

Highlights



President's Palette

This time of the Corona Virus has not only been a time of isolation, but also a time of contemplation – “What have I/We done that is lasting, that has made an impact and that has contributed to helping others?” We have hosted the incredible online 2020 Mid-Atlantic Exhibit, but what else? Our BWS Mission Statement says that “our established purpose is to encourage, educate and promote professional excellence in the creation and development of original works of art, executed in water-based media...” So, have we?

As a non-profit organization, we work to price our workshops (with top-tier instructors) to make ends meet (they do - most of the time), but the Operating Funds for exhibits (with their jurors, awards and receptions), the cost to supplement our annual dinners/lecture-meetings, the facilities rental fees, our liability insurances and all the other commitments or projects come mainly from your annual dues. One of those commitments has been the \$1000 annual donation to MICA for their General Scholarship Fund as part of our educational mission. For years, as a Board, we have pondered how to encourage more young artists to paint in watercolor and acrylics, and how to raise its “street cred.” In early 2019, at the suggestion of Gaye

Holcomb, our Treasurer, we voted to make a real statement in promoting watermedia painting by upping our MICA involvement and negotiated the awarding of two \$2500 “Baltimore Watercolor Society Scholarships in Watermedia” annually. Based on the recommendation of Joanna Barnum, our Newsletter Editor and a MICA BFA graduate, we specified the Awards go to 2 upperclass majors, one BFA in Illustration and one in Fine Arts/Painting, as this would best represent the students mainly painting in watermedia.

We are proud to introduce you to the first two recipients of the “BWS Watermedia Scholarships” – **Lauren Galang (Illustration, BFA)** and **Pearson Chambers (Painting, BFA)** – through their profiles and paintings as published in the 2019-20 MICA Annual Report* for our first BWS Award. Allow their words to take us along on their journeys toward refining their talents, finding their “voices,” and ultimately their identities in this world of art. Know that you, by being a BWS member, have played a vital part in making it all possible.

* “Baltimore Watercolor Society Scholarship, 2019-2020 Annual Report,” produced by Lindsey Falbo, MICA, Office of Advancement.

A handwritten signature in black ink that reads 'Sherry Murrell'.

Sherry

Upcoming Events

Mid-Atlantic Regional Exhibition
Available for viewing online:
July 1-August 31, 2020

Remaining 2020 Workshops
are postponed.

Fall Signature Member Jurying
Online only
Deadline: October 21, 2020

Associate Member Exhibit
Slayton House Gallery
Columbia, MD
February 11, 2021

Lauren Galang



Thank you for the honor of being one of the two recipients of your esteemed award. It is incredibly validating (and frankly, shocking) that an institution such as yours chose me to bestow this title upon. With that in mind, I want to note how incredibly grateful I am for this opportunity.

My name is Lauren Galang and I am an Illustration Major at MICA. My love for art started in my early teens and coincided with the beginning of my health issues--most of it stemming from what I now recognize as my fibromyalgia but also my anemia and complications with medications. I was essentially housebound for most of my teens, unable to go a day without passing out and only going outside for doctor appointments. At this point in my life, I could only find happiness in art. It comforted me and challenged me, and it allowed me to develop a skill my body was actually, fully, physically capable of. The ability to do something untethered to my failing health empowered me and led me down the road to becoming an artist and attending MICA.

Because of my condition, it makes it difficult to keep up with the high demands of school and hold a work study to pay for my tuition. However, due to the contribution of the Baltimore Watercolor Society, I can choose to focus on my studies and my health with less worry attributed to tuition cost and work study. Once again, thank you so much for your generous contribution and helping to relieve the burden of one very gracious student.



Pearson Chambers



My paintings predominantly investigate the themes of masculinity, sexuality, and intergenerational trauma, each of which are linked to my position as a lower-middle-class African American male. I connect my personal experiences to the plight of African Americans by applying digital photography, African literature, collage and contemporary Afro Cinema to the human form. I aim to deconstruct previous events that have constructed my identity by employing the figure. I question and display struggles that were once unperceived, giving me the opportunity to reflect on various social constructs through my practice.

The following studies document my shift away from representational painting. Borrowing from 1940's and 1950's New York school of thought, I combine intuitive mark-making with digital collages. This process contextualizes the way I remember personal events. I construct various layers and create friction between memories that are forgotten and remembered by using photo references from social media, movies, and shows. My reference materials allude to characters who have impacted me in unforeseen ways through their representation on screen. The resulting consequence is that I have informed myself using illegitimate sources. The people on the screen, while real, were figments of someone else's imagination. They were misrepresentations of a Black man. Since these oversimplified characters were my most prevalent roles models, I unconsciously inherited a false perception of the Black man. The related themes are accurately described and depicted through the application of color and figure. My work aims to reshape my own identity by unraveling my own essential memories. I aim to emotionally connect to people who share my experience by reformatting these ideas to various modes of painting.



Signature Member Jurying

It's almost fall and the BWS Signature Artist Jurying is rapidly approaching. At this time several years ago, I was obsessing over which paintings I wanted to submit. I received a lot of advice, good and bad, on what and what not to choose. Now as Jurying Chair, it is my hope that this article will demystify the jurying process, dispel some of the rumors, and give some reliable guidance.

We paint because we love to paint and we each have our own style and preferred subjects. If you choose to apply for Signature Artist Membership, please do not paint based on what you **think** the jury wants to see. Paint what you love and submit your very best work, be it realism or abstract, stylized or traditional. The Signature Artist Jury is looking for quality, not a specific style or subject.

Let's start with the process. Each applicant's work is assigned a number to keep the identity of the artist anonymous. The jury reviews each applicant's paintings silently, first as a group of the four paintings, and then more closely individually. An initial vote is then taken. If the majority is positive, the applicant is accepted. If the vote is divided, discussion follows concerning whether all four of the paintings consistently and successfully apply the elements found in the jurying **Criteria**: concept, originality, composition, technique, consistency, and presentation. During this discussion, the jurors are reminded to first point out areas of excellence and also to give encouraging advice on areas for improvement. If the applicant is ultimately deferred, then these comments are the basis for the written critique which they receive.

The jury consists of between 15-20 BWS board members. If a juror recognizes the applicant from their work or if the applicant is a student of a juror, that juror may decline to participate in that vote.

When selecting which of your paintings to submit, choose those that represent you as an artist and view them critically as if you were a Juror. Base your assessment on the qualities listed on the **BWS Criteria Sheet**. This is the same Criteria that each juror has in front of them on jurying day. Give the Criteria to a fellow artist or an instructor and ask them to do the same. Choose someone that is not afraid of hurting your feelings. Listen with an open mind. Lastly do not choose a painting **solely** based on your emotional connection to the subject or painting.

It is not acceptable to enter paintings created in workshops or classes, or from an instructor's or other person's source material. This is now a universally accepted rule for all reputable juried exhibitions. **Originality: content and source material must be your own.**

The most common situation that results in deferring Signature Artist membership is that 3 of the 4 paintings submitted are beautifully painted and the 4th is not of the same quality. If you have only a handful of quality paintings to choose from, consider working on strengthening your portfolio before applying. Consistency within your work refers to consistency in quality, **not** in subject matter. This means consistent quality in all of the traits listed on the Criteria. There is also **no advantage or disadvantage** to painting four paintings of the same subject.

As indicated the written critiques received are based on the Jury's discussion in order "to encourage, educate, and promote professional excellence." While the decision may be disappointing, the critique is meant to be a learning experience. I want to emphasize that a critique is not meant to crush the artist's ego. The critique is meant

to show which qualities the BWS is looking for and if BWS Signature Artist Membership is a goal of an artist, how best to proceed to achieve that goal. **We want to assist you and to encourage you, not to hinder you.**

Applying before you are ready can lead to discouragement and frustration. BWS holds a Signature Artist Jurying twice each year. We will be looking forward to seeing the fabulous works that you will have created when you are ready.

When asked about her experiences with jurying, Betsy Kimball Baden wrote:

"...the feedback has helped push my work forward. The process has given me a guide to what I do well and where improvement is needed. Does it hurt to be rejected, of course! For me, however, this has been a positive, growth experience."

[Click here to view the full BWS Jurying Criteria.](#)

The deadline for submissions for Signature Artist Membership is October 21, 2020. The registration link can be found on the BWS website in early September.

Due to COVID, the October jurying will be virtual only. There will be no in person drop off of work at the Howard County Center for the Arts.

If you are planning to apply in October and have questions, please feel free to contact me at BWS.signaturejurying@gmail.com.

Stacy Levy, Membership/Jurying Chair

Welcome New Associate Artists

Kathy Gaudio of Ellicott City, MD

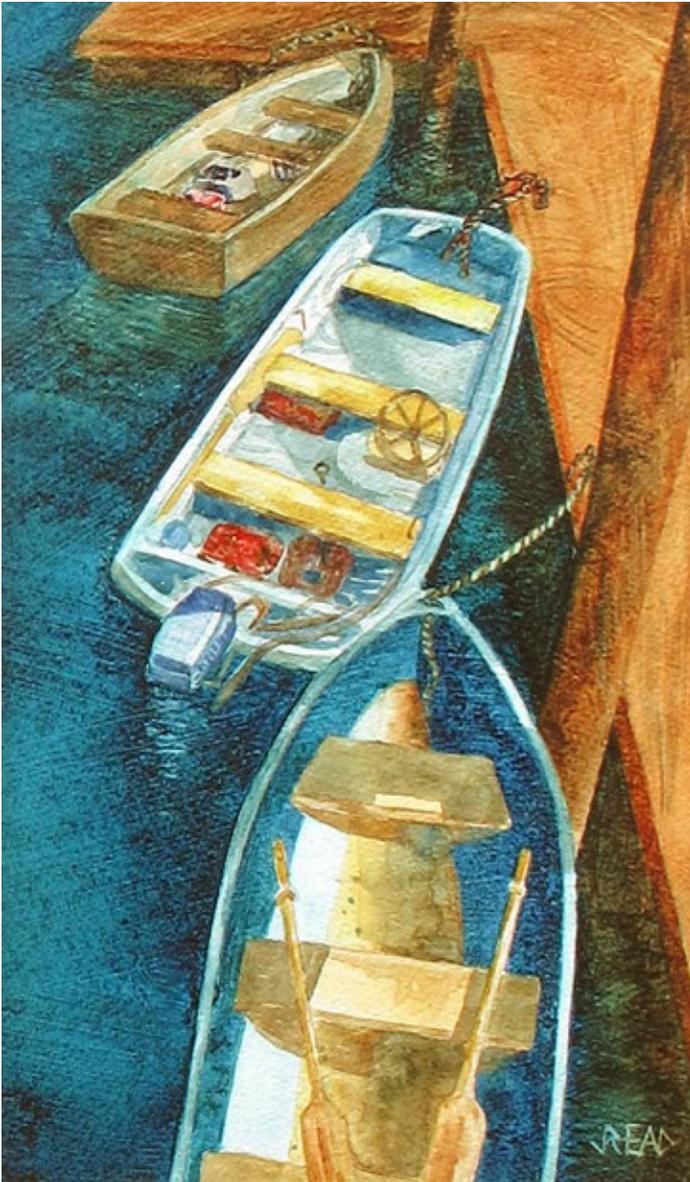
In Memoriam

Joe F. Mayer

Member News

April Rimpo's watercolor painting "Faces" received a Merit Award in the International Society of Experimental Artists 2020 Open International Exhibition. April's painting "Percussion: A Serious Business" is included in the Best of Watercolor Special Edition: Splash 21 Competition Winners magazine available in print in September 2020.

Julie Read is one of 38 artists juried into Aqueous 2020, the annual National Juried Exhibition of the West Virginia Watercolor Society. The Exhibit will be presented online August 6-31, 2020. Julie's watercolor titled "Tied Up In Knots" (*below*) is painted on watercolor paper that has been gessoed to produce more texture.



Anni Matsick's watercolor paintings won awards in 3 recent exhibits, all held online this year: "Dreamscape With Rabbit" was one of four works given an Award of Merit in the Central PA Festival of the Arts exhibit "Images 2020." "Dreamscape With Wading Pool" won Best Of Show in the Art Association of Harrisburg 92nd International Juried Show.

Lois Ward Wolford received the Gurdon and Mildred Evans Memorial Award in the 2020 Adirondacks Exhibition of American Watercolors for her painting "Shopping Therapy."

Joanna Barnum's painting "Within/Without" was recently collected by Ten Percent Happier for their new corporate office. Ten Percent Happier is a mindfulness meditation podcast, app, and book by Dan Harris of ABC News. Joanna's painting "The Poet is a Funnel" was selected for the National Watercolor Society International Open Exhibition.

Rodney Cook recently had an exhibition of new work at the Back Porch Cafe in Rehoboth Beach, DE. You can view the work at www.rodcook.us

Annie Strack's paintings were juried into the Alaska Watercolor Society 46th National Juried Show, Montana Watercolor Society 38th National Juried Show, and the Kentucky Watercolor Society 43rd National Aqueous Exhibit, earning her Signature Membership in KWS.

Michael Bignell's painting "Seeking Honey" was selected for the Allied Artists of American 107th Exhibition. "Charlie's Catch" was awarded Third Place Water Media in the American Artists Professional League exhibit. "Joy in the Alps" is included in the Swiss Art Expo and "Sassafras Relic II" was selected for Philadelphia Water Color Society's 120th Anniversary International Works on Paper.

J. M. Littleton, Littleton School of Art, offers Zoom Classical Drawing & Watercolor classes. An experienced Zoom instructor, J. M. instructs for the Art League of Ocean City, BlackRock Center for the Arts, HCC, FCC, and CCBC. Welles21@verizon.net, www.littletonart.com

Workshop & Program Updates

Please note that the workshops for 2020 have been canceled due to the continuation of the Corona Virus and will be rescheduled for 2021 or later at the artists' availability.

Keiko Tanabe has already agreed to October 25th - 28th 2021.

Sabine Yeager, Workshops & Programs
bwsworkshops.sabineyeager@gmail.com

"Life is sometimes hard. Things go wrong, in life and in love and in business and in friendship and in health and in all the other ways that life can go wrong. And when things get tough, this is what you should do. Make good art."

-Neil Gaiman



Baltimore Watercolor Society
 April Rimpo
 14032 Howard Road
 Dayton, MD 21036-1020



Dated Material

**Baltimore Watercolor Society, a 501c3 Nonprofit Organization
 Board of Governors and Committee Chairs**

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Kathy Daywalt	Exhibits	443-695-4008
Harold Walpert	Publicity	410-358-9543
Annie Strack	Social Media	610-925-2815

Visit the BWS website at www.baltimorewatercolorssociety.org
 For member event registration and directory, go to bws.wildapricot.org

Member News

BWS members may submit a 60-word announcement gratis to be listed under the heading "Member News." Images will be included as space allows. Submissions are due by the 15th of the month preceding publication date, and may be edited for length or clarity. Please e-mail (preferred) your submissions to the Editor at joanna@joannabarnum.com or mail to Joanna Barnum, 21 Haven Ave., Abingdon, MD 21009

Advertising Rates

Display ads are published for the benefit of the BWS member or business who is placing the ad at the rates below, content & fee due by the 15th of the month preceding publication date.
 Quarter Page (3 1/2w x 4 3/4h) \$50
 Business Card (3 1/2w x 2 1/4h) \$25
 Contact the Newsletter Editor at joanna@joannabarnum.com for details.

Member Discount Codes

Airfloat: airfloatsys.com
 20% discount with code BWCS at checkout

American Frame: americanframe.com
 5% discount with code Alliance2018 OR
 free shipping on orders over \$99 with code Alliance99 (may not be combined)