



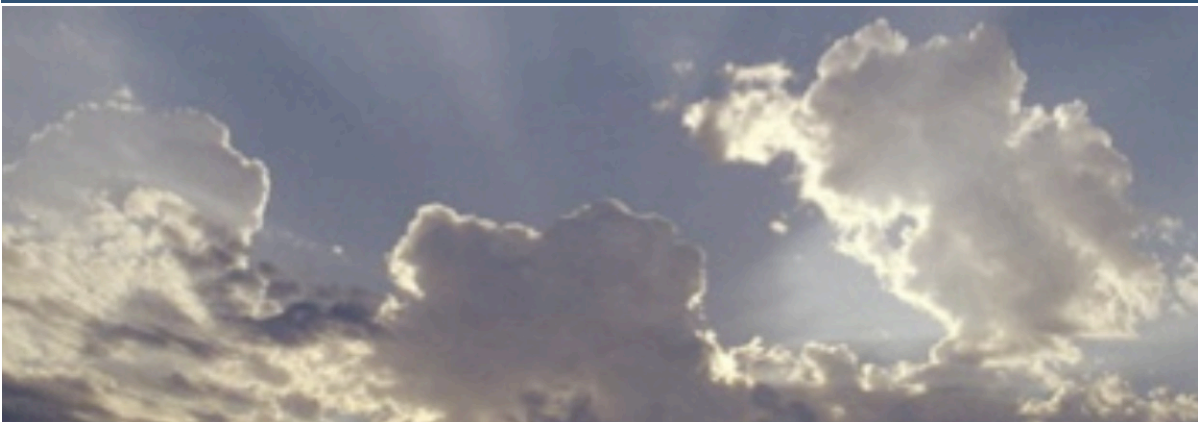
Genesee Valley Plein Air Painters, Inc., a not-for-profit artist association, promotes and inspires quality plein air painting while providing socially pleasant painting opportunities for its membership throughout the year.

March 24, 2011 E-Letter

In a recent philosophical moment, Robert Genn suggested that art has a spiritual dimension. For plein air painters that would be a difficult conclusion to dispute. He is not talking about religion specifically, although he does use the words “soul” and “immortality” and refers to a painting as a “visual prayer - - honouring the gifts that surround us and the life we’ve been given.” Here are some of the points he makes to support his contention:

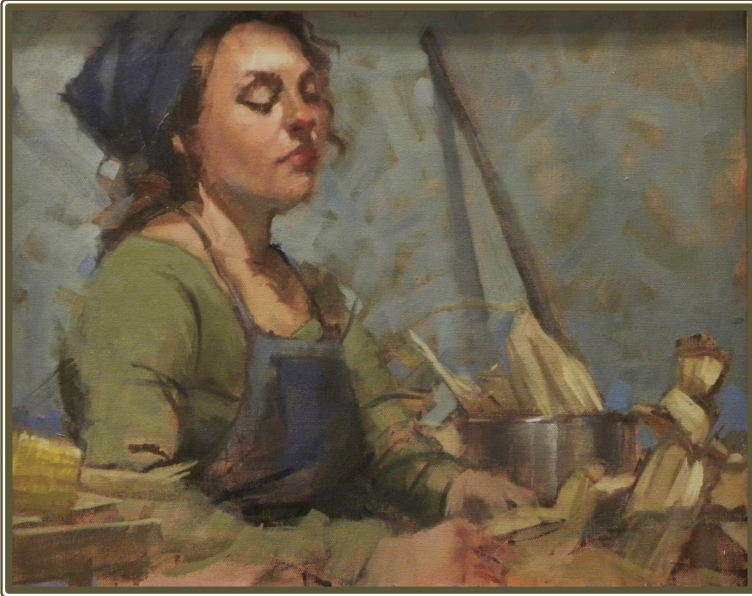
- *Art, properly made, enhances and enriches the lives of others.*
- *Art gives an opportunity to endow new life and new meaning into the ordinary.*
- *Art gives an opportunity to design your own world, and, as in your children, create a significant immortality.*
- *Art is hard-earned work that is its own reward and has a degree of permanence.*
- *Art, because it's so easy to do, and yet so difficult to do well, encourages humility in the human soul.*
- *Art is an apprenticeship that can be stretched into a lifelong education.*
- *Art permits you to step out of the labyrinth and into a quiet corner of your own private joy.*

- - Robert Genn, March 2011



MEMBER NEWS

The current exhibition by the Pittsford Art Group is of special significance to GVPAP. Our congratulations go to fellow members **Kathy Bolin** and **Jan Davidson** who took three awards each for their outstanding submissions:



Kathy Bolin

"Dialogue"

BEST OF SHOW

Kathy Bolin - "Dialogue"

JUROR'S AWARD

Kathy Bolin - "Patrick"

JUROR'S AWARD

Kathy Bolin - "Contemplation"

JUROR'S AWARD

Jan Davidson - "Lost in the Storm"

MERIT AWARD

Jan Davidson - "He's Not Coming"

MERIT AWARD

Jan Davidson - "Belle"



Jan Davidson

"He's Not Coming"

This show remains open until Wednesday, March 30, and is located at the Barnes & Nobel Gallery, Pittsford Plaza.

ILLEGAL IMMIGRANT ARTIST CAUGHT RED-HANDED IN SOUTH CAROLINA. NO VISA, NO SOUTHERN DRAWL, NO LOITERING OR LITTERING PASSES. REPATRIATED TO NEW YORK STATE.

'EXTREME' DONATION: Robert Irvine raises \$108K-plus for Beaufort family 3A >>

MEDAL OF FREEDOM: George H.W. Bush, Bill Russell among 15 honorees 8A

WEATHER: Partly cloudy. High: 64. Low: 51. 6B



The Beaufort Gazette

WEDNESDAY, February 16, 2011

beaufortgazette.com

Established in 1897 50 cents

SKETCHING A STREETScape



JONATHAN DYER • The Beaufort Gazette

Claudine Bartlett sketches an outline for an oil painting Tuesday under a large oak tree near Bay Street in downtown Beaufort. The artist, visiting from New York, said it would take about two hours to finish painting the streetscape.

Thanks to **Teri Barlis** for presenting a workshop for GVPAP members interested in introducing figures in their paintings. Photos by Sharon Neveu.



MORE WORKSHOPS

Soft Pastels with **Kathleen Hanney**

A class for experienced painters and draftsman who want to learn the techniques used in painting with pastels. This medium is the perfect marriage between drawing and painting with color and exquisite mark making. You will learn the layering techniques that build color that shimmers, texture that invites you in, and exquisite line work. I will cover materials,

tools, framing, whatever you need to know to explore this luminous medium.

Tuesday ,April 5 2011 - April 26, 2011

7:00pm - 10pm

4 weeks: \$180.00

contact me at:

<mailto:kathhanney@gmail.com> to register. Some drawing or painting experience required. Class size limited to five (due to space considerations) Supply list will be provided upon registration Private and individual classes available at any level. Three hour sessions arranged at a mutually convenient time.



Barbara Jablonski will conduct a 3-day on-site workshop “Launch into Plein Air Painting with Oil” on Monday, May 23 through Wednesday, May 25, 2011. This course is designed for artists “new to” plein air painting, experienced PAP’s who desire to try oil as a new medium, as well as those studio oil painters who wish to learn the techniques of painting out of doors. So if GVPAP members know of artists who wish to start PAP’n or change to oil....this is the workshop for them.

This comprehensive course will introduce the elements and techniques of quality plein air oil painting including: Composition and design; value, temperature, color mixing, aerial perspective, brush techniques; and use of materials and equipment. Painting



locations will include architecture, waterscapes and land vistas.

The course fee is \$220. Send your check and email address to: Barbara Jablonski, 44 Meadow Cove Road, Pittsford, New York 14534 Questions? Call Barbara 585.381.3980 or email <mailto:bjablons@rochester.rr.com> See web site: <http://www.barbarajablonski.com>

A return to Don Grieger's investigation of
interesting artists of the past.

RUSSIAN IMPRESSIONISM

In future newsletters I will comment on the careers of Russian/American artists Nicholi Fechin (pronounced Fesh-in) and Sergei Bongart. Most of you are probably familiar with the beautiful color filled works of these men. Though they never met, they share a common background from their Russian Impressionist roots. Bongart would eventually live and work in Fechin's California home/studio.

Fortunately in 1923, after more than a year of red tape, paper work and negotiation, Nicholi Fechin and his family were allowed to leave the Soviet Union and ultimately immigrate to the United States. Exactly 20 years later, in 1943, Sergei Bongart literally walked out of the Soviet Union at the height of World War II, fully expecting to be shot. He wasn't.

Though the great art movement of Impressionism had its roots in France, it quickly spread throughout the world. The late nineteenth century saw many well-known and influential Russian artists develop. Unfortunately, after the revolution these artists and their paintings were mostly hidden from the rest of the world. Much of the painting during the Soviet regime was required to depict the greatness of the State and its heroic workers.

The fact that Lenin and Stalin both enjoyed conservative realistic paintings led to the development of Socialist Realism with an impressionist twist. In 1932 the Central Committee of the Communist Party would decree that all creative workers would be organized into professional unions of artists, architects, writers, etc. No more rogue GVPAP groups just painting whatever they wanted! Now the party could directly implement ideological control and provide minimal subsistence, workspace and supplies. The Association of Artists of Revolutionary Russia helped define the mission of Soviet Realism.

Our civic duty before mankind is to set down artistically and documentarily the revolutionary impulse of this great moment in history. We will depict the present day: the Red Army, the workers, the peasants, the revolutionaries and the heroes of labor.

An interesting period in Russian art began in 1953 when Nikita Khrushchev, former Agriculture Minister, became Party Chairman. He opened central Asia to cultivation. Because no plow had ever tilled this soil, the movement became known as the Art of the Virgin Lands. Young artists were sent to live and paint, side by side, with farmers and workers, all Soviet patriots in this new venture. A plein-air painter's paradise.

Info taken from: Hidden Treasures:
Russian and Soviet Impressionism
1930 to 1970s Fleischer Museum

Perils of Plein Air Painting

I was hard at work beneath the cliff, well sheltered from the wind ... convinced that the tide was drawing out I took no notice of the waves which came and fell a few feet away from me. In short, absorbed as I was, I didn't see a huge wave coming; it threw me against the cliff and I was tossed about in its wake along with all my materials! ... the palette which I had kept a good grip on had been knocked over my face and my beard was covered in blue, yellow etc ... the worst of it was that I lost my painting which was very soon broken up along with my easel, bag etc. Impossible to fish anything out."

- Claude Monet