



THE PALETTE



VOLUME 18, ISSUE 9

OCTOBER 2017

The next meeting

October RGAA Meeting
Presenter: Julia Lambright
Saturday, October 21st at 10:00 AM
St. Mark's Episcopal Church
431 Richmond Pl. NE

Directions: Driving on Lomas, turn South on Dartmouth one block East of Girard and go one block South to the Church, or turn South off Lomas on Richmond Dr., and proceed one block South to Richmond Pl NE. Driving on Central, turn North on Dartmouth and go about 3½ blocks.

From our president

IT IS SAFE TO COME TO THE RGAA MEETING!

It is safe because we are well on the way to filling the positions that we need to fill to keep RGAA going. Special thanks to Anne Gordon Fritz for volunteering to be President. We seem to be headed towards small working groups taking on jobs as opposed to one or two members feeling stuck with a big job. At October's meeting we will be drawing names for gift certificates. Another reason to attend.

Also, we are in the process of moving Encantada to October of next year at Expo. The New Mexico Watercolor Society has a show during the same month, which we hope



can drive some more traffic our way. (The big gun show in July didn't spill over to our show. Go figure.)

I am still processing the beautiful presentation that Julia Lambright gave at our September meeting. If you missed it you can get a feel for it from Diane's fine write up. Her presentation reminds me of how diverse the world of art is, from cave paintings to running fences, from Pollock to Wyeth, the sheer variety makes the question "what is art" almost absurd. Maybe, to paraphrase a Supreme Court Justice,

"I don't know what art is, but I know it when I see it'."

I look back through time and I realize that I have seen a lot of art, that there is a lot of art yet to see. And best of all, the better I become at seeing, the more art I see.

Don't forget the challenge...a painting in red, black and yellow.

Charlie

October presentation by Linda Gendall



"I am an artist in Las Cruces. I started painting 12 years ago after we moved here from Idaho. I took a workshop here and once I sniffed oil paint, I was hooked. I had taken art as a second major, with elementary education as my first. I have always done some 'arty' things, welding sculptures, small murals, etc. But, as a teacher, mom and wife, I had little time for myself. Now, I am 'refired' and love and have time for painting.

I will be speaking on color, what I do with color, where my ideas come from, and how I proceed with a painting."



Julia Lambright Presentation by Diane Buster

We were privileged to have for our September program a presentation by [Julia Lambright](#). Julia emigrated from Russia fourteen years ago. She received her BFA in painting and drawing from UNM in 2011 and her MFA with distinction in painting in 2015. Much of her presentation was about her journey as an artist and the evolution of her use of the symbolism and metaphors of iconography in her contemporary pieces. Julia's graduate project is an installation titled *Synaxis*, which comes from a Greek word meaning gathering. Julia explained that paintings offer us a window into the world as the artist understands it. Icons are windows too, into the invisible, spiritual world. In trying to define to herself where she belonged, where she was at home; Julia has pulled from her Russian heritage and from her experiences here in America. Her abstracted paintings use both secular and religious references framed in ambiguity that draw the viewer into a narrative with the work.

Originally an oil painter, Julia began working in egg tempera about ten years ago as she studied the methods of painting icons. She told us she now only uses oil when she loses the battle with egg tempera. Julia also explained that when she was learning English, she took a drawing class and found her visual language using a brush and charcoal. Julia sought out the local Eastern Orthodox Church. The icons and smell of candle wax felt like home, but she was still not content. She still felt like an "other." On one of her trips back to Russia where she also now felt like an "other," she went to the Cathedral of Annunciation in the Kremlin. Standing in front of the towering wall and doorway that separates the nave from the sanctuary, the iconostasis, she began to formulate the idea for her installation, *Synaxis*. Her wall would be a way to communicate that we can be sympathetic of each other. Her wall represents a direct yet personal depiction of the image of Russia for the people of America.

Julia described the common layout of an iconostasis. It is a wall of icons and religious paintings usually including five tiers. The central holy gates remain closed and are only for the clergy. The iconostasis usually is painted by many artists over a long period of time painting in different styles. Julia's installation is 9' high by 16' long and incorporates 19 paintings. The façade is covered with Russian language newsprints representing political realities. The paintings explore dualities like the sacred and secular, visible and invisible, and true and false. The wall asks the viewer to look through the paintings to see the realities behind our border lines.

To help us understand her imagery, Julia talked to us about the process and practices of painting an icon.

The materials themselves have symbolic implications such as using the egg yolk, a symbol of new life, as the binder in egg tempera. Julia prepares herself mentally before starting an icon allowing no outside disruptions like television. Julia considers each step is important and so prepares her own panels and mixes her own gesso and paints. Icons are copied works, not creative images she explains. The artist must follow established canons that are centuries old. The face, the main feature of an icon, is portrayed in a frontal manner to bring it into direct relationship with the viewer. Both eyes and at least one ear are revealed to symbolize that this portrayal of Christ, the virgin, or a saint can see and hear your prayer. The border itself represents a window into that other dimension. Colors hold their own meanings, particularly the gold gilt which represents the light of the Divine, the conduit for prayer. Icons are considered as miracle objects and are painted on small panels so they can be easily carried.

Julia then began to show us how, after the revolution of 1917, the new Soviet system used the "grammar" of religious iconography familiar to the mostly illiterate population in the design of their propaganda posters and art. She compared one icon of St George slaying the dragon, which represents the slaying of evil, to two propaganda posters depicting the life of Lenin and the soviet battle against illiteracy. She explained how familiar visual symbols in both are used to transfer ideas. For example, the shallow space implies that paradise is near under the leadership of Lenin. Color symbolism also is prevalent like the extensive use of red, the color of passion, love, sacrifice and also of blood and revolution. The use of a visual language in propaganda posters and 1930's Avant guard movie posters influenced Julia's interest in using simplification, flat color, and floating forms.

Julia then began to talk to us about the development of the images of *Synaxis*. The first painting titled "Comrades" depicts a herd of



Synaxis

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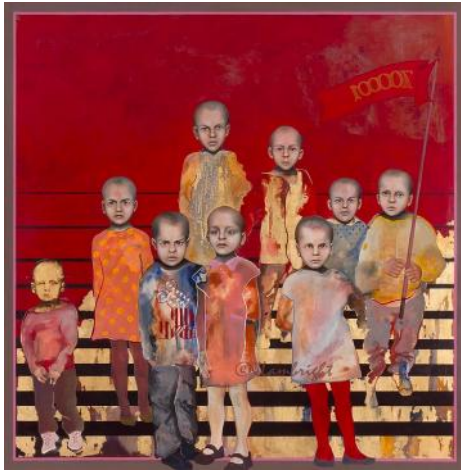
Julia Lambright Presentation by Diane Buster (continued)



cows on an “in your face” red ground. Julia explains that she saw herself as part of this herd, voiceless and unable to make a decision. Growing up under the Soviet system she told us everything is predetermined and decided for you. She was overwhelmed when she came here with all the choices we have. As she began to understand her

options as an artist to say what she wanted to tell, *Comrades* began symbolizing her more “revolutionary” spirit of today. The

second image titled *700000 in One* is a similar to *Comrades* depicting a group of children again on a red ground, packed together, and staring directly at the viewer. This is the painting I gave the Give Back Award to at Masterworks. I found it both compelling and disturbing without



knowing the story. The story is this. Julia explained that in Russia there are currently an estimated 700,000 of what they call social orphans. Social orphans are those children whom the state has taken from their living, but for whatever reason, unacceptable parents. Julia is a social orphan and is the one that represents the 700,000. The faces are of real orphaned children. Their heads are shaved both to prevent lice as well as to reduce them all to a bleak sameness. The Mickey Mouse on one orphan’s blue shirt is a commentary on the dispute over Russian/ American adoptions.



Tetris is an image that also addresses the orphans and the political games played over adoption. The red and white background pattern and title refer to a tile matching video game designed by Alexey Pajitnov in 1984 in which all the pieces are four sided. This is a reference to finding your way after leaving

home when you could go any direction to the four corners of the world. A child sits on the lap of his faceless mother. This alludes to mother Russia, but in this faceless image there is no protection.

Troika shows three generations of women depicted on a red ground with grapes and vines in gold. The white rooster represents the absent man. After WWII, many families lost sons and fathers, leaving the women to carry on.



Julia took the title *K-1* from a type of visa given to fiancés before they meet their future spouse. This also is not a happy image but rather an image of a veiled woman fleeing Russia.

The middle tier of *Synaxis* is modeled after what is termed the Deesis row on traditional iconostasis. Deesis is the Greek word for prayer. The row usually depicts Christ as the Pantocrator, or ruler of all, in the center. Mary is to his right and John the Baptist to his left. Other figures depict saints in a common movement toward the Christ figure. Julia’s painted figures come from photographs of beggars and elderly people she took during trips to Russia. Each image has its own story of suffering.



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Julia Lambright Presentation by Diane Buster (continued)



Hooded Crow is of a woman weeping on her knees. Julia saw a scene like this many times. The woman's body seems to merge with the concrete and resembles a discarded trash bag. The hooded crow is a Russian crow that eats from the trash.

Limbo shows an amputee supporting himself on crutches. The background is embossed with repeated wheelchair symbols. The wheelchair is the international symbol for handicapped access that is mostly lacking in Russia. Julia commented on how you don't see many handicapped people in Russia because they can't get out. They are literally trapped in their apartments.

Desert Crossing is the central Pantocrator image and depicts a faceless image in a suit. This represent the system that effects the destinies of all the images on the wall. The black box for the face is a nod to Julia's admiration for Kazimir Malevich for whom the black square was a symbol of the conditions of the people of pre-revolutionary Russia.



Guardians of Forty, the gates of Julia's Synaxis show two figures across from each other. In this self-portrait, Julia depicts herself as the gatekeeper in mirror images of the physical and spiritual. This is a visual depiction of an internal dialogue in search of one's soul. Forty is a symbolic number representing death and spiritual rebirth, Christ's days of fasting in the desert, and the time it takes for the soul to depart the body.

Designing all of these images together in a wall similar to the iconostasis of an Orthodox Church communicates Julia's desire for us to see the world as a multifaceted whole. She quotes Pavel Florensky as concluding that the vision of the iconostasis provides "...a visual strength for our spiritual brokenness."



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Minutes from the September 16, 2017 meeting

In attendance: Ray Tussing, Rex Barron, Charlie Aldrich, Allen Lowery, Bonnie Buckley, Reebie Nolda

Meeting started: 9:00am

Minutes approved from previous meeting

Treasurer's report: 8/17/2017 - 9/15/2017 deposited - \$23.00; expenses - \$140.62; checking account balance = \$14,239.74 . Report approved.

Discussion:

Nominations for new officers report. Committee - Fred Yost, Rex Barron and Anne Fritz. So far no one has agreed to fill any of the positions that are vacant. Ray Tussing will continue as treasurer. Vacancies that need to be filled are: vice president, secretary, newsletter publisher, Encantada chair(s), programs, membership.

Wanda Portee will be filemaster for Encantada and maintain RGAA website.

Encantada was discussed extensively for 2018. Charlie will research Expo for changing the month for the show. Board liked the idea of having it during October or November.

Discussed getting a booth at the Rio Grande Arts and Crafts Show. Tabled this idea for further research.

New business: Offering two gift certificates at each meeting to establish interest in members attending meetings. further discussion needed.

Note: As meeting ended, Anne Fritz agreed to be president for next year.

Meeting adjourned at 10:00 am

Submitted by Bonnie Buckley. secretary

Minutes from the August 19, 2017 meeting

In attendance: Sheila Richmand, Charlie Aldrich, Ray Tussing, Bonnie Buckley, Rex Barron, Carolyn Poole

Meeting began at 8:45am.

1. Minutes from previous meeting approved.
2. Treasurer's report - accepted
3. Main focus of this meeting - discussing the results of the Encantada exhibition.
 - a. \$965.50 paid to the state fair.(parking permits, etc.) bincome from sales = \$2425
 - c. Entry fees = \$1980

- d. Donations = \$400
 - e. Artist awards (cash) = \$3000
 - f. Artist commissions = \$1700
 - g. Food and supplies = \$601
 - h. Judge & jurors = \$500
 - i. Misc. (printing, table, coffee & coffee pot, phone,etc) = \$468
- Total expenses = \$8275.78
Net loss = \$3470.78

After much discussion on how to use what we learned from this year's Encantada, meeting adjourned at 9:50am.

Submitted by Bonnie Buckley, secretary

Events and opportunities

News from the New Mexico Art League:



Quench: Water in the Desert runs through Saturday, October 7, 2017. The landscape show focuses on New Mexico artists' unique interpretations of the precious and beautiful element of water in the desert in its various forms: rain, clouds, rivers, lakes or evidence of it in arroyos.

CALL FOR ENTRIES: The Small Works Holiday Show call closes Saturday, Oct. 21, 2017. The show itself will run from December 5, 2017, through January 6, 2018. This is the New Mexico Art League's festive and fun annual exhibit of works of all subject matter and media all in a nice small package Perfect for gift giving for the holidays! See our website at www.newmexicoartleague.org for prospectus, or call 505-293-5034 for information.

Best of the Best opens Tuesday, October 17, and runs through Saturday, November 25, 2017. This exhibit features works by our wonderfully talented faculty. Come meet them at the reception Saturday evening, October 28, from 5 PM to 7 PM. Our faculty truly is dedicated to the spirit of New Mexico's unique art



heritage. Our mission is to inspire and educate artists of all ages and abilities while promoting awareness of fine art.



The **New Mexico Art League Gallery** is free and open to the public from 10 AM to 4 PM daily, Tues through Sat, at 3409 Juan Tabo NE; ABQ, NM 87111. Call 505-293-5034 or visit our website at www.newmexicoartleague.org for more information.

Don't Forget the October Challenge!!!

Bring a painting that shows your creative answer to using only RED, BLACK, and YELLOW...can't wait to see the results!

We STILL need a new Palette editor!

Reebie will be leaving her role as newsletter editor after the November issue of The Palette. This is a great time to wet your toes in putting together our newsletter every month (except July and December)!

The editor is responsible for collecting newsy bits from members about upcoming exhibitions, etc., as well as making sure the minutes from Board meetings, our President's letter, and information about upcoming presentations is included. It's a fun way to get a bigger picture of RGAA!

Contact Charlie Aldrich, cdaldrich409@yahoo.com, 505-433-1141, or just speak up at one of the upcoming meetings, if you are interested.

Events and opportunities (continued)



art FOUR CORNERS show

Vera Neel
Lubov Udalova
Monty Singer
Brian Gonzales

Art Gallery 606
606 Broadway Blvd SE
Albuquerque, NM, 87102
Gallery Hours:
Wednesday - Saturday
1 - 6 PM

Opening Reception (food, wine, live music):
Friday, October 6, 5-8 PM

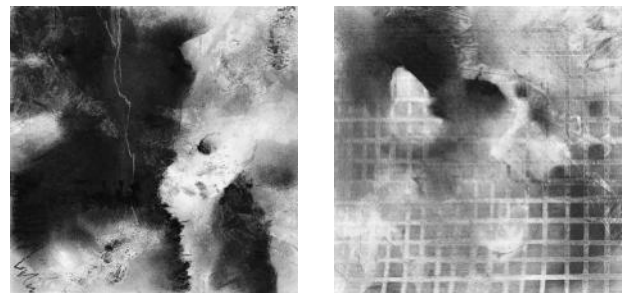
Second Halloween Costume Reception:
Saturday, October 28, 5-8 PM

(505)453-0423
<https://www.facebook.com/artgallery606/>
<http://artgallery606.business.site/>

27th annual
artsthrive
art exhibition & benefit

Reebie Nolda has three drawings in this year's Annual ArtsThrive: Art Exhibition & Benefit (formerly Albuquerque Museum's Miniatures & More exhibition), held at the Albuquerque Museum, October 20 - December 3, 2017.

It's a great show and a great fundraiser! For more information and a list of participating artists, go to the [Albuquerque Museum website](#) or call 505.842.0111.



New Mexico Landscapes



Eliza Schmid is in a group show of landscapes at St. John's Episcopal Church at 318 Silver in downtown Albuquerque through December 3, 2017.

And in mid October, Eliza will have a solo show at the Erna Ferguson Library at 3700 San Mateo Blvd. in Albuquerque.

NEW GROUNDS
REMARQUE
PRINT WORKSHOP

P. K. Williams has an exhibition in the small gallery at New Grounds, REMARQUE Print Workshop during the month of October entitled **Let it Flow: Exploring the Versatility of Ink and Mixed Media**.

The reception is on Friday, October 6th from 5-8 pm. at New Grounds, REMARQUE Print Workshop, 3812 Central Ave. SE SE 100 B, in Albuquerque.



RGAA 2017 Officers and Committee Chairs

President:	Charlie Aldrich cdaldrich409@yahoo.com 505-433-1141	Historian:	Charlie Aldrich cdaldrich409@yahoo.com 505-433-1141
Vice President:	Rex Barron rexbaron@q.com 505-822-9962	Refreshments:	Carolyn Poole crpoole@comcast.net 505-828-3909
Secretary:	Bonnie Buckley bbuckley0870@gmail.com 505-480-7020	Newsletter:	Reebie Nolda rebecca.nolda@gmail.com 505-944-6854
Treasurer:	Ray Tussing etussing@msn.com 505-800-8108	Website:	Wanda Portee wportee4529@comcast.net 505-800-8108
Programs:	Mary Julyan mdjulyan@comcast.net 505-298-8420	Facebook:	V. Ann Peterson artbyvalerie47@gmail.com 505-228-7171
Encantada Chair	V. Ann Peterson artbyvalerie47@gmail.com 505-228-7171	Masterworks Workshop:	Bonnie Buckley bbuckley0870@gmail.com 505-480-7020
Encantada Filemaster	Wanda Portee wportee4529@comcast.net 505-250-7304	Masterworks Filemaster:	Audrey Minard aminard42@msn.com 505-281-1966
Membership:	Allen Lowery Spiritpath44@comcast.net 505-306-5131	Exhibits & Publicity:	Open



About RGAA

The Rio Grande Art Association is a not-for-profit organization dedicated to the education and promotion of New Mexico artists working in oil, acrylic, and mixed media not normally shown under glass.

Rio Grande Art Association

P.O. Box 53307
Albuquerque, NM 87153

President: Charlie Aldrich
(505) 433-1141
cdaldrich409@yahoo.com

Outdoor Landscape Painting Lessons in Taos, New Mexico with Taos Artist

Michelle
CHRISMAN



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Be a Taos Plein Air Painter for a Day or a Week!

Private & Semi Private 3 1/2 hour outdoor landscape painting sessions:

- Private Session ~ 1 person ~ \$150
- Semi-Private Session ~ 2 people ~ \$250 (\$125/ea)
- Semi-Private Session ~ 3 people ~ \$300 (\$100/ea)

575.613.0443

www.MichelleChrisman.com
MichelleChrisman78@gmail.com



Call to Artists: 20th Annual MasterWorks of New Mexico Show!

Deadline: Sat., Jan. 27, 2018

NM Residents Only! Must be a member of RGAA for works in oil, acrylic or mixed media.

Show Dates: March 30 – April 21, 2018

Exhibit and workshops held in Hispanic Arts Bldg. at EXPO NM, 300 San Pedro NE, Albuquerque.

Hours: Tuesday thru Sunday, 10am - 5pm

The Prospectus has been revamped, so be sure to read it carefully:

www.masterworksnm.org

Visit our website at www.rgaanm.org. You can pay your annual dues online, check the calendar for events, download a prospectus for an upcoming show, etc.

Check out our [Facebook page](#) for up-to-the minute news.

