

INTERNATIONAL CENTER FOR WATERCOLOR



BURCHFIELD PENNEY
ART CENTER

at SUNY Buffalo State

December 2015 Watercolor Newsletter

Exhibitions of Note



Finished Watercolor of the Temple of Aphaia at Aegina from the Southeast, after 1805, Simone Pomardi; watercolor. The Packard Humanities Institute

Greece's Enchanting Landscape: Watercolors by Edward Dodwell and Simone Pomardi

Getty Villa

October 21, 2015–February 15, 2016

"Almost every rock, every promontory, every river, is haunted by the shadows of the mighty dead," wrote the English antiquarian Edward Dodwell of his travels in Greece in the early nineteenth century. During this time, he and the Italian artist Simone Pomardi produced around one thousand illustrations. Selected

from a vast archive of their watercolors and drawings in the collection of the Packard Humanities Institute, this exhibition brings to life a vanished world that enchanted European travelers and inspired their passionate pursuit of classical antiquity. The exhibition culminates with a series of monumental panoramas of Athens rendered with exceptional detail. This exhibition is made possible through the generous support of the Packard Humanities Institute.

http://www.getty.edu/art/exhibitions/greek_watercolors/

47th Annual Watercolor West Juried Exhibition

City of Brea Art Gallery

Brea, CA

October 17 - December 13, 2015

Exhibitions to Enter Artwork

The 76th Annual International

Mercer Island Community Center

8236 SE 24th Street

Mercer Island, WA

Deadline: January 10, 2016

April 18 - June 3, 2016

Juror: Jeannie McGuire, juror and workshop instructor

Both members of the Northwest Watercolor Society and non-members may enter the exhibition.

For further information contact: Deborah Roskopf, dlroskopf@gmail.com, 425-754-0628 or Ron Stocke, ronstocke@yahoo.com, 425-761-2389. PROSPECTUS

2016 International Watercolor Exhibition

Watercolor Art Society-Houston

Houston, Texas

Deadline: January 15, 2016

March 8 -31, 2016

Juror: Anne Abgott

For further information: 713-942-9966

Museums



The Nordic Watercolour Museum

The museum is an inspiring meeting place for art, nature and people, an arena for art based on water, pigment and paper. The Nordic Watercolour Museum opened in the summer of 2000 and was designed by the Danish architects Niels Bruun and Henrik Corfitsen, the museum's extension with a further 400 square meters was completed in the summer of 2012 and was designed by Tengbom.



In 2010 the museum won the title The Swedish Museum of the Year. Since the start, world class art has been shown; Salvador Dali, Bill Viola, Louise Bourgeois and Swedish favorites like Elsa Beskow, Anders Zorn and Lars Lerin. The museum offers workshops for schools and businesses, lectures and conferences.



The studios across the water can be rented for a night or an extended stay.



'Rest in the Cool and Shady Wood', by Edmund George Warren, 1861, watercolour. Exhibited at the New Society of Painters in Watercolours in 1861. Museum no.1212-1886
© Victoria and Albert Museum, London

British Watercolours 1750-1900: The Watercolour Societies of the 19th Century

The establishment of exhibition societies was one of the great innovations in artistic life in 18th-century Britain. The Society of Artists opened in 1760 and the Royal Academy held its first exhibition in 1769. Watercolours at these early exhibitions were exhibited as 'drawings' which had been 'stained' or 'tinted'. But exhibiting in close proximity to oil paintings spurred watercolour artists to experiment with both the medium and their subject matter. Their bread-and-butter work remained commissions from publishers of topographical engravings and from private patrons, as well as teaching drawing and watercolour. But the exhibitions gave watercolourists a forum in which to demonstrate their own vision, to explore the medium without having to allow for its translation into print, to focus on their own artistic ambitions rather than those of their wealthy pupils.

In 1804 a group of watercolour artists formed their own exhibiting society, the Society of Painters in Water-Colours. They were anxious that the 'novel' term 'painters' in watercolour 'might...be considered by the world of taste to savour of assumption'. But although worried that oil painters would not accept them equally as 'painters', they were determined 'give [watercolour] ...a fairer ground of appreciation than when mixed with pictures in oil'. Many predicted a short life for the society, but by the 1830s the society was in competition with a number of equally successful societies.

Many early 19th century landscape watercolour artists were members of the various watercolour societies; John Varley was a founder member of the first society, and David Cox was President of the Associated Artists in Water-Colour. Indeed, one complaint about the first watercolour exhibitions was that because landscape was the dominant subject matter, the 'sensations induced in the spectator' were 'similar to those of an outside passenger on a mail-coach making a picturesque ...journey'. Samuel Shelley: a founder member of the first Watercolour Society.



'Memory gathering the Flowers mowed down by Time',
by Samuel Shelley, 1805, watercolour. Museum no. 1754-1871
© Victoria and Albert Museum, London

Samuel Shelley was a miniature painter by training and practice, painting portraits in watercolour on ivory which could be mounted and worn as jewellery. Shelley was a founder member of the first watercolour society which held its opening exhibition in 1805. Before this date, watercolour artists had exhibited at the Society of Artists or the Royal Academy. But many believed that their work showed at a disadvantage when compared to oil paintings, which were more numerous, larger and more highly coloured.

Shelley's ambition was to compete with the oil painters, particularly those who worked in the prestigious field of history painting. He began to paint small subject pictures in watercolour on ivory, such as 'Macbeth saluted by the Witches', adding more gum to his watercolour to give it the gloss and richness of oil. He sometimes used this technique in his more complex portrait miniatures. At the Watercolour Society's exhibitions he displayed his subject pictures on ivory alongside the works on paper by his fellow watercolourists, most of whom were landscape painters. Nonetheless he hoped his works would appear to greater advantage when displayed separately from oils. Interestingly at the first exhibition he showed 'Memory gathering the Flowers mowed down by Time', a rare example of a watercolour by Shelley on paper, rather than ivory, and of an unusually large scale. Although many critics complained that the Royal Academy was dominated by portraits, and the first Watercolour Society by landscapes, Shelley's subject pictures were an early indication of how the watercolour exhibiting societies would encourage a flowering of subject matter for watercolour.

Exhibition Landscapes



'Old Sarum', by John Constable, 1834, watercolour. Museum no. 1628-1888, © Victoria and Albert Museum, London

Most exhibition watercolours are notable for a level of compositional completion and technical finish quite unlike the sketches most often associated with the word 'watercolour'. There can be a world of difference between watercolour used quickly to capture an idea, and watercolour used to paint a work intended for sale, as can be seen in a rare exhibition watercolour by John Constable, 'Old Sarum', exhibited at the Royal Academy in 1834. Constable was not a watercolour artist and it is an indication of how accepted watercolour had become as an exhibition medium that Constable painted this work. It is not possible in a website to demonstrate the full impact of the watercolour exhibitions, especially in the matter of size. Many exhibition watercolours were surprisingly large, such as 'Rest in the Cool and Shady Wood' by Edmund George Warren, which is nearly four feet long (120 cm). It is painted in painstaking touches of gummy, glossy watercolour, so that at a first glance it appears to be an oil painting. It is also framed in a wide ornate gilt frame, as were many exhibition watercolours. This watercolour is an extreme example of the pressure some artists felt to be noticed by the public and the critics, to create a sensation; and Warren's huge watercolour was a sensation at the 1861 exhibition of the New Society of Painters in Water colours. The Spectator wrote, 'It is large in size, and must have occupied the painter some time, so full is it of detail'. Another commentator, J. B. Atkinson, called it a 'prodigy of manual skill'.

<http://www.vam.ac.uk/content/articles/b/british-watercolour-societies-19th-century/>

Demonstrations, Workshops and Lectures

Greece's Enchanting Landscape: Watercolors by Edward Dodwell and Simone Pomardi

Exhibition: October 21, 2015–February 15, 2016, Getty Villa

Exhibition Talk:

Capturing a Lost Greece: The Travel Drawings of Edward Dodwell and Simone Pomardi

Classical archaeologist John Camp takes a closer look at this rich collection of travel illustrations depicting landscapes that have since changed or vanished. Free; a ticket is required.

Sunday, November 8, 2:00 p.m., Getty Villa: Auditorium

The Acropolis of Athens: The Untold Story

The Athenian Acropolis lures millions of people annually who marvel at this icon of the ancient past. Yet in privileging the monuments of classical antiquity, entire eras of historical memory have been erased. Historian Thomas Gallant tells the post-antiquity story of the Acropolis and its enduring symbolism for Greek identity in the modern era. Free; a ticket is required.

Thursday, January 21, 7:30 p.m., Getty Villa: Auditorium

Watercolor Workshop

Join artist Elmira Adamian for a daylong watercolor workshop focusing on landscapes in antiquity. Tour the exhibition and practice plein-air watercolor techniques in the Outer Peristyle gardens. Sunday, November 15, 10:00 a.m.–4:30 p.m. Repeats Saturday, January 24, Getty Villa: Meeting Rooms and Outer Peristyle.

For further information, please call (310) 440-7300 or [see information on planning a visit.](#)



Kateri Ewing, Crafts Instructor, Buffalo, New York

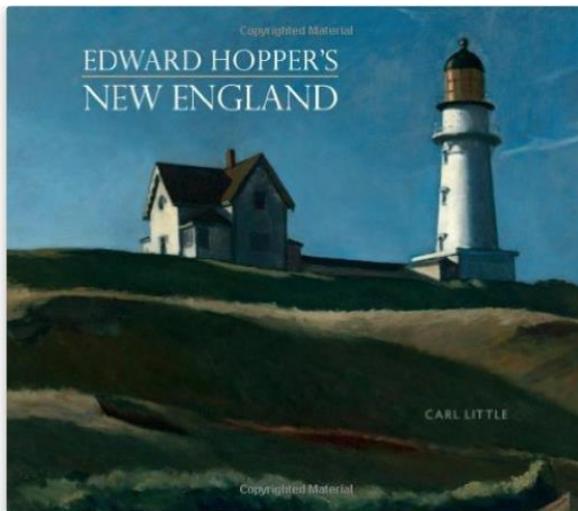
For watercolorist Kateri Ewing, painting is all about capturing the awe she feels for the natural world. In preparation for painting, Kateri regularly walks and photographs the woods, meadows and waterways in two of her favorite places near her home in western New York state: Wyoming County and Knox Farm State Park. Kateri's passion for painting and drawing is infused in her teaching, and sharing her techniques with students of all ages is her favorite thing about being an artist. Kateri's original watercolors are currently represented by Meibohm Fine Arts. Learn more about her work at www.kateriewing.com.

Books, Catalogues and Publications



Philip Koch, *North Passage*, oil on canvas, 45 x60 inches
(work to be included in publication)

New book to be published soon by Carl Little on the artists of Acadia National Park in Maine. Carl Little is the widely recognized art writer and the author of numerous books on art and New England, such as *Edward Hopper's New England*.



In the News

Akash Bhatt wins Sunday Times Watercolour Competition 2015
The prizewinners in the 2015 Sunday Times Watercolour Competition.

Akash Bhatt RWS RBA has won the First Prize for his latest painting of his mother, titled *Blue Room*.



Winner of the Sunday Times Watercolour Competition 2015, Akash Bhatt's *Blue Room*

Over the years the artist has drawn and painted both his parents and developed a suite of work in doing so. His father passed on a few years ago but his mother continues to sit for him.

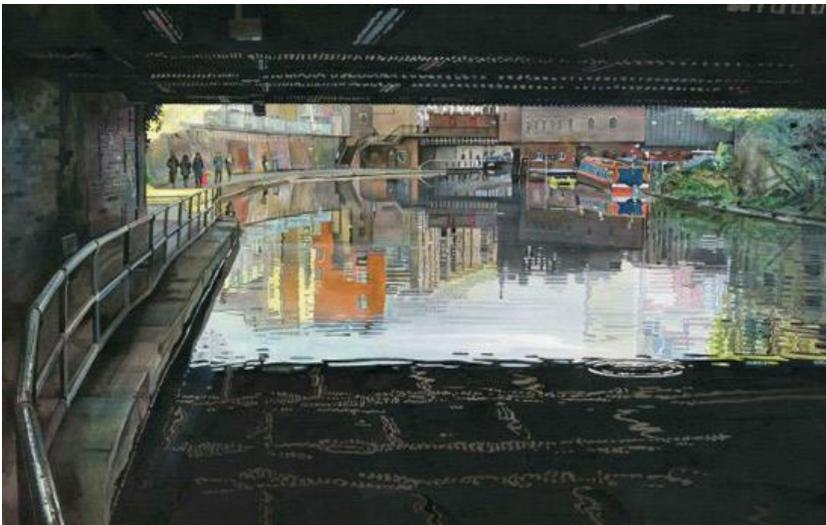
Akash Bhatt was born in Leicester and now lives in Wembley. He is a member of both the Royal Watercolour Society and the Royal Society of British Artists. His work can be regularly seen in the exhibitions of both societies. Akash also won the London Lives competition in 2010 when his painting featured along the length of Blackfriars Bridge - and [I wrote about his win on this blog](#). The second prize was won by **Michael A E Williams** for a painting called *Land, Sea, Place*.



Sunday Times Watercolour Competition 2015 - Second Place
Land, Sea, Place by Michael Williams watercolour, 74 x 104cms

Williams is not one to take advantage of water colours propensity for ambivalence. He avoids that wet, blotter-like seepage and slippage, which can easily facilitate atmosphere, approximation and ambiguity. Rather, he rigorously manipulates the challenges of this medium by accumulating discrete marks to gradually build a unifying structure, (he never uses white pigment as a means of reversal or correction). This involves a balancing act between the surface demands of rhythm, pattern and detail (the known) and the desire to actualize light and space (the transcendent)? Consequently, there is a strong sense of particularity in these works that affirms both substance and fragility.

The **Smith & Williamson Cityscape Prize** was won by **Leo Davey** for a painting of the view of a canal under a bridge and associated reflections in the water.



Winner of the The Smith & Williamson Cityscape Prize Drip... Regents Canal, London by Leo Davey

You can see exhibition for the Sunday Times Watercolour Competition at the [Guildford House Gallery in Guildford](#) November 21, 2015 – January 2, 2016.

On-line Newsletter Editor

Kathy Gaye Shiroki, Curator of Museum Learning and Community Engagement