INTERNATIONAL ASSOCIATION OF PASTEL SOCIETIES

36TH JURIED EXHIBITION - DUNEDIN, FLORIDA

APRIL 2020



THE CATALOG

ACCEPTED ENTRIES AND WINNERS

IAPS

IS EXCITED TO PRESENT

A 5-DAY PASTEL ARTIST IMMERSION PROGRAM

"PUSHING YOUR CREATIVITY TO NEW LIMITS"

A FACULTY OF SIX WILL BE HOSTING THE EVENT
FEATURING THREE MASTERS OF PASTEL



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DAWN EMERSON



ALINE ORDMAN

RETREAT WILL BE HELD AT THE MADELINE ISLAND SCHOOL OF ARTS
ON MADELINE ISLAND WISCONSIN, PART OF THE BEAUTIFUL
APOSTLE ISLAND NATIONAL LAKESHORE

COMING IN AUGUST 2021

KEEP AN EYE OUT FOR FUTURE DETAILS!

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BY JANICE WALL
FROM IAPS 35TH
JURIED EXHIBITION



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LETTER FROM THE PRESIDENT

As we readied to open the 36th IAPS Exhibition in Dunedin, Florida, we found ourselves in strange times. The world was in the grip of a powerful virus, orders to shelter-in-place and travel bans were being implemented, and it was necessary to change the perspective of the exhibition. For artists who often have worked for weeks, months, or even lifetimes, for the opportunity to see their art in a gallery setting, this year may feel like a disappointment. While we may not gather in person to experience the exhibit, we felt we could still be awed and inspired by the work of our fellow pastelists from around the world through other means.

With that mission as our goal, IAPS felt there was still much to be celebrated about this premier exhibition and began working in earnest to provide as much visibility and educational content as possible to help highlight the accomplishments of those participating artists. Work began on creating an expanded catalog documenting the Exhibition along with conversational interviews with the jurors that were recorded and made available on the IAPS YouTube Channel. Art spirit cannot be diminished by a virus, so we adapted to the circumstances and did what artists do best: we got creative and learned a lot in the process.

This year's exhibition is remarkable, as you will see from the catalog and recordings. I want to thank all the volunteers who made it possible, especially Shirley Anderson, our Show Chair, and her entire committee. Thanks to Joe Baker for always being there to get things posted onto the web, and the Communications Committee, spearheaded by Lisa Rico and Sabrina Hill, for making it all visually professional.

As disappointing as all of this has been, we have grown as an organization and are now even better able to serve our membership. The paramount concern of IAPS will always be the health and well-being of our fellow pastelists along with the continued advancement of the fine art medium we adore. We are eager to see what new levels of artistic expression are to come as we look to the future.

Stay creative,

RICHARD MCKINLEY

PRESIDENT, IAPS

A LETTER FROM THE EXHIBITION CHAIR

Thank you for coming to our virtual, physical, fantastic show! This project is a true example of the triumph of human spirit in times of immense human difficulty. We are so proud of all the participating artists who sent their work, in spite of obstacles, and we are so empathetic to those artists who were not able to send their work due to circumstances beyond their control.

IAPS takes a slightly different approach in jury selections. Instead of going strictly by the numbers, we asked the jurors to curate the show. Here is how they approached it:

Curated Show Stages

Stage one: This is our numeric ranking stage where we are whittling down the entries to a manageable number. In this stage each juror works independently.

Stage two: Here the jurors come together for the first time via Zoom, to discuss how to break down the selections with the limitation of only one painting per artist. Several of the artists may have had multiple selections based on considerations from more than one juror.

Stage three: This is the easiest and the hardest because the jurors choose what makes it and what does not. Plus, at this stage the jurors have to meet the target number of paintings and that is a tough choice.

The result of this three-stage process is a more cohesive exhibition, as you will see in the coming pages and on our website.

Finally, an event like this does not come together without a huge volunteer effort and a lot of coordination. I would like to thank Catherine Bergmann and the staff at Dunedin Fine Art Center in Dunedin, Florida. The gallery is beautiful, and they were instrumental in receiving and hanging the art in the most difficult of situations. We truly could not have done it without them.

In addition, the members of the IAPS Exhibition Committee, along with Susan (Red) Weber, Richard McKinley and the IAPS Communications Team, worked tirelessly to make things happen.

Thanks to all!

SHIRLEY ANDERSON

EXHIBITION CHAIR, IAPS

BY THE NUMBERS

7

of Countries Represented

36

of Societies Represented

1114

of Entries Received

$5K

Total Prize Money Awarded

JUDGED AND JURIED

MEET THE PEOPLE WHO CHOSE THE ART

THEIR JOB WAS NOT EASY, BUT THESE ARTISTS GOT IT DONE, AND WE THANK THEM!



BOUQUET WITH MARKS BY BROOKE ALLISON

JUDGE OF AWARDS: BROOKE ALLISON

Brooke Allison is a Master Pastelist with the Pastel Society of America, and an oil painter who has exhibited widely throughout the United States. Brooke works from life. Her subject matter is the figure, portrait, and still life. She is best known for her contemporary still lifes painted in pastel and for ***Kate, Changing the Pose—*** eight paintings in oil of Kate Vail.

She is a well-known instructor in pastel, drawing and Independent Study at the Dunedin Fine Art Center in Dunedin, Florida. Brooke is a signature member of: PSA, PSWC, CLWAC, and Florida Artist's Group.

ARTIST'S STATEMENT: While browsing through the art section in an old library in East Haddam, Connecticut, I came across a book which stated that "Still Life is the lowest in the hierarchy of subjects to paint, suitable only for students and idle women." I thought I could do something with that.

That was the beginning of a 30-year series of paintings of household objects, clothes and objects of special significance. The objects were placed at the foot of the easel with no composition in mind. The design emerged through the process of painting.
www.brookeallison.net

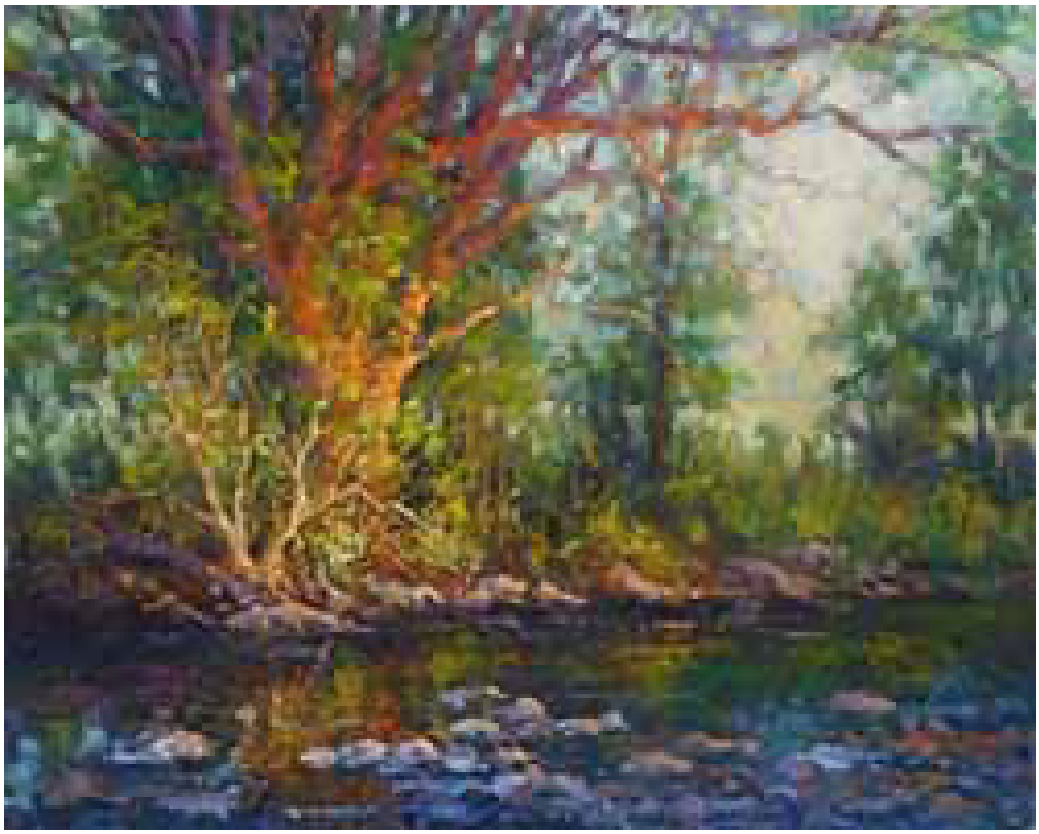


ELAINE BY MYLES JOHNSTON

JUROR OF SELECTION: MYLES JOHNSTON

Myles Johnston was born in Sydney Australia, grew up in Canada, and is now living in Montreal, Quebec. He is currently president of the Pastel Society of Eastern Canada, aka PSEC. Primarily self-taught, he has studied under several living masters and taken extensive workshops and ateliers in Canada and the U.S. Myles' work can be described as contemporary realism that often contains a narrative seeking to evoke his artistic vision and emotion to the viewer. Myles has won numerous awards for his pastels and has been featured in select exhibitions nationally and abroad.

His work can be seen most recently in the 35th Juried IAPS Webshow with his painting "Through The Prism."



MAGICIAN'S TREE BY CHARLES PEER

JUROR OF SELECTION: CHARLES PEER

Charles Peer lives in Siloam Springs, Arkansas and recently retired after 31 years of teaching at John Brown University. Peer is a signature member of the PSA and the Ozark Pastel Society and has received IAPS Master Circle status. His paintings have appeared in the Pastel Journal, the Artists Network and Pratiques des Arts, PSA, IAPS, Richeson 75 competitions and exhibits sponsored by regional pastel societies. His subject matter usually focuses on the often overlooked views of his local environment. His work can be viewed on Instagram and at www.charlespeer.com.



NIGHT BLUES BY ANNA WAINRIGHT

JUROR OF SELECTION: ANNA WAINRIGHT

Anna Wainright is a national and international award-winning gallery represented artist. Driven to paint images that evoke a sense of weather and emotion as well as place, she is known for her atmospheric pastels. She has a Master designation in the PSA and IAPS, and is a member of the Salmagundi Club and Oil Painters of America. She was recently featured in the April 2019 Pastel Journal for her Second Place awarded painting in the annual Pastel 100. She was recently included in the art book ***Pure Pastel: Contemporary Works by Today's Top Artists.*** Her works have been shown in museum exhibitions including the Butler Institute of American Art, in Ohio; Slater Museum, Norwich, Commecticut; and the Haggin Museum, Stockton, California. She is represented by The Artful Deposit in Bordentown, New Jersey; Beacon Fine Arts in Red Bank, New Jersey; and Camilla Richman Fine Arts in Osterville, Massachusetts.

www.ajwainright.com

ROUND TABLE DISCUSSION WITH THE SHOW JURORS AND OUR OWN RICHARD MCKINLEY



MYLES JOHNSTON



CHARLES PEER



ANNA WAINRIGHT

The following is an excerpt of a lovely chat between IAPS President Richard McKinley and the three jurors of the IAPS 36th Juried Exhibition, Anna Wainright, Myles Johnson and Charles Peer. Visit our website at www.iapspastel.org. The entire video can also be viewed on YouTube.

Richard McKinley: I am the current president of IAPS, the International Association of Pastel Societies. I'm with the three jurors, Anna Wainright, Myles Johnston, and Charles Peer.

Let me explain our jury process, which has evolved over the last few years. In watching what's been happening with exhibitions over time, it was becoming too much of a numbers game. We thought it would be better, given the quality of work being entered, to work towards a more curated system where you're looking at the whole body of work and then the three jurors come together. We've implemented a three-tier system that our jurors were involved in. We had 1,114 entries this year. (And in some of our web shows we end up with even more entries. So the task becomes bigger.) Now in this show, we [wanted the final number] under 90, and we ended up with 86 total. It's a daunting task [to go from 1,114 to 86]. How are we going to whittle that down?

McKinley: How did that process go for you? Have you been involved in a similar process before and what would you like to share about that as you all work together?

Myles Johnston: It was my first time [as a juror], and I thought that the third part of the process was actually the most important part where we really deliberated a long time on all these paintings and tried to come up with which ones stand out amongst all these amazing paintings. I think we went back on choices. too, where we had eliminated some paintings and then brought them back at the end. Had it just been a number system, we wouldn't have been able to do that.

Anna Wainright: I agree. I think it was a good process. It was really a learning experience. I think for myself, I'm looking at it from the other side as an artist and trying to appreciate things that may not be your cup of tea, that may not be your favorite thing as far as art goes, but wanting to make sure that the show had examples of all types of artists and all types of styles in it. So we were very much interested in that and we worked on that.

McKinley: Typically, what attitude do you like to bring to the process? We all say, "Oh, I don't want to bring my personal biases to the process," but as I like to tell everybody, we are all human, and we do like the things we like and that becomes part of it. So, how did that come into play in the conversations between all of you?

Wainright: I think we wanted to make sure that there was an honest selection of paintings from all the wonderful paintings that we were looking at. We were picturing the importance of trying to make sure that the show showed the public the different variations in pastel work. I think sometimes people think that there's only one way to do a pastel and then when they see all these different varieties, they get excited when they see them in person. I think especially with pastels, there's nothing like seeing them in person. That was a big part of what we were doing in the end. In the beginning, I think you're looking first at technical skill, who's got the chops and who can really pull it off, and then in the end it became more a matter of seeing who put that little special part of themselves into their work, and it made them stand out from the others.

McKinley: How did motif and technique and creativity and use of the medium factor in to making those final decisions?

Charles Peer: As Anna said, the level of excellence in technique was just sort of the bottom rung of the ladder. I was just blown away with the number of just really technically excellent pieces in the show. I think as we went through them, there were moments that just stood out. I think those things that resonated with me was that this artist not only had the technical skill, but they had found their own voice, and it was very personal and it was something unique they were so comfortable with it that it almost seemed effortless.

I WAS JUST BLOWN AWAY WITH THE NUMBER OF JUST REALLY TECHNICALLY EXCELLENT PIECES IN THE SHOW.
-CHARLES PEER

McKinley: I'd like to address a couple things you brought up, and maybe go a little deeper too. Did it help when you could see multiple images from the same artist? Because that comparison is where I always see the artist's voice. Did it ever come up like maybe this person didn't photograph it well or maybe they tweaked a couple of buttons on there, did that inform your decisions as well?

Peer: We had several discussions about whether this was photographed well. Was it on a velvet velour paper or is it just a fuzzy photograph? And some pieces weren't even cropped, and that affects your opinion of the whole work. Sometimes you'd say, "Well, two of these we would certainly want in the show, but which one is going to work better with the body of selected pieces?" So, you might pick one color palette or one subject over another because of trying to achieve that balanced, curated exhibit.

Johnston: Just seeing multiple paintings from the same artist, sometimes we would see a body of work and be like really wowed by it all, like several paintings could have gone in. And other times it was sort of like, "Oh, this person had a wow moment here."

McKinley: It could be a help or a hindrance, that perspective, when you ask, is this the one-off fabulous piece or is this person a really even painter that has acquired a voice? Often people will ask, am I competing against myself if I add multiple images? In a curated show like this where the three of you come together and you're seeing that body of work, you aren't really [competing against yourself], because at the end of the day that artist can only have one piece [in the show]. And so it really sounds like you're saying, "This artist deserves to be in the show, now which one of these are we going to pick?"

Wainright: I think that's exactly how it happened. I don't do this very often, so I can only imagine that there are several pieces from certain artists that you can tell they are competent, then you just have to decide which one's the best. But I always put it back on myself, and I think you can really hurt yourself if you're not careful when you enter a show. You don't want to just throw everything you have in the room into a show. Growing as an artist, you have to

come to a point where you understand what your best work is. I think that's kind of expected of you, especially when you're talking about an international show that is supposed to be a selection of the best in the medium.

McKinley: It's that wonderful perspective when you do this with a group, if you mentioned very famous artists names, you say, Van Gogh, something pops in your head. We know throughout his life, he did a multitude of different motifs and worked in different techniques. That voice is a pertinent part of the process. How were those hard decisions made? It's like a jury in a law case, you're sitting there deciding, "Does this painting live or die?" And how did you guys go through that process?

Johnston: We would see a painting that we weren't sure of, but we didn't want to eliminate it yet. So, we would put a star or a number next to it and then come back to it [sometimes several times]. It came down to a process of elimination for those last few that did get in. But we really did communicate. We were talking about this last night, the three of us and how happy we were to have worked together because it was just like a great match. We're all friends now.

McKinley: It's interesting you bring that up because part of this concept that you were all working in was born out of something that happened to me a long time ago at PSA. They used to have a panel of three judges for the show. and I had been asked, and I did not feel qualified to do it, but you show up when you're asked. We were handed different colored dots and we were encouraged to not communicate in the beginning. We just walked around and placed a dot when we thought a piece had merit in the show. And you start noticing dots, but you think, "I don't know why someone would like that piece?" And then you'd notice you were the only one that had a dot on other pieces. Then together we walked around the physical paintings again. It opened me up in that experience. I saw what the other judges saw and all of a sudden just got really excited about it. I would start explaining why this piece was so special to me and they'd say, "Oh yeah, I'm onboard with that," and I thought, that's a wonderful way of approaching this. So I'm thrilled to hear that from all of you.

I THINK YOU REALLY DO HAVE TO CHOOSE THE RIGHT PAINTINGS TO SUBMIT. BUT I WOULD ALSO SAY THAT IT IS GOOD TO SUBMIT MULTIPLE PAINTINGS BECAUSE IT DOES FORCE US TO LOOK AT MORE OF YOUR WORK.

-MYLES JOHNSTON

Peer: The process with these [jurors] felt very organic. At no point were we at any kind of impasse. We did have some disagreements about certain pieces, and we talked through those. Sometimes all of a sudden you saw a painting in a whole new light and gained appreciation for it.

McKinley: That's why we've worked to try to keep that first stage a little bit more individual. So there is no influence from other jurors. I'd just like to ask each one of you if you do have any words for both the people that made the cut and those that dealt with rejection, as we all do. Again, as these numbers get big [bigger shows with a larger entry pool] people say, "You never get rejected." And you're thinking, "That happens all the time!" So any little words of wisdom?

Johnston: I think you really do have to choose the right paintings to submit. But I would also say that it is good to submit multiple [paintings] because it does force us to look at more of your work. It makes us look at not just one painting and then out of 1100+ paintings that we had, they could easily be skipped over by accident. I think it is good to put in multiples, but you do have to choose your paintings properly.

Peer: I think you need to make sure that [your voice] is true to you. It's not just a flash in the pan painting that this feels like the best of what your goal is, and if you've got two or three or four, to put those in. We all deal with rejection, and that can be discouraging, especially when you don't know why. Find people that you respect to communicate with and

support each other. It is tough when you get those notices, but I keep thinking, "Well, I've got to get to the studio and get better." There were just so many excellent pieces.

Wainright: I think that it's an eye-opener to do this as a juror to see and think about, "Wow, I should've thought of that before." Then you start realizing what a juror has to look at and is looking at [it changes your perspective]. I think it's important to take the time to look at previous shows, try to figure out what judges are looking for, but not only do what you think they want to see, because sometimes the jewel of a show can be something that is so totally different from what everyone else did. I think the unexpected can really make you shine when you go through a process like this. Obviously everyone needs to have a certain level of skill, but I think unexpected is wonderful.

McKinley: My favorite saying to people is, "When you get rejected, you get to mourn for one day, fold up your pastel palette and just be sad and then get back to work. And when you're accepted, you celebrate for one day, and then the next day you're standing there again in front of a blank surface asking yourself, what do I do?" So it's part of our journey.

Wainright: I actually need to be rejected sometimes to give me that kick to go back in there and start analyzing what I'm doing instead of getting comfortable. So I don't think of rejection as a bad thing necessarily.

McKinley: A mentor once said, Don't constantly look inward trying to figure out what you're doing wrong. It's important to also own who you are and realize it's not for everybody. That is art and rejection is going to come with it.

WHEN YOU GET REJECTED, YOU GET TO MOURN FOR ONE DAY, FOLD UP YOUR PASTEL PALETTE AND JUST BE SAD AND THEN GET BACK TO WORK. AND WHEN YOU'RE ACCEPTED, YOU CELEBRATE FOR ONE DAY, AND THEN THE NEXT DAY YOU'RE STANDING THERE AGAIN IN FRONT OF A BLANK SURFACE ASKING YOURSELF, WHAT DO I DO?

-RICHARD MCKINLEY

Johnston: I've been rejected in many competitions. And I realized how close some people are to getting in, and they don't know that. Why they got rejected is not because they weren't good enough. It might have been because there was another painting that was too similar and we chose that one for a reason. Not necessarily because it's better, but because it fit with the vision of what we wanted to show as a whole exhibition. Don't get discouraged because you don't know how close you possibly were to getting in.

McKinley: I love that you're all sharing. And that's why we wanted to do these interviews. I think it's so valuable for people to hear these comments, because sometimes you do take it [personally] and think you're doing something wrong and you don't know why. And it's good to realize what's involved in the process and that we all go through it. It's all part of the journey.

Peer: Speaking for the three of us, I want to thank Red for all of her help. We would never have been able to navigate it. Unbelievable assistance, and thank you to Richard, as well.

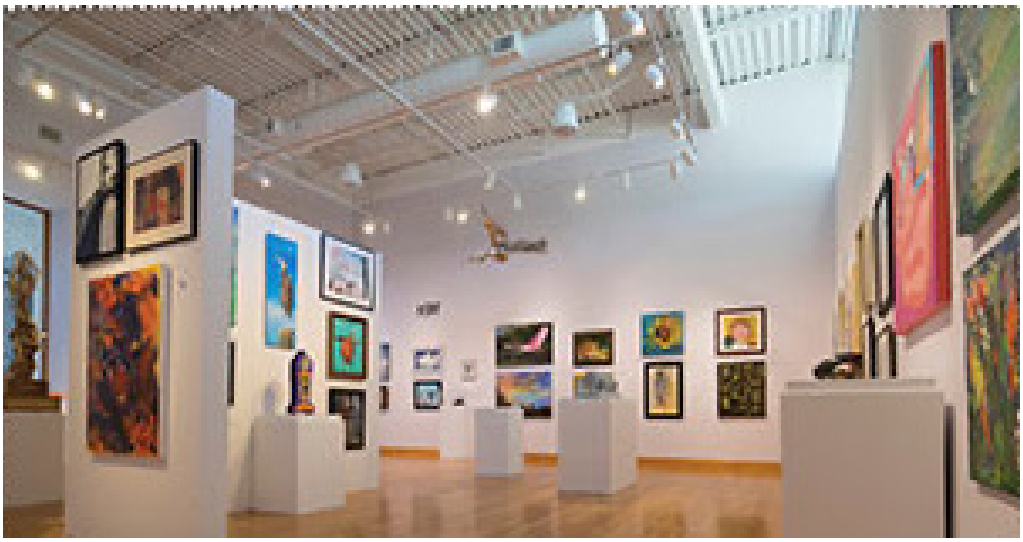
McKinley: In parting, I would say that we greatly appreciate the diligence that all of you put into this, and above all, the humility you brought to the process. That really touches me personally as an artist, that there's humbleness. When we are put into these positions, I think of the old saying, that I'm here, and I have to do this, but really who am I to sit in judgment of anyone else's painting? And when you bring that dedication to what you're doing, which is what I've heard from all of you, the end results are this beautiful show.

See the complete Interview on YouTube

THE SHOW

INTERNATIONAL ASSOCIATION OF PASTEL SOCIETIES

36TH JURIED EXHIBITION



DUNEDIN FINE ART CENTER
DUNEDIN, FLORIDA

HOME TO THE IAPS 36TH JURIED EXHIBITION

Welcome to the 36th IAPS Juried Exhibition, hosted at the Dunedin Fine Art Center, Dunedin, Florida! On behalf of the IAPS Board and our event volunteers, we are honored to present some of the finest in pastel art in the world.

The show runs from April 1 through May 10, 2020. Due to the corona virus pandemic, we canceled all in-person activities surrounding and supporting the exhibition. As disappointing as this is, the paramount concern of IAPS is for the health and well-being of everyone involved.

The 36th IAPS Juried Exhibition includes 86 pastels from artists in seven countries, representing 36 IAPS member societies. Please see gallery website for information: www.dfac.org. Awards were announced April 18, 2020. Dunedin Fine Art Center 1143 Michigan Blvd., Dunedin, Florida 34698 727.298.3322

IAPS 36TH JURIED EXHIBITION WINNERS

On a recent April morning, Brooke Allison judged the IAPS Show as seen on these pages. We are so appreciative of her expertise and artistic eye.

Brooke Allison: Thank you for the honor of selecting the winners for the 36th IAPS Exhibition. The presented works are excellent and represent the broad diversity of pastel as a fine art medium across methods, techniques and subject matter. In making my selections, I like to think about Head, Heart and Hands, or one might say, Competence, Creativity and Content.



BROOKE ALLISON



PRIX DE PASTEL

CHRISTINE SWANN

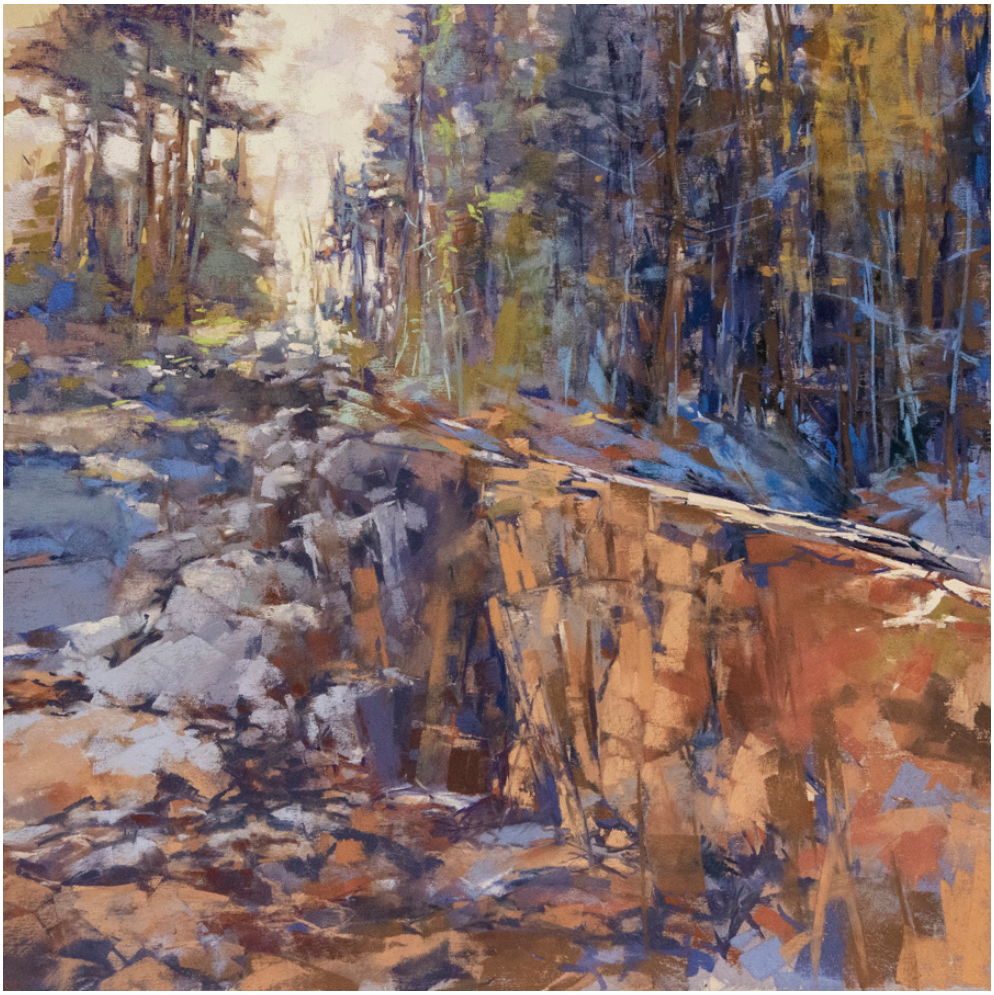
PITTSBURGH PASTEL ARTISTS LEAGUE

"IMPACT"

ARTIST'S STATEMENT: This painting was born in the Caribbean while I was on vacation still recovering from some personal challenges. I had been thinking about my life and my art and was also inspired by a recently purchased set of Roche reds. I realized those reds represent me, and I was "fired up" and ready to take my life back. "Impact" was the result.

JUDGE'S STATEMENT: The title of this painting sums it up well, as it has tremendous "Impact." Technically well done, but beyond that, it is the mature handling of color, especially red, which is not easy to do, that made this painting stand out. It displays masterful mark-making in the shadow areas of the face, which describes the modeling of the head, and the movement of the dreadlocks adds additional drama to what is already an excellent painting, thus earning it the "Prix de Pastel" Award.

IAPS 36TH JURIED EXHIBITION WINNERS



GOLD AWARD IN HONOR OF URANIA CHRISTY TARBET

SPONSORED BY OZARK PASTEL SOCIETY, PASTEL ARTISTS OF OREGON, AND THE IAPS BOARD OF DIRECTORS

LYN ASSELTA

FIRST COAST PASTEL SOCIETY

"FROM ROCK TO WOOD"

ARTIST'S STATEMENT: There's nothing I love more than to come across a place that feels magical. In this case, the place itself was fairly nondescript, an outcropping of rock that followed a raggedy trail back to the road where my car was parked. It was a very hot day, but this particular spot was in dense shade. Despite that, there was a shaft of bright light illuminating the top edge of the outcropping that seemed to point the way back for me, and that was what caught my eye. The reference photo was almost black and white, and the opening in the trees was not as pronounced, but I thoroughly enjoyed creating the sense of discovery and mystery that might happen once one climbed up toward the trees.

JUDGE'S STATEMENT: A masterful piece, reminiscent of Paul Cezanne's handling of form. I was instantly struck by the handling of warm and cool shapes dispersed throughout the composition of cascading rocks and trees. The subtle play of value relationships and color both work in unison to draw us up into the scene. All the elements of design come together to create an extremely powerful, and successful, painting.

IAPS 36TH JURIED EXHIBITION WINNERS



SILVER AWARD IN HONOR OF MAGGIE PRICE

SPONSORED BY PASTEL SOCIETY OF THE WEST COAST

VIANNA SZABO

GREAT LAKES PASTEL SOCIETY

"LAST HURRAH"

ARTIST'S STATEMENT: My husband and I took advantage of a sunny October day to drive around the thumb of Michigan. We stopped in the town of Croswell to watch the sunset from the "famous" swinging bridge where I photographed the shifting colors in the sky. Back home I painted several small studies relying on the photo for the shapes and my memory for color. In my classes I was teaching about composition, and the sunset was the perfect subject to demonstrate the power of simple value patterns. So "Last Hurrah" began as a class demo but was also a wonderful way to revisit a perfect fall day.

JUDGE'S STATEMENT: After walking around for several days, contemplating the paintings, I almost missed this sensitive little painting. It's a time, place and feeling that we have all experienced, handled with sensitivity without sentimentality. Not any easy thing to accomplish. The nuanced use of color and understanding of edge is exquisite. It is why I like to take as much as time as possible when judging; otherwise, jewels like this can be overlooked.

IAPS 36TH JURIED EXHIBITION WINNERS



BRONZE AWARD IN HONOR OF PAULA FORD

SPONSORED BY DAVID PATTERSON

YANA GOLIKOVA

RED ROCK PASTEL SOCIETY OF NEVADA

"DEVON REX"

ARTIST'S STATEMENT: I always have been an animal lover and really enjoy drawing and painting them. This specific cat was extra special due to its very unique look: longer wavy fur on the body yet softer, almost suede-like coat on the chest, face and ears, which makes all the pink of the skin show through. It gave me the opportunity to really explore the color and use different variations of pinks, blues, purples, to paint a "white fur." The large green eyes bring you in and make you wonder what the cat is thinking about. It was pure joy to create this portrait.

JUDGE'S STATEMENT: This is subject matter that I am usually not drawn to, but this small painting is so compelling that it could not be denied. The drawing is simply superb, and the subtle strokes of pastel application are delicate and masterfully done. The cat's eyes looking into ours are those of an old soul allowing us to engage our subjective imaginations.

IAPS 36TH JURIED EXHIBITION WINNERS

HONORABLE MENTION

SPONSORED BY ARKANSAS PASTEL SOCIETY

BRENDA BOYLAN

PASTEL SOCIETY OF AMERICA

"ELGIN EVENING"



ARTIST'S STATEMENT: Taking time out to see a slower side of Oregon, my husband and I decided to visit the town of Elgin for a weekend. It sits at the base of the Wallowa Mountain range and is a center for ranchers. At dusk we took a walk around the small town. I could hear the light buzz of the evening TV sitcoms and the clanking of dishes being placed on the dinner tables as the locals were settling in for dinner. The evening sky was glowing and cast its color on everything it touched. The sights and sounds of the small town thrust my memory back to when I was a child.

JUDGE'S STATEMENT: A quiet, commonplace, urban scene at rest after a rain, which will be familiar to many of us, demonstrates the power of a painting to make us see beyond subject matter and feel. The balance of color, use of cools and warms, and neutral tones is simply wonderful. The artist has handled pastel in a unique way, utilizing varied, vertical hatching strokes of application, which elevates the visual experience of the painting.



HONORABLE MENTION

SPONSORED BY NANCIE KING MERTZ FOR CHICAGO PASTEL PAINTERS

NATALIA CHEKOTOVA

NATIONAL PASTEL SOCIETY OF RUSSIA

"STRAIGHT UP THE STAIRS AND TO THE RIGHT"

ARTIST'S STATEMENT: My studio is in a former factory. Now here is an art loft. But the building still retained an industrial atmosphere. All of this inspires me: picturesque ragged walls, the interweaving of pipes and wires, incomprehensible constructions. I see here an aesthetics of devastation. In this piece, I wanted to convey how the bright light from the window illuminates the stairwell interior, and the mystical darkness of places where the light does not fall.

JUDGE'S STATEMENT: I noticed this painting instantly as a tour deforce of value usage. The haunting composition is masterful in its use of subtle greys. Hidden within the grey tones are quiet notes of red and green, adding another dimension to the depth of this compelling scene. On every level, it is a very fine painting.

IAPS 36TH JURIED EXHIBITION WINNERS



HONORABLE MENTION

SPONSORED BY SHOWSUBMIT

YING FENG

NORTH AMERICA PASTEL ARTISTS ASSOCIATION

"A HAPPY GIRL"

ARTIST'S STATEMENT: The contrast of colors, dark and light, were vivid in this painting. The artist caught the model's smile, and the facial expression was lively. The pastel strokes were carefree in this painting.

JUDGE'S STATEMENT: Loving portraiture, I found myself drawn to this painting of a young girl peeking out of her world into what lies beyond. It is beautifully drawn, and the attention given to the expression on her face invites attention. The color choices and patterns behind the head work to strengthen the overall composition, and the use of negative space, and the variety of edges is masterful.

HONORABLE MENTION

SPONSORED BY CONNECTICUT PASTEL SOCIETY

JENNIFER EVENHUS

NORTHWEST PASTEL SOCIETY

"ROADSIDE REDS"

ARTIST'S STATEMENT: My trademark philosophy, "The Beauty of Imperfection," is evident in this "simple" still life. To create imperfection, I often paint very quickly, like ten minutes, although I think this one was about 20 minutes. It gives me a sense of urgency and forces me to remain loose, laying down bold strokes and leaving them! My color choices are often arbitrary … I love mixing warm with cool, complementary or analogous … anything but local color.

I love to surprise and encourage other artists to try new color choices. Still lifes give an artist the opportunity to work with design, values, balance, color, temperature and negative painting…all explored here. My impetus for this piece was, simply, practice and to hone my skills with each of the elements and principles of design.

JUDGE'S STATEMENT: The strength of the design, especially as associated to shape, value and color, really stood out to me. It was evident by the handling of the pastel application that it was executed by a strong and confident hand. I really appreciated how the artist gave attention to the passages between the shapes and the treatment of the compositional corners. A common subject, handled in an innovative manner, makes it is a unique painting.



IAPS 36TH JURIED EXHIBITION
ACCEPTED ENTRIES



Olga Abramova
Old house. The apples
National Pastel Society of Russia
27.5 x 27.5 $2000



Lyn Asselta
From Rock to Wood
First Coast Pastel Society
18 x 18 $2400



Joe Baker
Progression
Connecticut Pastel Society
9 x 11 $950



Lana Ballot
After Showfall
Pastel Society of America
12 x 18 $1900



Phil Bates
Across The River
Pastel Society of Oregon
16 x 20 $2400



Stan Bloomfield
Autumn Impressions
Pastel Society of America
16 x 21 $3000



Brenda Boylan
Elgin Evening
Pastel Society of America
12 x 16 $1750



Ginny Burdick
The Allure of Silence
Pastel Society of the West Coast
20 x 8 $900



David Brammeld
Winter Hedgerow
Societe Des Pastellistes De France
16.5 x 24 $2000



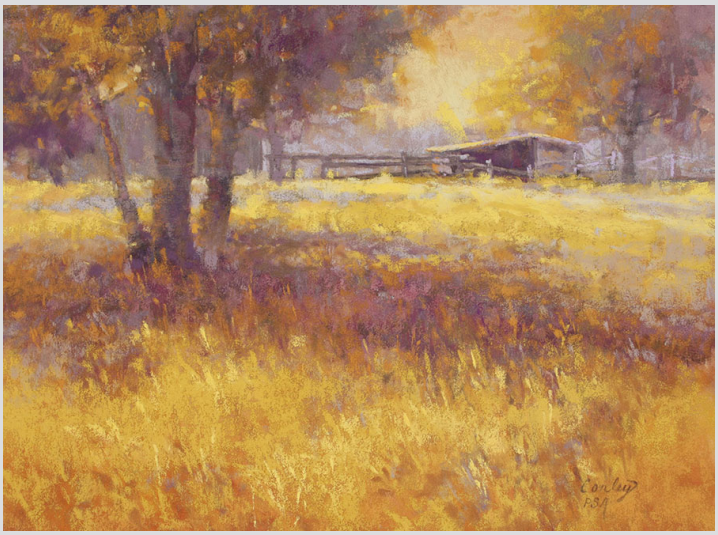
Lyle Brown
Sunlit Barn
Pastel Society of New Mexico
20 x 24 $1450



Edgar Carabio
Send Off
Pastel Society of America
19 x 25 $3000



Eileen Casey
Night Song
Pastel Painters Society of Cape Cod
16 x 16 $1525



Lynda Conley
Sunshine Farm
Pastel Society of the Southwest
12 x 16 $900



Tom Christopher
South On Ruby Creek
Pastel Society of America
20 x 16 $1200



Natalia Chekotova
Straight up the Stairs and to the Right
National Pastel Society of Russia
25.6 x 18.1 $400



Bre Crowell
In the Wild Sunday
Piedmont Pastel Society
21 x 27 $2400



Lyn Diefenbach
Rapt In Red
Pastel Society of Australia
10 x 18 $2800



Jennifer Evenhus
Roadside Reds
Northwest Pastel Society
12 x 9 $850



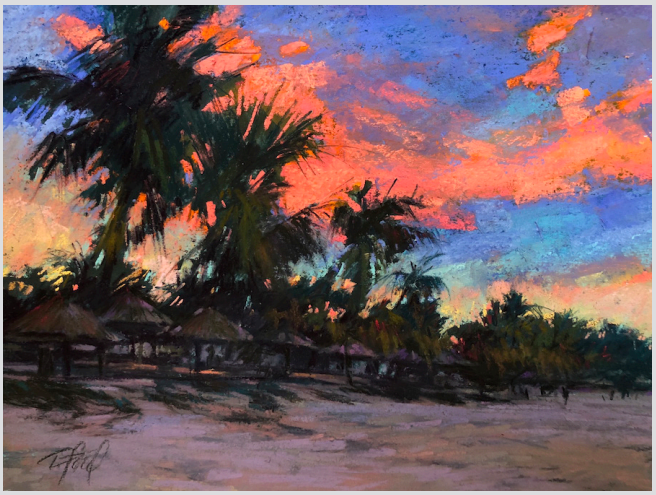
Mandy Ellard
A Mile of Madison
Pastel Society of Mississippi
16 x 12 $400



Susan Ellis
Clam Digger
Pastel Society of America
10 x 13 $800



Ying Feng
A Happy Girl
North America Pastel Artists Association
12 x 19 $1200



Terri Ford
Palm Glow
Pastel Society of America
9 x 12 $1250



Julie Friedman
Aquinnah Afternoon
Pastel Society of America
11.5 x 16 $1750



Jeff Fioravanti
Hanging With The Buoys
Pastel Society of America
20 x 14 $1800



Tom Heflin
Tree Line
Chicago Pastel Painters
12 x 24 $4000



Lisa Gleim
Loft Cat
Southeastern Pastel Society
18 x 24 $3000



Yana Golikova
Devon Rex
Red Rock Pastel Society of Nevada
9 x 10 $800



Cory Goulet
My Oyster
Pastel Society of America
16 x 16 $975



Carol Hall
Summer Bouquet
Pastel Society of America
12 x 12 $700



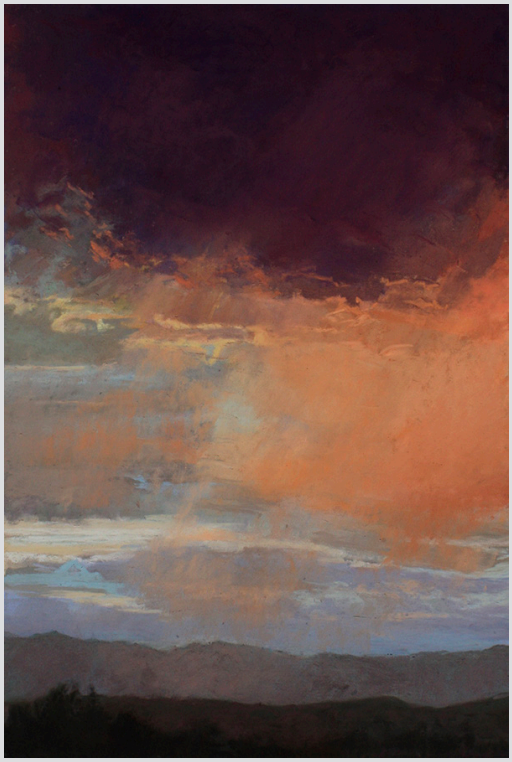
Joyce Hanson
Mud Season
Pastel Society of America
16 x 12 $4000



Liz Haywood-Sullivan
Passing By
Pastel Society of America
18 x 18 $4800



Jennifer Hoffman
Resplendence
Pastel Society of America
18 x 24 $3695



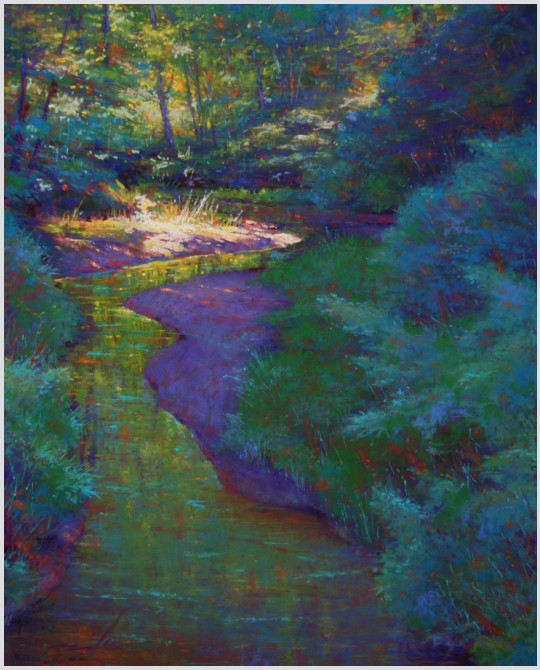
Katherine Irish
Hazy Overlay
Pastel Society of New Mexico
18 x 12 $875



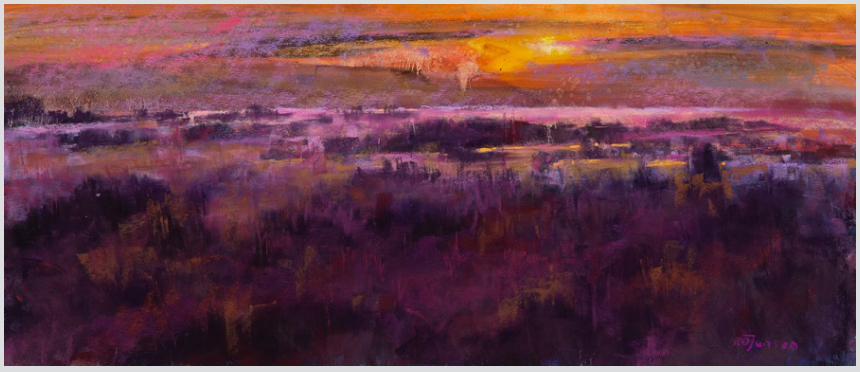
Karen Israel
Haute Couture
Pastel Society of America
10 x 17 $1600



Joe Kluck
Leather and Laces
Pastel Society of America
13 x 11 $800



Mike Kolasinski
Spot On
Chicago Pastel Painters
20 x 16 $1200



Randye Jensen
Bathed In Garnet
Pastel Society of America
9 x 20 $625



Randall Kronblad
The Old Shed
Ozark Pastel Society
9 x 12 $700



Susan Kuznitsky
Captain Tim
Pastel Society of Oregon
12 x 9 $525



Margaret Larlham
Latin Ballroom Club on the Edge of the Baltic
Pastel Society of America
20 x 24 $1800



Anna Leal
Orange Sunshine
Austin Pastel Society
10 x 10 $495



Bev Lee
A Life Well Lived
Pastel Society of Colorado
14.5 x 16 $1200



Toni Lindahl
Possum Kingdom
Pastel Society of America
21 x 31 $1500



Gigi Horr Liverant
Hotel Room
Connecticut Pastel Society
38 x 30 $3400



Karen Margulis
Look Toward Tomorrow
Southeastern Pastel Society
8 x 10 $1100



Renee Marz Mullis
Nest of Last
Pastel Society of America
12 x 16 $550



Jo McGinnis
Tide's Edge
Pastel Society of Tampa Bay
13 x 18 $1100



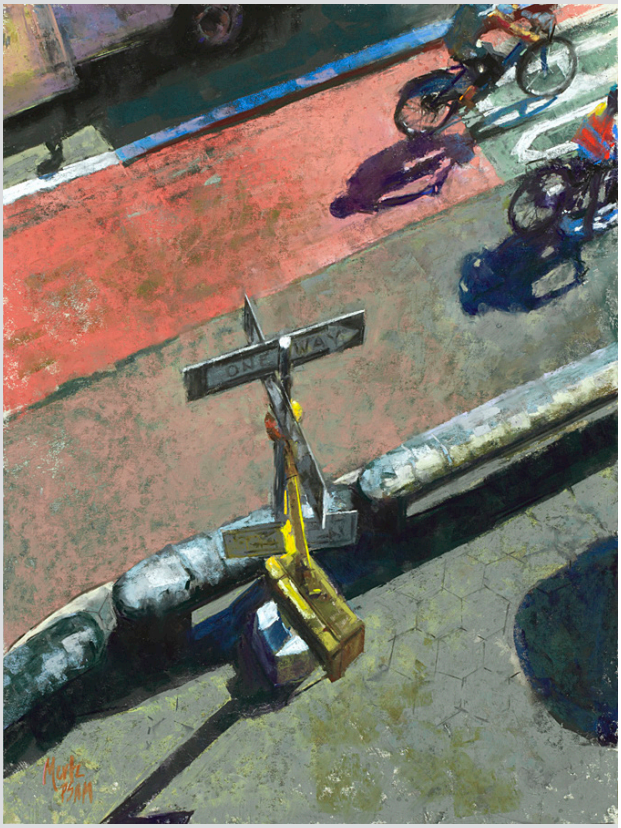
Jane McGraw-Teubner
Crescendo
Pastel Society of America
11 x 14 $1600



Glen Maxion
Warm Up Cool Down
Pastel Society of America
19 x 25 $1500



Richard McKinley
Rivers Edge
Pastel Society of America
16 x 12 $2000



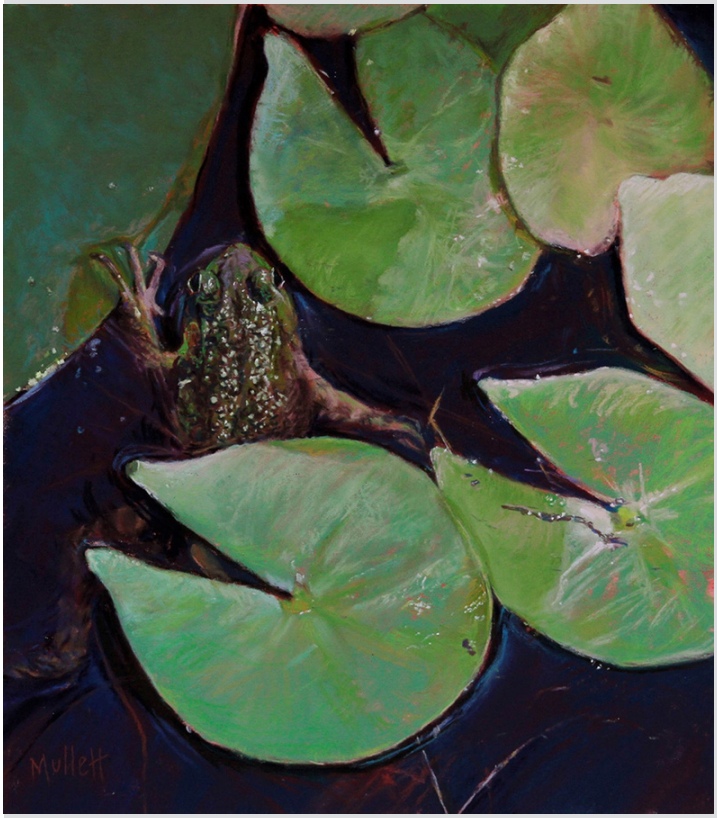
Nancie King Mertz
Passing Fancy
Chicago Pastel Painters
24 x 18 $3000



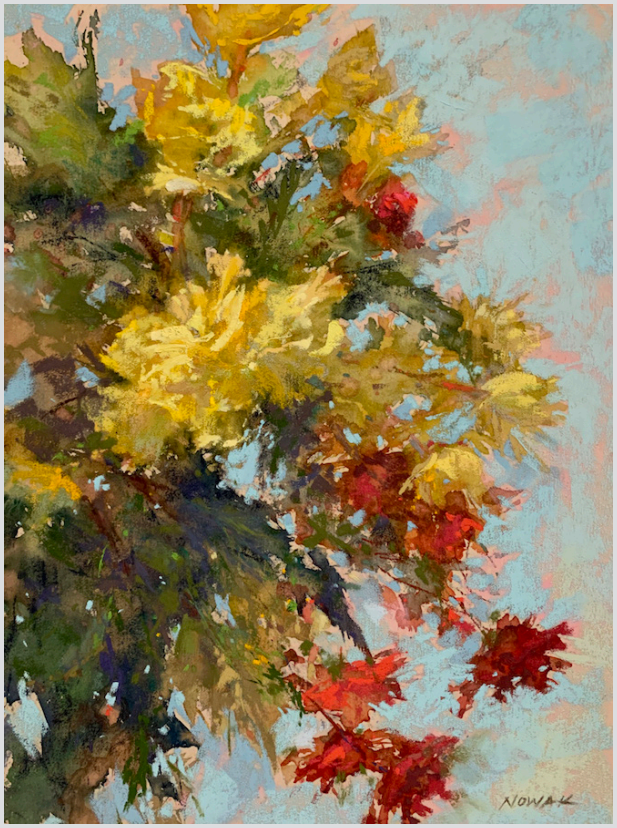
Eveline Miller
Coastal Light
Pastel Society of America
12 x 9 $900



Laura Mocnik
Swimming In The Creek
Pastel Society of America
15 x 11 $550



Maryann Mullett
Froggie Yoga
Central Mass Pastel Society
12 x 10.5 $1400



Nancy Nowak
Sunlit Flowers
Southeastern Pastel Society
12 x 9 $850



Karen O'Brien
The Watermelon Waltz
Northwest Pastel Society
18 x 18 $600



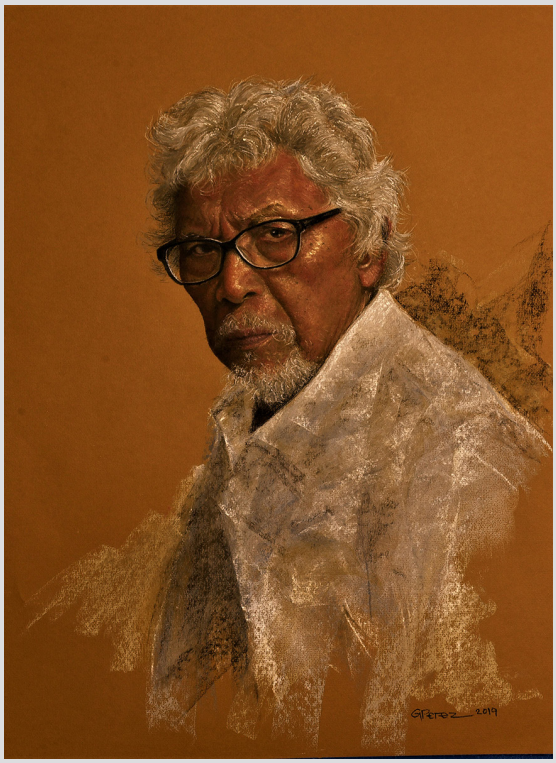
Aline Ordman
Snow Warmth
Pastel Society of America
16 x 12 $1200



Judy Perry
Thawing at the Edges
Connecticut Pastel Society
8 x 16 $950



Carol Peebles
Still With Me
Pastel Society of America
26 x 18 $5400



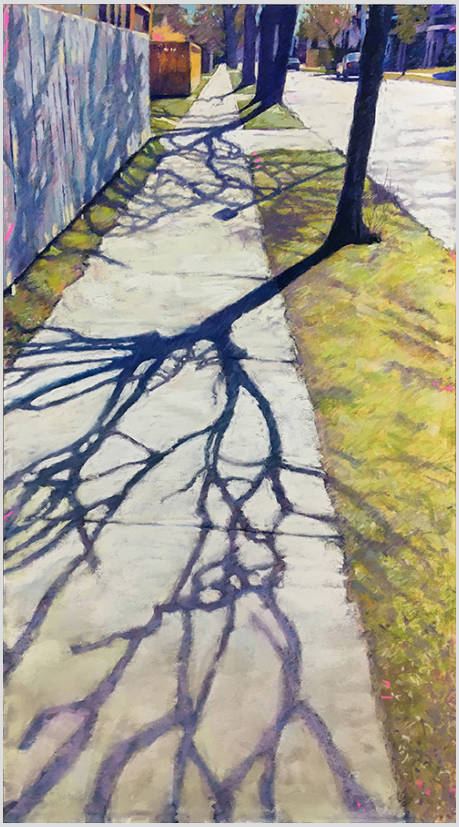
Glenn Perez
Maestro
Philippine Pastel Artists, Incorporated
25 x 19 $2300



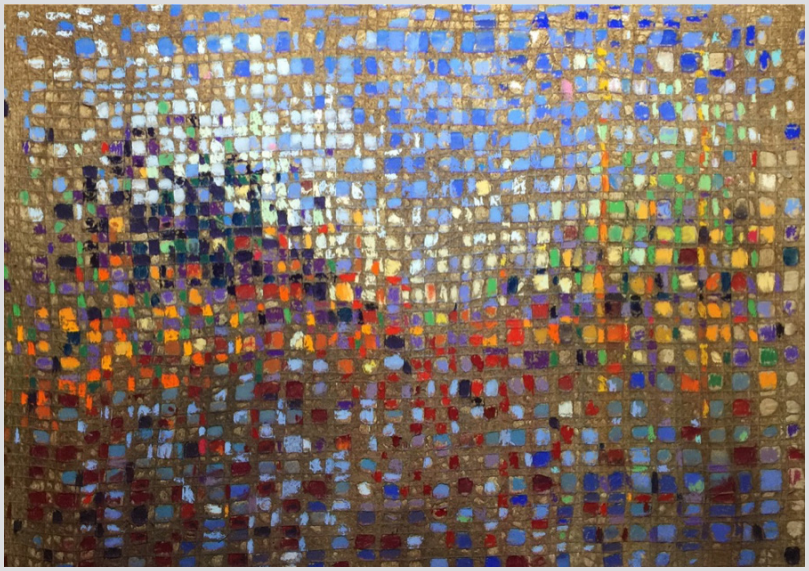
Corey Pitkin
Hodgepodge
Adirondack Pastel Society
18 x 24 $2000

John Plishka
Mutual Greeting
Chicago Pastel Painters
11 x 21 $1000





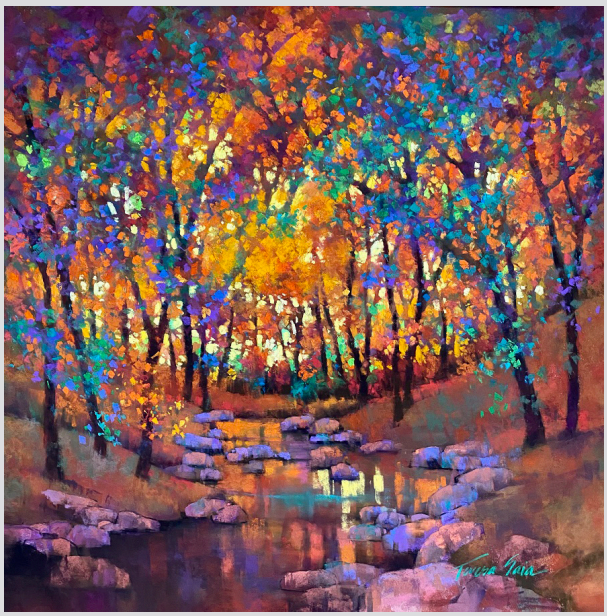
Clarence Porter
The Reaching No.4
Pastel Artists.Ca
23.5 x 13 $2000



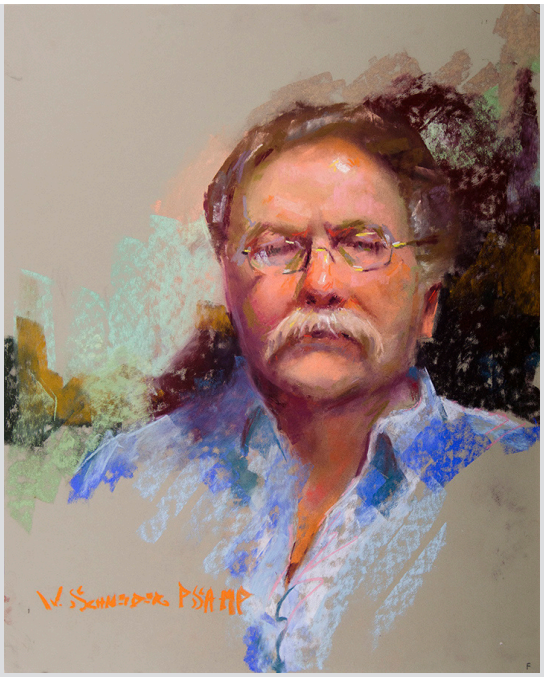
Mark Price
Journey
Left Coast Pastel Painters Society
17 x 20 $1200

Robbins Richardson
Frenzy
Appalachian Pastel Society
16.5 x 33 $4500





Teresa Saia
Dancing Light
Northwest Pastel Society
30 x 30 $3700



William Schneider
Rough Rider
Chicago Pastel Painters
20 x 16 $3250



Halla Shafey
Village By The River
Pastel Society of America
19 x 24.5 $3000



Loriann Signori
The Beauty of a
Brush Creek Morning
Maryland Pastel Society
4.25 x 12 $880



Lynn Simon
She Pours Sugar on Herself
Pastel Society of the Gold Coast
10 x 10 $600



Stan Sperlak
Over the Marsh
Pastel Society of America
24 x 18 $2200



Doreen St. John
A is for Apple
Pastel Society of America
16 x 20 $1600



Sally Strand
Essay
Pastel Society of America
12 x 9 $1800



Carol Strock Wasson
Last Light
Chicago Pastel Painters
16 x 20 $1950



Margi Tucker
Peonies Enhanced
Ozark Pastel Society
12 x 9 $525



Christine Swann
Impact
Pittsburgh Pastel Artists League
12.5 x 16 $4500



Vianna Szabo
Last Hurrah
Great Lakes Pastel Society
12 x 16 $1600

Beth Tockey Williams
Resonance
Pastel Society of America
12 x 24 $2500





Anne Van Blarcom Kurowski
Remember When
Pastel Society of North Carolina
12 x 12 $950



Janice Wall
Worlds Apart
Northwest Pastel Society
18 x 24 $2000



Patricia Sueme
Calm Night Shore
Pastel Society of America
10 x 20 $2800



Kurt Weiser
Valley Clearing
Piedmont Pastel Society
26 x 13 $2400



Marie Weltzheimer
Pear Duet
Pastel Society of America
10.5 x 13.5 $950



Jz Xu
Indian Waiter
Pastel Society of America
24 x 18 $2600

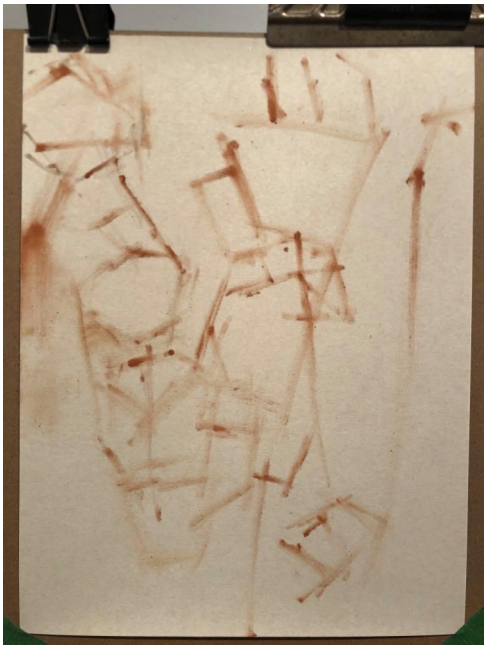


Tara Will
Allium In May
Maryland Pastel Society
19 x 25 $2700

IAPS 36TH JURIED EXHIBITION DEMONSTRATION

BY MYLES JOHNSTON

I have always loved painting flowers, especially dried roses, because of the way the drying process creates drama and almost gives them another life. Dried roses offer a different narrative to fresh flowers that I have always found to be particularly beautiful. When I paint dried flowers, I like to add some life back into to them while maintaining their dramatic pose. What I find captivating about painting a close-up section of flowers is that it brings you into "their" world, and the result evokes a unique energy. Because this was supposed to be a live demo, I worked on it as if I was working in front of an audience and used a very direct approach.



Step 1. Once I determined the section of roses I wanted to paint, I began by doing a basic line drawing to place the main roses where I wanted them in my composition, using pan pastel sepia colour and their soft tools applicator.

Step 2-3. I decided it would be better to start by developing one main rose and its surrounding background to have something to compare all other parts of the painting to. This would allow me to have a better control of the sense of depth and perspective, and so that I wouldn't have to commit to the placement of roses on the outer sides of the painting until later--allowing me to make compositional changes as I go, while keeping the painting feeling fresh. This rose will be my main focal point, however, because the composition is so busy I have to find a way to only slightly suggest it as the main focal point. I started working on the other main flower in the foreground and blocking in some darker areas as I continued to find and build that feeling of depth.



Step 4. I have now started to add in flowers around the main ones and am deciding on their placement. I am beginning to make slight variations of what I actually see, by moving flowers around, changing their angles, maybe even exaggerating certain parts of the petals to add more drama. We all have artistic license, so you have to use it! How something may look in real life may not necessarily work in a painting.

Step 5. I am now ready to block in some of the dark areas and figure out where I want to place the roses on the right.

Step 6. You can see some stem lines that I have loosely put in, simply to test the composition and see if it gives me some hints on where and how to continue the painting.



Step 7. The two roses I have added on the right were actually a bit further to the right and at different angles in the actual bouquet. However, I placed them the way I wanted them to be in my composition, and also changed the shape of some of the petals to make them more dynamic. I also added more color and texture than what actually exists, but it is still all based on what I see .

Step 8. At this stage I have my composition figured out, and I can finally start working the painting as a whole. I am pushing and pulling darks and lights, softening and sharpening edges, playing with tone and values, while striving to achieve a sense of depth and separation in this very tight and busy bouquet section. I have also begun bringing down the blue in the background between the stems in the lower portion.

Step 9. Here I have started adding details in the shadow areas with leaves and vines/stems, as I continue to work the painting as a whole. Every detail I put in at this point will affect every other part of the painting.

Step 10. I do not like to leave something in a painting that doesn't look right even if it is exactly what you see in your still-life setup. If you look at anything long enough, you will start to see pattern. This is exactly what I did with this leaf issue, and managed to "see" and create one leaf overlapping the other, all from imagination, and I was much happier with it.

Final. At this stage I am putting the final touches on the painting, checking every flower and section one by one, while being very mindful not to overwork the painting and lose that fresh feeling. This is the fun part where you get to zero in on certain areas and really make them pop!

Here is the final complete and signed painting.



IAPS 36TH JURIED EXHIBITION DEMONSTRATION

BY CHARLES PEER

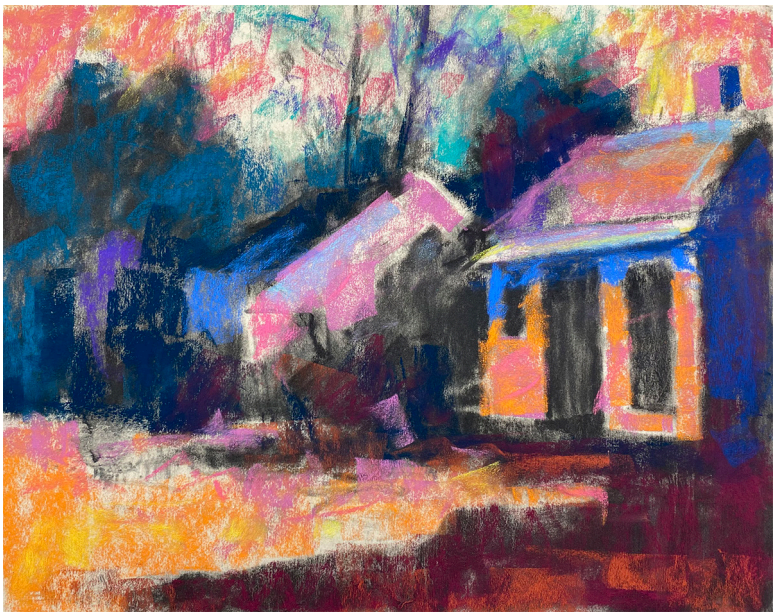
Besides the beautiful local landscapes I find around me, I am often drawn to places others would think of as unworthy subjects of a painting, i.e. abandoned buildings, industrial structures, forgotten farm equipment, etc. I see a certain dignity and inspiring tenacity in their weathering the years. For **Vacancy,** *I chose an old collapsing motor court not far from my hometown for that very reason. I have been intrigued, first that someone would ever paint the buildings that intense teal color, and, secondly, of the amazing stubbornness the buildings must have had to keep that color so vivid through the years. I found the disparity between the decaying condition of the structures and the strength of that color to be an interesting contrast.*



Step 1. As so many artists, I begin with a quick value study in my sketchbook using three or four values. These are done in pencil, pen or markers. The value study measures 4" x 5".

Step 2-3. If a painting is relatively small (11"x14" or smaller), my go-t o substrate is UART sanded paper, 320 or 400 grit. If the painting is larger I enjoy working on a hand-textured gator board using one layer of Golden Liquid Acrylic then a layer of Golden pumice gel. This demo is 11"x14" on UART, 400 grit. Using my value sketch and my photo reference I create the drawing using vine charcoal. During this step I map out the values as well as start to create texture by smudging, spraying with alcohol and manipulating with a fan brush and often spraying with a fixative and adding more layers of charcoal values and texture.

Step 4. I LOVE the process of painting! I enjoy experiencing the evolution of an image with all of its twist and turns. In this stage I begin laying in the colors for the underpainting using Nupastel and Ludwig pastels. I am giving more consideration to the values and the temperature contrast rather than the hue itself. To me this is one of the most enjoyable steps of the painting because of its playful and experimental nature.



Step 5. The next step is also a very playful and experimental stage; manipulating the applied color by misting with alcohol and moving the pigment around using a fan brush, my finger or paper towel. In selected areas I allow the color to run and/or create textures using paper towels. I often will mix some pastel dust with alcohol and splatter it on the surface to add texture or apply it in a painterly way to the substrate. The various manipulations of the pigment allows me to lay down the foundations for soft and hard edges, a variety of textures and small "surprises" that are often left uncovered in the final painting.



Step 6-8. Now begins the work of loosely placing the more local colors, keeping the strokes light and expressive. I identify textured areas that I particularly like so I can try to hang on to them uncovered as long as possible. I proceed in a method that works the entire surface to one level of completeness before I move to the next level.

I believe this helps me ensure that all of the colors relate. I think of building up the surface of the painting like laying bricks in a structure. First I place the foundation (the underpainting) and then the first layer of bricks (loose blocks of color which tend to be on the darker side of the value scale). Then comes the second layer of bricks (refining the shapes and colors that move up the value scale. This is also the stage that I start adding in the sky color), etc. Each consecutive layer moves the painting toward a more unified finished piece.



Step 9-10. In these stages, the painting is almost complete, and if I have the luxury of time, I set it aside for a few days and look at it again later with fresh eyes. I also study a digital image of the painting. I find that sometimes by just looking at it in this different format and/or size, I see colors, shapes, edges, or textures that need a bit more attention

Final. Vacancy - The finished 11” x 14” painting.

IAPS 36TH JURIED EXHIBITION DEMONSTRATION

BY ANNA WAINRIGHT

When asked to try and describe my process when I paint, and not being prepared for a demo or discussion, I decided to choose Night Blues, a recent painting of which I can recall its development, and which also hangs in the juror corner of this Show.

My process is not complicated; I find inspiration, paint, assess. If it is not working, then reassess, remove, rethink, preserve the best parts, remove the noise. If it is still not right, set aside, paint another painting, revisit.



Step 1. My inspiration was a photo from a trip with my husband down the Seine through France in September, 2019.

Step 2-4. I thought that the first version was boring, I didn't like the composition, but I loved the blues I was working with. I decided that it needed more contrast, so I lightened up half of the sky and foreground. I then found the light on the right overly done, and off balance.





Step 5-10. Continuing to work, rework, and balance the composition. Finally, I eliminated the right side noise and was in love with the result, as it was speaking to the mystery of that evening as the night closed and the boat passed by.

Final. Original size 12x18 Wallis mounted paper, final version 10x10.



NIGHT BLUES BY ANNA WAINRIGHT

ON COMMUNITY

BY LISA RICO & SABRINA HILL

Community. It takes on special meaning when we are in crisis, whether collective or individual. We appreciate the parameters of our community when we need it the most.

IAPS was founded because of a need for a community that could promote a greater knowledge of pastels and pastel artists. Since 1994, the organization has worked tirelessly to expand the art community's understanding of the medium in all its beauty. In addition to supporting the medium, IAPS also supports and encourages the individual pastel societies.

Every society plays a vital role in the continued pursuit of excellence in the area of pastels, but it also has the unique ability and task to go deeper than IAPS can. Societies are more hands-on, offering regular meetings, get-togethers, paint-outs, local competitions, shows, and art critiques, even ZOOM paint-togethers!

Each one of these events has the ability to personally touch an artist and make a real difference. That's why artists join these wonderful societies!

LISA: In college I was introduced to pastels but received no instruction in how to use them. Although, I remember really loving the feel of the sticks in my hand and the connection to the art. Many years later, after a career in marketing and PR, I was finally at a place where I could return to my first love of art. I was experimenting with drawing, painting and sculpture trying to find my artistic voice. It was during this time, while in Santa Fe and visiting the Georgia O'Keeffe Museum, that it happened. The exhibit was of her works on paper, most of which were pastels. I loved the work and was really taken by the bold colors and strokes. In the corner of one room sat a covered display case with her pastel box inside. I bent down and got as close as possible to the sticks and could see the imprints her fingers had made on them. And something hit me, I knew I wanted to give pastels a serious try. I immediately went to the local art store and bought a set of pastels and some paper. And that was it…I was in love with pastels. Still lacking in instruction, I joined a society and then another, and another. I started attending workshops, exhibitions and the convention. I soon became a pastelist. Not only have I learned a great deal, but I have also fallen in love with this pastel community and all those who make it work. I'm honored to be involved and happy to play some small role in helping IAPS achieve its objectives.

SABRINA: I was an artist for years with no interest in pastels at all when I signed up for a charcoal figure-drawing class. My easel-mate was working on a painting of a WWII veteran in pastels and I was intrigued as she built her painting with layers of rich, luxurious color and subtle blending. I asked the teacher if I could try this medium, and she gathered the supplies and a photo of peaches on a tree. I quickly drew the shapes on a piece of green sanded Mi Teintes paper. "Darks down first," she said. I carefully took a navy blue Sennelier soft pastel and made my first stroke.

And that was it. I was in love with pastels and the soft buttery feel of pure color on the paper. When I finished the painting, I wanted to know more, so I 'googled" pastel artists and found the Pastel Society of the West Coast. Ten minutes later, I had joined. Since then, I have met, been mentored, and made many friends throughout this glorious part of the world of art. I have made life-long friends and changed my direction as an artist. This is why I began volunteering for the PSWC, and why I am now president. I am passionate about pastels, and I am passionate about pastel societies.

IAPS makes it possible for all the societies, new and old, large and small, social and virtual, to do what they do best for their communities. IAPS takes care of the communities that take care of the artists.

The communications team is proud to provide this Catalog as a way not only to see the 36th Juried Exhibition, but also to obtain additional insights and thoughts from behind the scenes.

THE LAST WORD

BY RICHARD MCKINLEY



WINTER FIELDS BY TOM HEFLIN FROM IAPS 35TH JURIED EXHIBITION

"OUT BEYOND IDEAS OF WRONG DOING AND RIGHT DOING, THERE IS A FIELD. I'LL MEET YOU THERE."

-RUMI

In working on an interview project with Jimmy Wright, president of PSA, his concluding statement struck me as being very pertinent to this time and what we all are going through artistically.

"Art is a plowed field. You plow the field and you don't know what's going to spring up from the earth having been turned over. If you grew up on a farm, you know that you can let a field go to pasture. Small trees start appearing, grasses start appearing, flowering plants, we call them weeds, start appearing, wild raspberry and blackberries start appearing. All sorts of things that are not raised in a straight line and cultivated as food. And you don't know what's going to turn up, if that art world is plowed over. We don't know what the future is. We do know for certain that our world has changed. In a sense, for art, this is a huge plowing taking place. We're in turmoil. We don't know what the outcome is going to be. And so we can look out and we can see this giant field where the earth is being turned over, and it's barren at this point. We don't know what seeds are going to take place and sprout in that field of art. You shouldn't be under any pressure to be creative now, but I encourage you to be open to looking deep inside and determining what it is that's important to you. And for me, that's the most important source for your creativity."

Jimmy Wright - PSA-MP, N.A.

LOOKING AHEAD WITH IAPS

2021 IAPS CONVENTION

JUNE 8 - 12, 2021 ALBUQUERQUE, NEW MEXICO



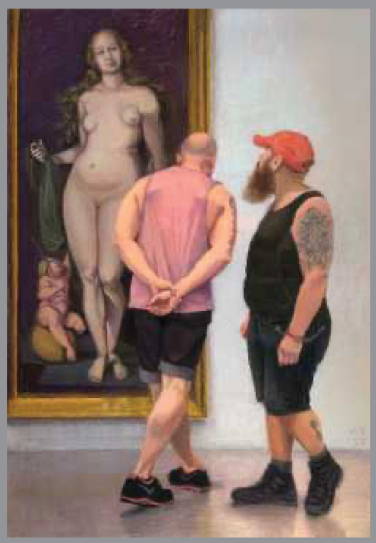


PHOTOS FROM IAPS CONVENTION 2019

UPCOMING SHOWS

2020 37TH JURIED WEB SHOW

CALL FOR ENTRIES OPENS
ON 7/1/2020
DEADLINE 8/15/2020
NOTIFICATIONS SENT - 9/10
AWARDS AND OPENING
OF SHOW ON WEB 10/1/2020



THE VENUS MINUET BY EVELYN BRODY

2021 PASTELWORLD 38TH JURIED AND 6TH MASTER CIRCLE EXHIBITION

CALL FOR ENTRIES
OPENS ON 11/10/2020
DEADLINE: 2/1/2021
NOTIFICATIONS SENT - 2/15/2021
SHOW OPENING
RECEPTION AND AWARDS 06/09/2021
SHOW CLOSES 6/12/2021



SERVED IN STYLE BY ROBIN FRISELLA