



BREAKING GLASS

SEPTEMBER 7 - OCTOBER 2, 2021

GOLDEN
ARTIST COLORS®

THE PAINTING CENTER

THE MEDIUM IS THE MESSAGE

The message is clear: the work of many incredibly talented artists is continually undervalued because they have chosen the medium of watercolor. We have created a depressed market for their work, not based on aesthetics or merit, but on the facts that the work is created on paper and exhibited behind glass.

Watercolor, the oldest of media, had often been relegated to the preliminary sketches for oil paintings or for the typical illustrations of flora and fauna. Young women in Britain starting in the 18th century were expected to attain a certain familiarity with watercolor if they were to be considered educated. There have, of course, been exceptions to this – Turner, Gainsborough, Sargent, Homer, Burchfield, and Wyeth come to mind. Yet the watercolor works of these giants in the arts never attained the market value of their oil paintings.

By now, we have clearly passed the threshold after formalism where we have a distinction between high-brow and low-brow art. Both categories have found acolytes within the fine art oeuvre and the fine art market. We have crossovers from the Crafts movement to Fine Arts, including the work of significant glass artists and ceramicists. We even include all sorts of mash-ups with found objects and outsider art. What we haven't come to terms with yet in the art marketplace is the work of artists painting in different media. We still impart, with few exceptions, greater value to paintings created in oil compared to those created in other media. Currently many artists are attaching their canvas or paper to hard panel, further reducing formal distinctions of art on canvas.

Starting ten years ago, when we took over the manufacture of Williamsburg Oil Colors, we have had the delight to deep dive into the still unanswered questions of the permanency of the oil medium, questions which – even after 600 years – continue to create issues that need to be resolved. It is not a better medium. It is simply a wonderfully different medium.

Although these differences in the market between acrylic and oil paintings have been eased a bit, they in no way compare to the minimization of the watercolor medium. The art market has been inclined to put watercolor into the lowest position of this informal class system of valuing art. Thus, the watercolorist is the least recognized and least compensated artist due to one's choice of medium.

*Breaking Glass is a show put together after watercolorist Laurin McCracken convened a meeting with several artists from the **Fabriano in Watercolor** group. In organizing this show, we asked each artist to display work using varnishing techniques usually reserved for oil or acrylic paintings so that the watercolors could be displayed without glass or matting and attached to solid support. By doing so, viewers will be able to confront the art for its own value, without the typical trappings imbedded over the many years confined to traditional watercolor.*

*The artists are willing to have their work stand on its own merit. I hope the exhibit earns the courtesy of public review based strictly on merit and not medium. We are delighted collaborate with the **Fabriano** group of artists and **The Painting Center** to sponsor this exhibition.*



Mark Golden
CEO, Golden Artist Colors, Inc.



We thank American Frame for their generous assistance in this exhibition.
americanframe.com

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Cover Image: Broken, Lynn D. Pratt, 2021, 18" x 24", Watercolor on Panel



Matthew Bird

Matthew Bird was born in Baltimore, Maryland, and graduated with honors from the Pratt Institute of Art in Brooklyn, New York in 2000. He is a Signature Member of numerous organizations, including the National Watercolor Society where he served as Vice President. His award-winning watercolor paintings have been exhibited in juried shows across the United States as well as in Canada, China, Greece, Hong Kong, and Italy. His work is in permanent museum collections as well as numerous private collections.

Matthew has been featured in *Fine Art Connoisseur* magazine as one of "Today's Masters", *American Art Collector*, *International Artist Magazine*, *Watercolor Magazine*, *The Artist's Magazine*, and *The Art Of Watercolour* magazine.

A sought-after teacher, Matthew has also been a contributing writer to numerous publications, including *Realism Today*, *Fine Art Today*, *Artists on Art*, and *American Watercolor Weekly*.

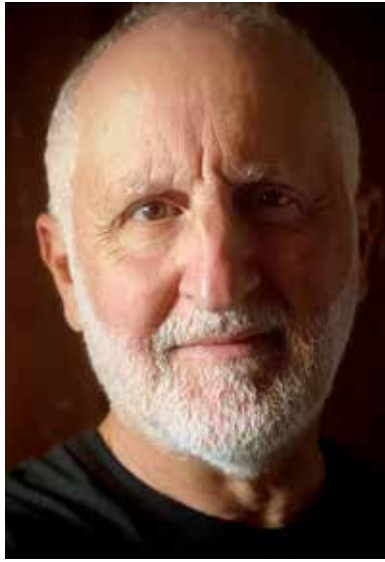
Matthew lives with his wife and children outside Baltimore, where he maintains his studio.

matthewbird.com

“The subject matter of my figure and still life paintings communicates my deep love and respect for nature and life. Some paintings stem from a joy or narrative that is from my own experiences. Other pieces reflect the simple beauty I find in everyday objects composed together. I have focused on developing my craft to capture the beauty of what surrounds me with precision and clarity and strive to convey that to all people through the universal language of representational art. It is my desire that when others see my work they may be inspired by the perceptible signs of the real Creator.”



Punch Buggy Red, 2021, 29" x 29", Watercolor on Panel



Thomas BUCCI

Thomas BUCCI is a watercolorist living in Washington, D.C. He has a degree in Graphic Design and a Masters of Architecture. After eight years working as an architect, he began working full-time as a painter focusing on plein air work. Some of his selected awards include Best of Show in Plein Air Easton-St. Michaels, Jurors Award of Merit at Olmsted Plein Air Invitational, John N Lewis Memorial Award at the Salmagundi Club's Annual Members Show, Edgar A Whitney Memorial Award of Excellence at the Transparent Watercolor Society of America, and many others. His work has been featured in *Plein Air Magazine*, *Fine Art Connoisseur*, and the Art Renewal Center publications.

thomasbucci.com

“I’ve chosen watercolor for its gestural quality, capriciousness, and spontaneity. The ability to quickly suggest form with loose washes and conjure the illusion of detail with crisp brushwork has always appealed to me. This approach to watercolor requires me to work quickly, and I’m willing to take the risks associated with that to realize its potential.”

Sometimes a landscape serves up a ready painting idea and I can use it directly. More often ideas come from something less complete; a glimpse of atmospheric effects, the way sunlight lands on a surface, or an element in a landscape. I paint or sketch at every opportunity, with the goal of putting these ideas down on paper.”



Wet on Arrival, 2020, 11" x 15", Watercolor on Panel



Michael Holter

Michael Holter is an American Watercolorist from Texas who is known for his dynamic watercolor portraits and landscapes and for his engaging workshops. Michael's work experience spans a wide range of creativity, from high school art teacher to advertising creative director. He holds a Bachelor's Degree in Art Education and an MA in Visual Communication.

Michael is a member of the Salmagundi Club, a signature member of the National Watercolor Society, the American Impressionist Society, The Watercolor Honor Society, The Outdoor Painters Society, and several others.

His work has received numerous awards, and has been published in *Splash* (issues 16 - 21), a North Light book series. He was one of three US artists selected to travel to China in 2019 for the International Watercolor Week Exhibition and activities in Beijing, and Qingdao.

He has been on the teaching faculty of the 2018 and 2019 Plein Air Convention and Watercolor Live 2021. Michael has released three DVDs from Creative Catalyst Productions, *7 Steps to Landscape Painting in Watercolor*, *7 Steps to Portraits in Watercolor*, and *Painting Watercolor from Photos*.

michaelholter.com

“My paintings are my interpretation of the world I see. Always with a recognizable bit of reality that is the springboard for the painting to evolve. I am inspired by the way light describes the features of interesting people, architecture or the natural wonders of God's creation.

Along with the underlying concept of good design, color becomes a major tool to express emotion or structure, and is one of the main building blocks of my work.

I want the viewer to enter into the painting and linger with me as I explore the landscape or the character of the subject's facial features. Each painting that I work on is an adventure that is unique and different from any that have gone before. Since I paint with an impressionistic attitude, even if painting the same subject multiple times, the result is something completely new and often, more expressive than a previous version.”



Blues on the Green, 2019, 23" x 12", Watercolor on Panel



Rance Jones

Rance Jones graduated in 1993 from the School of Visual Arts in New York City with a Master's Degree. He spent 20 years as an illustrator and storyboard artist in New York and Dallas before becoming a full-time fine artist. Rance and his wife Christina currently live in the Dallas, Texas area. His paintings are in major collections throughout the US. Rance is represented by Forum Gallery in New York.

rancejonesart.com

“My paintings are social narratives relating to modern Cuba. Within each work, the symbolic nature of the subject's body language and expression reveal the emotional connection Cuban people have with their surroundings and gives insight into the social realities that shape their lives.”

I paint in a highly realistic style so that the viewer can direct their attention at the subjects of the painting and consider the work from an existential standpoint. Every element of the composition is subtext woven into the narrative; a crack in a sidewalk, distressed textures on a wall, a plant, a sunrise, a door frame, a person's face. Elaborate, vibrant and complex, my paintings, in a visceral sense, mimic the lives they portray.”



Waking, 2021, 21" x 25", Watercolor on Panel



James Maria

Born in Reading, Pennsylvania, James graduated summa cum laude from Kutztown University's Art Education and Fine Arts programs in 2012. James has participated in and won significant awards at international juried exhibitions, producing solo shows in Kutztown, Lancaster and Scranton, Pennsylvania.

Watermedia centric organizations like the AWS, TWSA, and Watercolor USA have been immeasurably valuable in his early career, providing exhibition opportunities and critical exposure in national and international markets. James has attained signature membership in a handful of watercolor societies, most notably the American Watercolor Society and the Watercolor Honor Society.

His paintings are included in the permanent collections of the Springfield Art Museum in Springfield and Kutztown University's College of Visual and Performing Arts.

His work and writing have also been featured in *Watercolor Artist* and *Professional Artist* magazines. He teaches privately and diligently maintains his studio practice at the GoggleWorks Center for the Arts in Reading, Pennsylvania.

jamesmaria.art

“I employ the visual language of entropy and abandonment to superficially discuss shifts in economy and industry, while developing a lexicon to ask universal questions about the metaphysical—more specifically, cycles of spiritual desolation and consolation.

By depicting the apparent struggle between the natural and synthetic worlds, I intend that these rusted, crumbling objects and spaces stand not as monuments to human ingenuity, but as documentation of the process by which industry and invention often fade. I offer gentle reminders that nothing of this world truly lasts.

In the processes of oxidation and decomposition, human imposed “order” tends toward the apparent disarray of a divine or natural order. I propose that these images bear witness to the simultaneously destructive and restorative essence of that struggle.”



The Dark Night in Afternoon, 2020, 12" x 16", Watercolor on Panel



Laurin McCracken [Exhibition Curator]

Laurin McCracken is a realist watercolorist who has put the skills learned over the years as an architect in drawing, photographing and observing to use as a watercolorist. He holds a Bachelor of Arts and a Bachelor of Architecture from Rice University and a Masters in Architecture and Urban Planning from Princeton University.

McCracken is an award-winning artist whose paintings have been exhibited in juried shows coast to coast including the Philadelphia Watercolor Society, Niagara Frontier Watercolor Society, Pittsburgh Watercolor Society and the Adirondacks National Exhibition of American Watercolors, California Watercolor Society, Watercolor West, Southern Watercolor Society and the American Watercolor Society.

He is a signature member of more than a dozen watercolor societies including the American Watercolor Society, National Watercolor Society, Transparent Watercolor Society of America, Southern Watercolor Society, Watercolor Society of Alabama, Texas Watercolor Society, Philadelphia Watercolor Society, Mississippi Watercolor Society, Watercolor Art Society - Houston, and the Louisiana Watercolor Society. He is the Past President of the Watercolor Honor Society.

lauringallery.com

“I am a realist watercolorist whose work is largely influenced by the Dutch and Flemish Still Life painters of the 16th and 17th Centuries.

My goal is to record the world around me with a high level of detail. This is not a painting style that is typically associated with the medium of watercolor. Look closely at one of my paintings and you will not only see the objects in the paintings, but you will also see reflections of other objects within the very objects I paint.

I use my ability to see things with a high level of acuity to transcribe what I see in the world around me into watercolor on paper. I use this to record the beautiful things in my life: the flowers, ornate crystal and silverware, clouds, the glassware I grew up with, toys and anything that attracts my eye and spurs my imagination.

When I look at the world and think about what I might paint I am reminded of the quote from Henry David Thoreau: “It is not what you look at that matters, it’s what you see.” Then I ask myself, Can I paint that in watercolor?”



Two Dollars Each, 2020, 26" x 20", Watercolor on Panel



Lynn D. Pratt

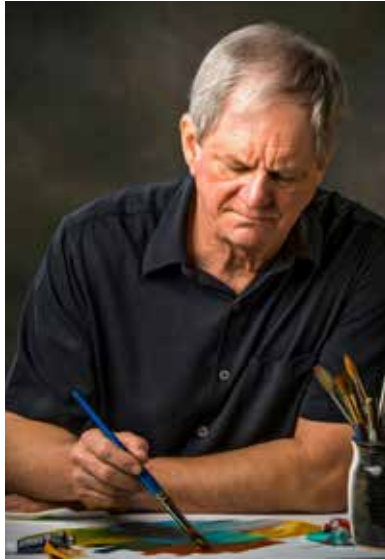
Lynn D. Pratt lives in small-town Vermont with her husband and two children. She paints in a very photorealistic style, which she adopted from her background in architecture and her love for detail. In college, Lynn studied architecture at Wentworth Institute of Technology in Boston, Massachusetts graduating cum laude, third in her class. She is an international award winning artist, demonstrator, juror and watercolor instructor and showcases her work in solo shows and international exhibitions. Lynn is a signature member in the American Watercolor Society, Vermont Watercolor Society and North East Watercolor Society. She has been featured on television and in many magazines and books including *Splash*, *Artscope* and *The Artist's Magazine*. Lynn has a deep passion for teaching watercolor and finds inspiration from sharing her love of the medium with others through her in-person classes and online school.

lyndpratt.com

“I enjoy painting in a very photorealistic style. My perfectionist nature from a career in architecture is evident in all of my art. I like every detail of my paintings to be realistic and authentic. I want to give viewers a different perspective on the things they see in their daily lives, something that they might pass by every day and never truly notice. I focus on sometimes small, everyday objects and paint them large so you can see and appreciate every detail.”



Laundered Money, 2018, 22" x 15", Watercolor on Panel



Frank Spino

Frank Spino, born into a large military family in Greensburg, PA, loved to draw as a youth.

After receiving a degree in art from Ohio University, his true artistic enlightenment came under the tutelage of Henry Hensche, a gifted teacher of light and color at the Cape School of Art in Provincetown, MA. Henry was a student of Charles Hawthorne, who was a student of William Merritt Chase.

Frank owned a sign company. As a billboard painter, he often painted 10' x 30' billboards in a single day. He later transitioned to computer graphics.

In 2021, his still life work was honored with a five-month solo exhibition at the Museum of Arts and Sciences in Daytona Beach, FL.

Frank's watercolors have been selected for exhibitions around the world and have been published in all of the major watercolor publications. He has achieved signature status in the NWS, TWSA, SW, & FWS.

frankspino.com

“Life is beautiful. Can I capture a single, fleeting moment of light and suspend it, timeless in a picture frame? This is my quest.

I am moved by strong light, rich color and full plastic form. I feel the need to model form in color, which follows after my first love – drawing. Now I am able to create in color what once I could only capture in shades of grey.

My goal is to make a painting with accurate color and engaging compositions that share a moment that moved me.”

“Every painting is a mirror. It reflects who we are, the level of our skill or lack thereof.” ~ Henry Hensche





Iain Stewart

Iain Stewart is a Scots born watercolor artist and a signature member of the American and National Watercolor Societies, among other state and international entities.

His work has received numerous awards in international competition and hang in many corporate and private collections.

Iain is a sought-after watercolor instructor and juror and has been published in numerous books and periodicals. He has a 3 DVD set of instructional videos and is planning to shoot another set available in 2022. Iain recently finished his first book on painting: *En Plein Air - Light and Color*, Walter Foster Publishing.

Iain maintains a studio in Opelika, Alabama, and in addition to gallery work, is an Architectural Illustrator with an international clientele and teaches watercolor and design drawing at Auburn University where he received his degree in Architecture completing his thesis at the acclaimed Rural Studio under the tutelage of Samuel Mockbee.

stewartwatercolors.com

“I am trained as an architect and, as such, approach painting design with a very similar sensibility. I feel that I need to communicate the vernacular of place in a way that is deeply personal to me. I embrace a dialogue between the real and imagined - seeking a way to allow myself to express my personal feeling of being in a certain setting rather than being confined by the reality of it. That ebb and flow, the back and forth, are what I find important and are my motivation for all of my work. In deciding on painting surfaces for this exhibition I wanted to show how a few of my papers react. I have a vellum surface 100lb, a 140lb CP (NOT), and finally a robust 300lb rough. The results achieved on each paper vary considerably and this is evident in the final varnished work without disguising or altering the qualities of each paper; varnishing accentuates these differences with gratifying results.”



To St. Giles - Edinburgh, 2021, 17" x 11", Watercolor on Panel



David L. Stickel

David is from Chapel Hill, NC, and known for representational watercolors of reflections – especially windows portraying life stories – inside and outside. He loves creating compositions few consider painting because of their overwhelming complexity.

His parents/teachers encouraged him to cultivate his natural ability from God. People sometimes struggle to reconcile his 6'9" height with the intricate detail. But that height enabled David to earn his BA in Art from UNC-Asheville while on a basketball scholarship! Living in NC and Africa, plus travel in China, Europe and the US, inspire his work.

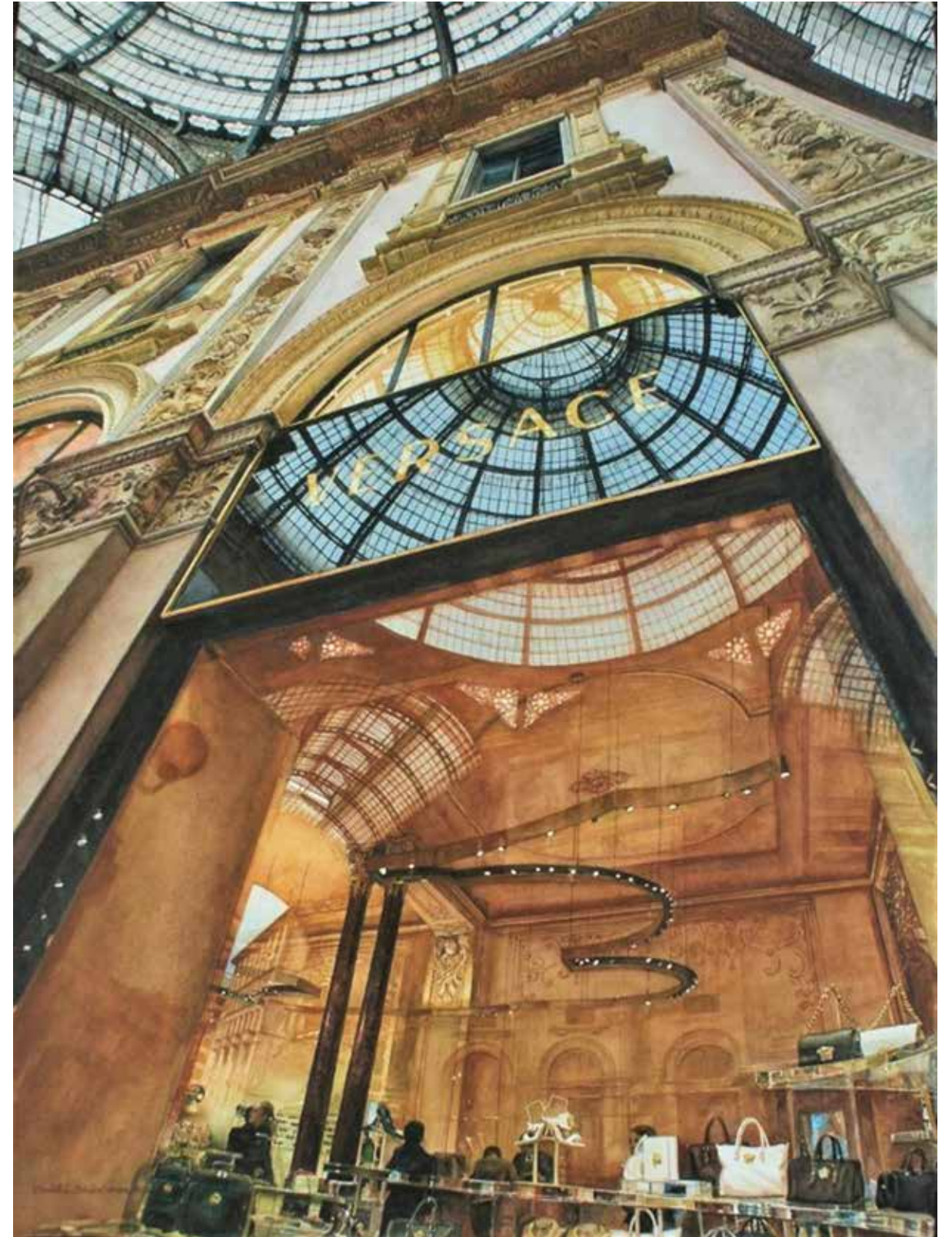
David is a signature member of AWS, NWS, Transparent Watercolor, Southern Watercolor and Watercolor Society of NC (Master Status). Published in 14 editions of *Splash* and featured in numerous national and international watercolor magazines, his work has been selected for exhibitions in Canada, China, England, France, Greece, Italy, Mexico, Russia, and Taiwan and is cherished in private collections throughout the world.

davidstickel.com

“They are headaches. But I truly love them ... because I love laboring over detail!”

When I choose a subject, my mind’s eye and creative soul seek out a composition that is so complex that few would attempt such a painting.

Messages that windows convey come alive – from the objects displayed inside the window to the contrasting world reflected in the glass – all intricate representations of life stories. I push the intensity of the colors to draw the viewers in. I seek to capture their attention long enough to marvel at everyday treasures that we usually hurry past. ”



Galleria Versace, 2019, 30" x 22", Watercolor on Panel

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