



## February 2016 Watercolor Newsletter

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### Exhibitions of Note



#### **Moving Toward the Light | Watercolors by Joseph Raffael**

Canton Museum of Art

Canton, Ohio

December 3, 2015 - March 6, 2016

**[VIEW ONLINE PHOTO GALLERY HERE](#)**

*Moving Toward the Light* is the title of a recent published book on Joseph Raffael, as well as the title of one of his newest, most ambitious works. Known for his monumental watercolors

celebrating nature, the artist's work of the past three years continues to push into new terrain. Taking the viewer deeper and deeper into the mysteries of nature, Raffael remains ever the explorer of what the eye cannot behold, be it with blossoming branches in a profusion of blues, or palm fronds of greens, greys, silvers and lavenders. Like an explorer combing the depths of the sea for wonders below, Raffael captures on his camera in an instant, wonders that surround him at his home and in his garden in France, transforming what he sees into a heightened vision in watercolor. Everything he paints is part of his quotidian universe.

Joseph Raffael was born in Brooklyn, New York in 1933. He attended Cooper Union, New York and received his B.F.A. from Yale School of Fine Arts. While at Yale he studied with Josef Albers. He also received a Fulbright Fellowship to Florence and Rome.

<https://www.cantonart.org/gallery/moving-toward-the-light>



Jerry Ellis, *Child's Play*, 2015, watercolor on paper. Courtesy of the artist. © 2015 Jerry Ellis

### **Watercolor NOW**

Springfield Art Museum

Weisel and Kelly Galleries

Springfield, MO

November 21, 2015 - March 6, 2016

This invitational exhibition, hosted every four years by the Springfield Art Museum, will feature work by current members of the Watercolor U.S.A. Honor Society. WHS is an independently governed, not-for-profit organization formed in 1985 from a broad-based assemblage of inventive artists whose paintings had won awards in Watercolor U.S.A. or who had served as jurors to the exhibition. The mission of WHS is to focus national attention on the Springfield Art Museum as a repository for conserving, preserving, and collecting watercolor painting. The work presented in this exhibition represents the focus of the contemporary watermedia artists that comprise the diverse membership of WHS.

<http://www.sgfmuseum.org/167/Watercolor-NOW>



Walton Ford at the Musée de la Chasse et de la Nature

**ART EXHIBITS IN PARIS: WALTON FORD AT MUSÉE DE LA CHASSE ET DE LA NATURE**

September 2015-February 14, 2016

Musée de la Chasse et de la Nature, 62 rue des archives, Paris 3rd

by Sylvia Edwards Davis, December 2015

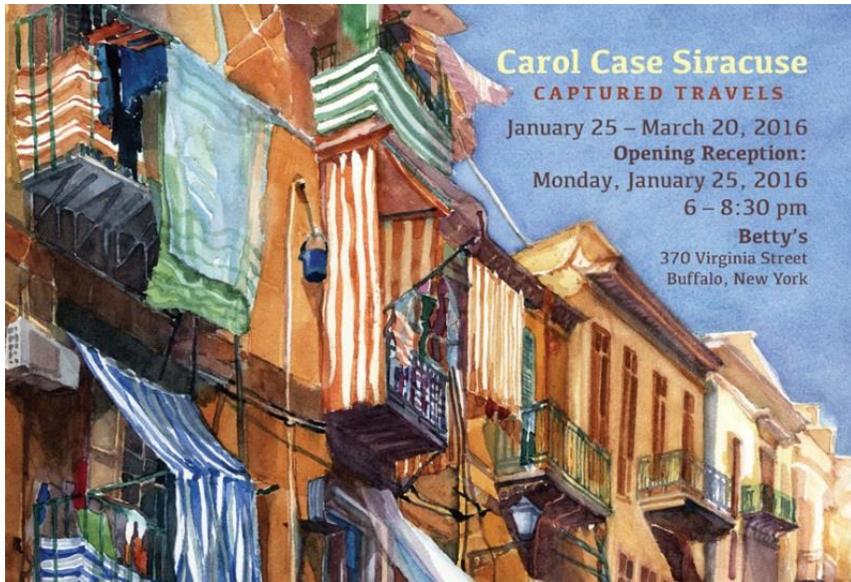
You hear about some exhibitions via conspicuous promotion, but others, such as this one, are discovered through word of mouth. In France, the autumn is the cultural floodgate of the year, and there are so many exhibitions on offer that it's impossible to see them all. After three discerning sources asked me, "Have you been to the Walton Ford exhibition?", I knew that I had to see this one...

What first struck me was the disconcerting scale of the New York-born artist's work, and considering the monumental dimensions of his watercolours, it's astonishing that he manages to retain the microscopic detail of a naturalist illustrator. However, unlike traditional scenes of animals in their natural habitat, the incongruous vulgarity of human intervention is always present – whether express or implied.

I found *The Tigress* (2013), which is allegedly owned by Leonardo DiCaprio, particularly staggering. A take on the tale of a 12th-century monk who claimed that you could distract a pouncing tiger with mirrored spheres, Ford's animal looks hopelessly bewildered – which could be an autobiographical element, as the artist was apparently going through a difficult period in his life when he painted the scene.

There are multiple levels to his works and they contrast, to stirring effect, with the museum's hunting scenes and taxidermy specimens. Tip: I would recommend visiting the museum even if

you don't agree with hunting, as the exhibits are, essentially, a meditation on humankind's relationship with nature. From France Today magazine.



## Exhibitions to Enter Artwork



### 2016 Adirondacks National Exhibition of American Watercolors

View

Old Forge, NY

Deadline: April 4, 2016

Exhibition: August 6 - October 9, 2016

Prospectus: <https://www.viewarts.org/exhibitions/upcoming-exhibitions/2016-adirondacks-national-exhibition-of-american-watercolors/>

Further information: Cory E. Card, Curator and Director of Visual Arts Programming  
315.369.6411 ext. 206, [www.viewarts.org](http://www.viewarts.org)

## Museums

### Los Angeles County Museum of Art

Posted on Instagram: Richard Haines  
(United States, 1906-1984) *Winter Rain*,  
Before 1948, The California Watercolor  
Society Collection of Watercolor Paintings.



## Demonstrations, Workshops and Lectures

### Dynamic Still Lives with Chris Krupinski

View

Old Forge, NY

Workshop: May 20 & 21

Further information: <https://www.viewarts.org/workshops/fine-arts/dynamic-still-live-with-chris-krupinski-aws-nws/>

### August Gardens in the Adirondacks with Carolyn Lord

View

Old Forge, NY

Workshop: August 8-10

Further information: <https://www.viewarts.org/workshops/fine-arts/august-gardens-in-the-adirondacks-with-carolyn-lord/>

## Books, Catalogues and Publications

### Georgia O'Keeffe: Watercolors

Forthcoming June 2016

To pre-order or receive our notice when the book is published, please email [orders @ artbook.com](mailto:orders@artbook.com)

### Georgia O'Keeffe's turn toward abstraction: luscious watercolors of the Texan landscape and her own body

Published by Radius Books/Georgia O'Keeffe Museum

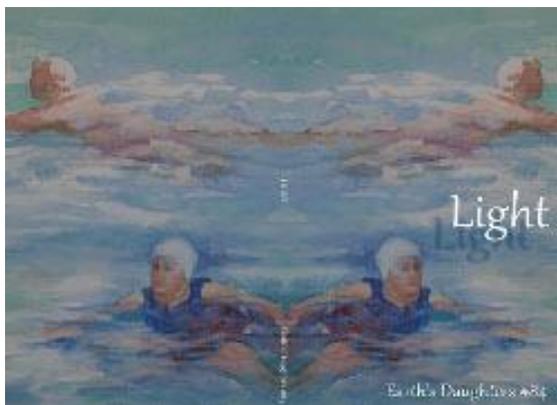
Text by Amy Von Lintel

*Georgia O'Keeffe: Watercolors* catalogues the first major exhibition of the nearly 50 watercolors created by O'Keeffe between 1916 and 1918, while she lived in Canyon, Texas. These years mark a period of radical innovation for the artist, during which she firmly established her commitment to abstraction. While her work in Texas is often understood as merely a prelude to her career in New York City, these watercolors and drawings mark a seminal stage in O'Keeffe's artistic formation, representing the pivotal intersection of her disciplined art practice and her allegiance to the revolutionary techniques of her mentor, Arthur Wesley Dow. O'Keeffe's watercolors explore the texture and landscape of the Texas desert and the artist's own body in an exceptionally fragile and sensitive medium, representing a substantial achievement in



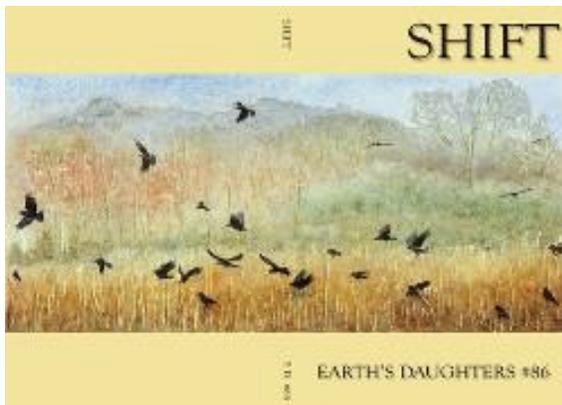
their own right. These early works also relate to O’Keeffe’s large-scale oil paintings, which in their handling of color and texture in some ways seem to aspire to the condition of watercolor. Designed to emphasize direct contact with these beautiful works, *Watercolors* features full-scale color reproductions of the paintings, most of which are approximately 8x12 inches in scale, offering a powerful testament to the significance of the watercolors in O’Keeffe’s creative evolution. Georgia O’Keeffe (1887–1986) is best known for her distinctive paintings of flowers and landscapes which applied a precise, often hard-edged abstract language to evocative natural forms. Dubbed the "mother of American modernism," O’Keeffe produced more than 1,000 artworks in a career of more than 60 years. <http://www.artbook.com/9781942185048.html>.

*Featured image is reproduced from Georgia O'Keeffe: Watercolors.*



#84: Light, 6 x 9 inches, 60 pp.

Visual light, light one sees, or transcendence, or light verse, or light as in weight (opposite of heavy). Cover Art: Norine Spurling (Trio of Bathers, watercolor)



#86: Shift, 6 x 9 inches, 60 pages.

Appear, disappear; Up, down; Side-step; Misstep; Confound

Cover: Kateri René Ewing, *Murder of Crows* (watercolor, 2015). Photo of *Murder of Crows*, Courtesy: Miebohm Gallery, East Aurora, NY

Earth Daughter's (E.D.) is a feminist literary arts periodical published by a multi-generational women's collective in Buffalo, New York. <http://www.earthdaughters.org/>

## In the News



Jeanette A. Blair (1922-2016), *Field of Flowers*, 1970; watercolor on paper, 11 1/2 x 15 3/8 inches; Burchfield Penney Art Center, Gift of Charles Rand Penney, 1991

“Jeanette Blair embraced the watercolor medium, painting picturesque landscapes that promote the textures and colors of nature that remain unspoiled by humanity. Her underlying ethics of peace also permeated her orientation toward the aesthetically beautiful. Her presence in the art community will be missed.” Nancy Weekly, Head of Collections and the Charles Cary Rumsey Curator <http://bpac.co/n:2131>

## Past Exhibition to Note:



The Japanese Salon, Villa Hügel, Heitzing, Vienna (Detail) Rudolf von Alt (Austrian, 1812–1905) Austria, 1855 Brush and watercolor and gouache, graphite on white paper COPYRIGHT: Photo: Matt Flynn. Cooper Hewitt, Smithsonian Design Museum



The Chinese Room in the Royal Palace, Berlin (Detail) Eduard Gaertner (German, 1801–1877) Germany, 1850 Brush and watercolor and gouache, graphite on white paper COPYRIGHT: Photo: Matt Flynn. Cooper Hewitt, Smithsonian Design Museum

**House Proud: Nineteenth-Century Watercolor Interiors from the Thaw Collection**  
**Cooper Hewitt, Smithsonian Design Museum**  
2015

The Mitchell Gallery presents “House Proud: Nineteenth-Century Watercolor Interiors from the Thaw Collection,” an exhibition that examines the evolution of the domestic interior in 19th-century Europe. This exhibition was organized by the Cooper Hewitt, Smithsonian Design Museum, and explores the origins of the modern home through Eugene (St. John’s College, Class of 1947) and Clare Thaw’s generous gift to the museum of these 47 interior watercolors. “House Proud: Nineteenth-Century Watercolor Interiors from the Thaw Collection” showcases the Thaw’s collection of 19th-century watercolor drawings, which meticulously detail the era’s interior furnishings and document the social, cultural, and aesthetic development of European domestic life. The collection includes examples of English, German, Russian, French, Italian, and Austrian domestic spaces. <http://www.sjc.edu/programs-and-events/annapolis/mitchell-art-gallery/mitchell-gallery-archives/2015-2016-exhibits-and-programs/>

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**On-line Newsletter Editor**

Kathy Gaye Shiroki, Curator of Museum Learning and Community Engagement