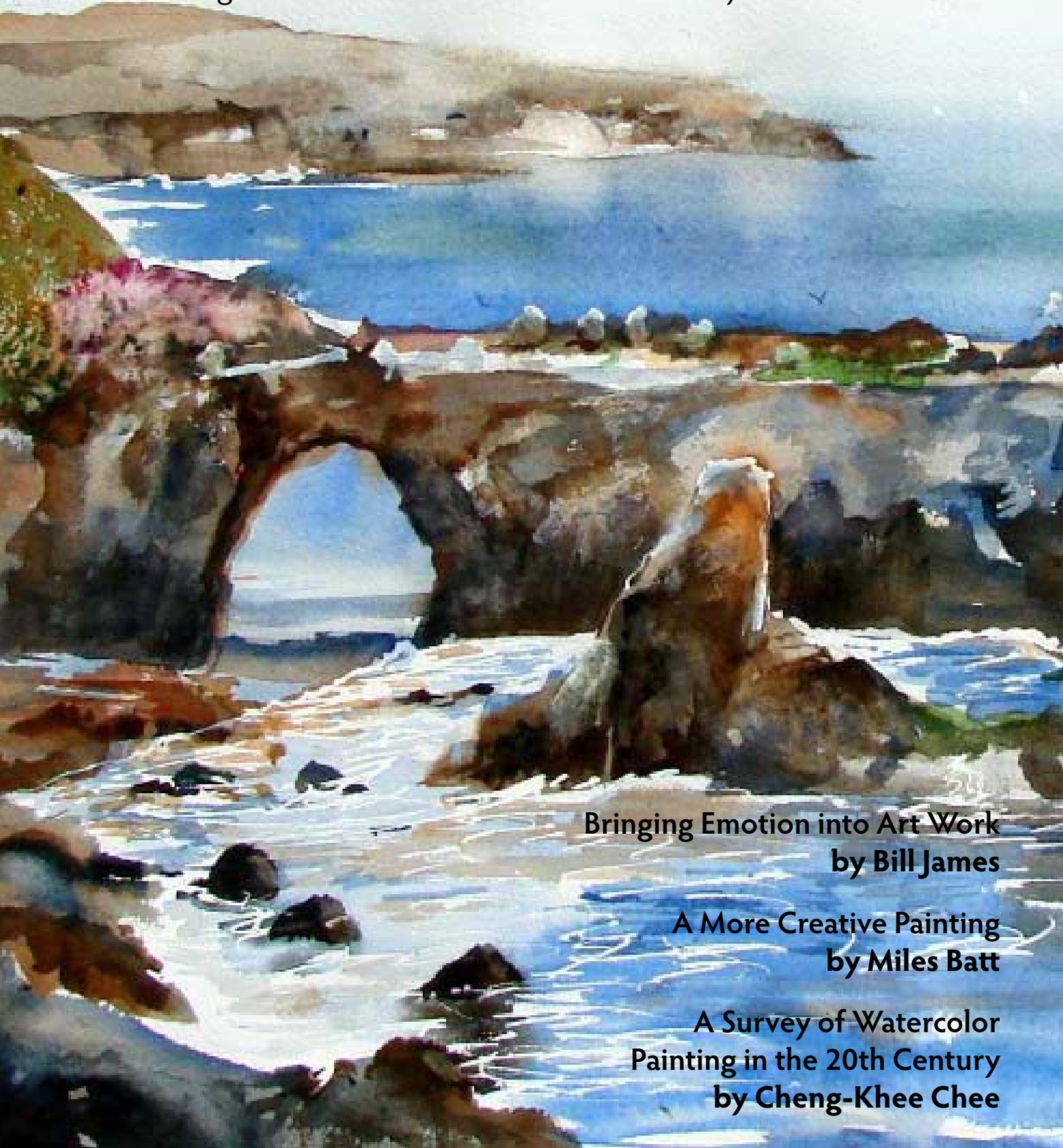


# Watercolor Studio

The Magazine of The Missouri Watercolor Society - Summer 2009



**Bringing Emotion into Art Work  
by Bill James**

**A More Creative Painting  
by Miles Batt**

**A Survey of Watercolor  
Painting in the 20th Century  
by Cheng-Khee Chee**



*Infrastructure* by Loran Creech

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**MoWS Members' Invitational at the Columbia Art League, Columbia, Missouri**

**Show Dates: August 26 - October 12, 2009**

**Reception: September 13, 1:30-4:00 p.m., with awards presentation at 2:00 p.m.**

# Watercolor Studio

Volume 5, Issue 3 - Summer, 2009

Missouri...where the watercolors flow!



ON OUR COVER



*VISITING SANTA CRUZ* by DIANE STOLZ

**D**iane Stolz MoWS, KWS, ISAP, MAPS was born in New York City and studied music, art & dance in that great area. Both her parents were musicians and composers and she was exposed to the arts at an early age. After marriage, children and moving to Kansas City for her husband's job, Diane pursued her degree at UMKC (both in music & art) and established herself as an award winning artist. She studied with Zoltan Szabo in master classes in watercolor and Donna Aldridge, PSA in pastel. During the past year Diane has exhibited at the Salmagundi Club thru AAPL at their grand National Expo (she was a two-time winner in watercolor there!). This past season, Diane won the Art Spectrum Award at the Chicago Pastel Society's Biennial Exhibit at the Koehnline Museum. This past May, Diane won an Award of Merit for her watercolor at the Louisiana International Exhibition. Diane's Web site, [Circlesea.com/dianestolz](http://Circlesea.com/dianestolz) contains many of her latest works.

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# BRINGING EMOTION INTO ARTWORK

by Bill James

I have many art theories and ideas to explore. One of them is to bring some kind of emotion into every painting I create. I work with three different media (pastel, watercolor, and oil) so there are many ways for me to accomplish that. To me, what this does is to make the viewer of my work feel something and bring back a memory.

## CONFEDERATE BOYS PRAYING

Years ago, I traveled up to Virginia with my son to visit with my wife's parents. While there, we went to the first reenactment of the Civil War I ever saw. Apparently, before each battle, the troops would get together for a prayer. I noticed these three boys, which I thought was very interesting. As I shot the photo, one of the boys looked up, which really made this scene special. Because of the emotion that was portrayed, I kept the background simple so the viewers of the painting would focus on the boys. I left the bottom of the figures unfinished so all the concentration would be on their faces. Because the boy to the right is looking at the viewer, he becomes the center interest.



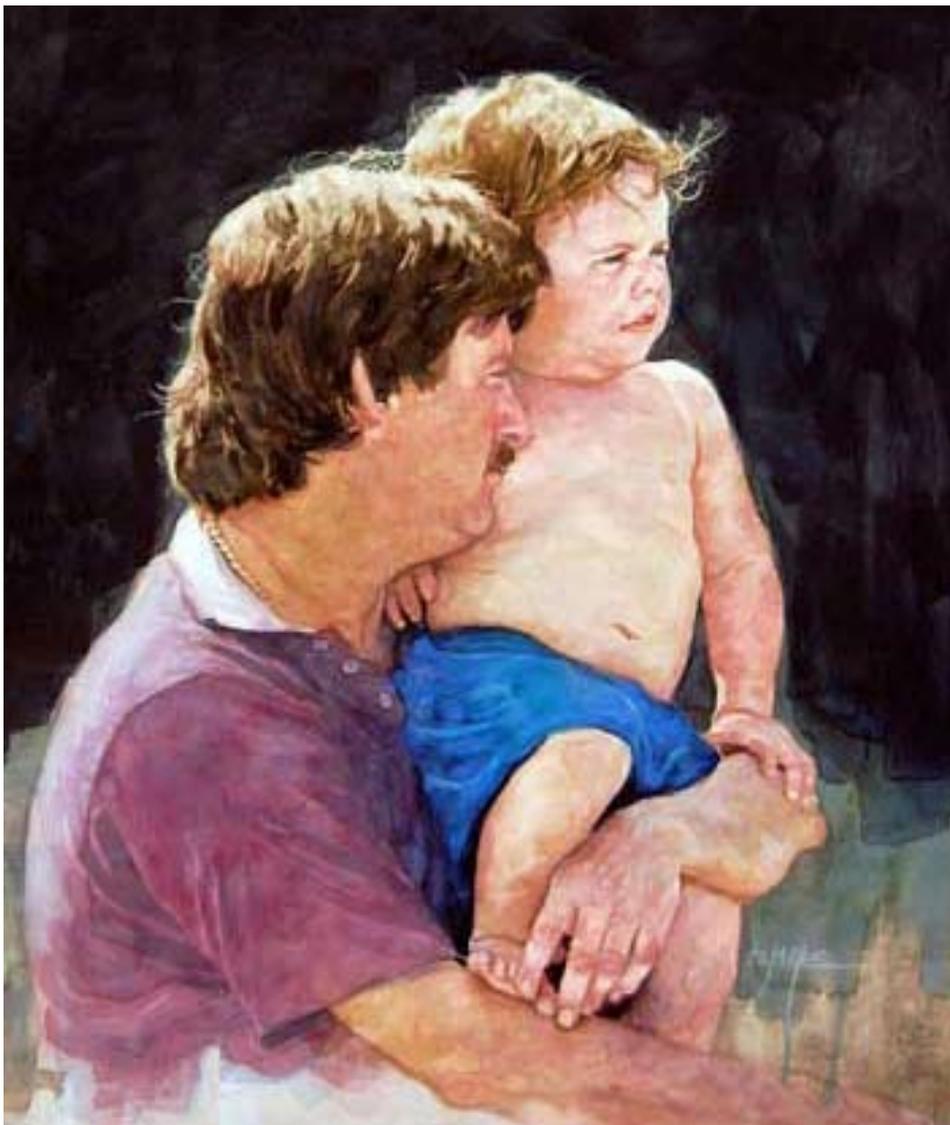
*Confederate Boys #2* by Bill James

## FIRST LOVE

This scene is loaded with emotion and tells a wonderful story. When we lived in Miami, I used to go to a tropical artsy little town called Coconut Grove. They would constantly have concerts in the park, so I would go over to listen and take photos. Usually, I have to wait awhile before the figures I'm interested in get into a pleasing pose. However, these two teenagers were like this when I saw them. By having her head and hand on the boys chest, the girl is expressing an emotion that most of us have had when we were young - a relationship with our first girlfriend



*First Love* by Bill James



*A Moment - Father & Son* by Bill James



*Angry Mime* by Bill James

or boyfriend. Obviously, I didn't know their history, but that's what it reminded me of. By having the figures on the ground, an L-shape design is formed. I made the background dark and simple to bring out the figures more.

#### **A MOMENT**

This is one of those images that doesn't come along that often. I was at a rock concert in Miami and as the band played, I looked around to see if there was anyone interesting to photograph. I noticed a man with his son on his knee so the boy could see better. I kept watching them and waited for something nice to happen. Did it ever! When the father pulled his son close with his arm around him, I knew I had that special shot. Anyone with children who looks at this painting can't help remember the relationship they have with their son or daughter. By the positioning of the figures, a triangle design is formed with the little boy's face becoming the main focus.

#### **THE ANGRY MIME**

Years ago, when our two kids were young and we were in Virginia, we went to a popular cultural center called Wolf's Trap Farm. While there, we watched a program presented by a group of street performers. I only took several shots because I didn't have the great fast digital cameras like we all have now. The one shot I got of this man was perfect. What is nice about this pose is the triangle design he forms with his arms extended out to the sides. I painted him with a dark background to bring the emotion in his face out even more.



Melancholy by Bill James

### MELANCHOLY

With this painting, I wanted to express an emotion we all have from time to time - sadness. To accomplish this, I asked my daughter Chris to pose for the scene. The photo shoot was so successful that I painted two renditions of this idea. One was painted with a blue background to express a sad feeling. I had her wear something long and black, cross her arms and look down as in deep thought. When painting this rendition, I made the background a somber brown and used a light complementary blue for her skin and at the bottom. Using this color combination brought out the emotion I was after. Her expression says it all! By placing the blue area at the bottom, I created a T-shape design with the inclusion of the figure.

### COLONIAL DANCE

While attending a reenactment here in Central Florida, I came across a mother dancing with her daughter. I love to paint period clothing around the time of the Civil War and I really liked the patterns of the two dresses they wore. The fact that they were dancing was a big plus. It showed how happy they both were to be around each other. To make the scene appear to be of that period in history, I used browns and grays for the background colors. At the same time, the colors were complementary to the green color in their dresses. A T-shape design is formed by the figures and the addition of the gray area at the bottom.



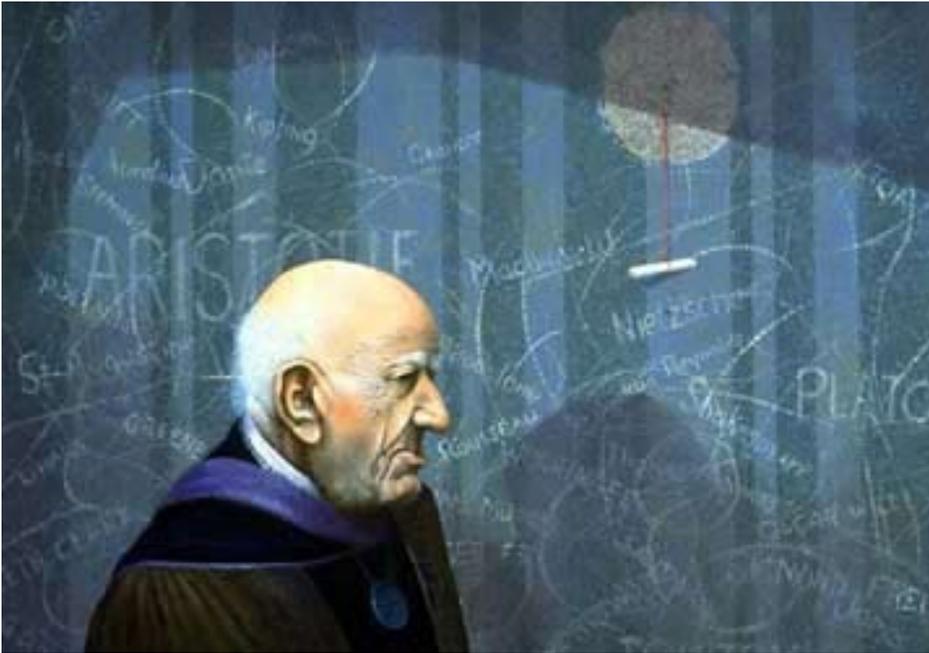
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A Colonial Dance by Bill James



# Exhibiting on a National Stage

three axioms to help you  
improve your work and  
expand your sphere of  
influence as an artist

by George "Papa" Tutt

**A** new member asked the following question: "I'm new to painting and the Missouri Watercolor Society. I didn't see the actual National at the Churchill Memorial, but I would like to know why the show at the Churchill Memorial was considered so wonderful with only 80 paintings? Our local show had around 250 different pieces of art work from many artists." Answer: Let me begin with the idea that local shows are the backbone of the art industry. They are important to every community. But that's not the question you are really asking me. The difference in the two exhibitions is huge and is based on three axioms.

## 1. Sphere of Influence

Every human activity has a following: baseball, concerts, festivals, etc. The sphere represents the distance the public will travel to view a given activity, or be aware of it. The St. Louis Cardinals have a huge sphere of influence that goes down to Memphis, Tennessee and makes a huge circle from that distance around St. Louis. That is their fan base called Cardinal Nation. Your local art show falls within this type of a sphere... only much smaller. Find a map and a compass. Using the mileage line gauge on the map, spread the compass to five miles which is the influence of most small town art shows. Put the point of the compass on your town and draw a five-mile circle. That is your approximate sphere of influence. The sphere of influence of the Churchill Memorial is worldwide, following the old British Empire, now called the British Commonwealth. Its new title, the National Churchill Museum, enhances recognition nationally. This international recognition is a tremendous advantage for the Missouri Watercolor Society and, like a hitchhiker, also acts as the Sphere of Influence for the Watercolor Missouri National exhibition presented by MoWS and the Churchill Memorial. It is the reason viewers came by the bus loads from as far away as Indiana to see this exhibition.

## 2. Quality not Quantity

National and international exhibitions are based on quality through competition. It is the reason the Missouri Watercolor Society only recognizes judges with national exhibition records. They understand quality in all styles of painting and they can demonstrate how it is accomplished through their own national standing. From this experience the judges select a show of 80 paintings from a field of 450 to 500 paintings. That is where the quality of the exhibition comes from. Most small local shows go for quantity based on the concept of no competition. Good work and bad work will be shown together. Judging is for awards only. As a result, this type of show will receive a scattering of quality work from regional artists - who will generally win the prizes every year.

## 3. Practice does not make perfect. Practice makes permanent.

This is an old U.S. Army axiom, but golf pros use it too. It applies to almost everything that involves a skill level. If you swing your driver incorrectly that golf ball will slice off into the rough...time and time again. Therefore, if you practice doing a skill incorrectly over a period of time, YOU WILL MAKE IT PERMANENT. The creation of art involves skill plus personal interpretation. When you only enter small local shows, you paint for the skill level and the personal interpretation that is accepted by that local art community. Unfortunately, these levels may not be very strong. By working at this locally accepted level - over and over - your development becomes stymied and permanent. To correct this you need to see top national shows and study the paintings. If you can afford it, take workshops given by the most noted national artists you can find. Apply what you learn from these recognized professionals: you will change; your work will change; your status in the arts will change; you will grow as a professional.

# A MORE CREATIVE



## PAINTING by Miles G. Batt

**T**he bumper sticker phrases, “Be Creative!”, “Just Paint!”, “If It Feels Good, Do It!”...may “Do It!” for geniuses. My experience is, this approach is too simplistic. Admitting that creative paintings won’t happen very consistently by accident, is an excellent place to start. More creative results require a process. A simple example: Something motivates me to paint. I investigate that motive, analyze the possibilities, writing them down if necessary, making a commitment to creative solutions.

**THE PROBLEM IS THE PROBLEM!** How to paint this \_\_\_\_\_ (whatever), **CREATIVELY?** The answer means rejecting the template of every other \_\_\_\_\_ (whatever), I have seen. It’s useful to have a “dead file” in the subconscious, to know what “not to do.” Artists used to call this a “morgue”, and kept elaborate files for source information. I sometimes use this stored info as a “live file” which may provide inspiration...carefully avoiding traceable eclecticism. Personally, I do more planning than painting in a creative landscape situation...the frenzied grasping for paint and paper is fatal...there ARE other situations.

My strategy books (formerly sketchbooks) are replete with diagrams, small presentation ideas, color notes, and informational drawings. I enjoy admiring a location and responding to specific and abstract ideas on the spot. My desire or need to respond creatively, requires a more individualized painting than replicating the digital photos I’ve shot. It becomes more authentic creativity after running it through the gray matter.

**WEBSTER SAYS**, “to create is to cause to come into being as something unique, that would not naturally evolve, not made by ordinary processes”. Self confidence in what is created lies in that definition. Try to replace recreation with creation!

**COLLECTING INFORMATION** is invaluable. Well, “Duh!”... It is the image business!!! Competition for the eye is overwhelming in our culture. Finding a new relationship to a universal image or treating an exotic image with a more generalized rendition may help avoid a worn-out, cliché’ result. Some things do wear a little thin. Think about it for a while and jump in!



**“A Bridge Never Crossed” (p. 8)**  
Watercolor 22" x 30"

After viewing 30 consecutive Pacific coast sunsets, the sky, sun, bridge, boat, water, etc., become something else... metaphors for visual expression. Before there is a sunset, a bridge, or whatever, a painting is an ordered structure. Ideas motivate! The imagination is key! The sun was inordinately bright, it was exploding, the bridge was being rebuilt. Couple this with some "what if" imagination and "Eureka" - a mysterious, expressive painting.  
Collection: Diane Nance

**“Double Jeopardy” (at left)**  
Watercolor 20" x 26"

Creative thinking is wonderful! Nothing is "off the table"! CHANGING THE FRAME OF REFERENCE played an important role in conceiving "Double Jeopardy".



**Sweet Harbor 'N' (at left)**  
Watercolor 21" x 29"

Beginning with random marks from a student/demo audience offers the possibility of DISCOVERY and INVENTION during the painting process. Creating a watercolor painting can be SIMILAR to a theatrical production...producing small sequences, "moments" and pasting, "connecting" them together into a smooth running whole.

IMAGINING SOLUTIONS to the original problem, a creative painting, has subconsciously begun. We all have imagination, and we exercise it in many ways, daily. Have you ever imagined what new drapes would look like? A new color for your car? Focus on a unique answer to the problem of a creative\_\_\_\_\_ (whatever). Once established, this habit is miraculous.

IMAGINATION equals VISUALIZATION !!!! Tapping into the wellspring of creative ideas becomes easier if genuine "think work" is followed by periods of INCUBATION, when attention is diverted to a different activity or a simple relaxation period...chill out. With enough stored information, given a problem and the time to let it percolate, the ideas presented by the subconscious are better than an idea six-pack to go!  
(continued on p. 10)

### **Day of the Amaryllis (at right)**

The ease of using computerized images has led to relying on photographic form, which surrenders creative FORM invention. The best examples avoid a virtuoso, empty performance. In "Day of the Amaryllis" great care was exercised in the choice of CONTENT, what is shown/said. (The relationship of the short life of the blossom and the Mexican celebration which honors the dead..."Day of the Dead".)



IDEAS are at the heart of contemporary creative painting. The "homework" is necessary. Paintings indicate what the artist was thinking about, and have the ability to arrest the thoughts. All ideas and all understanding may be filed under the spell of...

#### **SIMILARITIES, OPPOSITES and CHANGING THEIR FRAME OF REFERENCE**

Synthesizing hyacinths and biscuits, according to Carl Sandburg, creates poetry. The creative combining of opposites is the key to this strategy for creative thinking. Everything ever learned is because it's like or SIMILAR to something already understood or is the OPPOSITE of something understood. The ability to CHANGE THE FRAME OF REFERENCE visualizes and catalogs the new.

CONTENT, something to say/show...supported by FORM, a way to say/show it, makes a dynamic combination! I wish to encourage more creative involvement, more adventure, more DISCOVERY and INVENTION. Paintings are marks on a two dimensional surface, nothing more, nothing less. As a painter the primary job description is to create and sell symbols...stand-ins. I suggest there are undiscovered creative paintings locked away in your subconscious right now!

If you're a beginner acquiring hand/eye skills, read Webster's definition again. You will be well served. At the next traffic light creativity is not an option. Painting is exactly where one should think and act creatively...I'm out a' here.

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**at the Columbia Art League,  
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**Awards presentation  
at 2:00 p.m.**



# A SURVEY OF WATERCOLOR PAINTING IN THE 20<sup>TH</sup> CENTURY

A tribute to the  
first Invitational  
Exhibition of  
Contemporary  
International  
Watermedia Masters

by Cheng-Khee Chee

## INTRODUCTION

After China opened her doors to the world again, I seized the opportunity to organize the University of Minnesota Art and Craft Tour of China, in 1982. When we were in Hangzhou, I visited the China Academy of Fine Arts (Formerly the Zhejiang Academy of Fine Arts) to negotiate with the leaders of the Academy to establish the very first exchange program in the arts with the University of Minnesota. From 1984 through 1987 I led 25 students each year to China to study Chinese painting and calligraphy. During that time I was also invited by art academies and organizations to give lectures and painting demonstrations. Whenever I visited Nanjing, I always made a point to visit Prof. Li Jian Chen (1900-2002), founder of the Jiangsu Watercolor Research Institute and considered the “Father of Chinese watercolor painting.” I also visited other artists of the Institute. In 1987 the China Academy of Fine Arts and the Chinese Artists Association organized my solo exhibition that traveled to 9 major cities in China. When my exhibition was presented in Nanjing, I had more opportunity to exchange creative ideas with Prof. Li and the artists of the Institute. Many artists became good friends. I have kept in touch with some of them and enjoyed lasting friendships.

In 1995 Prof. Chang Houxing, the Secretary-General of the Jiangsu Watercolor Research Institute visited the US, presenting exhibitions and giving lectures. I invited him to do a workshop at the Duluth Art Institute toward the end of his US tour. We spent one week together in Duluth and chatted late into the night every evening. One of his wishes that he expressed to me was to host an international invitational watermedia exhibition in Nanjing. Today, the wish has become a reality and the

first Invitational Exhibition of Contemporary International Watermedia Masters is open at the magnificent new building of the Nanjing Library.

To commemorate this important event, the Jiangsu Watercolor Research Institute is publishing an exhibition catalog. Prof. Chang asked me to write an introduction for the catalog. I know that I am not knowledgeable enough to do the job, but I do not want to disappoint his earnest request. This exhibition is limited to the Western style of watermedia paintings. In the past fifty years, the advancement of this medium seems to concentrate in the United States and China; the former represents the West, and the latter represents the East. We can see that very clearly from the number of artists represented by the two countries in this exhibition. Out of the about seventy international artists invited, twenty-six are from the United States, and twenty-two are from China. I am focusing my discussion here within this scope.

## WATERCOLOR PAINTING IN THE WEST

During the Renaissance, German artist Albrecht Durer (1471-1528) had already mastered sophisticated watercolor painting techniques. However, the major advancement of the medium had to wait until the mid-eighteenth to mid-nineteenth century England. After one century's continued development and improvement, England had produced many great watercolorists in that period. The most influential were Paul Sandby (1730-1809), Thomas Girtin (1775-1802, and Joseph Mallord William Turner (1775-1851). Watercolor had reached a flourishing and mature state in this period, and England was also honored as the “Watercolor Kingdom.”

*(continued on page 17)*

**Don Harvie** was accepted into the following National Exhibitions - Western Colorado Watercolor Society (award), Art League of Hilton Head, Southworks Art Exhibit (award), Transparent Watercolor Society of America (signature year), Arizona Watercolor Society (award), Watercolor USA, Connecticut Academy of Fine Arts, Hudson Valley Art Assn., National Society of Artists, Pikes Peak Watercolor Society, Taos National Exhibition, and the Northern National Art Competition.

**Jean K. Gill, AWS, NWS** was awarded "Best in Show" at the recent Green Spring Gardens Show of the Potomac Valley Watercolorists in Alexandria, Virginia and an "Honorable Mention" in the Potomac Valley Watercolorists 35th Anniversary Show at Strathmore Hall in Bethesda, Maryland. Her work was included in the Mid-Atlantic Regional of the Baltimore Watercolor Society, and her painting was selected for the catalog cover of the 2009 Western Colorado Watercolor Society National Exhibit in which she received the Canson, Inc. Award.

**Tony Armendariz, IWS** will have a solo exhibit at the Elmhurst Artists' Guild Gallery at the Elmhurst Art Museum August 1 through September 11, with a reception on September 28th in Elmhurst, Illinois. Tony's work captured an Award of Distinction at the Norris Cultural Arts Center's Watercolor '09 Show in St. Charles, Illinois, and a First Place award at the Elmhurst Artists' Guild Summer Members' Show in Elmhurst, Illinois. Tony also had a painting juried into the Pennsylvania Watercolor Society's 30th Annual Exhibition in Reading, Pennsylvania, and was awarded signature status. In addition, Tony will be featured in an article in the October issue of *Watercolor Artist* magazine. The article will focus on his Cuba paintings as a part of their ongoing travel series.

**Alicia Farris** was accepted into the national juried exhibition, Watercolor USA.

**Janie Freeman** had a painting in the 33rd Transparent Watercolor Society Exhibition, Kenosha, Wisconsin. She also had an image, "Anticipation", picked up by Evergreen which has become garden flags, windsocks, mailbox covers and outdoor mats. "Anticipation" is shown at right.

**Susanne Clark, IWS** was awarded signature status with the Northwest Watercolor Society and the Wyoming Watercolor Society in June. Her painting in the 2009 NWS 69th Annual Open Exhibit in Mercer Island, Washington, won the Winsor Newton Award.

**Kathleen E. Dworak** won first place in the realistic watercolor painting category at the 2009 52nd Allentown Outdoor Art Festival.

**Pat Cook, MoWS** won the Dorethea and Albert Gordon Memorial Award in the 28th annual Adirondacks National Exhibition of American Watercolors.

**Linda J. Green/Metzler** had two pieces accepted in the Framations Gallery juried photography show, "Beyond the Lens III". She also exhibited two mixed media pieces at the Foundry Art Centre, St. Charles in "Inside-Outside", an International book arts show. She also had one piece accepted into an exhibit by the Missouri Nature and Environmental Photographers, Powder Valley Nature Center.



"Anticipation" by Janie Freeman was selected by Evergreen to adorn garden flags, windsocks, mailbox covers and outdoor mats.

# ART Y'ALL

## Members Making News

**Marlin Rotach NWS, WHS, MoWS** was awarded "Best in Show - Gold Award" at the Niagara Frontier Watercolor Society National Exhibition, New York. He has also exhibited works in The American Watercolor Society Exhibition, New York; The Heartland Exhibition, Kansas; The Artist Association of Northern Colorado Exhibition; and the Taos National Exhibition of American Watercolor, New Mexico. In addition, Marlin has just completed a three-piece Iris Suite commissioned by Fidelity Bank for the entry of the newly restored Carnegie Building in downtown Wichita, Kansas.

**Marilyn York** had a painting in the Art Central Member Exhibit in Carthage, Missouri. She also had a one woman show at the Hometown Bank in Neosho, Missouri during the month of July. Marilyn just became a signature member of Texas Watercolor Society.

**Barbara Lindsey** had a painting juried into Paint America "Paint the Parks Top 100" 2009. Her painting, "Shipmates", depicting the USS Arizona Memorial, a National Park in Hawaii, is shown at right. "Shipmates" will be part of the Paint the Parks 100 National Touring Exhibition and Paint America online gallery. Barbara also had paintings in the 20th Annual Missouri Top 50 Exhibition 2009, Sedalia, Missouri; Watercolor Missouri National 2009 at the Winston Churchill Memorial, Fulton, Missouri; Illinois Watercolor Society 25th Annual Open Juried Exhibition at The Next Picture Show Fine Arts Center, Dixon Illinois. In the Richeson 75 Small Works 2009 Competition, two of Barbara's paintings were awarded meritorious entry and included in the exhibit book. In the Richeson 75 International Figure/Portrait 2009 Art Competition, two more of her paintings were awarded meritorious entry in the exhibit book. Barbara also had two paintings juried into the *Best Of America Artists & Artisans Watermedia Volume II* art book competition. Another painting of Barbara's was awarded Honorable Mention in the Jefferson City Adult Art Exhibit Professional Division.

**Erlene Flowers** won second place in Watercolor at the 34th Annual Independence Members Show, "Montage of Talent." In addition, she was the featured artist on the cover of *Spirit Seeker Magazine* for May, 2009.

**Barbara Martin Smith** had two watercolors juried into "CELEBRATE!" the 89th Saint Augustine Art Association exhibition. She also has a solo exhibit titled SCAPES, which will be up in September and October at the Women's Institute and Gallery, New Harmony, Indiana.

**Valerie Chitvanni** has received a cash award and Honorable Mention in the Atlanta Artists Center Dogwood Show.

**Mary Lou Corn, NWS, MoWS** will be honored by the city of St. James, Missouri as the Grand Marshall of their parade.

**William Curtis** was a member of the group art show titled Amazing Spirit Art Exhibition, at the Schlafly Branch of the St. Louis Public Library, St. Louis, Missouri. The Schlafly Branch Library Art Gallery also presented a special showing of William's paintings titled "Portraits of West Africa: Life Images in Senegal by William Curtis" in July.



"Shipmates" by Barbara Lindsey was juried into Paint the Parks Top 100, and is part of the national touring exhibition and online gallery for the exhibit.

**Roberta M. Tiemann, MoWS, MTWS, NWS** had a painting accepted into the 36th annual Rocky Mountain National Watermedia Exhibition to be held at the Foothills Art Center in Golden Colorado. Roberta is also exhibiting two paintings in the Northwest Watercolor Society's Signature Member Exhibition to be held at the University House in Issaquah, Washington.

**Chris Beck's** work is the subject of the article "Adventures in the Ordinary" in the August 2009 issue of *Watercolor Artist*, and she was also featured in the "Competition Spotlight" in *The Artist's Magazine* in June 2009. This year she was juried into the Western Colorado Watercolor Society's 17th Annual National Exhibition; Richeson 75: Small Works 2009; *The Artist's Magazine* All-Media Online Competition (Honorable Mention); Watercolor Missouri National 2009; Transparent Watercolor Society of America's 33rd Annual Exhibition; Richeson 75: Still Life & Floral 2009; and "Culture & Agriculture" at New Visions Gallery, Marshfield, Wisconsin. She also founded and hosts Brush-Paper-Water (<http://brush-paper-water.blogspot.com>), a bi-weekly watercolor showcase blog which features work by fine watercolorists from around the world. Her painting "Morning Glorious" has been selected for free download from the Artist's Network desktop wallpaper "shop": download it at <http://www.artistsnetwork.com/wallpaper>

**Betty Jameson** was awarded the \$250 Nesmith prize at the Southern Watercolor Society's 32nd Annual Exhibition, Columbus, Georgia. She also received a Second Place prize of \$400 at San Antonio Watercolor Group's 1st Annual Spring Juried Watercolor Month Exhibition at Los Patios in San Antonio, Texas. In addition, she was awarded a Special Recognition prize of \$25 at the 37th Annual Edge of the Cedars Art Show, Cedar Edge, Colorado. Betty also had paintings in the following exhibitions: Taos National Exhibition of Watercolor Annual Show at the Millicent Rogers Museum, Taos, New Mexico; the Southwestern Watercolor Society's 46th Annual Membership Exhibition at the Art Center of Plano, Plano, Texas; The Watercolor West XLI Annual Exhibition at the Riverside Art Museum, Riverside, California; and Montana Watercolor Society's 27th Annual National Juried Exhibition at The Hockaday Art Museum, Kailspell, Montana.

**Theodora Tilton** will have a one-person exhibition in July and August at the Nature Art Gallery, Museum of Natural Sciences in Raleigh, North Carolina. The title of the exhibition is "Theodora Tilton: Paintings of Nature."

**Laurin McCracken** won the Board of Directors Award at Watercolor Missouri National 2009; the Annual Membership Award in The Society of Watercolor Artists, Inc, 28th Annual Juried Exhibition 2009, Fort Worth, Texas; the Binders Art Supplies & Frames Award, 2009 Georgia Watercolor Society – National Exhibition; and was a finalist in the competition for the Hunting Art Prize, Houston, Texas. His painting, "Soldiers – Williamsburg", shown at left, was a finalist in the 2009 *Watercolor Magazine* cover competition, and is in the Summer 2009 issue, P.45. Laurin's studio is included in a story about three artist studios in the August issue of *Watercolor Artist* magazine. He had a painting accepted for inclusion in *Splash 11*. A sepia ink drawing done on the Greek island of Napflion will be in North Light's Book on drawing titled *Strokes of Genius 2*. Laurin has been accepted as a member in the International Guild of Realism, headquartered in Scottsdale, Arizona. He was the Juror of the Louisiana Watercolor Society's 39th International Exhibition and gave a three day workshop in New Orleans. Three paintings have been accepted in the Richeson 75: Still Life and Floral Competition: Water Media 2009; one of which won Second Prize.



"Soldiers - Williamsburg" by Laurin McCracken was selected as a finalist for *Watercolor Magazine's* 2009 Cover Competition.

# ART Y'ALL

## Members Making News

**Welcome New MoWS Members:** **Patrica Schultz** of St. Peters, Missouri; and **Chris Beck** of Los Altos, California.

**MoWS Honor member Marlin Rotach** was awarded "Best in Show" in the Niagara Frontier Transparent Watercolor Exhibition in New York.

**Loran Creech's** watercolor painting entitled, "Infrastructure" was chosen as the Watercolor U.S.A. Honor Society purchase for the permanent collection of the Springfield Art Museum, Springfield, Missouri. He also received the Robert Goodier Memorial Cash Award of \$1,000.00 and his painting is on the cover of the Watercolor U.S.A. 2009 catalog. "Infrastructure" is shown on page 2 of this issue of *Watercolor Studio*.



"Feeling Blue" by Wm. Kelly Bailey was commissioned for the cover of *Living the Blues* by Houston area author Jo Hoyer.

**Cathy Hegman, MoWs, MSWS, SAA, SW, NWS** was awarded the Golden Loeb Peer Award in the Mississippi Art Colony Spring Travel Exhibition. She had paintings in Watercolor Missouri National 2009 in Fulton, Missouri at America's National Churchill Museum; and in the Southern Watercolor Society 32nd Annual Exhibition 2009 in Columbus, Georgia, at the Corn Center for the Visual Arts. Cathy has been installed as the Vice President of the Delta Artists Association in Greenville, Mississippi for the 2009-2010 year.

**Marsha Harris** had a painting accepted into the Alabama Watercolor Society's annual juried art show. This acceptance gave Marsha Signature Member Status in the Alabama Watercolor Society, her 7th Signature Membership.

**Wm. Kelly Bailey** was commissioned by Houston area author, Jo Hoyer to provide a painting for the cover of her new book, *Living the Blues*. That painting, "Feeling Blue" is shown at left.

**Diane Schmidt, MoWS** had a painting purchased by the Heritage Hall Museum in Talledega for their permanent collection. She also won First Place in the Watercolor Society of Alabama's National Exhibit.

**Chris Krupinski, AWS, NWS, MoWS** and **Paul Jackson, AWS, NWS, MoWS** were both invited by **Cheng Kee Chee, AWS, MoWS** to submit two paintings to the 2nd Invitational Exhibition of Contemporary International Watercolors. They will select one painting from each of the two artists.

**Walt Costilow** received an Honorable Mention in the Louisiana Watercolor Society International exhibit. He also had paintings in the Mississippi Watercolor Society exhibit and the Texas Watercolor Society Exhibit, and was awarded signature status with the Texas Watercolor Society.

**Jean Kalin, TWSA, MoWS, KWS** won the Daniel Smith Award at the Red River Watercolor Society's National Juried Watermedia Exhibition, Fargo, North Dakota. She also had a painting in the Transparent Watercolor Society of America's 33rd National Exhibition in Kenosha, Wisconsin.

**Toni M. Elkins** has been selected into the Watercolor Honor Society's Japan Exchange Exhibit for 2010. She was also accepted into The Rocky Mountain National in Golden, Colorado and The International Society of Experimental Artists National in Bethlehem, Pennsylvania.

**Jan Ross, GWS, MoWS, WCWS** has recently had works accepted in the following exhibitions: ARTstation Member's Juried Competition, Stone Mountain, Georgia; Oklahoma Artists Guild National Juried Competition, Oklahoma City, Oklahoma; World of Art National Juried Exhibition, Mable House Gallery, Mableton, Georgia; Tennessee Art League 44th Annual Central South Art Exhibition, TAL Gallery, Nashville, Tennessee; Palm Beach Community College 5th National Painting/Drawing/Printmaking Annual National Competition, Jan and Gary Dario Gallery, Fort Worth, Florida; Hudson Valley Art Association 78th Annual Exhibition, Ridgewood Art Institute, Ridgewood, New Jersey; and Metro Montage IX, Marietta Cobb Museum of Art, Marietta, Georgia. Jan's work has been published in the Cobb County 175th Anniversary book, *Voices and Visions of Youth and Wisdom*. Additionally, Jan's non-profit organization, the IWAE, Iraqi Women's Art Exchange received a government grant to assist in her endeavor to provide art supplies and art education to the women of Iraqi. The IWAE has joined with the Atlanta Artists Center to become 'sister' organizations. Women artists from both organizations will have their artwork in online galleries. Please see the updated website: [iraqiwomensart.org](http://iraqiwomensart.org)

**Annie Schuchart** was awarded Second Place in the Girardot National Juried Exhibition, Cape Girardeau, Missouri. During July and August her work is included in a group show called "Feminine Perspective" at the Black Door Gallery, Cape Girardeau, Missouri. She will be having a solo exhibit at the Center for Arts and Education, Van Buren, Arkansas in November and December.

**Carla Reinagel's** watercolor painting, "Hands of Transformation" was featured in the St. Louis Suburban Journal in May, in an article titled, "Broken Art for Broken People".

**Diane Stolz MoWS, KWS** received the Merit Award at the Louisiana Watercolor Society's 39th International Exhibition, New Orleans, Louisiana.

**Jerry Stitt, MoWS** will serve as Chairperson of the Jury of Selection for The National Watercolor Society's 89th Annual Exhibition.

*The Artist's Magazine*, July/August Issue, features articles about two MoWS Honor Members. **Dean Mitchell, AWS, NWS, MoWS** is on page 36 in an article titled "Studio Tour" which is written by Christine McHugh. **Paul Jackson AWS, NWS, MoWS** is the subject of an article on page 15 titled "Paul Jackson." Here is the magazine's Web site: <http://www.artistsmagazine.com>

**Fealing Lin, MoWS** is one of the 15 featured artists in an upcoming instructional book, *Watercolor Secrets*, scheduled to be out in August 2009 by North Light Books. Fealing contributes a chapter titled "Painterly Portraits that Capture Personality". Her self-portrait was selected for the cover of this book.

**Diane Stolz, MoWs, KWS, ISAP, MAPS** won Second Place at the Rice Gallery in Overland Park at the STEMS Plein Aire Event in the Acrylic Category. She also had two paintings juried into the Auction part of the Exhibition.

**Diane Hark** was commissioned to paint six super size canvases in acrylic for the Seashore Gardens Assisted Living Center in Galloway Township, New Jersey. These paintings reprise and broaden the scope of her American Immigrants watercolor series done for the Center five years ago. The paintings were dedicated at a reception June 28.

**Katharine A. Cartwright, MoWS** was juried into the 29th International Exhibition of the San Diego Watercolor Society, the 28th Annual Adirondack National Exhibition of American Watercolors, the 120th Annual Exhibition of the National Association of Women Artists, and the 33rd Annual Exhibition of Transparent Watercolor by the Transparent Watercolor Society of America.

**Victoria Lenne, ISEA, WSA, GWS, TnWS, MoWS, WyWS** had a painting juried into Pikes Peak Watercolor Watermedia XVI, Sangre de Cristo Arts Center, Pueblo, Colorado.

**Anita Meynig** received the top award in the annual 2009 Richardson 50+ exhibit.

**George "Papa" Tutt** had a painting selected for the Keystone National 2009 Exhibition at The Art Center School and Galleries.

**Jerry Berneche** had a painting in the State Fair Top 50, and also was accepted in Watercolor U.S.A. in Springfield, Missouri.

**Rosie Phillips** had a watercolor painting juried into "Mind the Gap" show at Art Saint Louis, St. Louis, Missouri.

**Kim Foster** was chosen to paint the Riverbend Head Start & Family Services 2009 Circle of Care Award honoring Ed & Nancy Ryrie with a custom watercolor painting of their historic family home. The Ryrie's were honored on May 21, 2009 in front of a crowd of 2400 people.

## A Tip from Barbara O'Neal Davis

I am a signature member of the South Carolina Water-media Society. In the fall of 2008 my painting "Contemplation" was given an award, and is traveling the state of South Carolina until October of 2009. When my painting "Crazy NYC Cab Ride" returned from the Louisiana Watercolor Society International Show, I took it to the Fall 2008 show at the Charlotte (NC) Art League. It was rejected. Upon picking it up two days later, I took the same painting to the show at the next county (Gaston County Arts Council) and it hung and won an award. My first thought was that LWS is so much bigger and better than the Charlotte (NC) Art League; who do they think they are? But it just goes to show, you never know. If at first you don't succeed, take the painting somewhere else. Paintings rejected the year before are brought back to the same show the next year. They usually get in. There will be a different juror. It is all one person's opinion ON THAT DAY. Don't get discouraged.

## Papa Tutt's Tip From the Past

In the days before and after the Civil War, folks didn't have those expensive sprays to keep insects from building on the porch ceilings. They used a little color theory to keep the wasps away. In those days, all porch ceilings had only one color: a light sky blue. Why? Well, some smart person – probably an artist – figured out that flying insects thought the sky blue ceiling was the sky itself, and even an insect knows you can't build in the air. It will work today the same way because wasps are forever programmed that way.



*Gerbera Daisy* by Donna Roberts

## Continued from page 11 - A Survey of Watercolor Painting in the 20th Century by Cheng-Khee Chee

American watercolor originated from English roots. John Singer Sargent (1856-1925) was an English artist as well as American. However, under the popular demand for developing an American national identity, he and Winslow Homer (1836-1925) had already shown a special esthetic quality and American feeling. They established

the foundation of an American tradition and served as a strong force to propel the American watercolor to vigorous advancement. Following them America produced many great watercolorists. Among them were Childe Hassam (1859-1935), Maurice Prendergast (1859-1924), Thomas Eakins (1844-1916), John Marin (1870-1953), Edward Hopper (1882-1967), and Charles Burchfield (1893-1967.) Watercolor had occupied an important place in American painting. The number of watercolorists, and their accomplishments had way surpassed that of England.

During the early decades of the twentieth century, art in the West had faced the extreme polarization between the avant-garde and the traditionalists, and the abstraction and realism. Artists were forced to choose between the two. If they chose the middle route, they were attacked from both sides and dismissed as mediocre or inferior. Originally it was considered that watercolor would become the medium that best represent the American national traits, only to be replaced by abstract expressionism. Its ideology dictated what was art and what was not. Watercolor painting therefore, was at a low tide.

During the 1960's, realism had gradually returned. However, it was in 1982 that the Newsweek magazine boldly confirmed its resurrection. On its June 7 cover, Newsweek featured William Bailey's half nude portrait of a young lady. The caption reads: "Art Imitates Life-The Revival of Realism." After the 1960's, artists gradually started to repudiate ideology, and embrace pluralism. Hence, all kinds of art forms flourished. Among them are Conceptual Art, Pop Art, Minimalism, Photo-Realism, and installations. The art world suddenly became exciting again. This exciting period also revitalized watercolor painting.

In 1966, the Metropolitan Museum of Art in New York City held the Centennial Celebration of the American Watercolor Society Exhibition. This important event was considered the beginning of American watercolor renaissance. In the meantime, America also replaced England to become the "Watercolor Kingdom" of the twentieth century, and proclaimed "watercolor is the American medium."

### FACTORS OF PROSPERITY

Other factors also contributed to the ascendancy of watercolor:

First was the boom of the watercolor societies. With the motivation of the American Watercolor Society and the National Watercolor Society, watercolor organizations sprang up like bamboo shoots in the springtime in every region, state and city. Watercolor Magazine listed about 150 significant societies in the United States in 2006. These organizations hold annual exhibitions and workshops to encourage and nourish the next generation of watercolorists. They also publish newsletters to keep members informed and in close contact.

Second was the ever-more-abundant availability of improved and new art supplies. Because of the American artists' enormous appetites, the many abandoned old European color, and paper mills reopened for production. They also improved or developed new products. Traditionally watercolor paper came as large as 22 x 30 inches (56cm x 76cm). Now the paper is available in the sizes of as large as 40 x 60 inches (102cm x 152cm) in sheets and 10yard x 55 inches (10mx1.137m) in rolls. Artists can select any sizes that suit their needs. There are also new painting grounds such as the synthetic yupo and watercolor canvas. Besides paper, new colors such as acrylic were also introduced to artists.

Third was the thriving publishing industry. In the past thirty years, many scholarly watercolor history books and numerous instructional books have been published. In 1988, the American Artist magazine published a special issue Watercolor 88. Because of the popular demand, it later became a quarterly Watercolor magazine. The Artist's Magazine also produced Watercolor Magic in 1993 as a one-time-only special issue. It later became a quarterly magazine and recently changed to bimonthly. Starting with the February 2008 issue, it will again change the name, to Watercolor Artist, to better reflect the level of sophistication of the medium and readers. The International Artist, although a multi-media magazine, devotes substantial space to watercolor painting. It also promotes the international exchange of creative ideas. More recently, many instructional videos and DVD's have flooded the market. Artists can now bring their most admired instructors into their living rooms.

### **TRENDS TOWARD PLURALITY**

Recent trends in watercolor can be summarized as follows:

**First are the creative ideas and contents.** Traditionally, watercolor painting leaned toward realism. The subject matter was also often restricted to landscape and still life. Now the watercolorist's concepts embrace that of all media of painters, from abstract and semi-abstract to photo-realism. As to subject matter, all are include, from landscape and still life to figure and wildlife. Moreover, the style presents a refreshing new look and reflects the spirit of our times. Both the quantity and quality of abstract painting have greatly increased. The accomplishment of figure painting has reached its new heights. The still life has also achieved a more advanced level of sophistication.

### **Second are the painting material and methods.**

Traditionally "watercolor" refers to paintings executed with transparent colors mixed with water. Now the definition is expanded to include any painting executed with any kind of water-soluble colors such as acrylic, gouache, casein, and egg tempera, or any combination of them. The new term "watermedia" is now used to differentiate from "transparent watercolor." Traditional watercolor paintings were executed mainly on sized heavyweight paper made of cotton or linen. Now artists are using any kinds of painting ground, such as illustration boards, synthetic yupo, and watercolor canvas. Except for the Transparent Watercolor Society of America and Watercolor West, any watercolor exhibition will accept these watermedia paintings.

### **Third is the diversity of watercolor techniques.**

Traditionally, artists mostly use either the controlled glazing technique or the more direct wet-on-wet approach, or a combination of the two. Now there are numerous new techniques. Most of these are aiming at achieving rich and exciting textures. Some times they rely on combining special material to achieve the result. Photo-realists also employ airbrush in addition to the painstaking controlled glazing technique. Inspired by the woodblock printing and wax resisting method in fabric, some artists use the masking agent and pour liquid watercolor to carry out the process. I am sure many artists are continuing to search for more new techniques.

### **WATERCOLOR PAINTING IN THE EAST**

The Western Jesuit missionaries introduced watercolor painting to China as early as the nineteenth century. In 1911 the new Republic was established. The May 4th Movement in 1919 immediately followed it. The young generation was anxiously looking to the West for inspiration. Western thoughts therefore surged in China and made a great impact. The new Chinese educational system was modeled after that of the West. The Western style of watercolor painting was incorporated in the curriculum. Although the ideas and techniques of the Western style watercolor is significantly different from that of the traditional Chinese painting, the material and tools are quite similar. For this reason watercolor was easily accepted by the Chinese artists. Gradually art academies were established. Many ambitious young artists also went abroad to study in the West. This period grew a new generation of professional watercolor teachers and artists. The most influential artists included Li Tiefu (1869-1952), Zhang Meisun (1894-1973), Li Yongsen (1898-1999), Li Jianchen (1911-2002), Pan Sitong (1904-1980), Wang Zhaomin (1908-), Fan Mingti (1915-), Gu Yuan (1919-1996) and others. Although there were some conflicts among different schools of artists, they were not as polarized as that of the West. Therefore, during this period the development of watercolor painting in China was basically homogenous.

When the Peoples' Republic of China was established in 1949, it brought a new prosperous momentum to China.

With enthusiasm and devotion, artists created many wonderful paintings to celebrate accomplishments of the new China. During this period, undoubtedly the Chinese painting was strongly influenced by the Russian social realism. In terms of the subject matter, there was a marked increase in figure paintings. Many of them depicted people of the working class and the everyday life of minorities. The style of painting had also greatly diversified. Watercolor painting had experienced a period of prosperity during the 1950s and 1960s. Unfortunately, the Cultural Revolution between 1966 and 1976 brought unprecedented catastrophe to China. Everything was in ruin. Watercolor painting was desolately depressed.

In the 1980s, China went through reform and again opened to the outside world. This has breathed new life to China. It also brought a new spring to watercolor painting. The new thoughts were like roaring waves surging forward with great force! In the meantime, advanced information technology has enabled easy access to the Western art scene. This stimulated the Chinese artists to embark upon ambitious exploration of new ideas and techniques and therefore greatly diversified the creative concepts, contents, formats, and ways of expression. However, the influence from the West, once again has raised the vigorous debate whether Western painting should be assimilated into traditional Chinese painting.

#### **WATERCOLOR PAINTING IN THE FUTURE - CONTINUE THE TRENDS OF DIVERSITY**

During the first half of twentieth century, art experienced unprecedented polarization, and artists wasted tremendous amount of time and energy in this meaningless conflict.

The seventeenth century French philosopher and mathematician Blaise Pascal (1623-1662) said: "A man does not show his greatness by being at one extremity, but rather by touching both at once." The Chinese sage Mencius' doctrine of mean and Daoism's philosophy of harmonizing yin and yang had expounded this theory over two thousand years ago. It is of course difficult for artists to embrace both extremities, because they are trying to achieve balance that resists balance.

Robert Grudin in his book *The Grace of Great Things* says about the creative mind, "An especially important aspect of memory is our attitude toward the thought of our predecessors. It is striking how many noted revolutionaries and innovators ...are maintaining continuity with the past or restoring old ideas that have been corrupted or forgotten ... Many new ideas are analogies to, or new applications of, old ones ... To the inspired as well as to their audiences, innovative insights contain a sense of something completely new, but it is also the rediscovery of something always true."

Peter London in his book "No more Secondhand Art" observes that it is a false dichotomy to divide art into representation and abstraction and leads to mutual

antagonism and a useless diversion of creative energy. Rather than slicing all of art into the two large, antagonistic categories of realism and abstraction, he considers that all art is abstract as much as all art is representational. It is because every made image, whether it is portrayed in its visual exactness or its symbolic equivalence, involves an elaborate sequence of mental operations, from perception to selection through strategizing to representation.

I strongly feel that a good painting should have a strong abstract design behind it, while a good abstract painting should have a profound inspiration that comes from keen observation of the real world. Artists who choose to work in abstraction, semi-abstraction, or representation are partly depending upon how important audience participation is. I believe that by subscribing to plurality in creative concepts and processes, artists will be liberated from the bondage of tradition and tyranny of prejudice. They will have a whole new wide world for them to inquire, research, explore, and experiment. I predict that artists of the twenty-first century will have the wisdom and open-mindedness to continue accept the trend of plurality.

#### **EAST MEETS WEST**

The traditional Chinese painting emphasizes on idea, spiritual quality, brush work, and ink tone. Paintings are done on exquisite thin unsized paper or silk. It is difficult to make changes; therefore, it must be executed with speed and spontaneity. The Western watercolor painting emphasizes on reality, physical likeness, light, and color. Paintings are done on sized heavy cotton or linen paper. It is possible to make changes; therefore they can be gradually built up by using glazing technique.

Even with their differences, the Chinese traditional painting and the Western counterpart accomplish the same magical esthetic quality that set watercolor apart from any other painting medium. I visited the Central Academy of Fine Arts in Beijing in 1985. When President Hou Yimin and I were viewing an exhibition together he made a remark: "Nowadays, the Chinese paintings are more and more becoming like the Western watercolor."

In reality, there are numerous examples of the synthesis of traditional Chinese painting and Western watercolor. During the Qianlong reign (1736-1795) of the Qing Dynasty, many Western Jesuit missionaries were enticed by the emperor to become court painters. They occupied extraordinary positions in the immediate surrounding of the emperor, and worked in Yuan Ming Yuan, the magnificent summer palace containing many Western features. Among these artists, Giuseppe Castiglione (1688-1766) was most well known to the Chinese. He painted in the traditional Chinese style, but incorporated the Western chiaroscuro to build up forms. Henry Matisse's (1869-1954) bold calligraphic brush strokes and flat plane in his paintings were clearly an Eastern influence. In 1956 the Chinese contemporary master Zhang Daqian (1899-

1983) visited Pablo Picasso (1881-1973). In his studio, Picasso showed Master Zhang five albums of his Chinese painting in the style of another Chinese contemporary master Qi Baishi (1863-1957). Master Zhang was impressed by Picasso's refreshing composition and powerful brushwork, but felt inadequate in his ink tone quality. German expressionist Emil Nolde (1867-1956) had painted watercolor on Chinese xuan paper with strong pure color. In recent years many American artists also adopted Chinese paper and brushes for their paintings.

The traditional Chinese boneless style paintings, which do not rely on ink calligraphic brushwork as foundation, are actually watercolors done on Chinese paper. The more recent masters such as Ren Bonian (1840-1895) and the Lingnan School artists were clearly influenced by the Western watercolor. The splash ink and color paintings of Zhang Daqian's later years were the integration of East and West painting concepts and processes. I have never seen Prof. Xu Beihong's watercolors, but his famous painting "Spring Rain Over the Li River" which so superbly expresses the misty drizzling atmosphere, is considered a traditional Chinese painting, yet it could also be regarded as a watercolor painting done on Chinese xuan paper. The works of Lin Fengmian (1900-1991) have epitomized all the concepts, material, and processes of the East and West. His paintings, regardless landscape, figure, or still life, could be exhibited in any American watercolor exhibitions. Recently I saw some contemporary innovative Chinese style gouache paintings in books. Many of these paintings could mingle well with the contemporary Western watermedia paintings as milk with water. The senior Chinese American watercolorists Chen Chi (1912-2006), Dong Kingman (1911-2001), and Diana Kan (1926-) are the pioneers in synthesizing East and West. Inspired by them, I also have been exploring and experimenting with the ways to synthesize the concepts, materials, and processes in the past thirty years. Katherine Chang Liu's recent paintings are mostly abstract, yet the beauty of her calligraphic lines and the poetic quality of her paintings reflect the Chinese cultural background. Although Zheng Liang Feng's painting technique and his material are basically Western, a large proportion of his subject matter expresses the Chinese people, especially the minorities with the Chinese feeling.

Under closer examination, actually the traditional Chinese painting already possesses plurality. The Chinese painting emphasizes line quality, which has the abstract beauty of Chinese calligraphy. The Chinese instant style and the Zen and literati paintings are forerunners of expressionism. As far as the painting subject matter goes, the West stresses human activities, while the Chinese landscape, figure, still life and wildlife paintings were equally developed and had achieved maturity during the Tang and Song period (618-1279.)

Today's Chinese artists have a better understanding of Western art, than of the western artists. However, the

advances of transportation and information technologies have greatly shrunk the time and space that speeds up the international and cultural exchanges of the arts during the twenty-first century. I am certain that this will bring more integration of painting concepts and techniques of East and West, especially now that China has experienced unprecedented development and economic growth and is playing an increasingly important role on the world stage. Countries all over the world are showing increasing interest in learning the Chinese language and culture. It is not difficult to predict that this will speed up the process of pluralization. The prosperity of art needs economic support. To say that in the near future that Shanghai will become an important art center to rival New York is absolutely not unrealistic.

## CONCLUSION

In science, newly proven theories replace the old ones to advance knowledge. In art, however, a new art form does not replace the old one. A new art form, concept, process, style or subject matter is only different from the others. Neither do I believe that one art form, concept, process, style, or subject matter is superior to others. It is the artistic excellence that can evoke a strong response and transform people's lives that matters. Therefore, All arts should coexist and their collective efforts enrich our lives.

When we contemplate upon the complexity of interconnectedness of human activities, we know that it is impossible for us to sever the ties between the past, present, and future. We need the revolutionary spirit of the avant-garde to explore new frontiers and propel art forward. We also need the guardians of the truth of traditional values, to transform the revolution into evolutionary and sustainable art.

It is my belief that in a truly free world, artists should be allowed to express their unique visions and create their work in whatever art form, concept, style, media, process, or contents that are most true to their hearts and natural to their hands. After the Cold War, we thought that mankind had finally come to its senses to bury the hatchets and make peace only to see that we have fallen into chaos again and again. Only when mankind is enlightened enough to accept diversity can there be peace on earth. Only when artists can accept plurality and create work that is universally and eternally true can they bring mankind an enriched and bright future.

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Cheng-Khee Chee (Xu Jingyi)  
Associate Professor Emeritus, University of Minnesota,  
Duluth, USA; October 1, 2007



*Cowboy Conversation* by Jan Ross

**The staff and the board of directors of the Missouri Watercolor Society hope that you have enjoyed this issue of *Watercolor Studio* Magazine in its new, digital format.**

**While we regret that rising printing and postage costs have made it impossible for us to continue producing a paper version of the magazine, we are all delighted with this new opportunity to be able to show our members' paintings in glorious color!**

**If you have comments or questions about our new format, please email Papa Tutt at [georgetutt@socket.net](mailto:georgetutt@socket.net)**