



HIGHlight

November 2007

From the President...

Dear PSNM Friends —

It's hard to believe that the year is winding down. We'll soon fall back to standard time and this month we'll be electing our new officers. The National Show will be giving a record amount in awards — some \$12,000 in cash and prizes! Pretty impressive — and the result of lots of hard work by many people. Congratulations to all the winners! Be sure to let the National Show committee know how delighted you are with your rewards.

I'd like to give a humongous thank you to Bob Blagg and all his committee chairs and volunteers for making

this year's show a big success. Tradition marches on!

It's been an honor to serve as your president this year, and I thank all of you for the opportunity. The board members and evaluators have been so dedicated and so much fun to work with that the year has flown by. I can't thank my team enough for all their hard work. PSNM is lucky to have people who care so much about our organization.

I'd like to share some words of wisdom from someone of exquisite taste and judgement. Just a little thought to keep in mind when the judge and jury don't recognize real talent — *Beauty is in the eye of the beholder and it may be necessary from time to time to give a stupid or misinformed beholder a black eye.* ~ Miss Piggy

— Gaye Garrison

Monthly Meeting at the Albuquerque Museum

Saturday, November 10, 10am

Plein air field studies bring life to your art...

Gary Sanchez will demonstrate his technique for painting a pastel picture using field studies and a few small *plein air* sketches. He prefers to go on location and get a feel for his subject matter and do several studies. The studies consist of thumbnail pencil sketches and a few 6 x 8 oils. When Gary returns to the studio, he works on coming up with a suitable composition using several drawings and his imagination to create a pastel painting.

In his presentation, Gary hopes to show the importance and relevance of working *en plein air*, and how by adding your personality, you can add feeling to your work. He will give tips for working outdoors, including how you can use several mediums to improve your pastel paintings.

PSNM Officers Ballot

Election will be held at the November Meeting!

Vote for the 2008 PSNM Officers by filling in the ballot below. Then sign it, cut it out and bring it with you to the November meeting.

Or mail completed ballot to:

PSNM, PO Box 3571, Albuquerque, NM 87190

(Must arrive before Nov. 5th)

- Elaine Koehler, President
- Wanda Portee, Vice President
- Peggy Orbon, Treasurer
- Lee McVey, Secretary
- Write-In: _____

Signature

Date

September Program Review

by Gail and Paul Murray

Drawing With Color, Painting With Line

was the theme of **Jakki Kouffman's** slide presentation, which mainly depicted the history of her artistic development and her use of various painting techniques over the years.

Jakki graduated from Brandeis University, after which she studied in Italy. At that time, she was doing sculpture, mostly in marble. She didn't start working with color until she started studying with Daniel E. Greene at the Art Students' League, in New York City, upon her return from Italy. Starting in 1970, she studied with Greene for four years. She did lots of figurative work, sometimes in 15 and 20 hour poses. Greene was very methodical and easy going and he felt she had a future in art. He was certainly right! She served as Greene's assistant for two years and worked with him in Gloucester, Mass. Along with Greene, another mentor was John Burns.

Jakki lived in New York City for 18 years, and taught in Connecticut during that time. She moved to Juneau, Alaska in '92, and painted in acrylics a lot there, since they would stay wet for a long time. She painted in the studio most of the time since the weather was not conducive to *plein air* very often, but was "painterly" with as few marks as possible.

While living in Alaska her work was shown all over the state. She was artist in residence for the Winter Olympics. Even though Alaska can be wet and dreary, she found color there and painted it. She says she is "drawing with color; painting with line". Her paintings and composition start with a "linear map" — with line, and she builds a painting with crosshatching and no blending. *Art History Note:* the main concern in 20th Century art is to erase the lines between painting and drawing. This seems to tie in with our October program where Nance McManus got us to thinking about the difference between Fine Art and Commercial Art. Again, a blurring of the lines, metaphorically speaking, as the "Pop" artists of the 1960s emerged from commercial art to be accepted as fine artists. I digress...

Jakki cited Pierre Bonnard and Alice Neel who believe there is no difference between drawing and painting: cross hatching in drawing and mark making in painting have to do with massing of color, shape, form, and composition, all essential elements of any artistic medium. Jakki defines "technique" as being able to retrace your steps. Repeat what you have done. She is always inclined to leave marks showing, as she is not attracted to smooth things. She likes to cross-hatch when making her marks. Greene taught her fundamentals, but not how to paint. He would do a monochrome acrylic underpainting and then put pastel on top, which Jakki also does. In 1978, she changed her focus and did more figurative work. She mastered illumination from "without and from within" when she started being concerned with illumination in her sculpture. With sculpture, you have to depend on someone to illuminate the work, so it moved her to painting. She does portraiture mostly for herself, as a "lab" for learning and exploring. She started doing *trompe l'oeil* ("trick of the eye") drawings and several large "floater" still life series, approximately 22 x 30. Her first "floating"

still lifes were portraits of objects. "Floaters" comes from a Zen quote from the 10th Century: "Painting passion concealed into a stupendous calm." She pursued this kind of painting for 15 years and had pastel, acrylic and collage all in one painting and is still doing floater paintings. Since she is not a "central focus" painter, she wants the viewer's eye to move through the painting. Her paintings are the sum of multiple pathways started with acrylic underpaintings on 300 lb. watercolor paper or hand made paper. Some of Jakki's paintings have more acrylic than pastel and most paintings are acrylic with pastel enhancement or highlights. Until about three years ago, she always did acrylic paintings on paper. But then she started to glue an acrylic painting onto another painting then painted around them. In the late 80s she transitioned to pure landscape, which came from her love of travels with John, her husband. Her "floaters" style continued, with gluing landscape elements into landscape paintings.

Even though she says Alaska is the most beautiful place in America, she and her husband moved to Santa Fe because they were missing sun and fresh vegetables. She has shown at Ventana Gallery and Waxlander Gallery in Santa Fe, and will have a solo show at the Las Cruces Museum in the spring. Jakki is a PSA Master Pastelist and joined PSNM in early 2006. She has won many other awards, including a 1% for the Arts purchase for a permanent painting in Mesilla, near Las Cruces. She teaches "Drawing on the Right Side of the Brain" as well as Beginning and Advanced Painting at Santa Fe Community College.

As an instructor, Jakki wants her students to do what they need to do to create and maintain their own style, and that whatever she does will be different from what her students will do. Just because she doesn't do much blending, she will not discourage you if you want to blend. She says that teaching is not about what she does, but how the student solves the problem, no matter how long it takes. She always brings her work to the classroom to share with students.

To view more of her work, go to: www.jakkikouffman.com

For information about Jakki's workshop in Abiquiu in May 2008, phone 505-466-1800 or email: art@jakkikouffman.com

Membership Renewal

DUES ARE PAYABLE by JAN. 1st
for Jan. to Dec. 2008

Watch for Renewal Form in the Dec. HALftone, or go to www.pastelsnm.org Then go to: about PSNM, click where indicated for Membership Form. Follow instructions on the form to complete the process. *For inclusion on this year's Membership Phone List your dues must be paid in full by Feb. 15, 2008.*

Gallery Pages on PSNM Website Renew or Apply!

Go to www.pastelsnm.org and follow instructions to apply for, or renew, your personal Gallery page.

October Program Review

by Gail Murray

Fine Art vs. Commercial Art

Nance McManus wears many hats in her world: pastel artist, instructor, bird lover, horse woman, and somebody who understands what “synchronus serial interface” means. (It was on the back of the notes she provided me!) I suspect that would be for her engineering hat. As a child, she enjoyed tinkering with mechanical things: alarm clocks, pencil sharpeners, trikes, and in high school, cars. Her “engineering side” taught her that to create anything aesthetic, it takes problem solving applications, deductive reasoning and pre-planning. You must understand that to create a painting, you need to be an engineer to plan it. Even meal planning is engineering, making sure everything comes out at the same time. (Is it synchronous interface to have the vegetables and the main dish arrive at the table piping hot?)

At the October meeting, Nance lead the discussion about what makes a painting fine art or commercial art. To answer this question, you must ask, “what are you trying to say with your painting?” This is all about the engineering or planning of your painting and the message it conveys. Sometimes that message is, “I just wanted to paint a pretty picture”. Or the message could be, “I want the viewer to be moved to buy my product”. Nance admits that she usually just wanted to paint what she thought was beautiful, and sometimes that was even non-objective... abstract art too. She never felt her paintings were meant to drive the viewer into some deep thought. Your painting does not have to tell a story.

There are five compositional considerations for your painting: intent, line, color, space, and structure. Nance’s program was a discussion of INTENT: the pretty picture vs. buy my tires. Since commercial art’s intent is to sell something, a product or service, many contend it’s not art. Illustrators often fall into this same net as commercial artists. Yet, how many of us would be thrilled to hang an original Normal Rockwell in our homes? Is your intent to “tell a story or sell an idea?” Or is your painting just aimed at depicting an ordinary subject in repose, for its own sake? We have a friend who paints empty chairs and power tools. In general, “fine art” exists for the sake of beauty, and your eye looks over the entire painting, usually with a single light source. Think late afternoon sunlight illuminating that golden cottonwood tree in October. In commercial art, the artist wants your eye to stop on a central point of interest, the product being promoted, with two or more light sources. Just open up any consumer magazine, and you will find countless examples of commercial art and illustration: Santa and that bottle of Coca-Cola, for example, or the old Breck Girl shampoo ads of the 1950s and 60s. Numerous other comparisons to fine art and commercial art can be drawn (no pun intended), but these are the main points Nance wanted to make.

She brought about 30 slides for us to determine if the image depicted was fine art or commercial art. Surprisingly, many images that met Nance’s criteria for commercial art were painted 200 or more years ago! And Warhol’s Campbell’s Tomato Soup can wasn’t really selling soup! One piece of fruit on a table is commercial art; a table full of fruit is fine art. This discussion was a jumping off point for your paintings. Be thinking about the message you want to convey, if any; plan your composition, and go to your studio and paint!

MasterWorks 2008

(10th Anniversary)

April 4 - 25, 2008

The prospectus is now available to download from the MasterWorks website: www.masterworksnm.org

Only if you do not have internet access and therefore are unable to download the prospectus, will a prospectus be mailed to you.

For more information, please contact the PSNM MasterWorks Representative by mail or phone.

Carol Lovelady
300 Alamosa Rd. NW
Albuquerque, NM 87107

Phone: (h) 505-345-2267; (c) 505-480-9938
Email: lovelady101@comcast.net.

There are some significant changes from previous years, so please read very carefully!

Deadlines:

Jan. 26 - Large Fine Art

Digital entries and paperwork must be received.

March 22 - Miniature Fine Art

Artwork delivered to Hispanic Arts Center 11am-1 pm

MasterWorks Show Calendar:

Apr 4 - Opening Reception and Awards

Apr 7 - Nancy Reyner, Golden products demo
Bud Edmondson demo

Apr 8-10 - Bud Edmondson - “Perspective” Workshop
(all media)

Apr 13 - Open House and Paint-in

Apr 14 - Sharon Fullingim - Printmaking Workshop

Apr 16-18 - Robert Kuester - RGAA Workshop
(portrait or figures)

Apr 19 - Robert Kuester demo

Apr 20-22 - Richard McKinley - PSNM Workshop

Judges:

Large Fine Art - Wilson Hurley

Miniature Fine Art - Jan Keefer

Jurors:

Large Fine Art

Jim Asher, Christopher Mead, Anita Louise West

Miniature Fine Art

Leo Neufeld, Carole Pallister, Mary Sundstrom

Workshops

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: Alice Flitter - awflitter@aol.com

To find out about other workshops, shows, etc. check magazines and online sources. If you have internet access, use Google to search for additional information.

TAUGHT BY PSNM MEMBERS

Maggie Price Workshops

2007 & 8 • US and International locations

November 8 - 10, Raleigh, North Carolina

March 2008, St. Lucia, West Indies

April 2008, Sautee, GA

May 2008, Juzcar, Spain; Pollock Pines, CA

July 2008, Puyallup, WA; Portland, OR; Medford, OR

September 2008, New York City, NY (Pastel Society of America); Cortona, Italy

October 2008, Santorini, Greek Islands; Juzcar, Spain

Details about these and others at: www.MaggiePriceArt.com

Jakki Kouffman Workshops

Painting in Pastel or Acrylic paints and mediums.

May 11 - 15, 2008 • Abiquiu, NM

September 15 - 19, 2008 • Taos, NM

Tuition: \$530 (inc. \$30 NM tax)

Contact: Jakki Kouffman, 21 Chapala Rd., Santa Fe, NM 87508

(505) 466-1800 or art@jakkikouffman.com

www.jakkikouffman.com

Margot Schulzke Workshops

March 31 - April 4, 2008 • Eugene, OR

Emerald Art Center - In lush, green Willamette Valley, close

to dramatic Oregon coast. 5 days. Contact: Dotty Light:

emerald@epud.net, or call 541-726-8595.

Sept. 13 - 20, 2008 • NEW! Puy-l'Eveque, France

Check it out at www.hautbaran.com

Contact: Bob Strohsahl, 800-375-8232, pastelguy@aol.com

or Margot Schulzke, schulzke@jps.net.

Or for more information, go to: www.margotschulzke.com

FOR SALE

Lee McVey has various sizes of gold frames, glass, and neutral color, archival double mats available for sale at very reasonable prices.

For info, contact Lee at leemcvey1@msn.com or 505-884-5566.

TAUGHT BY OTHERS

Sue Buck Workshops

November 27 - December 1, 2007 • Albuquerque, NM

December 4 - 8, 2007 • Hoffmantown Shopping Center

9:30am to 4:30pm with break for lunch.

Two 5-day workshops - Tuesdays through Saturdays

Very special note: Workshop #1 will offer figure drawing.

Please contact Glenda Jensen to discuss qualifications.

Cost: \$425.00 plus tax. (An additional model fee for those doing figure drawing.)

Deposit: \$100 per workshop.

To reserve, contact Glenda Jensen: 237-2336, 252-4133 (cell) or Glensen@msn.com

Ann Templeton Workshop

August 10 - 20, 2008 • Africa

Painting instruction and demos by Ann Templeton, with many *en plein air* opportunities. Fee includes most in-Africa transport,

most meals & lodging, safaris and sightseeing tours (others

are available as extras). Safaris can be placed before or after

the workshop each day, and there will be an off day or two

during the workshop to take short tours to see the animals.

Non-painters will have lots of chances to take additional

safaris, tours and do shopping, investigate archaeological sites,

rock paintings, colorful streets and neighborhoods and visit

traditional African villages.

Cost (excluding air fare): Painter: \$3,700 - Shared room, \$3,900

- Single room; Non-Painter: \$3,300 - Shared room, \$3,500 -

Single room. Average air fare: \$2000 to Johannesburg.

Go to www.anntempleton.com for more information, or for

any questions contact Gino at: gino@anntempleton.com or

artsmart42@gmail.com or call (505) 378-4262

\$500 per person deposit before Dec. 31, 2007 (Trip limited

to 20, so deposit is essential)

Send checks (payable to Ann Templeton) to: Ann Templeton

Art, PO Box 651, Ruidoso Downs, NM 88346

Desmond O'Hagen Workshop

April 25 - 27, 2008 • Ouray, CO

Advance your technique. \$333 (M), \$363 (N-M)

Offered through Weehawken Creative Arts, PO Box

1497, Ouray, CO 81427 Phone: 970-325-4005; email:

us@ouraynet.com

www.weehawkenarts.org

Call for Entries

October 30, 2007

Jack Richeson & Co., Inc. "Richeson 75: Artist's Choice International Competition". Jan 14 - Feb. 24, 2008.

\$7500 cash Best in Show. Juror: Sam Adoquei.

\$30 - 50 for 1 to 3 images.

Download prospectus: www.richesonart.com/richeson75ac.pdf

Contact: T. Stanley at artschool@richeson.com or call 920-738-0744

Remember, there are many shows and competitions listed on the web. So do some exploring on your own to see what is coming up.

Member News

Dina Gregory is happy to share that she had one painting juried into the Pastel Society of Arkansas National Exhibition, Albert Handell, juror, and another painting juried into the Pastel Society of the Southwest National Exhibition, Richard McKinley, juror.



Thanks to Tegwin Matenaer for sending a CD filled with pictures from VISIONS. They should give those of you who weren't able to be there an idea of how well attended and exciting the opening was. Sorry I can't identify all the people in these shots. Some of you may recognize Marilyn Drake, Lee McVey, Elaine Koehler, Kathleen Jackson and Leila Hall checking in paintings. Maryann McGraw and Seung Youn are shown discussing a painting. Gaye and Dan Garrison, Elaine Koehler and Julie Maas are seen at the refreshment table.

Miscellaneous

Webster's World 2008 Tours for Artists

Cortona, Tuscany, Italy - May 12 - 24

Landscape painting in Pastels & Oils with RICHARD MCKINLEY

Provence, France - May 12 - 24

Landscape painting in Pastels & Oils with COLLEEN HOWE

Southern France - October 1 - 12

Landscape painting in Pastels, Oils or Acrylic with DUANE WAKEHAM

For details and to download brochures, go to:

www.webstersworld.net

Or email or call: websterw@patriot.net or 1-800-952-9641

Open Space: A View with Room

Through December 15, 2007 • Tues - Sat - 9 am - 5 pm

Open Space Visitor Center • 6500 Coors Blvd, NW

(between Montaño & Paseo del Norte at Bosque Meadows Rd.)

Paintings of Open Space lands by PSNM members Marilyn Drake, Bud Edmondson, Thais Haines, Elaine Koehler, Lee McVey, Fred Miller, and Paul Murray. Other artists in the show are: Charles Burk, Pat Harrison, Robert Kuester, Tom Noble, Richard McKinley, Jeannie Sellmer, Mary Sweet, Ann Templeton and Anita Louise West.

