



PASTEL
SOCIETY
OF
NEW
MEXICO

HIGHlight

September 2014



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From the President...

Integrity

~ From Wikipedia, the free encyclopedia

Integrity is a concept of consistency of actions, values, methods, measures, principles, expectations, and outcomes.

Barbara Killinger offers a traditional definition:

Integrity is a personal choice, an uncompromising and predictably consistent commitment to honour moral, ethical, spiritual and artistic values and principles.

In ethics, integrity is regarded by many people as the honesty and truthfulness or accuracy of one's actions. Integrity can stand in opposition to hypocrisy, in that judging with the standards of integrity involves regarding internal consistency as a virtue, and suggests that parties holding within themselves apparently conflicting values should account for the discrepancy or alter their beliefs.

The word integrity evolved from the Latin adjective *integer*, meaning *whole* or *complete*. In this context, integrity is the inner sense of "wholeness" deriving from qualities such as honesty and consistency of character. As such, one may judge that others "have integrity" to the extent that they act according to the values, beliefs and principles they claim to hold.

Hi Everyone!

It's so hard to believe it is September. It's still hot, but the angle of the sun is changing. The light is beginning to feel like Fall. The change of the season is both predictable and welcome. We come to look forward to the next season once we feel we have had our fill of the current pattern. The integrity of the seasons remains true to us. We count on it as a marker of time and progress. Can you imagine what it might be like if the seasons could literally shift and change for months at a time, with no warning?

I find in my life I get a word in my mind and I contemplate it from beyond realms of my control, like the weather, to how it resonates in my own life. This concept of integrity is a powerful one. It's who we are, or aren't. It's what others count on in us, or not.

Integrity has always been an ethical code I have striven to live and learn by. So I contemplate it today in terms

of my art. Am I creating my work with integrity? Do I present it, and myself with integrity?

I ask you to contemplate yourself and your art. Are you striving to become consistently better? Does your presentation of yourself and your art meet the standard of integrity that you intend? When people see you and your art, do they know they are getting the honesty of your best effort?

The definition from Wikipedia says it all to me. If I present myself with integrity, then the product of my efforts will mirror that.

Just take a moment to think about it. Integrity is a powerful force. Find it in your work.

~ Namaste, Natasha

Monthly Meeting at the Albuquerque Museum

Saturday, September 13 • 10 - Noon

A Systems Approach to Painting by Christy Olsen

Painting can be lots of fun, however it is a highly complex process with many elements to consider such as line, value, shape, size, space, texture and color. Have you ever modified something in your own artwork only to find that something else is suddenly out of whack?



Let's try a new approach! Packed with excellent tips and tons of information, Christy, who lives in Tucson, AZ, will show us how to work through the elements in the context of relationships rather than in isolation. She will also demonstrate her pastel techniques and cover all the basics needed to create a successful pastel using a systems approach.

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.

Library News from Judy Skaar

DVDs & Books overdue by 3 or more months

	Borrowed	Author	Title
DVDs	3/8/14	Greene, Daniel	<i>Capture Essence... Master Portrait Artist</i>
	2/8/14	Dyer, Margaret	<i>The Figure in Pastels</i>
	3/9/13	Haywood-Sullivan	<i>Painting Realistic Landscapes Skies</i>
	11/7/12	Rohm, Bob	<i>Autumn Flow</i>
	8/9/12	Templeton, Ann	<i>Abstracting the Landscape in Pastel</i>
	7/14/12	Nelson, Craig	<i>Drawing w/Pastel & Charcoal</i>
BOOKS	11/12/11	Rohm, Bob	<i>The Painterly Approach</i>
	12/13/13	Le Clair, Charles	<i>Color in Contemporary Painting</i>
	8/9/13	Zemsky, Jessica	<i>Capturing the Magic of Children in Your Paintings</i>
	3/10/13	Payne, Edgar	<i>Composition of Outdoor Painting</i>
	1/12/13	Roddon, Guy	<i>Pastel Painting Techniques</i>
	10/8/11	Johnson, Peter	<i>Painting with Pastels</i>

Please contact Judy at psnm.lib@gmail.com to arrange for the return any of these you may still have.

Also, if you have any suggestions for items you'd like added to the PSNM library please let Judy know.

National Show News

from Nicholas Tesluk, Show Chair

All of the entries are in and I thank all of you who entered the National Show. We had 367 paintings entered from 140 artists. As you read this, the three jurors will be deciding on the content, or as I like to call it "The Sculpting", of the Show.

We had a few missteps with the website early in the entry process, and then once again, at the most crucial time – the last few days, when the bulk of our entries came in. Entries Director, Diana Farris, was a trooper and worked long hours getting everything organized in light of these frustrating issues.

As soon as we know the results of the jurors' voting, our Graphics Director, Marilyn Drake, will have the monumental task of putting together the Show Catalog. Once again, our full-color Show Catalog will contain each painting in the National Show, which is part of what makes our exhibition unique and well-respected for it is invaluable for artists and patrons at all points of the globe to be able to view all of the artwork, either through the physical catalog or on the PDF version that will appear on our website.

We are close to reaching our goal in Sponsorship Awards and are always grateful to the many local and national art-related companies that help support the Show. Sponsorship Awards, in addition to the top four PSNM cash awards, help to recognize many talented artists for their fine contributions.

We are happy to once again have Peli, Inc., serve as our shipping agent to receive paintings from those artists unable to deliver their work in person. Peli is a very professional organization with whom I've been quite pleased to work very closely. They field problems artists encounter while shipping and are always up to the task of making everything run smoothly in this part of the process. They receive and document each shipped painting, unpack, check for damage, store each painting and its associated packing materials. and later deliver all the paintings to the Hispanic Arts Center on delivery day. At the end of the Show, they retrieve all unsold paintings, pack them and ship them back to the artists. I've spoken to many artists who have shipped works to very prestigious shows across the nation only to have to interface with rude and uncooperative shipping agents. So I am doubly appreciative to have an organization of Peli's caliber that works well with both PSNM and the entering artists.

MasterWorks from Bev Snyder

Planning for the 2015 MasterWorks of NM show is underway. A PSNM member is needed for the Reception committee. Please contact Bev Snyder at psnm.mwrep@gmail.com if you want to be part of the PSNM MasterWorks committee.

August Program Review

by Pat Oliver

The DiVine SETUP by Mike Mahon

Mike Mahon describes his art as impressionist realism. He was a commercial artist for 22 years and became a full-time artist in 1994. His media are mainly oil and pastels. In his workshops, he teaches art as a process rather than a technique. He is a Signature Member of the Pastel Society of America and PSNM. Mike recently had a solo show at the Art Exchange in Santa Fe and just won Best of Show in the Plein Air Painters of New Mexico “Plein Air Santa Fe 2014 Paintout and Exhibition”. Refer to Member News in the July HIGHlight to see his award winning painting and also the one on the front cover of the current Hacienda Magazine. Mike’s website is: <http://www.mmahon.com>

Even though Mike had participated with John Philbin Dolan to provide the painting critiques at the July PSNM meeting, Mike was kind enough to step in as a presenter at the last minute when Lee McVey was unable to present her demo. Far from being a quick substitution, this was another of Mike’s substantial lessons, his “Seven Principles of Painting”.

Mike said having been a commercial artist before getting into fine art he felt commercial art was fairly structured compared to fine art, which is “all over the place.” At the beginning of his fine art career, Mike would go to three or four workshops a year, but found he got lost quickly because there was no procedure to follow. To rectify that, Mike came up with a procedure and created a mnemonic device:

The DiVine SETUP: Seven Principles to a Systematic Approach to the Painting Process

Mike said artists have to learn to think in aesthetic categories, for example, not tree but hue, value, temperature, and shape. These are things we can communicate to viewers and other artists. In college, everything is about expression, but it’s not much use without rules and controls. Regarding control and spontaneity, Richard Schmidt said, “Looseness in painting does not describe the means by which it is achieved.” Other examples of “apparent” looseness are jazz and gymnasts.

Mike’s mnemonic, the *DiVine SETUP* stands for:

- D** Drawing and Design
- V** Values
- S** Shapes
- E** Edges
- T** Temperature
- U** Unity
- P** Perspective

Drawing and Design:

Drawing and design (or composition): Design is the first priority. It is the primary element to determine the success of a painting. No matter how good the rest of the painting is, poor

design results in a poor painting. For representational painting in particular, a strong center of interest and working out from that center of interest, rather than into it, is important. If you start outside the center of interest, it forces you to treat the center of interest in accordance with what you did elsewhere.

Avoid competing centers of interest. There is one leading man or leading woman. Subdue any other center of interest (if a person is in the scene, he or she will automatically be the center of interest).

The center of interest is the point of highest contrast of light vs. dark, warm vs. cool, hard vs. soft edges, etc., and it has the most detail. As you move out from the center of interest, de-emphasize these things, letting them become less defined—not less accurate. For example, in the image of Thomas Gainsborough’s “The Artist’s Daughters with a Cat”, the hands, which are not the center of interest are expressed in a few simple strokes.

The main, overall design shape within the painting affects the impact of the painting:

Pyramid: For example, a portrait is typically a pyramid shape, which is a stable design.

Diagonal: A more dynamic portrait is accomplished with strong diagonals. Mike showed one of his paintings with a strong diagonal but mainly sharp contrast. While he was demonstrating this painting, an observer shouted, “Stop! I’ll buy it if you stop.” It’s important to know when to stop.

Cruciform: If a cross shape happens, accentuate it.

Spiral: This is a good design technique. Again, when you see it happening, accentuate it in the rest of the painting.

Asymmetry: All action is in one area; the rest is nil.

Geometric: Accentuate the hard lines (e.g., Mondrian).

What is the most reliable design solution?

Mike talked about the “rule of thirds” as the most reliable design solution. Divide the surface into thirds horizontally and vertically, and place the center of interest at one of the intersections. A secondary center of interest could be placed at another intersection. The painting can still have any of the other design elements. He showed an example with a tree at the center of interest, with everything moving into it.

- The center of interest has the greatest contrast of warm and cool, the warmest warm, bright colors, or human interest.
- For portraiture, put the face on one of the thirds. The overall design could be a pyramid, for example. For a portrait, the center is always the eyes and mouth of the face. “You can never compete with the human face.”
- Another example showed a red roof on the thirds, and everything else was cool. Mike said it is better to push the center of interest beyond the thirds than to push

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them toward the center of the painting.

- Examples of two Degas paintings showed Degas had placed the only reds used on the thirds.

Values

Consider steps of gray, from black to white. On a typical TV monitor the black and white range is 50 steps. For prints, it's about 100 steps, and on slides 150 to 200 steps. The human eye can see 100,000 steps of gray. That's why it's so important to paint *plein air*. Paintings done from photos tend to show hard contrasts. Develop your skill at squinting to see from three-to-five values.

Most people have a good perception of color, but a poor perception of values. The impact of an image's "punch" is determined by darks and lights. In using values, follow the 80% rule: at least 80% of the darkest darks should be touching each other. If it were a volume, water would run through it. Create eye paths for the darkest darks, particularly vertical paths. Similarly, for the lightest lights, have them all touch as much as possible.

Mike showed two 50% gray squares on different parts of a mountain scene painting to show how the perceived darkness or lightness was affected by the surroundings. On the dark area, the square looked light and on the light area, the square looked dark. Mike said the judgment of values helps keep control of your painting. In particular, note the difference between light and bright. Don't make bright colors too light; adding white makes them look washed out.

Shapes

Mike said to use shapes to simplify and organize a painting. Avoid central shapes, or overworked and jumbled shapes. In the beginning, don't think of shapes as being three-dimensional. Just put in the right value and the right shape. Also, don't use the same size and shape. If you don't see a discernible shape, don't paint one. Never put in amorphous or undefined shapes, but use shapes such as "backward seven," for example. Mike showed a painting of a bunch of many balloons, noting no two balloons had the same shape. They overlapped or interacted with other elements.

He went back to the painting of his landscape, which had about nine shapes. Covering a portion at the bottom, he said, "Look what happens when I eliminate some—fewer shapes." Cropping off some extraneous shapes at the bottom made the painting much more powerful. He said the preference is for no more than five or six major shapes.

Edges

Edges are hard and soft, lost and found. A hard edge is where you see clean separation. With a soft edge, when you squint it blends in. Hard edges advance. With a portrait, you don't want the figure laying flat on the canvas. You want part coming toward you (hard edges) and part receding (soft edges). Do this consciously. Wherever you can, create a rhythm of

hard and soft edges, lost and found edges, even if you don't see it. Accentuate these to give it a three-dimensional quality.

At any stage of the painting, all you need to do to finish it is to work on the edges.

Temperature

The painting should have an overall temperature—cool or warm. They should not be equal. Temperature is more important than hues. Temperature affects mood.

Have a warm painting with a cool center of interest, or a cool painting with a warm center of interest. (White is always considered cool.) Mike showed one of his paintings that was warm overall with a cool center of interest. In this case, he made the sky lavender because otherwise the painting would have too much cool color. He said he usually saves the sky until last because it can be any color.

Unity

Mike said to use reinforcement to control unity. Use a particular element, for example a shape, over and over. To use a shape this way, you can just put it into trees and rocks. In his painting of a clothesline, Mike said he used too many triangles, but it was still not noticeable.

Also, use lines of reference. For example, use a clothing line to help hold the painting together, and then pick up that line again and again. Unity is accomplished by all the preceding principles as well.

Perspective

Though it appears at the end of Mike's mnemonic, perspective is a crucial element in a painting and often needs to be looked at right after design and drawing.

The first step to establish perspective, is to determine the eye level (from where you are standing) within the painting. As an example, Mike showed a painting of cattle. Their relative position in the field is shown by their placement in the painting: low and large is close and high and small is far. As an example of positioning, if one calf is two (of that calf's) heads below eye level, any other calf in the painting is two (of that other calf's) heads below eye level. Otherwise, the calf could appear to float above the ground.

Aerial perspective effects: Distance is indicated by lighter hue, shapes more diffuse, cooler, grayer, or smaller.

Overlap trumps all forms of perspective. If a shape or object is in front of another, it is closer. Overlap can be used to lead you into the painting and increase the sense of depth and space.

Mike said his personal uses of the seven principles are:

- To help him select what he is going to paint. He looks at the scene before him, and if four or five elements are there already, he knows it will be a lot easier to paint. In other words, he looks for scenes that have naturally have elements in his DiVine SETUP.
- To critique his own art.
- To judge art shows (makes it easier to explain why he chose one painting over another for an award).

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

SPACES AVAILABLE! Tuesday, Wednesday & Thursday
Oct. 29, 30, 31 • Albuquerque, NM

Held at Hispanic Arts Center on grounds of EXPO NM
Register Today so you don't miss this opportunity to study with award-winning artist, noted author, and amazing instructor Doug Dawson! Topics to be covered include: 3 types of great compositions; creating illusion of depth; how to achieve color harmony; different approaches to underpainting; and the field size theory of exciting color. Night scenes, figures, and on-site plein air painting are options for those wanting to do so.

Doug's work features urban night scenes, cityscapes, portraits and magical landscapes which range in focus from intimate rural scenes to sweeping vistas. His luminescent night scenes powerfully evoke the mystique of the dark; his portrait studies are rich with personality.

Tuition: PSNM members \$395/ Non-members \$425

\$100 DEPOSIT HOLDS YOUR SPOT!

Send check (*payable to PSNM*) or use PayPal. *Please add a 3% convenience fee (\$100+3=\$103) if using PayPal.*

See page 12 of Policies & Procedures at: www.pastelsnm.org/misc/2013_policies.pdf for workshop cancellation policy. Questions, including instructions about mailing check or how to use PayPal, should be sent to Marilyn Drake at: psnm.nswkshop@gmail.com

TAUGHT BY PSNM MEMBERS

NEW! Lee McVey, PSA Workshop

Sept 4 - 25 • Albuquerque

Nov 6 - 20 & Dec 11 • Albuquerque

Two 4 week classes; Thursdays, 1 - 4 pm held at The Artist Studio in Hoffmantown Shopping Center, Menaul & Wyoming. Join Lee for pastel classes and receive lots of one-on-one attention at your easel, plus demos and good

information to create paintings using landscape photos as a reference. Accelerate improving your skill levels with the guidance of an experienced teacher.

Sign up for one or both. Each session: \$100 plus tax. Individual critique sessions with Lee at mutually convenient times in her studio or at your home. \$35 plus tax per hour.

Register by emailing Lee at lee@leemcvey.com or call 505-417-3516

Mike Mahon Workshops

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>

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.

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.

NEW! Virginia Unsel'd Workshop

Sept 30 - Oct 4 • Socorro, NM

"Double Trouble" *plein air* workshop taught by Unsel'd (pastels) and Jonathon Gaetke (oils) and gallery exhibit arranged by Vertu Fine Art Gallery. Virginia is a new PSNM member and co-president of the Pastel Society of Colorado, has won many awards for her work and was featured in Southwest Art Magazine. She works on archival suede mat board, which provides a rich surface that holds pastels well. Tuition: \$350 with 6 to 12 students per teacher. For more info and to register please call 575-835-4487. For more info about Virginia, visit www.virginiaunseld.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

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**Free Admission to 68 Vendor Booths
 Artist Workshops • Oct. 16 - 19
 Buffalo Thunder Resort**

Artisan and The Artist's Magazine present the 6th Artists' Materials Expo this fall at Buffalo Thunder Resort & Casino in the Pueblo of Pojoaque, just minutes north of Santa Fe.

Artist Direct Art Gallery, displaying art works for sale made by workshop instructors and participants will be located on the vendor floor.

Artists' Materials Expo will feature manufacturers' demos and super savings on their materials.

Instructional workshops, taught by 60 regional and national artists offer participants great value in experimentation, inspiration and creative expression. Only \$75 for a 3-hour workshop and \$140 for a 6-hour workshop. Pre-registration required.

Visit www.ExpoArtisan.com for more info and to register for workshops. Or contact Ron Whitmore at 505-954-4180, ext. 111, or ron@artisan-santafe.com

Exhibit Opportunities

**Art & Artisan Flea Market in Corrales
 September 13 & 14, 2014**

Spaces available

10' x 10' space for \$60

Hosted by Gathering Artists Gallery

4895 Corrales Road

Call or email: 505-898-1180 or gatheringartists@live.com

Gallery at 400

Seeking Artists

Gallery at 400 is an exciting, new Gallery opening in historic Old Town in early October!

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

Artists' Materials Expo • Pojoaque

Sponsored by Artisan and The Artists' Magazine. Held at Buffalo Thunder Resort, 15 minutes north of Santa Fe. Classes are filling up quickly, so if you're thinking about taking an Expo class, put your order in soon, so you don't miss out on the classes you want!

Pre-registration required for all workshops.

Paul Murray • Thursday, October 16

"The Speed of Light." 9 am to 4 pm. \$140

Learn how he prepares his paintings so they are light-filled and luminous. Morning demo as well as showing how he makes his pastel surface. In the afternoon everyone paints the same demo image to experience the same techniques and reinforce his explanations about painting light. Demo will be in pastel so he can quickly make his points, but the workshop will be open to all media.

Jakki Koufmann • Friday, October 17

2 three-hour mini-workshops. \$75 each. Morning session covers the art of acrylic landscape painting. In afternoon session, work with the newest liquids, gels and metallic colors to create whimsical abstractions.

Visit www.ExpoArtisan.com for more info and to register. Or contact Ron Whitmore at 505-954-4180, ext. 111, or ron@artisan-santafe.com

Christine Debrosky Workshop

August 2015 • Domaine du Haut Baran, France

Contact William Haas at: hautbaranfrance@gmail.com

TAUGHT BY OTHERS

Sally Strand Workshops

October 19 - 25 • Domaine du Haut Baran, France

Personal mentoring workshop. Contact: William or

Rosalie Haas: 513-533-0511 in US

or call 011 33 565 246324 in France

Email: hautbaranfrance@gmail.com

Some of you may ask... "why take a class when I'm already a professional?" The thing is, there is ALWAYS more to learn. Diane Mannion, wrote a terrific blog post about this very subject. The link is www.dianemannionpaintings.blogspot.com/2014/07/huang-workshop-study.html

You may want to check out her website and blog, anyway, since she is also an excellent painter (one of the Daily Painters) and writer.

Thanks to Christine Debrosky for this.

Directors Donna Dionne, Rebecca Nolda, and Patricia Klamborowski Williams, are creating an artists' collective featuring fine arts, crafts, jewelry, pottery, woodworking, and more. They are looking for



artists who want to join them in their new endeavor! In addition to showing artwork and crafts, they are offering limited studio space to artists for an additional small fee per month. If you are interested, please check their website, www.galleryat400.com, and tune in to their Facebook page for updates: <https://www.facebook.com/galleryat400>.

IAPS - 2015

IAPS Eleventh Biennial Convention

The Biggest Pastel Party on the Planet!!!

Preview of the Convention runs from Aug 15 to Sept 15, 2014 on new IAPS website: www.pastelinternational.com Review the schedule, classes, and instructors, and plan your convention experience with your friends.

Registration opens Friday, Sept 15 at Noon EDT to sign up and pay for your selections. Hotels will also be available to take convention reservations.

Call for Entries

Los Lunas Museum of Heritage & Arts 2nd Annual Juried Art Show

Deadline: September 13

“**Getting Around New Mexico, Then and Now**” is the theme of this year’s show, which will be Nov 8, 2014 - Jan 10, 2015 at the Los Lunas Museum of Heritage & Arts, 251 Main Street.

Artists may enter up to three works. Non-refundable submission fees are \$20 per entry or \$50 for 3. 100% of submission fees will be used for award money. Award values may be higher, depending on number of entries: Best of Show-\$300, plus a solo show in June 2015; 1st Place-\$200; 2nd Place-\$100; 3rd Place-\$50 Download Prospectus from www.loslunasnm.gov/DocumentCenter/View/7009

Questions? Please contact Andrea Chavez at: chavezan@loslunasnm.gov or 505-352-7714

Winter Pastel Show

Drop off day: Tuesday, Dec 2

Show runs from Dec 4, 2014 - March 2, 2015 in Gallery at St. John’s Cathedral, 318 Silver SW, Albuquerque, at

the corner of 3rd and Silver. PSNM members are invited to submit up to 4 pieces each. Gallery can accommodate approximately 40-50 pieces of all sizes. No entry fee, gallery keeps 25% of sales. Pieces must be framed and wired for hanging. Gallery open Mon -Thurs, 9am - 4pm, Friday 9am - 12pm and Sundays during church services. Pick up day - Tuesday, March 3, 2015

For more info, email Ruth Norton: gallery@stjohnsabq.org

Paint Paonia

Registration deadline: September 19

Plein air painting show that coincides with Paonia’s annual Mountain Harvest Festival, Sept 25 - 28. Artists paint from 7 am - 7 pm capturing a piece of Paonia within a one mile radius of the Blue Sage Gallery. Registration fee is \$15 for adults and \$5 for youth under 18. Participating artists are guaranteed a large audience to view and buy their paintings during the Harvest Fest. Visit website for complete rules and to register: www.bluesage.org/events/paint-paonia

Ridgway Open Exhibition

Deadline for entries: September 24

Juried exhibit of regional artists sponsored by The Ridgway Creative District and Weehawken Creative Arts.

Opening reception: Friday, Oct 10, from 6 - 9 pm, during the Ridgway MoonWalk Art Outing.

Exhibit on display from Oct 8 - 30 at Resource Art Gallery & Co-op in the center of Ridgway, Colorado’s Creative District. Artists on the Western Slope can enter new work in all media. Entry forms and more information at: www.ridgwaycreativedistrict.com

Submit to Ridgway Creative District, PO Box 10, Ridgway, CO 81432, or dsilbert@town.ridgway.co.us

For more info, contact: Joanne Taplin OR Diedra Silbert info@joannetaplin.com OR dsilbert@town.ridgway.co.us 970-729-0818 OR 970-626-5308 x. 215

9th Arte Laguna Prize

Entry deadline: November 6

Categories: painting, sculpture and installation, photography, video art and performance, virtual and digital art

Total Prize amount: € 180,000 euro

Eligibility: open to artists of all ages; free theme

Prospectus and details at: www.artelagunaprize.com

Finalists collective exhibitions: March 2015 – Venice, Italy: in the prestigious venues of the Arsenale of Venice and Telecom Italia Future Centre

The contest features the awarding of cash prizes, the organization of a major collective exhibition in Venice, a number of personal exhibitions in Art Galleries worldwide, collaborations with Companies, Art Residencies and the publication of an official catalog.

ARTIST IN RESIDENCE: (**in order to participate, submit continued on page 8*)

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at least two works by October 15, 2014)

Artistic Serigraphy Fallani – Venice, Artistic Foundry Battaglia - Milan, Glass School Abate Zanetti - Venice, Art Stays - Slovenia

ARTIST IN GALLERY

Every gallery will select an artist for a personal exhibition including set-up, opening, transportation expenses, dedicated catalog published by ODE: Charlot Gallery, France; Fernando Santos Gallery, Portugal; Isabelle Lesmeister Gallery, Germany
Follow on the social networks with #artelagunapriz #premioartelaguna
International Arte Laguna Prize contacts:
tel. +39 041 5937242 OR info@artelagunapriz.com

Member News

(upcoming receptions & demos highlighted in red)

Jeanine Allen will have her paintings and process featured in the upcoming October issue of the Pastel Journal, under the title “Handmade Surfaces.”

Iva Morris is one of 6 artist/educators in the “6 x 2 = 12/Parallel Worlds” exhibit currently on display at the South Broadway Cultural Center, 1025 Broadway SE, Albuquerque. The show runs until Oct 17.

Donna Aldrich's pastel painting “Pedals, Ripples and Reflections” won Best of Show at a national all-medium art show held at the Farmington Museum. The show was titled “Gateway to Imagination”. The museum also purchased the piece for their permanent collection.

Terri Ford's painting “Moondance 2” received the Second Place in Pastel Award at the 2014 Haggin Museum Juried National Exhibition. Her painting “Dunes in Shadow” was juried into the American Impressionist Society 15th Annual National Juried Exhibition and “Dark Waters” was accepted into the 42nd PSA “Enduring Brilliance” Exhibition.



Judy Felsen had two paintings, one of which is called “Imagination”, accepted into the Fine Art Gallery for the 2014 New Mexico State Fair. **The free “Evening of the Arts” Preview Night is Tuesday, Sept 9 starting at 5:30 pm.** The Fair runs Wednesday, Sept 10 through Sunday, Sept 21.



Christine Debrosky has been selected as this year’s poster artist for the Sedona WineFest, which takes place September 27 and 28. “Autumn Leap” is the image, and it will be shown along with several other pieces in the premium tasting tent. Art and wine... what’s not to like? The WineFest’s website is:



www.sedonawinefest.com

Christine’s had more good news... “Fern Gully”, pastel, 16 x 12 will be travelling to New York City for “Enduring Brilliance” the 42nd Annual Exhibit of the Pastel Society of America held at the National Arts Club, Sept 2 - 27.



...and she’s very, very pleased to say her pastel painting “Gold Coins” was selected for the American Impressionist Society’s National juried exhibition, which will be at Abend Gallery, Denver CO, from Oct 2 to Nov 1.

Debate: Should Artists Show Work in Doctor’s Offices, Banks and Other Business Locations?

by Xanadu Gallery Owner Jason Horejs

Last week, I received an email raising the question of whether it would be worthwhile for an artist to show her work in a doctor’s office. The doctor would display the work for a set time and allow the artist to have a stack of cards or brochures available to potential buyers. If work sold, the doctor wouldn’t take a commission. I suspect many of you have had similar offers, and perhaps you’ve even had experience showing in similar venues. I’ve already written about the promise and pitfalls of showing in coffee houses, restaurants and other alternate venues, and much of what I said in my article there applies equally here, but let me reiterate my thoughts. There are some differences we should consider as well.

Editor’s Note: Due to the lack of space, it is not possible to list all the Pros and Cons, so please go to: <http://www.reddotblog.com/wordpress/index.php/debate-should-artists-show-work-in-doctors-offices-banks-and-other-business-locations/>

if you’d like to read this complete article and many other useful ones in their entirety.

Cons: Reasons These Venues are not Very Likely to Sell Art ... without a good salesperson on hand to promote the work, the likelihood of a sale is pretty low.

... when visiting a doctor’s office, or any other business, people are there with a specific purpose in mind – buying art is not going to be very high on their priority list.