

INTERNATIONAL CENTER FOR WATERCOLOR



BURCHFIELD PENNEY
ART CENTER

at SUNY Buffalo State

July 2015 Watercolor Newsletter

Exhibitions of Note



Edward Hopper, American, 1882–1967. Universalist Church, 1926. Watercolor over graphite on cream wove paper, 35.6 x 50.8 cm. Laura P. Hall Memorial Collection, bequest of Professor Clifton R. Hall

Painting on Paper: American Watercolors at Princeton

Princeton University Art Museum

Princeton, NJ

June 27 - August 30, 2015

Watercolors are a distinctive amalgam of painting and drawing, in which color and line combine to produce effects of unparalleled nuance and suppleness. The Princeton University Art Museum's holdings of American watercolors are distinguished by their quality, breadth, and the duration with which they have been consistently collected. Assembled initially under the pioneering directorship of Frank Jewett Mather Jr. (1922–46), the collection today offers insight into broad trends in American art across two centuries while also affording a comprehensive overview of the nation's rich tradition in watercolor painting. Since 1850 this challenging medium has been unequalled in the privileged position it has been accorded by leading artists—from Winslow Homer and John Singer Sargent to Edward Hopper and Andrew Wyeth.

Painting on Paper: American Watercolors at Princeton comprises rarely seen highlights from this renowned collection, supplemented by loans from the University's Graphic Arts, Rare Books and Manuscripts, and Western Americana collections housed in Firestone Library and from several alumni and patrons. Selected for their inherent significance and appeal, the nearly one hundred objects in the exhibition both reveal watercolor's distinctive technical properties and provide the context for a review of the medium's evolution in this country.

<http://artmuseum.princeton.edu/art/exhibitions/1653>

Painting on Paper: American Watercolors at Princeton

Rarely seen masterworks from the Princeton University Art Museum offer a sweeping survey of two centuries of American watercolors

Rarely on view due to their sensitivity to light, the Princeton University Art Museum's extensive holdings of American watercolors are distinguished by their quality and breadth as well as by the institution's sustained commitment to the collection's growth over time. *Painting on Paper: American Watercolors at Princeton* presents 90 selections from this remarkable collection, supplemented by select loans, providing a potent overview of American art as well as a survey of the importance and evolution of watercolor painting in the U.S. since the early 19th century.

Among the noted artists included in the exhibition are John James Audubon, Milton Avery, **Charles Burchfield**, Alexander Calder, Dorothy Dehner, Charles Demuth, Richard Diebenkorn, Arthur Dove, Thomas Eakins, Sam Francis, William Glackens, Adolph Gottlieb, Childe Hassam, Winslow Homer, Edward Hopper, Jacob Lawrence, John Marin, Claes Oldenburg, Maurice Prendergast, John Singer Sargent, Ben Shahn, James McNeill Whistler, and Andrew Wyeth. The exhibition will be on view at the Princeton University Art Museum from June 27 through Aug. 30, 2015.

Edward Hopper, *Universalist Church*, 1926. Watercolor over graphite on cream wove paper. Laura P. Hall Memorial Collection. The works in the exhibition address broad artistic and historical trends while revealing the medium's distinctive technical properties as an amalgam of painting and drawing. They also represent a wide range of subject matter and styles.

Highlights include Winslow Homer's *Eastern Point Light* (1880), an evocative portrayal of two ships, one brilliantly silhouetted by moonlight; *Universalist Church* (1926) by Edward Hopper, a dramatically cropped study of New England light on a historic church steeple and the structures that surround it; and Jacob Lawrence's *The Workshop* (1978), whose signature flattened colors embody the artist's modernist sensibility. Landscape plays a major role in the medium, as seen in such images as the dramatic mountain scene (ca. 1908) by John Singer Sargent, Arthur Dove's interlocking *Two Trees* (1937), **and the swirling forms and life-affirming spirit of Charles Burchfield's *Summer Benediction* (1948)**. While Adolph Gottlieb's *Untitled* (1946) and Alexander Calder's *The Two Arrows* (1966) explore abstract shapes and formal relationships, portraiture in watercolor ranges from the traditional—Thomas Eakins's profile of an elderly woman seated in historicized surroundings in *Seventy Years Ago* (1877)—to the irreverent—Claes Oldenburg's *Blueberry Pie à la Mode, Tipped Up, and Spilling* (1996).

<http://artmuseum.princeton.edu/about/press-room/press-release/painting-paper-american-watercolors-princeton-view-june-27-aug-30>

39th National Exhibit of Transparent Watercolor

Transparent watercolor Society of America

Kenosha Public Museum

Kenosha, Wisconsin

May 2 - August 2, 2015.

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

Further information at: www.watercolors.org

Watercolor USA 2015

Springfield Art Museum

Springfield, MO

Juror: Patricia Watts

June 6, 2015 to August 23, 2015



Charles E. Burchfield (1893-1967), *Telegraph Music*, 1949; watercolor and ink on paper, Overall: 11 5/8 x 17 5/8 in. The Charles Rand Penney Collection of Work by Charles E. Burchfield, 1994

Charles E. Burchfield: Audio Graphics

Presented in part by the Charles E. Burchfield Foundation

March 13–August 23, 2015

In a journal entry from July 26, 1915 Charles Burchfield wrote:

What true poetry about a freight whistle! It is inexpressible.

It seems at times I should be a composer of sounds, not only of rhythms & colors —

The exhibition *Charles E. Burchfield: Audio Graphics* explores Burchfield's works in terms of their musical symbols, by examining his fascination and love of sound, described in his journals. These include the sounds of the city, his neighborhood and nature which he experienced while walking to the many sites that would become his paintings. Burchfield equated these aural wonders to great compositional works of Beethoven, Bach and Sibelius, and used musical language to define his intent. He also invented musical symbols to make his paintings more genuine to the environment he was capturing.

Museums



Piazza di San Marco, ca. 1898–99

Maurice Prendergast (American, 1858–1924)

Watercolor and graphite on off-white wove paper; 16 11/16 x 15 3/8 in. (42.4 x 39.2 cm)

Gift of Estate of Mrs. Edward Robinson, 1952 (52.126.6)

<http://www.metmuseum.org/toah/works-of-art/52.126.6>

Maurice Prendergast: Boston Public Garden Watercolors

Metropolitan Museum of Art

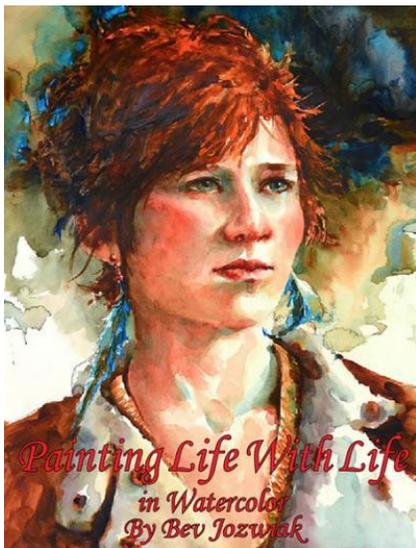
New York, NY

June 1—September 7, 2015

Maurice Prendergast's radiant Boston Public Garden watercolors glimpse observations in one of America's iconic urban parks. Prendergast's Large Boston Public Garden Sketchbook watercolors, disbound many years ago, constitute the core of this exhibition.

#MauricePrendergast <http://www.metmuseum.org/about-the-museum/press-room/exhibitions/2015/schedule-of-exhibitions-through-june-2015>

Demonstrations, Workshops and Lectures



Watercolor with Bev Jozwiak
Saint Louis Watercolor Society
Clayton, MO
July 13 - 17, 2015

Bev Jozwiak, AWS, NWS, was born in Vancouver, Washington and graduated from Western Washington University in 1976 with honors. She has earned her signature status in the American Watercolor Society, the National Watercolor Society, Watercolor West, and others, too numerous to mention. She is an International Award winning Artist.

Bev paints very directly, placing watercolor paint on the paper with very little mixing on the palette. Quoted as saying, "I use lots of varied color in my blacks to keep them from going flat, in my whites to keep them glowing, and even in my skin tones to keep them interesting. " "Emotion plays an important part in every successful painting, so I choose only subjects that call to me and that gives my work energy and excitement".



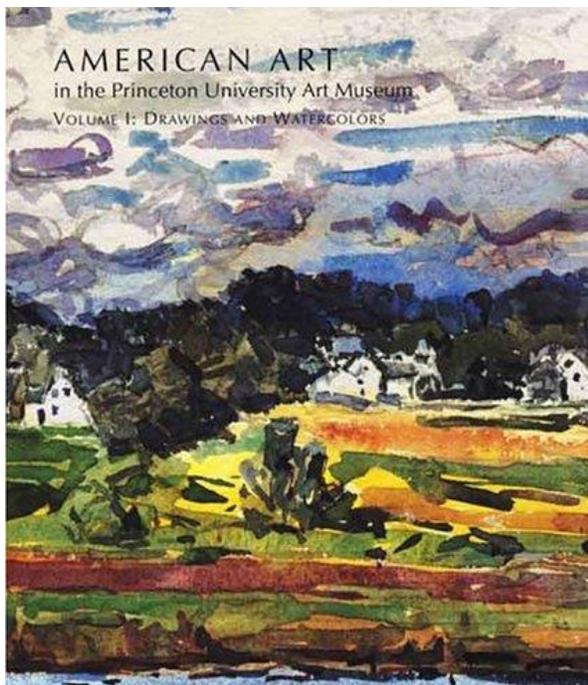
Intuitive Approaches to watercolor with with Fábio Cembranelli
Mississauga, Canada
July 22-25, 2015

Fábio Cembranelli guides artists in developing loose and spontaneous watercolor techniques, enhancing their own personal intuitive approach: (space is limited)

- wet on wet
- wet on dry watercolor techniques
- light and shadow effects
- composition and depth
- enhancing the focal point
- taking advantage of the unexpected
- demonstration, hands-on painting, critiques

"What compels me to paint with this approach is the possibility of painting quickly. It suits my personality best -- the fluidity of the medium provides a unique sensation of unexpected colour mixing, particularly when I define only the main masses and allow the unpredictable to happen on the rest of the paper. Timing is quite important in my method. I lean intuitively toward realism, but the right speed forces me to create diffused effects and shapes. I love painting flowers and landscapes in watercolour and I'm always enchanted by the attempt to capture the contrast between loose and definitive edges, as well as light and shadow effects."
Fábio Cembranelli

Books, Catalogues and Publications



American Art in the Princeton University Art Museum:
Volume 1: Drawings and Watercolors, 2004
By John Wilmerding

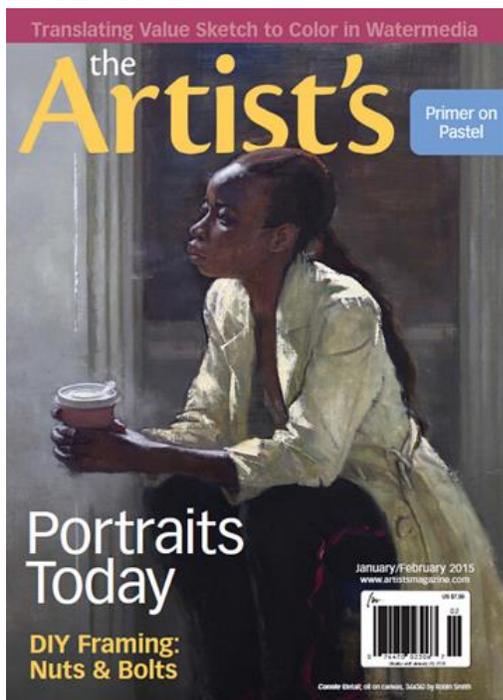
The Princeton University Art Museum's collection of American drawings and watercolors is impressive in both scope and quality, providing a comprehensive overview of the nation's artistic traditions. This lavishly illustrated book highlights seventy-seven master drawings and watercolors chosen from the museum's extensive collection. The selections, which range from the eighteenth century to the present, are by such eminent American artists as Benjamin West, Winslow Homer, Thomas Eakins, Mary Cassatt, Andrew Wyeth, Georgia O'Keeffe, Lee Bontecou, and Tom Wesselmann. A group of outstanding works by Hudson River School and Ash Can artists also distinguishes the collection.

Each of the selected drawings and watercolors is reproduced in full color and is accompanied by an in-depth catalogue entry. The book also features an introduction by John Wilmerding describing Princeton's history of collecting American art, as well as an essay by Kathleen A. Foster on the historiography of American drawings and watercolors. A useful checklist of the

Museum's entire collection of over 1,300 American drawings and watercolors, selectively illustrated in color, concludes the book.

This beautiful and informative volume clearly demonstrates that the holdings of the Princeton University Art Museum represent an extraordinary resource for students, scholars, and those with a love of American art and art history.

In The News



Jury of Shenzhen Biennial 2015-2016

Maureen Bloomfield (U.S.A)

Maureen Bloomfield is an art critic (artforum, ARTnews, Sculpture) and independent curator. Since 2006, she has been editor in chief of The Artist's Magazine; prior to that, she was editor of Pastel Journal and senior editor of Watercolor Artist, all published by F+W. Bloomfield has served as chief juror for the National Watercolor Society, The Pastel Society of America, and Birds in Art. In addition, she writes poetry that has appeared in The Nation, The Paris Review, Poetry, Best American Poetry, and other publications.

Janine Gallizia (France)

Janine Gallizia has been a professional watercolourist since the age of 26, exhibiting her work all throughout the world in both solo and group exhibitions. Janine has been awarded many prestigious prizes for her work, and her work can be found in private and public collections around the world. Janine is also an International judge for many of the world's leading watercolour competitions: American Watercolor Society, Shanghai Biennial, The World Watercolour Competition, France; International Watercolour Society; Turkey, etc. To date

Janine has published four sell-out books on watercolour and travels frequently around the world holding workshops. In 2005 Janine co-created what is recognized today as the world's leading watercolour magazine, The Art of Watercolour, which is currently distributed into 36 countries. She is the Art Director for the magazine.



Joseph Zbukvic,AWI. (Australia) www.josephzbukvic.com

Immigrated to Australia in 1970, Joseph Zbukvic continued his formal education at Dakin University, Melbourne, graduated in 1974, gaining a diploma of art, majoring in industrial design. Then in 1978 he took up painting full time quickly establishing himself as one of the leading artists in this country. He has had over 40 solo exhibitions in Melbourne, Sydney, Brisbane, Adelaide, London UK and San Antonio, Texas USA. He is a member of the Victorian Watercolour Society and its vice president from 1991 to 1994 and also member of the Australian Guild of Realist Artists, Victorian Artists Society, Twenty Melbourne Painters Society, Australian Watercolour Institute. He teaches at Charles Sturt University, and Mitchell School of arts. He has won over 200 awards in his career including Gold Medal for best painting at the Camberwell Rotary Art Exhibition three times. His works are in numerous municipal and private collections worldwide including Victoria Racing Club, Castlemaine Regional Gallery, Grafton Regional Gallery, Mimara Museum of Fine Arts, Commonwealth Art Bank.



Jean Noble, RI SWA(U.K.) www.jeannoble.com

Kingston University design degree, Central St Martin's short courses. The Slade summer schools. Membership: Royal Institute of Painters in Watercolours, Society of Women's Artists. Exhibited: Royal Academy Of Arts Summer Exhibitions, Royal Society of Oil Painters, Royal Watercolour Society open exhibition, Pastel Society at the Mall galleries, The Discerning Eye at the Mall galleries, Art for Youth at The Mall Galleries, Sheridan Russell Gallery, Hampstead Affordable, Battersea Affordable, Cricket Fine Art, 20/21 British Art Fair at the Royal College, Minster Gallery, Winchester, British Art Portfolio. Awards: 1969 winner of the Royal Society of Arts Design Award. 2011 winner of the John Goss Prize at Hertford Art Society, 2013 winner of The Lady Laming Award for Abstract Art.

Jane Austen watercolour portrait auctioned at Sotheby's (2013)

Rarely seen Victorian vicar's commissioned drawing of novelist for sale before likeness reappears on £10 note from 2017



The Jane Austen portrait by James Andrews (cropped) that has been widely reproduced but, kept in the Austen family, seldom seen for real. Photograph: Austen

Mark Brown, arts correspondent

It was commissioned by a kindly Victorian vicar to portray his beloved aunt, a woman he described like this: "She was very attractive; her figure was rather tall and slender, her step light and firm, and her whole appearance expressive of health and animation."

The portrait that came about is widely, although not universally, acknowledged, as being as close to showing what Jane Austen truly looked like as is possible.

On Thursday the auction house Sotheby's will announce that this rarely seen watercolour original is coming to the market for the first time.

The portrait has been reproduced innumerable times and an engraving of it will be used on the next £10 note.

"We've seen this portrait thousands of times but this original watercolour has not been very widely seen because it has always remained in the Austen family," said Sotheby's literature specialist, Gabriel Heaton. "Seeing it just brings you a little bit closer to the real person."

Most Austen experts have been happy to believe the likeness to be the real deal. But as Sotheby's announced its sale, by coincidence one Austen biographer complained that it was, in fact, "a Victorian airbrushing" of the writer.

Paula Byrne told Radio 4's Today programme: "Jane Austen is the funniest writer to walk this planet, and she's been made to look dim witted."

The use of the image has been backed by the Jane Austen Society and Jane Austen's House Museum at Chawton. A spokeswoman for the museum said: "We are very happy with the image for the bank note, it seemed the obvious choice."

Elizabeth Proudman, chair of the society, said all Austen admirers had their own idea about the writer "so whatever portrait you use is going to offend some people". But she added: "I think it is as near a likeness as we'll get of her."

The debate highlights the problem that existed in the 19th century let alone the 21st: the only portraits known to have been done from life were by her sister, Cassandra. And they were not terribly good.

One shows only Austen's back while the other, of her face, is a pencil and watercolour sketch that was once described by the Austen scholar RW Chapman as a "disappointing scratch".

Having said that, it is the only certain likeness taken from life and was acquired by the National Portrait Gallery at auction in 1948 for £135.

Advertisement

It was also this Cassandra sketch that Austen's nephew James Edward Austen-Leigh, a vicar of Bray, used when he commissioned James Andrews, an artist from Maidenhead, to produce a portrait of his aunt in 1869.

Andrews traced from the Cassandra sketch (the pin holes on both are still visible) and referred to Austen-Leigh's own memories of his aunt.

Austen-Leigh was evidently happy with it and used an engraving of it, by William Home Lizars, as the frontispiece to his biography, *A Memoir of Jane Austen*. It is this engraving which will appear on the £10 note.

Other family members were pleased too. Austen-Leigh's sister Caroline said: "I did not reckon on finding *any* likeness but there is a *look* which I recognise *ashers*."

Austen-Leigh had been very close to his Aunt Jane and it was to him that she wrote the letter with the often quoted "two inches of ivory" sentence when she is talking about the supposed limited scope of her writing.

His book was an enormous success and, Heaton said, "crucial in the transformation from Austen as a novelist to someone who is very well known but also deeply loved". He added: "That is the thing about Austen, people don't just read her, they love her."

Heaton accepted that the portrait was "a more Victorian Jane Austen" than the Cassandra sketch. Her features have been softened and the picture echoes the memoir which portrays Austen as someone who was "content and sufficient within the domestic sphere – this portrait is exuding that contentment and domesticity".

But he added: "It is a likeness of Jane Austen commissioned by the family, and accepted by family members who knew her, as a likeness and has been reproduced thousands of times in a huge number of contexts. This is what we picture when we picture Jane Austen."

Heaton recalled seeing it for the first time. "Seeing the original in a domestic sitting room was an astonishing experience and I was struck by how delicate and subtle it is and a better piece of workmanship than I was expecting."

On-line Newsletter Editor

Kathy Gaye Shiroki, Curator of Museum Learning and Community Engagement