



September 2016 Watercolor Newsletter

Exhibitions of Note



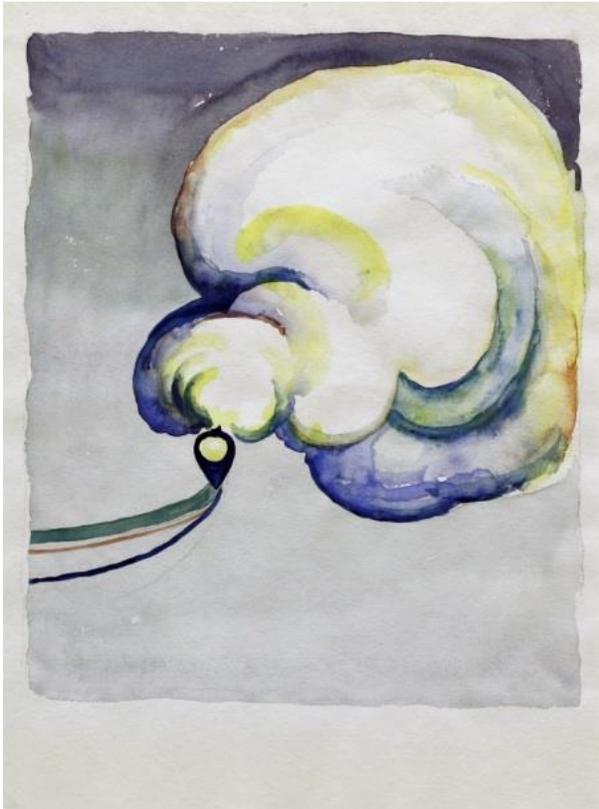
David Henderson, *Approaching Shower-Calm Before The Storm*, Watercolor

The Sunday Times: Watercolour Competition 2016

Mall Galleries London

September 19-24, 2016

<https://sundaytimeswatercolour.org/exhibition/>



Georgia O'Keeffe, Train at Night in the Desert, 1916, © Amarillo Museum of Art

Georgia O'Keeffe's Far Wide Texas

Georgia O'Keeffe Museum
Santa Fe, New Mexico
Current-October 30, 2016

Georgia O'Keeffe Museum brings together the watercolors created by the artist during the years she lived in Canyon, Texas (1916-1918). This is a period of radical innovation and the moment when O'Keeffe's commitment to abstraction is firmly established. The watercolors and drawings she created during that period, which were shown by Alfred Stieglitz at his New York gallery "291," provide ample evidence of the significance of this moment in O'Keeffe's artistic formation.

Twenty-eight of the 51 watercolors O'Keeffe created while living in Canyon, Texas will be on view. A gorgeous catalogue will accompany the exhibition of O'Keeffe's Texas paintings. Because of the fragility of the watercolors and strict limits on light exposure, the works are rarely seen.

<https://www.okeeffemuseum.org/installation/watercolors/>

What it Meant to be Modern, 1910-1965: American Works on Paper from the Karen and Kevin Kennedy Collection

Denver Art Museum

Denver, CO

August 21, 2016 – March 5, 2017

What it Meant to be Modern, 1910–1965: American Works on Paper from the Karen and Kevin Kennedy Collection brings together the visionary work of Oscar Bluemner, Charles Burchfield, Stuart Davis, John Marin, and Charles Sheeler. The 18 works on paper all share the magic of the modernist movement of the first half of the twentieth century.

Where some of the images flirt with abstraction, as seen in Charles Sheeler and John Marin, others experiment with a pulsing sense of nature endowed with an incredible lightness of being, as does Charles Burchfield. Oscar Bluemner's pieces glow with mystery and intense color while Stuart Davis gives us a powerful view of the landscape with the shifting planes of perspective. These five artists were chosen for the diversity of their art at a time when a new way of exploring an image reflected a unique and exciting vision of the world around us. The exhibition will be accompanied by a catalog, which will be available in The Shops and online. <http://denverartmuseum.org/exhibitions/what-it-meant-be-modern-1910-1965>



Edward Hopper, American (1882-1967). *The Dory*, 1929. Watercolor and opaque watercolor over graphite on paper, 13 7/8 x 20 1/16 inches. Gift of Mrs. Louis Sosland, F77-36/3.

Drip, Splatter, Wash: American Watercolor, 1860–1960

The Nelson-Atkins Museum of Art

Kansas City, Missouri

May 19-November 20, 2016

<http://www.nelson-atkins.org/art/exhibitions/drip-splatter-wash-american-watercolor-1860-1960/>

Taos Watercolor Society



Taos, New Mexico

Watercolor Seasons: A Taos Watercolor Society Juried Exhibition

Taos Watercolor Society

Taos Historic Museum at the Blumenschein

Taos, New Mexico

October 7-November 11, 2016

<http://taoswatercolorssociety.org/>

<https://www.facebook.com/taosnationalsocietyofwatercolorists/?fref=fb>

Exhibitions to Enter Artwork

CALL FOR ENTRIES

California Watercolor Association

47th National Exhibition

January 14 - February 27, 2017

Harrington Gallery,
Pleasanton, CA

ENTRY DEADLINE
SEPTEMBER 1, 2016

Prospectus: www.californiawatercolor.org

Look Both Ways, Donna Zagotta, Entry Juror

California Watercolor Association 47th National Exhibition

Harrington Gallery

Pleasanton, CA

January 14-February 25, 2017

Entry deadline: September 1, 2016

Jurors: Donna Zagotta and Linda Doll

<http://www.californiawatercolor.org/national.php>

Museums



Example of one of Stahl's watercolor images digitally restored by Fiona Wilkinson published in Volume II, Fascicle IV. WATERCOLOR 325. *Passiflora serratodigitata* L.

The Watercolors of Dr. Agustín Stahl

By Pedro Acevedo-Rodriguez, Ph.D.

Originally appeared in *The Botanical Artist – Volume 17, Issue 4*

Agustín Stahl studied medicine in Germany, returning to his native Puerto Rico in 1864, where he worked as a physician for more than fifty years in Bayamón. He also actively pursued the study of natural history, collecting thousands of plants, animals, and archeological artifacts for the creation of a natural history museum. In spite of the difficulties of traveling across the rugged roads, he explored vast areas of the island, combining his passion for natural history with his professional duties. Visits to rural patients usually resulted in new botanical collections, which he brought back home as subjects of his detailed botanical paintings.

Agustina Stahl de Robinson, his daughter, once described this process as follows: “My father used to place the plants and flowers subject of his studies in a big vase that he had on his desk. He patiently proceeded to color the body of the flower, painting later leaves and stems, making sure that his colors exactly matched those of nature.” This was a practice that, according to her, went on for years, until more than 700 paintings were completed.

<https://www.asba-art.org/article/botanica-collected-dr-agust%C3%ADn-stahl>

Restoring the Forgotten Botanical Legacy of Agustin Stahl

From Plant Press, Vol. 18, No. 4, October 2015. By *Judith Knight*

A new illustrated facsimile of the first edition of *Estudios Para La Flora de Puerto Rico* (Studies of the Flora of Puerto Rico), written by Agustin Stahl from 1883 to 1888, presents for the first time 390 of the author's botanical watercolors in their intended context: printed alongside the original text. *Estudios*, which is the earliest scientifically rigorous treatment of Puerto Rico's flora, was originally published without the illustrations during Stahl's lifetime due to lack of support and funding.

http://nmnh.typepad.com/the_plant_press/2015/10/restoring-the-forgotten-botanical-legacy-of-agustin-stahl.html

Demonstrations, Workshops and Lectures

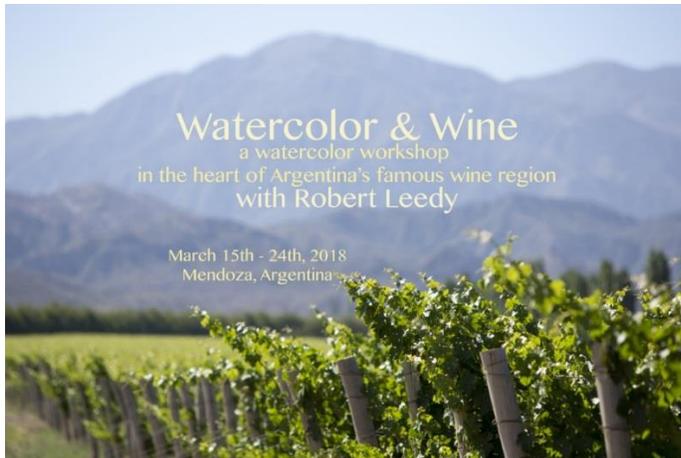


Lian Zhen, Butterfly Fish, Chinese Painting, half Detail, half Spontaneous style, 16 x 20 inches

Watercolor Painting: Color Pouring and Blending with Lian Quan Zhen

Lian Quan Zhen, To Be Announced Soon for 2018

A week of painting in a fishing village along the Pacific coast of Mexico, with Lian Quan Zen Lian generously shares his knowledge, wisdom and expertise through a variety of exercises, demos, lectures and critiques. Immerse yourself in the Mexican village at one of the most beautiful and arts oriented locations in Latin America. <http://www.artworkshopvacations.com/february-13-20-2016-watercolor-painting-color-pouring-and-blending-with-master-artist-lian-quan-zhen/>



"I think it was growing up around all of this water and light that must have influenced my choice of watercolor."

A fabulous trip in the works.

Painting in the vineyards.

Tasting malbecs at local bodegas.

Experiencing an argentine asado for the first time...

March 15-24, 2018.

<http://www.robertleedywatercolors.com/argentina-workshop/>



The Architecture of Light with Thomas W. Schaller

Niagara Frontier Watercolor Society

Marienthal Country Inn

Eden, NY

October 17-21, 2016

Further information: Carol Molnar or Marty Kutas, carmolnar49@gmail.com, martysart@verizon.net

Books, Catalogues and Publications



Mark Rothko, American, born Russia, 1903 – 1970, *Untitled*, 1969, acrylic on paper, National Gallery of Art, Washington, Gift of The Mark Rothko Foundation, Inc. Copyright © 2005 Kate Rothko Prizel and Christopher Rothko

Catalogue Raisonné of Mark Rothko's Works on Paper to be Published by National Gallery of Art, Washington, Online Resource Scheduled for Launch by 2018; Two-Volume Set Slated for Publication, 2020

National Gallery Continues to Seek Information about Works on Paper by Rothko
Washington, DC—The National Gallery of Art maintains the largest public collection of art by the American artist Mark Rothko (1903–1970). Following the publication in 1998 of its landmark catalogue raisonné of Rothko's works on canvas, the Gallery embarked on research into Rothko's works on paper. The culmination of this effort will be an online resource compiling the drawings, watercolors, and paintings on paper. Expected to be launched to the public in phases between 2016 and 2018, the online resource will be followed in 2020 by a two-volume catalogue raisonné print publication.

Mark Rothko: The Works on Paper will document and illustrate some 2,600 works by Rothko located in public and private collections worldwide. Demonstrating the range of the artist's

creative achievements, the online and print publications will be the definitive scholarly references for Rothko's works on paper, an oeuvre largely unknown to art specialists and the public alike. The Gallery continues to seek information about drawings, watercolors, and paintings on paper to be considered for inclusion in the catalogue raisonné.

Anyone with information regarding works on paper by Rothko should contact Laili Nasr by e-mail at l-nasr@nga.gov or by phone at (202) 842-6779.

<http://www.nga.gov/content/ngaweb/press/2016/rothko.html>

In the News



Janet Melrose, The dark pool, watercolour and acrylic on gesso panel



Janet Melrose, Following Tracks, Watercolor
<http://www.janetmelrose.com>



Bethany Hays, Root Bound, 2007, 3.5 x 6 feet oil on paper on panel



Bethany Hays, Old Faithful, 2015, 30 x 48 inches, watercolor on paper

Bethany Hays

I am an artist and art educator who most often expresses myself through painting. My work focuses on feminist themes, uses imagery associated with home and domesticity and incorporates aspects of my everyday life with my children. My current body of work began when I realized that the persistent piles of clean laundry in my house (I could get to the washing, but not to the folding) were like incidental sculptures or landscapes that could also represent the often overwhelming nature of my life situation on a metaphorical level. This project also works well with my logistical constraints in that I can create ambitious, large-scale paintings piecemeal, sneaking away to my basement studio in the moments that I can eek out. Since I conceive and determine the final image ahead of time, I am not frustrated by unexpected interruptions and I don't have to rely on long swaths of time to maintain my train of thought. I strive to make work that engages others with life situations like my own and stimulates discussion about the complexities of modern motherhood and cultural ideals of beauty and value. Bethany Hays: bethanyannahays@gmail.com, <http://www.bethanyhays.com/>

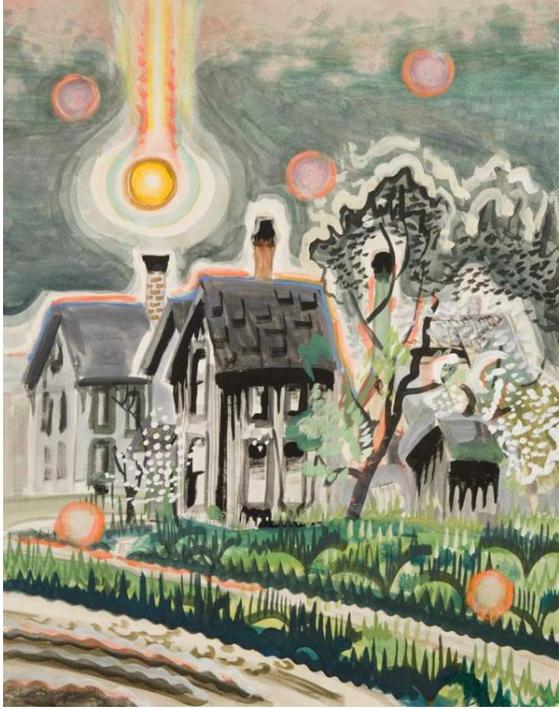


Larry Bell. Image via scmp.com; New Fraction, #216, 2003. Image via maxkansascity.org

Larry Bell

Perhaps most famous for his sculptures, Larry Bell also does elaborated works on paper, using mixed media and watercolors too. These are often inspired by his leanings toward Abstract Expressionism, as they depict geometric compositions and stand right next to his geometric compositions in three-dimensional form, known as *Cube sculptures*. Larry Bell also introduced “vapor drawings” and “mirage works”, which involve the use of thin film deposition technology and the colouring sheets of various paper materials, strips of PET and laminate film. Very often, these works are squared, with the drawing occupying a small portion of their surface.

<http://www.widewalls.ch/contemporary-watercolor-artists/>



Charles Burchfield, *Sun Setting in a Bank of Smoke*, 1917. Watercolor and gouache on paper on board. Collection of Karen and Kevin Kennedy. Reproduced with permission of the Charles E. Burchfield Foundation.

On-line Newsletter Editor

Kathy Gaye Shiroki, Curator of Museum Learning and Community Engagement