



HIGHlight

November 2014



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From the President...

Hi Fellow Artists!

This letter will be short and direct. It is about the importance of demonstrating.

I am sitting at a friend's house in Santa Fe typing this since I am in the middle of a rather demanding demo frenzy with Jack Richeson & Co at the Artisan Expo. I have been booked for this event for two years. As it got nearer, all I could muster was, "what the heck was I thinking when I agreed to do this?". It is a bit of work to prepare for and a LOT of work to do. It's not my first rodeo, but there seems to be more than ever taking up the little squares on my calendar this month. But so it goes, I always honor my commitments.

So, the point to this is, the experience is incredible. The energy is intense as the doors open at 10a.m. and the mob of people begins to flow in. So I begin painting, and the questions begin flying and before I know it, two of the three days of Expo are over and I can barely stand up.

The entire time, I paint a little, answer painting questions, paint a little, take someone over to a product they are interested in, paint a little, answer weird esoteric question, paint a little, tell someone where the bathroom is, well, you get the point. So I pull familiar subjects out of my bag of

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YOUR VOTE COUNTS!

2015 PSNM Officers Ballot

Votes will be counted at the November Meeting!

- Nicholas Tesluk, President
- Mike Mahon, Vice President
- Walt Viney, Treasurer
- Pat Oliver, Secretary
- Write-In: _____

Please Print

Signature

Date

To Vote for 2015 PSNM Officers:

- 1) Print this page of HIGHlight;
- 2) Fill in the ballot above;
- 3) Sign and date ballot where indicated;
- 4) Cut it out;
- 5) Bring it to the November meeting.

OR

Mail the completed ballot to:

PSNM, PO Box 3571, Albuquerque, NM 87190

(Must arrive before Nov. 5th for tabulation)

Monthly Meeting at the Albuquerque Museum

Saturday, November 8 • 10 - Noon

Plein Air Plus: Adventures in Spain

Please join our own Bill Canright and Denali Brooke, in what promises be a rewarding and fun-filled recounting of their recently concluded workshop in the Andalucia, Spain. Calling this *plein air* workshop a "funshop," these artists will discuss how their diverse approaches to painting can shake up our conventional ways of "seeing" the subject. They will share their experiences in teaching both *plein air* landscape and figurative painting. The differences and similarities of both approaches should be interesting.

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	Bev Snyder
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.

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tricks and paint a bit on autopilot. All of this energy swirling and flying around is a bit of an adrenaline rush, but quite a drain on an otherwise solitary studio painter.

The bonus? People get to see you, talk to you, watch you, and become interested in you. I have stretched my comfort zone once again every which way. This demo experience has led to me offering private painting lessons because so many people, a couple dozen at least, asked me if I would be interested in teaching them. I have handed out about 100 of my business cards which include where people can find my work in Santa Fe and I estimate that at least one third of them will be joining my email list. One of my demo pieces sold and I've gotten to work with some very wonderful new products. I have learned that the art is inside of me and I am perfectly capable of working with just one brand to make pleasing art in this kind of situation.

Best of all? There really are no dumb questions. The answers I give are either testing my ability to handle something ridiculous, something simple and routine, or, something I must dig for deep inside and I get to learn something about myself.

The lesson? Stare fear in the eye and demonstrate every opportunity you get.

Paint lots, paint long... paint your truth.
~ Namaste, Natasha

National Show News

from Nicholas Tesluk, Show Chair



Well, this is the last National Show News for this, the 23rd Annual National Pastel Painting Exhibition of PSNM. We are expecting 142 beautiful paintings to be delivered either by hand or through Peli, Inc. on October 24. Doug and Sue Dawson will then arrive and Doug will do his work judging the paintings for the four PSNM cash awards and the nineteen Sponsorship Awards, including a fantastic Southwest Art Magazine sponsorship and, new this year, the Maggie Price Memorial Award.

On Monday, October 27, a group of volunteers, under Walter Viney's guidance, will hang the paintings on the walls of the Hispanic Arts Center. Always exciting, interesting and challenging to try to place paintings in the proper location near other paintings that will complement each other.

Doug Dawson will then give a three day workshop which will be, of course, beyond compare, as Doug is such a well-rounded artist who isn't stuck in one mode.

He has created portrait, figurative, still life and landscape paintings that have won numerous awards and are just beautiful. Thank you to all who signed up to take this workshop. I look forward to seeing you and I'm sure we will NOT be disappointed.

Please remember that opening day will be on Saturday, November 1, from 1 - 6 pm. The Awards Ceremony will begin promptly at 2 p.m. My daughter, Kristen, will be handling the reception refreshments, and in addition to donations gathered by Sally Prince, we also have commitments from many members to bring additional food items, so we look forward to a great Opening Reception. Please note, the refreshments will probably not last until 6, nor are they intended to (for I wanted to give time for our guests to peruse the fine works of art), so please arrive early to see the Awards presentation and savor the wonderful goodies.

Then we have the full month of November to enjoy the show. Enid Sorenson and Annie Roberts will be working with our fine members who have signed up for Show-Sitting. Thank

you all in advance for signing up and for fulfilling your duties. This Exhibition could not go on without you!!

As I am hoping to be elected President of PSNM for 2015, this, my fourth year of Chairing the National Show will be my last... at least for a while. I have enjoyed every minute of my tenure here and I hope I have honored PSNM with my work. Thank you to all of the fine people of the Society who've supported my endeavors.

Enjoy these Free Demos at the Show

Sunday, Nov 2	Fran Odum	10:00 - noon
	Barbara Clark	1:30 - 3:30
Sunday, Nov 9	Marilyn Drake	10:00 - noon
Friday, Nov 14	Nance McManus	10:00 - noon
	Natasha Isenhour	1:30 - 3:30
Saturday, Nov 15	Lee McVey	10:00 - noon
	Margi Lucena	1:30 - 3:30
Sunday, Nov 16	Tobi Clement	10:00 - noon
	Mike Mahon	1:30 - 3:30
Sunday, Nov 23	Nance McManus	10:00 - noon
ART in the DARK, a brief history of pastel painting slide show		
Saturday, Nov 29	Gaye Garrison	10:00 - noon

Presentation Innovation

Nicholas Tesluk, our very own “Renaissance Man”, donned yet another hat at our last meeting in order to experiment with the use of a video camera to project Vasili Katakis’ excellent 15-minute painting demonstration which accompanied his slideshow presentation. For this experiment, Barbara Lohbeck lent Nicholas the MasterWorks camera he used for filming the MW judge interviews last year.

The result was nothing short of extraordinary! The video of Vasili painting was projected onto the auditorium’s screen, making it possible for the whole audience to watch as he worked. This eliminated the problem of the artist’s body obstructing the view from many parts of the room and also made the painting image much larger than if we were simply looking at it actual size, a real plus for people sitting toward the back.

Nicholas has also been entertaining an idea of using two video cameras at the same time... one to display and film the closeup view of the artist’s painting image, and the second to film a wide angle view of the artist’s presentation. With this two-camera technique, he plans to edit the digital images to create both a DVD for our library and a Vimeo presentation accessible from the PSNM website. Once this is accomplished, our wonderful and informative demonstrations can be archived for later viewing not only by our members, but anyone else who would like to use them for reference.

Diana Farris, 2014 National Show Entries Director, after seeing and being fascinated by the success of the short display of Vasili’s painting demonstration, generously and graciously offered to donate the money (close to \$400) to purchase a Sony Handycam to help fulfill the needs and dreams for this project.

Kudos to both Nicholas and Diana for moving this wonderful idea closer to reality! If you too would like to contribute to this effort, please contact Nicholas.

October Program Review

by Pat Oliver

Vasili Katakis Presentation

Vasili is a signature member of PSNM and teaches classes frequently, including ongoing classes at the New Mexico Art League. He has received a number of national awards and has shown in the “Miniatures & More” exhibitions at the Albuquerque Museum for the past seven years. He has taught in both the film and art departments at Chicago’s Columbia College. His emphasis in painting is on classical form and design, which is apparent in his paintings of botanicals, especially florals, as well as in landscapes and buildings. He “paints what he feels.” For more information about Vasili and

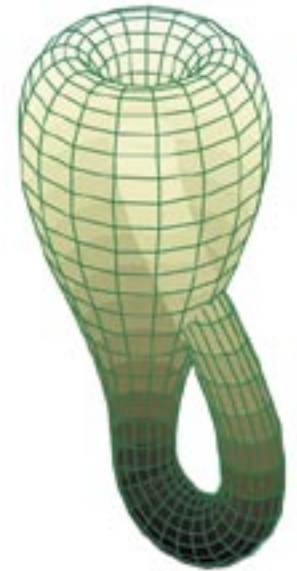
his work, see his website at <http://www.vasiliart.com/>

Vasili began his presentation by explaining about representation or rendering of flat (easier) and curved (not as easy) shapes. Also, objects that don’t have a surface, e.g., skies and reflections, are harder to paint than flat or curved surfaces. Vasili said to represent three-dimensional objects, use geometric shapes. Flat surfaces have hard edges, and the values are easier to define. Curved surfaces have soft, continuous transitions. Objects that don’t have a surface also have transitions.

Next, Vasili introduced the concept of *chiaroscuro*. “Chiaroscuro creates mood.” He showed how to indicate the volume of a sphere using light and dark: Given a light source, the point where the light hits the sphere has maximum illumination. “Light is parallel and does not go around curves, so there are shadows. The source light is reflected and it is very fuzzy at the light/no light line.” The space behind the volume also shows a reverse shadow effect, i.e., dark on a light background versus light on a dark background. Your brain puts these effects together and says, “That’s 3-D”.

Klein Bottle

Next, Vasili introduced the Klein bottle, a shape that has characteristics similar to the Möbius strip in that a traveler on the surface returns to the same point, except that the Klein bottle is three-dimensional. Vasili began with a Klein bottle with contour lines on Le Carte paper. Assuming a light source direction, he began adding colors, blue to recede, light blue to come forward, and highlights for direct reflection. He went to light blue moving out from the receding blue, and continued to layer colors. He typically goes



from hard to soft pastels when layering and ends with Terry Ludwigs for darker values (“so supple—use them sparingly”). He blended the Ludwigs, then used Sennelier yellow to surround the surface. He added a deep red to the dark part of the background and blended the colors with his fingers.

Back in the light areas, he added light lavender highlights and pale blue at the highest reflection, blending each time. He put pale blue in the lighted area outside the figure and ended with dark darks in the shadow area. He did a lot of blending, creating beautiful combined colors on the Klein bottle surface and the background. Vasili noted that blending works well on this surface. There is no sand or silica on the Le Carte surface, but it has a good, rough texture.

Calla Lily

Next, Vasili used an inverted cone to create a Calla Lily.

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“The center axis is important.” (He had marked a dashed line through the center and on down the stem.) Again, he put light where light is reflected (many light colors rather than white) in the middle and cool where light turns to the sides. He indicated the background for contrast and to define the contours of the subject. He was using analogous warm tones of cadmium orange with yellow, saying “layer, layer, layer.”

At this point, he said he had a good foundation but it was still loose so you can feel the patterns flowing over the contours. Then he introduced the somewhat darker form shadows. He then worked on the edges, saying “To create an aerial perspective, the edges are softer and cooler.” He added blue to the background, commenting that you can control luminosity and mood. “You are always refining.” He added the warning that when you are a pastelist and attempt to blend, you can obscure the painting. “For me, a painting is always an evolutionary process.”

“Your eye always, always goes to contrast first. We can control what we want the viewer to see first.”

Question: In your class, flowers and plants have the same transparency. How is that done?

Answer: Transmitted light is almost always about value.

Slides and Comments

Vasili showed slides of a number of his paintings and studies to point out techniques and practices:

- Interest can be added by adding smoke, enhancing shadows, etc.
- We should always include the shadows in a sketch. They are part of the composition.
- In architecture, “the sky hole is not just for trees but for gaps in architecture too.”
- Regarding a slide of a cabin with dappled light, Vasili pointed out that the light is diffused and softened.
- In an abandoned structure, he broke up the edge of the roof line for interest, to avoid a big area of similar striping.
- He’ll always pitch the angle of a land mass to add interest and to keep it from looking flat.
- For a reflection in still water or a textured surface, use a little bit of soft, a little bit of hard.
- Painting moonlight/nocturnes: Sand and snow have really soft transitions.
- “Keep experimenting!” Picasso said, “what I paint today is an experiment for what I paint tomorrow”.
- “You need to capture mood, etc., but local color is a theory. Go for feeling—whatever it evokes.”
- “The reason I paint single blossoms is because they’re hard to compose. It’s challenging.”
- “For reflected light, suggest there is light coming through.”
- “‘The Golden Mean’—don’t use it literally. Think of golden proportions as zones.”
- “With a still life, don’t put it all items on the same level.

Shape can intertwine/overlap with each other.”

• “With luminosity, the principle is “halation”. It works better with complementary colors.” Vasili showed a slide with orange and cyan squares. The effect of the contrasting colors of squares adjacent to each other was the appearance of the surrounding colors overlapping. The colors “vibrate beyond their original definition.”

- “Atmosphere over accuracy.”
- “Chiaroscuro works in reverse too. You can turn it inside out.”
- When you do a study, keep it. You can scale it up later.
- Regarding a columbine painting, “To advance mood, I added stone steps. The more you are familiar with your subject, the more you can have fun with it.”

Final remarks: “You need to keep drawing, everybody!”

Victory for Artists

Excerpted from the New York Times

Tax Court Ruling Is Seen as a Victory for Artists

by Randy Kennedy, Oct. 6, 2014

If you say you are an artist, but you make little money from selling your art, can your work be considered a profession in the eyes of the Internal Revenue Service?

In a ruling handed down late last week by the United States Tax Court and seen by many as an important victory for artists, the answer is yes.

The case involved the New York painter and printmaker Susan Crile, whose politically charged work is in the collections of the Metropolitan Museum of Art, the Guggenheim Museum and several other major institutions. In 2010, the I.R.S. accused Ms. Crile of underpaying her taxes, basing the case on the contention that her work as an artist over several decades was, for tax-deduction purposes, not a profession but something she did as part of her job as a professor of studio art at Hunter College.

The heart of the case touches on a situation familiar to many thousands of artists — from visual artists to musicians and actors — who earn a living as teachers or studio assistants or stagehands while pursuing creative careers that they hope will flourish and someday be able to pay the bills.

Susan Crile, a painter and printmaker who teaches at Hunter College, was accused by the I.R.S. of underpaying her taxes. During a trial before the tax court last year, Ms. Crile, whose work has focused on subjects like the Persian Gulf war of 1991 and the abuses at Abu Ghraib prison, described a dogged career of more than 40 years that has been more successful critically than financially. From 1971 through 2013, court papers said, she earned \$667,902 from the sale of 356 works of art — or an average income of a little less than \$16,000 per year — and, like many artists, she wrote off expenses from her work, like supplies, travel and meals, on her taxes. Only three years of her art career have been profitable, court records showed, and her reliable income came from teaching at Hunter, where she began

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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

Sharon Jensen Classes

Nov 3 - 15 • Albuquerque

7 week class at Manzano Mesa Multigenerational Center from 1:30 - 4 pm. Small class with lots of attention. Concentration will be on composition, color and emotional content. Tuition: \$112

Call Sharon register and for more info. 505-323-7522

Lee McVey, PSA Workshop

Nov 6 - 20 & Dec 11 • Albuquerque

4 week classes; Thursdays, 1 - 4 pm held at The Artist Studio in Hoffmantown Shopping Center. Receive lots of one-on-one attention at your easel. Demos and good information will help you create paintings using landscape photos as a reference. Accelerate your painting skill levels with the guidance of an experienced teacher.

Tuition: \$100 plus tax.

Individual critique sessions can be schedule at mutually convenient times in Lee's studio or at your home. \$35 plus tax per hour.

Register at: lee@leemcvey.com or call 505-417-3516

NEW! Christine Debrosky Workshops

Feb 24 - 27, 2015 • Sedona, AZ

Mar 3 - 6, 2015 • Sedona, AZ

Pastel Intensive; designed to help push your pastel painting. Two sessions, held Christine's beautiful studio. Enrollment for either session will be strictly limited. To register, Call 845-658-9250, or send an e-mail s-scape@swiftaz.net

May 11 - 14, 2015 • Wimberley, TX

Loosening up with an impressionist approach. Pastel or oil. Beautiful facilities in a gracious inn, inspiring locations, and a true artist's retreat with meals included!

Contact Bill or Pat Appleton: 800-827-1913 or 512-847-9344 or email: bill@wimberleyartistworkshops.com

www.wimberleyartistworkshops.com

June 17 - 20, 2015 • Fish Creek, WI

Designs on Nature taught at Peninsula School of Art.

Pastel or oil. Gardens, orchards and vineyards, all in the full

blush of early summer! Contact Andra Nyman: phone: 920-868-3455 or email: workshop@peninsulaschoolofart.org
www.peninsulaschoolofart.org

August 2015 • Domaine du Haut Baran, France

Contact William Haas at: hautbaranfrance@gmail.com

More information, with a full description of each, is on Christine's web site: www.christinedebrosky.com/workshops

Mike Mahon Workshops

Apr 15 - 17, 2015 • Weatherford, TX - Portrait Painting

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>

Member News

(upcoming receptions & demos highlighted in red)

Marilyn Drake, Bud Edmondson and Barbara Garrett had paintings accepted into the Los Lunas Museum of Heritage and Art's 2nd Annual juried exhibition, "Getting Around New Mexico, Then and Now". The museum is located at 251 Main St. SE Los Lunas, NM. **Opening reception is Saturday, Nov 8 from 2-4 p.m.** The show runs through Jan. 10, 2015.

Peggy Orbon won 3rd place for "Southwest Sunset" at the Arizona Pastel Artists Association juried show held at the Scottsdale Artist School in October.



Stan Bloomfield received the Pastel Award of Excellence (2nd place) in the current Pastel Journal "Pastel 100" competition and will have an article published about his work in the April 2015 issue of the magazine. He also received the Herman Marguiles Bequest Award for "Dawn in Placitas" in PSA's 42nd "Enduring Brilliance" show in New York City this past September. Go to PSA website to see winners and exhibitors: <http://www.pastelsocietyofamerica.org>

Christine Debrosky was honored with the President's Award at the American Impressionist Society exhibition held at Abend Gallery, in Denver, CO. This beautiful show of over 170 paintings, can be viewed in its entirety at: www.americanimpressionistsociety.org She was also one of the 30 invited artists from around the country participating in the Sedona Plein Air Festival.

Barbara Clark, Vasili Katakis, Iva Morris, Paul Murray and Nancy Silvia have work in the Miniatures & More 2014 Show, which opens to the public on Sunday, Oct 26, and runs until Dec 7 at the Albuquerque Museum.

part time in 1983 and became a tenured professor in 1994.

The I.R.S., which accused Ms. Crile of underpaying her taxes by more than \$81,000 from 2004 to 2009, argued that based on several factors, such as her lack of a written business plan, her work as an artist was “an activity not engaged in for profit” and that she could not claim tax deductions in excess of the income she made from her art. Further, in a claim that alarmed many in the art world, the I.R.S. contended that Ms. Crile’s legal position that she was both an artist and a teacher was “artificial” and that she made art primarily to keep her job as a teacher. (Hunter College requires its studio-art teachers to exhibit their work but does not require them to sell.) The agency argued that for tax purposes, Ms. Crile’s profession should be that of a teacher, and that her art-related expenses should have been filed not as business expenses but as unreimbursed employee expenses.

But Judge Albert G. Lauber of the tax court ruled Thursday that Ms. Crile had “met her burden of proving that in carrying on her activity as an artist, she had an actual and honest objective of making a profit” and therefore under tax law should be considered a professional artist.

Robert Storr, dean of the Yale School of Art, who testified on Ms. Crile’s behalf, said Monday that the ability to deduct art-related expenses — in art careers that might generate little money — was “one of the last remaining areas where the federal government cuts artists any slack to allow them to do what they do,” and that its protection was crucial.

Micaela McMurrugh, a lawyer at Cravath, Swaine & Moore who defended Ms. Crile, said one of the key points argued in the case was that “art is not a business like other businesses.” “And I think that’s what this decision reflects, to a large extent,” she said.

Michael J. De Matos, a lawyer for the Internal Revenue Service, referred questions about the decision to the agency’s press office, which did not immediately return calls for comment.

Ms. Crile said she was relieved by the decision, for herself but also for many other creative professionals it might affect. “I think this was an attempt to get rid of a whole category of people from being able to take tax deductions,” she said. “I’ve done a lot of political work that is not so easy, and it’s not easy to show or to sell. But I’m an artist. And if I’m not considered one, then I don’t know who could be.

IAPS - 2015

IAPS Eleventh Biennial Convention

List of instructors, classes, demonstrations and costs on new IAPS website: www.pastelinternational.com

Remember that because PSNM is a member of IAPS you are eligible for the discounted registration fee of \$175.

Registration now open! Sign up and pay for your selections. Hotels now taking convention reservations.

Call for Entries

Winter Pastel Show

Drop off day: Tuesday, Dec 2

Show runs from Dec 4, 2014 - March 2, 2015
Gallery at St. John’s Cathedral, 318 Silver SW,
Albuquerque (corner of 3rd and Silver).

Must pre-register to reserve your space for up to 4 pieces.
First 60 pieces entered will be accepted, so act quickly.

PSNM members’ work accepted without being juried.

No entry fee, gallery keeps 25% of sales. Pieces must be framed and wired for hanging.

Gallery open Mon -Thurs, 9am - 4pm, Fri 9am - 12pm and Sun during church services.

Pick up day - Tuesday, March 3, 2015

Contact Ruth Norton to reserve your spot or to get more info:
gallery@stjohnsabq.org

Art On The Edge 2015

Entry Deadline: Dec 7

Exhibition dates: April 17 - August 30, 2015.

Regional Juried exhibition, New Mexico Museum of Art. Artists residing in NM and the bordering states of AZ, UT, CO, OK and TX are invited to submit a portfolio of works. Five to nine artists will be selected, each represented by a body of work, through an online jurying process by juror Nora Burnett Abrams, Associate Curator of the Museum of Contemporary Art, Denver. For more information go to: <http://nmmartmuseum.org/site/join/focap/>

MasterWorks of NM

Entry deadline, standard sizes: January 23, 2015, 5 pm

April 4 - 25, Hispanic Arts Center, EXPO NM, Albuquerque
Open Tuesdays - Sundays, 10am - 5pm

Only NM residents over 18 years of age may submit entries. Separate entry forms must be used for each Division entered. Prospectus available at: www.masterworksnm.org
Please note PSNM accepts online entries and payment from our website.

“Fusion” at Arc Gallery

Entry deadline: February 22, 2015

National Juried Exhibition. May 2 - June 20, 2015 at Arc Gallery, 1246 Folsom St, San Francisco, CA and/or Arc Online Gallery.

Juror: Olivia Ongpin of Luna Rienne Gallery, San Francisco
Opening Reception: Saturday, May 2, 7 - 9pm

Artist talk & Closing Reception: Sat., June 20, Noon - 3pm
Non-Refundable Entry Fee: \$35 for up to three submissions of pieces or images.

60% of any sale goes to artist, 40% to Arc. Items sold must remain on exhibit for the duration of the show.

Contact: ArcGallerySf@gmail.com

Prospectus available at: <http://www.arc-sf.com/fusion.html>