

Contributing Artist: Katherine Chang Lui

I prefer a stiff surface, so either cold press watercolor paper or panel suit me better. I'll admit that there is nothing like the reaction of water media paint on the surface of wet paper. One can get addicted to that seductive process - but in recent years I have chosen acrylic on panel for the ease of shipping long distance



Vessel IX
31" x 24", Mixed Media on Paper, 2006, Courtesy of
Chiaroscuro Contemporary Art, Santa Fe



Inklings
24" x 24", Mixed Media on Panel, 2008

Beauty is in the eye of the beholder.
Over the years I have found my definition of beauty changed with the growth in my ability to see.



Writing Eva Hesse
20" x 20", Mixed Media on Canvas, 2007, Collection of Carol Gardner



Resolution
60" x 60", Mixed Media on Panels, 2007, Courtesy of
Chiaroscuro Contemporary Art, Santa Fe

I usually have pretty hectic days, so I often jot down ideas that I want to explore. So whenever I have time to paint, all I need is to turn to these pages, and on any given day, a certain idea just seems to suit me better than the rest, I would just go with that one and develop it into sketches, then into paintings.

I guess it's because my life is hectic, I don't usually have slow creative periods.

To balance demands outside and within my artistic practice, I set timetables, write lists and make sure the lists include studio time.

I learned, a while ago, to eliminate the things that are not my goals and to clarify what are my real goals. For instance, since 1987, I have designated competitive shows as being on my NOT goals list. That alone freed me from a lot of deadlines and shipping activities. Of

course, by then I had given nine years to competitive shows already, so I had done more than enough.

Mainly I wanted to clear my mind of much clutter and focus my effort on this whole art pursuit. I decided that art is not for approval, applause or commerce; what I wanted most was to define my own work and further develop that voice.

I had to learn to be disciplined to juggle my many roles. I also learned that if I didn't leave some studio time, then I felt something was missing from my daily life. Some studio time actually helped to make me feel all is well in the world.

But there are times, when our family life demands total devoted time and energy, and it can't be helped. Those are times when I think we might as well set the time aside for those tasks and give ourselves some breaks. Be generous and helpful. Painting time will come later.



Core of Calm #1

15" x 15", Mixed Media on Panel, 2012, Courtesy of Chiasmuro Contemporary Art, Santa Fe

Shapes and marks form the personal language of my work. I generate my paintings from ideas. Very often they are "words" that seem to have potential for a visual expression, and often they reflect my personal life at the time. Rarely do I generate ideas from visual references.

I make rough sketches from these various ideas. The rough sketches help me think with a pencil (or charcoal), help me edit out stuff I don't need, and help clarify what I want before I paint.



Core of Calm #2

15" x 15", Mixed Media on Panel, 2012, Courtesy of Chiasmuro Contemporary Art, Santa Fe

Contributing Artist: Colleen Phillipi

Stylistically and conceptually, the piece is assembled from visual building blocks. Together these create a beginning of meaning, a "primer" to which the viewer adds his or her understanding. Whereas, the assemblage reflects both the process and the history of the work.

The viewer is encouraged to look closely at the work to see how it's actually made. There are "tromp l'oeil" effects throughout. So, looking closely becomes an exercise in visual literacy. Handles are not initially apparent and one must look more closely to see what actually opens.

The books explore, in finer detail, ideas presented in the work's varied façade. They offer the viewer an opportunity to "read" the work's themes more closely. The books are made of wood, not only to be strong and sturdy, but because the pages make such a great clacking sound when they are turned. Also it changes the way one considers a book. Books are generally not made of wood. They feel like "uber objects".

Way back when, one used to handwrite most things and one's "hand" mattered. It was an indication of one's personality and disposition. Before I could write, I remember diligently making lines of swirls and loops - a written version of the noises I made before I had spoken words. I remember practicing how to print and then how to write my name and eventually my signature. I remember playing with the style of my writing, exploring letterforms and how they fit beside one another and then altogether on the page.

But it always felt a bit risky doing this. And unless you were going to write something meaningful, it was a bit disrespectful to just play with them. Playing with letters felt a bit like playing with food - things you did when you didn't know any better.

Maybe I still don't know any better. Letters are wonderful shapes that are fun to play with, perhaps because I experience a trace of frisson playing and juggling with something so elemental, so essential to our text-infused lives. Playing with these forms as if they had no meaning at all, or at least trying to do so - it's actually quite difficult.

I improvise a lot. It is difficult to know when a piece is done. Time helps to know. Hiding a piece for some time

and then, with fresh eyes, seeing if anything sticks out. Often other senses come into play. Completing a work is visceral. If the piece doesn't make nasty sounds in my head it's done to me. Sometimes if it doesn't make me feel physically sick it's done. But often I may leave things slightly incomplete. The work is fresher and less predictable this way. I think it's better to risk this than to have a piece of art that is dead on arrival.



I want an object to suggest more than what it is - perform some sort of alchemy. I choose for patina, shape, oddness and energy (what it has from a past life). I want surprising and unlikely relationships between elements in my work.



Philatelic Abecedarian

Contributing Artist: Donna Baspaly

Show up to paint. Paint regularly. Paint with integrity and honesty.



From the Artist's Childhood
36" x 48", mixed media

The most important part of a painting is my personal expression of my intention. The success of the whole image depends on all the elements and principals from technique, design, personal language, emotional and creative response and concept. Each of these areas requires the same level of expertise, otherwise the painting reflects that weakness. I try to water all of these things simultaneously so they grow at the same rate. This way I can free-fall and find my way back.

My best lessons have come from pushing through any obstacles so that I learn the lesson within my painting. Each image is a teacher. Once I feel I have learned something it frees me up to learn something new with the next piece. The more I know about myself and my art vocabulary, the more ways I have to correct problems that I encounter. The work does not stop and start but rather flows out of my hands.

When the work achieves my intention, has strong technical and design skill, and is creative and interpretive of my inner self then I am satisfied.

I want to continue to grow as a person. The more I know about myself the better I am able to express myself from the inside out and live more fully in life and painting.

Painting validates that I am alive in this time of history. This mark hopefully is my personal best and my own interpretation.

I hope I never give up the art of playing and staying on the growing edge.

Continue to stay curious. Keep learning everything new and old.

*Late Afternoon
Sun*
48" x 72", Mixed Media



With each new subject I try to believe that I am the subject. If the painting is structural, I arbitrarily impose geometric linear shapes such as squares, blocks, rectangles and brushstrokes that are staccato, direct, short, choppy and decisive. The sizes of brushes reflect these movements in different sizes and shapes.

Contributing Artist: Mark Holliday



Boy
Beeswax, oil, digital image on panel, 27 1/2" x 27 1/2"

I often use bright colors when starting a work, which I will then dig back up again through the ensuing layers of wax. I do this with scraping tools or hot irons, creating brilliant self-illuminating effects throughout the painting.



Landscape 105
Beeswax, oil, digital image on canvas, 11" x 14"

I always have loved the physical nature of paint. The juicy surface of heavy oil painting or the thin bleeding washes like watercolor are usually my initial attraction. If a painting works for me, it will hold my attention allowing for personal discovery and often inspiring me to introduce something new into my own work.

Contributing Artist: Jerry Mayne

I prefer a matte surface most of the time but alternately use shiny and semi-shiny surfaces to create levels of visual depth. I like a matte surface as it tends to reveal details that are sometimes lost with a glaring-shiny surface. I believe the quality of the surface is very important towards enhancing visual sensitivity. Much of my work deals with multiple layers and I am able to achieve this often by varying the type of surface.



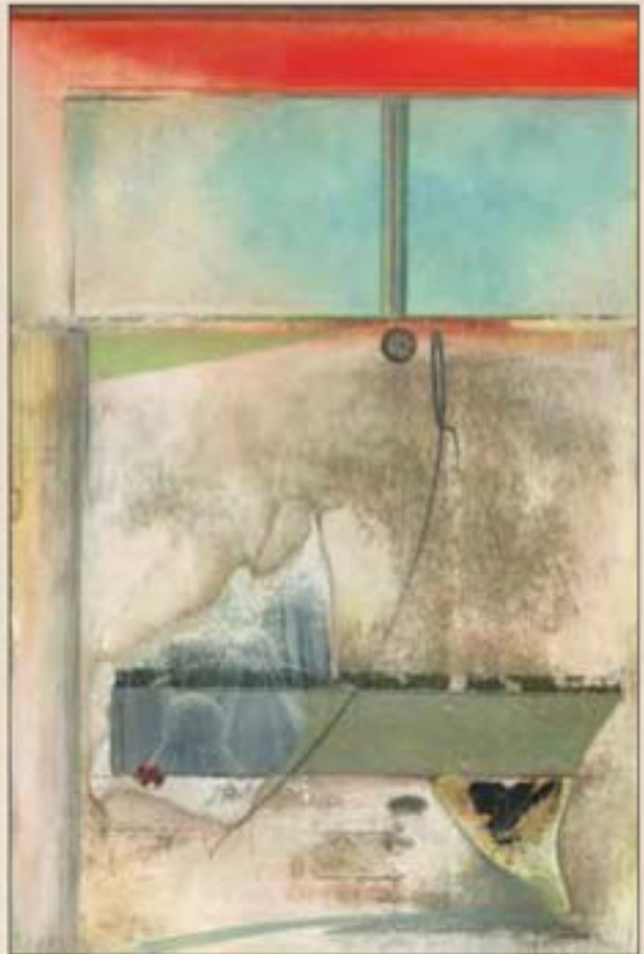
The Jade Tree

50.5cm x 30cm, chalk pastel/vellum/collage/copper leaf/colored pencil/graphite/ink/lacquer print/WC Mono-
type on Stonehenge Paper, private collection

Curtain

50.3cm x 35cm, WC Monotype/chalk paste/wax/collage/graphite/ink on BFK Rives Paper, private collection

I tend to be drawn to the beauty of color and its interplay on the surface of a work. I often strive to create a visual resonance through the combination of colors. It is this combination of hues that I hope will instill strong emotion through the power and beauty of color. This interplay of color is what I consider the true beauty in my work.



The Golden Apple.

50.5cm x 30cm (note: this is a dome shaped image), plasket/gold leaf/lacquer printing transfer/graphite/colored pencil on plaster

Music creates a sound surrounding which envelopes the studio and helps to drown out other sounds and thoughts that might distract me.



Three Degrees Background Radiation
56cm x 38cm, Mixed Media on BFK Rives paper mounted on acid free foam-core, private collection

Contributing Artist: Elise Wagner

For nearly 27 years, the majestic untouched landscapes and natural wonders of the Pacific Northwest have greatly inspired my creative sensibilities. Engagement with my immediate natural surroundings has fostered a preoccupation and fascination with the unknown, the sublime and the celestial. As an artist, I attempt to bring aspects of all these things, our unseen realities, our sense of time, memory and place into a visual context. My process involves researching, writing, drawing, making, looking and creating anew.

Each body of my work often times represents just one image or concept that has captivated my attention. My interpretation of the image is then expanded upon

and combined with past themes found in my work. The integration of concepts, many deriving from science and its symbols, poses a challenge for me and creates a historic and self-referential thread that is a large part of my process.

Generally, I am most inspired by symbols found in astronomy, physics and alchemy that, by way of my creative interpretation, have come to reflect the seemingly illogical and arbitrary order inherent in today's uncertain world. The texture, depth and complexity of the surfaces of my paintings imply realms of the physical and the celestial, while the scientific symbolism suggests the accurate and the quantifiable.



Collision Transit Study 1
11" x 8", 2012, encaustic monotype on paper, courtesy Butlers Gallery Portland, Oregon



Collision Transits
48" x 24", 2012, encaustic and oil on panel, courtesy Butlers Gallery Portland, Oregon

Contributing Artist: Suzanne Northcott



Copper Shift
24" x 24" acrylic, Graphite, photo transfer on
canvas, private collection

I am inspired by the poetic or deeper implications of methods of working. So, for instance, layers of paint imply other kinds of layers: geographic, emotional, temporal. An image transfer embedded in a field of gestural marks might seem to stop time, making a still moment in a moving world. Embedded copper filings can be oxidized, giving a beautiful color range but also suggesting change and the passage of time.



Cloud Forest Pine
36" x 48" acrylic and photo transfer on cradled
panel

Like any choice made in the execution of a painting, obscuring may serve a straightforward purpose such as covering up an area that is not working, adding richness to a surface or creating an area of calm. But obscuring also hides, in order to hint at what is below - implying complexity, geography or history and adds ambiguity, inviting the viewer to wonder.



Black Shoes
48" x 72", acrylic and charcoal on canvas

When painting, ask the basic questions. Are the values strong or do you need to push an area to the dark or light end of the scale? Are the elements of the paintings connecting or do you need to repeat a motif or glaze some areas (or the whole painting) into relationship? Are you holding on to an area, making it precious and letting it hold you back? Compositional problems? Get out the gesso. The mighty forces rise up to support the bold so you might need to shake things up. You may create new problems but you will be engaged again.

Intuition takes the lead in my process. I find the very best results come when I have a plan, but know that the process is disruptive and I will have to be nimble and respond to what unfolds in the work. The practical skills I have gathered through the years are tools that serve my intuition. The training it takes to have access to intuition is the beautiful work of learning about trust, deep listening and willingness to surrender what I know and take risks for my muse.

If you do the hard work of balancing family, friends, professional development and all the rest with the unreasonable devotion it takes to work as an artist, you will have a rich life. The balance will be found in a way that reflects your nature. For me, that means binge focus, putting aside everything for a few weeks to go deeply into a body of work then going traveling and soaking every moment in. To be open, curious, generous, to be able to laugh at yourself - these are the qualities you cultivate in your life that serve your art practice, too. Working as an artist affords us brilliant freedom so use it, treasure it, allow yourself to follow the voice of your heart and respond to the language of all the beauty around you. Learn and share. Always go toward the juice. Take risks in your work and in your life that serve your muse and give you good energy. Be true to yourself and you will be valued for yourself. Your voice is priceless and irreplaceable: find it, use it.

Feather Float
24" x 48", acrylic, graphite, ink, photo-transfer on canvas



Contributing Artist: Maxine Masterfield

The design begins with modeling paste. I use found objects, like transmission parts or pizza pans pressed into the wet paste. After it dries, I pour Doc Martins Iridescent Acrylics from a bottle. This comes in liquid form and is easy to pour. When I was first introduced to iridescent paints, it didn't seem very exciting. It was flat and dull. I decided to pour these colors over an embossed surface. When a light hits the embossing, the acrylic glows—it works. For added sparkle, I glue in glitter, an old earring or pin. I also gather "findings" from wherever I go. Garage sales are great places to find embellishments.



Daisy
Mixed media with iridescent acrylics on canvas

The materials I use determine what the final design will be—not nature or man-made items. A few years ago, Safis International (makers of Dr. Martin's paints) called to tell me they invented a paint that would not mix well. Could I try it? It was called Metal-Craft and dried to look like enamels. Because the colors did not mix together, I put them all into one jar. Then on a stretched canvas, I poured out the color and as I expected the colors flowed into rainbow-like patterns.



Waters Way

Contributing Artist: Brian Atyeo

On any given day in the studio, when you can't pull it together, or you can't meet your expectations: Lower them. There is always tomorrow and, when you are ready, life will hand you a taller ladder.



View to Home
30" x 30", acrylic



Red Muse
30" x 30", acrylic collage

I see subject and the concept to represent the subject as two different things.

One of the signs of maturity in an artist is the ability to, in making art, be able to pull away from the obvious or commonly used presentation of a subject, and give us their unique response.

Symbolism, metaphor and powerful use of the artist's chosen medium, can be an exciting way to bridge the journey from subject to concept.



What happened
16" x 20", Watermedia

Contributing Artist: Virginia Cobb

Most of my works are painted in stages over long periods of time.



Galveston

*32" x 40", mixed media on Strathmore heavy
Bristol board, vellum surface*

About the Contributing Artists

BRIAN ATYEO

Brian is well known for his bold and spiritual depictions of jazz figures and the Canadian landscape. His work is a constant exploration of color and form showing remarkable confidence.

Born in Toronto, Brian worked as a freelance artist before moving to Calgary and taking a position as an illustrator apprentice. Independent study, commercial illustration and creative painting played an important role in the artist's development in the ensuing years. By 1980 Atyeo was showing his work throughout Canada, devoting his time fully to painting. He is a member of the Canadian Society of Painters in Watercolour and the Ontario Society of Artists. See more of Brian's work at harbourgallery.com.

VIRGINIA COBB

Virginia Cobb is a native Oklahoman who grew up in a family of artists and has been actively involved in art throughout her life.

She now lives outside of Santa Fe, NM, where she makes art and teaches workshops. She was elected to the American Watercolor Society in 1976. She is also a member of the National Academy of Design. Her watermedia paintings have been exhibited throughout the U.S., Canada and Great Britain and hang in many corporate and private settings.

She believes that every painting is not a style of painting or a school of art—it is an attitude, a willingness to take risks, because there is no guarantee that a painting will turn out well. Learn more about Virginia and her work: virginiacobb.com.

KATHERINE CHANG LIU

Born in China and raised in Taiwan, Katherine Chang Liu received a full scholarship to UC Berkeley, where she received her MS in science. After moving to Virginia with her husband, she rekindled her love of art and the brush painting she had practiced as a child. Her work has won many awards and has been featured in dozens of magazine and newspaper articles. Liu has served as a sole juror and co-juror for numerous national, regional, state and local competitions. Katherine has had solo shows in Denmark, Finland, France, Hong Kong, Italy, Taiwan, San Francisco, Los Angeles and Santa Fe. She is a recipient of grants from the NEA and Virginia Commission for the Arts. Her work can be found in more than 950 public, private and corporate art collections. In 2012 she received the Lifetime Achievement Award from the Watercolor USA Honor Society. To see more of Katherine's work, visit chiaroscurosanlafe.com.

DONNA BASPALY

Donna Baspaly has exhibited worldwide and won many prestigious awards. She writes and is featured in international magazines and art books and continues to be profiled on TV and radio. The Federation of Canadian Artists and the Northwest Watercolor Society honored Donna with Senior Signature status and a lifetime honorary membership. Her art has been purchased by corporate collectors and showcased by leading Canadian designers. Baspaly is a popular international workshop instructor, mentor and a sought after juror. She serves annually on the FCA Standards Committee as well as being a juror for various national and international art competitions. Visit kurbatofgallery.com/artists.htm to see more of Donna's work.

MARK HOLLIDAY

Mark's family moved from Calgary to England when he was a child. Most of his youth was spent in the English Lake District, famous for its profound beauty. After leaving school he worked as a welder but often indulged his artistic urges through sketching and painting.

In 1984 he returned to Calgary. Eventually he quit his day job as a pipefitter and enrolled in a fine arts course at the Alberta College of Art and Design. He graduated with honors in 1994 and is one of the founding members of Unfilled Art Society. In recent years he has become recognized as an accomplished painter, his work offering an unusual approach to traditional landscape painting. Visit markholliday.com for more.

POLLY HAMMETT

Polly Hammett has been elected to the American and National Watercolor Societies and is listed in *Who's Who Of American Art* and *Who's Who of American Women*.

Her work has been selected for numerous juried exhibitions that include the American, National and San Diego Watercolor Societies, Philbrook and Oklahoma Art Centers, Tweed, Frye, Laguna, Oklahoma City, Tucson and Albuquerque Art Museums and Watercolor USA. Her awards include the Clara Stroud Memorial Award at A.W.S. and purchase for the permanent collection at the Albuquerque Art Museum.

Since 1985 she has served as juror and curator across the United States for more than 100 exhibitions that include A.W.S., and Polly has instructed more than 200 workshops in 41 states since 1983. Visit Polly's website: pollyhammett.com.

MAXINE MASTERFIELD

A graduate of the Cleveland Institute of Art and a resident of Sarasota, Florida, Maxine Masterfield is an active member of the American Watercolor Society, the Kentucky Watercolor Society and the Florida Watercolor Society. She is the founder of the International Society for Experimental Artists and the publisher of *Painting the Spirit of Nature and In Harmony with Nature*. Her video, *Painting with Maxine Masterfield*, is available as a teaching tool. Maxine juries and conducts workshops throughout the United States and especially enjoys teaching at her studio in Sarasota at the artists' colony of Towles Court. Visit her website, masterfield.net, for more information.

SUZANNE NORTHCOTT

Suzanne Northcott is an interdisciplinary artist working with installation, video, painting and drawing. She is interested in the shifting place where one thing becomes another, studying dreams and meditation and themes of transformation, decay, metamorphosis and migration. This interest in the space between also manifests in her continuing history of collaborative work with poets, scientists and artists in other genres. Northcott's work is held in numerous collections including the Surrey Art Gallery's public collection. She is a sought-after lecturer and instructor, as workshop leader Suzanne often combines international cultural excursions with painting and yoga instruction.

Find more at suzannenorthcott.ca

ELISE WAGNER

Elise Wagner has been a working artist for nearly thirty years. Her fascination with science led her to earn a Bachelor of Science degree from Portland State University with a major in painting and printmaking. Using the many symbols found in astronomy, physics and alchemy, Wagner's work aims to reflect the seemingly illogical and arbitrary order inherent in today's uncertain world.

Her work is among private and corporate collections throughout the United States. Wagner exhibits her work at Chase Young Gallery in Boston and Butlers Gallery in Portland, OR. Most recently, Wagner was a panelist at the 6th International Encaustic Conference. Her work is soon to appear in the 2013 book *100 Artists of the Pacific Northwest*.

Check out Elise's website, elisewagner.com for more.

JEREMY MAYNE

Jeremy Mayne completed his M.F.A. at the University of Calgary, including studies at the Royal College of Art, London, England. He is a member of Calgary's Artist's Circle and the Alberta Society of Artists. Jeremy's work is in numerous collections, both national and international. As an instructor he has 23 years experience teaching art and has facilitated a great number of workshops to artists throughout Alberta. As a practicing artist Jeremy runs Blue Willow Studio. To learn more about Jeremy and view his latest works, visit: 3degreestudio.com.

COLLEEN PHILIPPI

Colleen Philippi's artwork immediately captures the attention of the viewer. A sense of mysticism comes from her highly creative and personal visual vocabulary of secrets, treasures, allegories, astronomy, poetry and memory, working to create unique moments in time.

Stylistically and conceptually, Philippi is assembling from visual building blocks: partial and full letters, word fragments, signs, basic geometric shapes and patterns, color samples, paint and color palettes, pieces of isolated or displaced furniture, human anatomy, images of landscapes, insects, butterflies, etc. Combined, all of these simple components work together to create meaning to which the viewer adds his or her own significance.

Visit newzones.com to see more of Colleen's work.

AARON SIDORENKO

Aaron paints to defy mortality.

Learn more about Aaron at aaronsidorenko.ca.