

INTERNATIONAL CENTER FOR WATERCOLOR



BURCHFIELD PENNEY
ART CENTER

at SUNY Buffalo State

January 2017 Watercolor Newsletter

Exhibitions of Note



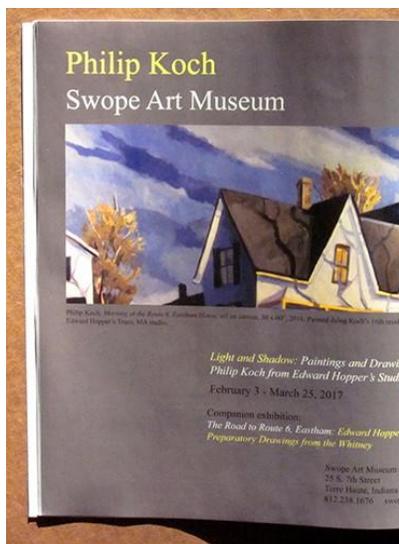
Charlotte Brontë (1816–1855), Story beginning “There once was a little girl and her name was Ane [sic],” Brontë’s earliest surviving miniature manuscript book with watercolor drawings, ca. 1828. Brontë Parsonage Museum. Courtesy The Morgan Library.

Charlotte Brontë: An Independent Will at The Morgan Library & Museum

Current-January 2, 2017

“To you I am neither Man nor Woman – I come before you as an Author only – it is the sole standard by which you have a right to judge me – the sole ground on which I accept your judgment.” — Charlotte Brontë

“Like Jane Eyre, the unforgettable narrator who declares herself “a free human being with an independent will,” Charlotte Brontë (1816–1855) took bold steps throughout her life in pursuit of personal and professional fulfillment. This exhibition, presented on the occasion of the two-hundredth anniversary of Brontë’s birth, traces her creative path from imaginative teenager to reluctant governess to published poet and masterful novelist. From Brontë’s earliest literary works—written in a minuscule hand designed to mimic the printed page—to her explosive novel Jane Eyre, it presents a portrait of an ambitious author through the material traces she left behind. <https://artssummary.com/2016/09/10/charlotte-bronte-an-independent-will-at-the-morgan-library-museum-september-9-2016-january-2-2017/>



Art in America: January 2017



Philip Koch, *Summer III*,
1986, 31 x 41 ½ inches,
watercolor

Light and Shadow Paintings by Philip Koch from Edward Hopper’s Studio

Swope Art Museum

Terre Haute, IN

February 3-March 25, 2017

Exhibitions to Enter Artwork



The Royal Watercolour Society Contemporary Watercolour Competition

Download: [application pack](#) , Email info@banksidegallery.com

Deadline: January 16, 2017 <http://www.royalwatercoloursociety.co.uk/competition/>

Museums

American Watercolor in the Age of Homer and Sargent

Philadelphia Museum of Art

March 1, 2017 - May 14, 2017

This exhibition explores watercolor painting's remarkable rise in the United States in the years between 1860 and 1925. From the passion of a small group of painters in the 1860s to the flowering of modernism in the early twentieth century, this survey charts the artistic revolution that occurred during the lifetimes of Winslow Homer and John Singer Sargent, the two most influential American watercolorists. Although widely practiced in the US before the Civil War, watercolor painting existed at the margins of the professional art world. Considered the domain of amateurs, women, and commercial artists, it drew little interest from the mainstream painters of the mid-1800s.



In Vaudeville (Dancer with Chorus), 1918,
Charles Demuth, American, Watercolor and
graphite pencil on laid paper, Sheet: 12
11/16 × 8 1/16 inches (32.2 × 20.5 cm), A. E.
Gallatin Collection, 1952, 1952-61-18

Watercolor's reputation changed with the creation of the American Watercolor Society in 1866. Its annual exhibitions soon became the most liberal forum in New York, uniting artists of all ages, styles, and backgrounds. Drawing talent from the ranks of illustrators, who used watercolor on the job, and gaining strength from the Impressionists and landscape artists, who sketched in watercolor outdoors, the movement also welcomed new arts and crafts designers. The buzz attracted collectors, who sparked the interest of yet more artists. By the early 1880s, every corner of the American art world was represented in the Society's galleries: avant-garde painters returning from Europe, the old guard learning new tricks, illustrators looking for "fine art" status, and women artists seeking an entrée.

The American watercolor movement created stars like Homer, John La Farge, Thomas Moran, and William Trost Richards, artists who would remain dedicated to the medium for decades. Thomas Eakins, George Inness, and others rode the wave through its peak in the 1880s. Together, their work produced a taste for watercolor among younger artists and eager collectors that would endure through the turn of the century, inspiring a new crop of illustrators such as Maxfield Parrish and Jessie Willcox Smith, decorators from the circle of Louis C. Tiffany, and plein air masters Childe Hassam, Maurice Prendergast, and Sargent. Thanks to the legacy of Homer, Sargent, and their contemporaries, the next generation—Charles Demuth and Edward Hopper among them—would choose watercolor as a principal medium. Within fifty years, the Modernists would demonstrate that the reputation of watercolor had been rebuilt as a powerful and versatile "American" medium.

American Watercolor in the Age of Homer and Sargent will be accompanied by a fully illustrated catalogue, produced by the Philadelphia Museum of Art and distributed by Yale University Press. <http://www.philamuseum.org/exhibitions/851.html>



Exselenc Georg General Waschingdon and Ledy Waschingdon. Attributed to The Sussel-Washington Artist. Pennsylvania, ca. 1780. Watercolor and ink on laid paper. Museum Purchase, 1958.305.18

Abby Aldrich Rockefeller Folk Art Museum Selected as the Featured Loan Exhibition at the 2017 Winter Antiques Show to Launch the Museum's Sixtieth Anniversary Year

The Abby Aldrich Rockefeller Folk Art Museum: *Revolution & Evolution*

January 20-29, 2017

The Abby Aldrich Rockefeller Folk Art Museum (AARFAM), which will commemorate its diamond anniversary in 2017 and is one of the [Art Museums of Colonial Williamsburg](#), will launch its celebratory year in New York City as the special loan exhibition at the Winter Antiques Show to be held at the Park Avenue Armory, January 20-29. *Abby Aldrich Rockefeller Folk Art Museum: Revolution & Evolution* will offer a selection of some of the museum's collection. <http://www.artfixdaily.com/artwire/release/9589-abby-aldrich-rockefeller-folk-art-museum-selected-as-the-featured>

Demonstrations, Workshops and Lectures

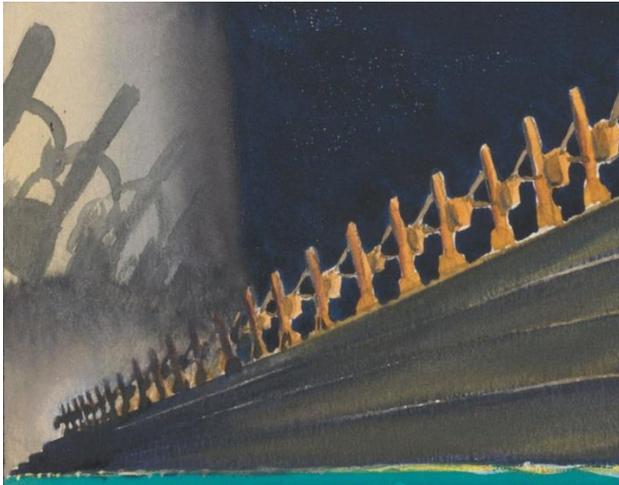
Queensgate Studios Art Classes in Kensington

Watercolour Classes, London

Welcome to Queensgate Studios, a unique private artist's studio in London. This attractive and well equipped space with excellent light is probably the only place in town where you have the luxury of learning in small, informal groups of no more than 6 students, with plenty of individual attention and expert teaching and a vast range of materials in every medium.

<http://www.queensgatestudios.com/>

Books, Catalogues, Films and Publications



Disney Studio Artist, Story Sketch for Fantasia, 1940. Opaque watercolor on paper, sheet: 9 × 12 in. (22.9 × 30.5 cm); image: 3 1/2 × 4 1/2 in. (8.9 × 11.4 cm). Walt Disney Animation Research Library, Glendale, CA © Disney. Dreamlands: Film & Video Screenings

Walt Disney Animation Studios, Fantasia, 1940

Whitney Museum of American Art

New York

January 21, 2017

This rare screening of Fantasia (1940) provides the opportunity to experience Disney's classic concert film on the big screen with surround sound, immersing the viewer in color and music, and re-visiting the first thirteen presentations of the film using The Walt Disney Studios' Fantasound, a unique multi-channel sound system specially invented in 1940 for the film.

<http://whitney.org/Events/FantasiaScreening>



Georgia O'Keeffe: Watercolors

Radius Books

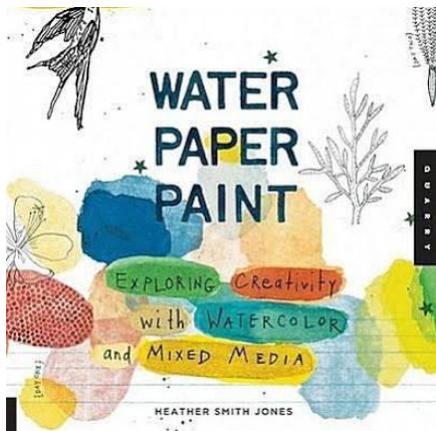
Hardcover / 10 x 13 inches

82 images / 188 pages

Includes essay booklet insert, Co-published with Georgia O'Keeffe Museum. Text by Amy Von Linte

Georgia O'Keeffe
watercolors 1915-1950

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.



Water Paper Paint: Exploring Creativity with Watercolor and Mixed Media
by Heather Smith Jones · Quarry Books · Ebook · 156 pages · ISBN 1610594835

This book is not only for "painters" but for all types of creative individuals who want to experience and play with watercolor, whether their background is mixed-media, textile art, journaling, or paper craft. Unlike the typical watercolor text books, this unique, beautiful volume is a field book of inspiration, creative ideas, how to's, and projects, all from an artist's perspective.

In the News



Nadine Faraj

Nadine Faraj. Image via sva.edu; All These Forms and Faces in a Thousand Relationships to Each Other, 2015, Courtesy SVA Galleries

Scenery of sex is most probably the oldest topic in history of art, but in the case of Nadine Faraj, it is turned into watercolor pieces that aim to add a more humane note to it. This technique is the artist's main focus, as her spilled colors float over paper, forming nude bodies engaged in erotic intercourse or simply being. Their provocative note ends up in the background, while the very characteristics of watercolors serve the whole narrative with some sensitivity, sensuality, a more intimate approach. These artworks by Nadine Faraj can now be seen all over the world, recognized for their unique visual ambivalence in depicting sex and sexuality.

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



Carolyn Cole: Watercolor Installation

Los Angeles Times

Erin's research focuses in abstraction and non-objective visual language containing biomorphic and geometric forms. Her works are based in aqueous media including acrylics, inks, watercolor, and gouache. Her paintings have been exhibited and collected both regionally and nationally and are represented by Gregg Irby Gallery in Atlanta, GA and OAC Gallery, an online gallery based in New Mexico. <http://www.latimes.com/visuals/photography/la-na-9-11-museum-pg-002-photo.html>



Erin McIntosh: Artist Statement

I produce intuitive abstract paintings that explore the space between representation and abstractions, impermanence and permanence, and the invisible and visible. My paintings are a fusion and intermingling of structured shapes and organic forms that seem to reference elements of architecture and organic microscopic material. Intriguing symphonies of form, color and rhythm populate each painting which come into being through improvisational mark making and layering. My paintings communicate sensorial meaning in a non-verbal way that is similar to instrumental music. <http://erinmcintosh.com/page/1-Bio-and-Artist-Statement.html>

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Erin McIntosh works as both an artist and educator in Athens, Georgia. She studied fine art at The University of Georgia holding both B.F.A. and M.F.A. degrees in Studio Art with an emphasis in Drawing and Painting as well as a B.F.A. in Art Education. Currently, Erin is Assistant Professor of Art at the University of North Georgia. She has taught in Cortona, Italy with The University of Georgia. She has experience teaching art in public schools in the U.S., Ireland, and Italy, and for public art programs in Atlanta.

On-line Newsletter Editor

Kathy Gaye Shiroki, Curatorial Associate, Burchfield Penney Art Center at SUNY Buffalo State