

Newsletter

Spring 2010

Watercolor USA Honor Society is dedicated to focusing national attention on watercolor painting through exhibitions, educational opportunities and the recognition of artists working in watermedia.

WHS Calendar

- March 30: Last day for receipt of slides or CD and related entry materials for Watercolor U.S.A. 2010
- April 4: Reception for WHS show at the National Art Center, Tokyo, Japan
- April 15: Jury notification cards mailed for Watercolor U.S.A. 2010
- May 12: Last day for receipt of accepted entries for Watercolor U.S.A. 2010.
- June 11: Exhibition reception for Watercolor U. S. A. 5:30 - 7:00 p.m.
- June 12: Watercolor U.S.A. 2010 opens, Springfield Art Museum
- June 13: WHS meeting for Officers, Board Members and members starting at 9:00 a.m. Springfield Art Museum, 1111 E. Brookside Drive. WHS annual dinner at 6:30 p.m.

Note: All WHS members are welcome to attend the board meeting and annual dinner. If you are planning to attend the dinner please notify the president so adequate space is reserved for the event.

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WATERCOLOR HONOR SOCIETY

Watercolor Honor Society Exchange Exhibition

March 31 - April 13

National Art Center, Tokyo, Japan



Watercolor U.S.A.

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PRESIDENT'S MESSAGE

Sandra Schaffer

Watercolor Honor Society has some exciting and interesting events coming up, specifically with the WHS portion of the WHS/JWF Exchange Show in Japan opening on April 10, 2010. Many thanks to all artists who sent works to Tokyo for the exchange! The high quality of the paintings is an excellent reflection on our organization. Also, Project Committee Coordinator Kenji Nishikawa has done an excellent job in facilitating shipping and a plan for return of work after the show. A number of WHS members are making the trip to Tokyo for the exhibition as the WHS delegation. Hopefully there will be news and photographs to share with the membership on their return.

Mary Lou Moore, Director of the Slater Memorial Park Gallery in Rhode Island, has met with her board, and all have agreed to host the Watercolor Now! Exhibition for WHS in January, 2011. This should be a wonderful venue for WHS artists to show work. The museum is an old two story boat house converted into a museum. It's in a park by a lake in a beautiful setting and currently draws crowds to see the annual Rhode Island Watercolor Society Exhibition. I would like to express appreciation to WHS board member Hiroko Shikashio for assistance in bringing this about.

Finally, the board is looking forward to recognizing Jerry Berger, Director of the Springfield Art Museum, for his many years of support of Watercolor USA and watercolor artists in general at a dinner at the Metropolitan Grill on Saturday, June 12, 2010 in Springfield. Jerry is being honored as a Lifetime Honorary Member of WHS. If you are interested in attending, please contact Sandra Schaffer or Caryl Morgan for reservations and directions.

The continued support of your membership makes these events possible, as does the commitment of time by WHS board members.

Sandra Schaffer, "Coffee for One, watercolor, 16" X 25", 2003.



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INFORMATION

Watercolor USA Exhibition Prospectus Information

• Email: WatercolorUSA@springfieldmo.gov
• Write and include SASE:

Watercolor USA Exhibition
Springfield Art Museum
1111 E Brookside Drive
Springfield, MO 65807

• Call: 417-837-5700
• Fax: 417-837-5704

• Visit: Tuesday, Wednesday, Friday and Saturday:
9:00 am – 5:00 pm

Thursday: 9:00 am – 8:00 pm
Sunday: 1:00 pm–5:00 pm

Closest: Monday, City of Springfield & National Holidays

For Online Prospectus:
www.springfieldmo.gov/egov/art

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MEMBER NEWS

Bruce Bobick, in honor of his retirement from 29 years of teaching at the University of West Georgia, had his colleagues in the Department of Art name the university gallery the Bruce Bobick Gallery; he presented the first solo exhibition in the renamed space with a series of eleven watercolor paintings: "Listening to Mousorgsky's Pictures at an Exhibition." In November, one of the series, "La Vieux Chateaux" was the recipient of the Utrecht Art Materials Award in the Pittsburgh Watercolor Society's "Aqueous Open '09" juried exhibition. He also had a retrospective exhibition at the Western Illinois University Art Gallery in Macomb, Illinois. Thirty-five watercolor paintings, four one-of-a-kind artist's books, four quilts, seven photographs of three large stainless steel kinetic sculptures, and a selection of handmade paper works and stone reliefs defining an imaginary pre-Columbian white culture living in western Pennsylvania were included.

Jeanette Wolff received the Millard Sheets Award in the recent National Watercolor Society All Member show; then had the work selected to travel to the San Francisco State University Art Gallery. She had a one person show at the Vineteca Wine Bar in Paso Robles, California for the month of November. Jeanette has a recent publication titled *Cows /Have Known*. It contains on all pages, plain air paintings of cows in color that she has done on the Central Coast of California during the last 21 years.

Robin Avery received the Texas Watercolor Memorial Award for her painting entitled *Listen to This*.

Margaret Huddy was honored to be chosen to create the 2009 Official White House Ornament that was sold by the White House Historical Association.

Denny Bond, PWS-599, BWS, PWCS, of East Petersburg, Pennsylvania received the second place award in the Baltimore Watercolor Society's 2009 Mid-Atlantic Regional Watercolor Exhibition. He was also the recipient of the Pearl Appleby Memorial Award in the Watercolor USA 2009 Exhibition held at the Springfield Art Museum, the Ruth G. Rosenau Silver Medallion in the 28th Annual Adirondacks National Exhibition of American Watercolors and the Agnes Bossu Pirnat Memorial Award in the Transparent Watercolor Society's 2009 Exhibition.

Harold Gregor had an exhibition of his recent paintings from 2000 – 2009 entitled *Radlant Plains* at the Illinois State University Galleries from July 11 – September 10, 2009.



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Watercolor Now! 2011

WHS is fortunate to have been invited to hold the next Watercolor Now! At the Slater Memorial Park Gallery in Rhode Island in January of 2011. The gallery is a wonderful venue. It is very scenic, and once was a two story boat house that has been renovated and converted into a gallery. It's in a park by a lake, and is currently the setting for the annual Rhode Island Watercolor Society National Exhibition. There will be more information forthcoming as the date draws nearer on artist's submissions, both in the newsletter and on the website.

The WHS Website - Easy Access to Information

Please don't forget you have the WHS website, www.watercolorusahonorsociety.org at your fingertips to access information.

1. If you can't find your Membership Dues form, or just need a new one go to the Contact page and download another one in PDF form.
2. If you want to download an additional prospectus for the annual Watercolor USA Exhibition, again go to the Contact page where you'll find listed the Springfield Art Museum website www.springfieldmo.gov/egov/art. Click on Exhibitions and you'll be able to find and print the prospectus.
3. If you'd like to change your images for new ones, or if you're a new member and want to add two images and a brief bio to the site go to the Gallery page, where you'll find specific information on how to do that.
4. The site contains important historical information on both Watercolor Honor Society, and watercolor painting.
5. Finally, periodically check the News section for information on upcoming events such as Watercolor Now! Or information on recent events.

MEMBER NEWS COLUMN

Due to limited space and a large WHS membership the Member News column is unable to include information on acceptances into national shows. Please include only the following information for the last 6 months for Member's News:

- Awards in Exhibitions
 - Solo or Two Artist Exhibitions
 - Publications
 - Small Group Invitational Exhibitions
 - Additions to Permanent Collection
 - Serving on Juries
- Send your selections to: Sandra Schaffer, WHS Newsletter/Editor in Chief, 12700 E. 64th Ct., Kansas City, MO 64133, e-mail: lschaffer@kc.rr.com (first symbol is a lower case l) by July 15, 2010.



The logo to the left was designed by Caryl Morgan to appear on the top of a commemorative plaque that will be given the Japan Watercolor Federation by the WHS visiting delegation. The logo incorporates the concentric circles of water from the WHS logo and the Japanese symbol for water.

It's exciting to anticipate that the WHS/JWF Exchange Show will soon be realized with the opening at the National Art Center in Tokyo. The exhibition will be on display March 31 - April 13, 2010. Thanks is extended to the organizational efforts of Kenji Nishikawa and Hiroko Shikashio, WHS Project Exchange Coordinators. Their vision and determination made the exchange program a reality. Kenji's tireless effort resulted in all 30 paintings arriving safely in Tokyo. Gratitude is also extended to the JWF Exchange Project Committee for their vision in bringing the exchange program to fruition and for preparing the WHS work for exhibition. Mr. Atsuhiko Sakai, JWF Exchange Project Committee Coordinator and others on the exchange committee will welcome the WHS delegation. Fortunately several WHS members plan to personally make the trip to Tokyo, so WHS will be well represented. The following is a list of artists and paintings that will be in the show:

Kent Addison	"DAVID" #2171	Cynthia Kukla	<i>My Ostraka, History 5</i>
Sue Archer	<i>Pull it Together</i>	Ara Leites	<i>Journey 2</i>
Judi Betts	<i>Fresh Start</i>	Jeanne H. Lindsay	<i>Sunflowers</i>
David Boggs	<i>Height of the Flood</i>	Caryl Morgan	<i>Traveling West in America</i>
Wayne A. Conyers	<i>Three Choices</i>	Ellen Murray	<i>World View</i>
Nina Cravens-Fry	<i>Prairie Ghosts</i>	Kenji Nishikawa	<i>Venice 21</i>
Missie Dickens	<i>Floating World</i>	Mary Ann Pope	<i>Frieze II</i>
Michael Dubina	<i>Hung Out to Dry</i>	Sarah A. Riley	<i>Fecund I</i>
Howard J. Eberle	<i>Notan</i>	Margaret Scanlan	<i>Emerging Cows #21</i>
Toni M. Elkins	<i>Fore</i>	Sandra Schaffer	<i>American Classic</i>
Mary Lou Ferbert	<i>Grass and Eroded Surface</i>	Carol Ann Schrader	<i>Woodland</i>
Harold Gregor	<i>The Train Rolled By (#425)</i>	Hiroko Shikashio	<i>Endless Fun #62</i>
Noriko Hasegawa	<i>Boundless</i>	Caroline Swanson	<i>Sunflowers in Vase</i>
Margaret Huddy	<i>Capitol, Winter 2008</i>	Warren Taylor	<i>Night Raptor</i>
Howard Kaye	<i>Hamburger</i>	Elizabeth Yarosz	<i>What's Inside</i>
		Peggy Flora Zalucha	<i>Copper Pots Reflected 9</i>

An article on the most recent 2009 Venice Biennale must begin with ruminations on Venice itself and its historic hold on artists. Venice is a lustrous, sexy, eerie city; it is no wonder that John Singer Sargent painted so many stunning watercolors of it. He, like Monet, Turner and other painters before them, effectively captured Venice's haunting waterways and her stunning architecture. Since the days of the Grand Tour, artists have found Italy to be a unique source of inspiration. Among Americans, the painter John Singer Sargent, in particular, had an advantage: he both spent part of his childhood there and received his first art lessons in nearby Florence, his birthplace.

It's important to realize that Venice was truly a laboratory of perceptual experimentation in the nineteenth century. With its beguiling visual offering of the interplay of light, water, land and architecture, Venice has historically been an all encompassing muse for great artists. Considering how extensively Impressionist and Neoimpressionist painters like Claude Monet and Paul Signac focused on Venice's unsettling and abstract virtues, one is compelled to ask, "Why do we know so little about how such a singular city – Venice – made such a considerable, yet rarely acknowledged contribution to the chapter of art history that ushered in Modernity?" Monet created his famous Venice cycle in the autumn of 1908. His Venetian paintings marked a turning point in his work, as he embraced an increasingly abstract pictorial vocabulary. It is no wonder that Venice is the site of the oldest of the international biennale exhibitions of contemporary art.

It should therefore be no surprise to WHS members that someone with Sargent's status should have been, since its onset in 1895, among the first and later most regularly exhibited members of the Venice Biennale. Sargent was presented a medal in the 1907 Biennale. Following a six year break due to World War II, the Biennale resumed in 1948 with renewed attention to avant-garde movements in European, and later worldwide contemporary art. Abstract expressionism was introduced in the 1950's, pop art in the 1960's. When I toured my second Biennale in 2007, Venice made a special presentation of Sargent's watercolors of Venice as part of the Biennale experience in commemoration of the 100th anniversary of Sargent's Biennale medal award. Imagine seeing Sargent's watercolors foremost and prominently displayed in a European museum during this prestigious, contemporary global event!

The Biennale consists of brick and mortar pavilions in the Giardini, available to any country that chooses to and can afford to be a sponsor. It also uses the Venetian Arsenale, a staggeringly huge partner exhibition space which was formerly a shipbuilding warehouse, to house specially curated installations. In visualizing the Arsenale, one can see an area with a size on the scale of a US Air Force Base facility. Then juxtapose this image with that of an ancient, stunningly large space constructed from hand formed bricks. These bricks are held in place by ancient wooden beams formed from trees larger than we can imagine in our lifetime. Some of the installations themselves are of a nearly incomprehensible scale; a number of multimedia works are quite breathtaking. Lacking access to facilities of such magnitude, we in the United States cannot as a common practice offer artists display space to create such complex installations.

Italy, the United States, Canada, Britain, Russia, Greece and other countries all have pavilions in the magnificent Giardini Park looking onto the Grand Canal of Venice. Smaller countries in temporary satellite exhibition spaces are housed everywhere throughout the city and its islands. Good map reading is a must and helps you see the whole city, meet people and come upon unexpected intimate courtyards,

church squares and canal-side fruit and vegetable vendors. It is all too much to take in, even if you view the Biennale for five days as I have each of the three times I have been there.

The 53rd International Art Exhibition of 2009, titled Making Worlds, had an overall attendance of over 375,000 visitors, was comprised of works by over 90 artists from all over the world and included many new works and on site commissions in all disciplines. As was to be expected, a large number of videos and installations were in play. This caused me to say to my colleague again and again, "I have to design an installation." It saddened me to see the limited number of paintings in general, and an even smaller representation of works on paper specifically, whether watercolors or drawings. I found this to be ironic, since at the acclaimed Palazzo Grassi, founded by billionaire Francois Pinault, there was a full complement of paintings on view from his collection. This suggests that curators will be curators, staking out innovate or provocative territory so as to be talked about and remembered. What does this have to do with what counts in the end, and what collectors are actually buying? The Pinault Collection is proof perfect of the primacy of painting and in that respect we can feel good.

My list of observations while I viewed the Biennale included the following:

1. An emphasis on EU issues of identity
 2. Concerns addressing immigration (identity, identity, identity) manifested in numbing photo boxes, videos, and high-tech installations (meaning more computers than were necessary.)
 3. Critiques of First World Capitalism (convenient pairing with # 2.)
 4. Sound as a large factor in many works.
 5. Very few paintings and prints other than the few which were generated by computer onto plastic.
- Installation overload. However, the sites available in the main pavilions of the Giardini, the partner Arsenale areas, and the beautiful 500 year old palaces and old commercial buildings were receptive shells for various installations. Most were bad. Instead my vote went to the extant architecture.

Were there any watercolors? Yes! In of all places, the Russian Pavilion featured the marvelous, funny, 'Landscapes of the Future' watercolors of Pavel Pepperstein. The paintings were exclusively on 19X24 thin watercolor paper; almost all were horizontal in format. Pepperstein created futuristic landscape worlds, each more imaginative than the next. I marveled at his imagination! His use of magnificent curving script, along with a madcap sense of the ironic and of a varied, perverse scale was very, very Russian. As I looked at images of spaceships, water shortages, docking stations, mountains that were goddesses, and lips in the sky, I found myself laughing and marveling at every picture. Pepperstein's work was proof of the power of imagination over humble materials. He did not need blaring videos, timers, stacks of computer monitors or over scaled light boxes to make his work compelling.

I confess to having become a Venice Biennale junkie. I think the concentration of some of the most cutting-edge art, whether palatable or not, the efforts of the city to mount correlative exhibitions everywhere, and the beauty of the city itself all conspire to seduce me. If you have not experienced a Venice Biennale, I urge you to do so. You will not be disappointed.

Cynthia Kukla is a member of WHS, as well as Professor of Art, School of Art at Illinois State University.

When viewing Robin Avery's paintings, intensely charged with emotion, color or both, one can relate to her statement that she feels as artists "our personalities come out on paper." Through the juxtaposition of sensitivity to her subject matter and the obvious passion for painting that comes through in her work, she succeeds in drawing the viewer in. Her work has a sense of immediacy; it offers a poignant, empathetic, and sometimes humorous way of looking at the world, succeeding in accomplishing her stated mission of touching the viewer's emotional core. She wants the viewer to walk away with a different feeling than before.

Robin grew up in Cincinnati, Ohio, the youngest of three girls. Both of her parents were artistically talented, encouraging the children to express themselves with pottery, copper enameling, painting and drawing. Robin graduated from the University of Cincinnati and received a Master's Degree in education from Kent State. Following her retirement in 2001, she began working in watercolor. Robin feels much appreciation for workshops by Polly Hammett, Virginia Cobb, Alex Powers, John Salminen, Carla O'Connor, Donna Zagotta and Mary Whyte for both



inspiring her and encouraging her creativity. Robin says, "I believe we are all on a journey when we make art and that we need to be at a certain stage in our development to soak in what an instructor has to offer. We take what we learn at that particular time." As far as her own style, Robin states that she likes realism, but tends to abstract her subjects into an array of colors and shapes. In subject matter she tends to paint animals and older women.

Some of Robin's interests outside of painting include yoga, spinning and walking, traveling, reading and occasionally gourmet cooking.

Robin shared the following comments from others about purchased or viewed works:

"May I photocopy your painting so I can make a hooked rug of it?"

"Wow, I love that cat painting...it would make a great tattoo!"

"Your cat painting hangs over my table and the cat and I have dinner every night together."

From her son: "Mom, people actually buy your paintings?"

Robin's painting titled: Peter's Cat, Max was the recipient of a Springfield Art Museum Cash Award as well as the Shirley Reynolds Patron Purchase in the Watercolor USA 2009 Exhibition. She recently learned that she won the Texas Watercolor Society Memorial Award for her painting entitled *Listen to This*. The show is being held at the Rockport Center for the Arts in Rockport Texas, and will open on April 10th.

Gary Adamson was born and raised in Springfield, Missouri. From childhood he always had a passion for drawing. This passion continued through early adulthood, motivating him to earn a BA from Drury University in Springfield and an MA, MFA from Fontbonne University in St. Louis, Missouri.

Today Gary considers art to be his main life force. In recent years Gary has tended more and more towards exploring his cartooning abilities, images on which he "hangs paint, colors, design and ideologies." One of his most notable achievements is a weekly political cartoon called "Adamson's World" which he has been creating for the *Lovely County Citizen*, the local newspaper in Eureka Springs, Arkansas, for the past 3 years. "Adamson's World" also appears frequently in the *Voices* section of the Springfield News-Leader.



In addition to his work as a cartoonist, Gary is also, of course, a painter. The paintings and murals he creates showcase his strong sense of color and composition, as well as his vivid imagination. Although he has painted specifically in watercolor off and on for years, he became more intensely interested in the medium in 2007.

Much of his inspiration comes from German Expressionists of the late 19th and 20th centuries. Gary continues to be a strong supporter of the arts community in Eureka Springs, a haven for artists since the late 19th Century in Northwest Arkansas; although his primary residence is in Springfield, he recently bought a studio there. His most recent show was in December at Momma's Coffee House in Springfield. Gary's award winning painting was titled *Apples and Oranges*.

Gary Adamson, "Soulard Meal," watercolor.



AWARD WINNERS Sarah Riley

By Kathleen Shanahan

Sarah Riley handles watercolor as she handles all media she ventures into: with verve, masterful employment and forthright playful exploration. A non-purist, she often enters into fresh "media partnerships". She is a risk taker who sees the visual and sensory "pay-off" in posing opposites: representation in tandem with abstraction, solid mass with atmosphere, color with black and white, hard edge / soft edge, etc. Her wide art historical frame of reference often gives her the nod to work in multiple styles and techniques. A strong confidence and freewheeling spirit fuel fresh handlings of theme and media. I admire her facile mark making and sure handed draftswoman'ship. We see in her work a range of energy, tempo, speed of attack, and assertive physical involvement. There is in Sarah's approach a bit of Isadora Duncan.

Intrepid painter / Professor Riley has been on sabbatical from Southeast Missouri State, where she was hired as chairwoman of the Art Department (1994-2000). She was recently in residence at Julia and David White Artists' Colony in Costa Rica. Her imagery continues to be drawn from her various globe trottings, including concentrated periods in France, England and Italy, where she has conducted course work with student groups. Her considerable exposure to art collections and enclaves informs her work in terms of style, technique and imagery. Certain of her images are derived from autobiographical and literary sources.

In Cape Girardeau, Sarah established the Fountain Street Gallery, an artists' cooperative effort, curating and hosting regional and national contemporary art exhibitions. She started her teaching career at Stephens College in Columbia MO, having done her graduate work at the University of Missouri and her undergraduate work at Virginia Commonwealth University and Tyler School of Art, Temple University. She further broadened her experiences with summer residencies at Anderson Ranch and Vermont Studio Center.

Sarah has received numerous awards for her teaching, as well as for her art, including cash and purchase awards in previous juried exhibitions at the Watercolor USA and Kansas Watercolor Society annual competitions. She was elected to membership in the Watercolor USA Honor Society in 1988. Sarah has also had a number of recent notable events and honors. In summer 2009 she taught a workshop at Castle Hill Truro Center for the Arts in Massachusetts. Her work has been included in recent group exhibitions at the Viridian and Ceres galleries in NYC. She has had work accepted into 2009 juried exhibitions in the Provincetown Art Museum and the Schoolhouse Gallery in Provincetown, MA. Lastly, her work is to be included in the exchange exhibition sponsored by the Watercolor USA Honor Society and the Japan Watercolor Federation in Tokyo, Japan in 2010.

She is currently working on "yes" canvases (specially prepared surfaces for watercolor) with acrylic inks. At her disposal are her skills in monoprinting, silkscreen, digital print process, etching and collography.

Sarah lives on Lake Bella Vista near Cape Girardeau MO with her husband, Professor Marc Strauss. She has two grown children.

Kathleen Shanahan is a member of WHS. She is the Former Head of Drawing and Associate Professor in Painting and Drawing at Wichita State University in Wichita, Kansas.

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HAROLD GREGOR

Bold Departures, an Accidental Career Turn and a Fan in the White House



Longtime WHS member and Lifetime Achievement Award winner Harold Gregor has had a number of exciting and noteworthy events happen in his life these past couple of years. Foremost is the fact that he currently has a painting on loan to the White House that hangs in the Oval Office's private dining room! The piece, "Illinois Landscape #120," a 60-by-82 inch landscape, was formerly on display in President Obama's Senate office. Even though normally only works by deceased artists are allowed to be hung in the White House, Harold Gregor's painting was hung as the result of a request by Obama. A special dispensation needed to be made for the fact that the artist was alive and well.

Secondly, Harold was awarded a solo exhibition titled "Radiant Plans: Recent Paintings and Watercolors by Harold Gregor" at the University Galleries at Illinois State University, curated by galleries director Barry Blinderman. For those new to WHS, it's important to know that Harold Gregor's background is that of a Distinguished professor of art, emeritus and adjunct, at Illinois State University where he taught from 1970-1995. A sampling of the collections in which his paintings are held are the Art Institute of Chicago, the Filpacchi Collection in Paris, the Chemical Bank in London, and Hallmark Corp. in Kansas City.

The show marked a new direction in Gregor's work. His trademark works since the 1970's were inspired by photographs taken from various perspectives, by way of plane, at ground level or by passing auto. But, as Blinderman states, "He has virtually jettisoned the photographic reference that has characterized his work since the 1970's. The new pieces are non-realistic, expressionistic compositions with bold sinuous outlines. The result: "They look like they come from dreams- the photographic sources are obviated, and these are like brand new things."

It turns out this dramatic shift was an accidental one. As Gregor was painting on a hilltop on a trip to Italy around 2004, he fell while climbing, resulting in a broken right wrist. During the time his right wrist was healing, he was forced to begin painting with his left hand. As stated in an article written by Dan Craft, Arts and Entertainment editor for the Illinois newspaper Pantagraph, "Forced as a leftie to poke, and push more than brush, the resulting 'big blobs of color' generated an energy that stimulated Gregor - to the point that, after his right hand healed, he decided to create large-scale right-handed renderings of his small left-handed watercolors, dubbed, aptly, 'Vibrascapes.'" His work now radiated "an expressionistic explosion of vibrant colors and boldly administered curves."

Harold Gregor's new career turn is sure to win over a group of new admirers, in addition to the "Gregophiles" who loved his trademark works. At the age of 80 he likes to think of his solo exhibition as a "first hurrah", not a "last hurrah".





In keeping with a tradition of asking noted members of our organization to participate in this lighthearted, yet somewhat serious question and answer session, the WHS newsletter has chosen Chris Krupinski to share her thoughts . Chris is well known for her highly detailed, brilliant watercolors. She has numerous credentials, with signature memberships in AWS and NWS among others. Recognized as one of the most talented artists working in watermedia today, her paintings have won nearly 100 awards in national shows.

Q. Do you believe there are still challenges for women professionally as artists, or do you feel that any real or perceived stigma has been overcome in today's world?

A. I don't believe there are the challenges for women professionally as there once were. I have my own graphic design studio as well as my fine art business. A few years ago, I would have said "Yes" to that question. I have actually personally been able to measure the difference. My first name is Christine, but I've always gone by Chris. Many times over the years people have been surprised to find out that I was actually a woman when they met me. I've seen the slight difference in attitude that came with that realization. But, today I don't think we face that roadblock any longer.

Q. Describe when you first knew you wanted to be an artist. Do you feel you almost always have new ideas that need to be expressed whether you're painting or not?

A. My mom is an artist, although she doesn't paint any more. From as far back as I can remember, paint, turpentine, linseed oil, etc. were always just a part of everyday life. I think a lot of my interest/drive comes from her as a role model. I remember I was about nine years old when my sister and I had to take turns each night washing the dishes (no dishwasher). My mom told me to "do the dishes." So I went and found a pencil and paper and drew the stack of dirty dishes!

The more that I paint, the more I feel in-tune to what is going on around me and the more new ideas come into my head. It is a snowball effect. But if I should take a few days off from painting, I don't get this great influx of ideas and creativity.

Q. How do you choose a subject or theme for your work? What visual images have grabbed your imagination lately?

A. Still lifes! I guess you could call me the fruity quilt lady!! Seriously, I love still lifes because of the flexibility they give me. The fruit and quilts/fabric are elements that I use to create design. The underlying design is what I see. The shapes, contrasts, textures, movement, and color are my motivation. These are becoming more important to me as time passes. At this point I can feel myself want to explore these elements, possibly at a different level.

Q. Name two artists whose work you admire, and tell why.

A. I've always been a huge Andrew Wyeth fan. Since I've been young, I have loved realism and capturing minute detail. He was able to paint realistically, capture detail and yet convey such feeling and emotion in his work. It is difficult to put your energy into painting this detail yet see your work as a whole. He was just

magnificent! Dean Mitchell is the second name that comes to mind. Again, I love the feeling and emotion obvious in his work. Every time I see his paintings, I feel so drawn into his compositions.

Q. What qualities do you admire most in your best friends?

A. I enjoy upbeat people and doers. I have a pretty hectic schedule most of the time and find that my best friends don't let much grass grow under their feet either. But, the most important thing is that you click with someone.

Q. What do you consider the most overrated virtue?

A. That is a difficult question, but I'd have to say "strength". I lost my husband about 14 years ago to a heart attack. I was left with 3 relatively young children. Over the years I've heard the comment over and over again about how strong I am. Well, it isn't/wasn't strength. You gotta do what you gotta do. Most people will rise to the occasion when life throws them a curve. I think it is just part of our makeup.

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

A. If you want to be a good artist you have to paint every day!

Q. Who or what has most influenced your work?

A. My high school art teacher influenced my work the most. I was the "resident" artist of my high school. I practically lived in the art room and Lou Richards (teacher) allowed me free rein. When I was working on anything, painting, pottery, sculpture, etc., he would push and push for me to create more and better than I had done before. I believe he built the commitment and determination that I put into my work.

Q. Describe your idea of complete happiness.

A. Wow! Complete happiness? We never really know that feeling so it is difficult to describe. There are so many people and elements involved in all of our lives that to have everything be perfect just doesn't happen. But the closest that I can come to complete happiness is when my family is all together and they are happy and worry free. I would like to say that painting does have something to do with my happiness/sanity. There are days that I am so busy and stressed with my graphic design business. By the end of the work day, I feel tension in my neck and body and I feel extremely stressed. I look to my painting then as a therapist! When I start painting when I am in this state, I get lost in my work and it calms all the tension and stress and it is as if all the negatives of the day flow out of my brush. This actually seems to be the time that I get into my work more than any other time.

Q. What natural gift would you like to possess?

A. The gift of patience.



Pat San Soucie

Pat San Soucie has an exhaustive and impressive resume. An art teacher since 1982, Pat has conducted workshops Nationwide for twenty years. In her workshops she encourages students to “experiment with the unexpected”, a philosophy she utilizes consistently in her own work. Pat is a master in the creation of abstract watercolors. As quoted from Karen Brussat Butler, the American Watercolor Society’s demonstration chairwoman, “What this ebullient artist does, is to create paintings that are layered together unusual, beautiful colors and textures that are layered together to create transparent, organic compositions. Watching San Soucie work is a truly enjoyable experience.”

Pat’s painting techniques are quite unique. As quoted from an article on Pat in the Attic Gallery on-line, “She uses very imaginative techniques to include positioning tissue, lace, or torn rice paper as stencils or filters on her painting surface before pouring diluted watercolor or gouache on top of and through the filters. The resulting patterns that emerge inspire her to invent new mediums to include such as brush strokes, colored pencil, inks, graphite, fabric dyes, or Aquarelle crayons to further develop the painting. She said the key to enjoying her teaching and art is that she loves wrapping herself up in the process, rather than visualizing the product.”

Pat is a signature member and Dolphin Fellow of AWS, NWS, Rocky Mountain Watermedia Society, WHS and numerous other watercolor societies. Her work has been included in nine books and five magazines; Pat has been published since 1975 in publications such as Splash I, Splash II, How to Discover Your Personal Painting Style, Exploring Color, Abstracts, and Creative Energies. Her work is held in museums and private collections throughout the country. WHS is very fortunate to have had Pat San Soucie serve on the board of directors as Membership Chair, and wish to express gratitude for her service as a board member.

Susan Amstater Schwartz

Susan Amstater Schwartz received her art training at the Otis Art Institute, the University of Colorado and the University of California at Los Angeles. Deemed a “master of watercolors”, Ms Amstater Schwartz has said she “paints what she feels, and what she feels is what determines what she paints.” She has received numerous awards for her paintings including Best of Show in the Rio Bravo Watercolorists’ 1990 exhibition, and the Award of Excellence in the Arizona Aqueous VI in Tubac, Arizona in 1991. She also designed the poster for the 1999 Santa Fe Opera, and has paintings featured in the book Desert Echo: Women Illuminate the Sacred by Jacquelyn Stroud Spier. She has had shows throughout the United States, including one person shows at the El Paso Museum of Art and the Nedra Matteuci Gallery in Santa Fe. Her works hang in collections all over the country, including the Governor’s Mansion in Austin.

Susan Amstater Schwartz has served on the WHS board for several years, specifically in the capacity of Recording Secretary in 2005 and 2006. Her years of service to the board are greatly appreciated.

**Hiroko Shikashio**

Hiroko Shikashio was born in Japan, and is currently a resident of Rhode Island. She is very active in the arts community there, both as an artist and as a teacher. She has taught workshops at various locations throughout Rhode Island, as well as for the Rhode Island Watercolor Society. Hiroko’s work has been exhibited in both one-person and group shows, including a solo exhibition at the Newport Art Museum. She has also been privileged, by virtue of excellence, to exhibit work in Watercolor USA, The Happy White Gallery, the Jewish Community Center in Providence and Greater New Haven, SoHo Galleries in New York City, the Kawakami Gallery in Tokyo and the Yu-Art Gallery & H Art Room Gallery in Nagano, Japan.

Hiroko states that, “In my watercolor and collages, I use color as the key element in abstract works. Moved by scenes and simple objects surrounding me, I seek to assimilate and transform them into colorful imagery.”

As a WHS board member, Hiroko served an invaluable role as a JWF/ WHS Project Exchange Coordinator, helping facilitate the cultural exchange of art and ideas that is now taking place between Watercolor Honor Society and the Japan Watercolor Federation.



Return Service Requested

Watercolor USA Honor Society
Caryl Morgan
116 1/2 North Main
Newkirk, OK 74647



2010-2012 WHS BALLOT

OFFICERS – Check box or write in name:

- President: Sandra Schaffer
- Vice President: Caryl Morgan
- Secretary: Sarah Riley
- Treasurer: Wayne Conyers
- Membership: Mary Britten Lynch
- Historian: Missie Dickens
- Newsletter Editor in Chief: Sandra Schaffer
- Newsletter Design Editor: Caryl Morgan

BOARD MEMBERS – Vote for 9:

- | | |
|--|--|
| <input type="checkbox"/> Howard Kaye | <input type="checkbox"/> Robin Avery |
| <input type="checkbox"/> Bob Mejer | <input type="checkbox"/> Cynthia Kukla |
| <input type="checkbox"/> Ellen Murray | <input type="checkbox"/> Gary Adamson |
| <input type="checkbox"/> Kenji Nishikawa | <input type="checkbox"/> Loran Creech |
| <input type="checkbox"/> Cyndie Peterson | |

Mail ballot to:

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

REMINDER:

Membership dues for 2009 were due in January. Members who pay dues after January 31st may not receive both spring and fall newsletters or be eligible to exhibit in WHS sponsored exhibitions.

W H S M e m b e r s h i p D u e s F o r m :

Date:

Name:

Address:

City/State/Zip:

Phone:

E-mail:

Annual Dues: \$40

Checks payable to: W H S

Mail to:

Wayne Conyers, Treasurer
1603 Jody Lane
McPherson, KS 67460