

Newsletter

Watercolor

Fall 2014

Honor Society

IN THIS ISSUE

There are many approaches to the medium of watercolor. The prospectus for Watercolor USA 2014 put the call out to painters “whose work pushed the boundaries of traditional aqueous media,” and asked them to submit entries, which conveyed an innovative approach to technique, subject matter and content. Dorothy Joiner, Professor of Art History at LaGrange College in Georgia, again has given us a beautifully written review for the exhibit.

Congratulations to all exhibitors in WATERCOLOR NOW 2014! - Small Works Exhibition. I've included the interviews with two of the members participating – Lisa Englander and Peggy Zalucha. The WHS website contains additional information regarding the exhibition <http://www.watercolorusa.org/news.html>

Bob Mejer contributes an insightful President's message and the member news section highlights the recognition and presentation of the 2014 WHS service awards to Sandra Schaffer and Wayne Conyers. There is also a commemorative of one of our members, Roy Nolen from Kimberly, Missouri, who passed away this year.

I want to thank the organization for giving me the opportunity to be your Newsletter Editor. I will try to offer some new insights in each issue. Please feel free to contact me and provide suggestions for interesting articles, book recommendations, technical information, exhibitions to be visited and other discussion points. I also want to sincerely thank Sandra Schaffer for her significant contribution as our former editor.

CHRIS BUTH-FURNESS
2014-2016 WHS NEWSLETTER EDITOR
chrisbuthfurn@gmail.com

IMPORTANT INFORMATION FOR WATERCOLOR U.S.A. 2015

Watercolor U.S.A. 2015 will run from June 6 – August 23, 2015 with an opening reception on June 5 from 5:30 to 7 p.m.

The Springfield Art Museum has a new website which is still 'in transition.'
The new url is – www.sgfmuseum.org

The prospectus will mail out towards the end of 2014. The museum will no longer be accepting paper entries; all entries must be completed online. They will be using a new online jurying service this year, which will be linked to their webpage. **The entry portal will open on January 1, 2015, and the Deadline for entries is March 9, 2015.**

Notifications will be sent April 2 and the last day for receipt of accepted artworks is April 30. The top cash prize is \$3,000 (secondary cash awards include \$2000, \$1500 and \$1000).

Website: – www.sgfmuseum.org



Bob Mejer presenting 2014 service award to Sandra Schaffer

Dear WHS Members,

For me the summer is going by too fast and has been unusual weather wise. As an academic I really look forward to Autumn nice weather, beautiful color changes and my November birthday which will reach a milestone and make me feel a little uneasy about my age.

I have a dedicated and amazing WHS Board that is willing to offer their time and expertise in best representing our organization. They are humbled and most appreciative to be re-elected to continue on serving another term. This provides our organization with continuity, stability and vision. I wish to welcome our new Board member Christine Buth-Furness who hails from Brookfield, Wisconsin. She replaces Sandra Schaffer as our Newsletter Editor-in -Chief.

I can't believe it has taken about seven months to select, coordinate, communicate and organize the upcoming Watercolor NOW! Small Works 2014 Exhibition (August 18-September 19) to be showcased at two academic venues: Culver-Stockton College/Mabee Art Gallery Canton, MO and Quincy University/Gray Gallery, Quincy, IL. There will be two receptions with a gallery talk by me on Thursday August 28, 7-9:00 p.m. @ the Mabee Art Gallery, Culver-Stockton College and Sunday August 31, 2-3:30 p.m. @the Gray Gallery, Quincy University. Board Member Caryl Morgan (Earth Road Graphics) had the tough task in doing the catalog design and finding a good printer. Each institution will have sufficient catalogs available during the showing and participating artists will receive a catalog copy as well. My Co-Curator Debra K. Scoggins Myers and I sincerely thank all the artists who took the time to submit work to make this quality-diverse exhibition possible. As Debra stated "Watercolor NOW! Is an enticing, energetic must see for any watercolor enthusiast." After we agreed to which images would be shown at which institution I managed to put together a PowerPoint and provided a sneak-preview to Board members and guests at our annual dinner celebration held at the Metropolitan Grill in Springfield. I also used this time to initiate the WHS Service Award and recognize our 2014 recipients via framed certificates which stated "For Exceptional Service to the Society and Exemplifying Respect for and Service to Others." Presentation was made to Wayne Conyers who served admirably (with illustrations) as WHS Treasurer from 2004-2011 and was chiefly responsible for updating our Missouri Articles of Incorporation. Also recognized was Sandra Schaffer who functioned superbly in the dual capacity as WHS President 2008-11 and as Newsletter Editor-in-Chief 2008-Spring 2014.

At our summer Board meeting the Springfield Art Museum provided us with dates for our next **Watercolor NOW! 2015 Exhibition**. WHS will have their work displayed in the Weisel and Kelly Springfield Art Museum galleries from November 21, 2015-March 13, 2016. The Opening Reception is to be held on November 20, 2015; 5:30-7:00 p.m. Details to be provided at a later date.

Our Annual Business Board meeting was held at the Springfield Art Museum on June 7, 2014. I believe our meeting to be most productive and on solid ground with our working relationship with the Springfield Art Museum. The WHS Board made the following decisions:



Bob Mejer with drawing by former student, Lydia O'Neal



Bob Mejer *President's Message*

1. There are situations where very good artists get juried into Watercolor USA many times by different jurors but not receive any award recognition thus making them ineligible for membership in WHS. Since the Watercolor USA show has been smaller in the past two years with larger awards this limits our pool of new eligible members. To increase our membership, create a larger pool of Board candidates, build our Treasury, and most importantly, to recognize talented artists it was decided to add a new category of membership with the same rights and privileges. Effective 2000 forward persons accepted into 3 exhibitions of Watercolor USA will be eligible for signature membership. Carole Hennessy is doing an outstanding job as our Membership Board Chair and is diligently searching and contacting all those artists who are now eligible for WHS membership.

2. Much discussion was centered on our name recognition and Mission Statement. With that in mind the Board voted to donate a \$500 award, in our name, to the 94th National Watercolor Society Annual International Exhibition San Pedro, CA.

3. Two outstanding artists have been chosen to receive the WHS Distinguished Lifetime Achievement Award for 2015 and will be recognized in June at our annual dinner celebration. They will be featured in the 2015 WHS Spring Newsletter. Please let me know if you want to attend the presentation, meet the artists and view their work during this occasion.

4. Watch for details in our Spring Newsletter regarding the WHS Board participation and use of the WHS award monies for the upcoming Watercolor U.S.A. 2015 scheduled in the New Wing (Eldredge, Spratien, Hartman) June 6-August, 2015.

The Board takes its role seriously and is always open to new ideas regarding the direction of WHS and other opportunities to showcase WHS members work. Please take the time to contact any Board member with your suggestions. At this time, I thank and appreciate the WHS Board for their input and hard work which allows WHS to be a viable organization.

As a teacher I am in the habit of using quotes with my students. Lately I was interested in quotes related to the idea of Creativity. Some that I came across are listed below:

Creativity involves breaking out of established patterns in order to look at things in a different way. (Edward de Bono)

Creativity is not a talent; it's a way of operating. (John Cleese)

Most people die before they are fully born. Creativeness means to be born before one dies. (Erich Fromm)

The creation of art is not the fulfillment of a need but the creation of a need. The world never needed Beethoven's Fifth Symphony until he created it. Now we could not live without it. (Louis Kahn)

The object isn't to make art; it's to be in that wonderful state which makes art inevitable. (Robert Henri)

In our fine arts, not imitation, but creation is the aim... The details, the prose of nature, he should omit, and give us only the spirit and splendor. (Ralph Waldo Emerson)

Creativity belongs to the artist in each of us. To create means to relate. The root meaning of the word art is 'to fit together' and we all do this every day. (Corita Kent)

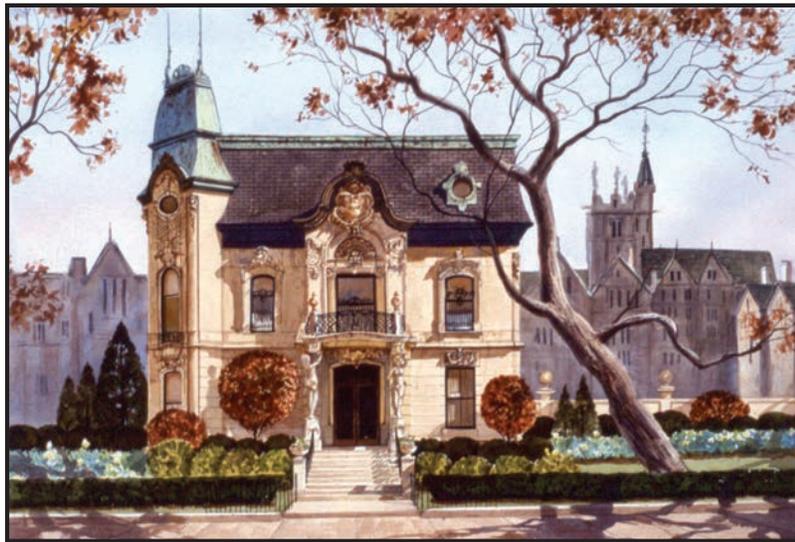
Peace and all Good. Bob



Roy H. Nolen, from Kimberling City, MO, passed away this year at the age of 83. His painting “Tuscany Studio,” became a part of the permanent collection of the Springfield Art Museum and was also displayed as part of an exhibit featuring the purchases of the Friends of the Springfield Art Museum, (FOSAM) in 2013. Another of his paintings, “Thai Dye” was included in Watercolor U.S.A. 2009.

Roy originally from Chicago, IL, worked and lived in the Kimberling City area since 1989. He was an artist who painted landscapes and architectural images primarily with watercolor and gouache. He studied at the American Academy of Art in Chicago and studied watercolor with Irving Shapiro, Arthur Barbour and Don Stone. He was also active in and had many friends at the Table Rock Art Guild in Southwest Missouri. His wife Lynn informed me that he was a man of many talents. In addition to being a dedicated painter, he was also musically talented and studied and played the piano.

Roy’s work can also be viewed on the WHS website in the member gallery.



“Mansion” Roy Nolen

“When he finished there was silence. Silence, like space in a great painting can be so eloquent, can be so very important, can be the bit we remember.” Alexander McCall Smith

PLEASE SHARE YOUR WORK ON OUR WEBSITE <http://www.watercolorusa.org>

We would love to see your current work. WHS is encouraging all artist members to post two images of their work on the website. Instructions for submitting images can be found on the contact page at this link -- <http://www.watercolorusa.org/contact.html> Posting your imagery is a very good way to share your work in a web-based format with other members and visitors. Also, the WHS Membership List, which is password protected, is accessible to WHS members and the Springfield Art Museum. The password for access to the list is (whs2012%)



WATERCOLOR NOW! SMALL WORKS 2014 EXHIBITION

A Co-Curated Exhibition of WHS Members' Watercolors August 18-September 19, 2014

Two Locations: Gray Gallery-Quincy University, Quincy, Illinois and Mabee Art Gallery-CulverStockton College, Canton, Missouri

Co-Curators: Robert Lee Mejer - Gray Gallery Curator, Quincy University, Quincy, IL Debra K. Scoggins Myers - Culver-Stockton College, Canton, MO

LISA ENGLANDER, Racine, WI

With a background in printmaking, describe your transition to the medium of watercolor. They are both works on paper, but do you approach the conception and construction of a watercolor in a different way?

When I finished graduate school, with a degree in printmaking, I found myself unemployed and pressless. I was trained to print lithographs and etchings for artists and there was no one who wanted a printer. I always loved paper, the feel and smell of it. So, I went back to the studio, tore paper and created drawings and watercolors that had the emphasis on detail; the overlay of color and intense pattern. I became what has been described as a pattern painter. The reaction to these small jewel-like pieces was very positive from the media. I quickly developed a customer base and exhibitions followed at a rapid pace. I am not formally trained as a painter, so I construct and plan carefully. Milwaukee art reviewer James Auer once said that watercolor was the most unforgiving of all media and I think that is true, based on the fact that it is difficult to remove unwanted areas of color or marks. Since I do work abstractly and realistically, never at the same time, I draw and collage in advance. I always preplan in black and white, giving myself an architectural-like blueprint. I revel in the application of color, working with a palette of about fifteen colors to overlap and blend, sometimes combining and altering for hours before it is just right. Never ask me if I like the green skirt you are wearing because I will tell you it is a subtle shade of jade turquoise with juniper blue undertones. I am now a colorist.

Describe your technique and process in creating a painting? Are there certain motifs that are recurrent in your work?

These days, I work primarily from my photographs that are taken everywhere. I am constantly looking at brick and stone patterns, garden gates, pergolas, pedestals, plinths, statues, sundials, finials, fountains, pool surrounds, garden furniture, garden buildings, jardinières, troughs, urns and vases. Concept drawings are usually done with Mylar overlays to make sure the perspective is correct. The painting is virtually all done on watercolor blocks since I travel so much with my current employment, but they go everywhere.

What do you specifically like about the medium of watercolor? How does it best convey the content you are trying to express?

The translucency and transparency of the colors and the way the paint smells when it is put to paper; it still gets me going. I paint without the aid of frisket or any mechanical means. I enjoy the fluidity of the paint and the immediacy with which it makes a mark move from my brain to my hand to the paper. I never like my finished pieces because they were a lesson for me and once the learning is over it is time for them to move on. They are like well-raised children – who leave home to make better lives for themselves and, For me there is always something else to learn with the next work.

Lisa Englander has been a watercolor artist and teacher since the late since 1979 when she graduated with an MFA in Printmaking and an emphasis in Museum Methods. Her highly patterned and colorful paintings are in many private homes and the collections of over 50 museum and public corporations throughout the



Watercolor NOW 2014 Interview Continued

country. She has earned membership in the Wisconsin Watercolor Society, Watercolor Honor Society and Transparent Watercolor Society of America.

Since 1996, she has served as Curator, for the archives of ceramist and painter Margaret Ponce Israel (1929-1987), organizing exhibitions for this deceased artist. In 1996, she received Racine's YWCA's Woman of Distinction Award in Fine Art for her work in the field, and as a volunteer at the Charles A. Wustum Museum of Fine Arts. In 2001, she inaugurated the Museum Store at the Racine Art Museum where she is responsible for all aspects of management of the retail division of RAM.

PEGGY ZALUCHA, Mount Horeb, WI

Peggy Zalucha has a Bachelor of Fine Arts from Illinois Wesleyan University, Bloomington, Illinois and post Bachelareate certificate from Zhejiang Academy of Fine Arts, Hangzhou, China. She is a signature member of numerous professional watercolor organizations and has exhibited in hundreds of regional and national juried, invitational and solo exhibitions. In addition, she has been a juror for over 30 local, regional & national art exhibitions.

What has most influenced you to become an artist and why is watercolor your medium of choice?

From my early years, my teachers knew I was creative and encouraged me. Making art is something that I can do as well or better than most. I became an artist because it was obvious. I was trained as a public school art teacher because no one expected women to be successful studio artists. At school we learned drawing and painting in oil and acrylic. After I quit teaching, I took a short course in watercolor (because the etching class was closed). I found that watercolor was a swift method of covering the support with paint using minimum drying time... instant gratification. The brilliance of the colors thrilled me and the multiple opportunities for exhibiting in local, regional and national competitions attracted me.

Describe your technique and process in creating a painting? Are there certain motifs that are recurrent in your work?

When I was a kid, my dad put a black and white darkroom in our basement. I got used to looking at the world through lenses, including my extremely high prescription glasses. The B&W photography taught me how to see in values. The lenses assisted me in seeing the "sparkle" in things. I loved photography but wanted to get my hand into my images more, so I began to paint from the photos I took, putting my "spin" on the subject. Coming from a background of painting on an easel, I paint vertically with watercolors as if they were oils, building saturated areas with (hopefully) inventive color combinations. I paint things that are ordinary in the life of a kid who grew up in the fifties. Apples, checked tablecloths, Oreo cookies and fun foods are easily found in my works. I also love florals. Maybe that's a given since my maiden name is Flora. I switch back and forth from still life to florals, finding that the turn of a petal is not dissimilar to the skin of an apple. I learn from each painting. I make and try to apply it to the next. If there is an opportunity to paint something shiny, then this is even better. Musical instruments, silver, copper and water all thrill me. Currently, I am also working on design strategies, developing non-representational paintings using all types of water-media as well as collage.

What do you specifically like about the medium of watercolor? How does it best convey the content you are trying to express?

I enjoy watercolor because it can be and do so many different things. Change the support, change the brand, change the brush and everything changes... if you want it to. I'm not sure that it best conveys the content of my work... because the content would be the same if I worked in oils, acrylic or pastel. I am certainly not a "watercolor purist". I use it because of the clarity of color and the ability to move quickly and surely. However, my philosophy is to use whatever materials will best get my concepts and thoughts across to the viewer... the medium is not the message.



WHS MEMBER NEWS:

Susan Webb Tregay was awarded the Joan Ashley Rothermel Memorial Award at the American Watercolor Society's (AWS) 2014 exhibition. Her painting was also chosen for the traveling show. Another painting from that series was chosen for North Light's Splash 15 book.

Jeanette Wolff, WHS, NWS, W/cWest, CCWS has had a solo show for the month of July 2014 at The San Luis Obispo Museum of Art in California titled "Pieced Together"-mixed media paintings. She recently (2/2014) won best of show for her large painting "Fish Fry With Cat" in Paso Robles, Ca. at Studios On The Park annual juried show, and at the same time had a solo show titled "OUT Of Line" at Cambria Center for the Arts in Cambria California.

Dressed in Arctic gear, the AWS Awards Jurors, Eric Weigardt, Jeanne Dobie, and Frank Webb arrive in New York City's biggest snowstorm to select the winning paintings.

Joyce Eesley was given "Best of Show" at the League of Milwaukee Artists exhibition at the Anderson Arts Center in Kenosha, WI, with over 90 pieces of artwork exhibited. The exhibit ran from June 22-August 3, 2014.

Chris Buth-Furness received a Mary L. Nohl Fund Suitcase Export Fund for Visual Art Award from the Greater Milwaukee and Bradley Family Foundations to be applied to the expenses of participating in WATERCOLOR NOW 2014 at the Mabee Art Gallery at Culver Stockton College in Canton, MO. Her third solo exhibit this year will be at the Leenhouts Gallery in Milwaukee, WI, October 25 to December 13, 2014. This exhibit will feature paintings from the series entitled, "From the Land Down Under to the Redwood Coasts."

WHS service awards were given at the annual meeting to Sandra Schaffer and Wayne Conyers. Both have served the organization well and made great contributions of time and talent. Thank you Sandra and Wayne.

CONGRATULATIONS TO OUR NEW MEMBERS

Daven Anderson Terry Maxwell William McAllister

Mark Mohr Melanie Norris Lynne Railsback

Kate Worman-Becker

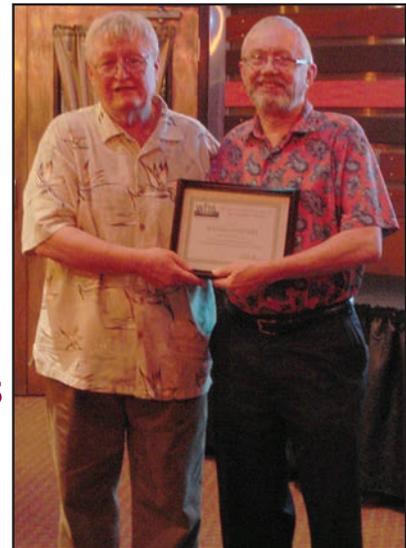
DEADLINE FOR THE SPRING 2015 NEWSLETTER IS FEBRUARY 15, 2015

PLEASE SEND MEMBER NEWS TO:

CHRIS BUTH-FURNESS
2014 WHS NEWSLETTER EDITOR
chrisbuthfurn@gmail.com

Please include the following information for Member News: Awards in Exhibitions, Publications, Solo or Two Artist Exhibitions, Small Group Invitational Exhibitions, Serving as a Juror and addition of your work to permanent collections.

If there are topics you would like to see covered in the newsletter, which would be of benefit to the membership, please send those recommendations to my attention at the above email address.



Bob Mejer giving Wayne Conyers his 2014 service award



Watercolor U.S.A. 2014 Review

WATERCOLOR HONOR SOCIETY

Watercolor USA 2014
The City of Springfield Art Museum
Springfield, Missouri
June 7-August 3, 2014

Watercolor U.S.A.

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Honor Society

Juried by Maggie Adler, Assistant Curator of the Amon Carter Museum of American Art, the 2014 Watercolor USA exhibition continues its 53-year legacy of innovation coupled with respect for tradition. Selecting 59 works by 56 artists, representing 42 states, Adler balanced her own avowed predilection for “images of decay” with a deep respect for those works, revealing a mastery of watercolor’s inherent exigencies, acknowledging in her Juror’s statement the medium’s “unforgiving nature.” Once the brush hits the paper,” she continues, “there’s no turning back.” The watercolor painter, Adler maintains, “must have the confidence to take a leap of faith.”

In a perceptive essay for the exhibition’s catalogue, Sarah E. Buhr, Curator at the Springfield Art Museum, acknowledges that previous shows have not always fully reflected contemporary innovations in the medium, as, for example, the greater use of mixed media and new supports, such as yupo and watercolor canvas. Correcting this omission, the 2014 show has broadened requirements for admission in order better to reveal exciting new directions in watercolor at the same time that it honors those excelling in more traditional aqueous media.

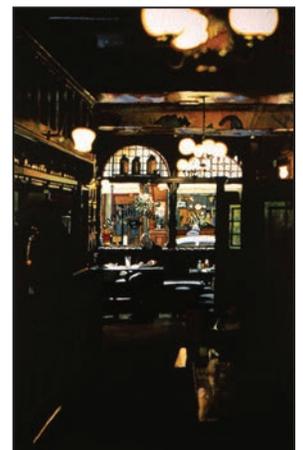
Among the latter--those exploiting time-honored procedures--is Uma Kelkar’s dreamy transcription of a trail not far from her home, *Ano Nuevo Hike* (2013, Watercolor on paper). Broad calligraphic strokes in a deep blue-green on the left suggest a tree, and on the right equally sketchy patches of yellow, blue and green convey tangles of foliage. Irregular pools of blue in the middle stand for a lake, and areas of white in the distance direct the eye toward a schematically rendered dwelling.

Even more oneiric, Chizuru Kaplan’s *Jardin du Luxembourg* (2013, Watercolor on paper) shows the celebrated Parisian garden as an agreeable blur of inky blue and its famous palace a shimmering, illusory silver, accented with hints of beige. The ornate building, now seat of the French Senate, recalls its first occupant, Marie de’ Medici, regent of France during the minority of her son Louis XIII. Equally shadowy statuary on the right epitomizes the Classical influences on French culture especially during the 17th century.

William McAllister’s *Vintage Django* (2013, Watercolor on paper) shows the darkened interior of a British pub, the work’s title deriving from the music the artist heard there by Django Reinhardt, the French guitarist of Romani heritage, popular several decades ago. A lone figure near the bright window in the distance sits at a table looking down as though reading, a glass at his side. Reflecting McAllister’s background as a set designer for films, the painting embodies an almost cinematographic sense of space, an anticipation of movement and action, together with



Chizuru Kaplan, "Jardin du Luxembourg"



William McAllister, *Vintage Django*



WATERCOLOR HONOR SOCIETY

a masterful play of light-illuminating the chandelier, shining on the seats, creating bright patches on the table.

Also effecting an admirable three-dimensional space, Mark Mohr's *Under the Kaw River Bridge* (2013, Watercolor on paper) depicts a section of I-70 west of Kansas City, a train bridge on the right and the freeway on the left, but from an unwonted angle, showing the rarely seen underside. Counterpointing human inertia with the visual drama of the spatial recession, the artist paints himself in the foreground, head bent, clothes disheveled, a shopping cart nearby evidences of vagrancy.

Though most of the artists in the show work in and traditional watercolor, a significant number enjoy experimenting, especially with newer supports such as yupo. Kay Cassill's *Eurydice's garden-2* (2013, Watercolor on yupo) offers no realistic blossoms but rather a delightful splash of parti-colored strokes, reminiscent of Whistler's celebrated--but maligned at the time--*Nocturne in Black and Gold (The Falling Rocket)* of 1875. Because it is waterproof, yupo is "forgiving, almost like oils," Cassill says. It "frees you up," she continues, "and keeps you from getting too tight." Her title conjures up, of course, the Greek myth of the bride, who, while walking in a garden on her wedding day, suffered a fatal serpent bite. Seeking to retrieve his beloved from the underworld, her bereaved husband Orpheus charmed Hades with his music. But failing to heed the god's injunction not to look back at her as they ascended to earth, he lost his love forever. Melanie Norris chooses watercolor canvas treated with gesso, another less absorbent surface, for a portrait of her fiancé, titled *Receiver* (2014, Watercolor and oil bar on watercolor canvas). Eyes closed, the man lifts his head slightly as though turning toward the spirit and away from the things of earth.

Irregular pools of muted rose and light aqua mottle his face, and, on the lower left, a dark patch effected with oil bar, symbolizes for the artist, "the pull of gravity," a tug of the physical. Rebecca Siemering's *I Wish for Might* (2014, Hand-dyed paper, printed and stenciled with watercolor and ink; hand-sewn and embellished on floating board and model stand) is a blue child's dress hand sewn from paper and displayed against a floating board. Moths, some realistic and others abstracted, decorate the garment and the board, and white sequins dot both surfaces. The dress objectifies the artist's experience as a child looking up at the stars, their brilliance giving birth to her "wish for might." She was, however, interrupted by her mother turning on a light and attracting moths, symbols of mundane reality. Though safe and secure, reality wars against the dream.



Rebecca Siemering, "I Wished for Might"

Almost sculptural, Suze Woolf's *The topography of Fire*

(2013, Varnished watercolor on torn paper) shows the gnarled surface of a burned tree trunk. Cropping the image at both the top and the bottom and hanging it a few inches from the wall, Woolf heightens the stark reality of the damage. At once beautiful and disturbing, the distressed surface is conveyed in blues and beiges. Though heightened, these hues do translate the iridescence of charred wood, which the artist says, picks up ambient colors for about a decade after a forest fire.



Suze Woolf,
"The Topography of Fire"

A juxtaposition of tradition and innovation, the 2014 Watercolor USA exhibition continues the admirable legacy long established by both the organization and the medium.

Dorothy Joiner

Lovick P. Corn Professor of Art History

LaGrange College

LaGrange GA 30240

BOOK REVIEWS By Chris Buth-Furness

WATER COLOR, Paintings By Contemporary Artists, Preface by Sujean Rim and an Introduction by Leslie Dutcher

I spent the winter of 2014 in Santa Rosa, CA, which is in the San Francisco Bay Area and became acquainted with a publisher new to me -- Chronicle Books (www.chroniclebooks.com). I learned of this them while browsing in one of my favorite independent booksellers where I discovered and now recommend Water Color, Paintings by Contemporary Artists. Rim and Dutcher have compiled a book celebrating the medium – giving us a taste of the way contemporary artists are painting in a diverse range of subject matter, styles and techniques. The book jacket describes it as a guide to the current artistic renaissance of watercolor. It's a book full of visual surprises, detailed bios and displays of new approaches to the beautiful art form we all love.

In the introduction Leslie Dutcher writes, “The artist showcased in this collection are among the most interesting and exuberant watercolorists working today. While they draw upon the medium’s historical themes and processes, they also extend that history into the contemporary backdrop, which includes the clatter and barrage of a media-driven world, neo-surreal morphologies, postmodern shifts and collaging, technological isolating and its denatured environment, and the subsequent layering of narratives and meanings that infuse our daily existences.”

OTHER RECOMMENDED READING

LIVING AND SUSTAINING A CREATIVE LIFE: Essays by 40 working artists edited by Sharon Louden Louden

Louden compiled this book by coming up with a list of 40 artists who would speak candidly about their lives in a professional and personal way, and who would answer a series of questions describing aspects of studio time, personal time and explanations of how they balance it all.

She writes, “What’s most important is that an artist is an artist no matter if he or she holds down another job, chooses to follow an untraditional path, remains relatively obscure throughout life, or is represented by a gallery. The power of creativity does not just lie in an artist’s work, but also in how he or she continues to create regardless of the obstacles life places in the way. The process of simply making work over time should be celebrated, since our society so often judges artists externally by false milestones.”

In the introduction, Carter E Foster, Curator, Whitney Museum of American Art writes, “For me, artists are driven to do what they do no matter what. It’s a very powerful ambition and they pursue it in whatever way works best for them. Artists have a practice and pursuing and developing it is always the motivating factor, not whether or not they will sell something or even find a venue in which it can be seen. In my experience, artists are among the most self-motivated, organized, the most disciplined, and the hardest working people I know. Sure, some artists are lucky enough that they can make a living doing it while other artists work day jobs or supplement their practice by teaching or other means. But I don’t think the distinction is important; it’s the seriousness of purpose that I admire the most.”



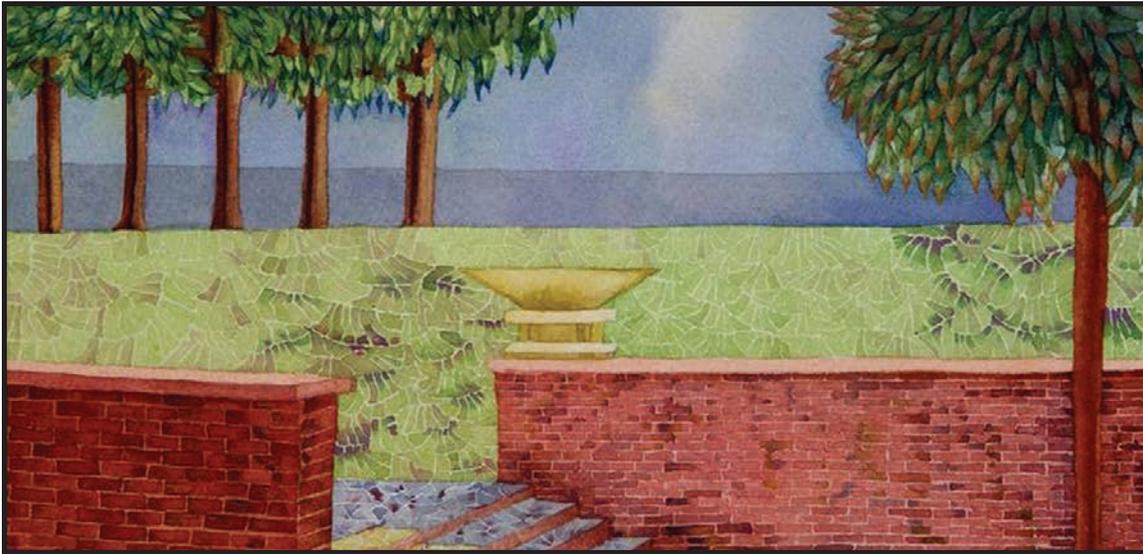
Miscellaneous Information

ANNOUNCING WATERCOLOR NOW 2015

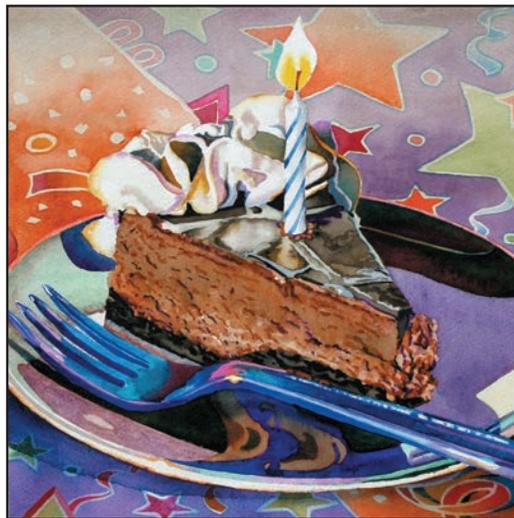
The Exhibit will be in the Weisel and Kelly Springfield Art Museum Galleries:
November 21, 2015 to March 13, 2016.

The Opening Reception is to be held on:
November 20, 2015 from 5:30 to 7:00 p.m.

DETAILS COMING IN THE SPRING NEWSLETTER



"In the Garden, Quex," Lisa Englander



"Cake2" Peggy Zalucha

REMINDER: Please renew your membership by January 31, 2015.
Mail enclosed membership renewal form to our Treasurer, Chalen Phillips with your dues.
Chalen Phillips WHS Treasurer 2250 East Bancroft Springfield, MO 85804



Watercolor USA Honor Society
Christine Buth-Furness, Newsletter Editor
19830 Trilby Ct. Brookfield, WI 53045

A FILM NOT TO BE MISSED

El Acuarelista / The Watercolorist
Peru, 2008, Directed by Daniel Ro
In Spanish with English Subtitles

This film is available on Amazon and the trailer can be viewed on YouTube. T (Miguel Iza) is an office worker who decides to change his mundane existence and follow his dream. His greatest ambition in life is that of becoming an artist, more than that, a watercolorist. His way is paved with obstacles in the form of intrusive neighbors. The story is a metaphor for the pressures put on the individual to follow the rest and not go against convention.