

INTERNATIONAL CENTER FOR WATERCOLOR

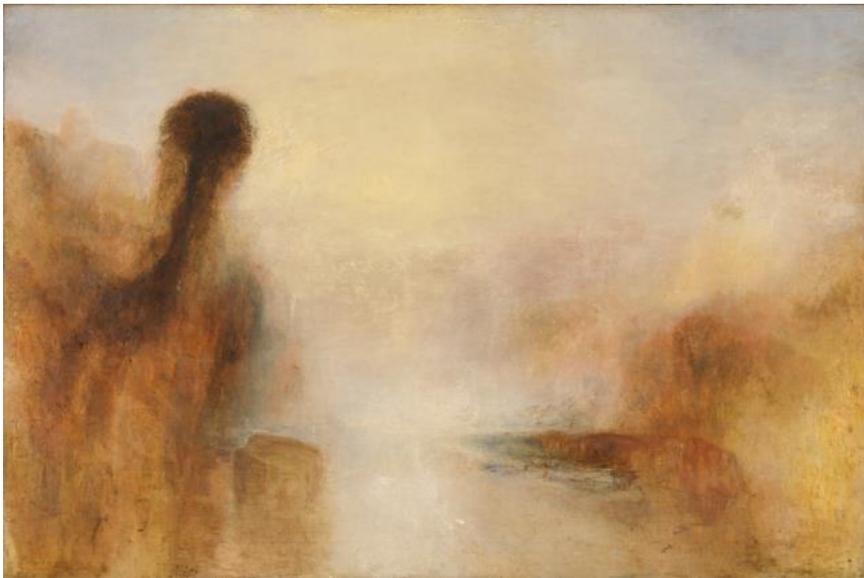


BURCHFIELD PENNEY
ART CENTER

at SUNY Buffalo State

October 2016 Watercolor Newsletter

Exhibitions of Note



Work by JMW Turner

Turner Contemporary

Kent, London

October 8, 2016 – January 8, 2017

JMW Turner: Adventures in Colour is the first exhibition to examine this fundamental theme in relation to Turner, exploring the familiar outline of his life and art in a new

way. Colour is the essence of JMW Turner's work, and his distinctive, sometimes eccentric use of vibrant colour was central to his success as an artist.

Featuring more than 100 works in both oil and watercolour, the exhibition highlights Turner's engagement with developments in colour theory and his adoption and exploitation of new materials. Beginning with the more traditional 'Old Master' aesthetic that Turner quickly matched and then superseded, the exhibition charts the impact made by the artist's experimental techniques.

<https://www.turnercontemporary.org/exhibitions/turner-and-colour>



Mike Killelea, Sweetland Marsh, watercolor on paper

13th National Exhibition of Transparent Watercolor 2016

Niagara Frontier Watercolor Society

Juror: Thomas W. Schaller

Kenan Center Gallery

Lockport, New York

October 16 – November 13, 2016

Reception: October 30, 2016



Cecily Brown, *Strolling Actresses (After Hogarth)*, 2015. Watercolor and ink on paper. 51 1/2 x 79 inches. Courtesy of the artist.

Cecily Brown: Rehearsal

The Drawing Center

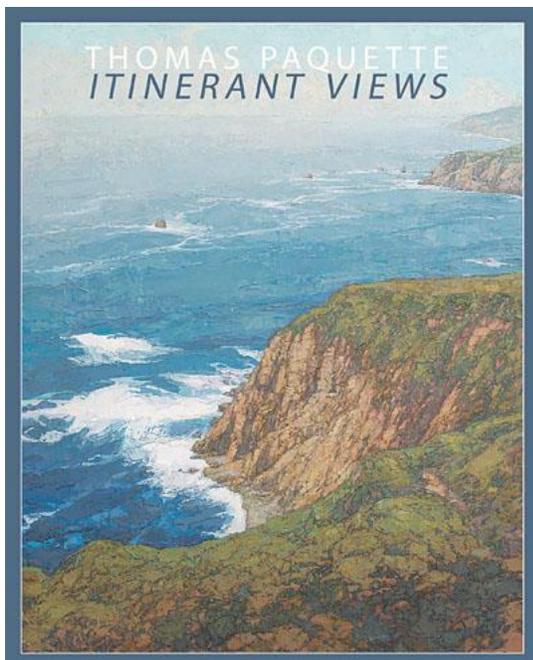
New York, NY

October 7-December 18, 2016

Cecily Brown: Rehearsal is the artist's first solo museum show in New York and the first exhibition dedicated to her drawings. Arranged thematically, the more than eighty small drawings, large-scale works, and sketchbooks on view will foreground Brown's iterative reworking of motifs from her wide-reaching arsenal of source material—prints by eighteenth-century draftsman William Hogarth, pages from animal clip-art books, and the cover of Jimi Hendrix's 1968 album *Electric Ladyland* are just some of the images that Brown has rendered again and again in her own hand. These drawings are not studies for her paintings but rather a distinct form of aesthetic inquiry, one that isolates the investigatory impulse that grounds Brown's art in general...<http://www.drawingcenter.org/en/drawingcenter/5/exhibitions/>

Curated by Claire Gilman, Senior Curator. Special thanks to Thomas Dane Gallery.

Cecily Brown: Rehearsal is made possible by support from the James Family Foundation, Nancy and Fred Poses, Jane and Ned Sadaka, and Marlies Verhoeven.



Thomas Paquette, *Headlands*, 50 x 40 inches, oil on linen

Brinton Museum

Big Horn, Wyoming,

Includes Thomas Paquette gouache paintings in a group show of small works

September 11 – October 16, 2016

web: www.thomaspaquette.com

Exhibitions to Enter Artwork

Walls and Fences of Northern New Mexico:

An Exhibition of Watercolor and Gouache Paintings

Historic Santa Fe Foundation

Santa Fe, NM

Deadline: October 3, 2016

December 2, 2016 - January 4, 2017

The Foundation invites artists to participate in an exhibition of paintings in watercolor and/or gouache inspired by the walls and fences of Northern New Mexico. With this event, the HSFF hopes to encourage a broader knowledge and appreciation of the rich cultural and architectural heritage that is preserved in Santa Fe. <http://www.historicsantafe.org/news.html>
Further information: bettinaraphael@msn.com, (505) 690-6023

Museums



Jennifer Robertson, Caprice (Public Icon Series), watercolor

Jennifer Robertson's watercolor was accepted for the 2016 Michigan Water Color Society exhibition. Congratulations to Professor Jennifer Robertson, whose “Caprice (Public Icon Series)” watercolor was jury-accepted for the 2016 Michigan Water Color Society 69th Annual Ella Sharp Museum, 2016 Jackson, MI



Installation view, Brattleboro Museum Exhibition, 2016 Pencil, gouache, watercolor on Nepalese lokta paper app. 74 x 36 inches each. Left to right: Eastern Screech Owl, Blue Grosbeak, Mexican Prairie Falcon, American Long Eared Owl, Peabody Museum

Drawing On, In, Out

Brattleboro Museum, Vermont

<http://moniqueluchetti.com/current-exhibitions/brattleboro-museum/1>



Emma Kohlmann, One-hundred-and-eight untitled works on paper. Watercolor and Sumi ink, various dimensions. Courtesy of the Museum of Contemporary Art Tucson.

Kitty Brophy, Emma Kohlmann, and Alice Mackler

[Gardens of the Pure](#)

Museum of Contemporary Art Tucson, 2016

265 S. Church Avenue

Tucson, AZ

Now on view at MOCA Tucson, Gardens of the Pure is a group exhibition featuring work by Kitty Brophy, Emma Kohlmann, and Alice Mackler. An intergenerational group of artists, Brophy, Kohlmann, and Mackler address the subject of the nude, offering unconventional and even taboo reversals of the “male gaze” and the male artist/female subject dynamic. Each artist presents a group of works, organized as installations in the galleries—Gardens of the Pure includes one-hundred-and-eight untitled works on paper by Emma Kohlmann, twenty-five drawings by Alice Mackler, and an assortment of works on paper by Kitty Brophy created between 1978 and this year. <http://sfaq.us/2016/07/gardens-of-the-pure-at-the-museum-of-contemporary-art-tucson/>



Dan Simoneau at work on one of his large-scale male figurative acrylic paintings

Dan Simoneau

Kenosha Public Museum, 2017

Harbor Park, Kenosha, WI

June 10- August 20, 2017

The Celebrate Watercolor event hosted by the Transparent Watercolor Society of America will be held on the opening day of my exhibition.

Books, Catalogues and Publications

TWO-SHOTS

By [Leanne Shapton](#) September 17, 2013

In 2011, Leanne Shapton, the illustrator and writer, published a series of watercolors called “A Month of...,” which was posted online in monthly installments grouped by theme. The eighth and final collection, “[Sunday Night Movies](#),” included thirty-one illustrated scenes from films that Shapton had watched on Sunday nights. A year later, the Canadian publisher Drawn and Quarterly asked Shapton to expand that theme into a longer book of paintings.

Here, Shapton presents a selection from her forthcoming book, and explains some themes in the series that became apparent to her only after she was finished.

The first subject I learned to draw, that I drew over and over, was a head in profile.

When I was ten, my father had his caricature done at the Canadian National Exhibition. It was a particularly good one: his large nose, glasses, wrinkled forehead, beard, and front teeth were all exaggerated but—no question—it was him. When the artist asked my father what he did, he

replied, “Collect Studebakers,” so the artist drew a tiny body in a convertible beneath my father’s enormous head. Anyone who saw this drawing marvelled at its fidelity.

I’d sit and stare at it, mesmerized by the swift likeness. From then on, I practiced drawing heads in profile. My sketchbooks were filled with make-believe people with giant foreheads, aquiline noses, rubbery lips, and Barrymore chins. Their skulls were proportionally too small until I took life-drawing classes in my twenties...<http://www.newyorker.com/culture/culture-desk/two-shots>

Paintings by Leanne Shapton. “Sunday Night Movies” will be published this October by Drawn and Quarterly.



Confrontation: Mary Haines (Norma Shearer) and Crystal Allen (Joan Crawford) in “The Women” (1939).



Desperation: Jimmy Porter (Richard Burton) and Helena Charles (Claire Bloom) in “Look Back in Anger” (1959).



Recrimination: Robert Gold (Dirk Bogarde) and Diana Scott (Julie Christie) in “Darling” (1965).



Regret: Joe Clay (Jack Lemmon) and Kristen Arnesen Clay (Lee Remick) in “Days of Wine and Roses” (1962).



Discord: Henry Brougham (David Niven) and Julia Brougham (Loretta Young) in "The Bishop's Wife" (1947).



Collusion: Colette Bertier (Jeanette MacDonald) and Mitzi Olivier (Genevieve Tobin) in "One Hour With You" (1932).



Despair: Juana (Ofelia Guilmáin) and Francisco Avila (Xavier Loyá) in "The Exterminating Angel" (1962).



Admission: Mike Conovan (Spencer Tracy) and Pat Pemberton (Katherine Hepburn) in "Pat and Mike" (1952).



Confusion: Stan (Stan Laurel) and a ghost (Eddie Borden) in "A Chump At Oxford" (1940).



Consideration: Michel Poiccard (Jean-Paul Belmondo) and Patricia Franchini (Jean Seberg) in "Breathless" (1960).



Confession: Bertram Potts (Gary Cooper) and Sugarpuss O'Shea (Barbara Stanwyck) in "Ball of Fire" (1941).



Contact: Charlotte Goodall (Sue Lyon) and the Reverend Dr. T. Lawrence Shannon (Richard Burton) in "Night of the Iguana" (1964).



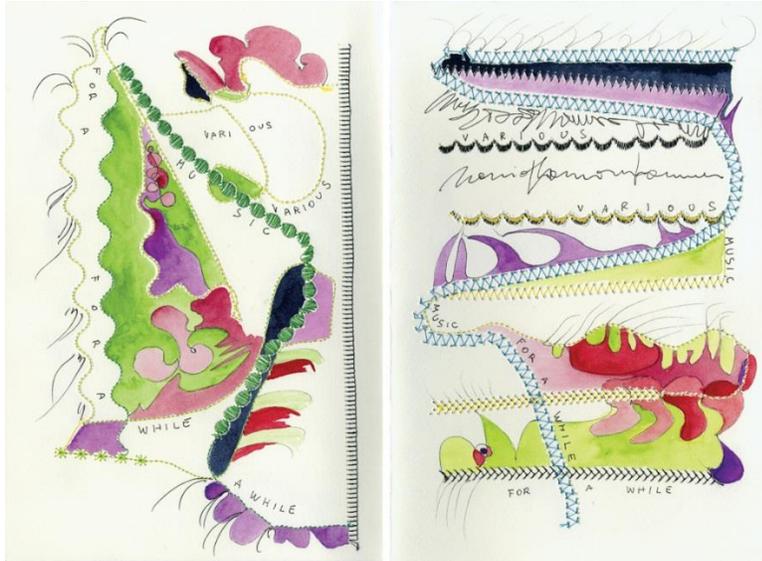
Consummation: Lena (Lena Nyman) and Börje (Börje Ahlstedt) in "I Am Curious (Yellow)" (1967).



Portfolio: From Various Music for a While
by Elena Berriolo

This First Proof contains two pieces by Elena Berriolo, from *Various Music For a While*.

—Elena Berriolo is an artist living in New York. She has been working exclusively on artists' books since 2008. One such book was recently acquired by the Bibliothèque nationale de France.



Elena Berriolo, spreads from *Various Music For a While (Inspired by Henry Purcell)*, 2011, unique, 16-page artist book, thread, pen, and watercolor on paper, 8 × 11 ¾".

Georgia O'Keeffe: Watercolors

Published by Radius Books/Georgia O'Keeffe Museum

<http://www.artbook.com/9781942185048.html>

Text by Amy Von Lintel.

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



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. Also included (in a wallet at the rear of the book) is a lengthy essay by Amy Von Lintel featuring archival photographs of O'Keeffe from these years.

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.

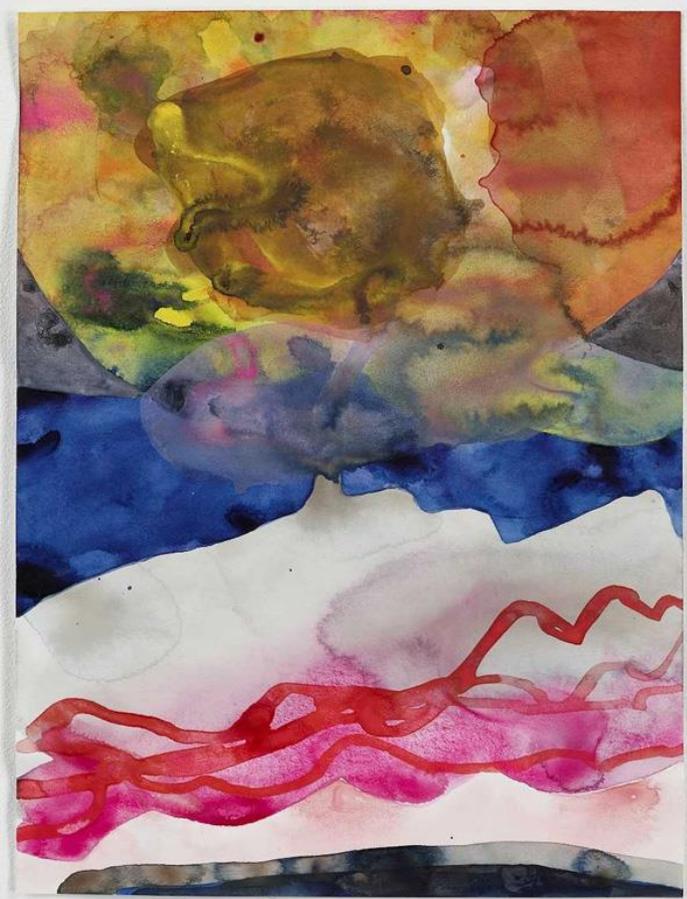
In the News





Don Bachardy

When someone says Don Bachardy, many people instantly think “Hollywood”. It is the artist’s most famous collection of watercolor art, which features portraits of the most familiar faces of the biggest movie industry in the world. He started his career in the midst of Abstract Expressionism too, guiding his portraiture towards figurative art of great visual impact. Ever since, Don Bachardy has been managing to transmit powerful emotions through the faces of many who were willing to sit for him, those often being pain, suffering, even anguish. This is all emphasised by a rather bold use of watercolors, in a manner that has turned this artist into one of the best in the field. Featured images: Don Bachardy. Image via latimes; Left: Bea Arthur, 1994 / Right: Johann Ericsson, 1994, courtesy Craig Krull Gallery
<http://www.widewalls.ch/contemporary-watercolor-artists/>



Eva Lundsager, *Ascendosphere 23*, 2009, watercolor on paper, 12 x 9 inches. All images courtesy of the artist and Greenberg van Doren Gallery, New York. Photos by Jean Paul Torno.



Eva Lundsager,
Ascendosphere 42, 2009,
watercolor 12 x 9"



Eva Lundsager,
Ascendosphere 26, 2009,
watercolor, 12 x 9"



Eva Lundsager,
Ascendosphere 24, 2009,
watercolor, 12 x 9"

Eva Lundsager

By Jessica Baran

It is difficult to make work about joy. Eva Lundsager's watercolors (articulated with sumi ink) manage to do it, capturing, as she describes them, acts of "hysterical ecstasy." The delicately explosive works exude an elemental joy in the most fundamental properties of paint—its liquid tactility, its plasticity and vibrancy—<http://bombmagazine.org/article/4861/eva-lundsager>



Leanne Shapton, *Deirdre in Rita's Living Room*, 2008. 6.75x7.75"
In the Night portrait series. <http://leanneshapton.com/>

On-line Newsletter Editor

Kathy Gaye Shiroki, Curator of Museum Learning and Community Engagement