

# INTERNATIONAL CENTER FOR WATERCOLOR



BURCHFIELD PENNEY  
ART CENTER

*at SUNY Buffalo State*

## November 2014 Watercolor Newsletter

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### Exhibitions of Note



Winslow Homer (1836-1910), *Moonlight*, 1874, watercolor

### **Winslow Homer: The Nature and Rhythm of Life from the Arkell Collections**

The Arkell Museum at Canajoharie

Canajoharie, NY

September 2, 2014 - January 4, 2015

Bartlett Arkell purchased and donated 20 Winslow Homer works to the Canajoharie Art Gallery. These watercolors and oil paintings, along with other Homer works Arkell acquired for his personal collection will be reunited for this exhibition that opens at the Fenimore Art Museum

and then returns for a big celebration at the Arkell Museum in the fall 2014. These works span Homer's career from his first works in oil, to his first watercolors up to his fantastic marine painting at Prout's Neck, Maine "Watching the Breakers--A High Sea."

**Northeast Regional Watermedia Competition**

Rhode Island Watercolor Society

Juror: Stephen Quiller

Pawtucket RI

October 25-November 2, 2014

**Pennsylvania Watercolor Society's 35th International Juried Exhibition**

State Museum

Harrisburg PA

November 8, 2014 – February 8, 2015

**Journey in Watercolor: The Art of Deena Gu**

Woodmere Art Museum

Chestnut Hill PA

November 8, 2014 - February 22, 2015

**Kansas Watercolor Society National Exhibition**

Wichita Center for the Arts

Wichita, KS

November 21, 2014 – January 4, 2015

**Exhibitions to Enter Artwork**

**American Watercolor Society**

McCook Community College

McCook, NE

November 7th, 2014- December 28th, 2014

For further information: 308-345-8175



**Northstar Watermedia Exhibition 2014**

White Bear Unitarian Universalist Church

Mahtomedi, MN

Deadline: November 20, 2014

Further information: [www.northstarwatermedia.com](http://www.northstarwatermedia.com)

### **Rockies West National 23<sup>rd</sup> Annual Watercolor Exhibit**

Grand Junction, CO

March 3-April 3, 2015

Entry Deadline: December 1, 2014

[www.westerncoloradosociety.com](http://www.westerncoloradosociety.com)

### **39th National Exhibit of Transparent Watercolor**

Transparent watercolor Society of America

Kenosha Public Museum

Kenosha, Wisconsin

Deadline is January 15, 2014

May 2 - August 2, 2015.

Jurors: Harold Allanson, TWSA, from Canada, Martha Deming, TWSA, from New York.

Further information at: [www.watercolors.org](http://www.watercolors.org)

## **Demonstrations, Workshops and Lectures**



Eastern Derelicts, Jack Nolan

### **Landscapes in watercolor**

Instructor: Jack Nolan

Longboat Key Center for the Arts

Longboat Key, FL

January 15, 2015

11:00 a.m. – 4:00 p.m.

Working from sketches and participants will create loose, free flowing moody landscapes that tell a story. Explore techniques for capturing skies, rocks, trees, and people. Bring your own work to review together.



Round Midnight, Susanna Spann

### **Painting Reflective Surfaces**

Instructor: Susanna Spann

Longboat Key Center for the Arts

Longboat Key, FL

January 21 – 22, 2015

11:00 a.m. – 4:00 p.m.

Demystify the process of painting transparent and reflective surfaces including glass, crystal, and water while building your knowledge of value, composition, and painting theories. Apply these principles to your own personal watercolor style. Participants will learn how to properly capture your subject matter with photographs to create well composed and inspired reference images. *Some watercolor experience recommended.*

### **Museums**



Joseph Mallord William Turner, *The Blue Rigi, Sunrise* 1842, Watercolour on paper, support: 297 x 450 mm

## The EY Exhibition: Late Turner – Painting Set Free

Tate Museum

London

September 10, 2014 – January 25, 2015

*The EY Exhibition: Late Turner – Painting Set Free* is the first exhibition devoted to the extraordinary work J.M.W. Turner created between 1835 and his death in 1851. Bringing together spectacular works from the UK and abroad, this exhibition celebrates Turner's astonishing creative flowering in these later years when he produced many of his finest pictures but was also controversial and unjustly misunderstood.

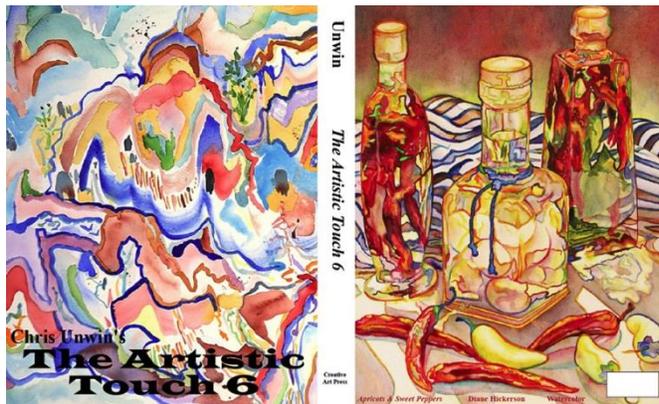
Highlights of the exhibition include such important pictures as *Ancient Rome; Agrippina Landing with the Ashes of Germanicus* and *Modern Rome – Campo Vaccino*, rarely reunited since first exhibited together in 1839; *The Wreck Buoy* 1849; and magnificent watercolours like *Heidelberg: Sunset* c.1840 and the seldom-seen Bamburgh Castle, Northumberland c.1837. The show also brings together major series of works including a group of unusual square pictures, casting a light on Turner's innovative techniques. Newly identified **watercolours** of a fire at the Tower of London in 1841 are shown with the spectacular painting *Burning of the Houses of Lords and Commons* 1835 and the exhibition concludes with Turner's last exhibited pictures from 1850, depicting the classical lovers Dido and Aeneas. It is a panoramic survey of a bountiful and significant period of exceptional energy and vigour, maintained despite failing health.

By taking a fresh look at Turner's late works, the exhibition sheds new light on his life and art. Challenging the myths, assumptions and interpretations that have grown around his later work, it reveals a painter as distinguished by the broad scope of his knowledge and imagination as he was by his radical and exploratory techniques, processes and use of materials. As much as he brought renewed energy to the exploration of the social, technological and scientific developments of modern life, in such icons of the machine age as *Rain, Steam, and Speed – The Great Western Railway* 1844, he remained as deeply engaged with the religious, historical or mythological themes that linked him to the cultural traditions of his era.

John Ruskin's description of Turner as 'the greatest of the age' is brought to life amongst the many large-scale oil paintings, drawings, prints and **watercolours** on display at *The EY Exhibition: Late Turner – Painting Set Free*, an unmissable exhibition that will redefine ideas of one of Britain's greatest and best-loved painters.

Curated by Sam Smiles, Professor of Art History and Visual Culture, Exeter University, with David Blayney Brown, Manton Curator of British Art 1790–1850, Tate Britain and Amy Concannon, Assistant Curator 1790–1850, Tate Britain.

## Books, Catalogues and Publications

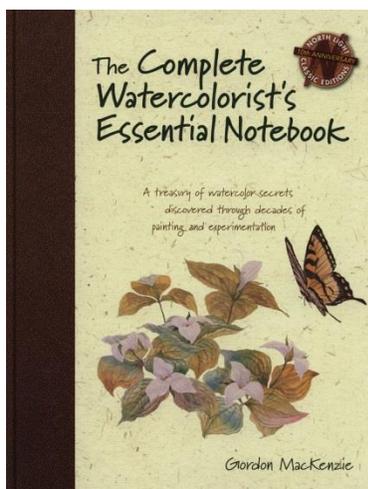


### **The Artistic Touch 6**

By Chris Unwin, 2014

164 pages with 158 full color plates

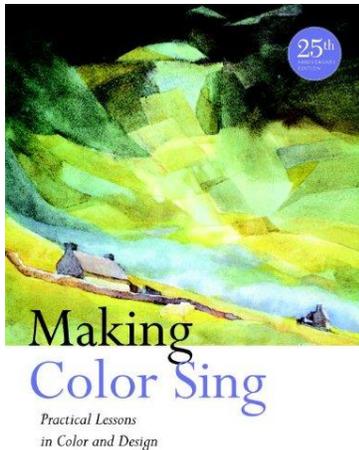
[chrisUnwon@att.net](mailto:chrisUnwon@att.net)



### **The Complete Watercolorist's Essential Notebook: A treasury of watercolor secrets discovered through decades of painting and experimentation other formats**

By Gordon MacKenzie , 2010

Rather than a list of rules, this is a collection of principles, concepts and general information designed to expand your creative process. Mackenzie shares with you tips, techniques, ideas and lessons for a sure path to creative fulfillment and better watercolor paintings.



## **Making Color Sing, 25th Anniversary Edition: Practical Lessons in Color and Design other formats**

By Jeanne Dobie, 2011

New ways to think about color, generating responses that unlock personal creativity. It features 31 practical and stimulating lessons that teach how to use color and composition to make paintings come alive.

## **Grants, Awards and Fellowships**



### **Fellowship Residency in Italy**

Deadline: December 31, 2014

La Macina di San Cresci Artist's Residency is organizing a collection of funds on the website GoFundMe in order to offer artists the opportunity to spend one month in residency at La Macina di San Cresci in Greve in Chianti, located in the famously beautiful region of Tuscany in Italy. Link to the GoFundMe page: <http://www.gofundme.com/cnfl70> Artists must propose a project, which they will pursue during their time as a resident artist at La Macina. (Project particulars and themes are left to the discretion of the artist.) APPLICATION FORM and GUIDELINES can be downloaded as PDF at <http://www.chianticom.com/en/news/327-call-for-application-fellowship> For more information: [info@chianticom.com](mailto:info@chianticom.com)

Website: <http://www.chianticom.com>



Frederic Whitaker - Sky Over Fall Landscape

THE FREDERIC WHITAKER AND EILEEN MONAGHAN WHITAKER  
*Foundation*

### **The Whitaker Foundation Art Scholarship Program**

has been established to help art students meet the diverse educational needs of today's professional art and museum world. The Whitaker Foundation will be supporting art students with a special emphasis on watercolor and museum studies.

Through the application process, students are required to gain knowledge of the Whitakers' works through their submitted essays or watercolor paintings. After evaluation, the scholarships will be awarded for Spring semester of 2015.

### **Three Scholarships are being offered:**

Two (2) \$2,000 Bachelor of Fine Art scholarships (or BA majoring in Art/Art History)

One (1) \$2,000 Bachelor of Museum Studies scholarships (of BA with Museum Major)

### **Applications can be found here**

<http://bit.ly/1pRHmr0> or visit [www.whitakerwatercolors.org](http://www.whitakerwatercolors.org)

### **Deadline for entries is November 30th, 2014**

For more information please visit [www.whitakerwatercolors.org](http://www.whitakerwatercolors.org)

or visit our facebook page <http://on.fb.me/1kF00hQ>

## In the News



Yayoi Kusama at the Tate

### **Yayoi Kusama, Full Circle: From Japan, To New York, and Back The Studio, The Streets, The Mental Hospital, and The Museum Retrospectives**

**Yayoi Kusama**, born March 22, 1929 is a Japanese artist and writer. Throughout her career she has worked in a wide variety of media, including watercolor painting, collage, sculpture, performance art, and environmental installations. A retrospective exhibition at the Whitney Museum presented a selection of works created over 60 years by Yayoi Kusama. The exhibition was presented at the Tate Modern in London prior to arriving in New York City. The London venue produced an extensive catalog which is available at the show. The exhibition was previously seen in Madrid at the Reina Sofia Museum where it had its debut and then travelled to Paris at the Centre Pompidou.

#### **Study in Japan and Exhibitions in the 1950's**

It was in 1948 that Kusama began to study Nihonga painting in Kyoto. This was characterized as a particular Japanese style of painting, tied to Japanese nationalism. However, since Kusama became dissatisfied with these conventions of teaching, she sought out information about the prevailing European and American art, including the avant-garde.



Kusama works on paper

During the early 50's Kusama continued to develop her skills and directions through hundreds of works on paper. She produced these works through a variety of media which included **watercolor**, ink, pastel, gouache and tempera. In the early to mid-1950's, she held several solo exhibitions, first in Matsumoto, followed by Tokyo. By 1955 Kusami had achieved recognition as a prominent artist in Japan.

“Arriving in America in 1957, the young Japanese artist had, by the mid-1960s, become one of New York’s most prolific, provocative and notorious characters. Yet in 1975 she returned to Japan and voluntarily entered a psychiatric hospital in Tokyo, where she still creates obsessively and therapeutically. Kusama’s autobiography, first published in Japanese in 2002, is finally available in English and may settle some key questions about her private world.”



Kusama, 'Self-Obliteration No. 2' 1967 Watercolor, pencil, pastel on paper photocollage

### **Kusama's Early Watercolors & Works on Paper: The 1950's**

Within the wide range of the work, it is worth taking a smaller focus and reviewing the history and development of her works on paper, many of which include **watercolor** as a major component. If one looks back to Kusami's entrance into this country, it was through the

pathway of her **watercolors**. It was in May of 1955 that three of Kusama's **watercolors** were exhibited at the Brooklyn Museum's "International **Watercolor** Exhibition: Eighteenth Biennial." Reportedly the painter Kenneth Callahan

### **Connecting with Georgia O'Keeffe**

By 1955 Kusami had achieved recognition as a prominent artist in Japan, but felt that her art needed a wider world of exposure. While she didn't really know anything about American Art, she had randomly picked up a monograph about Georgia O'Keeffe in her local library. She made a long train ride to the American Embassy in Tokyo to look up O'Keeffe's address in Who's Who. After sending her a fan letter and her watercolors, O'Keeffe replied with words of caution about how hard it was for artists to make a living in this country, but she wished her well.

"In May 1955, three of Kusama's water-colors were exhibited at the Brooklyn Museum's "International **Watercolor** Exhibition: Eighteenth Biennial," and upon seeing them, painter Kenneth Callahan introduced her work to Zoe" Dusanne (owner of the Dusanne Gallery in Seattle), who had helped launch Mark Tobey.

The dealer offered Kusama a solo, and she arrived in Seattle from Japan in November 1957. The next month, she exhibited 26 **watercolors** and pastels, before moving on to New York in June 1958."



Yayoi Kusama 'Flowers and Self-Portrait' 1973. Collage, watercolor, and ink on paper

### **Heidi Kim in the Huffington Post wrote:**

"In wandering through Yayoi Kusama's retrospective at the Tate Modern, I walk into a section of works by Kusama from the mid-1970s, shortly after the death of American artist Joseph Cornell. Highly affected by his passing, she started a series of works featuring elements of his style including surrealist cutouts, collages, layered with her signature pattern of polka dots and infinity nets. These works revert back to her interest in her early active years of organism-like

tentacles, spermatazoids, cilia, and microscopic shapes. The works are darker in color with an eerie, melancholic tone but calm in feeling. Cornell's influence on Kusama's works was apparent and illustrate a relationship in which two isolated visionaries found solace in each other's equally mad worlds."

Read the full story: <http://watercolor.net/kusama-now-and-then/>

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**On-line Newsletter Editor**

Kathy Gaye Shiroki, Curator of Museum Learning and Community Engagement

Monet Kifner, Intern at the Burchfield Penney Art Center at Buffalo State College