



President's Message

Hello Chapter Members,

This is my last president's message, as my term will be up at the end of the year. It's been quite a journey, trying to keep us all connected during the pandemic, and I'm grateful that our chapter has been able to weather it. I think we've done well with our Zoom meetings, online shows, and our workshops. While these last two years have been challenging, we also have some things to look forward to. A new president and vice president will be joining the board, both of whom are newer members. We also have some new members joining the exhibitions committee, and they are already planning our chapter show for next year.

I'm grateful to all of you who have given me support throughout the last two years. To the new folks who are joining the board: thank you for being willing to get more involved. To those remaining on the board, thank you for your continued involvement. To the membership: it's been an honor to have been president these last two years. We have a wonderful, talented group, and I look forward to seeing where our new leadership takes us in 2022.

Happy Fall to everyone!

Ellen



Leaf Study
by Pat Averill, CPSA

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*By Richard
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Lindenberg
October 23rd Via Zoom



Richard Rants

An Appreciation of Untutored Artwork

This rant was prompted by the discussion within DC 201 about the role of technique and craft in the current CPSA International Exhibition and in art generally. Particularly distressing to DC 201 members is the inclusion in the International show of works apparently lacking technical skill. This essay attempts to shed light on an aspect of contemporary culture that values untutored work.

First, let me be clear, this essay should not be seen as a critique of the judge or any individual works or artists in the show. While it does seek to describe an aesthetic condition of our time, it does not endorse or repudiate the condition. The condition is an appreciation of untutored artwork by the most art savvy people in our society, namely art historians, museum curators, philosophers of art, blue-chip galleries and collectors. This look at the spirit of our time—our *zeitgeist*—is, of necessity, brief; a view from 30,000 feet.

While one could begin the discussion with a running start in pre-history, I will begin with the early 1950s and the artist, Jean Dubuffet. According to the late art critic, Hilton Kramer, Dubuffet sought to create an art free from intellectual concerns and, as a result, his work often appears primitive and childlike. However, Mr. Kramer observed that Dubuffet wrote about his own work with dazzling intellectual finesse making nonsense of his claim to be a free and untutored primitive. His writing is full of chic phrases and up to date ideas, that is quite the opposite of the naive visionary. Dubuffet played at being primitive. While Mr. Kramer saw hypocrisy in Dubuffet's practice, the artworld in general embraced his work. Apparently, society was ready for what seemed to be a fresh approach to art. The world had grown tired of soulless tutored art. Soulful primitivism was refreshing.



Jean Dubuffet



Richard Rants cont.

Following Dubuffet's lead, graffiti art became popular with the savvy in the 1970s. Yet another example of soulful untutored art, many graffiti artists successfully moved to upscale uptown art galleries by the 1980s. Primary among these artists was Jean-Michel Basquiat. Basquiat was seen as part of the Neo-Expressionist movement. That movement saw the art mark and brushstroke and schematic, rudimentary color as the carrier of emotion in art. Artists in that movement devalued academic art training in favor of raw, gut-level expressive power.

Basquiat's fate was ultimately a tragic one. He died at age 27 of a drug overdose. The critic, Peter Schjeldahl said Basquiat was a veritable St. Sebastian, bristling with syringes flung by a cruel zeitgeist; a zeitgeist that insists traditional art education has a soul-killing effect on art. The artworld is infatuated with the romantic idea of the noble savage, the wild child unspoiled by the ill effects of academic art training. Sometimes this idea is referred to as the "de-skilling" of art. The idea goes by many names—outsider art, primitive art, graffiti art, Neo-Expressionism, corrective art, identity art, etc. — depending on the politically correct linguistic preference of the moment and just how wide a net is intended by the term.

It appears to me that the juror of the current CPSA show sought to give voice to the thought that exquisite technique is not the primary value in art. While skill displays can be amazing and rewarding to viewers, the primary value in art is emotive. Emotive power can come from spontaneous eruptions of brushwork and raw color, a sort of natural, organic, calligraphic, symphonic paint application peculiar to the physiology, psychology and iconography of individuals and not so much from academic training and practice.

Richard



Untitled, 1981, Jean-Michel Basquiat



Untitled, 1981 (Basquiat Skull)

Colored Pencil Show at the Lakewood Center for the Arts

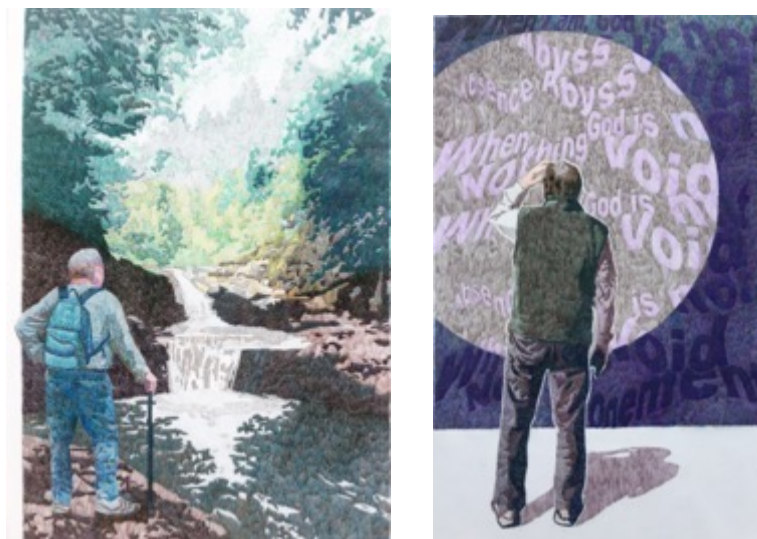
Ten of DC 201's colored pencil artists participated in a show highlighting colored pencil art held at the recently remodeled Dee Denton Gallery located in the Lakewood Center for the Arts. CJ Worlein, Richard Helmick and Karen Saleen each did presentations during the opening event Art Decked Out. This event open to the public was an opportunity for people to learn about colored pencils as an art medium. Kate Mayo, Karen Saleen and Richard Helmick each did demonstrations of their colored pencil techniques. The beautiful show also showcased handmade baskets and gourds by Chris Warren.



"Water Music" and "Leaf Window"
By Pat Averill, CPSA



"Is This My Best Side" and "Turkey Tails"
By Sue Horwath, CPSA



"Sweet Creek Falls" and "Encountering the Void"
By Richard Helmick, CPSA, CPX



"Before the Storm" and "Withered Dogwood"
By Karen Saleen

Lakewood Show con't



"Kestrel" and "Rhino"
By Pat Jackman, CPSA



"Elinor" and "Stephanie"
By CJ Worlein, CPSA



"Under Her Wing" and "The Gossip"
By Terri Neal, CPSA



"Reflective Communication" and "Winter Sentinels"
By Jeanne Cardana, CPSA



"The Overstory" and "Hope is the Thing with Feathers"
By Dee Wagoner, CPSA, CPX



"Blue Arabesque" and "Reverence"
By Kate Mayo

September Meeting

Review of submissions to the 2021 International Exhibition

Presented by CJ Worlein



Members present: Ellen White, CJ Worlein, CPSA, Jeanne Cardana, CPSA, Kay Schmidt, CPSA, CPX, Karen Saleen, Dee Wagoner, CPSA CPX, Sue Horwath, CPSA, Julie Fulkerson, Richard Helmick CPSA CPX, Denise Zanetta, Suzanne Jones, Sandy Silver, Pat Averill CPSA, Gary Smith, Rachael Oehler, Dana Ward

Congratulations!



Congratulations to Jeanne Cardana for her drawing *Le Petit Duet* winning the Creative Materials Caran 'd Ache Award \$1000 in the 2021 International Exhibition

Member Happenings

From Kathi Sherrill

I have just completed the four part zoom class with Amy Lindenberg regarding Mastering Colors. She has a Colors Workbook, and she teaches 4 classes on how to mix colors. The classes were very informative, and I now feel I have additional tools to help me when selecting colors for drawings. She is a very good teacher.



From Jeanne Cardana, CPSA

I have not picked up a pencil since finishing “Le Petite Duet” in March. Life, work, family, selling my house, moving, and then planning for a wedding (mine)! All dictated that my art needed to take a step back. Now that I am settled in our new home and yes, newly married, and finally winding down my nursing career toward retirement, I’ve been antsy to pick up my pencils again and decided to warm up on a piece, inspired by our new backyard pond and resident frogs. I took multiple photos this summer and have put them together for this piece depicting water lettuce, water lily, and a resident NW red legged frog. I do not have a title for it yet- would be open for suggestions though! I am thoroughly enjoying the colors and textures- truly letting this piece take me along for the ride; curious where it will land. Am about halfway finished with it and now that I am warmed up, I find that I have a new commission and another large equine piece planned, drawn out, and ready to start! The juices are flowing once again!



From Pat Averill, CPSA

I was taken in by the little boys being kids exploring the stream with sticks. Sure, beats video games!



From Pat Jackman, CPSA



My drawing that was juried into the 55th National Mother Lode show in Sacramento.



"Nuthatch" was juried into the Artist for Conservation show last month in Vancouver BC.

From Terri Neal, CPSA

I have been working on some wildlife projects for conservation. Mei Mei is a red panda at the Oregon Zoo. The red panda is on the IUCN endangered species list. This drawing was submitted to the Oregon Zoo for a new Pinot Noir label. It received honorable mention but unfortunately wasn't selected for the label. The Pileated Woodpecker is a conservation strategy species, and this drawing was submitted to the Oregon Department of Fish and Wildlife for the Conservation Stamp Contest.



"Mei Mei"



"Time to Care"



Pileated Woodpecker

From Sue Horwath, CPSA

August was a busy month for me attending two online workshops and teaching a workshop here in Tenakee.

I took Cynthia Knox's "Center Stage" workshop thru CPSA that focused on blending with Prismacolor Pencils. I found her teaching to be excellent and the materials well detailed to help finish the piece on my own. She offered several little tidbits along the way that were little Ah Ha moments. It was well worth my time. About a week later I took Paco Martin's workshop "Sweet Temptation" and discovered a few more tricks, especially ways of creating deep black backgrounds. I'm glad I took the workshop but found it not as complete and as informative as Cynthia's. After many many hours of "sharp pencil" and layer after layer of black, I did finish the piece, at least for now.



"Center Stage"



"Sweet Temptation"

At the end of August, I taught a "Basic Colored Pencil" workshop here in Tenakee. Teaching is a sure-fire way to get you organized and learn a bit about your own abilities. After some warm-up exercises, I had my class paint an apple from my line drawing using complementary colors as the base layer. I had several students that were already artists in other mediums and others that had never even tried to draw a stick person. But you can see from the results of 3 hours how well each one of them accomplished the exercise. I was absolutely blown away by their apples.

Sue Horwath con't



My latest piece, "I've Got My Eye On You", is one that has been on the back burner for some time. The challenge of making the actual hair direction give the dog shape (Thank you, Richard) ended up being augmented by the shadows from a window to help it along. It was also done on Canson Mi-Tientes that added additional texture to the piece.



From Karen Saleen

I was honored to be asked to judge the Keizer Arts Association October Artists Showcase #3 which consisted of 38 pieces in four categories. This was only the second show that I've judged and while I was nervous and a little anxious, my judge's remarks received a favorable response. I'm happy.



Keizer Arts Association
June Photography Show: "Whidbey
Woods" earned a Juror's Merit award



Keizer Arts Association August Artist's
Showcase, "Rainbow Swiss Chard"
earned a First Place.



Keizer Arts Association July's Celebrate America Show
"Ode to the Red, White & Blue" earned a third place

National CPSA News



Explore This! 18 opened for entries on September 15 and closes November 15. The prospectus with details is available on the CPSA website now at:

<https://cpsa.org/wp-content/uploads/CPSA-ET18-2022-Prospectus.pdf>

Remember, your work must be predominantly colored pencil, but also use some other media or technique that is not acceptable for the 100% colored pencil CPSA International Exhibition. **Explore This! 18** will appear on the CPSA website on February 1, 2021.

2022 CPSA Convention and International Exhibition scheduled for Dunedin, Florida

Plans are set to return to an onsite convention and exhibition in 2022. The convention will be held at Safety Harbor Resort and Spa in Safety Harbor, Florida, from July 27–30. The exhibition will be a traveling one, with its first showing at the Dunedin Fine Art Center in Dunedin, Florida, from July 11–August 13, and just 7 miles away from the convention hotel. Then the show will be packed up and moved across the state to the Atlantic Coast and the beautiful Ormond Memorial Art Museum & Gardens in Ormond Beach, Florida. It's also where we held our 2014 International Exhibition. The exhibition will be shown there from September 1 to November 15.



Safety Harbor Resort and Spa



Dunedin Fine Art Center



Ormond Memorial Art Museum & Gardens

The prospectus for the 2022 International Exhibition will be available on the CPSA website in early November, with entries open **December 15** to **March 31**. Registration for the convention opens on January 15, so watch for the convention information PDF on the CPSA website by January 1.

Of course, plans are always subject to change due to recommendations of public health experts as we get closer to ensure everyone's health and safety. The national governing board will keep you posted (while we all keep our fingers crossed!).

Renew your national CPSA membership for 2022 by October 31

The deadline to renew and keep your membership benefits active (including receiving the November issue of *To The Point* in the mail), is October 31. The mailing list is pulled the very next morning, so don't delay. If you do happen to miss that date then, once you've renewed, you can either purchase a printed copy or request a free digital one.

If you haven't done so already, renew now, while you're thinking about it, at:
<https://www.cpsa.org/membership/join-renew-cpsa-membership/>

Renew your CPSA DC 201 membership for 2022 by October 31

DC 201 renewal is now open. The form can be downloaded from:
<https://www.cpsa201.org/CPSADC201MembershipForm.pdf>

Please mail form and payment to :
CPSA Portland DC 201
Gary Smith, Membership 12705 SE River Rd., Apt 108E
Portland, OR 97222-9756

DC 201 Member Calendar and Workshops 2021

October 23rd Zoom 2-day Stunning Colored Pencil on Black Paper Workshop with Amy Lindenberger CPSA,CPX

October 30th National CPSA and DC 201 membership form due

October Elections DC201 via email

November 20th Using Photoshop Elements by Dana Ward
Social time 10 am Meeting 10:30 am

December No meeting

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