



HIGHlight

October 2012

From the President...

(From Dog Lessons for People)

Enjoy the simple pleasure of a walk.

Run and play daily.

Be loyal, faithful, and quick to forgive.

Always drink plenty of water.

Sometimes it is best to sit close and listen.

Follow your instincts.

Keep digging until you find what you want.

Avoid biting when a growl will do.

Accept all of life's treats with gratitude.

Love unconditionally.

~ Leila Hall

From the Editor...

Thoughts about entering PSNM's National Show and other juried art shows -

In no special order:

• You've taken workshops, attended critiques, and feel your artwork is now good enough to enter into shows. Now it is important to act professionally. Read the prospectus carefully and **FOLLOW THE INSTRUCTIONS!** If you have questions, contact the appropriate people before you send in your entry. When the Prospectus is prepared, key points are highlighted, but often incorrectly sized digital images are sent, paintings are received before the date range, and hanging wire is at the wrong distance from the top of frame.

• The quality of your images can have an impact on the score received from the jurors, thus affecting your chances of acceptance. If you don't know how to take the photos yourself, hire a professional photographer, or ask a more knowledgeable friend for assistance. There are books on the subject and guides on the internet, including the PSNM website. If you do not have the software necessary to size the image to the required dpi and pixel dimensions, purchase it, or as mentioned previously have someone else do this for you.

• Be considerate of the volunteers - asking them for special favors or consideration makes their job more difficult. This

continued on page 2

INSIDE...

pg 2 - Officers and Chairs, National Show

pg 4 - Program Review

pg 5 - Call for Entries, Member News

pg 6 - Workshops

Monthly Meeting at the Albuquerque Museum

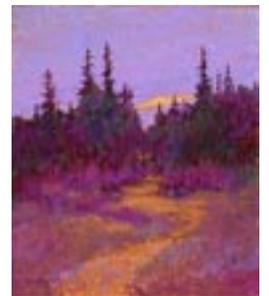
Saturday, October 13 • 10 - Noon

Elizabeth Sandia presentation

Award winning artist Elizabeth Sandia is attracted to bold shapes of sunlight and compositional patterns. She no longer feels constricted by an obligation to duplicate exact colors or values as she was first taught 17 years ago. Elizabeth prefers the freedom to interpret and express her feelings in each painting, and to communicate her vision through a very personal use of color harmony. Elizabeth will provide us painting tips and her insight to the painting process.

She also would like to share how she photographs her paintings after 8 years of experience.

Elizabeth has had nine 1-person openings, numerous 2-person shows, and regularly participates in invitationals, group shows, and non-profit fund-raisers. Three of her pastel paintings were chosen to hang in the US Embassy in Ankara, Turkey for 3 years.



*"Dusk", 12x10
pastel on gel - class demo*

PSNM Elections in November!

The Ballot will appear in the November newsletter. Votes can be submitted by mail or brought to the November meeting where they will be tallied.

PSNM Officers & Committee Chairs

President	Leila Hall
Vice President	Wanda Portee
Treasurer	Constance Gehring
Secretary	Les Lamkin
Member-at-Large	Sally Prince
Communications	Nicholas Tesluk
Evaluation	Carol Lovelady, Julie Maas, Linda West
50/50	Denali Brooke, Ann Gladstone
Librarians	Linda Bonds, Panola Lisle
MasterWorks Rep	Denali Brooke
Membership	Gaye Garrison
National Show	Nicholas Tesluk
Newsletter	Marilyn Drake
Programs	Maryann McGraw
Program Review	Natasha Isenhour
Publicity	VACANT
Refreshments	Annie Roberts
Signature Membership	Katherine Irish Henry
Website Manager	Marilyn Drake

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

continued from page 3

year, rather than return or reject images which were not formatted correctly according to the National Show Prospectus, Peggy Orbon made adjustments. Again, if you don't know how to do it, get assistance *before* submitting the digital file. Right before the deadline, she was even asked to substitute reformatted images after incorrect ones been submitted.

- Entering shows should not be considered a “test” to see if your paintings can get accepted. Be sure you will be able to deliver your paintings should they be accepted. If you don't, you may have prevented another artist from making it into the show. Once the scoring is completed and delivery day arrives, the next highest scoring artist can't suddenly step in to take your place. Plus, it will be a costly error to not have the painting available. PSNM is very strict about collecting our commission, since the artist signs an agreement that if accepted, the painting will be available for the duration of the show.
- Paintings done in workshops are not eligible for most shows as they were done “under instruction”, even if the instructor never made a mark on the painting. A little “fuzzier” would be a new painting of one done in a workshop - making it bigger, cropping differently - which most likely is predicated on the workshop instructor's suggestions. Some issues just come down to personal integrity or professional ethics.
- PSNM's panel of 3 jurors are the winners of the voting from the list of artists submitted by our members. In a very real sense, it is the jurors who make the show. Our criteria for jurors are

NATIONAL SHOW NEWS

by Nicholas Tesluk, National Show Chair

The paintings have been selected for the National Show and the artists have been notified. There are 139 paintings from 89 artists in this year's show and the paintings are just stunning! Of course, once the paintings were selected, it became time for our Graphics Director (one of our unsung heroes), Marilyn Drake, to spend long hours laying out the Show Catalog which will be in the process of manufacture when you read this newsletter (also created by Marilyn).

I want to reiterate an item that I mentioned at the September meeting for those who couldn't attend. Our Entries Director, Peggy Orbon, had the formidable task of not only sorting and filing the 426 paintings entered into the show, but had 100 entries come in on the August 15 deadline date! I've just listed two volunteers who consistently perform above and beyond the call of duty! It is truly appreciated.

I've finished the Sponsorship drive and have a total of over \$12,000 in cash and merchandise awards (including the top four cash awards given by PSNM). A pretty good final figure considering the fact that the tight economy caused many of our regular local donors to abstain this year.

Carmen Sharpe has been working with Bev Snyder to arrange for our food donations for the Opening Night reception. They've been doing a great job.

Now that we have the artwork chosen, sponsors finalized and we're getting closer to November, it is getting really exciting. It's hard to believe that opening day will be in just a little over a month.

that they are well-known, established pastel artists who also are workshop instructors, because this is how we select the judge (who also is the 3-day workshop instructor) for the following year's show.

- Robert Gen has written, “... Another work that knocked the jurors' socks off was a direct copy of an illustration in American Artist Magazine. Still another artist ‘fessed up to ‘colouring a big photocopy’.” “... artists need to realize that their work might be studied and picked apart. Those who don't feel fit to endure questioning of processes and integrity should not put their work into juried shows.”
- Mary Moquin wrote: “Artists shouldn't enter competitions until they are tough enough to realize it is only opinion and not a reflection on their worth. It is equally dangerous to lull yourself into thinking you are great just because you place in a show.”

~ Marilyn Drake

Didn't Win? Join the Club:

**The Rejection of Thomas Eakins's *The Gross Clinic*.
*The Philadelphia Centennial Exhibition rejected
"the finest 19th-century American painting."***

by Jerry N. Weiss

If your painting wasn't recognized this year, it joined a noteworthy continuum of rejection. There is, for instance, the canvas that a New York Times art critic in 2002 called "hands down, the finest 19th-century American painting." Initially denied a place in the Philadelphia Centennial Exhibition in 1876, it was finally exhibited, not alongside the other artwork in the exposition, but in an adjacent army hospital.

Of the painting, *The Gross Clinic* by Thomas Eakins, a contemporary critic wrote: "... the more we study 'Professor Gross,' ... the more our wonder grows that it was ever painted, in the first place, and that it was ever exhibited, in the second ... No purpose is gained by this morbid exhibition." *The Gross Clinic* is a portrait of prominent Philadelphia surgeon Samuel D. Gross performing an operation on a young man's femur. There's an abundance of blood, some of it on Gross's hand as he pauses to lecture in a theater filled with surgical students. The figures are dressed in formal black, the skylight dramatically picking out pockets of radiance.

Based on relentless studies from life and measuring 8 x 6.5 feet, the painting is heroic in scale, appropriate for an apotheosis of medical science, the victory of intelligence — symbolized by the intense illumination on Gross's head — over disease. For all its somberness, it's an inherently optimistic image.

Thomas Jefferson University in Philadelphia bought *The Gross Clinic* for the meager sum of \$200. It stayed with the university until 2006, when news of a pending sale that would have taken it out of Pennsylvania was made public. That sale was blocked when the Pennsylvania Academy of the Fine Arts and the Philadelphia Museum of Art joined to purchase the painting and keep it in Philadelphia, at a cost of \$68 million.

So your painting wasn't recognized this year. Be patient. There's no telling what price it will bring in 130 years.

Visit the website of contributing editor Jerry N. Weiss at www.jerryneweiss.com

Posted on September 21, 2012 by Cherie Haas, Associate Editor at: <http://www.artistsnetwork.com/articles/inspiration-creativity/didnt-win-join-the-club-the-rejection-of-thomas-eakins-the-gross-clinic>

NM Art Show Listings

PSNM Shows

Members' Show • Oct. 1 - Nov. 3

The Old Schoolhouse Gallery
12504 North Highway 14, San Antonito, NM
Reception: Friday, Oct. 12, 5 - 8 pm

Signature Members' Show • Oct. 12 - Nov. 3

Curious Crow Studio, 113 Abeyta Street W, Socorro
Opening Reception: Saturday, Oct. 13, 2 - 5 pm

**21st Annual National Pastel Painting Exhibition
& 4th Annual Small Works Exhibit • Nov. 2 - 25**

Hispanic Arts Center • EXPO New Mexico, Albuquerque
Opening Reception & Awards Presentation:
Friday, Nov. 2, 5 - 8 pm

Facing the Muse Exhibition

October 2 – 26, 10:00am - 4:00pm

Closed Sunday and Monday

New Mexico Art League

Sponsored by Portrait Society of America
and the New Mexico Art League

Juried by Brian O'Conner • Judged by Roberta Remy

Opening Reception & Award Presentation:

Friday, October 5, 2012, 5 - 8:30 pm

Portrait Artists Face-Off, October 12, 6 - 8:30 pm

Marilyn Drake, Frank Fuchs, Robert Kuester,
Pietro Palladini, Roberta Remy and Cynthia Rowland

**PAPNM (Plein Air Painters of NM) Annual
Juried Member's Show • October 5th - 27th, 2012**

African American Performing Arts Center & Exhibit Hall
310 San Pedro NE, Albuquerque, NM 87108

Opening Reception: Friday, October 5, 2012, 5 - 7 pm

Closed Sunday and Monday

**Open Space: A View with Room
& "Little Gems" "Waterways & Wildlife"
7th Annual Art Exhibition & Sale**

Open Space Visitor Center, 6500 Coors NW,
Albuquerque

(between Montañó Blvd. & Paseo del Norte at the end of Bosque Meadows Rd.)

Shows runs from Sept. 8 thru Oct. 27

Hours: Tuesday - Sunday, 9:00am - 5:00pm

Don't miss this unique opportunity to see & purchase paintings
of your favorite "Waterways & Wildlife" of Open Space.

All sales benefit the Open Space Alliance.

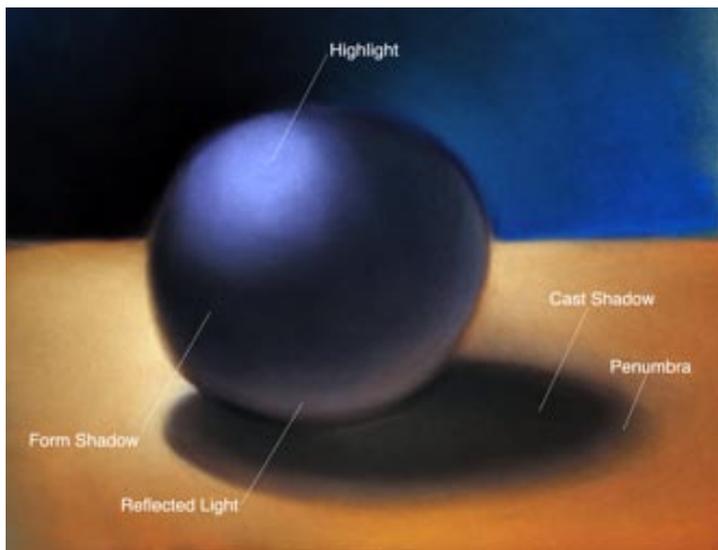
September Program Review

by Natasha Isenhour

The Anatomy of a Sphere: A Demonstration by Vasili Katakis

From Wikipedia:

Chiaroscuro (English pronunciation: /kiːˈɑːrəˈskjʊərəʊ/, Italian: [kjarosˈkuːro] “light-dark”) in art is “an Italian term which literally means ‘light-dark’. In paintings the description refers to clear tonal contrasts which are often used to suggest the volume and modeling of the subjects depicted”, ...and this meaning has extended to other visual arts such as photography and cinema.



In a word, “chiaroscuro” defines the essence of the work of Vasili Katakis. Not only do you hear the word often when he is demonstrating or critiquing work, you can see clearly that the extremes of light and dark literally define his paintings.

“I have had two successful careers: first as a designer/illustrator, then as an award winning cinematographer,” quotes Vasili from his website, www.vasiliart.com. “However, my first love has always been painting.” His mother and father were forever repainting walls over his doodles as a young child. “I have always painted.”

Clearly, Vasili Katakis brings much of his experience in his prior careers to the easel. His explanations are filled with technical terms and he is able to articulate the science and physics around painting an object although his instinct and spirit direct his hands and the composition rolls from his heart. He quotes Sophocles, “That which is unsought remains undetected.” The breaking down of the light and shadow as it pertains to a sphere illustrates this beautifully. The very nature of closely observing the

dynamics of this seemingly simple matter challenges our immediate perspective of what we think we see.

“Key light” is the primary or strongest light source on the object. For the sake of the demo a directed light in a reflective “can” was used as key light. He covered the light with a variety of filters to demonstrate the effect on the subject, the sphere in this case. “The driving force is the form, and mood.” He discussed how you manipulate everything between black and white to make the shape. Light forms the shape and the shadow indicates volume.

Viewing the white foam sphere under the obliquely directed light and observing the shape, it becomes clear, that counter to our intuitive notion that the sphere is darkest where it touches the surface upon which it sits, it really isn’t. There is a shadow line just after the apex of the curvature perpendicular to the key light then the *penumbra*, or shadow form which is actually lighter fills the eclipsed side. Depending on what color Vasili placed under the sphere, the color of that “fill light” changed. It was not simply a shade of gray. Reflection from the diffused light as well as from the sphere itself all play into the color scheme on the “dark” side of the form. “Fill light is what the object picks up from its surroundings. High light is the point of maximum illumination. Rarely is all light eliminated by a shadow.”

Vasili illustrated his explanation on Sennelier’s La Carte pastel paper. He began by drawing the spherical shape followed by a horizontal baseline touching the bottom of the sphere. On the line he placed “italicized parentheses” on either side of the sphere indicating the area of shadow underneath. It was an excellent demonstration to define a rather nebulous concept that is incredibly important to understand. Blending and color choices were used to further explore the concept of fill and reflected light and the very dynamic nature of “shadow.” Not a linear concept at all.

On www.vasiliart.com you can find lots of information about his up-coming exhibits and workshops. He is a high energy teacher with incredible talent and a lot of knowledge to share. His work is delicate and thoughtful and a joy to view. You can absolutely see these concepts at work in every beautiful piece.

Nance McManus, CPS, PSNM sent in this quote:

“A man paints with his brains and not with his hands.”

~ Michelangelo Buonarroti

More words of wisdom for artists:

“For the things we have to learn before we can do them, we learn by doing them.”

~ Aristotle

Call for Entries

National Weather Center Biennale • April 22, 2013

Digital Deadline: October 1

National Weather Center, Norman, OK

Initial selection of 100 works for exhibit by committee consisting of Alan Atkinson, Ph.D., of the Fred Jones Jr. Museum of Art; Berrien Moore III, Ph.D., Director of the National Weather Center; and Erinn Gavaghan, Ex. Dir. of the Norman Arts Council. \$25,000 in Awards; Best in Show: \$10,000; First Place (per Category): \$5,000

Enter up to 3 works in any combination of categories.

Entry fee is \$25 for the 1st entry and \$10 each add'l.

<http://www.nwcbiennale.org/details.html>

MasterWorks of New Mexico

First Deadline - January 25, 2013!

Plan for your entries in the categories of standard works and miniatures now! All dates and criteria will be in the prospectus, due out October 1: www.masterworksnm.org Please look carefully at digital size requirements for submissions to standard works category. Image size: Maximum of 1200 pixels on the longest dimension - height or width - and set to 300 dpi. You are encouraged to get help to meet requirements for this new size. There are also great resources for photographing artwork on PSNM website: www.pastelsnm.org See links at the bottom of the Home page. Listed there are pdf documents and a video called "Photographing Artwork and Preparing a Digital Entry" - all providing very helpful information for entering shows.

Last but not least, we are pleased to announce that we have scheduled our MasterWorks 2013 pastel workshop! Dawn Emerson, award winning pastelist and workshop instructor, will teach the 3-day workshop from April 21 - 23. More information about Dawn, her dynamic line work and energetic approach to painting will appear in the November newsletter and can also be found at her website: www.dawnemerson.com

Richeson75 Competitions

Small Works 2013 • Entry Deadline 11/30/12

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

Still Life & Floral 2013 • Entry Deadline 2/4/13

\$2,500 cash Best In Show plus other prizes!

Landscape, Seascape & Architecture 2013

Entry Deadline 3/29/13

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

Sports 2013 • Entry Deadline 5/3/13

Sports related artwork (please check prospectus for the special rules)

\$2,500 cash Best In Show plus other prizes!

Figure/Portrait 2013 • Entry Deadline 7/19/13

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

Member News

Congratulations to PSNM Artists who won awards in the Pastel Division in the 2012 NM State Fair:

Leila Hall - 1st place

Barbara Clark - 3rd place

Teruyo Allen & Nancy J. Davis - Honorable Mention

Christine Debrosky will be one of 40 artists exhibiting at the Manheim Gallery, in Cottonwood from Sept. 19 - October 6 for the Arizona Centennial 5 C's exhibition. The gallery is located at 747 N. Main St. in old town Cottonwood. www.themanheimgallery.com or www.christinedebrosky.com/other1

Christine will also be presenting at the IAPS convention in Albuquerque, June 7 - 9, 2013. For more detailed info, you can go to <http://christinedebrosky.com/workshops> or www.pastelinternational.com

Her studio's doors will now be open, by appointment, for art showings and sales. It is located on the way to Jerome, and has wonderful views of Mingus Mountain, and the red rocks of Sedona. Members from The Arizona Pastel artists group came by, and wrote a lovely piece, with many pictures. It can be seen at http://www.azpaa.com/newsletters/july2012_news.pdf, and is on pp.6-7. If you're in the Northern Arizona area, and would like to stop by, please call 845-658-9250 (cell 845-532-3232), or send an e-mail to s-scape@swiftaz.net.

Nance McManus will be selling her book at the next Local Author fair on Saturday, October 6 from 3 - 5 pm. at Page One Cafe (11018 Montgomery NE, Albuquerque - the southwest corner of Juan Tabo and Montgomery). Prophet will be there too so folks can see the main model in the book. If you are in the neighborhood please come on by... I would love to see you

Congratulations to PSNM Artists who won awards in the Pastel Society of America's Annual Exhibition:

Karen Budan received the Pastel Etc. Award for her painting entitled "Reflections of Red".

Colette Oद्या Smith garnered the Pastel Society of the West Coast Award for her painting entitled "Taking Form".

Terri Ford was honored with the Kent Art Assoc. Award for her painting entitled "Country Calm".

To see all the award winning paintings, go to: http://www.pastelsocietyofamerica.org/index_annualexhibitio_nawardwinners.htm

Member News continued on page 8

Workshops & Classes

LISTING POLICY: All new announcements will be published with as much detail as space will allow. Repeat listings will be abbreviated. Deadline for submissions is 15th of month preceding next issue.

Please send your listings for classes, events, workshops, or news via email to: psnm.news@gmail.com

Albuquerque and Santa Fe appear in Red to indicate local workshops and classes.

TAUGHT BY PSNM MEMBERS

Michael Chesley Johnson, PSA, PSNM Workshops

October 10 - 13 • Millheim, PA

All media. Price: TBA Contact: Green Drake Gallery, 814-349-2486. greendrakeart@gmail.com

October 17 - 18 • Blue Ridge, GA

All media. Price: \$160. Contact: Blue Ridge Mountain Arts Association, 706-632-2144, <http://blueridgearts.net>

NEW! November 2012 through March 2013 • Sedona, AZ

Once again, Michael is offering advanced/mentoring outdoor painting workshops. Workshops run for four half-days, and during that time you'll explore some of the best southwestern scenery around. Red rock formations, shadowed canyons, and the graceful sycamores of Oak Creek are some of the subjects you'll paint. This year, Michael has planned some special topic workshops to supplement the schedule: Hiking to Paint, Exploring the Verde Valley, Advanced Design, Advanced Color and Large-Format Painting. Also, a few all-level weeks are scheduled for those students desiring more formal instruction. 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.PaintSedona.com

Maggie Price, PSA, PSNM Workshops

October 22 - 26 • Central Florida

Sponsored by Pastel Society of Central Florida. Combination of indoor technique instruction and plein air painting (weather permitting). See www.MaggiePriceArt.com

January 19 - 26, 2013 • Puerto Vallarta, Mexico

Escape the winter blahs and enjoy a wonderful week

experiencing the beauty of Boca de Tomatlan and Puerto Vallarta. Paint a variety of subjects — landscape, water, boats, flowers and foliage — and explore the possibilities of working in pastel as we do so. Daily short demonstrations of technique relating to specific subjects, and individual instructor at your easel will help build skills and understand the medium. Artists working at all levels and in other mediums are welcome. (While beginners may certainly attend, some previous experience with pastel and drawing will be beneficial.) A recommended supply list will be provided after you register for the class, along with information about how to easily and comfortably transport your materials. For more information or to register, visit www.artworkshopvacations.com/index.php.

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

October 17 - 19 • Arizona Pastel Artists Association
Contact Sharon Frey 520-609-7929

sharon.frey@gmail.com

November 13 - 16 • Pastel Artists of Hawaii

Contact Helen Iaea: helen.iaea@gmail.com

March 8 - 10, 2013 • Austin Pastel Painters

Contact Carolyn Kilday, ckilday@austin.rr.com

March 25 - 27, 2013 • South Carolina

Contact Marcia Buike, marcia@marciabuike.com

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

Lee McVey, PSA Classes • Albuquerque, NM

October 17 – December 12 (no class Nov. 21)

Wednesdays from 6:30 - 9:30 pm

October 18 – December 13 (no class Thanksgiving

Nov. 22) Thursdays from 1-4 pm

Join Lee for an 8 week class and experience lots of one on one attention and encouragement as you develop your painting skills while working from landscape reference photos. Improve your ability to see and extract information from photographs needed to create a successful painting. Explore compositional design, color, value and aerial perspective. For beginners with drawing experience to intermediate students. Both classes at The Artist Studio, west end of Hoffmantown Shopping Center, Menaul & Wyoming NE.

\$200 early bird pricing if paid by September 18;

\$225 if paid after September 18

continued on page 7

Register for either class by email: lee@leemcvey.com or call 505-884-5566.

Learn more about Lee at www.leemcvey.com

NEW! Nance McManus Classes

October 26 and 27 • Albuquerque, NM

PASTELS ARE PAINT NOT CHALK! Through UNM Continuing Ed. This two-day workshop is a simple hands-on class. We will talk about pastels and try working with different makes of pastels and papers. Friday 5:30 pm - 8:30 pm. On Saturday, meet at Artisan Studio from 9 am - 5 pm to experiment with pastels without the pressure of perfect composition. For those of you coming back to art after a hiatus, this is a great class: pastels require no liquid mixing or waiting for things to dry... just get going with color! This class is designed for those with a curiosity of pastel painting and have wondered where to start. Materials fee of \$10 is payable to Nance on Friday night. List available online at dce.unm.edu. Email Nance for registration and cost details: Nance_McManus_Studio_LLC@mail.vresp.com

Vasili Katakis Workshops

Nov. 2, 3 & 4 • NM Art League, Albuquerque, NM

“Structures Within” Full day (9:30 - 4:30 pm) workshop designed for intermediate painters and as a refresher for accomplished pastelists. Enhanced observation techniques will allow you to see life in a different way. Exercises will include basic isometric perspective, positive/negative space, light & shadow, spatial contrast, color temperature, and other fundamental aspects of painting. Understanding these concepts will enable you to paint more freely. Relaxed environment will allow artists to focus on individual technique and expression. All forms of Pastel and Color Pencil are welcome. Tuition: NMAL Members, \$170. Non-Members, \$190. Register at: vasilikatakis@gmail.com or 505-255-0313
Vasili Katakis Website: vasiliart.com

TAUGHT BY OTHERS

Doug Dawson Workshops

October 15 - 17 • San Antonio, TX

To find out about this workshop contact Mary Lopez at www.texaspastelsociety.blogspot.com
For other workshops Doug will be teaching, go to his website: www.dougdawsonartist.com
Contact him at: 303-421-4584 or dougdawson8@aol.com

New Mexico Art League Workshops

3409 Juan Tabo NE, Albuquerque, NM

Information and registration for all NMAL workshops at: <http://www.newmexicoartleague.org/workshops.html>

Albert Handell • March 8 - 10, 2013

3-Day Indoor Workshop • 9:30am - 4:30 pm.

See, and learn, what to select and emphasize, and what to play down or even take out of your paintings in order to make a strong design statement, and work sensibly towards finishing. Workshop is geared to all levels of landscape and still life artists, who have some experience working in pastels, oils, or water media. Daily demos, from 9:30 a.m. to noon; all demos are from beginning to finish. First demo is with pastels throughout; second demo begins with watercolor under painting, finishes with pastel; third demo is in oils. From 1 - 4:30 p.m. you will work from your landscape photographs and/or outdoor studies. Those who wish to work from still-life are welcome to do so. Albert will give individual help to each artist at the easel to help you achieve better studio paintings; you are welcome to paint in the medium of your choice.

Tuition: NMAL Members \$395, Non-Members \$415
Sign up with \$100 deposit or payment in full, if you prefer. Please include your phone number and email address on the check, made payable to ALBERT HANDELL. Mail to P.O. Box 9070, Santa Fe, NM 87504. Tuition is to be paid in full by February 8, 2013, one month before the first day of the workshop; this will help keep us from overbooking the workshop.
Contact instructor by email: alberthandell@msn.com or phone 505-983-8373.

Albert's website is: www.alberthandell.com

Marla Bagetta Workshop

November 5 - 7 • Grapevine, TX

Presented by the Pastel Society of the Southwest. Held in Community Room at Stacy's Furniture near DFW Airport. Marla helps each participant discover their unique process, believing everyone should approach the canvas in a manner that's easy for them.

Cost is \$325 for PSSW members or \$350 non-members. To register for the workshop, send \$100 deposit to Robbie George at 110 Inverness, Trophy Club, TX 76262 or contact her at georgert@att.net

continued from page 5

Terri Ford was recently informed of her new status from the International Association of Pastel Societies (IAPS) as the first Eminent Pastelist... she is truly honored. Because her painting "Country Calm" was juried into "Enduring Brilliance!" The Pastel Society of America's 40th Annual Exhibition and received an award she has earned her Master Pastelist title from PSA... another great honor.

Her solo show, "Landscapes... here & there" was on view at Viewpoints Gallery until September 29th. You can also view most of the exhibit by clicking on the following link: <http://www.terrifordart.com/LandscapesHereThere.html>

Debate: Should You Include a Date on Your Artwork?

by Jason Horejs on September 17, 2012

Many of you who have been following me will know that I discourage artists from including dates on their artwork. Recently, I received the following email from the curator of a museum:

Dear Jason,

As a Museum Director, I vehemently disagree with not putting the date created on pieces of work in a portfolio. Why do you suggest that? It appears that the artist is hiding something.

Sincerely,
D.R.

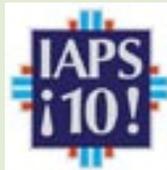
I responded:

Dear D,

Thank you for the email and the question. I come at the question from a marketing and sales standpoint, and from my perspective on the front lines of helping artists sell their work, I have only seen the dating of work as a negative.

In a nutshell, here is the problem: It is often the case that a particular work of art will enter the art market and not sell immediately. Sometimes the work is shown in the wrong venue, sometimes the market itself is slow (as over the last several years) and sometimes it's just poor luck. There are a lot of variables that have to align in order to sell a piece of art. Because of the complexity of the market, an artist will frequently have to move a work of art through several galleries before it finds a home. This process can sometimes take months, or even years. It's not that there is anything wrong with the artwork, it simply takes time to align the art with the right individual who will be willing and able to make the purchase.

If the work of art includes the creation date we risk prejudicing the potential buyer against the work unnecessarily.



The Tenth Biennial Convention

Albuquerque, New Mexico

June 6 - 9, 2013

Registration for Pre- and Post-Convention Workshops began on September 1, 2012.

Information about the events, classes, workshops, and vendor exhibits, at: <http://www.pastelinternational.com/CONVENTIONS/conventions.html>

Site also has videos and photos from the 2011 convention, and lets you order DVDs, or see info about previous conventions.

The potential buyer may find the artwork to be desirable in every way artistically and aesthetically, and I would argue that the age of the artwork shouldn't make any difference to this buyer. Unfortunately, I have found age can have an impact on some (not all, but some) buyers.

"I like this piece," they will say, "but it's dated 2007. It's been on the market for over five years and no one has bought it? What's wrong with it?" This seed of doubt can be enough to dissuade some buyers. I am not speaking hypothetically – I have seen this happen on numerous occasions over my 19 years in the art business and my experience has led me to discourage artists from including the date on their work or in their portfolios for this reason. I simply don't see a compelling reason on the other side of the argument that outweighs this potential risk for an artist who is trying to sell their work in the current art market.

I would argue that it's not that we're trying to hide something from potential buyers, but rather that we simply don't emphasize the age of the work by including the date. If there is no date on the work, in the vast majority of cases, the issue never arises.

I am an impassioned advocate of artists being organized and carefully cataloging all of their work. I encourage artists to make sure that each work of art includes an inventory number which could then be cross-referenced to the artist's inventory if and when the question of creation date arises in the future.

I understand that from a curatorial standpoint it would be helpful to have easy access to creation date, but the vast majority of artists working today are more concerned with making a living and selling their work. From that perspective, I would argue that, on balance, it is better to avoid overtly dating the work.

I would welcome your perspective and any counter arguments. My position certainly isn't intractable, I simply want to help artists make informed decisions as they approach the market.