

From the President...

Happy August!

I'm at my desk at the moment where I am trying my best to stay cool. The monsoons have brought just a modicum of moisture, enough to excite a few weeds, mosquitoes and some unfamiliar humidity.

As many of you know, I am on Facebook. I have posted a couple of things on Pastel Society of America's page. A little exposure goes a long way. But more than post, lately I have really been paying attention to the conversation there. Since the page is exclusively about pastel, you can learn a great deal of the attitudes about and toward the medium from the artists who make the work, instead of the gallerists and magazine columnists.

The latest discussion was centered around someone who feels pet portraiture promotes a stigma and a "holding back" of the validity of the medium. The argument was that "serious contemporary artists" hardly exist in the medium and those who do are being brought down by the "old school" pet portraiture and landscape painters. Yes, landscape painters were tossed in as well.

I hope when you read that last paragraph, you were as stunned as I was to hear such commentary. I wondered to myself, how another artist comes to the conclusion some art is not considered valid. And that somehow, someone else's "invalid work" pulls their's down. Jimmy Wright came to save the day by posting one of the old master's dog portraits, which was nothing short of, well, masterful. Adding that there was great validity to the subject matter.

So I got to thinking about the range of work which is juried into our National show. As the years go by, it seems a more and more diverse group of artists are represented. But to me, it boils down to one question... What do you like to paint that expresses who YOU are as an artist?

Quite a few people were very ignited negatively over the remarks of this artist. I must say though that there were a few on his/her side as well. The whole conversation was very divisive.

So my point is, you should paint what expresses YOU. Don't let anyone tell you your subject matter isn't valid.

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Because many people paint landscapes doesn't mean you have to pick something else. Because only YOUR voice will be heard through your painting. It will never be like someone else's, even if you try.

We are part of a resurgence of Pastel Painting. That folks, is something to celebrate. What this period of time looks like 30 years from now, is up to us. Make your mark with confidence and dare to express what you want in the WAY you want.

The people who have made history, didn't do it by listening to the rules or bending to someone else's opinion.

Happy Painting!

~ Namaste, Natasha

Monthly Meeting at the Albuquerque Museum

Saturday, August 9 • 10 - Noon

Landscape Painting from a Photo

Lee McVey, a signature member of PSA and PSNM, will demonstrate her process for developing a landscape painting using a reference photo as her guide. As she paints, she will explain how inspiration and concept, composition, and value play an important part in creating a meaningful landscape painting. Shown at right is a demo painting Lee did for the Pastel Society of Colorado. If you've ever considered taking a class with Lee, this demo will provide insight to the kind of information covered in her classes.



Sunlight through the Trees

PSNM Officers & Committee Chairs

President	Natasha Isenhour
Vice President	Annie Roberts
Treasurer	Walt Viney
Secretary	Lee McVey
Member-at-Large	Betty Tichich
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50/50	Julie Maas
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MasterWorks Rep	Enid Sorenson
Membership	Gaye Garrison
National Show	Nicholas Tesluk
Newsletter	Marilyn Drake
Programs	Ann Lewis
Program Review	Pat Oliver
Publicity	VACANT
Refreshments	Donna Aldrich, Terry Allen
Signature Membership	Katherine Irish
Website Manager	Judy Felsen

To communicate with people on this list by email, go to www.pastelsnm.org then click on Contacts.

National Show News

from Nicholas Tesluk, Show Chair



This is the time of the year for the National Show that everything starts to get exciting. A few entries have been coming in daily, and if we use past years as a barometer, the number of entries will increase exponentially as the August 15 deadline approaches.

Diana Farris, our Entries Director, has been logging entries in, but finds the task is made more difficult because, many out of state artists have not read the Prospectus very well... if at all. I'm pretty sure our local members have a better handle on following the instructions in our Prospectus, but it can't be stressed enough that we carefully word the Prospectus to keep the file names and images consistent to make our Entries Director's job easier. We specify a file size of 700 pixels on the longest side and the protocol of naming the JPEG image with first four letters of last name, first four of first name, etc. There have been many grossly negligent variations on these themes so far. In fact, I told Diana that the first person who gets the entire entry right will be celebrated with a bottle of champagne. Additionally, a few image photographs have been utterly terrible, with edges showing and shadows on the sides. While some of the file names can be corrected by Diana (even though she shouldn't have to), if we start fixing images by cropping or trying to straighten

Doug Dawson National Show Workshop

REGISTER TODAY! Tuesday, Wednesday & Thursday
Oct. 29, 30, 31 • Albuquerque, NM

Held at Hispanic Arts Center on grounds of EXPO NM. This is a great opportunity to learn from award-winning artist, noted author, and amazing instructor Doug Dawson! Topics to be covered include: 3 types of great compositions; creating illusion of depth; how to achieve color harmony; different approaches to under-painting; and the field size theory of exciting color. Night scenes, figures, and plein air painting on site are options for those wanting to do so.

Tuition: PSNM members \$395/ Non-members \$425

\$100 DEPOSIT HOLDS YOUR SPOT!

Send check (*payable to PSNM*) or use PayPal. *Please add a 3% convenience fee (\$100+3=\$103) if using PayPal.*

Workshop Cancellation Policy is on page 12 of Policies & Procedures: www.pastelsnm.org/misc/2013_policies.pdf

To Register or Ask Questions, including instructions about mailing check or how to use PayPal, send an email to Marilyn Drake at: psnm.nswkshop@gmail.com

them, the artist might come back later and say they didn't get accepted because of that, when in reality, their poor photograph would have been passed over by the jurors, even if the painting itself was beautiful.

I know I'm preaching to the choir here, but when submitting artwork to the National Show, please read each step of the Prospectus and follow the rules strictly. I have made a video that can be found on the PSNM website (www.pastelsnm.org), to give tips on photographing your artwork properly. If you don't have the equipment necessary to do it well, please have it done by someone who can do a professional job. With more entries coming from around the world, it's hard enough to get accepted into the show, so nobody should make it even harder by submitting shoddy photographs. End of rant :o).

Once July arrived, I wrote and called potential Sponsors who've overlooked the initial solicitation mailer I sent out in February, and I've gotten many good results. Some of the contacts had changed and the mailers were never routed to the correct person. We will hopefully exceed our goal of \$10,000 worth of cash and merchandise again this year.

We have made special arrangements for a co-op ad in the November issue of Southwest Art Magazine. The cost for an image in a 1/9 portion of the ad is only \$260. The deadline for reserving a spot is September 1, so if you are interested, please contact me asap at: psnm.nschair@gmail.com

July Program Review

by Pat Oliver

Painting Critiques by Mike Mahon and John Philbin Dolan

This meeting was the popular annual Art Critique to help members prepare for the PSNM National Show (entry deadline August 15). The two talented PSNM Signature Members critiquing works brought to the meeting are Santa Fe residents and it is an honor to have them render a critical eye to our works. John Philbin Dolan began to pursue art full-time in 2005 and completed his art training in 2011. John is in the Masters Circle of the International Association of Pastel Societies and his work appeared in Southwest Art Magazine's "Artists to Watch" in February. Mike Mahon describes his art as impressionist realism and in his workshops, he teaches art as a process rather than a technique. A commercial artist for 22 years, Mike became a full-time artist in 1994, working mainly in oil and pastel. He is a Signature Member of the Pastel Society of America. Since both of these fine artists have many more credits and accomplishments than can be listed here, please see John Philbin Dolan's website at <http://philbininc.com/> and Mike Mahon's website at <http://www.mmahon.com/>

At the beginning of the critique, Mike explained that he first looked at a piece from a distance to judge the overall design and visual impact. He analyzes drawing and design, value structure, shapes, edges, color and temperature, unity, and the effectiveness of the perspective. John drew a laugh by saying, "me too," and added that he looks at drawing, value, and edges.

Sunset: Mike said the painting is low-key; values are darker in 50% of the painting. "I like the consistency. I'd rather see the foreground more into the picture rather than placed so low. The coloring and temperature are good, but the sun rays are too regular."

Dark hallway leading to door: Mike said the was a little ambiguous. Ambiguity in representational paintings is not usually a good idea. The center of interest is almost in the center, which is dangerous. You could crop the painting to change its position. John said he wanted the foreground to be lighter. Otherwise it doesn't look like a flat floor.

Trees and path: John said that, as in the hallway painting, it looks like you're walking uphill. He suggested making the shadows darker. Mike said when he squints he sees one value overall but starts to see good structure if the darks were darker. If darks were darker, it would separate them from the background. Use some lights to light and shadow across the pathway. To flatten the pathway, make the front wider. Mike said his comments in classes for almost all paintings are to make the darks darker and the lights lighter.

Flowers in a vase: Mike said that with a common subject you need an uncommon design. There's too much balance here. Some flowers should touch the edge and turn at an oblique angle. He liked the water in the vase. John said to push the darks more and that the values were even throughout.

Buttes and cliffs behind desert plants: Mike said it had a nice sense of perspective and he likes the good darks in the cliff. You could darken some of the deep shadows in the foreground. John said the road could be darkened and cooled a little. He suggested lightening the cliff in the back. Mike said to force the road to recede even if you don't see it in the scene or in the picture. "You've got to cheat everywhere you can to overcome the suspension of disbelief."

Curved wet tracks: John said the picture needs more reds in the foreground to bring it forward. Mike said the road has good perspective. You have to watch out what you put in the corners; light pulls you right off the painting (he suggested taking the object out of the corner or moving it up). "Cropping off the bottom would make a stronger design." (Again, darken the darks.)

Low cliffs in background and blue foreground: In the painting of cliffs, John said the cliffs are awfully dark and noted the front was cooler than the back. Mike said the painting was very nice, but suggested bringing some of the darks down to the front; put something clearly in the foreground and make it darker. Subdue some reds. John asked for more variation in the edges—there are a lot of sharp edges.

Portrait of two girls: John said his first thought is the edges. Soften up the edges. Soften up everything. Maybe some shadows. Soften the shadows on the person. "Almost every form on the human body is turning. Constantly think about the form." Mike said the liked the color. On the curtains, smooth them down. Check the edges; the sharpest edges are wherever the center of interest is. The eyes are automatically drawn to the face. "Remember the difference between cast shadows and form shadows" (cast shadows hard, form shadows soft). For example, the edges need to be softened in the face and neck, and along the hairline. "What's working well are lost and found edges in some areas. Go in and artificially soften or lose some edges."

Two goats in a mountain landscape: Mike said he avoids having the sky and land divide the painting in half. A solution is to crop the sky. The animals are well composed. I would have the one in front turn toward me. Have a little variety in value in the landscape, and be careful about all the trees being the same shape. Breaking up values and softening edges will help.

Various animals and balloons: John said the eye keeps going toward the bright red balloon. Mike added that the balloon takes you out of the picture. Also, it can't be that bright at that distance. Tone it way down and pull it away from the corner. The animals are all separate from each other. To create depth,

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use overlapping and blurring. The sky is a little too intense; just have a little that intense. John suggested softening the edges at the back.

Two paintings – Red roses in a vase and purple flowers in a vase: John pointed out that everything is pretty much the same value on both. Mike said there is no variation between flowers, no sense of where the light is coming from. Have a strong light coming from one direction; then a red (in shadow) looks almost black. There is consistency of style for the artist.

For the red roses, Mike said to have at least some of the flowers overlap. You want at least three edges to touch (roses to touch the edges), but this has too many touching. Leave at least one edge not touching to give a sense of atmosphere.

Four poppies: John said to push the darks in the back. Mike said this has strengths: the flowers are facing in different directions; there is an asymmetrical design; some darks are darkened, lights lightened; it has a soft, velvety feeling. John said the edges toward us are sharpened to bring focus. Mike suggested, for the foliage, use the side of the pastel, not the point. Put in broad strokes of value and add a few details. From a distance, it reads very strong.

Roof topped with a cupola: John noted the drawing or perspective was off. Mike said, as with faces, make sure all the angles are consistent. The design has a nice balance. The positive shapes and negative shapes are almost equal (likewise, it is equal above and below the horizon). Philbin said “The cross is pulling me out of it.” (It was touching the top edge.)

Landscape with curved path moving from front to back: John said the sky was too bright. Mike said it was almost divided in the center, with a sharp point going back—may be extreme. There are two values—white and middle. You need darks.

Landscape with buttes or mountains in background: John said to have more warms and information in the foreground to pull it closer. Mike said it had strong design elements. The foreground needs more detail or warmth. He liked the blending at the back.

Abstract – dark blue vertical with oranges and blues on sides: Mike said it had a very strong sense of abstract design. It is also representational in that it has real images. “All good representational paintings are built on abstract design.” The three horizontal movements, which are the strongest shapes, are exactly equal. It is better if they are not equal. I would say cruciform is the basic design. It is a very strong piece.

Three boats on the water: John said everything is drawn the same; the value structures are the same. It’s hard to differentiate the boats, hard to differentiate the back boat from the front and where they separate. Soften all the edges in the back. Mike said squinting gives the shapes more definition. It is well-designed and has consistent quality of drawing. There is no delineation in handling from foreground to background. The front boat would be much more powerful if the lines were softened in the

boats further away, as well as bluing and cooling them down. Now all the lines and shapes are equal. There is a good sense of unity. It wouldn’t take much to make it powerful.

Girl on bench: John noted that the sharpened edges take away from the face. Mike said the artist knows how to draw. There’s a real sense of turning on the faces. “I like the way the hand is suggested. I recommend with hands that you draw them like a mitten and maybe pull out the little finger. Then come back and suggest a little separation.”

Man’s portrait: Mike said there is a strong sense of light. Philbin said the planes of the face could be a little clearer and the shadows a little warmer. That would balance the purple in the hair. Mike said one cheek is toward the light; it should be darker on the one going away. The mouth is not overly drawn (mouths are often overly drawn). The ear should be a little lighter. John added, “and probably a little redder.” The neck looks wide.

Two paintings – Large white flower filling most of frame and small white flower with dark background: Mike said, “Almost everything we said about florals, this one did it right. There is no question about the design.” John said maybe there could be more variation around the edges of the flower. Mike said, about field sizing to be sure the shadows in the light areas show the affect of the field. He also loved the warmth that came across.

Child blowing bubbles: Mike said he loved the soft effects in the background affecting the darkness in the face. Philbin said, regarding edges, the transitions could be a little softer. Also, the light on the upper cheek comes back a little too far. Mike said to be careful about a diagonal leading into a corner; it takes the eye off the page. The painting is well-handled. John said the work is “ambitious with the bubble.”

Two paintings of the same type of red flowers: Mike suggested more cools to accentuate the flowers. They have good design. More work on variation of edges would help.

White flower filling frame: Mike pointed out the flower was dead center. It would be better off-center. He liked the shadows on the leaves. The almost unvarying hard edge kills the sense of depth and atmosphere.

Red flowers falling diagonally across white vase: John said there is confusion about the brick wall in the background that is distracting. Mike said it might be a perspective issue. The bricks have a nice texture but you need more variation in the mortar. Nice design.

Portrait of man in a blue hat: John said, “I like this.” Great expression, well drawn. Good treatment of hands — just suggested. If anything, it’s that one forward knee which needs work. Mike agreed the knee should be forward like the other. He said, what I like is the economy of line. The face really grabs you. As you go away from the face, it becomes less and less detailed, and the hands are just suggested. The darkest dark is in the hat.

Workshops & Classes

LISTING POLICY: All new announcements will be published with as much detail as space will allow. Repeat listings may be shortened. Deadline for submissions is 15th of month preceding next issue. Please send your listings for classes, workshops, events, or news via email to: psnm.news@gmail.com

Workshops and classes held in **Albuquerque, Santa Fe, or other NM locales are indicated in Red.**

Doug Dawson National Show Workshop

REGISTER TODAY! Tuesday, Wednesday & Thursday
Oct. 29, 30, 31 • Albuquerque, NM

Held at Hispanic Arts Center on grounds of EXPO NM. Don't miss this opportunity to study with award-winning artist, noted author, and amazing instructor Doug Dawson!

Tuition: PSNM members \$395/ Non-members \$425

\$100 DEPOSIT HOLDS YOUR SPOT!

Send check (*payable to PSNM*) or use PayPal. *Please add a 3% convenience fee (\$100+3=\$103) if using PayPal.*

See page 12 of Policies & Procedures at: www.pastelsnm.org/misc/2013_policies.pdf for workshop cancellation policy. Questions, including instructions about mailing check or how to use PayPal, should be sent to Marilyn Drake at: psnm.nswkshop@gmail.com

TAUGHT BY PSNM MEMBERS

Michael Chesley Johnson, PSA, PSNM, MPAC Workshops

July through mid-September • Campobello Island (NB, Canada)

Still time to attend the "Paint Campobello" *plein air* painting workshops. Included is a special "Maine-Only" week in nearby Lubec for those without passports. Limited lodging in Lubec is also offered for any week. Each week offers 20 hours of instruction and painting time.

Price: \$300. Workshops limited to 4 students. Will do special Pastel-Only workshop if I have 4 people. For full details, schedule and to register, visit www.PaintCampobello.com or contact Michael at: mcj.painter@gmail.com or 575-267-2450.

NEW! Artists' Materials Expo • Pojoaque

Sponsored by Artisan and The Artists' Magazine. Held at Buffalo Thunder Resort, 15 minutes north of Santa Fe.

See page 6 for additional information about the Expo. Pre-registration required for all workshops.

Paul Murray • Thursday, October 16

"*The Speed of Light.*" 9 am to 4 pm. \$140

Learn how he prepares his paintings so they are light-filled and luminous. Morning demo as well as showing how he makes his pastel surface. In the afternoon everyone paints the same demo image to experience the same techniques and reinforce his explanations about painting light. Demo will be in pastel so he can quickly make his points, but the workshop will be open to all media.

Jakki Koufmann • Friday, October 17

2 three-hour mini-workshops. \$75 each. Morning session covers the art of acrylic landscape painting. In afternoon session, work with the newest liquids, gels and metallic colors to create whimsical abstractions.

Visit www.ExpoArtisan.com for more info and to register. Or contact Ron Whitmore at 505-954-4180, ext. 111, or ron@artisan-santafe.com

Mike Mahon Workshops

Aug 11 - 15 • Cludcroft, NM

Sept 25 - 27 • Amarillo, TX

Oct 8 - 10 • Taos, NM - Plein Air

Nov 2 - 4 • Houston, TX - Figures in Pastel

Learn about Mike's *DiVine Setup*TM, a 7-step systematic approach to painting based on classic principles of art which are logical, memorable, and freeing. Gain more control of your painting while developing genuine spontaneity.

To register or ask questions, contact Mike at: 505-795-4639 or by email at: art@mmahon.com

Paint Southern France with Mike in 2015!

Aug 8 - 17, 2015 • Domaine du Haut Baran, France

Plein Air Painting Workshop. To see more about this amazing art location, you can visit <http://hautbaran.com>

Lee McVey, PSA Workshop

Aug 15 - 17 • Los Lunas

2½ day pastel studio workshop at Los Lunas Community Center. To register, or for more info: contact Lee at 505-417-3516 or lee@leemcvey.com

See more of Lee's paintings at www.leemcvey.com

Natasha Isenhour Classes

Aug 20 - End of Fall Semester • Socorro

Held Wednesdays at New Mexico Institute of Mining and Technology. Two time blocks are 2 - 5 and 6 - 9.

Open to enrolled University students as well as the community. Will cover basics of Pastel, emphasizing perspective, color use for shape and value. Time will be spent understanding painting animals in pastel. If you are interested, please email: natashaisenhour@gmail.com with "NMIMT Fall Class" in the subject line, or go online to www.nmt.edu

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Christine Debrosky Workshop

September 20 - 27 • Chianti region, Tuscany, Italy
Start planning now for "Tuscan Impressions"! Learn more about the program, see photos of the accommodations and the surrounding area, as well as very useful information about traveling to Italy, particularly if you have not been there, by browsing through website at: www.ilchiostro.com
August 2015 • Domaine du Haut Baran, France
Contact William Haas at: hautbaranfrance@gmail.com

Terri Ford, IAPS Eminent Pastelist, PSA Master Pastelist, PSNM/DP Workshops

Terri's workshops focus on creating luminous paintings with Deeper, Darker, Richer underpaintings and pure pigment, vibrant light.
September 26 - 29 • Ojai, CA
Contact: Lori Corradi at: lori.corradi@sbcglobal.net
October 8 - 10 • California Coast
Contact Terri at: tford@terrifordart.com
Terri also offers private instruction by appointment.

Denali Brooke & Bill Canright Workshop

Oct 15 - 25 • Juzcar, Andalucia, Spain
The villages of the Genal Valley offer a unique painting experience and taste of the local culture. Our workshop bases in tiny Juzcar in a modern hotel with a rustic feeling, rooms with bath and an outstanding chef. Instructors combine diverse backgrounds in landscape and figurative painting. Beginning to advanced artists are welcome. Contact Bill at pcestudios@cablone.net or 505-294-7752. More details at: www.billcanright.com

TAUGHT BY OTHERS

NEW! Sally Strand Workshops

October 19 - 25 • Domaine du Haut Baran, France
Personal mentoring workshop.
Contact: William or Rosalie Haas: 513-533-0511 in US or call 011 33 565 246324 in France
Email: hautbaranfrance@gmail.com

Valdes Art Workshops • Santa Fe, NM

Roberta Remy • August 18 - 22
Portrait: Drawing, Pastel, and Oil Painting
All Levels

Lorenzo Chavez • August 25 - 29

Landscape in Pastel and Oil
Intermediate to Advanced
Tuition for each workshop: \$595, plus tax
Classes are from 9:30 am - 4:30 pm at Valdes Art Workshops, 1006 Marquez Place in Santa Fe.

For more details, go to: http://www.valdesartworkshops.com/workshops_pasteldrwg.php#carsten
To register, call: 505-982-0017



ARTISAN & THE ARTIST'S MAGAZINE PRESENT
ARTISTS' MATERIALS EXPO 2014
CREATIVE FUSION
OCTOBER 17-19 • SANTA FE, NEW MEXICO
www.expoartisan.com

Free Admission to 68 Vendor Booths
Artist Workshops • Oct. 16 - 19
Buffalo Thunder Resort

Artisan and The Artist's Magazine present the 6th Artists' Materials Expo this fall at Buffalo Thunder Resort & Casino in the Pueblo of Pojoaque, just minutes north of Santa Fe. Artist Direct Art Gallery, displaying art works for sale made by workshop instructors and participants will be located on the vendor floor. Artists' Materials Expo will feature manufacturers' demos and super savings on their materials. Instructional workshops, taught by 60 regional and national artists offer participants great value in experimentation, inspiration and creative expression. Only \$75 for a 3-hour workshop and \$140 for a 6-hour workshop. Pre-registration required.

Visit www.ExpoArtisan.com for more info and to register for workshops. Or contact Ron Whitmore at 505-954-4180, ext. 111, or ron@artisan-santafe.com

Bear Barn Art Gallery **presents ARTS AT THE PARK** **Wildlife West Nature Park in Edgewood, NM** **August 30 & 31**

Juried art festival, with percentage of all proceeds, benefitting Wildlife West Nature Park (I-40 & Hwy 344). Bear Barn Art Gallery, a new addition to the Park, is a co-operative of 14 local artists working in many forms including; photography, pottery, collage, fiber, watercolor, acrylic, metal art, prisma-color pencil, ink and jewelry. More details on our website: bearbarngallery.com

Call for Entries

Connecticut Pastel Society 21st Annual National Exhibition

Deadline - August 6

“Renaissance in Pastels” at Slater Museum, Norwich, CT Oct 8 - Nov 9. Jurors: Liz Haywood-Sullivan and Janet Cook. Soft pastels only. Download Prospectus from www.ctpastelsociety.org.

PSNM 23rd Annual National Pastel Painting Exhibition

Deadline - August 15

November 1 - 30 • Tuesdays - Sundays • 10 am - 5 pm
Hispanic Arts Center • EXPO New Mexico • Albuquerque
JUDGE: Doug Dawson; JURORS: Mike Beeman, Barbara Jaenicke and Stan Sperlak
Download Prospectus from: www.pastelsnm.org

2014 “Face the Muse” Biannual Portrait and Figure Exhibition

Deadline - August 27

October 11 - 31 • Sponsored by Portrait Society of America and New Mexico Art League. Exhibited at NMAL, 3409 Juan Tabo NE, Albuquerque
Judge: Iva Morris; Jurors: New Mexico Art League Exhibition Committee

Theme of this year’s show is ‘Face the Music’ in which each painting must include a reference or response to music. Artists are free to interpret this theme in any way they see fit!

Awards: Best of Show, 1st Place, 2nd Place, 3rd Place, Honorable Mention and People’s Choice.

Questions: Email “Face the Muse” Entry Director, Nancy Davis at posa2014nm@gmail.com

Prospectus available at: www.newmexicoartleague.org

PSNM 6th Annual Small Works Exhibit

Deadline - August 31

Members’ Only Show - 1st, 2nd & 3rd Place Cash Awards (Held concurrently with PSNM National Show)

JUDGE: Doug Dawson; JURORS: Eileen Casey, Aline E. Ordman, and Alain Pickard

Download Prospectus from: www.pastelsnm.org

¡Encantada! 2014

Deadline - September 2, 2014

November 2 - 23 • Sheryl Stapleton African American Performing Arts Center & Exhibition Hall, Albuquerque
Rio Grande Art Association’s annual national juried painting exhibition open to all artists over age of 18.
\$1000 (1st place), \$800 (2nd place), \$600 (3rd place), \$400 (4th place), plus Awards of Excellence cash and

merchandise awards!

Entries must be original work completed since Sept. 2012 and are limited to two-dimensional works not under glass, including oil, acrylic, casein, egg tempera, mixed media, encaustic, and oil pastels.

See Prospectus for more details at: www.RGAANM.org

The Gallery ABQ Seeking Artists

Openings for full-time member artists to exhibit in, and help run, this fine art gallery. Offering dedicated wall space, artist page on gallery’s website, only 15% gallery commission on sales, and more. Located at 8210 Menaul Blvd NE in Hoffmantown Shopping Center. Applications available in gallery and on website: www.thegalleryabq.com

Guest Artist Gallery Space available for 2015

Individual artists or small groups can rent exhibit space in Salon area on a monthly basis. Pick up application at gallery, or email request to: salon@thegalleryabq.com

Member News

(upcoming receptions & demos highlighted in red)

Marilyn Drake is honored to be among those named as Local Treasures for 2014 by the Albuquerque Art Business Association. **The recognition ceremony will be Sept. 7 from 1-3 pm at the Albuquerque Museum.** Learn more at: <http://artscrawlabq.org/local-treasures/local-treasures-2014/>

Katherine Irish received a third place award for “A Point of Light” in the 10th Annual Mile High International Pastel Exhibit held at the Denver Public Library Gallery in Colorado. “Dancing in the Breeze” was accepted into the 2014 Bosque Art Classic to be held in Clifton, TX from September 14 - 27.

Cynthia Underwood is having a solo show called “Expressions in Oil and Pastel” at Cogswell Gallery in Vail, CO. The show runs August 8-22, with a reception on Aug. 15 from 6 to 9 pm. Cynthia’s website is: caunderwood.fineartstudioonline.com

Jim Anderson received the Golden Spur Award (Signature Members’ choice) for his oil painting “A Pair of Aces” at the American Plains Artists Signature Members Show held at Fort Concho in San Angelo, TX.

Jakki Kouffman is now represented in Santa Fe by Kristin Johnson Fine Art, 323 E. Palace (opposite La Posada). Open Thurs and Fri, 11am - 11pm; Sat, 11am - 7pm; and for private appointments Sunday thru Wednesday.

