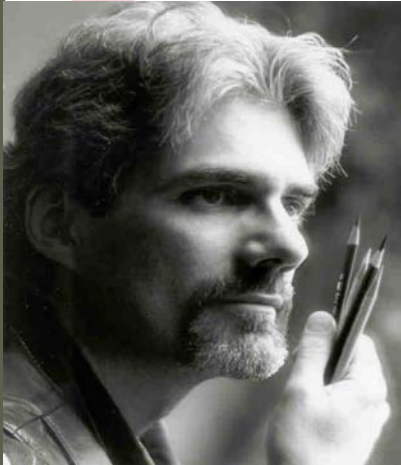


The

# Palette



VOLUME 13, ISSUE 3

MARCH, 2012

## RGAA MEETING

Saturday, March 11 10:00 AM

(Presbyterian Church)

Demonstration presented by Ellen Koment

H ] h ` Y . ` Í = b h f c X i Wh ] c b

### Abstract

### WHAT IS WAX ENCAUSTIC PAINTING?

*Wax Encaustic* is an ancient medium that has experienced a contemporary Renaissance. Encaustic Painting was practiced by Greek Artists as far back as the 5th century BC. Legend has it that the Greeks applied coatings of wax and resin to waterproof their ships, and that this led to pigmenting the wax for decoration. Homer talks about the painted

u

‡

h

8

0

u

u

**Rex Barron Selected as the 2012 RGAA Give Back Honoree at MasterWorks (Details on page 3)**

**Grand Opening of the Newest Art Galleria located in Bernalillo!**  
The "La Junta Gallery" grand opening March 9th, 6-9 PM located @ 413 South Camino del Pueblo... Celebrating with 15 local Artists! Hope to see you there!

## ART SEE/ ART SPEAK

By Jeanne Weitz



## ART SEE/ART SPEAK

### The Why, What, Where, and When Art Began

In the beginning God created the dark, light, and the world complete with sky, land, seas, vegetation, and all kinds of critters; but he was unhappy. He did away with some of the creatures – too big, too ugly or too weird. Then he made a creature that looked like himself only much smaller, and named the critter Adam. A rib and some scraps were left over so God recycled them to make Eve.

God had a magic, stress-free garden, called Eden. It was a perfect place for Adam & Eve except for an Apple of Knowledge Tree. God warned them to stay away from that tree so they would never experience any cares or woes. Somehow, God did not notice a sneaky snake slither under the gate into Eden. Adam & Eve began to play with Sneaky Snake. They were having a ball until an apple fell from the tree.

“Oh dear me” said Eve, God will be angry.” “Quick, eat the apple, God will never notice it is missing,” whispered Sneaky as he slithered away.

The Apple was delicious, so Eve shared it with Adam. When they heard God coming, Adam grabbed a couple of big leaves to hide the apple core. That was the dead give away.

“You have sinned,” God shouted. “You are on your own.” He cast them out with nothing but their birthday suits.

**WHY:** They were forced to find their own food and shelter. God forgot when he created them that he had made them very much like himself. They were creative and liked to make things. Their ala-nature outfit did not protect them from icy winds, snow, or burning heat. They fixed that problem by covering their bodies with feathers, animal hides, leaves, and painted designs. Needing to carry more water than they could in a cupped hand, they created containers, baskets, and dishes. With a bit of stone chipping they made better weapons and tools. They discovered how to make and control fire and they multiplied!

**WHAT:** They used what they found at hand, and as time passed, they not only explored the world and skies that God had made, but improved on earth’s raw materials by changing them to suit their needs. They even made painting media.

Continued on Page 3

WHEN: It is believed humans may have originated Art about 45,000 - 50,000 years ago in South-east Africa because traces of human occupation were found there – a skull, a few bones and other marks. The most exciting was the discovery of two oyster shell palettes containing dried up ochre pigment estimated to be about 40,000 years old secreted in a hollowed out place.

ART is motivated by practical and spiritual needs of humans to transmit and receive information that can be understood by visual means today as easily as it was in the past, no matter if it is a handprint or a huge painting in a cave. It marks the trail of humanity!

By Jeanne Weitz



### ***Rex Barron Selected as the 2012 RGAA Give Back Honoree at MasterWorks***

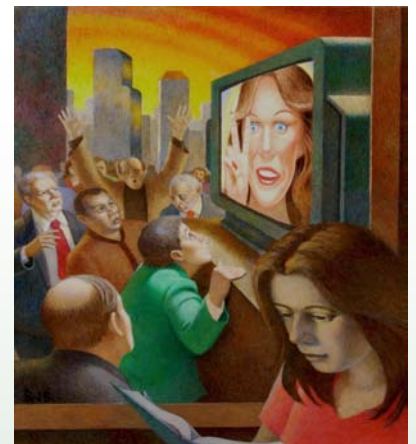
As most of you know, RGAA sponsors one of the cash awards at MasterWorks. We select an honoree, someone who has made extraordinary contributions to RGAA as well as other community art groups and efforts. The honoree is an “ABCD” person, going “above and beyond the call of duty.” The Honoree has the privilege of selecting the “**Give Back Award**” winner, and presenting the prize to the artist at the Opening Reception and Awards Ceremony

This year’s honoree is Rex Barron. Rex has been a constant and tireless presence for both RGAA and MasterWorks for several years. He has:

- < Served as RGAA President
- < Served as RGAA Program Chair
- < Been the speaker/demo artist at our monthly meeting
- < Served on the MasterWorks and Encantada planning committees
- < Provided the entertainment at the show openings

In addition to his leadership roles and since serving as president and program chair, Rex has spent countless hours behind the scenes making things work... hanging shows, sitting shows, running errands and doing whatever was necessary for RGAA to look good. He even had two banners printed for Encantada last year and donated them to RGAA, saving us the expense.

He never fails to pitch in when we need him, and always with his signature calm, low-key, light-hearted demeanor. So, Rex, for all you do, this one’s for you!



## MasterWorks of New Mexico 2012

### Jurors' Comments

**One of our distinguished Jurors** made this general comment:

“To curate 656 paintings is at first overwhelming. Selecting those which please one is exciting. Rejecting those which don't quite make the grade can seem presumptuous. It's a difficult job and in the end it is quite sobering.

As a Juror, one can only hope rejection does not disappoint an artist so much they stop painting. All the entries deserve recognition, for they are born of effort, and I'm sure a heart felt belief in one's connection to beauty and harmony.

That we have certain standards for excellence in art is what helps us strive to surpass even our own expectations. Having the courage to continue our efforts leads us to our highest truth. It is my sincere hope that we will all find lofty aspirations leading us to more and better work.”

**A second Juror** had this to say, after commenting that the “entries ran hot and cold”:

“The artists should take better photos. Why spend all the energy and time making the art work and skimp on the presentation?

The artist should take advantage of what a particular medium has to offer, that all other media don't...its unique offering to you.

Each artist should search for his/her own personal unique 'voice' (the look of his/her work).

The value structure in a painting does most of the work, and the color takes all the credit!!

Make the painting's value structure work, and the color will follow.

Work on darks and lights in a watercolor-get a wide range.

Grouping of images is very important in a painting.

Don't forget to balance the warm and cool colors in a painting (use accent colors).

Vary texture whenever possible.”

**A third Juror** described three levels of growth toward mastering goals as an artist:

Level One involves trying to reproduce “things” as we know them, rather than the elements of art; Level Two is learning the ‘language of the visual world’, painting from

life and light...shapes, patterns, edges, warm & cool, values...learning how to see as an

artist; and level three is where the artist has internalize ‘seeing as an artist’ and is now free to express his own voice, his emotional response in paint, his intuitive self.

“If an artist wishes to take this journey, I think it is imperative that he absorb himself in the study of great art. For the artist is this show I would say in a loud voice, ‘DO NOT PAINT FROM PHOTOGRAPHS’. There is no growth in this. To become a Level 2 or 3 painter, one must paint from LIFE. If it is a still life, the artist needs to set up a still life with a light source providing a light/shadow pattern or natural light from a window, and paint the language of the visual world. If a figurative painter, paint only from the live model, preferably the short pose, to learn a fresh eye away from ‘painting things’. To the landscape painter, take your easel outdoors ‘en plein air’ and do 3 hour ‘a la prima’ paintings (not messed with later in the studio). I also say to the artist in a loud voice, ‘THROW AWAY YOUR SMALL BRUSHES, AND PAINT ONLY WITH BIG BRUSHES, AT LEAST 1/2” WIDE, AND DO NOT SCRUB WITH THE BRUSH: 3 LOOKS -TWO THINKS-ONE DECISIVE STROKE’. Fine art is not the world of crafts or photography using mediums to copy a photograph. Throw away the photograph and get out the PAINT!”

# M a r y   C a r o l l   N e l s o n   D e m

**Saturday, February 18, 2012**

Ms. Nelson is an award winner, writer and founding member of the Society of Layerists in Multi-Media. Her discussion began with ideas in art. She called them historical markers. Artists today add their own memories, ideas and reality to these historical markers, creating an ever-evolving entity. Modern society's visual culture has changed and influenced our reality as an artist today. "What inspires an artist?" she asked. It is the psychology of an artist's concept. The layering process of making art involves the mental, environmental and societal being of the artist. This layering theory has formed for Ms. Nelson over the course of many years as an artist. By the 1970's she became more certain about her layering theory and the process. She considered her art to be "a holistic work of art." She believes that increased globalization has become an asset and opportunity for today's artist. Technology has allowed for more connectedness between all cultures. The creative mind of an artist serves a larger purpose. Every artist is giving an offering to the world. As creators of art, we are in constant flux-emanating and taking.

It is not the media layers, but the meaningful layers. These complicated intellectual layers of our being enhance our work. Our work becomes a spiritual sacrifice that we offer. Ms. Nelson's books were on display for members to view. They are Visual Journeys Art of the 21<sup>st</sup> Century and The Art of Layering: Making Connections available through the University of New Mexico Press.

**MASTERWORKS NEWS!**

**Mark your calendars for the MasterWorks Opening Reception**

**Friday, April 6, 5-8 p.m.**

Miniature Fine Art entry forms must be received by March 17 and we need two volunteers to help hang the show at 11 a.m. Thursday, March 29. Contact MJ Manford: [mjmanford@gmail.com](mailto:mjmanford@gmail.com)

Additionally, volunteers are needed to sit the show. Please contact Toni Lay: [layitonart@yahoo.com](mailto:layitonart@yahoo.com)

A few parking passes for the duration of the show will be available for \$2 each. They will be available at the March meeting, or you can contact MJ Manford.

**International Society of Acrylic Painters...Presents The 15th Annual Open International Exhibition In Paso Robles, CA July 12 – August 12, 2012**

This International Exhibition is open to all artists over the age of 18 and working in the acrylic medium on any surface. The competition is sponsored by Paso Robles Art Association and selected work will be displayed within the Showroom gallery and the Studios on the Park facility, 1130 Pine St, Paso Robles, CA. Located on the Central California Coast. Entry fee: \$43 (US currency)... Participants may check the ISAP website after June 12 for the list of accepted entrants. [www.isap-online.com](http://www.isap-online.com)



**SHORT POSE FIGURE  
PAINTING IN OILS ~ MOV-  
ING VALUE INTO COLOR...**

**WHEN:** Saturday, March 3<sup>rd</sup>. & Saturday, March 31<sup>st</sup>. 9am-5pm. You can take 1 or both days.

**WHERE:** Edith Street Studio: 5801 Edith NE, Albuquerque, NM 87107 (Just North of Montano).

**COST:** \$75 per day plus \$15 Model Fee. **REGISTRATION:** Call or Email MICHELLE CHRISMAN-

**Email:** [mpchrisman@earthlink.net](mailto:mpchrisman@earthlink.net) **Cell:** 575-613-0443 **SPACE LIMITED:** 8 students only.  
[www.michellechrisman.com](http://www.michellechrisman.com) (Painting Title: 'A Curious Look' - 12"x9" - Oil; Unframed: \$450)

**The Watermelon Gallery** will have a Big Grand Opening Celebration on May 5th at its new location featuring artist Michael Meyer, oil painter and Heather Gallegos Rex, tapestry. The following link gives you all the info: [www.thewatermelongallery.com](http://www.thewatermelongallery.com)

**APS Metro Youth Art Exhibit**

For the second year in a row, RGAA generously agreed to sponsor two merit awards for the APS Metro Youth Art Exhibit. All 13 APS high schools participate in this annual event. Over 15 categories of art from ceramics to photography are on display at the State Fair Fine Arts Building. RGAA's representative, Magda Burger, selected 2 students in the painting category. These 2 students were very deserving, not only for their dedication to the media, but for their skill and technique. Delaney Pearce from La Cueva High School created a portrait in the Fauvist style (at right) and Ibrahim Dominguez from Volcano Vista High School produced a seascape with children (page 7).



## RGAA 2012 Officers and Committee

President	Cecelia McRoberts mtlforev@aol.com	8052943097
Vice-President	Diane Reitz nmreitz@aol.com	5052814125
Co-Secretary	Diane Buster Diane_buster_1@msn.com	5052813600
Co-Secretary	Magda Burger Magda43@q.com	5058212171
Treasurer	V Ann Peterson vaprio2009@yahoo.com	5055594939
Programs	Fred Yost fgyost@comcast.net	5054804619
MasterWorks	M.J. Manford & Diane Buster mjmanford@gmail.com & Diane_Buster_1@msn.com	8601495 & 28800
Encantada	Depy Adams depya@hotmail.com	8282225
	Tom Blazier tblazier@hotmail.com	tblazi- 3232246
Exhibits & Publicity	Open	
Membership	Toni Black tblack@unm.edu	5059806990
Historian	Magda Burger Magda43@q.com	5058212171
Refreshments	Diane Reitz nmreitz@aol.com	5052814125
Newsletter: Editor	Wanda Portee Wportee4529@comcast.net	5058998134
Assoc. Editor	Open	
Websites	www.rgaanm.org www.MasterWorksnm.org	



### 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, Cecelia McRoberts

PHONE: (805) 294097

Email: mtlforev@aol.com



**Ibrahim Dominguez ô APS Metro Youth Art Exhibit**  
(Info on page 6)