. Jacobs is currently writer of the modern section for the new edition of the *W.H. Janson History of Art* that will be published in 2007. One would hope that Jacobs would feature some of the paintings from the magnificent Watercolor USA 2004 Exhibition in his section of the new Janson's!

As they have in years past, landscapes commanded much of the attention in this year's show. Particularly enjoyable was to watch the storm approaching in *Wetlands* by David Band of Wichita Falls, Texas. While somewhat modernly photographic in style, this panorama still holds an appealing timeless beauty. The marshland's dappled surface brings to mind the work of John Constable, the early 19th century British painter, who covered his paintings with white points of light, often called "Constable's snow." Band was one of only a dozen artists who had two works selected for inclusion in Watercolor USA; his other work, *Sundown* is also quietly beautiful. Searching amongst the hushed, mottled, monochromatic ochre colors of evening-time, we find a small nest protecting two bird's eggs tenderly perched on a narrow ledge. By incorporating the simple background elements on a wall and architectural ledge with a superb use of overpainting the delicate details of every blade of grass and woody twig of the nest that entwines the two eggs, Band invented a magical juxtaposition that fills the viewer with a warm, tranquil feeling.

Another great traditional landscape painting is *Call of the Rockies* by Dan Stouffer of Bosque

Farms, NM. Set against an awe-inspiring back drop of snow-covered Rockies, a stand of majestic golden aspen is unfurled. Stouffer demonstrates how the hands of a master aquarellist can wield the unforgiving medium of watercolor to synthesize a myriad of textures from the fleecy sky floating over granite stone mountains to the luscious, succulent leaves and spiky pungent needles that compose the forests of pointillist trees in airy yellows and greens.

Mighty verticals of green and yellow highlighted only by a thin sliver of blue-sky produce the simple but powerful composition of *Timeless*, a row of tall, stately cacti by Carol Ann Schrader of Scottsdale, AZ. The viewers can appreciate the painting's compositional strength from a distance and upon their closer inspection relish its tactile structure formed by combining watercolor with gouache. The artist's careful contrast of the pulpy cactus flesh with its hard piercing spines adds an extra dose of power to this already eye-catching work.

Architecture has played a predominant role in the show in years past, yet was virtually non-existent this year. *Railroad List Bridge* by Donald Stoltenberg of Brewster, MA is a fine transparent watercolor. Strong diagonals of wet color that streamed across a dried underpainted surface build a restrained excitement. Tensions flow out of and back into the painting as it alternately blurs and then refocuses. This tightly constructed piece appears ready to burst at the seams from all its pent up energy.

More prevalent this year than in years past were figurative works that filled one whole wall in the museum's exhibit. In this category we all have to admire Davida Schulman of Northbrook, IL, for her rollicking *Self-Portrait (Goddesses All)*. As the viewers look into her painting, we become aware that we are standing in the artist's studio watching as Schulman paints her self-portrait. The tools of Schulman's trade - brushes, canvas, and patterned cloths - are all around her in her studio. She is seated nude referring to a mirror as she works. Schulman, like most women, does not have the body of a 21st century supermodel. In fact, most of us goddesses and Schulman have bodies that echo the shape of the prehistoric Venus of

Willendorf featured in the foreground of her painting. Reflected in the mirror beyond the artist's bare shoulder is a second self-portrait of the artist or one of us goddess viewers, completely clothed. We laugh out loud at the delightful play of images.



Self Portrait (Goddesses All) by Davida Schulman

Also in the figurative category, mixing watercolor with tempera and using an uncommon thick impasto technique, Frederick Bidigare of Royal Oak, MI, fashioned the fresh and spontaneous yet at the same time mysterious *Mia*. *Mia*'s stark black clothing stands out in high contrast to the pink of her skin, the green of her eyes, and the hints of red in her outfit that have all been laid out with bold slashing brush strokes.

Several Abstract paintings distinguished themselves. *Boldly Stated* by Kathy Bay of Sherwood, AR, is all geometric reds and oranges shifting and twirling in space, the shapes and colors reaching out to grab and hold your attention. This work is an example of what artists can accomplish when they allow their work to transcend the familiar and comfortable patterns of still life and landscapes.

Surely one of the most unexpected and whimsical pieces in the show was *Grand Teton*

by two artists, Brad Krieger and Cathy Peterson of Lincoln, NE. Incorporating both watercolor and pastel, *Grand Teton* looks like a child's drawing of a range of mountains. Repeated below, in pigments stroked down while the paper was still wet, is a reflection of these mountains. As it rises on up into the sky, a playful spiral sun touches one of the mountain's peaks.

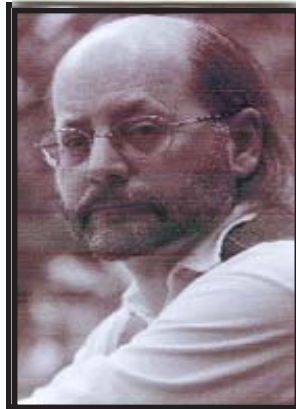
Dominating much of one major gallery were the still lifes, particularly florals. Especially spellbinding was *Dark Day Lilies* by Karen Horn of Alderpoint, CA. Horn gathered an array of items that shared the same intense cinnamon color - flowers, a vase, a bowl, a Chinese jar, a wooden table and some peaches - then quietly and elegantly varied their surfaces and focus. The luminous quality that is unique to watercolor shines through in this lovely painting.

Watercolor USA is a broad based exhibit where everyone will find a painting that they will resonate with, whether the viewer prefers traditional or cutting edge, soft edged or photo realism, sparse minimalism or every inch crammed tightly full, abstract or the more recognizable trees, fields, flowers and fish. Thousands of viewers and artists alike are fortunate to enjoy Watercolor USA year after year made possible by the generous sponsorship of the Springfield Art Museum, MO.

Dr. Camille Howell, art historian and longtime art critic for several daily newspapers, has a BA and a PHD from the University of Mississippi and an MA from Vanderbilt University in Nashville, TN. Since 1987 she has been art critic for the Springfield (MO) News-Leader. Prior to moving to Missouri in 1984, Camille was art critic for the Charlotte (NC) Observer and for the Minneapolis Star-Tribune. She lives in Branson, MO.

AWARD WINNERS

MARLIN ROTACH



Marlin Rotach's philosophy can best be stated as follows, "For me, the observation, understanding, and accurate rendering of light is the key to painting." He also relates to a quote by Aaron Rose, "In the right light, at the right time, everything is extraordinary". Marlin's lush florals and exceptional understanding of the use of color incorporate this philosophy into his approach to painting. His formal training began with a BFA from Kansas State and an MFA from the University of Nebraska. He taught painting at the college level for a time, then began painting professionally in the mid-90's. In addition to painting Marlin creates black and white block prints and works as a conservation expert at an established gallery in Kansas City, Missouri.

Although most of Marlin's favorite subjects are florals and tropicals, he is currently working on a series called *Rural Roots* focusing on Mid-Western traditions. He has also been commissioned to paint a series of watercolors at the corporate level to be displayed throughout the United States.

Marlin has won many awards including Best of Show in the Art in the Woods National Show, and 2nd Place Best Landscape Paintings of 2001 from International Artist Magazine. He is the 2004 winner of a Watercolor USA Cash award for his painting, *Stop, and Smell the Roses*.

CHRIS COZIC



Living in New Orleans, Chris Cozic has this to say about her work, "My focus is on the rich, lush gardens and mysterious swamps and bayous of Louisiana. I think that abstract rhythms and patterns, and the way colors dance around the composition are the most important elements in my paintings." Chris received a BA in Graphic Design from Louisiana Tech University, and has enjoyed working in watercolor since high school. As well as working in watercolor she recently has been doing monotypes with water-based inks. Chris doesn't often enter national shows, and is currently busy with two teenage daughters. In the past she has been the winner of the Louisiana Watercolor Society Merchandise Award and a Watercolor USA Cash Award. She is set to have a solo show in New Orleans in December and is represented by a gallery in Atlanta. Chris is the recipient of the First Place Robert E. Goodier Memorial Cash Award for Traditional Watercolor for her painting *Trumpet Flowers*.

AWARD WINNERS

KENJI NISHIKAWA



Kenji Nishikawa is a man with multiple talents. He began working in watercolor when he was 15 years old, sketching quiet villages, the busy cargo harbor of Tokyo, and the ancient city of Kyoto. After attaining a BS in Electrical Engineering from Chu-oh University in Tokyo, Kenji moved to the United States where he worked for 34 years as an executive for a major electronics corporation. He also married and had one son.

While traveling abroad as a business executive Kenji found himself fascinated with the play of light and shadow, by the way it animated activities of ordinary people in the cities and villages. Although he had no time to paint he recorded images in sketches, photographs and through memory. Since retiring 3 years ago Kenji has used these resources as inspiration for his paintings of everyday life, and has won many awards at the national level. He has two major upcoming exhibitions, one in Texas and one in Tokyo. Kenji is the recipient of the 2004 Southwest Missouri Associates Purchase Award.

KIKUKO SHEPHERD



Born in Nagano Prefecture, Japan Kikuko Shepherd learned an appreciation for color technique from an older brother, a renowned Japanese watercolor and kimono artist. Her background is in traditional Japanese flower arranging, an art form she has lectured on in both the United States and the Orient. While in the Orient she studied Sumi-e ink brush painting, laquerware making, wood carving and lapidary.

Kikuko moved to Washington D.C. in the early seventies, and after raising three sons and taking several workshops, began painting professionally in the 80's. Her floral watercolors reflect a unique blend of her intimate knowledge of flowers and delicate brush strokes. This combination gives a realistic quality to her work. A New York art critic had this to say, "Kikuko Shepherd has her own approach to floral subjects, employing crystal clear watercolor washes to create a pristine, translucent visual poetry."

Kikuko often enters competitive exhibitions and has won numerous awards including Best of Show at the West Virginia Watercolor Society All Member Exhibit and the Purchase Award for the Permanent Collection at the Parkersburg WV Art Center. She is currently a full time artist and instructor living in Lewisburg, WV. Kikuko is the recipient of the Okla Ooley Memorial Cash Award.

Walton Ford
by Dr. Nancy Steele-Hamme



If you have the opportunity to visit Connecticut's New Britain Museum of American Art, you will encounter a magnificent watercolor, *Fallen Mias*, by Walton Ford. Central in the image is an amazingly life-like and life-size adult male orangutan (mias is Indonesian for orangutan) swinging from branch to branch wielding a camera with a telephoto lens like a weapon. Two young orangutans move through the treetops nimbly and quickly before him. Below is a lush tropical panoramic landscape. A decrepit wooden pier in the distance juts out into a body of water while on the far shore the rain forest is consumed by a massive conflagration. To the left runs the small figure of a woman clutching two infant primates; a third excitedly follows. A fourth sits watching the fire destroying the rain forest. The title is handwritten in the upper left and the species identified in the lower margin. The artist has also inscribed a set of dates and text fragments from unspecified sources. For all of its painstaking detail, the painting has a kind of antiquated natural-history aura, the paper artificially yellowed and foxed. Although the painting's fascinating narrative is unclear, it's suggestive of something from Kipling's *Just So Stories*: "*How the Orangutan Got its Camera.*" Dodie Kazanjian remarks that while Ford's paintings can be appreciated on many levels, "it just so happens that the entry level is dazzling

draftsmanship and sheer knockout visual pleasure." He's been honing his drawing skills since the age of five and is an enormously accomplished artist. Yet in the beautiful worlds he creates, one encounters enigmatic, often unsettling, and sometimes violent elements.

Walton Ford was born in 1960 in Larchmont, New York. He received his BFA in filmmaking from Rhode Island School of Design in 1982. Calling himself "technically challenged," Ford declares, "I was a terrible filmmaker, but I had stories to tell. Narrative was the thing, and film seemed to be really important then...but I ended up wanting to do it in painting. I wanted something I could get my hands on right away." Inspired by Italian Renaissance art, Ford's earlier works were primarily oil on panel. Following a six-month Fulbright-sponsored visit to India, in 1996 he began producing a body of work in watercolor, Audubon-style, on the birds of Central Asia. Each painting in the series is an allegorical narrative, sometimes narrative within a narrative, in which magnificent birds rendered to scale with beautifully executed ornithological details are protagonists in dramas with social and political messages addressing the effects of Western domination over nature or Third World cultures. For example, N.G.O. Wallahs depicts a starling, "an adaptable opportunist" and Ford's oft used symbol for the European interloper, handing out Hershey's kisses to a crowd of birds native to India while a carrion-eating marabou stork looms over all. He meticulously labels every species and transcribes numerous quotations from natural history handbooks, nineteenth century memoirs, contemporary guidebooks, newspaper articles, etc.

The art and personal history of Audubon have been central to Ford's paintings in terms of style and meaning. "Part of the reason I got interested in watercolor is that I was interested in painting things that looked like Audubon's" says Walton. "Audubon as some Thoreau-like Johnny Appleseed of birds is really nuts. He was a mean spirited liar. He made enemies wherever he went. He was repulsed by Native Americans.

He shot more birds than he ever painted...Yet his work became the standard for how nature is shown. I try to address this dialectic." "It's almost impossible not to feel a little ambivalent about the paternalism, violence, and arrogance he personifies - a very American approach to the land", Ford comments. I guess it's parody or satire...It looks like nineteenth century manuscript painting and the kinds of notebooks that all these colonial guys kept where they did sketches of the local flora and fauna and named it after themselves...It kind of turns tradition on its head and tells an alternative narrative."

"Audubon as some Thoreau-like Johnny Appleseed of birds is really nuts."

Other large watercolors likewise confront the often-disastrous results of human's encounters with animals: "collisions" between explorers, scientists, tourists, artists and animals - and other humans - in India, Africa, Asia and the Americas. His scattered clues, those written fragments carefully chosen from constant reading and research, point to cultural exploitation and voyeurism. Titles also add layers of meaning. *Fallen Mias* exemplifies this kind of crazy fascinating narrative. One quote is an excerpt from Edgar Rice Burrows' Tarzan enigmatically referring to man's encounter with beasts. The dates written in the upper left hand corner refer not to the date of the work, but to the years the primatologist Birute Galdikas spent observing the illusive orangutans in Borneo, where today large multinational conglomerates are decimating the rain forests, cutting trees valuable for timber and burning the rest, depleting natural resources at an alarming pace. Galdikas, along with Jane Goodall and Dianne Fosse, focused world attention on primates facing extinction during the latter part of the twentieth century. Ford has carefully followed their efforts, their lives (and deaths). Galdikas'

response to the plight of her beloved orangutan has in recent years become less scientific and more emotional. At her research station, the site for Ford's painting, she mothers the animals she rescued forcibly from captivity in an effort

"Today large multinational conglomerates are decimating the rain forests."

to keep the species alive. In a bizarre twist, this has significantly altered their pattern of socialization. Once solitary and roaming freely, they now linger around the station for handouts and have become increasingly aggressive and violent as their world transforms. Galdikas' eccentric behavior has resulted in a decline in donations. The coming-apart dock is symbolic of this decay.

Today, Walton Ford lives and works in Berkshire County, Mass. Ford says, "I am not a minimalist; I'm a maximalist... I want to make rich dishes and put them out there." Ford's paintings are a feast for the eyes and the mind, indeed!

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Dr. Nancy Steele-Hamme is an Associate Professor of Art History and Art Department Chair at Midwestern State University

**For a complete listing of web and literary source material please check the upcoming WHS website or contact the editor.*

CELARE/REVELARE

John Salminen

This issue's participant in our revealing "party game" is the distinguished artist and juror, John Salminen. John is best known for making bold visual statements with his art, frequently and effectively using backlighting in executing engrossing urban landscapes. If you happen to be acquainted with him only through his work, you'll want to read a little more about the *real* John Salminen...

Q: Name three of your very best qualities.

A: My best qualities, or at least the qualities I most value, are a sense of humor, a high degree of cynicism and a high degree of curiosity.

Q: Do you have any irrational phobias? If so, what are they?

A: Fortunately, I'm not plagued with irrational phobias. The closest I come to a phobia is my distrust of questionnaires designed to reveal a person's real inner thoughts, character and substance... but I don't consider that irrational.

Q: When I am not busy painting, I can be found doing _____?

A: When I'm not painting, I'm often thinking about painting or teaching about painting. I also enjoy music (I played the saxophone in a 16-piece big band until about four years ago), reading (at the moment I'm immersed in *Gravity's Rainbow* by Thomas Pynchon), and trout fishing in the wilderness of northern Minnesota.

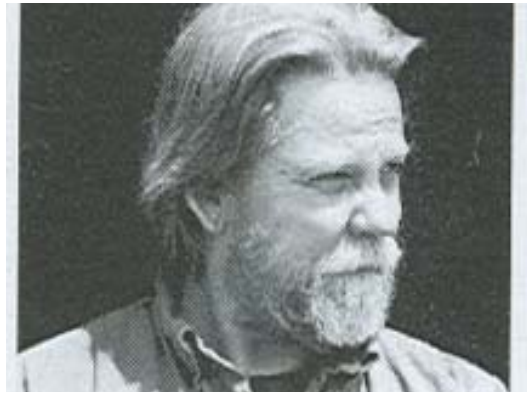
Q: When the "well runs dry", where do you look for inspiration?

A: When the well runs dry, I find the only way out is to paint harder. I often work from photos - primarily urban landscapes - and I search through photos I've taken in the past, looking for images I initially avoided because of a particular challenge. Once I've chosen a challenge to address, I begin a new painting.

Q: What is your idea of complete happiness?

A: My idea of complete happiness is simply to continue doing what I'm doing... painting, teaching and traveling.

Q: I am the most serious about _____?



A: I take painting very seriously. When I'm in the process of making a painting, that's all I think about and when the piece is finished, I always experience a vague discontent until I'm immersed in the next painting.

Q: Why did you become an artist?

A: I don't think you "become" an artist. If you're an artist, you can't turn that off. I think some people are later in arriving at that realization than others, but once realized, it's who we are.

Q: What artistic ideal compels your work? What artists offer special inspiration?

A: The desire to become a better painter keeps me painting and compels me to try new challenges. I draw inspiration from a vast number of artists, some famous and some virtually unknown. I see painters in my workshops who do wonderful work and I can always find things in their art that cause me to rethink what I do. Among my well-known favorites would be DeKooning and Franz Kline. These two artists painted with incredible energy and drive. They also caused me to become aware of paint as paint.

Q: Do you like to take risks?

A: I don't really think about risk. I just do what I like to do.

Q: What are your own "words to live by"?

A: To borrow from Edmund Duranty, "It takes immense genius to represent, simply and sincerely, what we see in front of us."

Q: Who are your real life heroes?

A: My wife, Kathy. I respect her opinions and perceptions more than any others.

This is a list of members whose Newsletters have been returned to us as undeliverable. If you know of their current address please send it to the Membership Chairman, Mary Ann Pope, 1705 Greenwyche Rd. SE, Huntsville, AL 35801-2113 or e-mail to mapope@mindspring.com

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WATERCOLOR HONOR SOCIETY
ARTICLES OF INCORPORATION OF A GENERAL
NOT FOR PROFIT CORPORATION 10/7/85

We the undersigned, Bill Armstrong, Robert Johnson, Bill Senter, being natural persons of the age of twenty-one years or more and Citizens of the United States, for the purpose of forming a corporation under the "General Not for Profit Corporation Law" of the State of Missouri, do hereby adopt the following Articles of Incorporation:

1. The name of the corporation is Watercolor USA Honor Society
2. The period of duration of the corporation is perpetual
3. The address of its initial Registered Office in the State of Missouri is 714 Plaza Towers, Springfield, MO, 65804 and the name of its initial Registered Agent at said Address is Frederick Brister Tagg, Jr.
4. The first Board of Directors shall be three in number, their names and addresses as follows:

Bill Armstrong, Route 5, Box 6, Ozark, MO, 65721

Robert L. Johnson, 2032 E. Cardinal, Springfield, MO, 65804

Bill B. Senter, 4830 Maple Ave., Springfield, MO 65804

5. The purpose or purposes for which the corporation is organized are:

to cultivate and promote interest in watercolor painting through Watercolor USA, a competitive exhibition sponsored at the Springfield Art Museum, Springfield, Missouri;

and to focus national attention on the Museum as a repository for twentieth century watercolor painting;

to strengthen and enlarge the Museum's collection of twentieth century watercolor painting through the solicitation of gifts to the collection and by direct purchase of works of art;

to recognize and honor the individual artists who have either won awards in Watercolor USA or have served as jurors for the exhibition;

to provide educational experiences for members of the Society and the general public through exhibitions, demonstrations, lectures, workshops and symposiums;

and to hold, lease, sell or encumber real or personal property in furtherance of said purposes.

Said corporation is organized exclusively for charitable, religious, educational, and scientific purposes, including, for such purposes, the making of distributions to organizations that qualify as exempt organizations under Section 501 (c)(3) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Internal Revenue Law).

6. No part of the net earnings of the corporation shall inure to the benefit of, or be distributable to, its members, trustees, officers, or other private persons, except that the corporation shall be authorized and empowered to pay reasonable compensation for services rendered and to make payments and distributions in furtherance of the purposes set forth in Article Fifth hereof.

No substantial part of the activities of the corporation shall be the carrying on of propaganda, or otherwise attempting, to influence legislation, and the corporation shall not participate in, or intervene in (including publishing or distributions of statements) any political campaign on behalf of any candidate for public office.

Notwithstanding any other provision of these articles, the corporation shall not carry on any other activities not permitted to be carried on

- (a) by a corporation exempt from Federal Income Tax under Section 501 (c) (3) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Internal Revenue Law) or
- (b) by a corporation, contributions to which are deductible under Section 170
- (c)(2) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Internal Revenue Law).

7. Each dues paying member of the corporation shall have one (1) vote to elect directors.

8. Upon the dissolution of the corporation, the Board of Trustees shall, after paying or making provision for the payment of all liabilities of the corporation dispose of all the assets of the corporation exclusively for the purposes of the corporation in such manner, or to such organization or organizations organized and operated exclusively for charitable, educational, religious, or scientific purposes as shall at the time qualify as an exempt organization or organizations under Section 501 (c)(3) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Internal Revenue Law), as the Board of Trustees shall determine. Any of such assets not so disposed of shall be disposed by the Court of Common Pleas of the County in which the principal office of the corporation is then located, exclusively for such purposes or to such organization or organizations, as said Court shall determine, which are organized and operated exclusively for such purposes.

WHS Newsletter - Fall 2004

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