

The

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Rio Grande
Art Association

Palette

Volume 16 Issue 15 January 2015

RGAA

NEXT MEETING

**Saturday, 17 January
from 10 am to noon**

**@ The Cumberland
Presbyterian Church
on Moon & Academy**

**EITHER: show and tell
OR: this month's chal-
lenge: Blind Contour
Drawing.**

**So bring along your work
for either**

**This is our annual potluck
meeting. Bring along your
favorite dish**

PRESIDENT'S LETTER

HAPPY NEW YEAR! Welcome to 2015! This is a great time to personally set goals on WHAT you want to achieve this year; Examples being: devoting more time to painting, taking workshops to gain more knowledge and enhance your skills, volunteering to keep the wheels of RGAA always moving forward to provide educational programs and promote our members. During MasterWorks this year, RGAA is sponsoring a great 3 day workshop with Bill Gallen. The dates are April 16 through April 18th. Check our website for a registration form. If you need more information about Bill Gallen, I highly suggest you contact Nancy Davis - 688-9422 (Chair of Encantada 2015) for her testimonial. She gives him lots accolades. You will immediately want to sign up. Starting this month the workshop is open to everyone other than just RGAA members. Contact Bonnie (Chairperson of the Workshop) to register. Also, this year we will have a non-juried Show in late spring, through summer for ALL members to enter. This is a very good reason to paint more. Remember the mantra: Paint with passion...paint with passion!

RGAA board member John Meister will be teaching a workshop during 2015 Masterworks on April 21st about "Techniques in Painting and Framing Oil & Acrylic Miniatures". Pre-registration required. Another opportunity to add to your skills.

Our next meeting is January 17th, our annual potluck. Bring your favorite dish! Also bring a painting to share and have critiqued. There is also the monthly challenge. Do you remember? "Blind Contour Drawing". Make a hole in the center of a sheet of paper, insert a pencil and draw something of your choice without looking at your drawing.

I look forward to seeing everyone and give you a New Years hug!

President
Bonnie Buckley



News from the New Mexico Art League

Several interesting classes, workshops and shows coming up. Some of these are organized by RGAA members. Please look up the NMAL Website for details: [www. https://newmexicoartleague.wildapricot.org](http://www.newmexicoartleague.wildapricot.org) or call: 505-293-5034.

Below a sample of NMAL's coming activities:

- * **An Exhibition of Still Life works: Opening Reception January 10, 5-7pm.**
- * **CALL FOR ENTRIES - Black & White**
 An exhibit of black & white drawings and photographs
 Entry Deadline: February 3, 2015
 Download entry form at www.newmexicoartleague.edu
SAVE THE DATE - Black & White {an Affair}
 Preview and Fundraiser for the New Mexico Art League March 7, Sat. 5.30-8.30pm
 Tickets now available, please call 505.293.5034
- * **Techniques of Painting in Acrylics with Bill Canright January 17 - March 7, 2015**
 NMAL members \$220. Non members \$240
- * **CHINESE BRUSH PAINTING with Ming Franz ongoing class First Saturday of each month**
 1pm-4pm (to register contact Ming at mingfranz555@gmail.com). Cost per class is \$35
 but for the first class only an additional fee of \$10 is required.
- * **BEGINNERS WATERCOLOR Class with Ming Franz the third Sunday of each month**
 from 1-4pm. First class \$45 which includes \$10 registration. All subsequent classes \$35
- * **CLOUDS & SKY IN THE LANDSCAPE in Oils with Tom Blazier - Jan.15-March 5**
 Thursdays, 1pm - 4pm - NMAL members: \$220, non-members: \$240



Left: Mark Horst's Work. Picture courtesy Diane Buster

RGAA Board Minutes - November 15, 2014

Meeting at African American Performing Arts Center at EXPO, NM

Attending: Charlie Aldrich; Rex Barron; Bonnie Buckley; Diane Buster; Marybeth Isaminger; Allen Lowery; John Meister; Barbara Nahler; V. Ann Peterson, Carolyn Poole, Sheila Richmond; Nora Sanders

Meeting called to order at 9:10 AM.

Minutes of Oct.18 meeting accepted.

Treasurer's report sent via email, accepted. Ann suggested that we try to keep \$2000 as a minimum balance, and that \$500 is a requirement for our checking acct. She hopes that would allow us to have a business address and an office in the future. She asked for, and was granted permission to get a debit card for the use of the treasurer as more and more expenses need to be paid on-line. She and Wanda, treasurer- elect, will do this together.

Encantada! Many thanks to all the volunteers who helped to sign-in and hang the show. Special kudos to Cecelia and Marybeth. Pick up is Nov. 25, from 10-12. If someone cannot pick up his/her paintings either Bonnie or Diane will take them.

For next year it was suggested that we begin publicity earlier.

MasterWorks: Bonnie has finalized an agreement with Bill Gallen for his workshop, April 16-18. Charge will be \$275 for members. Sign up before Jan. because it will then be opened to others outside of RGAA.

John Meister will offer a workshop on April 21 9:30-4 PM, on painting and framing miniatures. Cost will be \$50.

There are two other miniature workshops the same week, and a price of \$125 will admit one to all three.

Members' Show: Allen and Sheila will work on a prospectus. JCC would like us to give the show a name for their publicity and calendar purposes.

Old Business: By-laws amendments were accepted and are now in effect. Signed by the officers.

Board members will be elected at the general meeting to follow this board meeting.

Art in the Streets will take place on Friday, Nov. 28, and is planned as an antidote to Black Friday's consumerism.

Nora Sanders will have details and accepted some suggestions for advertising it.

We still need a web-master. Michael Meyer probably will take over after the first of the year. Reebie can be hired in the meantime, if necessary.

Tech Tuesday at the GACC is Nov. 18 from 8:30-11, focusing on Microsoft Excel.

New Business:

Sheila presented a proposal to end the printed publication of the Newsletter due to cost of printing and mailing, when so few (3 at present) do not get it via email. That was adopted. A buddy system will be set up so that a board member will print and mail a copy to the recipient who needs it. The historian and the secretary should also print and maintain copies. (Nora later notified Alpha Graphics of this decision.)

Adjourned 9:45 AM

Respectfully submitted, Sheila Richmond

Mark Horst Talk...Seven Ways to Wreck Paintings, by Diane Buster

Our November 2014 meeting at the 2014 Encantada venue was a talk by artist Mark Horst on ways to wreck paintings! As Mark explained, he's not interested in exploring ways that make our paintings go shallow, trite, or fussy. He wants to drive through the surface and to bring out mystery and beauty and a wildness of spirit. To Mark, paintings that leave nothing for the eye to do are tedious and annoying, like a child pounding on the piano keys. His solution is to routinely "wreck" his careful starts by spreading turpentine on them, scraping them, rubbing work out, and even throwing things at them. As he starts to destroy the original image, he sees new meanings emerge, new possibilities. The resulting works he feels are almost always better. So he showed us some of his amazing paintings and explained the ways he "wrecked" them during his creation process. He also told us this process may not work for some of us; and if not, that's fine as we each need to find our own way.

Mark explained his first of seven wrecking techniques is simply taking a dry brush, usually a big and cheap dry brush, and raking through the wet paint to purposefully mess up all that careful measuring and distinct edges that you've established. He quotes from Susan Sontag's book *On Photography* that as photos get all tarnished, cracked, and faded, they often look even better. Some monumental works of architecture, he continued, also look better as ruins. Maybe, therefore, tarnished, scrofulous paintings look better! Mark always plans to wreck his starts now and looks for the new meanings that emerge.

A second reason to "wreck" paintings is so that they reflect the process of their making. Mark uses all his abilities to render an accurate, well measured and proportional image. Then to subvert the illusion of simple representation and to give the paint a voice, he draws back into the work. He often takes the handle of his brush, or a pencil, or a piece of pastel or charcoal and works back into the wet paint with the intent to undermine all that perfectionism. Some of the images he showed us for this technique were double images, two faces of the same person on one canvas. This is a strategy that slows down the looking process as the viewer begins to examine the work for differences and nuances. Many of Mark's images are on a warm ground. He likes both Gamblin's transparent earth orange transparent orange.

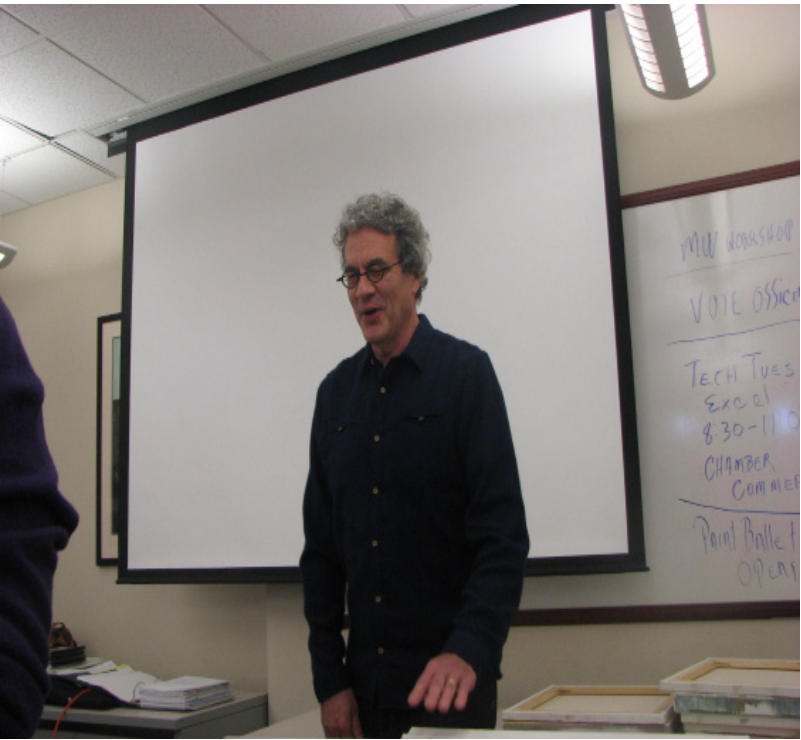
Mediocre paintings often try to say too much, forgetting that ambiguity engages us inviting the viewer into the work and giving the eye something to do. So, Mark explains, when he feels his inner teacher getting the upper hand, he gives the brush some freedom. He paints outside and over established lines. He thinks why not some beautiful green under the chin or he thinks in color spots more than of edges. Let the brush dance and play with the reality of form. Mark quotes Francis Bacon, "But does one know why very often, or nearly always, the accidental images are the most real? Perhaps they've not been tampered with by the conscious brain..." In other words, keep the painting open as long as you can, realizing you're not wrecking the end but finding possibilities.

Another method Mark uses is dissolving an image. He starts by blocking in the general shapes and then pours or drips turpentine into the image. The resulting runs and drips sometimes create some exciting passages. He showed us a still life series where he blocked in shapes using Paynes Gray and Iron Red, loosened the shapes with turpentine, and then went back in and worked opaquely. He explains that if he's bored, he can't help but feel the painting will be boring. He likes to take some risks, to push himself.

A fifth method to try is painting on top of a painting. Mark showed us a painting called "injambakkam woman" which he originally wasn't satisfied with. He glazed over it and then drew back into the glaze with white paint. He found this created a vibration and that the image became quite strong. Another way to play with a potential disaster is to use a flexible rubber scraper and draw through the painting. Sometimes interesting patterns and the blending of colors open up possibilities...and sometimes the painting really is a disaster. A final drawing method is using striations of conte over conte. Here Mark works with carefully rendered blocks of value and then randomly draws through the forms with white and earth toned conte crayons. The purpose of all these techniques is to offer the possibility of life in your work. Think of a herd of paintings and consider working in series also to prevent overworking individual pieces. Stop whenever you get an "Oh Yeah!" moment and put the painting away for a while; it may be done.

Mark left us quoting Bacon again with a thought that maybe when things are going badly we learn more than when things are going well, for “out of despair you may find yourself making the image in a more radical way by taking greater risks.” Mark works out of The Factory on 5th Art Space at 1715 5th St NW in Albuquerque. Regionally he shows his work at Act I Gallery in Taos, Canyon Road Contemporary Art in Santa Fe, and Sumner Dene in Albuquerque. For more information visit his website at www.markhorststudio.com or email him at horst.mark@gmail.com

Left: Mark Horst giving his talk and below some of Mark's work.



Pictures: Courtesy Diane Buster

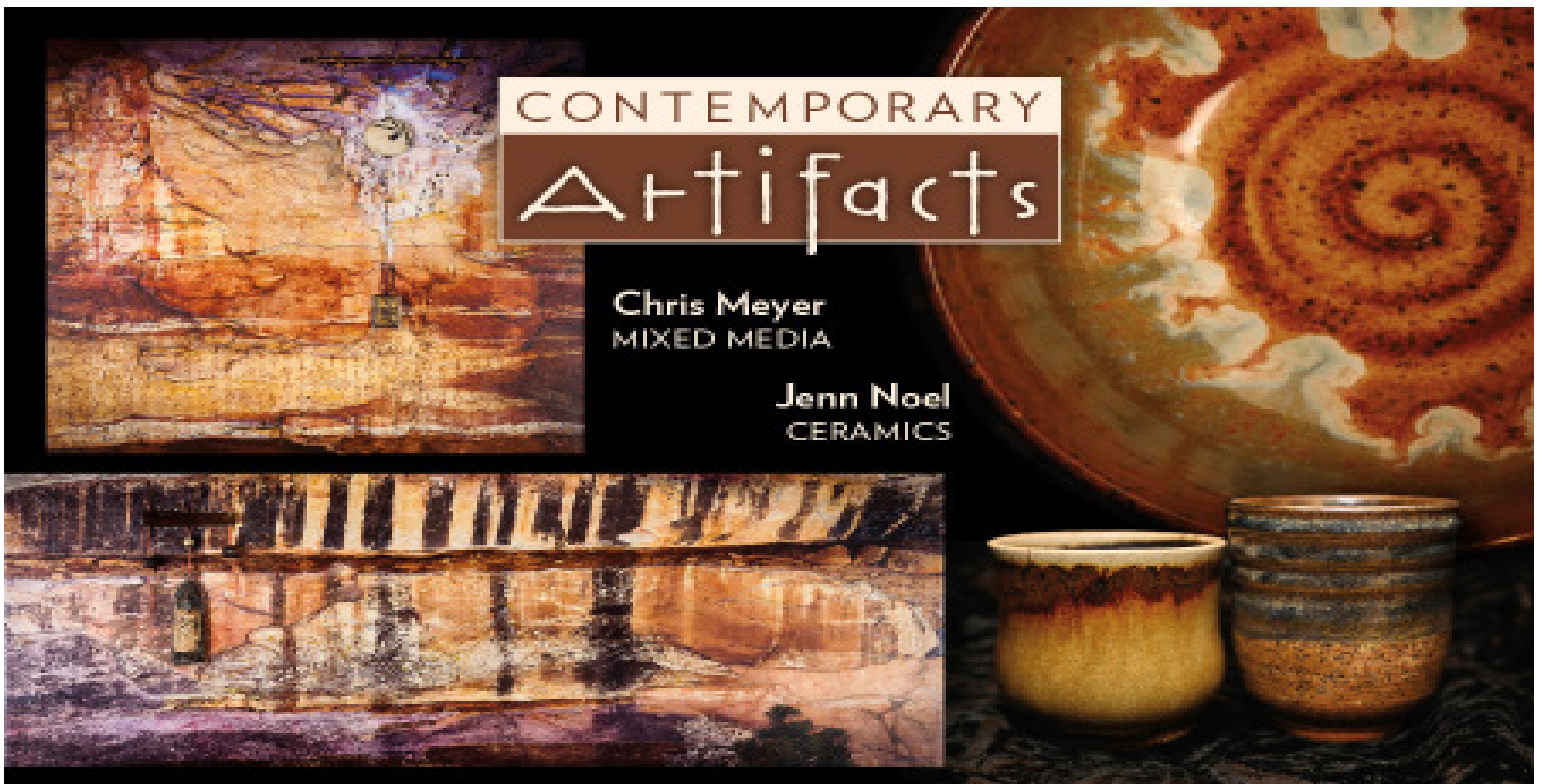
Other Member News by Nora Sanders

Flood the Streets with Art initiated by Wisconsin's Scott Wang was a huge success world-wide. This is only in its second year here in the USA but it already attracted: over 5,000 participants this year. Rather than repeat myself on how I first came across it on FB here's a brief quote: "This Black Friday (Fri 11/29) could be the beginning of the largest guerrilla street art movement in the history of the United States. FLOOD the streets with Art! is more conceptual than organized, but the fundamental idea is simple at its core. While everyone else is frantically purchasing everything in sight, Wong is calling on every artist in the US to make a piece of art and leave it on the streets in a public location for a random stranger to find, take home and cherish forever. Potential locations include: shopping malls, high-profile Black Friday "Big Box" retailers (like Walmart, Target and Best Buy), bus stations, parks, Tower City, a museum or the zoo (you'll have to smuggle it in – also, a casino), libraries, post offices, banks/ATMs, gas stations, churches, etc. To help strangers understand the concept Wong suggests adding a "Free" price tag to your work (along with information about the concept of the event and your contact info on the back)."

I was privileged to introduce the idea to my fellow artists, crafters and friends in New Mexico. I left two pieces of artwork, framed and ready to hang. The first one was left by a Rio Rancho Gas station. The second one was outside Dillard's at Cottonwood. This brought a wonderful email Thank-You note from the young girl who picked it up. It was a painting of a horse and she is a keen horserider. I found the whole exercise liberating and plan to repeat it next year. It was exhilarating to sit in the carpark and watch their reaction and to see the joy on her face. It was also fun to watch the questioning looks at this mysterious parcel left outside the store. I made sure it was obvious it was a painting as I did not cover it up. I just put some ribbon around it with a brief card explaining the concept and that it was free with my email address only. Join me next year for more fun.

Nora Sanders

Chris Meyer has a show at Weyrich Gallery (southwest corner of Louisiana and Candelaria) during January called "Contemporary Artifacts." From Jan. 2-30, 2015. There's an online gallery with all of Chris' pieces in the show at: <http://tinyurl.com/CMeyer-CA>



RGAA Officers and Chairs 2014

- President:** Bonnie Buckley 505-480-7020
bbuckley0870@gmail.com
- Vice-President:** Barbara Nahler bjncreations@swcp.com
- Secretary:** Sheila Richmond 505-856-0245
sdrich111@comcast.net
- Treasurer:** Wanda Portee wportee4529@comcast.net
- Programs:** Mary Julyan 505-298-8420
mdjulyan@comcast.net
- Encantada:** Nancy Davis paintnspre@msn.com
- Masterworks** Michael Meyer (File Master 2015)
Bonnie Buckley (Workshops)
- Membership:** Allen Lowery 505-306-5131
Spiritpath44@comcast.net
- Historian:** Charlie Aldrich cdaldrich409@yahoo.com
- Refreshments:** Carolyn Poole crpoole@comcast.net
- Newsletter:** Nora Sanders 505-891-3820
thedancingbrush@gmail.com
- Assoc. Editor:** Wanda Portee wportee4529@comcast.net
- Websites:** Michael Meyer mike@meyersart.com
- Exhibits & Publicity:** Open



Rio Grande Art Association

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: Bonnie Buckley

Phone: 505-480-7020

Email: bbuckley0870@gmail.com

Below: Painting left in Cottonwood as part of the FLOOD THE STREETS WITH ART by Nora Sanders

