INTERNATIONAL CENTER FOR WATERCOLOR

BURCHFIELD PENNEY ART CENTER
at SUNY Buffalo State

November 2015 Newsletter

Featured Artist

Susan (Weintraub) is a signature member of the North East Watercolor Society and an elected member of the Hudson Valley Art Association. This year her painting was awarded the distinguished High Winds Medal at the American Watercolor Society's annual exhibition and was selected for the AWS traveling exhibit.

Susan Weintraub received her MFA from Brooklyn College and has taught art for twenty-five years in the New York City public school system. She studied watercolor at the Art Students League in Manhattan with Frederick Wong and Paul Ching-Bor.



Charles E. Burchfield (1893-1967), *In the Deep Woods*, 1918-56; watercolor on paper, 33 x 45 inches; Private Collection

2015-2016 BPAC at a quick glance, mark your calendars

MYSTIC NORTH: BURCHFIELD, SIBELIUS, & NATURE
Friday, September 11, 2015–Sunday, January 31, 2016

Colour Harmony: Making the most of a limited palette
Saturday, November 7, 2015
10:30 am – 1:00 pm



Exhibits of Note

***Regional Reflections*, Margaret E. Haug-Chlebowski**

Fox Run's Gyda Higgins Gallery
Orchard Park, NY
October 1– December 7, 2015

***Buffalo, My City*, Dr. Lalli**

Buffalo History Museum
Buffalo, NY
Currently on exhibition

V.S. Gaitonde: Painting as Process, Painting as Life

Peggy Guggenheim
Venice, Italy
October 3, 2015 – January 10, 2016

"Comprising about 40 paintings and works on paper drawn from over 30 leading public institutions and private collections across Asia, Europe, and the United States, this is the first retrospective exhibition dedicated to the work of the Indian painter Vasudeo Santu Gaitonde (1924–2001). With an unparalleled career in the history of South Asian modern art, Gaitonde was an influential colorist, known to fellow artists and intellectuals, as well as to later generations of students and admirers, as a man of uncompromising artistic integrity of spirit and purpose. The exhibition, initially presented at the Solomon R. Guggenheim Museum in New York, and now at the Peggy Guggenheim Collection in Venice, introduces the public to this solitary genius who developed his own nonobjective style, employing palette knives, paint rollers, and a "lift-off" technique. The exhibition reveals Gaitonde's extraordinary use of color, form and texture in creating works that glow with an inner light. For Gaitonde, painting, life and the creative process were all one and the same.



V. S. Gaitonde, Untitled, 1962. Ink and watercolor on paper, 55.9 x 76.2 cm. Collection of Kiran Nadar, New Delhi. Photo: Anil Rane © Solomon R. Guggenheim Foundation, New York

47th Annual Watercolor West Juried Exhibition

City of Brea Art Gallery
Brea, CA
October 17 - December 13, 2015

Mary Whyte: A Portrait of Us

The Mennello Museum of Art
Orlando, Florida
October 16, 2015 – January 3, 2016



Watercolor artist Mary Whyte is a teacher and author whose figurative paintings have earned national recognition. A resident of Johns Island, S.C., Whyte garners much of her inspiration from the Gullah descendants of coastal Carolina slaves. Her portraits are included in numerous corporate, private, university and museum collections and have been featured in a variety of national and international publications. Her work can be found at Coleman Fine Art in Charleston, S.C., where her husband, Smith Coleman, makes gilded and hand-carved frames. Pictured: "Sweet Potatoes," 2012, watercolor on paper.
http://www.mennellomuseum.com/

Juried Exhibits to Enter

Nov 7, 2015 Deadline

AU NATUREL: THE NUDE IN THE 21ST CENTURY

Clatsop Community College in Astoria, OR seeks entries for Au Naturel at the Art Center Gallery, Jan. 21 - Mar. 10, 2016. $1000 in cash prizes. Up to $2000 in purchase awards. One artist will be chosen for a solo show for the following exhibition season. Juror: Lisa Harris, owner and director of Lisa Harris Gallery, Seattle, WA. Open to all artists working in any two-dimensional drawing, painting, and printmaking media with a focus on the nude human figure as subject matter in any form ranging from representational to abstract, and in which the handmade mark is employed as the primary means of image-making. $40 for up to three images and $5 for each additional image beyond the third. Deadline: November 7, 2015. Download prospectus (PDF format), or send a SASE to: Visual Arts Center, Clatsop Community College, 1651 Lexington Avenue, Astoria, OR 97103. Questions? Contact Kristin Shauck at kshauck@clatsopcc.edu.

Nov 15, 2015 Deadline

YOSEMITE RENAISSANCE 31

Yosemite Renaissance, Inc. seeks entries for an upcoming exhibit, February 27 to May 1, 2016 at the Museum Gallery, Yosemite National Park in Yosemite, CA. Cash awards to be determined, possible purchase awards. Yosemite Renaissance is a juried fine art competition and exhibition on the landscape, environment, wildlife and people of Yosemite and the Sierra Nevada. Both representational and non-representational submissions are accepted. Original artwork may be in any fine art medium including the following: painting (any medium); photography/digital; and other (all other two- and three-dimensional media, including drawings, pastels, printmaking, textiles, and all 3-dimensional works). The competition is open to all living artists. $15 per entry, maximum 8 entries. Deadline: November 15, 2015. Visit website for prospectus, or send a SASE to: Yosemite Renaissance, P.O. Box 767, Yosemite, CA 95389. Questions? Please contact the Director at info@yosemiterenaissance.org

Nov 18, 2015 Deadline

10TH ARTE LAGUNA PRIZE - INTERNATIONAL ART CONTEST BASED IN VENICE

The International Arte Laguna Prize exhibition will be held at the Arsenale of Venice (Italy) in March 2016. 6 Cash Prizes of €7.000 each, 4 Exhibitions in Galleries, 7 Art Residencies, 3 Festivals. The selection of the submitted artworks will be made by an international jury composed of high level experts: Museum directors, Curators, Art critics. Eligible media include: painting, photography, sculpture, video art, performance, digital art, land art. Deadline: November 18, 2015. Entry fee: 50 euro. Visit website for more information. Questions? Please contact Giorgia Biral at info@artelagunaprize.com or call +390415937242.

Jan 15, 2016 Deadline

2016 INTERNATIONAL WATERCOLOR EXHIBITION

Watercolor Art Society-Houston seeks entries for a juried art exhibition, March 8-31, 2016 in Houston, Texas. Over $6,000 in cash awards. Juror: Anne Abgott, AWS, NWS. Open to all artists. Work must be: 1) Original and at least 80% water media on paper, clayboard, or yupo. 2) Painted within two years of entry date. 3) Not previously displayed in a WAS-H Annual Members Exhibit or WAS-H International Exhibition. 4) Not completed in a workshop or under supervision. 5) Artwork must have a title. 6) All work must be for sale, not for sale pricing will not be accepted. 7) WAS-H reserves the rights to refuse any entries that are deemed inappropriate for a family venue. $35 for 1, $50 for 2, and $60 for 3 entries. Deadline: January 15, 2016. Download prospectus (PDF format), or send a SASE to: WAS-H, 1601 W Alabama, Houston, TX 77006. Questions? Contact Dawna Hasara at washoustonitl@gmail.com.

Jan 19, 2016 Deadline

LOUISIANA WATERCOLOR SOCIETY INTERNATIONAL EXHIBITION (The Louisiana Watercolor Society announces a call to artists for a juried art exhibition, May 12-21, 2016 at Place St. Charles, 201 St. Charles Ave., New Orleans, La. $2000 first place. Total $8000 in prize money. Juror: Paul Jackson. Original water based media on paper. Unvarnished and completed in the past three years. Artist original work only. 1 entry: $20, 2 entries: $40, 3 entries: $40 for members or $45 for non-members. Each additional entry is $10. Deadline: January 19, 2016. Visit website for prospectus, or send a SASE to: Susan Copping, 100 Cherry Laurel Dr. Covington, LA 70433. Questions? Please contact S. Copping at exhibition@Louisianawatercolorsociety.org.

Watercolor workshops

Colour Harmony: Making the most of a limited palette



Location: Burchfield Penney Art Center
Instructor: Kateri Ewing
Saturday, November 7, 2015
10:30 am – 1:00 pm
$30 members/ $40 not-yet members

The San Diego Watercolor Society: *Soulful Watercolor Portraits with Suzanna Winton*

2825 Dewey Road STE 105, San Diego, CA
Instructor: Suzanna Winton
Monday, November 9, 2015 – Wednesday November 11
9:00 am – 3:30 pm
$350 members/ $425 non-members

Painting Life with Life

Scottsdale, AZ
Sponsor: Scottsdale Artists' School
Instructor: Bev Jozwiak
www.bevjozwiak.com/wp/
Monday, November 16 – Friday, November 20
9:00 am – 4:00 pm, $650

In this workshop, students will learn how to paint people and animals with energy and excitement while mastering techniques of design and color. This is a no-nonsense approach to watercolor and will answer many of the questions artists constantly ask. Why is my work muddy? How can I loosen up? Students will learn to paint boldly, think outside the box and paint outside the lines, with examples of basic color mixing including luscious greens, glowing white, great grays, and rich blacks. Students will learn to develop good composition and strong values while focusing on wild life figures. Bev will help create a recipe for great skin tones, good ways to paint hair and how to choose the best photographs to work with. Visit website http://scottsdaleartschool.org/course/painting-life-with-life/

Watercolor Energies and Composition

Jacksonville, FL
Instructor: Frank Webb
Wednesday, January 20– Thursday, January 21, 2016
Contact: Linda Hammons

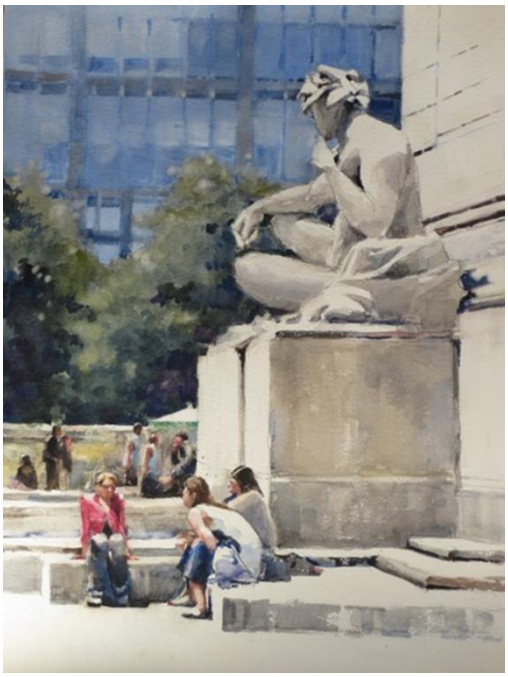
Frank Webb is one of the nation's premier watercolor teachers and brings enthusiasm and energy to his classes, making painting an exhilarating enterprise. "My work proceeds from on-the-spot graphite drawings made from a lifetime of travels. Each drawing is edited, fused with design principles, and used as the model. With large flat brushes and plenty of water I approach the paper in a slam-bang initial wash, and end with the caress of a butterfly wing." Visit artshow.com/webb/

The New England Watercolor Society proudly presents a workshop by Susan Weintraub

The Guild of Boston Artists, 162 Newbury Street, Boston MA
Instructor: Susan Weintraub
Friday, January 29– Sunday January 31, 2016
9:00 am – 4:00 pm
$375 members/$425 non-members

November 2015 featured workshop artist

Susan Weintraub



Susan Weintraub*, Girl Watching*, 30 x 22 inches, Watercolor on Paper



Susan Weintraub, *Turtle Pond*, Watercolor on Paper, 14 x 2 inches, winner Art Students League, Red Dot Award

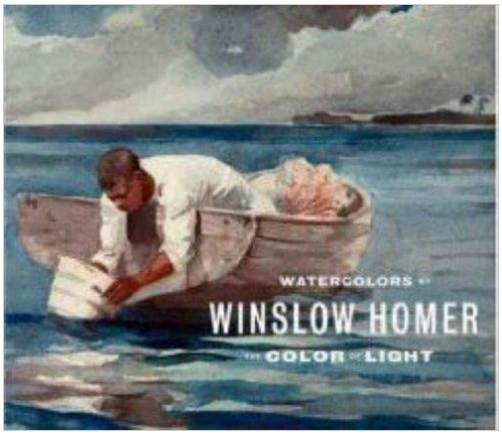


Susan Weintraub, *Posing Woman,* watercolor on paper



Susan Weintraub, *Under the El II,* 26 x 40 inches, Watercolor on paper. Winner of the American Watercolor Society, High Winds medal

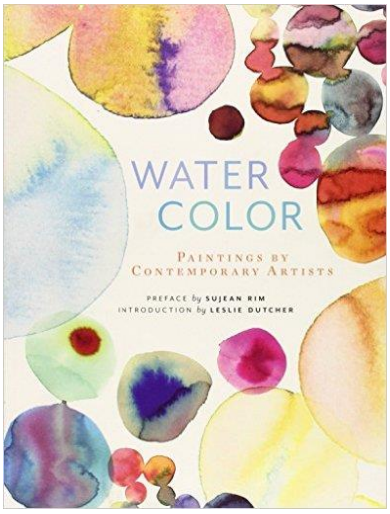
Books, Catalogues, and Publications



Watercolors by Winslow Homer: The Color of Light

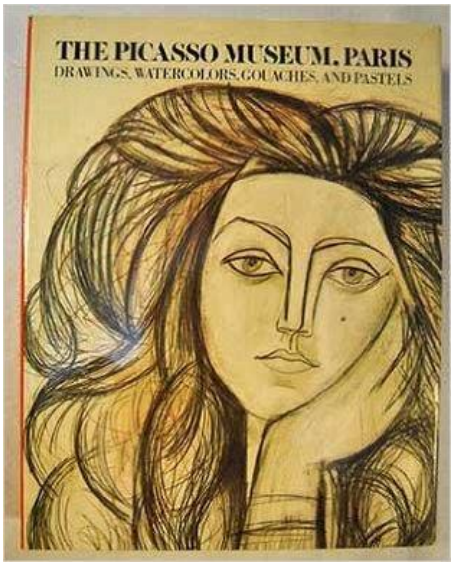
American painter Winslow Homer (1836-1910) created some of the most breathtaking and influential watercolours in the history of the medium. This handsome volume provides a comprehensive look at Homer's technical and artistic practice as a watercolourist, and at the experiences that shaped his remarkable development. Focusing on 25 rarely seen watercolours from the Art Institute's collection, along with 75 other related watercolours, gouaches, drawings, and paintings - including many of the artist's characteristic subjects - this book proposes a new understanding of Homer's techniques as they evolved over his career.Accessibly written essays consider each of the featured works in detail, examining the relationship between monochrome drawing and

watercolour and the artist's lifelong interest in new optical and colour theories. In particular, they show how his sojourn in England, where he encountered leading British marine watercolourists and the dynamic avant-garde art scene, precipitated an abrupt change in technique and subject matter upon his return home. Conservators address the fragility of these watercolours, which are prone to fading due to light exposure, and demonstrate, through pioneering research on Homer's pigments and computer-assisted imaging, how the works have changed over time. Several of Homer's greatest watercolours are digitally 'restored', providing an exhilarating glimpse of the original impact of Homer's groundbreaking colour experiments.

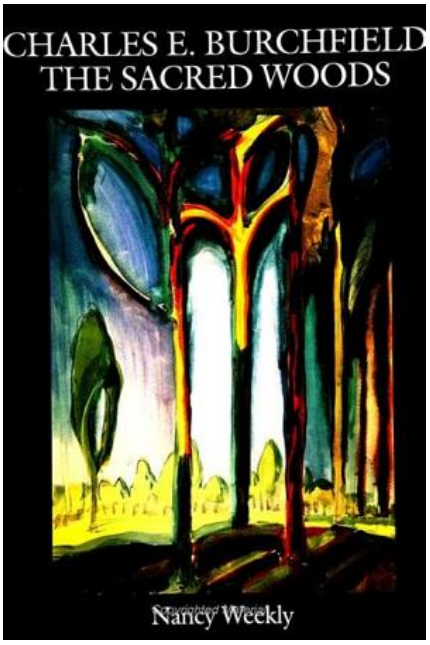


Watercolor: Paintings of Contemporary Artists

Watercolor is taking the art, fashion, and home décor worlds by storm. The result is an explosion of amazing new work by contemporary artists. This volume surveys the current revival of this loveliest of mediums, in portfolios from more than 20 of today's top watercolor artists from around the globe. From the evocative visual journals of Danny Gregory and Fabrice Moireau, through the fashion-inspired portraits of Samantha Hahn and Virginia Johnson, to the indie art stylings of Jane Mount and Becca Stadtlander, Watercolor stunningly showcases painterly brilliance. With artist profiles, an informative history of the medium, and an inspiring preface by DailyCandy's Sujean Rim



Picasso Museum, Paris: Drawings, Watercolors, Gouaches, and Pastels, 1989
By Michele Richet



Charles E. Burchfield: The Sacred Woods
By Nancy Weekly

This book illustrates and accompanies a major touring exhibit that commemorates the centennial of Burchfield's birth. Opening in June 1993 at the Drawing Center in New York City, this is the first exhibition organized specifically to probe the underlying visionary themes, pantheistic philosophy, and religious symbolism in the art of this foremost American watercolorist. The exhibit will also accompany the first national symposium on Burchfield's role in 20th century art, also being held in New York City in the summer of 1993.

Curator Nancy Weekly of the Burchfield Art Center in Buffalo is both curator for the exhibition and author of the text for this book. The works she has selected for both the book and the exhibit survey Burchfield's development of a metaphorical landscape whose iconography can be read as pantheist and transcendental. Burchfield's visionary works show nature reflecting the gamut of human emotions, memory, and his personal quest for spiritual resolution.

Until now, Charles Burchfield has been appreciated as an important and rather unique American artist. He has not easily fit into the art historical niches that others have carved out for him. With THE SACRED WOODS, the Burchfield Art Center reveals a comprehensive understanding of the philosophies that shaped Burchfield's vision, as well as the methods and iconography that he used to articulate his own sense of the sublime.

In the News

The Great Red Dragon and the Woman Clothed with the Sun (Rev. 12: 1-4)

The poet, printmaker, and painter William Blake combined his literary and graphic skills in four provocative and disturbing images devoted to the Great Red Dragon. For this series—produced for his most faithful patron Thomas Butts, a government clerk—Blake drew on chapters 12 and 13 of the Book of Revelations, an apocalyptic text akin to the artist's own prophetic writings.

In this narrative the Dragon, identified with Satan, schemes to seize the soon-to-be born Redeemer from his mother. Derived from the Virgin Mary of the Gospels, the figure known as the Woman Clothed with the Sun also stands for Israel and for the Church. Blake's threatening Dragon displays powerful musculature as well as its monstrous tail, wings, and horned heads. Subsequent scenes reveal the failure of the Dragon's plan but the emergence of new threats to mankind.



the Woman Clothed with the Sun (Rev. 12: 1-4), ca. 1803-1805. Black ink and watercolor over traces of graphite and incised lines, Image: 17 3/16 x 13 11/16 in. (43.7 x 34.8 cm). Brooklyn Museum, Gift of William Augustus White, 15.368 (Photo: Brooklyn Museum, 15.368_SL1.jpg)

INSCRIPTIONS Inscribed above the image: "A Woman clothed with the sun, & the moon under her feet, and/upon her head a crown of twelve stars; and behold a great red dragon also." Inscribed below the image at right: "Revnsch: 12th: v 4th:" Inscribed below the image: "And the tail of the great red dragon drew the third part of the stars of/heaven, and did cast them to the earth. And the dragon stood before the/woman which was ready to be delivered for to devour her child as soon as it was born." https://www.brooklynmuseum.org/opencollection/objects/4368/The_Great_Red_Dragon_and_the_Woman_Clothed_with_the_Sun_Rev._12:_1-4



Edward Hopper (American, 1882–1967), Coast Guard Station, Two Lights, Maine, 1927
Watercolor, gouache, and charcoal on paper; 13 7/8 x 19 7/8 in. (35.2 x 50.5 cm)
The Lesley and Emma Sheafer Collection, Bequest of Emma A. Sheafer, 1973 (1974.356.25)
Metropolitan Museum of Art

On his repeated summer visits to Cape Elizabeth, Maine, Hopper painted several views of the Two Lights lighthouses and a Coast Guard station that stood in an adjacent cove. In Hopper's ledger, this location, with its white sand and vivid blue water, is described as having a "very clean & swept look" (Artist's ledger, Whitney Museum of American Art). His composition of the Coast Guard station and its landscape is similarly and appropriately clean. The water and the rocks in the foreground are painted in loose, limpid washes of color, and the repeated angles of the station's various gables, punctuated by the slender vertical of the flagpole that rises from its roof, are more tightly delineated. This is a sunny, tranquil landscape whose subject nonetheless alludes to the darker possibilities of dangerous rescues from the ocean. Hopper had worked very little in watercolor before 1923. However, he soon demonstrated a mastery of the medium after his wife Jo, who was also an artist, encouraged him to utilize it for his outdoor studies. http://www.metmuseum.org/toah/works-of-art/1974.356.25

On-line Newsletter Editors
Kathy Gaye Shiroki, Curator of Museum Learning and Community Engagement
Tom Murphy, Intern at the Burchfield Penney Art Center at Buffalo State College