



January 2016 Watercolor Newsletter

Exhibitions of Note



The Weight of Watercolor: The Art of Eileen Goodman

Woodmere Art Museum

Philadelphia, PA

November 7, 2015 - March 13, 2016

Gallery Talk: Eileen Goodman

Saturday, January 9, 3:00 p.m.

Walk through the galleries with artist Eileen Goodman.

Enjoy an informal conversation and learn about her art and unique approach to watercolor.

The Weight of Watercolor: The Art of Eileen Goodman celebrates one of Philadelphia's most respected realist painters and an innovator within the city's long-established tradition of still life painting. The exhibition includes work spanning five decades of the artist's career, from her early figurative drawings, prints, and oils to her recent monumental watercolors. Known particularly for her remarkable watercolors of peonies, fruit, and arranged still lifes, Goodman is revered for her unique ability to achieve saturated color, nuanced tonal ranges, and complex textures. The range of works on view demonstrate how her mastery of watercolor was shaped by both her formal artistic training and her independent experimentation in various media.

<http://woodmereartmuseum.org/exhibition/the-weight-of-watercolor-the-art-of-eileen-goodman/>



Crawling with Life: Flower drawings from the Henry Rogers Broughton Bequest

The Fitzwilliam Museum

Cambridge

February 2-May 8, 2016

Crawling with Life: Flower drawings from the Henry Rogers Broughton Bequest

Spiders, snails, beetles, butterflies, moths, frogs and lizards are just some of the living creatures painted amongst the flowers in the Museum's botanical paintings and drawings.

See superb watercolours by the intrepid 17th century German naturalist and illustrator, Maria Sibylla Merian and her tutor Jacob Marrel, as well as works by the Dutch artist Jan van Huysum and members of the Dietzsch family. These are accompanied by studies of carnivorous plants and those designed to attract insects through mimicry or putrid smells, painted by the German born scientist and illustrator Georg Dionysius Ehret and the French artist and engraver Nicolas Robert.



Ryan Bentzinger, *Please save your spells and open the door*, 2012, 4 x 11 inches, pencil, ink, watercolor crayon, watercolor on paper, 1, courtesy of the artist

Ryan Bentzinger: nAMUH

Cedar Rapids Museum of Art

Cedar Rapids, Iowa

October 2, 2015 - January 17, 2016

For the past few years, 26-year-old Iowa City artist Ryan Bentzinger has been working on a science fiction story and illustrating it with vibrant watercolors. With the aim of creating a heavily-illustrated book entitled *nAMUH* (*nAMUH* is Human backwards), Bentzinger has taken an almost-cinematic approach to illustrating his story, akin to the graphic novel, using watercolor as his medium. *Ryan Bentzinger: nAMUH* is a solo exhibition presenting the prologue and first chapter of that story which comprises 74 of the total 197 watercolors created for the recently-completed book. While each work represents a scene in the story, each also serves as an accomplished, engaging watercolor painting, where the artist pushes the medium to its limits. His gruesome-yet-endearing characters live in a post-apocalyptic world and the viewer journeys with them on their adventures in this watercolor world.

<http://www.crma.org/Event/Detail/1143/Ryan-Bentzinger-nAMUH-closes.aspx>

Exhibitions to Enter Artwork



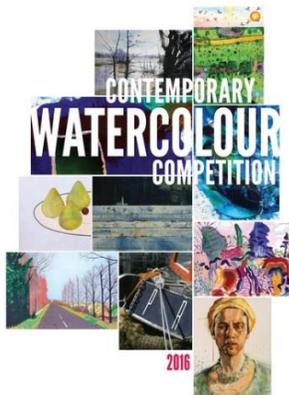
Southern California Annual Freshwater Art Show

Deadline: January 10, 2016.

Exhibition: February 3-27, 2016.

For more information and to read the prospectus click [here](#).

CALL FOR ENTRIES



RWS

Royal Watercolour Society

Bankside Gallery

London

Deadline: January 18, 2016

info@banksidegallery.com / 020.7928.7521



The Royal Watercolour Society's annual Contemporary Watercolour Competition encourages innovation and experimentation in all water-based media and provides a platform for both established and emerging artists. This is the UK's only major watercolour competition open to international artists.

The judges are looking for pieces that push at the boundaries of watercolour, promote water-based media at its most accomplished and ask audiences to see the medium in a new and contemporary light. Successful entries will exhibit their work at Bankside Gallery, situated next to Tate Modern, which is at the heart of London's cultural quarter.

For further details regarding entry requirements, application procedure and important dates, please download the **application pack**. Most other questions should be answered in our FAQs.

Judges:

Richard Selby (Redfern Gallery)

Sam Cornish (Arts Writer)

Thomas Plunkett (President of the RWS)

Wendy Jacob (RWS Member)

John Crossley (RWS Associate Member)



2016 International Watercolor Exhibition

Watercolor Art Society

Houston, Texas

Deadline: January 15, 2016

Exhibition will be held March 8-31, 2016

Juror: Anne Abgott

APPLY Visit the WAS-H website for complete Prospectus and to Apply Online.

[Watercolor Art Society-Houston](http://www.watercolorart.com), 713-942-9966

Museums



With Watercolor: Content via Technique

The exhibition was de-installed but the video highlighting Brian Gordy's techniques is available. [Click here](#) for the full video, 2015

Contemporary Indiana artist Brian Gordy explores the powerful connection between technique and content through a carefully curated selection of masterworks from the rich collection of watercolors at the David Owsley Museum of Art. His choices emphasize transparency as fundamental to the medium of watercolor, and examine how both famous and less well-known watercolorists have exploited this technique to achieve the most appropriate visual effects for particular subjects. <https://www.youtube.com/watch?v=RwSb0wCRqjA>



Victoria and Albert Museum

London, England
United Kingdom

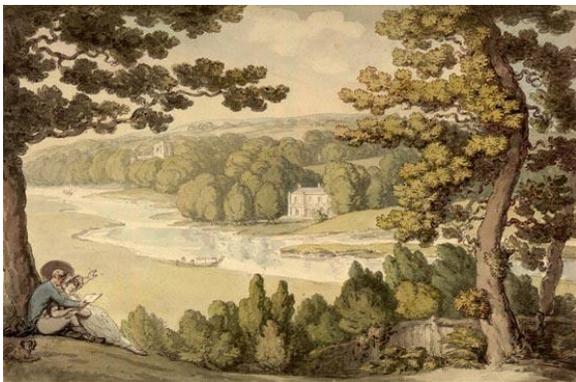
The South Kensington Museum, later the Victoria and Albert, opened in 1857. The first catalogue of the museum's collection of watercolours was published only nineteen years later in 1876, by which time the museum had acquired nearly 500 watercolours, today the collection numbers many thousands. <http://www.vam.ac.uk/page/b/british-watercolours-1750-1900/>



ARTICLE

What is a Watercolour?

Watercolour paint is made by mixing pigments with a binder, usually gum arabic, and then applying it with water to a support such as vellum (fine animal skin) or paper.



ARTICLE

British Watercolours 1750-1900: The Landscape Genre

The rise of watercolour painting in Britain was closely tied to a growing acceptance in 18th century Britain of 'landscape' as an appropriate subject for painting. In the 1620s one writer, Edward Norgate, noted that landscape was an art so new to England that he could not 'find it a name'.



ARTICLE

British Watercolours 1750-1900: Developing Subjects for Landscape Painting

From the middle of the 18th century a number of British writers sought to define and categorise human responses to natural phenomena, most notably Edmund Burke with his exploration of the 'sublime' and the 'beautiful', and William Gilpin and his theory of the 'picturesque'.



ARTICLE

British Watercolours 1750-1900: Depicting the Elements

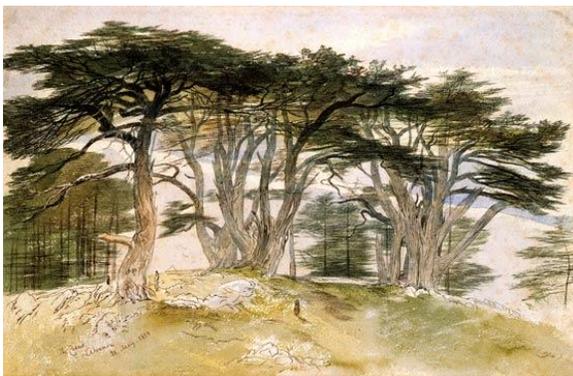
According to the drawing master, Alexander Cozens, landscape could be codified into three categories: 'Composition', 'Objects' and 'Circumstance'. The last included the seasons, times of day, such as the setting sun, and accidents such as fog, rain or 'the intermixture of the sky, or clouds with the landscape'.



ARTICLE

British Watercolours 1750-1900: J M W Turner and John Ruskin

The critic John Ruskin wrote of J.M.W. Turner, 'there were two men associated with Turner in early study, who showed high promise, Cozens and Girtin, and there is no saying what these men might have done had they lived'. J R Cozens died in 1797, Thomas Girtin in 1802. Turner however died in 1851 after a long career characterized by exploration, invention and controversy.



ARTICLE

British Watercolours 1750-1900: Depicting Trees

Early 18th century topographical artists had conventionally represented trees using squiggles and zigzags. These indicated the general appearance of a tree rather than the detail of specific types of tree.



ARTICLE

British Watercolours 1750-1900: Depicting the Coast

Early British traditions of paintings of the sea were primarily connected with the Navy, and the main focus was notable ships and battle scenes.



ARTICLE

British Watercolours 1750-1900: Architecture as Subject

Architectural topography had its roots in the antiquarian study of buildings of historical interest. A number of architectural painters were in fact first trained as architects but their carefully delineated views increasingly found a wider market among those curious about places unknown to them, or those who enjoyed the already familiar and well loved.



ARTICLE

British Watercolours 1750-1900: Travels in Europe and the Middle East

In the early 19th century more artists took advantage of the opportunities for foreign travel, exploring new subjects in the landscape and cultures of other countries.



ARTICLE

British Watercolours 1750-1900: Historical & Literary Genre

The 19th century saw a flowering of interest in history, encouraged by the publication in 1814 of the first of many historical novels by Sir Walter Scott.



ARTICLE

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'.



ARTICLE

British Watercolours 1750-1900: Illustration into Narrative

The popularity and success of the watercolour societies attracted many illustrators, such as Charles Green, into the field of watercolour painting. Green established his reputation with his illustrations to the novels of Charles Dickens, such as 'Little Nell mending the Puppet's Dress', from The Old Curiosity Shop.



ARTICLE

British Watercolours 1750-1900: Still Life & Flower Painting

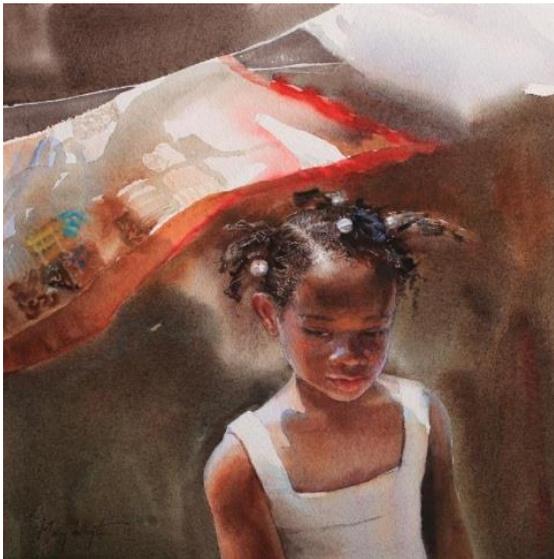
Still life, the depiction of inanimate objects such as fruit, vegetables, dead game and household objects, became a popular subject for watercolour artists. Still lives appealed to patrons for the simplicity of their subject matter, and were admired above all for the skill of the artist.



Paintings

This is the subject hub for the V&A Paintings collection which includes superlative holdings of British watercolours and portrait miniatures as well as over 2,000 British and European oil paintings.

Demonstrations, Workshops and Lectures



Mary Whyte, 2014, 13x13 inches, watercolor on paper

Workshop with Mary Whyte

Art Center Manatee
Portrait and Still Life

Bradenton, Florida, 2016

Plus a tour of twenty of Whyte's originals on exhibition

acm@artcentermanatee.org

January 13-14, 2016

Demonstration with Sally Treanor

The Niagara Frontier Watercolor Society

Snyder, NY.

January 21, 2016

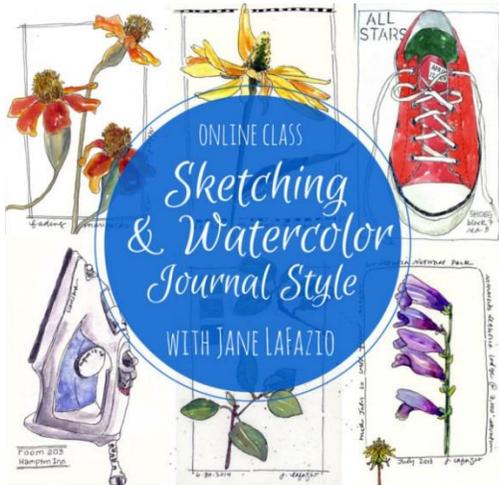
Since 1975, Sally Treanor professional commitment has been to transparent watercolor. She has studied with eminent watercolorists in many areas of the country and has traveled to master classes throughout the United States and abroad to China, Italy, Switzerland, Greece and England. The opportunity to immerse in landscapes as varied as Hawaii, the Hudson Valley, and the Deep South has informed her landscape painting. Sally employs traditional transparent watercolor techniques using no opaque white or black pigments.

For further information: Carol Siracuse at csir@me.com or 716.867.9044.



Delve into your artistic side by exploring the world of watercolor painting when MPL's MakerSpace hosts a weekly watercolor class on Thursdays starting on January 7, 2016. The class, taught by artist Rob Peltzer, covers a variety of watercolor techniques and will cater to the interest and skill levels of those who attend.

Books, Catalogues and Publications



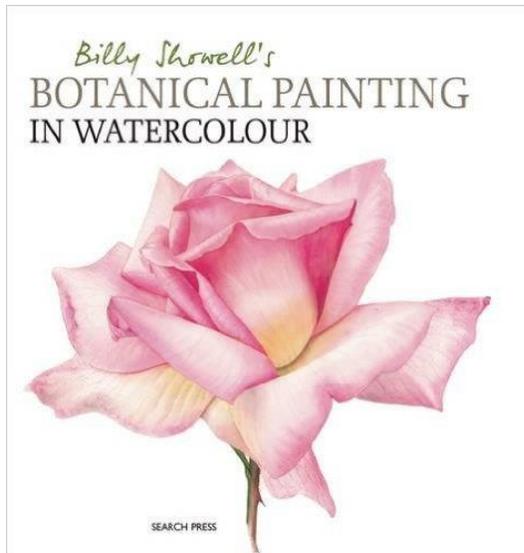
<http://janelafazio.com/category/sketchbook/>
check out Jane La Fazio's sketchbook and more.



British Watercolours: 1750-1950

Katherine Coombs, copyright 2012

The art of watercolor has had a distinctive history in Britain since the latter part of the 18th century, when British artists first began to explore its particular aesthetic qualities. The V&A holds the UK's national collection of watercolors, and this book showcases its breadth and diversity. Ranging from personal sketches inspired by nature to virtuoso exhibition pieces, and from colorful literary illustrations to imaginative expressions of a more private vision, *British Watercolours* includes works by all the leading exponents of watercolor, from J. R. Cozens and William Blake to J. M. W. Turner, David Cox, and Samuel Palmer. *British Watercolours* ends with examples from the first half of the 20th century, with Neo-Romantic artists such as Graham Sutherland.



Billy Showell's Botanical Painting in Watercolour
Available July 12, 2016

Billy Showell's paintings give a contemporary twist to the traditional art of botanical painting, and have received worldwide acclaim. In this her fourth book she reveals in depth the techniques she uses to produce her stunning works of art. Every aspect of botanical painting is covered, including the materials and tools you need, preserving your specimens, drawing, painting, color mixing and composition. Richly illustrated throughout with step-by-step demonstrations and examples of Billy's work, this book is a visual feast as well as an invaluable source of expert guidance and inspiration. With a diverse range of subjects that include flowers, foliage, fruit and vegetables.

Making a Mark

An art blog for artists and art lovers: news about major art competitions and exhibitions, interviews with artists, techniques and tips for art and business.

<http://makingamark.blogspot.com/2015/09/two-watercolour-exhibitions-at-Fitzwilliam-Cambridge.html>



Shakespeare Cliff, Dover, c.1825, J.M.W. Turner (1775-1851), watercolour on paper, 18 x 245 mm

Two watercolour exhibitions at the Fitzwilliam Museum, Cambridge

While I was in Cambridge recently I visited the Fitzwilliam Museum to see two exhibitions:

Watercolour: Elements of nature (Mellon Room) - finishes 27 September

Ruskin's Turners (Shiba Gallery) - finishes 4 October.

In the News



Jo Going, 2015, caribou bringing color and light, watercolor on paper
Happy New Year.

On-line Newsletter Editor

Kathy Gaye Shiroki, Curator of Museum Learning and Community Engagement

