

INTERNATIONAL CENTER FOR WATERCOLOR

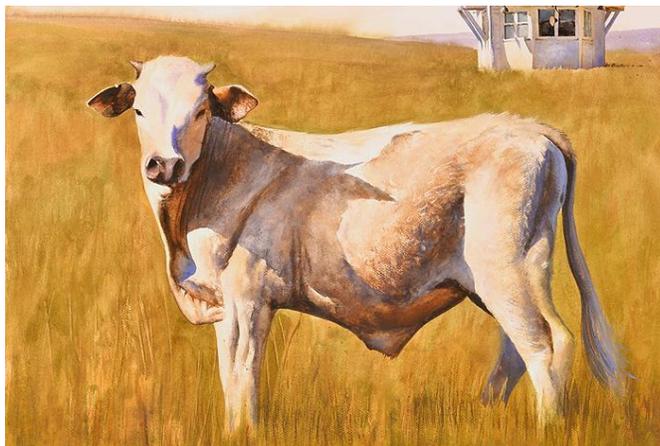


BURCHFIELD PENNEY
ART CENTER

at SUNY Buffalo State

February 2015 Watercolor Newsletter

Exhibitions of Note



William Matthews (American, b. 1949), *Hopalong Henry*, (detail) 2013. Watercolor on paper. Collection of the artist.

William Matthews: Trespassing

Denver Art Museum

Denver, CO

November 23, 2014 – May 17, 2015

William Matthews: Trespassing presents selected works from his early career to his most recent paintings. Matthews began working as a graphic designer, but dedicated himself to watercolor painting in 1990. The 27 artworks on view exemplify his expertise and sophisticated understanding of watercolor technique. His main focus has been subjects found in the American West: working cowboys, ranches, rural architecture, and the landscape. While primarily known for his cowboy paintings, Matthews is not himself a cowboy. Instead, he is an interloper—a trespasser—viewing their world from the outside. He is not, however, a stranger to the West. Matthews is a westerner who lives and works in Denver.



Fourth upon a time...

Harriët, Eva, Kitty, Nadja

Nordiska Akvarellmuseet Museum

Sweden

February 8 – May 3, 2015

Along with traditional and contemporary watercolour art The Nordic Watercolour Museum (Nordiska Akvarellmuseet) has a special focus on picture storytelling for children and young people. Fourth Upon a Time... Harriët, Eva, Kitty, Nadja is the fifth exhibition with this theme in focus. Here we encounter four artists and picture book creators from four European countries. They all have a deeply personal visual language and create narratives that challenge and cause one to marvel. In the exhibition, the artists will present their books, but also completely different sides of their work. They have chosen to work together and let their different worlds collide and meet in new art, new pictures and new stories.



Traces: From the collection

Nordiska Akvarellmuseet Museum

Sweden

February 8 – May 3, 2015

The Nordic Watercolour Museum's art collection is an ongoing and vital part of the museum's activities. For this spring's selection works have been chosen that associate in different ways with the theme *traces*.



Bankside Gallery

Gallery of the Royal Watercolour Society
Contemporary Watercolour Competition
London

March 6-18, 2015

info@banksidegallery.com

The RWS Contemporary Watercolour Competition is an annual competition open to non-Members. It aims to encourage innovation and experimentation in water-based painting including watercolour, acrylic, gouache, pen and ink and watercolour mixed media.

Exhibitions to Enter Artwork



Cromarty, *The Black Isle Mhairi*, McGregor RSW

Annual Summer Exhibition
The Royal Scottish Society of Painter in Watercolour
Maclaurin Galleries
Glasgow
April 26-May 25, 2015
Further information: <http://www.rsw.org.uk/pages/exhibitions.php>

Shape and Shadow

Mount Dora Center for the Arts Gallery
Mount Dora, FL
Deadline: February 28, 2015
May 8-June 18, 2015
Further information: www.mountdoracenterforthearts.org

33rd Annual Juried Art Exhibition, Watermedia 2015

Montana Watercolor Society
Mountain Sage Gallery
Helena, MT.
Juror: Gloria Miller Allen
October 1-31, 2015
Deadline: June 1, 2015
Further information at: www.montanawatercolorsociety.org or contact Michele Beck,
mtws2015media@gmail.com

Museums



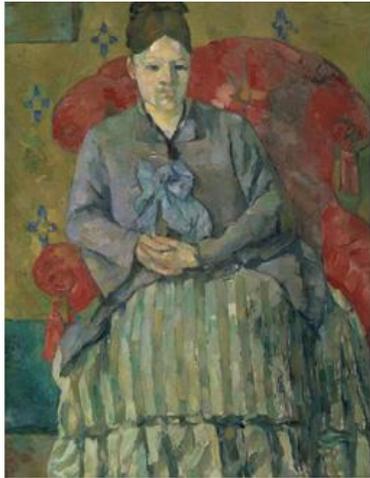
Charles E. Burchfield (1893-1967), *Midsummer Caprice*, 1945; Watercolor on paper, 34 3/4 x 47 1/4 inches; Collection of the Columbus Museum of Art

Exalted Nature: The Real and Fantastic World of Charles Burchfield

Burchfield Penney Art Center

Buffalo, NY

December 12, 2014–February 22, 2015



Madame Cézanne

November 19, 2014–March 15, 2015

Metropolitan Museum of Art , Robert Lehman Collection, First Floor

Madame Cézanne, the first exhibition of paintings, drawings, and watercolors by Paul Cézanne (1839–1906) of his most painted model, Hortense Fiquet (1850–1922), will open at The Metropolitan Museum of Art on November 19. The exhibition will trace Cézanne’s lifelong attachment to the woman who was his model, his wife, and the mother of his son, Paul. She profoundly influenced his portrait practice for more than two decades, and yet, she was not well received—by either his family or his friends. The exhibition is made possible by The Florence Gould Foundation. It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

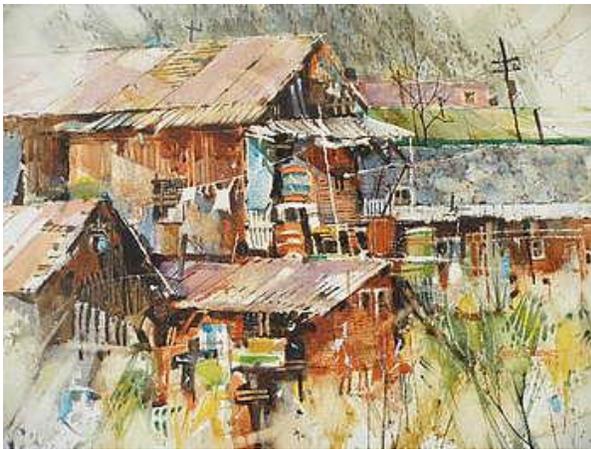
Madame Cézanne features 24 of the 29 known portraits of Hortense Fiquet that Cézanne painted over a period of more than 20 years, including *Madame Cézanne in the Conservatory* (1891) and *Madame Cézanne in a Red Dress* (1888–90), both from the Metropolitan Museum’s collection. Hortense Fiquet posed for Cézanne more often than anyone but himself. The exhibition will consider their partnership in all its facets and complexities—the portraits of Hortense in oil, watercolor, and graphite providing the only material clues to that partnership. And yet, the paintings can seem unforgiving, with little understanding of Hortense Fiquet’s character. Critics have cited her sour expression and remote, impenetrable demeanor. These unflattering observations have promoted Hortense Fiquet’s undeserved reputation.

Cézanne met Hortense in Paris in 1869 while she was working as a bookbinder. Although the

circumstances of their first encounter are unknown, an early portrait from 1872 suggests that she was modeling for Cézanne by the age of 22. Cézanne took great pains to conceal his mistress and their only child, Paul, from his family fearing his authoritative father's disapproval. The complicated subterfuge led to separate residences, frequent and often desperate appeals for funds, and long periods of living apart, even after their marriage in 1886. Despite this seeming neglect, the portraits attest to the constancy of a relationship that was critical to the artist's practice and development. Their story is a compelling one, perhaps all the more so for the absence of its particulars.

Highlights of the painted portraits in *Madame Cézanne* will include *Madame Cézanne in a Red Armchair* (ca. 1877) from the Museum of Fine Arts, Boston; *Madame Cézanne* (ca. 1885) from the private collection on loan to Staatliche Museen zu Berlin, Nationalgalerie, Museum Berggruen in Berlin; *Portrait of Madame Cézanne* (ca. 1885–87) from the Philadelphia Museum of Art; *Portrait of Madame Cézanne in a Striped Dress* (1883–85) from Japan's Yokohama Museum of Art; *Madame Cézanne in Blue* (ca. 1888–90) from the Museum of Fine Arts, Houston; and the aforementioned canvases from the Metropolitan Museum's collection. Highlights of the works on paper will include three striking watercolors, 14 drawings, and three rare sketchbooks bearing affectionate studies of Hortense and young Paul.

Demonstrations, Workshops and Lectures



Silverplume, Lionel Sanchez

Landscapes in Watercolor with Lionel Sanchez

Longboat Key Center for the Arts

Longboat Key, FL

February 5- 6, 2015

Get inspired by our gorgeous natural surroundings and learn to capture the color, detail, and inexplicable feel of the landscapes around you. Bring in a photograph of a landscape you admire, and discover how to apply the basic principles of design

and tried and true watercolor techniques to create breathtaking works of art. The workshop includes a live demo, lecture on design, perspective, and process, expert, individual instruction, and a peer critique.

Young@HeARTS!

Firehouse Arts Center
Pleasanton, CA
February 5, 2015

A visit to a national watercolor painting exhibit in the Harrington Gallery, then off to the studio to make some watercolor hearts in celebration of Valentine's month.

Further information: <http://www.firehousearts.org/programs/youth-programs>



Watercolor Secrets Revealed with Tom Lynch

Center for Performing Arts
Centers for the Arts Bonita Springs
Bonita Springs, FL
Demonstration February 10, Workshop February 11-14, 2015

Experience the vast range and flexibility of watercolor. Through Lynch's fun and enthusiastic teaching style, learn to put emotion and conviction into painting by exploring, experimenting, and developing your creativity. Lynch brings the same energy to individual workshops as his national PBS series "Fun with Watercolor." The workshop is appropriate for both intermediate and advanced painters.

Figurative Design – Jeannie McQuire

Gold Coast Watercolor Society
Kiwanis Club
Fort Lauderdale, FL
February 16-20, 2015

Painting the Exceptional Colors of Costa Rica with Jan Hart

Southern region of Costa Rica

February 28 - March 7, 2015

For further information: <http://www.janhart.com/classes-workshops/costa-rica-2015>

Jan Hart teaches a seven day watercolor workshop in the southern region of Costa Rica near the city named San Isidro de El General. She is an acclaimed watercolor teacher and author of the book, *The Watercolor Artist's Guide to Exceptional Color*, published by Walter Foster in 2008. Hart is also the author of the ebook, *What Do You Mean I Can't Move to Costa Rica?*

65th Springmaid Watermedia Workshops

Springmaid Beach Resort & Conference Center

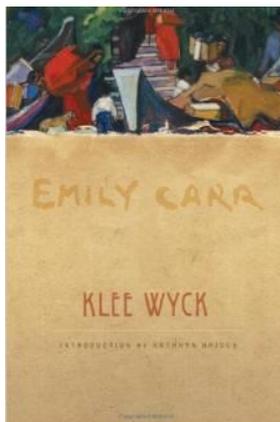
Myrtle Beach, SC

March 1-21, 2015

Selected workshops: Color Emphasis Landscape with Don Andrews, Simplifying the Complicated with Linda Daly Baker, Making Paintings More Personal and Stringer with carol Barnes, The Creative Edge with Mary Todd Beam, Bruch and Beyond with Mary Ann Beckwith, Paint and Paste with Carrie brow, Design Abstract with Zing with Pat Dews, Artist Exploration with William Lawrence, Experiment for Fun, Design, for Success with Mark Mehaffey, Great Paintings with a hidden Plain Sight with Judy Morris, and more. Further information:

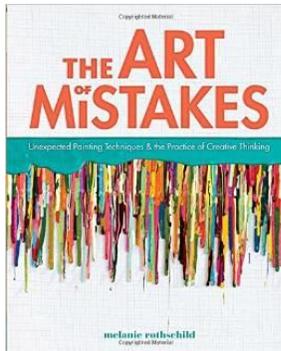
www.springmaidwatermedia.com or artistinfor@springmaidwatermedia.com

Books, Catalogues and Publications



Emily Carr's first book, published in 1941, was titled *Klee Wyck* ("Laughing One"), in honour of the name that the Native people of the west coast gave to her. This collection of twenty-one word sketches about Native people describes her visits and travels as she painted their totem poles and villages. Vital and direct, aware and poignant, it is as well regarded today as when it was first published in 1941 to instant and wide acclaim, winning the Governor General's Award for Non-fiction. In print ever since, it has been read and loved by several generations of Canadians, and has also been translated into French and Japanese.

Kathryn Bridge, who, as an archivist, has long been well acquainted with the work of Emily Carr, has written an absorbing introduction that places Klee Wyck and Emily Carr in historical and literary context and provides interesting new information.



"Of all places, art is a spot where mistakes should be considered honored guests."

When it comes to mistakes, we're all experts. Really. Yet fear of making mistakes often holds us back from trying new things. Inside, you will discover how our mistakes can be powerful opportunities for new ideas that we could never think up deliberately. Whether you are a seasoned artist, or just getting started, learning to embrace and use mistakes can spell the beginning of a new chapter in your art-making life.

Perhaps you were told by a former teacher or "expert" that your drawing or painting wasn't good enough, or you've had your creativity stymied in some other way. Maybe you have artistic impulses and desires but feel like you aren't one of the "chosen few" who can make art. Now you can learn ideas and painting techniques that show you a way of creative thinking that turn even your mistakes into beautiful works of art!

In the News



Marie Spartali Stillman (English, 1844-1927) *La Pensierosa*, 1879, Graphite, watercolor and bodycolor heightened with gum arabic, 21 1/4 x 17 1/2 in., Chazen Museum of Art, Edward Blake Blair, Walter J. and Cecille Hunt, and Cyril W. Nave Endowment Funds, and Elvehjem Museum of Art Membership, and Frederick Leach Estate Fund purchase, 1993.40

La Pensierosa (1879), by Marie Spartali Stillman, combines watercolor, graphite, and bodycolor, with the addition of gum arabic in select places. This composition features a young girl leaning on a ledge holding a sprig of plums; a plant just starting to bloom is behind her in the background. Short brush strokes create a smooth effect, as seen in the face and hands, and bodycolor is blended into the watercolor to create an appearance of opacity, similar to the effect one would see in oil painting. White is added to the garment and to the hair that frame the girl's face. Stillman also uses gum arabic in the leaves of the plant behind the girl to create a textured appearance. Each of these mediums is used to produce different effects that ultimately work harmoniously to create a cohesive composition.



Helen Allingham, *Old Cottage, Pinner*

Women artists in Masterpiece Watercolours and Drawings

by Kate Greenaway and Helen Allingham

Kate Greenaway (1846-1901) and Helen Allingham (1848-1926) were two of the most successful women artists in Victorian Britain. Friends since their early training days, they both created idyllic worlds in their art. Greenaway, a children's illustrator, conjured-up images of charming children in a delicate world of gardens, flowers and play, Allingham a watercolour painter portrayed sunny, pretty and happy rural Britain. These idyllic images, at times perhaps sentimental to our modern eyes, were and still are some of the most accomplished and influential graphic and watercolour works of their age.

Greenaway was born in 1846 in Hoxton, London. Her father was a wood engraver who worked regularly for the London Illustrated News. Her mother ran a fancy goods shop. As a child Greenaway drew gardens, the local landscape and copied images from her father's collection of magazines. She went on to study at Heatherley's School and then the newly established Slade School of Art. It was here that she first met Helen Allingham.

When William Allingham died in 1889, Helen was left to support three children on her own. She worked prolifically to ensure their financial security. During these early days of widowhood she was comforted by her old friend from art college days Kate Greenaway. They made plein-air painting expeditions to Pinner, Middlesex, a pursuit that Greenaway found frustrating, but which provided Allingham with just the right inspiration for her work. Allingham's highly detailed, colourful and technically proficient work continued to be much admired and in 1890 she was elected as the first ever, full member of the Royal Society of Watercolour Painters. It was the events of the First World War that eventually made her work look out of touch and old-fashioned. Her output and success had been prodigious; when she died in 1926 she left an estate of £25,000.

Both Kate Greenaway and Helen Allingham achieved great success, both critically and financially. Their artistic talents coupled with an outstanding work ethic, determination and business acumen secured their place at the forefront of Victorian art. Today their work continues to appeal to many for its beauty, sensitivity and joyfulness. Further information: <http://www.liverpoolmuseums.org.uk/picture-of-month/showlarge.aspx?id>

On-line Newsletter Editor

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