



PASTEL
SOCIETY
OF
NEW
MEXICO

HIGHlight

June 2014



From the President...

Dear Aspiring Fabulous Artists,

Wow, when this newsletter comes out we will be going into the sixth month of this year. How did that happen?? Time is passing at warp speed for me. It seems like I am rushing every day to keep up. If I think too far ahead I become overwhelmed and screech to a halt. Experience has been a good teacher in that regard. I am getting better and better at being present. Just where I am at the moment, I am there. That takes practice. Moreover, it takes understanding the consequences if I begin to visit the past or fantasize, or speculate about the future. The past is gone and I have no control over the future. But what I do have is right now. So I just choose to work with that.

Then there is authenticity. Being exactly who I am, an original by nature. Funny how from the minute we are born we are herded into whatever socioeconomic situation we are born to. How to dress, what to think, what is acceptable to aspire to are a drop in the bucket to the ways we are molded into who we “become.”

This begs the question, how do we unlearn so much of this in order to reach back to our own authenticity. I could write a book about this but I am going to cut to the chase.

Your art. Is it yours? Is it really your own? Good question to ask yourself. How would we get started painting if we hadn't read a book, seen an artist, watched a video or movie that got our creative motor purring. How would we know about different mediums and techniques if we weren't watching, reading and taking in our surroundings? I feel a little hypocritical when I am asked about my art education and my quick answer is that I am self-taught. That can't be true really. I have picked up tools all over that have created my knowledge base for what I do.

So I think about some of our “uber” famous contemporary art “Masters” that teach. You can look at some portraiture, still life and landscape paintings and know exactly who that artist studied with. Did those students lose their authenticity to the desire to emulate another artist? Are they satisfied with that outcome I wonder? How much more courage does it take, to then use that knowledge, but strip it away from your essence in order to apply it to

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what is authentically yours? Forget about your art heroes, forget about that teacher who forbade you to use those colors together, dare to use a 99¢ brush from the hardware store to block in your shapes, dare, just for a day, to strip down the rule sets, and speak your authentic voice onto the canvas in your very own original way.

It is said that everything has been said (painted) before. How many versions of Leonard Cohen's “Hallelujah” have you heard? Listen to KD Lang sing it. She brought her authenticity to that beautiful song, and set the world on fire with something that had been done before. Bring THAT to your art.

Your voice cannot come out of anyone else's mouth. Your authenticity and originality is yours to claim. Reach in, deep down and find that in yourself. When you do, you will be unstoppable.

Namaste, Natasha

Monthly Meeting at the Albuquerque Museum

Saturday, June 14 • 10 - Noon

Margi Lucena Demonstration ~ “Water in the Desert”

Distinguished PSNM Pastelist, Margi Lucena's love for the land is omnipresent in every painting that comes off her easel. However, this demonstration will be a break from chamisa and desert, as Margi takes us on a visit to the moving water we cherish so much here. She will be showing us how she captures the illusion of water moving and the magic of seeing the rocks and limbs underneath as water passes over. Don't miss this chance to see one of our own in a fun and informative hour!

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	Judy Skaar
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.

Member News

(upcoming receptions & demos highlighted in red)

Maryann McGraw is pleased to announce she has obtained signature status in the Chicago Pastel Painters Society.

Terri Ford's paintings "Last Light, Carmel" (*top*) and "Pacific Glow" (*bottom*) were both accepted into the California Art Club's "Endless Summer" Exhibit at the CAC Gallery at the Old Mill. The show runs from May 6 through September 7. She was one of 60 artists's juried into the 21st Annual Carmel Art Festival Plein Air Event, May 15-18. See her workshop schedule on page 5 or her website: www.terrifordart.com



Terry Dunn's book, "Art of the National Parks; historic connections, contemporary interpretations" just won Best Art Book 2014 (top prize) in the Independent Publisher Book Awards!!! This is the world's largest international book awards with 5,500 entries this year from all over the U.S. and 33 other countries.

Stan Bloomfield's "Dawn in Placitas", **Bill Canright's** "A Stream in Perthshire", **John Philbin Dolan's** "The One"

National Show News

from Nicholas Tesluk, Show Chair



Thanks to the efforts of our Graphics Director, Marilyn Drake, the Prospectus for the National Show has been finalized and posted on both our website and on our facebook page. As you read this, June 1, the earliest that entries can be submitted, will upon us. Diana Farris, our Entries Director is poised to start receiving the entries and it is starting to get exciting now.

Thanks to Judy Robbie, our Publicity Director, for her hard work at getting free classified "Call for Entries" ads published in magazines and periodicals that accept them. Thanks also to Sally Prince, who has been a big help in getting food sponsorship donations from local grocers and food outlets.

Though Sponsorship Donations for awards continue to roll in, come July, I'll be doing a lot of "reminder calling" (otherwise known as nagging) to many of our long time big supporters, as they have been surprisingly slow in responding.

I'm looking forward to another excellent Show in November.

(his demo from our February meeting) which received an Honorable Mention, **Katherine Irish's** "Fall Splendor", and **Lorraine Trenholm's** "Moment" were juried into the IAPS 24th Annual at Vose Galleries in Boston, which closes June 21. You can see the images of all the works in the show at: http://www.pastelinternational.com/COMPETITIONS/twenty_fourth_2014/twenty_fourth_2014.html

PSNM members in the "Pastel National 2014" at The Wichita Center for the Arts Gallery were: **Donna Branson** "Oil Tank at Sunset" and "Sunset over White Marsh Lake"; **John Philbin Dolan**, who won Second Place for "Maya #2" and also had "Lost" and "Lois" in the show; and **Colette Oyda Smith**, who received an Honorable Mention for "Light in the Forest" and also had "Old Friends" and "Tracery" in the show.

Albert Handell won Best of Signature Members and **Patricia Rose Ford** won Award of Excellence - Pastel at the Plein Air Painters of New Mexico Members' Annual Juried Exhibition held at Gary Kim Fine Art Gallery in Santa Fe. **Nancy Silvia** was in charge of hanging the show.

Carol Abitabilo Ast will be the featured artist at the Port Clyde Art Gallery from June 17 - July 8. The gallery is located on Rt. 131 in Port Clyde, Maine. Gallery hours are Thursday through Monday, 11 am - 6 pm.

May Program Review

by Pat Oliver

“Why My Work Is All Over the Map”

Fred Yost, a PSNM Signature Member, was born in Connecticut and educated at the Polytechnic Institute of Brooklyn and Iowa State University in Ames, Iowa. He has resided in New Mexico for the last 42 years. He was employed by Sandia National Laboratories for 28 years and retired in 1999 as a Distinguished Member of the Technical Staff and Fellow of the American Society for Metals.

For the past 40 years, Fred has exhibited and sold art in galleries, fairs, and competitions, and his art work has appeared in art magazines and two published books. He has been painting and experimenting with materials for artistic expression for many years.

Presentation:

People have been asking Fred for years why he has so many styles, approaches, media, etc. He has been asked, “Fred, why is your work all over the map?” This question was the basis for his presentation. Fred’s advice to the audience was, “Stay active, stay in it. Don’t get burned out. Don’t get worried about income. It’s important to have fun.”

He showed us some of his “all over the map” work, beginning with his first art book—charcoal drawings of dogs. His first job was calligraphy, including calligraphic art. Then he turned to drawing and painting. As he developed in painting, he learned to listen to himself rather than judges or jurors in art shows. One judge of Masterworks said, “For a painting to be good, it must be pretty.” Fred questions this and other common ideas such as, a painting has to have a focal point, excellent composition, a background, etc. Fred’s opinion is that “we’re no different than jurors,” and he says to “paint for yourself.”

Methods and Materials

Fred’s art forms include drawing, water color charcoal (inspired by Alex Powers’ work), pastel, oil pastel, oil, and a number of unusual, if not unique, techniques he discussed during the presentation. These art forms, as well of specific examples of each, were included in his slide presentation.

Pastel and Oil:

- A pastel painting of a tractor
- Pears on a keyboard, titled “Bosc plays Bach”. He painted it in 2000 for the International Association of Pastel Societies exhibition and it won the silver award.
- “Cherries” pastel on 30 masonite tiles (shown at right).
- Cockroaches (not accepted). The purpose was to paint from the head and heart. Fred said, “Cockroaches have lasted 250 million years.” He



wanted to show the engineering that went into the design of cockroaches, so he did the painting as a mechanical drawing.

- A landscape of Boulder Creek, Boulder Colorado

Oil Pastel:

- Street in Tuscany

Fred noted that in earlier days, oil pastel was not allowed in either oil or pastel shows.

Paper making:

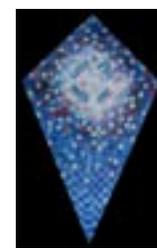
In 1981, while doing calligraphy, Fred wanted to make his own paper, so he built a homemade press using a jack to squeeze water out of paper. The paper fiber was poured into a plaster mold which pulls water out.

Historic items:

Fred placed cuneiform characters on porcelain, and when fired, the characters were incised into the porcelain.

Contoured Canvases:

- Hexagons cut out of masonite with batting added for protuberance; these were formed into a pattern of colored hexagons
- Two 3-dimensional rounded corner panels joined with rope



- A kite with calligraphy-like gesso and painted with oil (this is currently in the Weems Gallery)
- Cresting Wave (a single wave with a one-wave crest)

“Bound Together” Oil and Rope on Contoured Canvas

Zero-gravity paintings:

Fred starts these by making a very flat, level surface. He uses two different oil paints in clear plastic squeeze bottles. They have two different fluid densities, two surface tensions, and two viscosities. He puts in the first color and then squeezes the second color next to it. The lighter paint escapes through the heavy paint and rises, creating a ragged interface with nicks and tongues of paint. One zero-gravity painting that Fred showed resulted in a jagged horizontal mass of color that rose over and mixed with a larger mass beneath.

A similar technique with oil paint and varnish resulted in purple islands with black dots. “The black rises up through the purple and forms shape instability, making black dots in purple.”

Fred showed a couple of acrylics using this technique, and they looked like satellite photos.

Bronze casting:

Fred created walnut frames with bronze castings set into them. His series of four, “Boxes, Bundles, Bottles, Bags,” was meant to represent the UNM Campus.

A bronze casting of 1972 Olympics contender Cathy

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Rigby. Fred based this on the nude photo of Cathy Rigby on the balance beam that appeared in Sports Illustrated.

Encaustic:

This is beeswax mixed with varnish crystals, with added pigment. Fred showed pictures of an encaustic of oil paint, charcoal, and twigs and another done on handmade paper.



*"Haitian Child"
Encaustic and Charcoal*

Print making:

Fred's print making is done with solar plate technology and can simulate etching and printing. He showed a woodblock print of Walt Whitman on homemade paper. He also showed a calligraphic print on a plate built up with torn paper and wiped with ink. He wiped off a canoe shape and printed the resulting design on paper.



*"Whitman's Gaze"
Wood Block Print on
Handmade Paper*

"Odd-ball Items":

Fred showed slides of a number of his "odd-ball items," including:

- A house for the Day of the Dead Show at the Mariposa Gallery
- Weathered wood, jig-sawed together, with added dice, bronze casting
- Sailboat of yellow juniper with "There was a crooked man" printed around the sail edges
- The great bubblegum disaster
- Processed rocks—painted, machined, polished, gilded

And finally:

- Cracked egg on turkey legs, with the poem:

In a matter of time and I know it will pass, I'll get out of this egg and kick someone's ass.

Fred's final words at the end of his presentation were to enjoy your art. Have fun with it.

Examples of Fred's work can be seen on his website: www.fgyost.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. Over \$10,000 in awards.

Jurors: Liz Haywood-Sullivan and Janet Cook.

Soft pastels only. Easy online submission opens June 1.

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

Sponsored by The Portrait Society of America and

The New Mexico Art League

October 11 - 31 at New Mexico Art League,

3409 Juan Tabo NE, Albuquerque

Judge: Iva Morris; Jurors: New Mexico Art League Exhibition Committee

The Muses in Ancient Greek Mythology were the goddesses of inspiration in literature, science and the arts. Euterpe is the muse of song and poetry and Polyhymnia is the muse of hymns. The theme of this year's exhibit is 'Face the Music' in which each painting must include a reference or response to music. The artist is 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)

November 1 - 30 • Tuesdays - Sundays • 10 am - 5 pm

Hispanic Arts Center • EXPO New Mexico • Albuquerque

JUDGE: Doug Dawson; JURORS: Eileen Casey, Aline E.

Ordman, and Alain Pickard

Download Prospectus from: www.pastelsnm.org

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

**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 To reserve spot, mail \$100 deposit check (*payable to PSNM*) by July 1st. Using PayPal is possible, but a 3% convenience fee must be added (\$100+3=\$103). See page 12 of Policies & Procedures at: www.pastelsnm.org/misc/2013_policies.pdf for workshop cancellation policy. Any questions, including instructions about how to use PayPal, should be sent to Marilyn Drake at: psnm.nswkshop@gmail.com

TAUGHT BY PSNM MEMBERS

Lee McVey, PSA Plein Air Classes

Ongoing thru July • Albuquerque

Plein air experience is an integral component for studio work. Experience lots of attention and encouragement as you develop and increase your painting skills. Improve your ability to see and to extract the information from the landscape needed to create a successful painting. Explore compositional design, color, value and aerial perspective. For beginners with pastel and drawing experience through intermediate level. Sign up for one class at a time at \$35 each or a series of 3 for \$90, tax included. Days are flexible, dependent upon weather/wind. 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

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.

June 5 - 8 • Bend, OR

Cascade Fine Art Workshops. Contact: Sue Manley at 541-408-5524 or: info@CascadeFineArtWorkshops.com

June 13, 14, 15 • Montreal, Canada

Pastel Society of Eastern Canada

Contact: Pierre Ouimet at: pierreouimet@videotron.ca

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.

Virginia Unseld Workshop

June 16 - 19 • Taos, NM

6th annual Landscape Painting with Pastels. Award-winning pastel artist designed this workshop for artists and art teachers with all levels of experience, small class size provides plenty of individual attention and direction. This is an intensive workshop focusing on *plein air* painting every morning and evening with demos, critiques, and work from photos in the afternoons. Workshop fee \$270, with one graduate credit available through Adams State University for an additional \$55. Registration at VirginiaUnseld.adams.edu. Participants will stay in lovely 1 or 2 bedroom adobe casitas at Taos Lodging with full kitchens. Lodging fees additional. Info at www.taoslodging.com. Book by phone at: 575-751-1771 for 10% lodging discount with workshop. More information about Virginia and her work at www.virginiaunseld.com

Colette Ody Smith Workshop

June 16 - 19 • Fish Creek WI

Mon - Thurs from 9am - 4pm at Peninsula School of Art. *Pushing Your Pastels* - When making your painting "look like" specific objects is no longer enough, discover a path to the next level. Transform your artistic longings and ambitions into unique, expressive works in soft pastel. Identify your goals, build on your strengths, and stretch your vision and skills. Explore a wide variety of pastel painting techniques to expand your vocabulary in the medium. Discover where both abstract and representational work fit in your process, as well as when to plan, and when to let things happen freely. Colette provides you with challenges, encouragement, and inspiration, as well as specific ways to self-direct your progress. She demonstrates, lectures on personal expression, and offers individual support. Demos in pastel, but all 2-D artists are welcome, if you are comfortable with your medium. Advanced beginner and above.

Tuition: \$450

To register call: 920-868-3455 or

email: info@PeninsulaSchoolofArt.org

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Paul Murray Workshops

June 22 - 28 and July 27 - August 2 • Taos, NM

Paint Northern New Mexico's incredibly rich variety of subject matter, including the Rio Grande, intimate gardens, ancient missions, Taos Pueblo, patchwork fields of hay and corn, adobe architecture, lovely tended vineyards, and improbably vast skies. Tuition: \$480 Limited to 12 participants. All levels of painters welcome. Details at www.taosartschool.org or call 575-758-0350

October 16 • Santa Fe, NM

Artisan Art Expo one-day class. Contact Margaret Davenport to register: megdavenport@earthlink.net or 505-954-4179 ext. 117

Michael Chesley Johnson, PSA, PSNM, MPAC Workshops

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

Now taking reservations for his popular "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.

Mike Mahon Workshops

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 - 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>

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

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@cableone.net or 505-294-7752. More details at: www.billcanright.com

TAUGHT BY OTHERS

Professional Artist Training Workshops

Spring 2014 • Santa Fe, NM

City of Santa Fe Arts Commission hosts free series to educate and assist artists in their careers in the Community Gallery, 201 West Marcy St. All classes from 6 - 7 pm.

June 3 – Reality Check and Tips for Artists – with Bette Bradbury from WESST (Women's Economic Self Sufficiency Team).

June 10 – Artist as Entrepreneur: The Top Legal and Business Mistakes to Avoid as an Artist – with Talia Kosh

June 17 – Slide Show 2.0: Promoting Your Work with Digital Video (for MAC) – with Chris Nierman

June 24 – Self Publishing Possibilities – with Jerry Wellman and Matthew Chase-Daniel

July 1 – Slide Show 2.0: Promoting Your Work with Digital Video (for PC) – with Chris Nierman

For more information, or to register please call Rod Lambert at 505-955-6705 or email rdlambert@santafenm.gov

Sally Strand Workshops

August 1 - 4 • Telluride, CO

Held at Ah Haa School for the Arts. Coincides with world famous Jazz Festival. What could be better? Art by day, music at night! Contact: Jessica Newens at

970-728-3886 or jess@ahhaa.org

October 8 - 17 • 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