

Newsletter

Watercolor

Honor Society

Message from Bob Mejer, President

Spring 2015

Dear WHS Members,

I find Christmas a wonderful time to get away from the daily chores and to have a moment to share with family, catch some respite and look forward to the challenges of the New Year. Unfortunately, I lost my my son at a young age of 45 from a heart attack. He was a very gifted artist and tennis player. One of the earliest mixed-media painters I know of, he was always willing to take risks in his art and life. The treasures of his work I have in my possession bring me great comfort. I am reminded that I tell my students that we have only one life to live and that we should seize the opportunity and make the best of it! That each of us is a unique, one-of-a-kind being.

I remember encouraging my son to enter Watercolor USA in 2009 and the joy he felt in being accepted into his first national exhibition with a straight watercolor and being hung with his dad on the same Museum wall. The same for 2010 when he entered a shaped acrylic/collage image and extended the boundaries of what watercolor could be. He took great pride in his accomplishment. I too am excited to see that the Springfield Art Museum is seeking to showcase artists whose work will push the boundaries of traditional aqueous media. I just received a hard copy publication entitled "Journeys to Abstraction 2" by Sue St. John where the two pieces that Jason had accepted for exhibition in Watercolor USA are showcased along with a comment about his working process. I too am represented beside him with two watercolors and a statement regarding my method of working. He will be missed along with the sharing of his creations.

Last summer our dedicated WHS Board made some initiatives that will impact our membership.

1. The most immediate change was the Springfield Art Museum/Nick Nelson agreeing to allow our membership to have a lower entry fee for the 54th Watercolor USA now set at \$30. I wish much success for those who have taken the time to enter and support Watercolor USA. I look forward to meeting those artists who obtain their third acceptance into Watercolor USA becoming new members of WHS, along with the Award winners.

The calendar is as follows:

April 30-Last day for receipt of accepted artwork.
June 5-Exhibition reception, 5:30-7:00 P.M.
June 6-Watercolor U.S.A. 2015 opens.
August 23-Exhibition closes, 5:00 P.M.

2. For name recognition and in keeping with our mission statement we donated a Watercolor USA Honor Society Cash Award of \$500 to the 94th NWS International Exhibition which was recently held Awardsjuror Jean Stern bestowed the award upon Carole Pickle, PA for her Abstract Expressionist painting entitled Red on Right.



Bob Mejer with son Jason Mejer

3. Please plan for and mark your calendar for our next WATERCOLOR NOW! 2015 Exhibition at the Springfield Art Museum from November 21, 2015 thru March 13, 2016. There will be an Opening Reception on November 20 from 5:30-7:00 p.m. Entry forms will be mailed/mailed to WHS member artists August 3, 2015. Last day for receipt of entry materials will be September 18 and artwork must arrive by October 23, 2015.

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4. With total support from Nick Nelson/Springfield Art Museum and approval by the WHS Board, the monies normally gifted to Watercolor USA for awards by their juror will now be awarded by three selected WHS Board Members who will themselves serve as Watercolor USA jurors. Their charge is to make Cash/Memorial Awards in our name totalling \$3,000. I am pleased to announce our first qualified jurors: Sandra Schaffer (past WHS President and previous juror of Watercolor USA), Wayne Conyers (past WHS Treasurer/Chair-Visual Arts Department-McPherson College, KS) and Jerry Berger (former Director of the Springfield Art Museum). Judging will take place on May 3. I am sure that it will be a difficult task to make cash awards to so many talented and deserving creative artists.
5. It gives me great pleasure to announce our WHS 2015 Distinguished Lifetime Achievement Award recipients who are featured in this Newsletter. They are Miles Batt, Sr., FL and Kent Addison, MO. They both have accepted the award and agreed to make a presentation on their work at our WHS Annual Dinner June 6 held at the Metropolitan Grill in Springfield.

This award is presented by WHS to recognize and honor a distinguished career of high achievement in the realm of watercolor or aqua media painting. The recipient must have made outstanding contributions in all areas of watercolor painting, writing, teaching, service or research. The recipient need not be a member of WHS. Upon accepting the award, the recipient will become a lifetime member of the Watercolor USA Honor Society.

6. Kudos to all the WHS Board members who have responded to my emails, voted and offered ideas during the year to issues pertaining to WHS and especially to our hard working Carole Hennessy/Membership, Christine Buth-Furness/Newsletter Editor, Sandra Schaffer/Past President and Chalen Phillips/Treasurer. Special thanks to our Board members who accepted the challenge to select the WHS Award winners for Watercolor USA: Jerry Berger, Wayne Conyers and Sandra Schaffer.

Some more Inspirational Art Quotes from Famous Artists to ponder:

Color is a power which directly influences the soul. (Wassily Kandinsky)

Art washes away from the soul the dust of everyday life. (Pablo Picasso)

Every child is an artist. The problem is how to remain an artist once he grows up. (Pablo Picasso)

The object of art is not to reproduce reality, but to create a reality of the same intensity. (Alberto Giacometti)

Art is not what you see, but what you make others see. (Edgar Degas)

My paintings are not about what is seen. They are about what is known forever in the mind. (Agnes Martin)

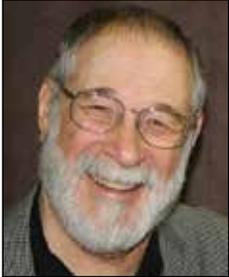
A work of art which did not begin in emotion is not art. (Paul Cezanne)

Painting is the grandchild of nature. It is related to God. (Rembrandt)

Peace and all good.

Bob

LIFETIME ACHIEVEMENT AWARDS will be presented to Kent Addison and Miles Batt at the June meeting this year. Both have been members of WHS since the very early days. This award is presented by WHS to recognize and honor a distinguished career of high achievement in the realm of watercolor or aqua media painting. The recipients have made outstanding contributions in all areas of watercolor painting, writing, teaching, service or research. Upon accepting this award, they will become lifetime members of the Watercolor USA Honor Society.



KENT ADDISON

Kent is a retired Professor of Fine Arts at Maryville University in St. Louis. During his 33 years there, he very much enjoyed working with students and fellow members of the art faculty. In his career he has been a frequent juror for various national shows and has been juried himself into approximately 27 Watercolor USA and MOAK regional exhibitions at the Springfield Art Museum since 1981.

Q. What were some of the major influences on your becoming an artist during your lifetime and were you formally educated as an artist or self-taught?

A. From childhood on I have always been drawn to the visual arts. I suffered with allergies and asthma as a child, which effected my abilities for outside activities. Thru my elementary years I received a lot of encouragement from my teachers who saw potential in my art skills. In high school, I apprenticed in a local commercial art studio in Springfield, IL. They saw potential in my becoming a commercial artist and recommended the Art Institute of Chicago. My father would only support a university education so I ended up at Washington University in St. Louis where I received a BFA in 1959. While at Washington University, my intention was to specialize in commercial art but I excelled in sculpture and was encouraged by my professors to pursue advanced studies in that medium. I then continued on to University of Notre Dame and received my MA in 1960 where I was an assistant to Ivan Mestrovic and on scholarship.

Q. Do you have any upcoming exhibits or projects? Are there any honors recently received that you would like to have mentioned?

A. This honor from WHS is the biggest one and it is truly the most meaningful to me. All of my energy has been in watercolor. The shows at the Springfield Art Museum and all my relationships I have had thru that are the highlights of my art career.

Q. Talk about your transition from working as a sculptor to working in two dimensions. How and when did you first become interested in Watercolor as a medium? What do you think this medium offers that makes it unique to the way you choose to express yourself as an artist?

A. In the 1970's I starting working in 2 dimensional works thru pencil. Changing from three dimensional to two dimensional did not seem to bother me because I understood all the elements of basic design, composition, positive and negative space, movement, rhythm, harmony, balance, and color theory. When I wanted to start working with watercolor, I found I needed to educate myself about materials: papers, brushes and basic painting techniques. I am self-taught by researching a basic watercolor book. I needed to make my hand feel at home with the brush. I practiced basic techniques on watercolor paper for days on end until my new skills and the ancient medium became partners. I found that I enjoyed painting more and eventually stopped creating sculpture. It is strange that both my hands still feel all the forms that I paint just as they did when I created my sculpture. I feel very comfortable with watercolor. It is enjoyable and gives me pleasure in working with it. It is just natural for me.

Q. What do you hope to portray in your work? Do you develop personal content in your paintings, and if so, how important is this to you? How would you describe your style of painting?

A. At the present moment I am working with famous portraits in history that I have always enjoyed. I am using these as a part of the design and composition of the still life and then assembling my personal objects around it in the spirit of collaboration. For years, I have chosen to use very commonplace objects that people are familiar with. I use these objects to enhance the composition so the portrait I am working on is integrated in color themes and design content. I want all objects fully on the page. I do not want to negate any part of an object in the painting. I consider my paintings realism within collaboration with the historical artist's portraiture.

Q. What is your major motivation for creating art and who or what has inspired your work?

A. My motivation is my enjoyment and purpose. This started in my childhood. I was not able to do all the activities of other children due to my asthma and polio quarantines. My time indoors was the impetus to my love of creating art. My cousin, a few years older than me, was also interested in art and we would enjoy creating art together. I constantly strived to excel in art like he had. I wanted to get better than he was.

Q. Besides your work as an artist, what are your others interests? Do you have another occupation that does not involve art?

A. My other interests are going to football games with my son-in-law and family events. Family is important to me. I have always been a full-time artist as well as a professor of art at Maryville University for over 30 years. I have been retired for over 20 years and enjoy doing my art full time and my family.

Q. How important is color in your work? And on the technical side tell us a bit about your process for mixing your colors.

A. A lot of artists have certain palettes and favorite colors. I just use an intuitive mixing process. I don't over-think. I just work with it until I get what I want. I am very particular about the care of my brushes because they are an extension of my head, my heart and my hand. The condition of the brushes affects the quality of the painting.

Q. Is there any advice you would like to share that would be of benefit to the membership of WHS?

A. Stay true to yourself.



"Tut" Kent Addison



"David" Kent Addison



Miles Batt

Lifetime Achievement Awards

MILES BATT

“Miles Batt’s paintings are rich in underlying abstraction, thought provoking visual feasts with bravado brushwork and exciting color and allow the medium to be mysterious and whimsical. He understands creativity, and has made his work unique by finding his answers within himself;” Jim Mcfarlane, former editor of AWS newsletter.

Q. How long have you been a member of Watercolor USA Honor Society and please describe why belonging to an artist organization such as this has been important to you.

A. Not sure exactly how long I’ve been a member. It must be at or close to its beginning. Geographically removed and seemingly isolated, WHS offered a venue to participate in, an organization which promised to be more creatively focused.

Q. What were some of the major influences on your becoming an artist during your lifetime?

A. From a very young age my dad could draw Pinocchio and could work from photographs, which I thought was an enviable talent. About the 3rd grade teachers began to recognize a budding desire to express myself visually and most of the tasks requiring artistic ability fell to me. Early on, this established an identity and a sense of belonging via contribution. There have been countless artists of note and isms, which have attracted my attention and served as influences.

Q. Are you formally educated as an artist or self-taught? List important schools attended, degrees, workshops, experiences.

A. As a child of the “Depression” there were no government loans, art scholarships, etc., available. Allentown High School, at the time, was perhaps the only school, which offered a curriculum including vocational training. Jim Musselman, a teacher, was influential.

Q. How and when did you first become interested in Watercolor as a medium? What do you think this medium offers that makes it unique to the way you choose to express yourself as an artist?

A. With no aspirations for anything but a career in some kind of commercial art, I learned to hand letter. A fascination with watercolor pictorials and posters, the school newspaper and department store display projects occupied my high school years. After marriage and a move to Florida with children to raise, I spent years in the sign painting business. Not totally satisfied, workshops with noted watercolorists each summer rekindled my desire to paint. This venture would release me from having to satisfy a customer’s desire and allow me the freedom to create.

Q. What do you hope to portray in your work? Do you develop personal content in your paintings, and if so, how important is this to you? How would you describe your style of painting?

A. Watercolor offers unmatched fluid manipulation possibilities, intimate size and potential for personalized content. Having a foot in so many camps and fostering the simultaneous development of many “styles” I’m hard pressed and would rather not restrict myself to a single “style” choice.

Q. What is your major motivation for creating art and who or what has inspired your work?

A. (Probably I suffer from too many motivations....) Simply, I see it as an inner need to make things...to discover and invent a creative result, which utilizes content and form within a personalized focus.

Q. Besides your work as an artist, what are your others interests? Do you have another occupation that does not involve art?

A. With little time after day-to-day necessities and current events, I honestly have no genuine other interests. Fortunately I have no “other” occupation.

Q. Do you have any upcoming exhibits or projects? Are there any honors recently received that you would like to have mentioned?

A. National and regional awards now number well over 200.

Q. Color is so important to your compositions. It plays such a key role in your work. Elaborate on this if you can and explain what meaning color gives to your form.

A. Color is a paramount concern in all its aspects. Presenting endless possibilities for creative expression Admittedly, a thorough foundation/understanding of the contrasts of color, the importance of placement and balance are the springboards to a fluid response.

Q. Is there any advice you would like to share that would be of benefit to the membership of WHS?

A. Feel something then learn all you can about expressing yourself. A formal education is wonderful but not necessary. The information you need is available from many sources. Essentially, YOU are the only person who can educate YOU! Dare to PARTICIPATE!



"Yosemite, Meadow Tree, Autumn"
by Miles Batt



"harbor RAIN" by Miles Batt



"Reticulated Sunset" by Miles Batt

WHS MEMBER NEWS

DEADLINE FOR THE FALL 2015 NEWSLETTER IS SEPTEMBER 30, 2015.

In the body of an email addressed to CHRIS BUTH-FURNESS, Newsletter Editor at chrisbuthfurn@gmail.com please send: 1) Awards received in any exhibition in 2015, 2) Solo or two artist exhibitions in 2015, 3) small group invitationals in 2015, 4) serving as a juror, 5) an addition to a permanent collection(s) and 6) a list of any recent publications.

PLEASE GO TO THE WHS WEBSITE AND FOLLOW INSTRUCTIONS FOR UPDATING YOUR IMAGES!

<http://www.watercolorusa.org/contact.html>

Cheng-Khee Chee

The University of Minnesota, Duluth Tweed Museum of Art is organizing Cheng-Khee's retrospective exhibition "A Natural Flow: The Way of Cheng-Khee Chee, Paintings 1974-2015" which will be held from May 12 through September 30, 2015. The opening reception will be on Thursday, May 14. In conjunction with this retrospective exhibition, he is offering a 3-day workshop on June 12 through 14 at the Museum.

He authored the article "A Glimpse of the Asian Aesthetic", to be published in the "Ask the Experts Column" in the March issue of The Artist's Magazine. He also authored the article "Happy Accidents, Achieve intriguing Textural Effects by Letting Watercolor have Its Own Way on a Gel-Covered Surface" to be published in the "Brush Up Column" in the May issue of The Artist's Magazine.

Wayne Conyers

He has two solo exhibitions this year, and both are titled "Quarks, Quirks and Quantum Conundrums," one at the Quincy University Campus Gallery in Quincy, IL and one at the Friendship Hall Gallery in McPherson, Kansas,

He also exhibited several pieces at the Birger Sandzen Memorial Gallery in Lindsborg, Kansas in the show titled, "Embracing Nature".

Rita Crooks

Her painting titled, "The Little Red Tractor", has received the Rantanen Family Award in the 6th Annual Signature American in the Watermedia Exhibition at the Fallbrook Art Center in Fallbrook, CA. The exhibition opened February 7 and runs through March 22, 2015

Jeanne Dobie

She is the Juror of Selection for the Watercolor Society of Alabama National Exhibition, at the Eastern Shore Art Center, Fairhope, AL. March 8 - 27th, 2015.

She has been selected as the Awards Juror for the Philadelphia Water Color Society International Exhibition, at the Googleworks Complex, in Reading, PA, on September 5 - October 25.

Toni M. Elkins

She has been selected to serve as Artfields Junior juror for 2015- Lake City, SC. She has also been selected to serve as Union County Art Exhibition Juror, Union, SC in September 2015, which will include a gallery talk and a solo exhibit of her work for a month in Union, SC.

Dorothy Schulz Englehart

Received the Jury Prize of Distinction at the Indiana Artists' Club Juried Show 2014

Carolyn Epperly

She was part of a two woman show entitled "Pioneer and Friend" at the Mary Martin Gallery, Charleston, SC. The show ran from December 1, 2014 -January 3, 2015.

Mary Lou Ferbert

The Cleveland Museum of Art has added a piece of hers to their permanent collection.

Norma Herring

She received the 2014 Best of Show at the Leawood Arti Gras Juried Exhibition in Leawood, KS. She also received 2014 Best in Painting in the Images Art Gallery Annual Juried Show, Overland Park, KS

She has several solo exhibitions – 1) Truman Medical Center Department of the Healing Arts, Kansas City, MO, 2) the Greater KC Community Foundation in Kansas City, MO and 3) the Baudette Depot Train Center in Baudette, MN

Lance Hunter

He received the top award in the Missouri Watercolor International Exhibition and the Keystone National Exhibition in Pennsylvania in 2014. His painting a Touch of Blue was featured in the February 2015 issue of Watercolor Artist magazine in "the Best Art of 2014" article. His work was also featured in "Something in the Water" an article about water media artists in the December 2014 issue of Southwest Art magazine. He also won awards in the Georgia Watercolor National Exhibition and in the Aquarius National Exhibition of the Southern Colorado Watercolor Society in 2014.

Cynthia Kukla

Had a solo exhibition at the IAA Bureau, Bloomington, IL.

She also juried "Up in the Air" at the Bloomingdale Arts Museum in Bloomingdale, IL.

Katherine Chang Liu

Her paintings were featured in the Fall 2014 issue of Acrylic Artist Magazine. The article is titled "Arts & Sciences" and focuses on her mixed-media collages.

Terry Maxwell

Received the following awards in Watercolor USA 2014: Watercolor USA Honor Society \$300 cash award and The Holbein Watercolors Merchandise Award.

Her painting "Cascade" accepted into The Rocky Mountain National Water Media Exhibition 2014 was reproduced on the cover of RMNWE Portfolio magazine.

Charles McVicker

He won the Robert Sanstrom Award and Gold Medal at the annual juried show of the National Painters in Casein and Acrylic in New York. The exhibit was in May of 2014 at the Salmagundi Club in NYC.

He also won awards in the Georgia Watercolor National Exhibition and in the Aquarius National Exhibition of the Southern Colorado Watercolor Society in 2014

WHS Member News continued

Bob Mejer

Received a Merit Award in the 2014 Arizona Aqueous Show at the Tubac Art Center in Tubac, AZ for one of his monotypes.

Eileen Mueller Neil

She exhibited in the 2013-2014 Shenzhen Watercolor Biennial at Shenzhen Art Museum, in Shenzhen, China and her painting, "Ornamental" traveled throughout China.

The San Diego Watercolor Society awarded her painting, "Balloon Gathering" the CAL_DIEGO Veterans of America Award.

Watercolor 2014 at the Norris Gallery in St. Charles, IL presented her with an Award of Excellence in 2014.

The North East Watercolor Society awarded her painting "Bangles" an Award of Excellence in their 2014 International Exhibition.

Lake County College awarded her painting "Opps Soup" an Award of Excellence in their 2014 Recent Works Exhibition.

Cynthia Peterson

Had a two person show with her father at the Glendale Community College in Glendale, AZ, February 2 – 25, 2015

Sharon Rajnus

Won the Winsor & Newton Award in the American Society of Aviation Artists Annual (ASAA) in San Diego, CA. Her work was chosen for the permanent collection of the National Air & Space Museum Collection in Washington, D. C

Diane Schmidt

In 2014 she won awards in several national exhibitions -- Pennsylvania, Kentucky, Red River and ISEA (experimental art). She also exhibited in the international exchange of ISEA and traveled to Wales for the opening of the exhibit. She juried the "Temptation" exhibit at Big Arts Center in Sanibel Florida.

Marilyn York

Won the Barrie Hunt Memorial Award for Outstanding Work in Watercolor for her painting "Sunday Drive."

She was also exhibited In the 67th Annual Membership Show at The Spiva Center for the Arts in Joplin, Missouri, November 15, 2014 to January 3, 2015

Peggy Flora Zalucha

Has a solo show at the Illinois Central College Gallery in Peoria, IL March 30 through April 17, 2015

WATERCOLOR IN PHOENIX, ARIZONA

Interviews with Cyndie Peterson and Ellen Murray Meissenger

I had the good fortune of spending the winter of 2014/2015 in Phoenix, AZ. I received a warm welcome from Cyndie Peterson and Ellen Murray Meissenger, who are both WHS member artists living and working in the Phoenix area. Cyndie currently serves on the board of WHS and Ellen is past President. Both are talented artists and art educators who approach the medium in richly innovative ways and encourage their students to create works on paper using both traditional and experimental approaches. I interviewed them and wanted to share their vision and work with you.

CYNDIE PETERSON

Cyndie had a two-person show with her father, Willis Peterson, at the Glendale Community College in Glendale, AZ. She also meets regularly with a painting group named "22 x 30," and invited me to one of their social events combined with critique in which each artist displays one of their recent paintings and asks for feedback from the group.

Q. What most influenced you, early in your life, to become an artist?

A. I have been drawing as long as I can remember. I would look at illustrations in books or see artwork and try to copy it. So, my parents always gave me art supplies to play with - I always had pencils and paper, crayons, watercolors, etc. It was a good way to keep me occupied while they were busy!

Q. How would you best describe your technique and process in creating a painting? Are there certain motifs that are recurrent in your work?

A. I love to work with still life. Glass is the means for me to explore color and light, which has been the recurring theme in my work. I take many photographs of the glass objects. Once I find a photo I like, I'll tweak it in terms of composition and color. Before I ever paint I'll do a meticulous detailed drawing in watercolor pencil, often spending days on the drawing. This slow drawing process allows me to think out a strategy for painting each particular piece. Then I usually start painting by blocking in the value pattern, shadows, and negative spaces with neutral colors. The beginning of the painting is often loosely done with washes and wet-into-wet areas. As the painting progresses, I layer lots of colors getting more and more specific with detail and glazing.

Q. What specifically do you like about watercolor as a medium?

A. Watercolor appeals to me for 1) the transparency and brilliancy of colors and 2) working on a paper surface. Although I enjoy working in a variety of media, transparent watercolor on paper has a freshness, sparkle and color brilliance all its own.

Q. How much do you develop personal content in any of your paintings and does it matter

A. For me, my interests are in the formal and technical aspects of painting. Sometimes the objects may have a personal symbolism or are used for whimsy but generally my focus and real interest is with the formal structure of a painting.

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

A. I am drawn (no pun intended) to artists whose work may be different from my own but their use of color, line, composition appeals to me. One is Joseph Raffael - the first time I saw his work in a book, I was enthralled with his use of bright color and loose painting; I thought 'this is how watercolor should be painted'. Later I was very influenced by Carolyn Brady and her large-scale still life paintings - I loved that still life could be monumental in scope

Q. Who or what has most influenced your work?

A. There are two distinct eras of art that have greatly influenced me - the Baroque still life painters and the Photo Realists. The first is of influence because of their wonderful still life paintings and use of light. The second is influential because it was a new way to look at subject matter, composition and scale of work.

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

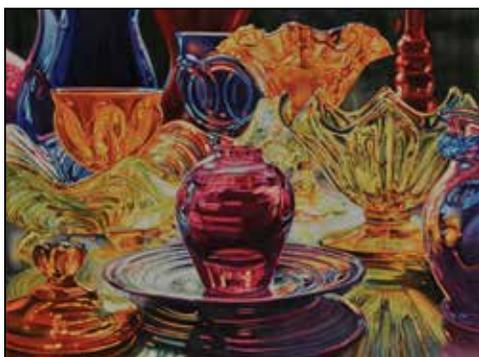
A. "Just paint it!" I tell my students this all the time, meaning to stop worrying and paint. If it doesn't work out, it is only a piece of paper. Everything is a learning moment; one painting leads to another painting. The important thing is just to paint.

Q. What do you feel is your greatest accomplishment either in life, or as a painter, or as an artist?

A. One of the most personally important goals was achieved this year when I was able to have an exhibit with my father, a nature photographer. One goal I hope will someday happen is to travel to and paint on location at Giverny.

Q. You present your work to a group of painters every month ("22 x 30"). How does this influence you as a painter? Does it inspire you? Does it make you more critical of your work? What do you usually do with the feedback? Could you elaborate?

Having such a group keeps one focused on getting work done and 'out there'. I find it very helpful to be constantly pushed. Sometimes I agree with the criticism, sometimes not but showing the work to a group allows for feedback you might not otherwise get. It is also inspiring to see what other people are thinking and doing with their work.



"C. Peterson, "Fire and Ice"

Ellen, Professor of Painting and Drawing at the Herberger College of the Arts at Arizona State University in Tempe gave me a tour of the water media studio at Arizona State University's main campus in Tempe, AZ and introduced me to the innovative work going on in her works on paper studio as well as ASU's beginning and advanced watercolor classes. Ellen's paintings, watercolors, installations, and mixed-media works on paper have been shown in more than 150 international and national art exhibitions

Q. What most influenced you, early in your life, to become an artist?

A. My parents encouraged my development as an artist. I also had a really great and supportive High School art teacher.

Q. Your artist statement says, “. . . Paintings, works on paper and mixed media pieces explore important human and aesthetic issues related to water, its global availability and impact on cities, systems and culture Reflections, distortions and choice of materials play a major role perceptually and metaphorically in Murray's image making process.” You have branched into working with a variety of materials in installations. How has this evolution of your work affected your approach to and vision of working in water media?

A. I have always worked with a variety of media but I really like working with the challenges of watercolor. There are so many possibilities for combining watercolor and water-based media with other types of artist's materials and processes. Many artists want to experiment and push the limits of traditional watercolor practice. I am one of those artists. It is extremely exciting to see how watercolor techniques and processes have evolved and are now becoming encouraged in some major exhibitions like Watercolor USA. When I first started showing my work, many watercolor exhibits had strict requirements that included no gouache, no gesso, no collage, no acrylic paint, no printing, no photography, only 2-D, etc. While many artists are doing some excellent work using only watercolor, other artists want to experiment with process and take advantage of mixed media and new types of supports like yupo and Tyvek. Personally, I have been experimenting with watermedia combined with printing on Tyvek. I also have done pieces on Braille paper.

Q. How would you best describe your technique and process in creating a painting? Talk about the motifs that are recurrent in your work?

A. Idea and content come first. Sometimes I work directly from a series of photos and sometimes I work with subjects and forms set up in my studio and drawn directly from observation. Next, I set up a palette of colors particular to that painting. Reflective surfaces are recurring elements usually incorporated into the painting in one way.

Q. What specifically do you like about watercolor as a medium? Can you describe your difference in approach to each media that you work in? Both 2-D and 3-D installation for example.

A. I like the fluidity and transparent color effects I can get with watercolor. I do not really see a major difference in approach from one media to the next. When working with mixed media, I simply choose the media that best achieves the desired effect or visual solution.



“E Murray Meissenger “Wave of Color with Floating Fruit”

Q. How much do you develop personal content in any of your paintings and does it matter?

A. Personal content is very important to me. It is the cornerstone on which the work is visualized, developed, and strives for deeper meaning.

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

A. For the past several years I have been doing research on Leonardo da Vinci and his interest in water and natural forces. It is amazing how curious he was. I also have done extensive research on the watercolor works of John Singer Sargent, particularly his Venice watercolors. Sargent had a remarkable way of quickly and dynamically capturing the essence of Venice in watercolor.

Q. Who or what has most influenced your work?

A. I do not think it is one person or event. There are so many artists, students, family members, and good people who have influenced me over the years. All my experiences have influenced my work in some really surprising ways. *continued on page 11*

WATERCOLOR USA 2015 Exhibition
Exhibition dates: June 6 – August 23, 2015
Eldredge, Spratlen and Armstrong Galleries
Reception: June 5, 5:30 – 7:00 p.m.
Exhibition opens June 6

<http://sgfmuseum.org/exwusa.html>

Sarah Buhr, Curator for the Springfield Art Museum talks about the museum's jury and curatorial processes for Watercolor U.S.A.

The Springfield Art Museum began selecting a solo juror from the Museum field with the 1994 exhibition (Townsend Wolfe, then director of the Arkansas Arts Center). Former director Jerry Berger made the decision and the practice has continued since, with one exception (in 2011, the year of the exhibit's 50th anniversary, stand alone artist Sandra Schaffer was asked to jury the exhibit, she was then president of the Watercolor USA Honor Society).

As I noted, we have continued this practice since 1994. For the last three years, the Museum has purposefully sought out curators or Museum professionals with a background in either watercolor or contemporary art. For example, last year's judge, Maggie Adler, had previously worked on a Winslow Homer exhibit of watercolors. The two judges prior to that were sought out for their expertise and experience with contemporary art. Seeking a juror with specific experience in contemporary art has been tied to the Museum's efforts to seek out the most current trends in water media. This year's juror was selected because, again, she works with contemporary art.

Our jurors are selected in a number of ways. We have various connections at other museums through our other professional endeavors. Sometimes our jurors come out of these professional contacts, sometimes they come through recommendations from trusted colleagues and at other times, we seek out a curator who has recently produced interesting scholarship or a new exhibition utilizing the media. When soliciting a juror for the exhibit, I will give them an initial call and tell them about the exhibit, it's history and the current goals set forth in the prospectus. We then leave it up to the juror to interpret those goals for themselves.

In regards to the curatorial process – Watercolor USA is a bit different than a typical exhibit since it is juried. My process begins with selecting a juror and then I don't have any further involvement until that juror selects the work. I do review the selections when they arrive on-site to make sure everything still meets the criteria set forth in the prospectus. I am then involved in setting the show. I seek to make connections between works, specifically through style and technique over subject matter. It can be quite challenging to create a balanced exhibit with works selected by another curator, but it's also quite fun.

ELLEN MURRAY MEISSENGER continued

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

A. The golden rule: "Do unto others as you would have them do unto you." (Wish it worked better more of the time with my kids and students!)



Cyndie Peterson and Ellen Murray Meissenger

Q. Who are your real life heroes or heroines?

Eleanor Roosevelt is one of the people I truly admire. Another real life hero is Dr. Eric Kandel, Nobel Prize winning neuropsychiatrist for his work on memory and contributor to the PBS Series, [The Secret Life of the Brain](#). (His book about artists and scientists in Vienna entitled the Age of Insight is an interesting read, too.)

A. What do you feel is your greatest accomplishment either in life, or as a painter, or as an artist?

My greatest accomplishment in life is my children. My greatest accomplishment as an artist is something I am always reaching for in the future.



Watercolor USA Honor Society
Christine Buth-Furness, Newsletter Editor
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**IMPORTANT INFORMATION ABOUT
Watercolor NOW! 2015
Springfield Museum**

Exhibition dates November 21, 2015 – March 13, 2016

August 3, 2015	Entry forms mailed or emailed to WHS member artists
September 18, 2015	Last day for receipt of entry materials.
September 25, 2015	Acceptance notifications sent
October 23, 2015	Last day for receipt of artwork
November 20, 2015	Exhibition reception, 5:30 – 7:00 PM
November 21, 2015	Watercolor NOW! 2015 exhibition opens to the Public
March 13, 2016	Exhibition closes at 5:00 PM
March 14, 2016	Return of artwork begins