

## GENESEE VALLEY



PLEIN AIR PAINTERS

*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.*

## November 1, 2006 E-LETTER

### MEMBER NEWS:

Paintings from members **Kathryn Bevier, Phil Bliss, Kathleen Hanney, Barbara Jablonski,** and **Chip Stevens** are displayed in the First International Art Exhibition at the Arts & Cultural Council Gallery, N. Goodman St. This is the first across the border art show between the Rochester Art Club and the Arts & Letters Club of Toronto. The show runs through November 9<sup>th</sup>.

**Jeanette Musliner** has three miniatures accepted in the 73<sup>rd</sup> Annual International Exhibition of Fine Art in Miniature presented by the Miniature Painters, Sculptors and Gravers Society of Washington, D.C.; opening is November 19 at the Strathmore Mansion, N. Bethesda, MD and runs to 12/30/06.

**Holiday Treasurers Art Show... Landscape Paintings by the Plein Air Painters of Western N.Y.** at the 1570 Gallery at Valley Manor, 1570 East Avenue, Rochester. Opening Reception is Friday, November 10<sup>th</sup> 6 pm - 8 pm; Exhibition Dates: November 10<sup>th</sup> to January 8<sup>th</sup>. Gallery hours are 9 am - 5 pm Monday through Friday. PAPWNY includes plein air artists Kathy Bolin, Barbara Jablonski, Dick Kane, Bob Keim, Diane Lochocki, Guy LeClair and Chris O'Handley.

**Diane Lochocki** is home recovering from surgery and hopes to be painting again with us soon.

**Mike Graves** has moved to Colorado. We'll miss him.

**Gail Kellogg** is engaged to be wed.

**Members Going South for the Winter** Remember to leave your paintings that you are submitting for the **2<sup>nd</sup> ANNUAL GVPAP ART SHOW** at Barnes & Noble in January with a GVPAP friend or with Colette Savage, GVPAP Art Show Chair. She will help you arrange storage, delivery and pickup for the Show. Leave up to five paintings. Email: [cmsavage@frontiernet.net](mailto:cmsavage@frontiernet.net).

### GVPAP NEWS:

#### **Thanks to Our Lawyers**

President Barbara and Vice-President Chris O'Handley extended a warm thank you to our lawyers, Joseph Casion and Kimberly Fleming from Harter, Secrest & Emery LLP. Joe and Kim donated their legal services in helping GVPAP incorporate as a not-for-profit. Joe was presented with a watercolor painting of a winter scene of Oakta Creek donated by **Signature Artist Gil Jordan**. Kim's pastel painting is a scene on Irondequoit Bay donated by GVPAP **Signature Artist Colette Savage**. We also gave them each a tee shirt with our logo on it. Joe Casion accepted GVPAP as a client through the Arts & Cultural Council's Lawyer Referral Service. We are very appreciative of their work for us. They love the paintings. Thanks Gil and Colette for giving your beautiful paintings as gifts to our lawyers.



## [Art Show Review: \*Americans In Paris 1860-1900\*](#)

### **Museum of Fine Arts, Boston** by Barbara Jablonski

In September, Frank and I vacationed in Massachusetts. We took the opportunity to see the ***Americans In Paris 1860-1900*** art show in Boston. I was particularly excited to see this show mainly because the art movement of Americans journeying to France after the Civil War directly impacted the American art scene like no other. The outcome of these artists' travel, studies and art influence gave birth to American Impressionism -- 1890 is declared the American Impression period's birthday.

The story goes that American artists by the hundreds --including such luminaries as James McNeill Whistler, John Singer Sargent, Mary Cassatt, Thomas Eakins, and Winslow Homer--were irresistibly drawn to Paris, the world's new art capital. By studying with leading masters and showing their work in Paris, these artists aimed to attract patronage from American collectors who had begun to buy contemporary French art in earnest soon after the end of the American Civil War. Other familiar names included in the show were Cecilia Beaux, Henry Tanner, Childe Hassam, Maurice Prendergast, Frank Benson, Thomas Hovenden, Theodore Robinson and many more.

The show was extremely enlightening not only through the display of masterful art -- most of which, however, was rejected from the Salon -- but was eye opening in its commentary regarding the politics of art in Europe and the impact of this emigration to the Old World to learn something new.

I'd like to summarize the show and highlights that caught my attention. I was amazed at the numbers of Americans, both men and women that traveled to Paris to study with the goal to exhibit at the Salon. It is estimated that over 2,000 Americans studied in France during that period. I was pleasantly surprised paintings of women artists including Mary Cassatt, Elizabeth Gardner, Cecilia Beaux, Ellen Hale, Mary Fairchild Low and others who were prominent artists in the show.

A goal of American artists would be to study at *Ecole des Beaux-Arts* but they were refused because of discrimination. But, Americans, both men and women, were admitted to the *Academie Julian*. However, women were instructed in another facility and paid twice the tuition as men for the same education. Most learned about the new Impressionism outside of the classroom by socializing and painting with other artists in Paris and at the summer colonies; especially in Giverny.

**The National Salon.** The influence of the Salon was most interesting. "Art" and "The Salon" were the talk of French society. The National Salon was operated by the French government. It was the only game in town; meaning, acceptance or rejection in the Salon made or broke an artist. Over 10,000 people per day went through the Salon during its spring viewing season; looking to purchase paintings. What I didn't realize was the magnitude of Salon's power. The Salon dictated the composition -- what was acceptable; what was not acceptable -- and what the style would be. For example, Mary Cassatt's painting of *The Tea*, 1880, was rejected because a tea cup covered the subject's face as she was sipping her tea...that was a *no-no*. And, the tea set on the table was closer to the viewer's eye than both subjects in the painting...that was a double *no-no*.

Another painting was rejected from the Salon because the child who was the subject was too casual in her sitting in the chair. Actually, the child was sprawled on the chair -- but that was unacceptable. Also, paintings were rejected if unorthodox colors, such as pink, red or a light blue was used. Landscapes were to be dark; preferably with no humans in them. Figures or portraits were to be formal; conservative; stiff. Common life of the French people -- people working, playing, laughing, crying -- was not to be painted. Well, artists could paint them, but they would not be accepted and therefore not sold in the Salon.

Also, all paintings were mandated to be painted in a studio. Regardless of the completeness, size or perfection of a painting completed out of doors (plein air), those paintings were rejected simply because they were not studio paintings. Therefore all summer "studies" were taken indoors in the fall and repainted as studio pieces to be presented to the Salon. From the 1830's, artists in the art colonies surrounding Paris painted both large and small works out of doors -- but these paintings were not accepted in the Salon and therefore those paintings would not sold.

We know the 1874 story of the five rebels; soon to be known Impressionists, who put on their own show of French life paintings and landscapes. We also know of the Salon des Refuses which was sponsored by Napoleon III due to the public outcry of such wholesale rejection of paintings by the Salon.

Lastly, I was left with a definition of Impressionism. The show credited Mary Cassatt as understanding impressionism most profoundly – more than any other American. *Impressionism is not just glimmers of light; but the studying of French life.* Most of the American artists came home. They employed their new skills and ideas and created American Impressionism. It, too, is not about glimmers of light. American Impressionism is about American life. These artists painted American life – work, play, the common man and American women. This movement in American was also met with objection.

**Americans In Paris 1860-1890** closed in Boston and reopened at the Metropolitan in NYC until January 28, 2007. Go to: [http://www.metmuseum.org/special/Americans\\_in\\_Paris/gallery](http://www.metmuseum.org/special/Americans_in_Paris/gallery) and view the Met's web show. If you're in NYC, go see it. Also, a feature in *FineArtConnoisseur* magazine, Sept/October 2006 issue, pp 51-56, has a story "American Women Painters in Paris 1860-1900" which specifically features the women artists from this show.

## NEWS YOU CAN USE:

**Painting Excursion to Paris and Provence, September, 2007: Barbara Jablonski** is planning a plein air painting excursion to Paris and Southern France September 24<sup>th</sup> to October 5<sup>th</sup>, 2007. This painting adventure will not be a tour or technique-teaching workshop. Rather, this will be a 12-day educational painting excursion for experienced artists with any painting medium that is painter-designed and painter-led. Artists will follow in the foot steps of the Impressionists through Paris and Provence. Plans for the 2007 PAINTING EXCURSION include painting sites in and around towns such as Paris, Aix-en-Provence, Cassis, Arles, Les Baux, and St. Remy. Artists using any painting medium will enjoy historical painting locations, art galleries, and painting critiques as well as French cuisine and ample free time to explore, sightsee and shop. The *Painting Excursion to Paris and Provence* brochure will be available very shortly. For more information, email or call Barbara Jablonski at [bjablons@rochester.rr.com](mailto:bjablons@rochester.rr.com) or 585.381.3980.

**Winter Tips for Watercolor Plein Air Painters:** To prepare a non-freezing jug of water to use in the freezing temperatures, pour rock salt into your jar, filling about ¼ of the jar with the crystals the day before you go painting outside. Fill the jar with boiling water and cover. The next day you will have a super saturated salt water solution that will not freeze.

Also, to dry your watercolor painting outside in the cold, consider purchasing a snowmobile's propane heater. It is a cylindrical propane tank about 18" long; 3" diameter with a heating element and reflector that directs heat onto your watercolor. Snowmobiles use this heater to heat their engines nuts and bolts before they use a wrench when their snowmobile breaks down. The water will steam right out of your painting. (These tips are brought to you by Watercolorist John Jay of the Toronto Arts & Letters Club. John painted in Antarctica.)

**Winter Tips for All Plein Air Painters:** With winter coming and the ground getting colder, get a small piece of outdoor carpeting or a car mat to stand on. Separating your body from the cold and wet ground will increase your ability to withstand the weather.

**2<sup>nd</sup> Annual GVPAP Art Snow** at Barnes & Noble will have its opening reception on Saturday, January 6<sup>th</sup> from 4:00 to 6:00 pm. After the reception, we'll go to Hawthorne's Restaurant on East Avenue for drinks, appetizer or dinner. Spouses or significant others are very welcome. This social will give us all a chance to celebrate our art show and get to know each other. More information regarding our after-reception party forthcoming.

**Next E-Letter Deadline: November 25<sup>th</sup>** Send your news and stories to [info@gvpap.com](mailto:info@gvpap.com)  
See the new information on the website: [WWW.GVPAP.COM](http://WWW.GVPAP.COM)