



PASTEL
SOCIETY
OF
NEW
MEXICO

HIGHlight

May 2013

From the President...

Happy Spring my Creative Friends,

It's that time of year which sort of is, and sort of isn't Spring. It's been kinda' warm, but then it's cold again. The flowers bloom then the snow blankets them... There has been a lot of thinking for me about beginnings and ends. We place so much importance on those markers in order to "label" our experiences. It's as if we are a slave to identifying "things" by their beginning and end. How important is it really to define that?

So this labeling follows us everywhere. Prompting us to start stuff, and call stuff done. I'll bet I'm not alone when I say I have started far more than I have finished over these years. My guess is a bunch of those things I started were left abandoned because, as it turned out, the journey wasn't fulfilling. So why did I start it if I wasn't sure it was going to be fulfilling? Because, I suppose, the idea sounded good at a time when I was searching for something. The beginning was the spark, the journey the experience, and the fact that it fizzled out over time leaving me with no way to label an end leads me to believe perhaps that the experience lingers still. The experience becomes entwined into the next thing I begin so really it all becomes one big journey.

So, with this in mind, when does a painting actually start? Well, when did you become an artist? Is this painting on your easel your first landscape, bird, still life, figure; or is it your second, your tenth, your hundredth? Did you slip out with a bar of soap when you were little and carve shapes in it with a stick? Did that make you an artist then, were you simply born that way?

When you step up to the easel today, take a moment to consider that because the canvas is white, the first

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stroke to the observer may look like a beginning. But for you, that stroke was born inside you before anyone else ever sees it. It's your vision. It's there already. It is an accumulation of a lifetime of experiences that all have added up to that very moment when your expression flows from your heart, through your hand and into a format that others can see. The journey of that painting ebbs and flows, frustrates and excites, energizes and exhausts. Finally when you have reached the apex of this visual expression, you sign your name to it. Is it finished? No. No it isn't. It will never be finished. In my mind, a painting's life is forever evolving. What you saw in your mind, became some shifted interpretation of your vision on the canvas. With every person who views it, it becomes a new message, another vision for someone who needs that visual anchor for their own journey.

The painting is never finished... it will always be "becoming."

So the next time someone asks you how long it took to do a painting, ponder what your answer really is. Why do they ask? Is it to quantify the price tag? How could you possibly charge an adequate price for something that has taken you a lifetime to achieve. And to think, it still isn't finished... not really.

~ Natasha Isenhour

Monthly Meeting at the Albuquerque Museum

Saturday, May 11 • 10 - Noon

Do's and Don'ts of *Plein Air* Painting

Signature Member Elaine Koehler (and Friends) will provide you with insights about the benefits, fun, and adventures encountering when painting outdoors. They'll offer valuable tips about equipment, supplies, weather, painting sites, and safety gained from their many years of experience. You'll also learn why going outdoors to paint improve paintings done from photographs in the studio.

PSNM Officers & Committee Chairs

President	Natasha Isenhour
Vice President	Wanda Portee
Treasurer	Mack West
Secretary	Lee McVey
Member-at-Large	Sally Prince
Communications	Nicholas Tesluk
Evaluation	Margi Lucena, Linda West
50/50	Denali Brooke, Ann Gladstone
Librarians	Panola Lisle, Linda Bonds
MasterWorks Rep	Denali Brooke
Membership	Gaye Garrison
National Show	Nicholas Tesluk
Newsletter	Marilyn Drake
Programs	Julie Maas
Program Review	Pat Oliver
Publicity	VACANT
Refreshments	Carol Lovelady
Signature Membership	Katherine Irish Henry
Website Manager	Marilyn Drake

* To send emails to people on this list, go to www.pastelsnm.org then click on *Contacts*.

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.

Richeson75 Competitions

Sports 2013 • Entry Deadline: May 3, 2013

Sports related artwork (check prospectus for the special rules) \$2,500 cash Best In Show plus other prizes!

Figure/Portrait 2013 • Entry Deadline: July 19, 2013

\$5,000 cash Best In Show plus other prizes

Louisville 28th Annual National Juried Fine Art Show

Deadline: July 5, 2013

Juror/Judge: Bruce Gomez

Hosted by the Louisville Art Association, this show is considered to be one of the premier art shows in the area. Held at the Louisville Center for the Arts building, to coincide with the community's Fall Festival.

Louisville is located between Denver and Boulder.

Opening Reception: Saturday, August 31 from 6 - 9 pm

Runs thru Sunday, September 8, closing at 4 pm.

To download prospectus: <http://www.louisvilleart.org/docs/2013/LAAfineartshow2013.pdf>

Pastel Society of New Hampshire 5th Annual National Juried Exhibition

Deadline: July 15, 2013

October 26 - November 30, 2013 at Discover Portsmouth Center Gallery, Portsmouth, NH.

Juror of Selection: Fred Somers, PSA: Judge: Gigi Liverant, PSA Awards: \$5,000+, \$1,000 Best in Show.

Entry fee: PSNH Members \$35/ Non-members \$45, up to 3 digital entries. Prospectus: www.pastelsocietynh.com or send SASE to Sally Shea, 33 Pebble Beach Dr., Bedford, NH 03110

National Show Workshop

Registration for the Elizabeth Mowry workshop has begun, with 9 people signed up already! It will be held Tuesday, Wednesday & Thursday, Oct. 29, 30, 31 at the Hispanic Arts Center on the grounds of EXPO NM. Cost to PSNM members is \$340. To reserve your spot, mail a deposit of \$100 by July 1st to Marilyn Drake. Checks should be payable to PSNM. Using PayPal is also an option, but a 3% service fee must be added (\$100+3=\$103). To ask questions about workshop and for details about using PayPal, please contact Marilyn Drake at: psnm.nswkshop@gmail.com

National Show News

from Nicholas Tesluk, Show Chair



The Prospectus for our 22nd Annual National Show is being finalized and will be posted to the website soon. Though the deadline for entries is August 15, the earliest date that entries can be submitted is June 1 which is not too far away. As we know from previous years, looking at a graph of entries, very few entries will arrive near June 1. The scale is completely tipped towards entries coming in ON August 15, but it never hurts to be prepared for unforeseen possibilities.

We have a quarter page advertisement in the May issue of *Western Art Collector*. Accompanying the ad, in the “State of the Art: New Mexico” special section, is a small editorial feature on page 79 about PSNM. On page 69 there is a mention of PSNM on a page about New Mexico's vibrant art scene.

Please watch for our classified ads in the next two issues of *Pastel Journal*.

Sponsorship donations have been coming in, albeit rather slowly, and we are up to almost \$3,000 in donations now. This is average for this time of year. I'll start to call sponsors in June or July.

April Program Review ~ by Pat Oliver

Making “MAGIC”: A Monumental Work — A Sense of Humor

Jane Maclean’s presentation was about the monumental task of producing a 147 square-foot oil-on-canvas painting for entry into “Art Prize” (the biggest art competition in the world) which is held in Grand Rapids, Michigan. She told us about the growth and discoveries she experienced as part of that process. A PSNM member since 2001 and Signature Member since 2004, Jane considers herself to be primarily a pastel painter who also works in oils.

The story begins at Jane’s high-school reunion in 2010, when Jim Blake, a former classmate she had not seen since graduation, who now lives in Hastings, MI, told her about “Art Prize”. Later he started sending emails and a lot of encouragement. Though Jane did not seriously consider the project at the time, she started thinking about it and that an entry should have universal appeal and be happy, interesting, and entertaining. The thought also crossed her mind that hot air balloons filled those conditions and she knew something about them from living in Albuquerque.

To look further into this idea, Jane went to the Anderson-Abruzzo Albuquerque International Balloon Museum, where people suggested she look up Marilee Nathan. She did, and Marilee was very interested. At this point, Jane began to develop goals for the painting: universal appeal, authentic, historic, and a wonderful story (as well as a painting that would sell). The next step was to think about the logistics: How many canvasses would she use? How would she get it to Grand Rapids? How could she present the work? How could it be marketed? The almost magical unfolding of the project that propelled her forward to new friends, new challenges, and new discoveries inspired her to name the painting “MAGIC.”

By now, Jane was beginning to take the project more seriously. She decided the drawing would be the most important step and set up models in her studio to paint from, as well as a “sun” to keep track of lighting. She knew she needed to show fire, edge lighting, and reflected light in her painting. It was

important to figure out how to make all the shadows consistent through the five panels that would make up her painting. To keep colors true, she mixed blue paint only in the middle of the day, for example. During the last few months, she saved and labeled her palette paper.

Each 18-pound, four-foot-by-six-foot panel had to be prepared for painting by sanding, adding the background painting, and placing wedges so the canvas could be stretched if it was humid.

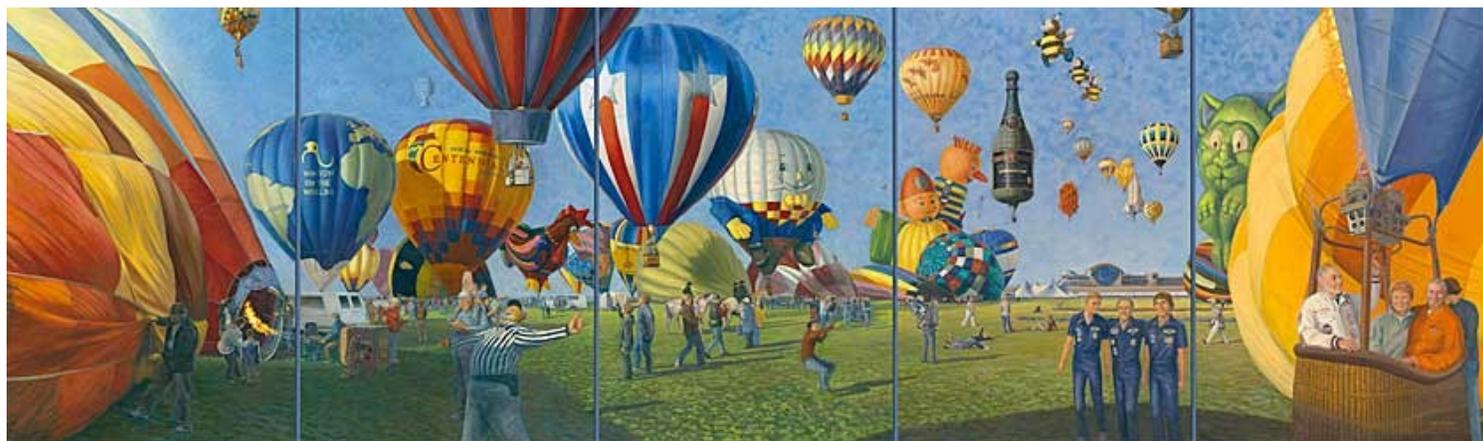
For the composition, Jane placed the viewer in front of the image wherever he stood so that visitors could say they could “walk right in.” This was quite a challenge because her studio only had room to hang two canvases at a time. She selected subjects in the painting that would show viewers how balloons fly, and what needed to be done to get them in the air.

As the project moved forward, Jim (Jane’s former classmate) kept sending newspaper stories, photos, etc., and Jane had to keep doing research and painting. In her research, Jane discovered the first practical hot air balloon was created by the Montgolfier brothers in France. She put the ghost of the first hot air balloon in her MAGIC painting. She also included family members in the scenes, as well as adding events and people she learned about in her research (and put herself in a gondola). Tom Rutherford, a co-founder of the Albuquerque International Balloon Fiesta, gave Jane photos of the early days of the fiesta. Jane spoke with Sid Cutter, the legendary balloonist who co-founded the Albuquerque International Balloon Fiesta, a month before he died. Months later Sid’s wife brought over his favorite jacket, which Jane was able to add to his image in MAGIC.

The last big task was to paint a rope from panel three to panel five. Jane’s husband, Jeff, warned her to watch the slope and maintain the natural curve of the rope. Jane taped a chain from one end to the other where the rope would be, and that provided the correct curve. Jane said, “All of this was just capturing the moment. Everyone was happy. It was such fun.”

When the painting was unveiled September 1, 2012, at The Anderson-Abruzzo Albuquerque International Balloon Museum, Jane saw the complete MAGIC for the first time.

Another stroke of luck was a neighbor willing to transport MAGIC to Art Prize in his van. Jane hired the best shippers to



pack the panels, suspending each one in its own crate.

When they got to Grand Rapids, they saw that *Ballooning Magazine* had published an article on MAGIC. The Sunday paper also had a story about Art Prize paintings, including MAGIC. The Art Prize show was active day and night for the 19 days of the show, with constant crowds at all hours.

As of now, all panels of MAGIC are now in Jane's possession. In the next few weeks they will be varnished using

a product that was developed by Gamblin with guidance from the National Gallery of Art on Washington, DC.

The next chapter in the life of MAGIC is yet to be written. All indications are that it will be enjoyed in a public space. Wherever it ultimately goes, its charm will surely follow.

Jane has created a website for MAGIC, so if you'd like even more information, go to:

<http://janemaclean.com/magic/magic.html>

Member News (upcoming receptions & demos highlighted in red)

Depy Adams is having a show at the Old Schoolhouse Gallery on Highway 14, just north of Frost Road. **The artist reception is Friday, May 10, 5-8 pm.**

Janice St. Marie had two pastels selected as finalists in the Richeson 75 Landscape, Seascape and Architecture Show. The exhibit will hang at the Richeson Gallery in Kimberly, WI from May 29 - July 5. A hardback, 4-color book of the exhibition will be available as well. "Convergence" (14 x 18) is a Spanish mountain valley and "A Walk in Beauty" (14 x 11) is a Rio Grande scene.



Gaye Garrison has recently joined Yucca Art Gallery, the oldest cooperative gallery in Albuquerque. Yucca is located in Old Town at 206 San Felipe St. She will be doing a **demo on Sunday, May 5 from 11 am - 2 pm.**

Jeff Potter has a painting on exhibit in the 29th Texas & Neighbors Regional Exhibit in Irving, TX. He will also be participating in the 25th Annual Corrales Art Studio Tour held on **Saturday and Sunday, May 6 and 7 from 10 am - 5 pm.** He will be one of five artists showing at 475 Walden Road. There will also be a Preview Party on May 5th, but you'll need to purchase a ticket: corralesartstudiotour.com

Judy Felsen now has achieved Signature status in the Pastel Society of America.

Peggy Orbon & Melody Sears will be the featured artists in the "Favorite Places" show at Purple Sage Galeria, located 201 San Felipe, NW in Albuquerque's historic Old Town. They will exhibit a selection of new original pastels of places they've traveled to and painted *en plein air*. **Reception: Friday, May 17 from 5 - 8:30 pm.** Show runs through May 27. www.PurpleSageGaleria.com



Katherine Irish Henry had two paintings accepted into the Southeastern Pastel Society's, 2013 Members' Exhibition.



"Fall Palette in New Mexico" and "Maple in New Mexico" (shown at left) will be on view at the Carrollton Cultural Arts Center in Carrollton, GA from May 16 - June 23. Web site: http://cprcad.org/facilities/cultural_arts.php



"Placitas Sunset" (below right) was accepted into Less is More: Small Works in a Great Space at the Mitchell Gallery in Annapolis, MD. It will be



on exhibit from May 29 - June 19. www.themitchellgallery.org/sales/

Christine Debrosky was one of seven artists in the "Powered by Nature" show at Mountainsong Galleries in Carmel, CA. The show can be seen at the gallery until May 19, or online at: www.mountainsongalleries.com by looking under Events and Exhibitions.

The Art World's Glass Ceiling | Does the Art Market Still Discriminate Against Women Artists? by Jason Horejs on April 22, 2013

Recently, I read an article in the Wall Street Journal about new auction records set for artwork by women artists (*read the article at: <http://online.wsj.com/article/SB10001424127887324030704578424673474011066?mg=reno64-wsj.html?dsk=y>*).

The long and short of the article was that, even though, broadly speaking, work by female artists tends to be valued at less than similar work by their male counterparts, the gap is slowly beginning to close. In February, a portrait by Berthe Morisot's set an all-time record for artwork by a female when it sold at \$10.9M. The article goes on to point out that 9 of the top 10 records for artwork by women have sold in the last five years.

Read full article and 31 comments at: reddotblog.com

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, and other NM locales are indicated in Red.**

TAUGHT BY PSNM MEMBERS

Lee McVey, PSA, PSNM *Plein Air* Classes

Now through July • **Albuquerque**

Because of unknown wind/weather conditions and to avoid canceling predetermined dates, class dates are TBA.

Plein air painting experience improves studio landscape work from photographs. Lots of one on one attention.

Classes will focus on composition, values, and color.

Locations will be in various foothills and bosque Open Space areas. Sign up for one class at a time or for a series. \$35 each. Series of 3 classes = \$90.

Please email lee@leemcvey.com to be notified of the class dates. Go to www.leemcvey.com to see Lee's paintings and learn more about her or call Lee at 505/417-3516 for more information.

IAPS Workshops & Demonstrations

IAPS Convention • **Hotel Albuquerque at Old Town**

Christine Debrosky

June 6, Thursday - "By the Garden Gate"

Pre-convention workshop held in hotel's charming courtyard. Focus is on painting garden/architecture subjects in a simple, direct manner.

June 7, Friday - "Made in the Shade"

3 hour demonstration painting a subject chosen to illustrate how to handle all important sunlight and shadows.

To register, or for more info about the IAPS convention: www.pastelinternational.com

Paul Murray

June 8, Saturday - Class No. 211 - 1 - 4 pm - \$65

How To Create Unique Hand-Made Surfaces

Step-by-step description of surface and materials needed to make it, plus a painting demonstration using this surface. Paul will show how to use texture, blend and make corrections. Most importantly, the demo will show how much work the surface does for you.

To register, or for more info about the IAPS convention: www.pastelinternational.com

Michael Chesley Johnson, PSA, PSNM Workshops

July-October • Campobello Island, NB, Canada

Looking for an escape from the summer heat? Come to Campobello Island for beautiful maritime scenery. Only 2 hours east of Bar Harbor, Maine. Michael specializes in small-size workshops - workshops are limited to 4 students. Although all media are welcome, Michael will be happy to do a pastel-only workshop if 4 students will commit to it. Get your PSNM friends on board! Cost \$300. For full details, visit www.PaintCampobello.com

Mike Mahon Workshops

July 17 - 19 • Santa Fe, NM *Plein Air*

NEW! **Aug. 14 - 16** • Taos, NM *Plein Air*

TBA • Tucson, AZ *Painting Process*

Nov. 16 - 17 • Artesia, NM *Painting Process*

Learn about Mike's DiVine Setup™, 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!

October 5 - 12, 2013 • Maui, HI

Artist Retreat • Minimum 3 mornings of painting instruction by Mike in the medium of your choice.

Participation is limited. Stay at the fabulous Maui Schooner Resort. Queen-size rooms are \$350 pp/week. \$375 workshop fee is required for each person.

Visit the resort's website: <http://www.mauischooner.com>

To register or ask questions, contact Mike at:

505-795-4639 or by email at: art@mmahon.com

NEW! Colette Ody Smith Workshop

July 29 - 31 • Fish Creek, WI

"Pushing Your Pastels" taught from 9 - 4 at Peninsula Art School. When making your painting "look like" specific objects is no longer enough, discover a path to the next level. Bring your artistic longings and ambitions into unique, expressive form in soft pastels. Identify your goals, build on your strengths, and stretch your vision and skills. A wide variety of pastel painting techniques will expand your vocabulary in the medium. Discover where both abstract and representative work fit in your process, as well as when to plan, and when to let things happen freely on your canvas. To learn about Colette, her website is: www.coletteodyasmith.net

Non-Peninsula School of Art Member Tuition: \$410

To register, email: info@PeninsulaSchoolofArt or call: 920-868-3455

<http://peninsulaschoolofart.com>

Terri Ford, PSA MP, PSWC DP, IAPS EP Workshops

Sept 4 - 6, 2013 • Pacific Grove, CA

Based at Asilomar, with accommodations at The Pirate's Den. Paint dunes, shoreline and crashing surf. For details, or to register, go to: <http://www.terrifordart.com/Workshops.html>

October 12 - 22, 2013 • South of France!!!

Terri's third workshop based at the gorgeous Domain du Haut Baran. Register early as space is limited.

Contact Terri 408-286-3801, tford@terrifordart.com

Terri also offers private instruction by appointment.

www.terrifordart.com

Vasili Katakis Workshops • Albuquerque

Drawing From Nature - Saturdays & Sundays at the ABQ BioPark Botanic Garden

September 7 - 8 "Intimate Landscape"

November 9 - 10 "Shakkei - Borrowed Landscape"

For more information, contact Vasili at vasilikatakis@gmail.com or 505-255-0313

For course descriptions or to register, go to: vasilart.com

Ongoing Classes at New Mexico Art League

Sept 9 - Oct 28

"Painting the Still Life in Pastel" • 1 - 4 pm

Sept 9 - Oct 28

"Painting the Places You Love" • 5 - 8 pm

Tuition: NMAL Members \$190; Non-Members \$210

All on Mondays for 8 weeks. Contact instructor by email: vasilikatakis@gmail.com or call 505-255-0313.

Download registration form at: newmexicoartleague.org

TAUGHT BY OTHERS

Lorenzo Chavez Workshop

May 13 - 17 • San Antonio, TX

Coppin Academy of Fine Arts is sponsoring this 5 day class. The focus will be on pastel, but oil and watercolor will be covered if requested. Tuition is \$670. Non-refundable deposit is \$100. Interested parties can find details at www.coppini.us under the workshop tab.

Questions should go to Janice Yow Hindes, President at: Janice.hindes@coppini.us

Doug Dawson Workshops

May 28 - 30 • Hilton Head Island, SC

June 5 - 6 • Albuquerque, IAPS Workshop

June 17 - 19; 21 - 23 • Georgetown, CT

July 1 - 3 • Santa Fe

September 27 - 29 • Falmouth, MA

October 4 - 6 • New York, NY

For information, contact Doug at: 303-421-4584; dougdawson8@aol.com Website: dougdawsonartist.com

Cloudcroft Art Workshops • NM

Alan Flattmann • July 15 - 19

Poetic Realism • Using photos and, if conditions permit, plein air settings, students will learn to create exciting paintings, while being reinforced in the basics of sound representational painting. Along with daily demos, students can expect personal attention and supportive, informal critiques. Open to both pastel & oil painters. Tuition: \$425

Bob Rohm • Aug 5 - 9

Spectacular Scenery and Desert Colors • For beginner to advanced students. Bob covers the entire painting process, beginning with analyzing a scene for 4 basic values and producing a painting with clean color and dynamic compositions. He works individually with each student and guides them in their own style. Work in oils or pastels. Demos done in both oils and pastels. Tuition: \$495

More details and other instructors scheduled for summer 2013 available at: <http://www.cloudcroftart.com>

To register, call: 575-687-2453 or email: shiplett@pvtn.net

NEW! Christine Swann Workshop & Retreat

July 22 - 25 • Pittsburgh, PA

Focus on understanding different brands of pastel and how to put their qualities to best use. Design will be studied to create stronger compositions. Emphasis moves on to understanding light and form, which will lead to better structure in portrait painting. Color and freedom of expression with this powerful medium will round out the workshop. Beginners to advanced artists.

Arrive by Sunday, July 21 to enjoy a 7 pm Cocktail Reception and a curated tour of Galerie Werner located within the Mansions on Fifth.

Deluxe accommodations in the McCook Reed Mansion, cocktail reception, breakfast, lunch and breaks. Prices do not include taxes. \$1700.00 w/ Spouse: \$1950.00

two (2) artists per room: \$1250.00 each

To register call: 1-800-465-9550 or email Mary Del Brady at: mdb@mansionsonfifth.com

Hotel's website has more info: www.Mansionsonfifth.com
Christine's website is: swannportraits.com

Margaret Evans Workshop

October 21 - 25, 2013 • Abiquiu, NM

"The Challenges & Diversities of Landscape Painting"
Plein air workshop based at Abiquiu Inn. Paint Georgia O'Keeffe country and the stunning landscapes of Ghost Ranch. Rooms reserved, with studio space for meetings, demos or inclement weather. Fall is perfect time to visit – yellow cottonwoods, multi-colored rock mesas, and junipers offer dramatic landscapes. For more info, contact Lee McVey at lee@leemcvey.com or 505-417-3516