WHS Newsletter

Spring 2024

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Watercolor U.S.A. Honor Society

Life In The Big City (detail) by Marilyn Derwenskus

WHS President's Letter by WHS President, Carole Hennessy

Dear WHS Members,

Carole Hennessy,
WHS President

2024 is off and running! I feel like I only recently got the tree down and the decorations stored. Every year seems to be busier and pass more quickly. I hope this year is being good to all.

I was truly honored to be invited by the Springfield Art Museum to serve as the juror of selection and awards for Watercolor USA 2024. It was daunting task to review the entries, and I reviewed them many times. It was important to not only select the finest paintings but to also create a balanced and inspiring body of work for the exhibition.

A few weeks ago the notices went out to the 77 artists selected for the show and I am once again pleased to see that more than half of those are current WHS Members. Congratulations to you all! And we will be gaining some new members as well.

Soon I will be traveling to Springfield to select the Museum Awards. Also that day I will be joined by WHS Board Member Gary Johnson to select our WHS Awards. We will be maintaining the same number of cash and Merchandise Awards that we gave last year. Sincere thanks go to Fabriano Paper, Daniel Smith Watercolors and Escoda Brushes for their continued support of the WHS through the valuable awards they donate.

As always, a number of our awards will be Memorial Awards in the names of members that have passed away. This year we will be honoring the memory of Karla Breeding Trammel, Richard Dutton, Toni Stevens, Gloria Moses, Linda Buechting, Yueqi Zhang, Diane Stolz and Denny Bond.

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The opening reception for WCUSA will be on Friday, June 7 and I look forward to seeing many of you and meeting other artists in the show. I am also pleased to announce that we will be honoring our three Lifetime Achievement Award recipients that evening. Our 2024 recipients are Gladys Nilsson, Marilynn Derwenskus and Sandra Freckelton (posthumous). A painting by each artist will be featured in WCUSA and there will be a presentation by Marilynn and Gladys at our dinner following the reception. You can read about each of these remarkable artists in this issue of the newsletter. Thank you Lisa Englander and Kelly Eddington for writing these articles.

During the past year, a committee of board members conducted a review of the WHS Bylaws and Operating Procedures. Happily, only a few minor corrections and updates were necessary. We did make one significant change. Starting in 2025, we will give at least one Lifetime Achievement Award each year, rather than doing this recognition once every 3 years. Making this an annual award provides consistency for the board decision making process and for the museum in planning for the inclusion of the work in WCUSA. The list of deserving artists continues to grow and this will allow us to expand the award.

We will begin to review nominations for the 2025 award at our June meeting. Any WHS member may nominate artists for consideration. Please send nominations to me or any board member.

Soon you will be receiving the prospectus for our 2024 Watercolor NOW! Members exhibit which will be at the Downing Museum in Bowling Green, KY.

The show will start on August 6 and close on October 12. A reception will be held on the evening of August 24. This is a wonderful new location for our show and I hope you'll enter the painting of your choice.

We are working on the slate of Board Members for the 2024-2026 term. You should be receiving it soon. Several members that have served us many years will be retiring and we can't thank Bob Mejer and Sandra Shaffer enough. Both are past Presidents. Bob has also served as Treasurer and has organized all aspects of the WCNOW! exhibit many times. Sandra has served as Historian, Website Liaison and as a Newsletter Editor as well as filling in as secretary and Membership secretary when needed. It is difficult to replace these members that have been so generous with their time and abilities. Between them they have given nearly 40 years of service to the WHS! I thank them both on behalf of all of us.

As always, we are in need of members willing to serve the WHS. If you have any interest in helping in any way, please contact me! Without volunteers, the WHS can't continue to operate.

If you have not yet paid your 2024 dues, please attend to this. The information is on the website to pay either by check or using PayPal.

Many thanks to Gary Cadwallader, contributing writers and Aaron Wilbers for another outstanding Newsletter! I hope you all enjoy it.

I want to thank all of you for your continued support of the WHS. And I wish everyone a happy and productive spring and summer!

Best wishes,
- ***Carole Hennessy***
President, Watercolor USA Honor Society

WATERCOLOR USA 2024

Exhibit open: June 8 - September 1 2024

Join us for the Reception: Friday, June 7, 6:00-8:00pm.

Weisel and Kelly Galleries, Springfield Art Museum

1111 E. Brookside Dr., Springfield, MO 65807

This is the **63rd** exhibition of Watercolor USA, a national, annual, juried exhibition recognizing contemporary American watermedia painting. The event is open to artists (ages 18+) from all 50 states and U.S. territories and judged for a variety of prizes and possible purchase by the Museum.

Please visit https://www.sgfmuseum.org for further details.

Congratulations to the WHS Artists accepted for Watercolor USA 2024!

BRENDA BENSON
JUDI BETTS
BRUCE BOBICK
RICK BOSCHULTE
MARILYNNE BRADLEY
RACHEL COLLINS
KATHLEEN CONOVER
ELAINE DAILY-BIRNBAUM
RATINDRA DAS
JANET DOLL
KELLY EDDINGTON
L.S. ELDRIDGE
LISA ENGLANDER
ALICIA FARRIS
Z.L. FENG
KRISTINE FRETHEIM
KATHLEEN GILES
MICHAEL HOLTER
JAMES JOHN
GARY JOHNSON
BEV JOZWIAK
JOHN KEELING
LYNNE KROLL
HOWARD KUO
CHRISTINE KRUPINSKI
ED LABADIE
ALEXIS LAVINE
J. (JIE) LI
ANNELL LIVINGSTON
BULBUL MAJUMBER
JAMES MARIA
ANNI MATSICK
LAURIN McCRACKEN
MARK McDERMOTT
ROBERT LEE MEJER
JANE MOONEYHAM
PAT MOSEUK
ANN PEMBER
LANA PRIVITERA
FRED SCHOLLMEYER
BETH SHADUR
THOMAS SORRELL
EILEEN SUDZINA
CARRIE WALLER
WILLIAM WRIGHT

WHS Lifetime Achievement Award Recipient

GLADYS NILSSON

by Lisa Englander

Gladys Nilsson was born in Chicago in 1940, and studied painting at the School of the Art Institute of Chicago. Her early work was in oil, but she turned to watercolor in 1962 during the birth of her child. Watercolor allowed her to avoid concerns with toxicity of materials and Nilsson has worked in this medium ever since. She first came to prominence in 1966, when she joined five other recent Art Institute graduates who participated in the first of a series of group exhibitions called the *Hairy Who*. One of these five artists, Jim Nutt, became the internationally known Chicago Imagist painter, whom she married in 1961. Nilsson is known for her densely layered and meticulously constructed watercolors and collages. Like many of the *Hairy Who* artists, Nilsson focuses on the human figure, filling her works to the brim with winding, playful forms. Her work often depicts aspects of human relationships.

Nilsson's early paintings, densely packed with intertwined and twisted personages, are like tapestries woven from the Sunday comics. Her fascination with the "funnies" and all manner of popular art, provide an alternative to the abstract, formalist tradition of painting that dominated the postwar art market and continues to inform her work today. Nilsson's paintings, with their full-figured ladies parading across the page, live in rich complex settings. However, these environments aren't real nor are the figures, which are out of proportion and distorted.

Blue Glass

It is the rich coloration and twisted interactions of overlapping limbs and bodies she portrays in well-controlled aqueous washes that demonstrate her true gifts as a painter. Her well-planned compositions present a visual cacophony of overlapping forms delineated by bright color.

A Little Taste

Since acrylic paints were scarcely known in the early 1960s, she used student grade watercolor paint, inexpensive brushes, and paper as these were all she could afford in her early career. As she developed an affinity for the medium, she began to buy better materials at the encouragement of her husband and she was pleased by their performance. When she started to teach watercolor at the School of the Art Institute in the early 1990s, she included on her materials list, artists' grade paints such as Sennelier, Holbein, Winsor & Newton, and Daniel Smith among others. Her work is known for its clarity of color used to depict elaborately busy compositions. Lightfastness is very important to her to prevent changes or fading and Nilsson only uses paints with the AA or A rating.

She has worked with opaque gouache in combination with transparent watercolor because she loves the contrast between the two, saying, "One invites you in, the other holds you back." In addition to her paintings, she continues to draw and uses a bit of watercolor mixed with dry media, such as colored pencils and pastels, in combination with collaged surfaces. Nilsson uses basic Arches Cold Press 300 paper, but she has tried other weights and surfaces. Although she has never developed an affection for Hot Press, she uses it when needed, but primarily on smaller paintings under eight inches in size.

Her studio is in her home and currently she works from 9:00 – 11:00 am and 2:00 – 5:00 pm each day. These days, she listens to Mick Jagger and Bob Dylan, but has always been a fan of classical music, specifically Wagner's *The Ring Cycle*. She clips articles from fashion magazines, watches talk shows, and eavesdrops on conversational groups at the mall—all to find her subject matter and potential imagery. She watches t.v. shows for inspiration on human interactions and current favorites include *Project Runway* and Gordon Ramsey, caught during her lunch break. Everything is grist for her mill—her trips to the golf course with the girls, grocery store conversations, and watching people at the Art Institute who are unaware she is observing them. Nilsson's cultural influences and interests are far-ranging and include Egyptian, German, and African Art, as well as 15th Century Italian painting, Max Beckmann, Hieronymus Bosch, Cubism, Whitney Halstead, Kathleen Blackshear, James Ensor, George Grosz, Paul Klee, Georges Seurat, John Marin, and Charles Burchfield. The outcome of these influences and her observations is a blended style of working that incorporates fantasy, pop, cartoons, and surrealism. She magnifies and distorts her figures as she wishes to convey emotional states and the relationships between her subjects.

In 1973, she was one of the first women to have a solo exhibition at the Whitney Museum of American Art in New York. In the past 50 years, Nilsson's work has been the subject of numerous solo exhibitions, including 16 at Phyllis Kind Gallery in Chicago and New York; and two at The Candy Store in Folsom, California. Her work has also been featured in many important museum group exhibitions, such as: *Human Concern/ Personal Torment*, Whitney Museum of American Art, 1969; *Who Chicago?*, Camden Art Center, London, 1981; and *Chicago Imagists*, Madison Museum of Contemporary Art, Wisconsin, 2011.

Judgements

More recent exhibitions include: *Kings and Queens: Pinball, Imagists and Chicago*, Elmhurst Art Museum, Elmhurst, IL, 2016; *Breaking the Mold: Investigating Gender*, Speed Art Museum, Louisville, 2017; *Famous Artists from Chicago, 1965–1975*, Fondazione Prada, Milan, Italy, 2017; Hairy Who? 1966–1969, Art Institute of Chicago, 2018; Outliers and American Vanguard Art, National Gallery of Art, Washington, DC and touring, 2018-2019; *Chicago Imagists*, University of London and touring, 2018-2019; and *What Nerve! Alternative Figures in American Art, 1960 to the Present*, Museum of Art, Rhode Island School of Design, Providence, 2019. The Crocker Art Museum in Sacramento, California, is organizing a retrospective for her in 2026.

Nilsson's work is represented in the permanent collections of major museums, including: the Art Institute of Chicago; the Los Angeles County Museum of Art; the Madison Museum of Contemporary Art, Wisconsin; the Milwaukee Art Museum; the Morgan Library and Museum, New York; the Museum Moderner Kunst, Vienna; the Museum of Contemporary Art, Chicago; the Museum of Modern Art, New York; the Pennsylvania Academy of the Fine Arts, Philadelphia; the Philadelphia Museum of Art; Racine Art Museum, Wisconsin; the Smithsonian American Art Museum, Washington, DC; the Whitney Museum of American Art; and the Yale University Art Gallery, New Haven, Connecticut. Her work is currently represented by Garth Grennan Gallery, New York; Hales Gallery, London, and Parker Gallery, Los Angeles.

About the author: Lisa Englander is an artist and teacher. She is a signature member of the Transparent Watercolor Society of America, the Wisconsin Watercolor Society, and the Watercolor Honor Society and the founder of the Retail Division at the Racine Art Museum from 2001-2022. More at: **www.lisaenglander.com**

WHS Lifetime Achievement Award Recipient

SONDRA FRECKELTON

by Lisa Englander

Sondra Freckelton was a realist whose watercolors focused on still-life–specifically, household objects depicted in a large format. Her compositions were elaborate and dynamic. Her watercolor technique was unparalleled.

She was born in Dearborn, Michigan, in 1936. She studied sculpture and horticulture at the Art Institute of Chicago and The University of Chicago. She started making abstract sculptures in wood and plastic while she was studying art in Chicago. She married the artist Jack Beal and moved to New York City in 1955. Freckelton's first exhibition was a group show, *Recent Sculptures U.S.A.* at The Museum of Modern Art in New York. Her first solo exhibition was at Tibor de Nagy Gallery in 1960.

By the 1970s, she was already creating realistic watercolor paintings. Freckelton began working in large-scale, mostly carefully constructed, compositions of domestic objects drawn directly from her gardens and surrounding environment. Brooke Alexander Gallery soon became an early supporter of Freckelton's paintings.

When Freckelton began working in watercolor, she recognized the medium was not taken seriously in the New York "art world." She knew her paintings had to command attention and set out to create compositional statements with saturated color that read from a distance and were illuminating on close inspection.

Freckelton turned to new realism and was one of several abstract artists, including Robert Bechtle, Tom Blackwell, Chuck Close, Robert Cottingham, Don Eddy, Richard Estes, Audrey Flack, and Ralph Goings, who also adopted this style of working. Freckelton chose to paint flowers on tables, vegetables in garden carts, and handmade objects associated with feminine interests. She was interested in painting everyday objects that dealt with her everyday environment–and ours.

> *"Historically, for the artist for whom watercolor is the primary medium it seems to have been the task to overcome the general public's perception that watercolor is merely a sketching tool".*
>
> - Sondra Freckelton

"Historically, for the artist for whom watercolor is the primary medium it seems to have been the task to overcome the general public's perception that watercolor is merely a sketching tool," notes Freckelton. As an example of artists' attempts to change this perception, in 1997, Freckelton participated in Deep Water, an exhibition featuring 45 works by 14 well-respected watercolor painters at the Sarasota Visual Arts Center in Florida. She calls Deep Water a show of "intelligently, conceived paintings that make full use of the transparent medium's inherent qualities." One of her pieces included in this exhibition was *Bedtime*. [1]

"Light, she says, is one of the medium's important attributes, one that she explores in her painting Bedtime. In it, she uses dense layers of washes and colors to alter light–from the light of the lamp, to the translucent glow of the grapes, to the transparency of the glass, and flowers, to the reflected light on the chair and the lamp base, to the light- absorbent qualities of the quilt. "Belying its title," Freckelton says, "*Bedtime* is not a restful composition, but has a dreamlike animation that is reinforced by saturated color." [2]

Bedtime, by Sondra Freckelton, 1990, Watercolor 31x29.
Courtesy Maxwell Davidson Gallery, New York, New York.

A well-known educator, she created master-class workshops for artists working in watercolor. M. Stephen Doherty's book Dynamic Still Lives in Watercolor: Sondra Freckelton's Approach to Color, Composition, and Control of the Medium, 1983, is still readily available and in use today. Her work has been included in numerous exhibitions and publications dealing with contemporary American realism, including Contemporary American Realist Drawings, Hudson Hill Press, 1999; American Watercolor, by Chris Finch, Abbeville Press, 1986; and The Art of Watercolor, by Charles LeClair, Watson/Guptill, New York, 1994. She has received Honorary Doctorates from Hollins College and from the State University of New York at Oneonta.

Public collections that have acquired her work include: the Art Institute of Chicago; Dennos Museum, Traverse City, Michigan; Kalamazoo Institute of Arts, Michigan; Madison Museum of Contemporary Art, Wisconsin; RISD Museum, Rhode Island; Smithsonian American Art Museum, Washington, DC; Springfield Art Museum, Springfield, MO, Virginia Museum of Fine Arts, Virginia; Oklahoma City Museum; Racine Art Museum, Wisconsin; and Oglethorpe University Museum of Art, Georgia.

Beal and Freckelton lived in New York City and spent their summers working in rural upstate New York on Black Bear Lake near Rossie, New York. In 1974, they purchased and renovated an old mill near Oneonta where they built a home, studios, and workshop areas. Jack Beal died in, 2013; Sondra Freckelton continued to live there until her death in 2019.

1, 2 Kristina Feliciano, Deep Water, Watercolor, American Artist, Spring 1997, Page 86-99

About the author: Lisa Englander is an artist and teacher. She is a signature member of the Transparent Watercolor Society of America, the Wisconsin Watercolor Society, and the Watercolor Honor Society and the founder of the Retail Division at the Racine Art Museum from 2001-2022. More at: **www.lisaenglander.com**

WHS Lifetime Achievement Award Recipient

MARILYNN DERWENSKUS

www.derwenskusart.com

by Kelly Eddington

Marilynn Derwenskus

Marilynn Derwenskus' work is experimental, joyful, and liberated, but with an underlying structure, and those words describe her personality as well. Her most well-known work frequently incorporates unique textures created by multiple pours filtered through porous paper. Then details such as figures, architectural elements, stripes, and checkerboard patterns are added. Born in 1937 in Detroit, Michigan, this artistic pioneer will receive a Lifetime Achievement Award at Watercolor USA this year.

[Q] You attended Wayne State University in 1955, where you studied with experimental watercolorists Mary Jane Bigler and Louise Nobili. Did your instructors ever give you the impression that watercolor was a lesser medium than, say, oil painting?

[A] Yes. That was the case when I was in school, and I think it still exists. I don't think it's gone. But Mary Jane Bigler definitely tried to change that, and she was one of the founders of the Michigan Watercolor Society. She encouraged us to join, saying it was a professional organization and not a social club. So I joined, and I'm still a member.

[Q] You spent your twenties and thirties raising a family and teaching, and then you explored postmodernism during your MFA studies at the University of Chicago in the 1980s. What inspired you to move from pure abstraction to what you call lyrical abstraction, which is abstract expressionism that includes recognizable elements?

Not So Long Ago

[A] The only thing I knew back then was abstraction. Postmodernism was a whole new idea. I was excited to discover it at the University of Chicago, and I had very good faculty members. They encouraged new ways of thinking about art. My main painting advisor was Robert Peters, a multimedia artist who used found objects. One day as he was leaving my studio at the university, he said, "You have to use differences." After the door closed behind him, I opened it and chased after him saying, "Bob, Bob, wait a minute. How different can it be without the loss of unity?" He said, "Don't worry about unity. You're making it. That's the unity." So I thought those were outstanding words, and I told my students that constantly.

[Q] You had heart surgery when you were 47. You were not expected to live, but you did. How did this health crisis change your art?

[A] Art is my life. Everything I do is about art, even ugly things. I painted pictures of myself during the surgery. My brother asked me, "How could you do that? You were unconscious." I said, "That's true. But I was still *there*." I had a gallery show of the work that came out of this, and I was excited about it. One of the paintings was of my doctor, and I included the letter A in it. He thought the A meant "excellent." But he didn't know the A was for "arrogant." He bought the piece [laughs].

Life In The Big City

[Q] After earning your MFA from the University of Chicago, you were a painting professor at Ball State University in Muncie, Indiana from 1988 to 2008. What courses did you teach?

[A] I taught watercolor when I arrived, and I think design. Eventually I taught only watercolor and encaustic painting. They built a new facility with ventilation appropriate for encaustic (inhaling the fumes is dangerous). We were the only university in the United States that offered an opportunity to major in encaustic.

[Q] Can you describe a favorite assignment that helped expand your students' understanding of what was possible with watercolor? Did you have a lesson you always used to teach that was a hit?

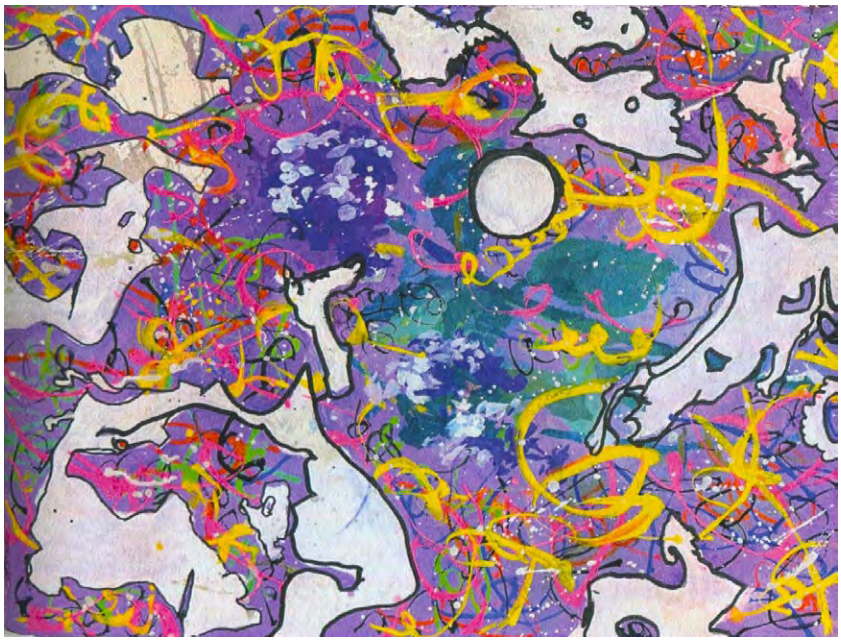
[A] Well, first of all, I will tell you I never repeated an assignment.

[Q] You didn't? Oh my!

[A] I did not. I was teaching art, and art's creative. So I always changed what I taught because I wanted the students to be creative, and I didn't want them to do the same things over and over again.

[Q] Were your art department heads okay with you constantly improvising your curriculum?

[A] Truthfully, at one point they gave me a really hard time. I thought I was going to lose my job because I was focusing on content instead of technique. There are four parts to every work of art: subject, content, composition, and technique. I taught technique, but I didn't focus on it. So when that happened, I was nearly in tears thinking I might lose my job. But I went back to my corner and told myself, "I'm going to make my own work so strong they won't be able to get rid of me. I'll try to win awards." And I did that. So I was there for twenty years.



What's Going On In The World

[Q] By all accounts, your students love and revere you and have stayed in touch. Would you like to say anything else about your legacy as a teacher?

[A] I can't tell you how often I walk around my house saying, "I love teaching. Oh, I love to teach." It's my life.

[Q] After you retired, you moved to Chicago, and you're currently in Nashville. What does a typical day look like for you?

[A] I have a schedule, and part of it has to do with some health issues that get in the way. I wake up in the morning, and I have to take some medicine that makes me use the bathroom too much. So I can paint in the morning, and the medicine starts to take hold around lunchtime. During the afternoon, I just stay in my bedroom, close to the bathroom, frankly [laughs]. And then I go back to my studio after supper and paint. Sometimes I'll paint for a

total of ten hours each day.

[Q] Wow!

[A] Well, I'm sorry. I love what I do! And once I get going, it's hard to stop.

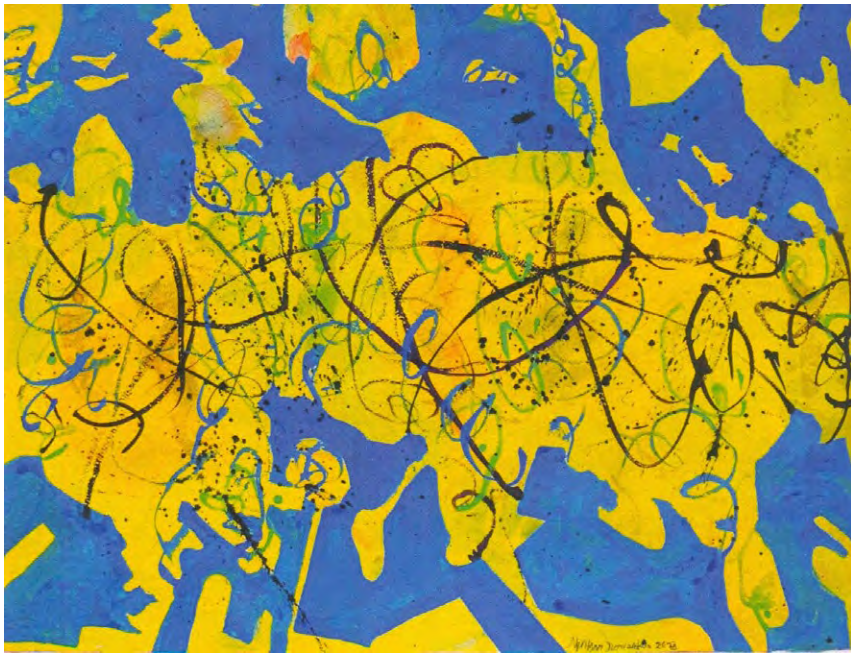
[Q] And you don't get worn out physically?

[A] I don't think about myself when I'm painting.

Spatial Configuration

[Q] When I view your work, the painter in me tries to figure out how you create your beautiful imagery. I feel like I'm an archeologist who's sifting through the layers in your paintings. They almost remind me of sedimentary rocks, and I can see the passage of time in your work.

[A] I like finding new ways to add different techniques. So I'll start doing something one way, and somebody might call me up and ask if I knew that so-and-so was copying my work. And I'll say, "Well, it really doesn't matter because I'm already onto something else." I don't stay in the same place.



The Unfortunate Ukraine

I think many artists live in fear that some kind of health issue will make it physically impossible to paint. In 2019, you suffered a fall that broke your (dominant) right arm, wrist, and hip. But you said that quitting art was never an option. How did you manage to bounce back? What kinds of adaptations did you come up with?

After a fall like that, some people would've said, "Okay, it's time for the rocking chair [laughs]." I said, "This is not the time for the rocking chair. I've got to find a new way to paint because I can't do it the old way."

I could hardly hold a brush, and I struggled and struggled. How could I make the kind of imagery I wanted with control? Eventually I came up with three steps. Want to know what they are?

[Q] Of course!

[A] A long time ago, I used self-made stencils in my work. I created them from thick watercolor paper or cardboard. So I started working with stencils again. To begin a new painting, I place the stencils on my paper and trace around them. Then I paint the background and work around the stencils. This produces imagery with a little bit of control. Then I lift off the stencils, and the shapes they created stay white.

Next I add squiggly lines using different kinds of rigger brushes. These have long, short, thick, or thin bristles, and they make a variety of marks. Those marks never go on the white areas.

Finally I make droplets using a big brush with a lot of fluid in it. I tap it and let the drops fall on the paper, and I move about and place them where I want them to be.

[Q] Is this done mostly with gouache?

[A] Completely gouache. I don't use transparent watercolor.

[Q] Are you loyal to any specific art materials such as brushes or brands of paint?

[A] I won a Grumbacher materials award at a show a long time ago. And I thought to myself, "I don't want any supplies I'm just going to use up. I want a trophy!"

So I selected a $300 brush. I have it to this day, and I gave all of my students the opportunity to see what a good brush feels like when you paint. That brush is a special thing. I show it to people and say, "See this brush? It was my trophy."

[Q] How do viewers react to your work?

[A] I'm going to receive a lifetime achievement award from Watercolor USA, and two years ago, the Michigan Watercolor Society gave me a similar honor. So now I think some people are thinking, "Wait a minute, she might be a good painter [laughs]." I think they're looking at my work more carefully than they used to. I've noticed that my family is all for whatever I'm doing. They want to see it, and they never used to ask about it. Now that some recognition has been applied to the work, they're trying to figure out why that is.

[Q] Have you had to deal with sexism in your career?

[A] I haven't let it exist in my career. I think sexism was present when I was teaching at Ball State and when the women's movement was very strong. At first I joined a women's art group, and then I thought, "You have to do this. You can compete with men." And I did. I'm sort of bullheaded about the idea that women can paint as strongly as men.

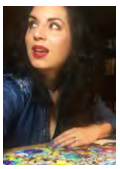
[Q] Art sales from your most recent exhibition are funding a painting scholarship. How is that going?

[A] It's coming along pretty well. I was told that in order to offer a scholarship, I need to have $10,000. Well, I don't have any money. I live at my daughter's, and she even pays my phone bill. I live like a queen [laughs]. But I decided I was going to do this. So I had an exhibit last October, and the money from those sales will go to Ball State. So right now I'm not quite there, but I believe I'm going to make it.

[Q] And you intend to write a book, too?

[A] I haven't decided on the title for the book, but I do plan to write it. In fact, the state of Tennessee has become involved. They heard about my work when physical therapists who came to my house saw me in my studio covered with paintings and brushes. I think they realized the seriousness of my dedication. So they sent someone from the state of Tennessee to see me, and they're going to help me get a new computer or some kind of device that can take dictation. The book will be about my life and art. Because art is life, and life is art.

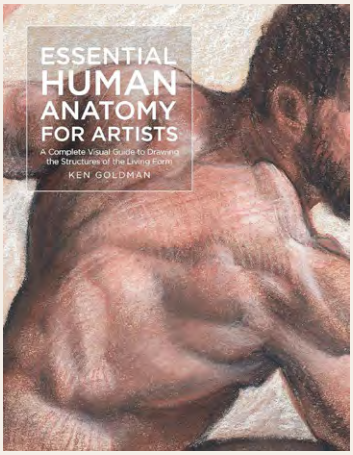
About the author: Kelly Eddington is a signature member of the Transparent Watercolor Society of America, American Women Artists, the Missouri Watercolor Society, the Illinois Watercolor Society, and the Watercolor Honor Society.



You can view more of Marilynn's work on her website: www.derwenskusart.com

Chicago Buildings And Bridges In Spring

Member Achievements



Essential Human Anatomy For Artists by Ken Goldman

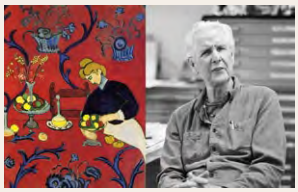
Ken Goldman

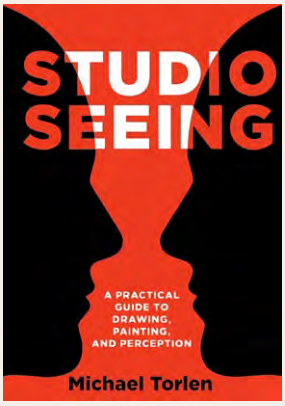
Ken Goldman's 17th instructional art book titled ***Essential Human Anatomy For Artists*** will be released at your favorite book store in January, 2024, and is now available for pre-order everywhere.

Michael Torlen

Studio Seeing: A Practical Guide to Drawing, Painting, and Perception, published by Intellect Books UK, and The University of Chicago Press, in September 2023.

Here is a mini documentary (under 10 minutes) about the book: https://vimeo.com/897304541/43a47b9a42?





Studio Seeing: A Practical Guide to Drawing, Painting, and Perception by Michael Torlen

Lisa Englander

Lisa Englander's painting ***Vessel Series #14***, which is in the collection of The Warehouse Art Museum, Milwaukee has been chosen for exhibition into the ***2024 Transparent Watercolor Society of America 48th Annual Exhibition***. The exhibition is being held at the Kenosha Public Museum, 5500 First Avenue, Kenosha, Wisconsin from May 4 – August 4, 2024. The jurors were Birgit OConnor and Stephen Zhang.

She is also exhibiting in the ***57th Annual Watercolor Wisconsin 2023*** on view at The Charles A. Wustum Museum of Fine Arts, Racine, Wisconsin thorough April 13, 2024. Englander's painting ***Vessel Series #15*** won the Second Prize award of Excellence. Jurors for the 2023 competition were Allison Peters Quinn and Beth Shadur.

Englander's works can be seen in small solo exhibitions at the Anderson Arts Center, Kenosha, Wisconsin, June 23 – August 11, 2024.

Vessel Series #15 by Lisa Englander

Vessel Series #14 by Lisa Englander

Kelly Eddington

Kelly Eddington's painting Menomorphosis: Mood Swing was accepted for the American Watercolor Society's 2024 exhibition, and it will be part of the AWS traveling exhibition as well. Some of her other paintings are currently on display at Fabriano In Aquarello (Italy), International Watercolor Masters (England), Illinois Watercolor Society's national exhibition, the Transparent Watercolor Society of America, and Watercolor USA.

Menomorphosis: Mood Swing by Kelly Eddington

Alexis Lavine

Alexis Lavine has been accepted into the 157th Annual International Exhibition of the American Watercolor Society, and has been granted Signature Membership status. Her accepted painting is "Raising the Roof," attached below. She also recently served as juror and workshop instructor for the Baltimore Watercolor Society's Mid-Atlantic Regional Watercolor Exhibition, and will serve as juror for the upcoming Members Exhibition of the South Carolina Watermedia Society.
www.alexislavineartist.com

Article: https://www.artsyshark.com/2022/09/15/featured-artist-alexis-lavine

Memorials

George Harkins - *July 23, 2023*

Longtime WHS member George Harkins passed away on July 23, 2023. Born in Philadelphia, Pennsylvania, he attended Philadelphia School of the Arts, majoring in illustration. He earned his MFA in Painting from the University of Arizona. His focus throughout most of his career was in using the medium of watercolor in creating landscape paintings. George Harkins said this about his method of painting, "I seek to build an image from a juxtaposition of color shapes, as in a mosaic. I attempt to see natural forms as color shapes rather than merely as objects in space."

In an article written by John A. Haslem. Jr. PhD for the Watercolor Page of *American Artist Magazine*, it was stated, "George Harkins is by any measure an American master. His first solo exhibition was in New York, at the Shelburne Gallery in 1975. Since that time his work has been exhibited in more than 75 solo and group shows, and has been selected into dozens of private and museum collections. Harkins and his work have been written about in many newspapers and magazines, including the *New York Times, Arts Magazine, Art/World, and American Artist*. He is renowned for his landscapes and for his increasing interest in the relationship between man and nature."

As stated by Marjorie Miller in her article in *Arts Magazine*, "Harkins is fascinated with the particulars of nature – the microcosm within the majestic macrocosm. He has found himself drawn again and again to the movement of water in lakes, streams and falls. Harkins' observation is layered. We see floating leaves and surface reflections. We see through the water to the rocks at the bottom. Finally we see the movement of the water itself eddying, swirling, rushing. This subtlety is achieved without recourse to a wet-in-wet technique. Harkins paints discrete patches (hundreds of them) with such mastery that an incredible fluidity is achieved, without the familiar blurred edges or build-up of washes of conventional watercolor. The artist has learned how to select and paint the duality of surface and depth as well as the illusion of movement all at the same time. At his best Harkins works on a precarious edge, almost out of control. The frantic internal activity threatens to explode the painting and fragment it into a confusion of light and color. Harkins' strength lies in his masterful control of that tension eternally pulling between the clarity of intensely observed natural forms and the excitement of pulsating pattern. "

George Harkins left behind a legacy of exemplary work, and will be greatly missed in the artists community.

Remembrances of Diane Stolz - *by Sandra Schaffer*

Diane Stolz was originally a native of New York City. While there she attended the American Academy of Dramatic Arts, following which she appeared in off Broadway plays. When she married her husband, Tony, she moved to the Kansas City area where she attended the University of Missouri of Kansas City, completing both a Bachelor's Degree and a Master's Degree in Piano Pedagogy.

Diane was multifaced in her talents. She was an excellent pianist, and taught piano for 40 years. She also had a successful career as an artist, achieving signature memberships in the American Artist Professional League, Missouri Watercolor Society, Pastel Degas Society, Missouri Pastel Society and Watercolor USA Honor Society.

I knew Diane personally, as we both belonged to a group called the Musical Art Club where members were required to perform, or display new works of art. Diane incorporated many of her talents into her performances. She would dress up as a famous female composer or singer from the past, then speak to the group as if she were that person, alternating between dramatizing, sometimes singing and playing the piano. She often circled the room to talk to different members as she played the part of the character she was "inhabiting" for the role. In other programs she showed her current art work, whether it be in pastels or watercolor, all beautifully and professionally done, with her unique imagination very much on display. When her program was musical she played a classical piano piece, often accompanied by her small dog, who seemed to very much enjoy her playing.

As one person wrote as a comment in her condolences: Wherever Diane is now, I'm sure she's making things interesting. What a woman and what a life!

Alicia Farris-*Contemplation*

WATERCOLOR NOW! 2024

An Exhibition of WHS Members Watercolors

August 6 – October 12, 2024
Downing Museum in Bowling Green, KY 42101

2024 CALENDAR

June 3	**Deadline for completed entry form & digital image emailed to Beth Shadur, bredflame@ameritech.net**
July 27	Shipped paintings received by Museum, **DEADLINE July 27. Artists must include pre-paid shipping label; No packing peanuts please. Drop off at museum 10am-3pm.**
August 24	Opening Reception 2-4p.m. Gallery Talk by WHS President at 2:30p.m.
October 12	Exhibition Closes
October 13 - Nov. 1	Return of paintings to participants
October 15	Pickup date for artwork hand-delivered 10a.m. - 3p.m.

ELIGIBILITY
Watercolor NOW! A biennial exhibition sponsored by WHS, and open to all Watercolor Honor Society Members. Members may submit one water media painting or 3D work for exhibition.

SPECIFICATIONS
All paintings must be framed, wired and ready to hang and covered with Plexiglas. White or off-white mats, if used, are encouraged. No saw tooth hangers please.

SELECTION PROCESS
Watercolor NOW! was developed to give WHS artists the opportunity to exhibit both traditional and cutting-edge contemporary water media work without jury limitations. No entry fee! All entries received will be exhibited.

SALES
All sales are referred directly to artists. The Downing Museum does not handle sales. Artist and buyer must arrange payment.

CATALOG
WHS members participating in the exhibition will receive a copy of the color catalog.

DIGITAL SUBMISSION REQUIREMENTS:

- Please submit clear/sharp images of your art. Images should be cropped to the edges of the art (top, bottom, and sides).
- All entries must be by digital file. The digital file shall be submitted by e-mail with **"Watercolor NOW! Last Name, First Name"** in the subject line.
- **Images must be in jpeg format.** Images should be no larger than 8" on the longest side, saved at 300 dpi.
- The image should be saved with the **Artist's Last Name -Image Title.**

E-mail Completed Entry Form and Digital Image to:
Beth Shadur: **bredflame@ameritech.net**
Contact number for Beth Shadur: 847-530-2558

See next page for Entry Form and Painting Label.

Museum Contact information:
Jack LeSieur, Director
Downing Museum & Baker Arboretum
Jacky.paper86@gmail.com
4801 Morgantown Road
Bowling Green, KY 42101
270.842.7415

ENTRY FORM:

Artist Name _____

Address_____

City_____State_____Zip_____

Telephone_____Email_____

TITLE_____

Image Size _____Framed Size_____

PRICE_____Insurance Value if NFS_____

Signature_____

Submission to Watercolor NOW! 2024 constitutes acceptance of the stated conditions.

PAINTING LABEL:

PAINTING LABEL: Place on back upper left corner of painting

Artist Name _____

Address_____

City_____State_____Zip_____

Telephone_____Email_____

TITLE_____

PRICE_____ Insurance Value if NFS _____

***Prepaid Return Shipping Address Label Required**