



Featured Artist: Valerie Ann Peterson



Upon semiretirement and subsequent move to New Mexico during 2009, V Ann joined several art associations and has been actively showing her art ever since. Her artistic style is taken from a deep spiritual transformation, coupled with reality and drama. Each painting she creates is usually at a whim, an epiphany which inspires a longing to project what she sees and captures within the scene... a shadow; the way the water moves over the rocks; a particular cloud mass that is moving across the sky and the interchange of color, glorious color that abounds around us.



This earlier, award-winning painting from 1964 of kittens is based on a kitten her brother won for her at a carnival, so the painting evokes a very strong emotional attachment.

The

Palette



VOLUME 13, ISSUE 2

FEBRUARY, 2012

RGAA MEETING

Saturday, February 18th—10:00 AM

(Presbyterian Church @ Moon & Academy)

Guest Speaker: Mary Carol Nelson Describing The Society of Layerists in Multi-Media and Layerism

" I see SLMM as a wellspring of energy that is contributing, however modestly, to the evolution of consciousness. Layered art suggests that an intuited world penetrates the 'real' one and it is available to all of us. What we derive from it connects us to everything else. The study of consciousness at the frontier of new science reveals the vast potential of our minds to receive and to transmit information through space and time. This discovery represents a far-reaching breakthrough. We notice that breakthroughs in knowledge are occurring faster in our time. To cope with both the speed and the volume of incoming data, the human race is evolving towards beings that futurist Barbara Marx Hubbard describes as "Homo universalis," whose consciousness will expand to cosmic proportions. We are their forerunners. For those who will come after us, the travelers who transit the galaxies, it is vital that an opening of the imagination prepares their way. Artists, among them Layerists, are crucial to this turning point. They are making the signs that will guide us forward."

Masterworks Update!

We had a total of 260 entries from 108 artists, an all-time record number of entries... 39 RGAA members entered 96 paintings in the Oil & Acrylic category.

Still Time to Enter Miniatures in Masterworks!

The entry form and payment must be received by March 17. Jurying for entry will be March 24. Jurying is done by the actual work .

Frames!

Mr. Lopez with J and J Frames will be at the Super 8 Motel on University from 10AM to 2 PM Saturday, Feb 11.

ART SEE/ ART SPEAK

Attention: Your Paleocene ancestors passed down their courage and creative talents to you. Let 'em know how you enjoy carrying on the family tradition with at least one valentine!

Our Stone Age ancestors were the first creatures on Mother Earth to communicate their hopes and dreams by something more permanent than a snarl, growl, scent or footprint to tell the spirit world a message of their passage in time. It is true that they did not start out with something huge like a cathedral. All they wanted to do was communicate with the unknown and invisible spirits who hung out in caves until it was dark so good luck would keep coming their way.

Our ancestors were scared of the dark because their eyes, like yours and mine, fail to tell us what dangers lurk about, so our imagination takes over. Those fears were so strong, that we in 2012 still feel the effect. Don't believe me? Recall your feelings when you went to bed and fell asleep and dreamed horrid things. Even a wee baby is unhappy when mom or dad turns off the lights at night without checking to see if the monster living under the bed is still in residence.

Early people were keen observers of nature. They noticed things like mud and rocks were different colors when wet than when dry. Soon they experimented mixing greases, body fluids, crushed flower blossoms and sea shells. They made colors which were fun to paint on their faces, bodies or to make hand prints on the smooth surfaces of rock walls. Before long, certain patterns and colors began to have magic meanings and to identify friends from foes. The colors communicated thoughts.

Recently in South Eastern Africa, Anthropologists at a dig found a secret hollowed out space in the bottom of a pit where about 40,000 c BC or so ago, one of our ancestors had carefully placed an oyster shell stained with yellow ochre pigment -a prehistoric palette. This discovery is the oldest proof that our ancestors used paint and felt that it was precious enough to make a special place to secret it. Yellow Ochre is the color of the sun and most people associate yellow with light and the primitive deity, the sun.

Areas where people live isolated from modern societies still use handprints to mark places where they have been. In Australia, about 40 million years ago, early people made both hand and foot prints. A human foot has a longer big toe than similar species of apes have. Until recently, a thumb print was an adequate signature for a person and criminals are still identified by fingerprints. Think I'm off my rocker? Take a look at birth certificates – many have a newborn baby's footprint.

The Hunter – Gathers, our prehistoric ancestors led a nomadic existence. As soon as they exhausted an area's food supply they moved on leaving nothing but hand and footprints behind. Only precious small things were taken with them as they roamed. A good example of this is a tiny 4 ½ inch stone female figure that was found in Germany, known as the "Venus of Willendorf" (20 – 22,000). By modern standards she is no beauty. Her face, hands and feet are only suggested. Her breasts, and midsection are the focus of this tiny figure. Was she a fertility symbol dedicated to the Moon Goddess? The moon passes through a series of changes every 28 – 29 days before repeating itself. This pattern duplicates the timing of feminine cycles. She may have been a prehistoric "LOVE" symbol.

Subjects, themes, reasons, and styles for painting, continuously change. The prize for longevity 1st place style winner is REPRESENTATIONAL. In 1879 a man and his daughter were the discoverers of the Altamira paintings featuring aurochs, a type of bison that had been extinct for thousands of years. Also in there were horses, boars, and other four-legged creatures. There were no humans depicted. The creative person who painted them knew animals from observation very well and matched the contours of the cave walls to those of the bison perfectly. These and many additional cave paintings in Spain and France discovered since then, are estimated as being created about 30,000 years ago and may have been the backdrop for a Stone Age gathering either before a hunt or to climax a great hunt that resulted after the event.

Anthropologists believe these realistic animals were created to satisfy the Great Spirit of Wildlife who lived in the mysterious darkness of the cave. The paintings may have communicated this message, "Great Spirit, we are sad to have killed your pets; but we have only a few rare examples left to reproduce. Be kind and send us one or two more so that we may survive."

After all, as we sit around our annual feast of a turkey roasted to perfection with all the fixings, we bow our heads and thank God for the feast.

We call it Thanksgiving!

(In case you forgot, St. Valentine was the early Christian martyr c 270 whose heart was thrown to the lions in the arena at Rome to add to the festivities at the party.)

Jeanne Weitz

Next month's issue, while still focused on the BC historical period, will be on the weather.

ANNOUNCEMENTS

New Mexico Art League / Chinese Brush Painting (CLO66)

March 4,11,18,25, April 1, 21, 22,29 2012; Sundays, 8 week sessions, 1:00 pm–4:00 pm
Tuition: Members \$210; Non-Members \$230

Ming will guide you how to use Asian brushes, ink, watercolor, and step-by step how to create beautiful inspiration flowers. Subjects included: Bamboo, Orchid, Chrysanthemum, Plum blossom, Wisteria, Iris, Peony and Pine tree. Materials fee is \$30 Unless you have materials.

Ming's website www.mingfranzstudio.com. To sign up call Ming at 281-4956 or e-mail: ming-franz11@yahoo.com.

UNM Osher Lifelong Learning Institute

Course:19141 \$80 For:6 sessions Section A: Mar 23-May 4 Fridays 1:00pm-4:00pm

Note: No class on Apr 6. **CE North Building**

1634 University Blvd NE Phone: (505) 277-6179 Fax: (505) 277-8975

Email: belonge@unm.edu Web: dce.unm.edu/Osher

Splash Ink and Watercolor

Explore Asian black ink and primary watercolors splashed onto rice paper, adding finishing touches from both Eastern and Western traditions. The creativity is in the mind of the artist. This innovative style of painting expresses an exceptional and contemporary view of nature. Artists can allow themselves to let go of 'control' and enjoy this method of creativity. **Note:** A \$30 materials fee is payable to the instructor at the first class unless you've previously taken the course.

Bernalillo County Seeks to Expand Public Art Collection

Bernalillo County – Bernalillo County seeks to expand the county's offer their works for consideration.

The Bernalillo County Public Art Program intends to purchase county has set aside \$19,000 in public arts funds to complete the county's public art collection at a community open house. A wide variety of public art is showcased throughout the program is March. The local art community has an opportunity to be included in the program. The opportunity is intended for emerging artists. For more information, contact the Public Art Program Manager at 505.468.2715 or <http://www.bernalillo.gov>



NMAL will sponsor an art show from April 4th – April 27th named *Dancing with Dragons*. It will exhibit works by several prominent artists, teachers, and students. Art League instructor Ming Franz, a native of Taiwan and a well-known Asian art painter will coordinate the show. The media, the public and civic leaders will be invited and this promises to be a very successful event. The reception will be on April 15, from 1 – 5pm, and will include refreshments. Various experts will be demonstrating calligraphy, ikebana, sumi-e, fine tea sampling and advice on Feng Shui.

ALBERT HANDELL**OIL PAINTING WORKSHOP BEGINNERS TO ADVANCED**

Invitation to Spring 18x24 oil Albert Handell

The **Rio Grande Artists Association** in conjunction with the 2012 Masterworks Art Show and Sale will host a three day oil painting workshop with Albert Handell, Saturday through Monday, April 21-23, 9:30 am – 4:30 pm. Each morning of the workshop, Albert will start with a demonstration, varying the subject matter. The first two afternoons, Albert will offer individual instruction for participants at their easels. The third afternoon, weather permitting, we will paint en plein air at Shady Lakes.

Registration information: diane_buster_1@msn.com or call Diane at (505) 281 3600.

Workshop location: Expo New Mexico Fair Grounds, Hispanic Arts Building, 300 San Pedro NE, Albuquerque, New Mexico. Tuition, \$350

Members' Paintings by Diane Buster

Members lined paintings along the white board ledge, and after refreshments; each of us said a few things about our work. Works again this year were diverse including oils and acrylics, encaustic and egg tempera, drawings, collages and paintings that ranged from abstract to realistic. Below are listed the presentations in the order given with just enough information to give you a feel for the day. I recorded first names only as that's how most introduced themselves.

Barb had her sewn and painted abstracts mounted on a stand that was a turn table taking her two paintings into the world of 3-D.

Mick had one abstract layered collage that included foil and various papers and a more traditional acrylic landscape. He said he's always experimenting.

Jannie had a "sorta" realistic still life of "stuff" in her house. The colorful objects each were rendered realistically, but were very improbable companions. She also had a portrait of a man she called Raven reading with a background of newsprint.

Marie brought three works done in acrylic ranging from local sunflowers to the rock arches in Utah.

Helen brought a landscape of the rocks in her back yard that she'd been working on over a couple of months.

Diane brought a painting of Shady Lakes as that's where the Handell workshop may go.

Magda brought a plein air painting done in about an hour with palette knife. She likes working with a knife for quick studies.

Terry had a black and white figure painting of Indian figures. He said I paint what I want when I want in his fabulous 10x20' studio.

Rex brought a painting that is evolving from a doodle he started at his Mom's bedside. The nurse who was very kind is pictured as an angel standing behind the self-portrait reaching out her hand in comfort.

Adair brought an egg tempera portrait of a woman she met at a Unitarian church

where she paints on Fridays. The woman had lost her job in Detroit, put a pin in a map and ended up in Albuquerque. The day Adair painted her was the last time she saw her.

Diane brought a mixed media piece with a field of large leaves between which you could see a figure and some creatures representing youth and purity.

Hank's abstract acrylic is about the energy of the looped music he listened to as he worked. He uses a mixture of 1/3 paint, water, and matt medium.

Frank brought a pen and ink that was in progress, of a large tree trunk and smaller, younger trees for a concept of generations. The cross hatching is a slow process but he said his studio has no time clock.

Fred is ever experimenting and having fun. This primarily encaustic work consisted of 12 square panels in a hand made walnut frame. The gesso ground is absorbent for the encaustic that he then spray painted and used a heat gun to create cracks and pattern.

Toni is moving from watercolor to oil and brought in a moody painting of a street lamp inspired from a photo from Barcelona.

Carolyn's seascape with a figure showed a lot of the movement of the water through her palette knife work.

Shannon's strong colors in an expressionistic landscape came from a class exercise with Judy Ford Oliver. Using 8 1/2x11 photo copies that she paints on directly, she explores various color options. The color problems are worked out this way which makes an easy method to then transfer ideas to canvas.

Jeff was thinking about pattern and pushing color as he developed his painting of a hummingbird at a feeder.

One of Tom's paintings was from a plein air event in Sonoma. The wind was a real problem until he found a protected spot down from the rim. His second piece was a studio piece of a lone tree. Here the foreground and

tree are in shadow and backlit.

Valerie, now Anne, was inspired by a documentary, *The Russian Arc* for her dramatic painting of masked women looking out to greet you. Strong colors emphasize the strong feelings of this piece.

John used a warm peach ground for his oil of a succulent bloom on a cactus. Two thirds of his works are botanical in subject and one third marine subjects and other "stuff."

Cecelia played with both the format and subject matter for her tall, dark acrylic abstract.

Mary looked out her window at the ridge in Tijeras canyon that inspired her landscape. She used a strong diagonal composition to emphasize the ridge's dynamic shape.

Dahl used a burnt umber grisaille method of under painting for his landscape. The under painting solves composition and value problems. "The rest," Dahl said, "is like painting by numbers." His cactus painting was on oil primed linen which he recommends we all try at least once.

Andy's landscape was partly of an old building west of T or C and partly straight out of his imagination and love of the New Mexico landscape.



Albert Handell January 2012 Oil Painting Demonstration for the New Mexico Art League

By: Diane Buster

Albert Handell's demonstration piece, an oil painting of a waterfall, was designed to show a three step painting process. The steps move from transparent to opaque, from mass to detail, from dark to light, and from thin to thick. He starts with a transparent under painting using turpenoid as his medium to establish masses and tones. The second stage is drawing of shapes and detail. For the final stage he picks up the palette knife to trowel

on thick opaque passages that resolve the painting. His ground, toned with raw umber, consists of Claussen #66 linen canvas mounted to an interior grade Masonite panel and gessoed with 3 to 4 coats of Liquitex gesso. His oil and alkyd paints include Windsor Newton, Grumbacher, and Holbein brands. In order moving around the palette he put out titanium white, viridian, ultramarine blue, cobalt blue, burnt sienna, yellow ochre light, Naples yellow, sap green, chromium oxide green, terra rosa, alizarin crimson, cadmium red light, cadmium orange, cadmium yellow, Hansa yellow, ivory black, and paynes gray. He also put out four Holbein grays: Monochrome tint cool, grey of grey, neutral grey, and violet grey. The cadmium colors were Alkyd paints because of drying time. Reference photos were both of landscape photographs and previous waterfall paintings.

To begin he made some construction marks using an ultramarine blue and burnt sienna mixture as the mother color. He then started laying in the first transparent washes. He explained that scrubbing the thin washes into the ground adds to the transparent effect. He altered the value and temperature of the mother color mixture as he worked over the canvas. For example, some viridian was added to the mix for the foreground water area. The rock mass is painted darker and cooler at the bottom and warmer and lighter as it moves into sunlight. The wooded area is applied as a very dark wash using some terra rosa for a rich brown. (At this point raising one of his own brushes, Albert stopped a moment to tell us that if you have a favorite brush, buy three of them. One for applying dark toned colors, the second for middle toned colors, and the third for light toned colors. This will keep brushes cleaner resulting in cleaner colors.) Within each value area, Albert varied the temperature and hue for a vibrant look. (Tip: If there is no edge apparent between mixtures on the palette as you adjust the mother color, you can be confident that the values are consistent.) Albert kept all the edges soft as he completed this first stage of the painting...

At the conclusion of the demonstration, Albert gathers us around his palette to demonstrate some mixing techniques and to answer our questions. Some pointers he gave us follow:

*When applying a ground, the first coats of gesso appear grey. You know you have applied enough coats (usually three or four) when the final coat holds its white color when dry.

* Ultramarine blue and burnt sienna and a little white make a good mother color. If while matching values you add ultramarine blue and white to one edge and burnt sienna and white to the other you will have three piles of paint for a warm, neutral, and cool of the same hue.

*Viridian changes dramatically depending on the yellow it's mixed with. He suggests you experiment. Also try mixtures of thalo blue and thalo green with various yellows. Albert is experimenting with chromium oxide green and liking some of the results.

*Turpenoid is a good medium for the early stages of a painting. Liquin works for later stages. Liquin also makes a good imprimatura coat to seal the painting. Damar varnish can go over the Liquin when dry as a final varnish.

*Landscapes can be very complex if you are not used to painting outdoors and are a studio painter, painting portraits or still life paintings. Consider panning in on your subject matter as if it were a portrait rather than trying to paint everything.

*If you are going to use buildings in your paintings, know perspective or just paint the front or side not the front and the side of the building; for painting both takes in perspective. If you don't know perspective, don't fake it! (Better yet, learn it.)

RGAA 2012 Officers and Committee

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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

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Cambria Cove... Valerie Ann Peterson
 Featured Artist