



HIGHlight

February 2014



From the President...

Hi everyone!

I hope everybody is busy making this their best year yet. Hopefully, after some reflection on your art over this past year, you have decided to tweak your work ethic and raise the bar for yourself. No matter how successful we become, there is always improvement to be made. I'm not big on resolutions, but I do try to have a healthy view of my reality and a desire to make whatever that is, better. So as I throw out last year's calendar, the first thing I aspire to do is use the new one more effectively.

The very first things I put on my new calendar are the dates of the PSNM museum meetings, and the executive board meetings. I try to make the rest of my life revolve around them. Try as I might though, things happen. Instead of presiding over the meeting in February, I will be doing two days of demonstrations in Arizona. In order to make things move forward, I simply asked for help. Annie Roberts, PSNM vice president will conduct the meeting in my absence. *Easy peezy*. PSNM is a volunteer organization and we all pitch in to keep the ball rolling.

In addition to my usual tasks, I have gotten us an awesome artist lined up for our February program, two more months worth of demonstrators (minimally), and have half of the team for critiques in July. Also after a few phone calls, I had some of our trusted volunteers who have taken other positions but were willing to help, agree to get some folks together to assure we had some snacks for next month. I hated asking the same folks who seem to take up the slack frequently, but I had no choice. But a clipboard will be passed in February for you to sign up to bring refreshments for the next few months. And, if no one steps up to be refreshment chair, I will happily take the 5 minutes once a month to send emails to the kind folks who sign up reminding them it is their turn to bring their offering. *Easy peezy*. These aren't the only two positions that need you, there are more. But the point I am trying to make is, that with a little effort and love for this organization, I was able to take these tasks which I have never done before and accomplish them with minimal effort. I read the P&P and sent an email or two to past chairs to be sure I was on the right track and got these things done for the short term.

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2014 Membership Renewal Due Now!

If you haven't renewed yet, don't delay. Remember, EVERYONE (including you) MUST complete the online Membership form

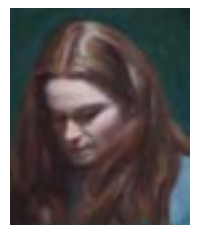
- Go to www.pastelsnm.org
 - Click on **Membership**
- **To pay by credit card**, click where indicated.
- **To pay by check**, complete online form, then mail your check according to instructions.

Monthly Meeting at the Albuquerque Museum

Saturday, February 8 • 10 - Noon

Portrait in the Classic Tradition

John Philbin Dolan will share some of the tools he uses for getting an accurate likeness and demonstrating them to show his method of "seeing." His work has been shown throughout the US and in France. He has also received major awards and recognition from PSNM, PSA, Richeson 75 and IAPS just to name a few. John has also been selected as one of Southwest Art magazine's "Artists to Watch" in their February 2014 edition! He and his wife have now relocated to Santa Fe from Chicago, so we are incredibly fortunate to have him available to share his time and techniques with us.



This will be yet another program not to miss!

PSNM Officers & Committee Chairs

President	Natasha Isenhour
Vice President	Annie Roberts
Treasurer	Walt Viney
Secretary	Lee McVey
Member-at-Large	Betty Tichich
Communications	Nicholas Tesluk
Evaluation	Ann Lewis, Carol Lovelady, Margi Lucena
50/50	Julie Maas
Librarian	Panola Lisle
MasterWorks Rep	Enid Sorenson
Membership	Gaye Garrison
National Show	Nicholas Tesluk
Newsletter	Marilyn Drake
Programs	Ann Lewis
Program Review	Pat Oliver
Publicity	VACANT
Refreshments	VACANT
Signature Membership	Katherine Irish
Website Manager	VACANT

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

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The message here is **no fear**. None of these tasks are going to pull you away from the rest of your life for very long, and all the vacant chair positions (*see above*) allow you to get to know other artists and interact with them. And they are all doable, whether you have a clue as to how to start or not. If you don't live near Albuquerque, Santa Fe, or even in New Mexico, you can still help because most of these tasks can be done quite easily via email or phone.

My only sadness is I won't get to see for myself the great demonstration I lined up, but most importantly, I won't get the gratification of seeing what a good time everyone will have watching. Because that's why I do it.

What kind of gratification could giving a little service to PSNM bring to you? Think about it and jump in. You will get plenty of support from those who have done these jobs before and we will all be grateful.

Yours in art... Natasha

2013 PSNM Financial Report

submitted by Mack West, 2013 PSNM Treasurer

As of December 31, 2013, total assets were about \$17,600.

Income throughout the year was derived from membership dues, workshop tuition, entries to MasterWorks of NM, National Show, and the Small Works Show, plus commissions on paintings sold at any of these shows.

Expenses included MasterWorks of NM, National Show, website, demonstrator & instructor fees, and Signature Show.

Add a Link to your website from PSNM's website...

Don't miss out on this membership benefit!

NOTE, there's only ONE sign up period per year Dec thru Feb 15!

Links are in place from March of the sign up year to March of the next year. Those who join PSNM after Feb. 15 will have to wait until they renew their membership the following year.

SIGNATURE MEMBERS, please note: web links are included in your membership dues, but you **must** follow all the same steps as other members to have the link put in place.

IMPORTANT STEPS TO FOLLOW

As soon as you complete your Membership renewal, **go back to the Membership page, click where indicated to access the Web Link Application Form and follow the instructions. You have option after submitting the form to make the nominal \$10 fee either online by credit card or by mailing a check.**

Image Submission Directions

for the Members' Gallery Page are found at:
http://pastelsnm.org/main_html/submit_link.htm

If you have any questions about having a link, please send an email to:
Marilyn Drake, Web Manager, at:
psnm.webmanager@gmail.com

Annual **OPEN STUDIO DAY!**
Sunday, FEBRUARY 16
from 1-5 PM

You're invited to attend this one-day-only event to visit the studios of Lyle Brown, Nancy J. Davis, Marilyn Drake, Bud Edmondson, Robert Gutchen, Ann Jeffries, Peggy Maury, Lee McVey, Fred Miller, Barbara Nahler, Peggy Orbon, Sheila Richmond, and Toni Seidel.

The Artist Studio

8200 A & B Menaul NE

(west end of Hoffmantown Shopping Center)

January Program Review

by Pat Oliver

“Triggering Kinesthetic Sensations in Art” demo by Denali Brooke

Denali’s demonstration was a pastel figure painting, during which she showed techniques for triggering the sensations of weight, movement, rhythm, and energy. Her model was Rebekah Mees, a dancer with the New Mexico Ballet Company for 11 years.

Denali said she had two goals in her presentation—to convey an understanding of perceptual versus conceptual painting and to build increased confidence in painting the figure. She began by talking about kinesthetics, which she likened to an IMAX movie or a movie in 3D, in that it is the sensation you experience. For example, kinesthetic learning is to learn by doing. The kinesthetic response is, “What created that reaction?” Denali thinks the main contributor to kinesthetics is line. “Line is the foundational piece of our work.” Her attitude is to try whatever she can to preserve energy in her art.

At first Denali worked very gesturally and quickly, creating gesture lines and space around the figure using pastels. During this phase, she puts on an earpiece and listens to music—and doesn’t think. Denali had toned the paper for the demonstration with watercolor. She may tone with pastel, and sometimes uses plain Wallis paper. Denali began her demo, laying out the lines of Rebekah sitting on a stool. Working on Rebekah’s foot, she said, “this is not conceptual—just feeling what the foot is doing in space. We can really get hung up if we think too much”, i.e., conceptually. In that mode, “I might think of Rebekah as a head, legs, and arms—get hung up on the parts and will be there for a long time. We want to get out of our thoughts and paint the entire space.” For example, a conceptual cup is based on what it does, and a perceptual cup is what you see.

During the demonstration, Denali listened to music with her earpiece in place and stopped talking for a while. She took a deep breath and started making long, loose lines around the area. A very general form of a vertical figure on a stool began to emerge, then a slightly more definite shape, like an inverted pyramid with filled in areas. Legs and knees appeared. She added shadow areas around the head and shoulder, beginning to form the head. Then color was added at the corners and some areas were filled in. She noted that she



was “still not thinking.” She said, “I’m very messy. I’m kind of brutal with the Wallis, but that’s what it’s for.”

At this point, she was adding more definition around the head and neck, and highlights on the shoulder and arm. She stroked a light color down from the torso to somewhat form legs and feet. She returned to shadows at the right side, and added some facial lines. Denali said, “Okay, I really do encourage a lot of movement in defining the figure in space. Even though using black, I’m pulling the figure out of space.”

Comments: It looked like you were dancing. When you say you aren’t thinking, it’s a meditative process.

Denali: “It’s very difficult, when I come back, to talk to people. I’m looking at the energy and essence. Rebekah is sitting here. I got to see the light traveling across her leg. It’s not a leg; it’s a foreshortening of a leg. You just need to lock in the shapes of light. Should we leave some of the original gestural lines hanging off the edges? It is a question to consider. As I paint again, eventually I will be thinking there is a hand, and eventually I will find the fingers. If I do it too quickly, I’m thinking piecemeal. Thinking perceptually allows you to be all over the place, working the pastel all over the surface.”

Comment: “You seem to capture the essence in your paintings.”

Denali: “It happens because of my love of people. As I paint, I access some of your personality (to Rebekah).”

Comment: When you did the elephants (Denali’s paintings of elephants charging, etc.), what process did you go through to pick up that essence?

Denali: “I watched a lot of videos of elephants, went to the zoo, etc.”

Comment: “You highlight a lot with warmer colors.”

There was a question about the charcoal used for dark shadows. Denali said she would take some of it off with her hand and then brush it off to reveal lighter areas where appropriate.

Question: “What about lights?”

Denali: “You want to balance warm with cool.” Denali continued, using a brush to take off some pastel in areas, saying, “The cool thing about it turning gray is you can just go in with white or medium pastel and find her forehead, for example. You’re not in there drawing it on the neck or on the shoulder.

If you’re going to do more figures, study people. Put highlight on an area to show muscle, but thinking volume. I’m doing a little Chiaroscuro—dark here, the other side lighter. Everything can be fixed with pastels. The only thing I worry about is overworking.

I work a lot with the side, indicating fingers, ribbon, and highlights. Just blocking out the fingers and shoes—do not round them out. I’m thinking shoe now, but still seeing

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shape. Next, get in there and adjust. For example, the arm is too close to the body. Now I've found the anchor points that I need.

I work with medium and hard pastels—Unison and some soft Terry Ludwigs. I like one medium and one dark for each of them—two complementary colors.”

Denali used the brush to indicate the edge of the skirt, etc., and added some colors around the painting. She said, “I see all the colors in skin tone. I think of colors under the skin. Sometimes I start with red-orange. I layer a lot.” At this point, she was blocking in the halter top, legs, red shadows, skin colors, red gestures in the skirt, highlights, and dark areas—all adding to definition but not “drawing.”

Denali: “One of the things I like doing is bumping colors against each other—not blending—cool and warm colors meeting each other instead of blending into gray.

Question: “Did you switch you soft pastels?”

Answer: “I was using mediums—Unison.”

Comment: “The energy really does show in your work.”

Denali: “I really want to preserve that energy.”

Denali continued bringing out shadows, blocking in shapes, using smaller strokes than before. “As long as I keep moving around with the same color, I can keep tying

it together. Edges are just a preference. I think varied edges really add a lot of interest.”



Without drawing, Denali had captured the form of Rebekah on the stool by the end of the demo. Most shadows, highlights, and gestures had been indicated, emphasizing the overall energy of the pose.

Denali earned her Bachelor's degree in Graphic Design and Illustration at the University of Arizona and later a Master's degree in Social Work. She's worked extensively in both these fields, and turned her concentration to art in 2009. Denali prefers pastels because of their immediacy and vibrancy, and because of her love of color pencil, pen and ink, and charcoal. She prefers working quickly and gesturally. She participated in the “Paint The Ballet” collaborative supporting the New Mexico Ballet Company. Recently she was invited to join the faculty at the New Mexico Art League.

For more information about Denali and her art, visit <http://denalibrooke.com>

Call for Entries

Tips for photographing artwork can be found on PSNM website: www.pastelsnm.org — look for links to pdf documents and “Photographing Artwork and Preparing a Digital Entry” video at bottom of Home page.

MasterWorks of New Mexico

Digital Deadline - January 31

April 4 - 26, 2014 at EXPO New Mexico in Hispanic Arts Center. Exclusively for NM artists! Only Pastels have an online entry form and can pay entry fee using PayPal. Go to the home page of PSNM website for access to forms.

Downloaded prospectus from: www.masterworksnm.org

Less is More:

Small Works in a Great Space

Deadline - January 31

National Juried Exhibition at The Mitchell Gallery, St. John's College, Annapolis, MD

May 28 - June 15, 2014

Accepting entries in all media. \$2,000 Cash awards.

Juror: Domenic Iacono, Director, Syracuse University Art Galleries. Entry cost: \$40 for up to three JPEGs.

Contact Pamela McKee, Exhibit Administrator if you have any questions: pmckee7@verizon.net

To read the “Less is More” exhibition prospectus, go to:

www.themitchellgallery.org/prospectus.php

Miniature & Small Works Exhibit

Deadline - Feb. 1 Drop off work 10 - Noon

Feb. 1 - March 29 at St. Mark's Episcopal Church, Sacred Arts Gallery, 431 Richmond Place NE, Albuquerque.

2-D work, maximum size 6" x 8" or 48 sq. in., properly presented for exhibition. 25% commission of all sales goes to supporting the St. Mark's Arts ministry

Reception, Feb. 2, Noon - 1 pm

For additional information contact Allen Lowery at: spiritpath44@comcast.net, 505-306-5131 or Charlie Aldrich at 928-245-2582

“Like a Tom Waits Song”

Deadline - February 23

National Juried Exhibition - at Arc Gallery, 1246 Folsom St, San Francisco, CA. May 3 - June 21, 2014

Opening Reception: Saturday, May 3, 7 - 10 pm

Juror: Andrea Schwartz of Andrea Schwartz Gallery, San Francisco. Categories accepted: Sculpture, painting, drawing, photo, printmaking, ceramics, assemblage, collage, mixed media, fiber art, artist book. Sales split: 60/40 between artist & gallery. Submission details can be found at:

<http://www.arc-sf.com/like-a-tom-waits-song.html>

24th IAPS Juried Exhibition

Digital Deadline - March 1

May 10 - June 21 at Vose Galleries of Boston.

Jurors: Liz Haywood-Sullivan, Claudia Seymour, and Margaret Dyer.

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Judge of Awards: Marcia L. Vose, VP, Vose Galleries, LLC.
1st Place \$1,000, 2nd Place \$500, 3rd Place \$300, 4th Place \$200, (4) Honorable Mentions \$100, Maggie Price Award for Excellence \$500

Non-refundable entry fee: \$35 first image, \$10 each additional image. Up to 5 images may be submitted by an individual artist, but only one painting per artist will be accepted for display. More information can be found under 24th Juried Exhibition on the IAPS home page: <http://www.pastelinternational.com>
To view and/or download the prospectus, or to enter the show, click the link: www.onlinejuriedshows.com

National Greeley Art Exhibition

Digital Deadline - March 22

May 2 - 9 at FMS Bank, Greeley, CO

Juror: Desmond O'Hagan

Over \$2,000 in awards. Open to all fine artists creating paintings, drawings, photography, and 3D. Art must be original and executed within the last 2 years.

Entry Fee: \$45 for 3, 3 additional at \$10 each, limit 6 entries

Commission: 30%

Website: www.ngae-artshow.org

For Prospectus and To Apply, go to:

<http://www.onlinejuriedshows.com/Default.aspx?OJSID=237>

Member News

(upcoming receptions & demos highlighted in red)

Jakki Kouffman will once again have her annual solo show in her studio, as part of the Eldorado Studio Tour, which will be held Saturday & Sunday, May 17 & 18.

Julie Maas has requested clean, empty Shoe boxes for a project. Please bring any you may have to the PSNM meetings. You can contact Julie at: 505-294-2767

Donna Aldrich acquired IAPS Master Circle status this fall when her painting was accepted into the 2013 IAPS Web Show. She will receive her medallion at the next IAPS convention to be held in Albuquerque in 2015.

Christine Debrosky has a painting in the Arizona Pastel Artist's Association Signature Member Show currently at the University Club of Phoenix, located at E. Monte Vista Road, next to the Heard Museum. The show will be up until March 7.

She was also just invited to show her work in a solo show at Yavapai College Art Gallery later in February.



March of the Redwoods, 12 x 24

Rebecca Koeppen was the featured artist in the winter issue of Durango Magazine.

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.**

TAUGHT BY PSNM MEMBERS

Michael Chesley Johnson, PSA, PSNM, MPAC Workshops

Ongoing until Mid-April • Sedona, AZ

Customized *Plein Air* Workshop for you and three friends. It can be a pastel-only workshop, one on advanced design or color, how to painting large format pastels, or any other topic you wish. Intermediate/advanced *plein air* workshops in all media. Workshops run Tuesday - Friday, 9 am - 1 pm. Price: \$300.

For details, contact Michael at: mcj.painter@gmail.com or visit www.PaintSedona.com.

Jakki Kouffman, PSA/MP, PSNM, PAPNM

NEW! Weekly Classes • Santa Fe, NM

Feb 5 – Mar 12; Mar 26 – May 7 (six weeks)

Beginning Acrylic Painting - Wednesdays, 9:30 am - 12:30 pm

Abstract Acrylic Painting - Wednesdays, 1:30 - 4:30 pm,

Feb 6 – Mar 13; Mar 27 – May 8 (seven weeks)

Acrylics @ Night - Thursdays, 6:00 - 9:00 pm

Register at: www.sfcc.edu or 505-428-1270

NEW! Outdoor Landscape Workshop

May 11 – 15 • Taos, NM

Sunday thru Thursday, for all media. Paint the spring cottonwoods against a backdrop of soaring Taos Mountain, views of the majestic Rio Grande Gorge from 800 feet above, and right along the riverbank near Pilar. Maximum enrollment for this workshop is ten painters.

Register at: art@jakkikouffman.com

Private Coaching / Customized Classes

Do weekly classes not fit your schedule? Would you prefer to work one-on-one to develop a series or master a particular skill in representational or abstract acrylic, pastel or mixed media? Contact me about scheduling private sessions to suit your needs. All skill levels are welcome. NEW: For my out-of-town (or in-town) students, email images of your paintings to me and let's do our coaching sessions by phone! What could be easier?

Contact Jakki at: art@jakkikouffman.com.

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NM Art League Classes • Albuquerque

Albert Handell • March 7 - 9

Indoor Painting Workshop from 9:30 am - 4:30 pm
See how a Master Artist demonstrates in a studio setting, perfecting his outdoor studies and bringing life to his photographs.

NMAL Members - \$395; Non-Members - \$415

Complete details about these and other classes,

or to register online, are on NMAL website:

newmexicoartleague.wildapricot.org

or call the League to register: 505-293-5034

NEW! Mike Mahon Workshops

Apr 16 - 18 • Albuquerque/Rio Rancho, NM

Mar 15 - 16 • Artesia, NM

July 16 - 18 • Santa Fe, NM - Portrait

Aug 11 - 15 • Cloudcroft, NM

Sept 25 - 27 • Amarillo, TX

Oct 8 - 10 • Taos, NM - Plein Air

Nov 2 - 4 • Houston, TX (details TBA)

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. You can be more in control of your painting while you are developing genuine spontaneity. See how it feels to be confident in each painting from beginning to end!

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

Plein Air Painting Workshop. You can also visit <http://hautbaran.com> to see more about this amazing art location.

Christine Debrosky Workshop

NEW! April 16 - 19 • Sedona, AZ

Pastel or oil. All levels, but must have a working knowledge of chosen media and drawing ability. Some topics to be covered: How to "overcome the overwhelming" factor;

Noting and working with the quality of the light; Zoning in on Light and Shadow patterns; What to look for in critiquing your own work. Cost is \$425, contact Christine at: s-scape@swiftaz.net or 845-658-9250

www.christinedebrosky.com

Enid Wood, PSA, PSNM Workshops

May 16 - 18 • Jemez Springs, NM

FULL (Now accepting names for Waiting List)

Pastel Retreat at Cañon del Rio, a spa on the Jemez River, easy drive from either Santa Fe or Albuquerque. Paint outdoors on 5 acres of very paintable land, with chamisa, red rocks, ranch buildings, and cottonwood trees. Contact Enid at www.enidwood.com to register. Cost TBA.

TAUGHT BY OTHERS

Christine Swann Workshop

March 14 - 16 • Albuquerque

2 Spots just became available - Reserve yours now!

Portrait/figure painting taught by award-winning artist. Start with photo session of live model to provide references for painting. Christine guides students through every stage while emphasizing design and color principles.

13 students max. Tuition: \$295, includes model fee.

\$100 deposit holds your spot.

Contact Marilyn Drake to register: 505-400-2571 or psnm.news@gmail.com

Sally Strand Workshops

March 20 - 23 • San Clemente, CA

Contact: Patti Herdel, 949-369-6603

pherdel@scartsupply.com

October 8 - 17, 2014 • Domaine du Haut Baran, France

Contact: William or Rosalie Haas: 513-533-0511 in US

or call 011 33 565 246324 in France

Email: hautbaranfrance@gmail.com

Elizabeth Sandia Workshop

April 14 - 16 • MasterWorks of NM in Albuquerque

Workshop begins with a free demo from 10:30 - 11:30 am, which will be open to the public.

Ms. Sandia will emphasize composition, value, contrast, color harmony, layering, and correcting in the workshop. She will provide photos to work from for the attendees. In addition, Ms. Sandia will also demonstrate how she carries multiple paintings and her method of framing. She will share her list of suppliers and recommend her current favorite art books that she finds inspiring and useful.

Enrollment now open for PSNM members and non-members.

Cost: \$250 PSNM members/ \$275 nonmembers.

\$100 Deposit required. Contact Donna Houston to reserve your spot: 505-293-9407 or donna_houstonhouston@aol.com

Albuquerque RoundTable discussions (ARTd)

A series of discussions at the Albuquerque Art Museum on issues, topics and questions concerning the contemporary art world begins with "Art and Spirituality" on Sunday, Feb 9 from 3 - 4:30 pm. Free and open to the public. For more information contact Chuck Lathrop at: studio2951@q.com or by phone: 505-891-8146, or through the website contact page: www.nmartreview.com

Contact art professionals online and via mail

ArtNetwork has gathered important addresses of corporate art consultants, museums, and publishers throughout their 30 years of business in the art world.

Special prices for targeted art contacts through 2/13/14

For more details, email: info@artmarketing.com