

Billings Arts Association



Artist Interviews

2021

Billings Arts Association

History

Billings Arts (spelled with an “S”) Association began in 1954 with artists, actors, writers, musicians and “interested observers”. Founders were members of the Montana Institute of Arts and included many legendary artists - Isabelle Johnson, Ben Steele, Ted Waddell, and Donna Forbes. One of the early projects of the organization was to organize and fund a drive to make an art center of what was a county jail, now called the Yellowstone Art Museum. With a new century, a new logo was designed by member Karen Klement. BAA continues to encourage participation in the visual arts and to find ways to educate its members in changing technology, techniques, and materials. Art is relevant and Art is not a luxury!

Mission Statement

Billings Arts Association is a regional 501(c)3 organization which encourages participation and appreciation of the visual arts and supports art education with art material grants.

Membership Benefits

Member benefits include art exhibits, membership meetings, networking, workshops, demos, volunteer opportunities, BAA newsletter “Images” and BAA website.

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This book is dedicated to the Members of the Billings Arts Association current and past that have strived to make our community full of art.

This book is a collaboration of Arla Beal and Jens Selvig with the cooperation of the artists interviewed and the Billings Arts Association.

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Billings Arts Association

2020-2021

Membership

Amber, Dorene
Anderson, Beth
Archer, Nancy
Balstad, Holly
Beal, Arla
Bell, Phillip
Bergeron, Ev
Bittner, Lana
Bloch, Carol
Blott, Ruth
Bonilla, Isabel
Botsch, Georgia
Bowers, Joel
Broveak, Jeanne
Buckner, Paulette
Butler, Barbara
Carlson, Edna
Carnicom & family, Lisa
Click, Jayne
Crooked Line Studio, Dan
Davies, Kathy
Deaver, Ken
Dunham, Gerre
Eldredge, Bonnie
Enterline, Joy
Fenton, Judy
Fisher, Linde
Franson, Linda
Fred, Sharon
Freestone, Edda
Gainan's

Gaitonde, Heather
Girardin, LaVonne
Hanson, Laurel
Harpold, Marjorie
Hawke, Noel
Hedge, Marion
Hogan, Greg
Huber, Emilie
Johnson, Daniel
Johnson, Lance
Jomini, Sandy
Jore, Katherine
Kelting, George
Kennedy, Carolyn
Kessler, Cynthia
Kittson, Jacquie
Klement, Karen
Knows Gun & Family, Rabbit
Koski, Michael
Lawson, Joshua
Liebmann, Tamara
Liter, Cecil
Lyons, Susan
Magstadt, Jeanette
Marshall, Sara & Ron
McBride, Karen
McCullough, Mary
Moore, Donna
Morganthaler, Eva & Fred
Morrison, Leigh
Morrison, Nancy

Moulden, Dick
Mutch, Patricia
Nave, Sandi & Tony
Nelson, Dawn
Payovich, Louise
Posusta, Jean
Rathburn, Stephen
Raymond, Sandy
Rice-Gordon, Lavonne
Rowe, Gerri
Sartori, Mary
Schuld, Susan
Seitz, Kay
Selvig III, Jens
Shirley, Shirley
Stone, Betty
Taylor, Lou
Teal, Peter
Tremblay, Dorci Newman
Waddington,
Eric & Elizabeth
Walter, Paula
Wang, Carol
Widenhofer, Catherine
Widenhofer, Helen
Wiedrick, Sonia
Wolfe, Susan
Woodford, Wyna
Zankner, Howard

Leadership

BAA Board of Directors and Chairs

Executive Director

Elizabeth Waddington

Asst. Director

Ev Bergeron

Secretary

Cynthia Kessler

Treasurer

Eva Morganthaler

Public Relations Chair

Karen Klement

Images Grant Chair

Karen McBride

Art Shop Chair

Lisa Carnicom

Newsletter Editor

Ev Bergeron

Web Page Chair

Jeanne Broveak

Facebook Chair

Elizabeth Waddington

Sandstone Chair

Laurel Hanson

Ev Bergeron,

artist

A favorite childhood Christmas gift for Ev was an oil painting wooden box kit from her parents which they ordered through the “Sears” catalog. Ev grew up on a farm in northeastern Montana and her family was more talented in music than the visual arts. Magazine ads, which were hand drawn, piqued Ev’s interest in painting and copying the illustrations.

Ev took night art classes in California and when her children were young, she took art classes at Eastern Montana College. Over eleven years, she experienced art in drawing, oils, watercolor, acrylic, ceramics, silkscreening, and printing. Thoroughly enjoying these experiences, she finally earned her Bachelor of Fine Art degree.

While working as a legal assistant in the legal field for 26 years, Ev always pursued her career as an artist. Ev was juried into the Yellowstone Art Museum Auction for the years 2006, 2009, 2010, 2011, 2012, 2014, 2017, and 2019. She was juried into the Montana Watercolor Society’s Annual Exhibit in 2013, 2014 and 2015 and is a Signature Member. Her work was juried into the Carbon County Arts Guild Rocky Mountain Regional Juried Exhibit in 2010, 2013, 2015, 2016, 2017 and 2018. She has also been a participating artist in the Carbon County Arts Guild Art in the Beartooths. She has shown her work in a large number of local galleries. Since retiring in 2012, Ev has enjoyed being involved in Billings Arts Association and painting with friends.

While traveling to many places, Ev has frequented many national and European art galleries and art museums. She has always had an interest in art and a desire to improve her art skills and express her creativity. She has participated in over 30 different workshops. Barnes and Noble is a favorite place to read art magazines. Art books and viewing art online is an integral part of her enthusiasm. “I love art. It is a very integral part of my life. I need to see art. I am enthralled by the new and innovative ways artists express themselves.”



What is her art preference? Her favorite medium is “whatever she is working with at the time.” Currently, it is about atmospheric landscapes painted with pastel. She likes to paint multiple layers with a light touch.

Preferred surface paper: U-Art, or Color Fix.

Preferred pastels: Ludwig, Unison, or Rembrandt

Ev is always drawn to nature, lakes, streams, waterfalls, and strives to bring light and atmosphere into her painting subject.

Art Goal: “I am constantly striving to make the scene more painterly, and not photo realistic, and to make looser paintings.” Ev’s thousands of photos taken while traveling are used in her compositions. She favors the light and

dark images with shadows. In regard to Ev’s painting, “When I enter my studio, I do get deeply engrossed... and usually continue working until a piece is finished. I tend to paint “alla prima”.... completing a painting all at once.” Her pastel art style is about presenting a landscape with atmosphere. It is about having an atmospheric glow.

Ev intimately feels or knows when to recognize the completion of her art piece. Rule of Thumb: “Once it is signed, it can’t be touched. When it’s done, it’s done. I do not reflect on my old art. I am always looking to the next thing, and not back to what I did.”

Current Preferred Art Style: Pastel Atmospheric Landscapes

Advice to Artists: “Just keep plugging. It’s never ending that you are always learning. I relate it to golf or music. Practice! Practice! Practice! You have to put in the hours and the work. It takes a life time...”

Artist Influence: Ben Steele - college art teacher,
John Pollock - college art teacher
Neil Jusilla - collage art teacher
Richard Schmid - Alla Prima (book)
Daniel Keys - realistic painter
Master Painters in Bozeman

Billings Arts Association: Member 2012-2013,
Executive Director: 2018
Assistant Director: since 2019
Officer: Secretary, 2016

Newsletter Editor: since 2014 (Favorite BAA position) Chair: CTA Exhibit in 2015-2017

Chair: Carbon County Art Guild Exhibit, June, 2017

Co-Chair: Gainan’s BAA Art Show, 2016, 2018

Mentor for Noel Hawke, artist, through Montana MAP Program with watercolor

Art Education: Eastern Montana College MSU-B Billings,
Montana Bachelor of Fine Art

Sample Art: Page 22

Lana Bittner -

Artist

Lana is an eastern Montana native. Her parents and family encouraged sketching and design creativity. Her first art award was received from the Veterans of Foreign War Poppy contest. After a career in banking, Lana decided to follow her passion for art and painting.

She became a member of Sandstone Gallery in 2004. Her early work was strictly realism, perfecting landscapes, or still lifes. After joining Sandstone, she began to explore changing her watercolor style. Thinking outside the box and breaking some of the art rules became a priority. Then her creative, spontaneous and impulsive nature seemed to flow through her paintings with a life of its own.

A highlight of her organizing skills was to join with other watercolor artists, Madelain Bladow, Mary Blaine and Lou Lynn. They were the originators of the Montana Watercolor Outfitters, beginning in 2011. When Mary Blain left, Lana joined to assist with input on instructors scheduled, but each had their own specialty duties. International and U.S. instructors had a mix of realism and contemporary or abstract design. BAA is now scheduling these workshops.

Lana's palette, moods, energy and vision of her art are immersed in the love of color. Her chosen medium is watercolor. While experimenting with alcohol/ink in a 2010 workshop, Lana discovered a new "signature style" that began to appear in her paintings. She describes it as "an air of mystery." She has produced cards, notebooks, and coasters which capture this new style. She is expanding



her technique onto tiles. Resin is applied to the top layer of the tile for medium stability. For Lana, this different technique and process is less about the subject and more about the uniqueness of the paints.

Her newest painting idea centers around creating "A Show Of Tulips." A favorite subject is anything floral. During the "Stay at Home" time of the corona virus pandemic, she painted a pink tulip and other florals to help keep her sane. The floral subjects are large, filling the space of the picture plane. Recently she worked with black and white watercolor on 5x7 inch canvas and discovered she was challenged by making the subject smaller on the picture plane.

Lana's painting process involves mixing alcohol/inks, and dropping watercolor into the mixed medium on a Yupo plastic-like surface. Lana sometimes selects a paint brush and a palette knife for tools. The paint application is easily spontaneous and quickly produces unpredictable surprises and outcomes. Her challenge is to take a subject that is about realism, struggle with its

perfection, and invariably feel her mood change to surprising results. The colors of paint and ink are layered so that they blend on their own, creating the unexpected surprises. She favors colors of mauves, blues and greens. She may add 5 to 6 different colors for blending.

Lana rises early in the morning to paint. She usually becomes deeply engrossed, and loses track of all time. She often has a couple of paintings to keep her momentum going.

Preferred Art Style: Contemporary and abstract watercolors.

Preferred Medium of Choice: watercolor with alcohol/inks.

Advice to Artists: "Attend workshops and art classes, but develop your own style."

Art Influence: Georgia O'Keefe's quote "I found I could say things with color and movement that I couldn't say in other ways."

Education Training: Lana has attended classes and workshops from Glenda Ramsey, Elliot Eaton, Mike Capser, Gloria Miller Allen, Caroline Buchanan, Joe Fettingis, Sterling Edwards, Stan Miller and Mark Mehaffey.

BAA Member: Joined in 2003
Interim Director. Publicity Chair, Chair of CTA (Cushing and Terrell) Art Auction
Chair of MSU-B Art Show
Chair of Gainan's Fall Show
Chair of Sandstone Gallery Spring Show
One of three organizers of Watercolor Outfitters: 2011-2018

Websites: www.sandstonegallery.com
www.facebook.com

Sample Art: Page 23

Maria Isabel Bonilla Uribe,

Artist

Isa describes her youth as a wild child: a small house on a large property, walking barefoot through rainforests with lots of flora. Her life was filled with animals, both domestic and wild. She loves the nature in her homeland of Colombia, South America.

Her family is a huge influence in her art, always encouraging her to seek a deeper understanding of her heritage and culture. Both parents reinforced her academic and international education, giving her a high regard for formal training in her artistic development. Architect Dad introduced her to design, scaled models, and blueprints. He had been a college professor in Colombia and lived as an exchange student in Germany. Isa's mom, director of an early childhood education program with a degree in sociology, demonstrated another value for Isa's educational development. She had also lived in Canada as an exchange student.

Maria Isabel (Isa) Bonilla was born in Santiago de Cali, the third largest city in Colombia.

Beautiful flora and fauna flourish in its perfect tropical environment. The city and surrounding areas are blessed with the rhythmic music of Salsa, bright colors, rich agriculture for sugar cane, equestrian opportunities, ethnic diversity and extensive biodiversity. Soccer is the favorite sport, and for the most vulnerable populations, a way out of poverty.

It was through the American Quarter Horse Association (AQHA), and her interest to expand her equestrian education that she was able to visit the USA in 2011. Thanks to a scholarship, she attended Rocky Mountain College, in Billings, Montana. She fell in love with Montana and has found it refreshing to be warmly welcomed by the artistic community. She decided to stay to pursue her favorite interests: art and horses. Isa continued her involvement in a variety of art opportunities. She has found a strong supportive and impressive art network which helps keep her in touch with artists. She has shown her art in a variety of Montana galleries, art shows and exhibitions.



To visit with Isa is to experience a delightfully bright artist, who seems to know the purpose of her art and artistic message. To understand Isa's art is to understand a significant part of Isa. Isa has three major aesthetic influences in her art.

First - Five major indigenous tribes of the prehispanic civilization have contributed to the diversity and heritage of Colombia's culture. They were goldsmiths, craftsmen of pottery, and stone workers. The art from these cultures is known for beautiful geometric designs, mythological creatures, and representations of local flora and fauna. Isa's nostalgia for her homeland is symbolically portrayed in her art.

Second - Salsa dancing began in 1950's in New York City because of the multi-cultural Citizenry from the Caribbean and Latin America. Over time, sailors brought it to Colombia in the form of vinyl records. It is a dance

influenced by many genres: Cuban Son, Guaracha, Cha Cha Cha, Mambo, Puerto Rican Plena, and Bomba. It has very strong and distinct Tribal and African beats. Isa loves its graceful movements and reflects this through a variety of sequins in her art. Sequins become her tie to her homeland and Salsa dancing. They produce exuberance, flashy textures, and the illusion of magic. Each sequin portrays a different story in different sizes, shapes and colors.

Third - The Vienna artist, Gustav Klimt, swirling geometric patterns, vivid colors and gold leaf are her reminders of the traditional Colombian Prehispanic art. Klimt is known for portraying a lot of classic myths, inspiring her childhood art.

"I find joy in creating intricate, lavish images where explosive color, bold lines and seductive shimmer play an essential role in mesmerizing the viewer. My artwork is mainly influenced by an intense sense of nostalgia for my homeland. I find inspiration in diverse elements like Prehispanic art, Salsa music, native flora and fauna and childhood memories. I consider my artwork "Tropical Surrealism with a Hint of Salsa Music" and flavor a flashy, psychedelic aesthetic that combines traditional mediums like acrylics and watercolors with more unexpected materials like bones, glitter, sequins and gemstones. There is always an urge to evolve and experiment as well, for the life of the artist is permanently in flux."

There is one contribution from Montana that she has fused with her Colombia-based art style. These are bones... skulls. It all started with a Montana artist, Jennifer French, who covered buffalo skulls with medieval Crewel motifs. Isa noted the easy availability of bones and skulls from Montana taxidermists. She decided to use bones and cover them with color, sequins and gems. Bones become an artistic symbol for the act of hunting, the hunt for food, and celebrating and honoring the creaturely structure as very aesthetic, appealing and beautiful. For her, bones and skulls are not symbolic of death or the suffering of the animal. Isa has no favorable feeling about the entertainment of bull fighting or the abuse of horses, as she sometimes observes

in Colombia. There is no reason to celebrate torture and death.

Isa's art process is about creating feeling, using lots of color, form and texture. It is a super visual of an elaborate medium and expressive simplicity. An example, is her favorite shape of the fish. Design, embellishments and texture are creatively constructed within the fish shape to evoke the feeling of movement.

Preferred Art Style: Tropical Surrealism with a Hint of Salsa music

Preference of Art Mediums: Acrylics, mixed media, watercolors and skull art

Advice to Artists: "Ignore the Haters. Haters are people who tell you that you're not going to be able to be an artist. Everything will fall into place. Follow your passions. Make sacrifices and a commitment of time to create."

Art Influence: Gustav Klimt, Vienna Symbolist Artist

BAA Member: Joined 2018

Art Education: Bachelor Fine Arts and Minor in Design
- Los Andes University
Certificate in Illustration for Children's Literature
- Jorge Tadeo Lozano University, Bogota, Colombia.
Bachelor of Equestrian Studies - Rocky Mountain College - Magna Cum Laude - 2011.

In 2017, she founded Blue Jaguar Art, her personal studio.

Website: www.bluejaguarart.com
Freelancing artist, graphic designer, illustrator and equestrienne.

Other Website connections: www.sandstonegallerymt.com, [instagram.com](https://www.instagram.com) and [facebook.com](https://www.facebook.com) (Blue Jaguar Art)

Debut at the prestigious Yellowstone Art Museum Art Auction in March of 2018.

Sample Art: Page 24

Joel Bowers

Artist

Joel Bowers was born in Billings, and raised in Choteau and Great Falls, Montana. His formal education ended at Montana State University of Bozeman in 1969 with a Master of Science in Mechanical Engineering. After successful careers as an engineer, a manager, and an independent computer consultant, he is currently working as a self-employed digital artist, creating new digital artwork daily since 2016.

Joel discovered in graduate school, during a wheel-thrown pottery class, that he loved creating things and was not totally devoid of artistic talent. With the appearance of personal computers in the 1980s, he discovered that he could "create" on his own using computer tools. He ended his engineering career in 1990 after working overseas in the oil industry for 13 years and saving enough money to establish his own computer consulting company, Joel M Bowers & Associates. He retired to Montana in 2008 and, in 2016, began to actively pursue a new career as a digital artist.

As a self-trained artist, Joel does not have the training and mindset typical of many artists. This is both a blessing and a disadvantage. Without the strong beliefs of what makes good art, he explores wildly abstract ideas and images. You will seldom find comparable work, since the standard foundation is not there. The disadvantage is that as a new, untrained artist unconnected to traditional art exhibits and artists, he has discovered it is harder to break into a sales mode. His dream is to be discovered and to become known and trusted well enough that his digital art will make a good investment for someone's wall or NFT (non-fungible token) collection. He has minted many of his paintings as NFT blockchain tokens that can be purchased using crypto coins on <https://opensea.io/accounts/RisingRims>. The new owner can prove they own the painting and can print as many copies as they desire. Some of his NFT buyers purchase art as an investment to resell at higher prices on their more popular sites. Fortunately, most NFT "minting" allows the creator to get

a commission on resales.

Joel is an exploratory painter through computer applications. He does not compose with a plan. His rule: Never repeat yesterday's work. He uses up to 20 art creation and editing programs on his computer. His favorite program is Sketchbook Pro. He first creates a draft project layer and then applies other layers and edits in different programs. Some adjustments are to simply create the smaller jpg files for the Web. His everyday goal is to post two paintings. Instagram shows that his abstract art has over 5,000 followers.

Computer drawing and painting requires a Pen & Touch Tablet instead of a mouse.

His studio of choice is his laptop computer. He is replacing printing, mounting, and shipping to collectors with direct NFT sales, wherein the sale happens without his involvement other than online promotion.

There is an advantage to his artworks' stated sizes and prices. Remember, digital works can be printed smaller and the price reduced accordingly to fit a wall and a budget. The sizes stated are the maximum recommended sizes for the print resolution of each creation.

Joel's biggest struggle is how to title his more than 5,800 abstract paintings. His various titles include:

- quotes of authors reduced to one or two words,
- picking a random positive word,
- using an algorithm to create nonsensical words, and
- crypto currency.

Sample Art: Page 25

"...an air of mystery."

Lana Bittner - Watercolor

Jeanne Broveak,

artist

A self-taught artist with natural drawing skills. Jeanne filled frequent requests for art projects in some form for individuals and groups, in her early school years. She was home schooled in High School, graduating in 1991.

Home and being among family is where she has a “hang out space” for her art work. She has always been an artist.

Jeanne’s Family Tree “is filled with gifted and inspired artists.” Parents are just as gifted. Dad worked with computers and her artistic mom created with fabrics. To enhance her own abilities while young, she took summer art lessons. In later years she continued with classes to learn about other media and styles, and computer education. She became aware that her experience with acrylic and oil mediums were not her style. Some time in the future, she would like to try different pastels.

Perhaps her earlier experiences led her into a computer career with graphic arts. By her own insights, Jeanne shared that “drawing for others...led to promotional design and commission work.” Her technological art work involves a variety of programs: Corel, Publisher, Adobe Suites, and tablets ... listing a few.

The subject of her art is about animals. She has had many commissions for dogs and horses. Horses are her favorite. Her basic description of the personality of an animal, is in the ability to capture the eyes.

Jeanne shares, “I draw what I see and in doing so, I seem to see beyond the first layer..I see the personality.” It is worth noting that at one time, she worked as a vet assistant.

Recognizing her own artistic perceptions, Jeanne has been surprised by the “way technology has influenced and changed art and design processes.” However, it is a fact that “the computer can be unpredictable, especially



with pixels. And, even if the computer has the ability to reproduce a variety of mediums, it is technologically limited by ink qualities and flatness.” Jeanne’s artistic style is about photorealism with the use of simple computer tools, digitizing and scaling down photos.

Jeanne admits that some of her artistic struggle is in getting started. “When I freehand, I end up drawing the subjects off the paper and having to start over. So frustrating!” Computers add some speed to the resolution of the art.

In regard to her selected commissions, sometimes clients can be frustrating, especially with insistent requirements about details without allowing for some artistic choice and expression. However, she does prefer some guidance from clients and from photos.

Her artistic goal is about “spontaneity and to create less detail.... oriented in whimsical pieces!” While volunteering to help in a BAA event with an after school PTO program, she admired the whimsy she found in the children’s art. There was “joy in their process and results.”

Advice to Artists: “Sometimes the process of working with a medium is that the piece simply wants to be the way that it is. No use obsessing over something unexpected.”

Personal Insight: “Learning that every person is creative even if they don’t now it. Their “art” may have unconventional forms yet is amazing and beautiful, if you take the time to “see.”

Preferred Art Style: Photorealism using graphic art technology

BAA member: Worked in Sandstone Gallery and became BAA member from 2003 to 2015.

Web Page Chair: billingsartsassociation.com

Personal Website: sunrisearts-studio.com
- creates digital designs and web pages-
Fine Art originals by Jeanne

Art Education: Self-taught and computer education

Sample Art: Page 26

**“...if you love your
art, others will
recognize that in
your work.”**

Susan Lyons

- Watercolor, Acrylic

Lisa Carnicom,

Freelance writer and artist

I don't know why I insist on making art. I'm a writer. My language skills are extraordinary, but my visual art skills are light-years away from where I want them. There's something magical about bringing ideas to life visually. The sensory aspect - such as the scent of graphite and the sound of drawing on paper - is also very satisfying.

My art tagline is "Visual Literature" because it has a literary quality. It's rich in symbolism and fascinating facts. Morcels of science, history, and culture. My paintings and drawings tell stories. I write an explanation for each one. I love to explain things, to educate.

Meaning has always been my greatest obsession. With what's behind and underneath, what is subtle or hidden. A good literary conceit makes a story more engaging in a similar way that vibrato brings interest to singing. I'm intrigued by the nuances of human beings, the fact that a painting can have another painting beneath it, the armature of a sculpture, the "bones" of a building, the innards of an organism, the layers of a geisha's accoutrements, the double entendre, the gesture in a play.

I like to birth ideas in an original way because it's fun, and because it's good for brain health. "Ostranenie"* is among my favorite concepts! Surrealism is a huge influence for me.

I'm working full-time plus doing editing work on the side, so I don't have time yet for a Big Important Project that's been on my mind for over a year. I love the human figure, so that will be my focus. It feels important that the paintings' essential idea get out into the world. They will show at Sandstone Gallery in August and September, 2021. The concept: a statue of Afrodite de Capua [between 117 and 138 AD, Lysippus] I saw in Buenos Aires, a meaningful experience I had at Foz do Iguaçu, and a statue - "Le Désespoir" ("Despair") [1869, Jean-Joseph Perraud] - I saw in Paris. It tells of the power of benevolence. I want people to see that heroism can be gentle, subtle, and soft, yet incredibly potent.

My life is full of wonderful experiences and insights. I want to offer the fruits of them to humanity. Personal growth that impacts societal evolution is a huge motivator. I want to share. I never had children. I am thinking these days about legacy. What will be the particles of "me" I leave behind? How can I contribute to the world?

I am mostly self-taught, but I have taken drawing from Robin Earles, watercolor from Noel Hawke, and oil painting from Dick Moulden. All three are fabulous teachers and completely endearing individuals. I am tremendously grateful to them for creating the conditions in which I had giant breakthroughs. I came to Robin's classes in my late forties, petrified of making art, yet wanting it more than almost anything. There were times that I felt paralyzed by thoughts of "I'm such a fraud!" and "I can't do this!"; times I cried uncontrollably or felt intense rage. In class, Robin handled this remarkably well, helping me to see as an artist and to work through the emotional jetsam. Artmaking turned out to be wonderfully therapeutic. Robin and Noel guided me in the perfect ways, with immense compassion. Perimenopause is a strange epoch in which to take up a new activity that doesn't come naturally and that fills one with trepidation. But taking that leap was essential, and every breakthrough filled me with joy and relief. I'm so proud of my naïve-style, mediocre artwork that I don't really want to sell most of it.

I'm usually not very relaxed when I draw or paint. It's still a challenge. But I feel very much alive during the process. I feel like it's something I must do. Nobody else is going to express my never-ending ideas in precisely the same way I do. I'm here in this life for a reason. Everyone is.

I talk to my Divine a lot when making art. "What am I doing? Please show me what to do! Thank you. Wow, that is amazing!" The process is incredible, and has a sense of ceremony about it. I light a candle, diffuse essential oils, make a cup of tea, bring focus to my heart center, and let go. I feel like the drawings and paintings are suffused with letting go and the inner freedom that results. Joy far outweighs frustration.

I'm crazy about pearlescence, iridescence, and translucence. It amazes me that objects and animal parts can exhibit these qualities of light. Too, I love the fact that pearls are made by irritation (usually from a parasite). A perfect symbol of how a creature can use irritation to create something so beautiful. We can be inspired by this (if we don't get too caught up in feeling sorry for shellfish). I use pearlescent or metallic pigments sparingly to suggest that the object is sacred or simply super-special. It conveys more importance if it's subtle.



Interview notes:

Lisa's art struggles and what she has learned: It is liberating and an amazing accomplishment for Lisa to make ideas visual. She has felt discovery in two ways. She has experienced in her inner world insights, feelings, and ideas, and physical pleasure when manipulating pigments and brushes. A favorite medium is liquid graphite because it is so uncontrollable, unpredictable (odd,

Continued on Page 10

Lisa Carnicom Continued from Page 9

because she likes order to an almost-OCD-level), and has a gorgeous mineral quality. She has learned to mix colored pencils, watercolor, and other paint mediums to a pleasing satisfaction. She loves to manipulate her media with brushes, fingers, and sometimes a surprise medium like hay twine.

When struggling with media, she tells herself it's an opportunity to transmute a struggle state into a beautiful one, like the pearl and the peacock. Lisa teaches meditation and life-wisdom on Zoom every week. Her legacy is to help herself and others be mindful of one's mental and emotional states. She shares that the vibe an individual feels influences the quantum field. Simply by cultivating a constant awareness of our emotional and mental states, we can change the collective vibe. She wants her work to be happy, calm, and focused, and to impart those states to the viewers. ** Ostranenie - to present familiar things in a strange or unfamiliar way to give the viewer a different perspective. Example: Surrealist painter Remedios Varo.

Advice to Artists: "BE KIND TO YOURSELF. ALWAYS. IN EVERY POSSIBLE WAY."

Artist Influences: Honshin, Remedios Varo, Li Huayi, Noel Hawke, Robin Earles; poets (some favorites are Rabindranath Tagore, W.B. Yeats, Mary Oliver, Joy Harjo, and the classic ancient Chinese and Japanese poets); writers (especially Isabel Allende and Arundhati Roy), and dancers of all sorts.

BAA Member: Joined 2016

Offices: BAA Secretary 2017

Chairs: Art Shop

Sample Art: Page 27

"The arts complete one's soul."

Donna Moore

- Watercolor, mixed medium

Laurel J. Hanson,

Artist Autobiography

I grew up on a farm in rural Nebraska where I lived until I was eight years old. My family then moved to a small town in South Dakota and later to Pierre where I graduated from high school. I then studied architecture at Montana State University in Bozeman, Montana, where I earned a Bachelor of Architecture degree. Art classes were part of the curriculum and I learned about color, texture, shades and shadows and the nuances of early morning and late afternoon light. During this time Professor DeWeese first inspired me to be open to abstract art forms.

For the next thirty-five years I worked in the field of architecture and spent leisure time photographing landscapes and flowers.

I took a sabbatical in my thirties and was a Peace Corps Volunteer to the Fiji Islands where I taught at Fiji Institute of Technology. I returned to architecture and at the same time I earned a Masters Degree in Rehabilitation Counseling.

Also during this time I worked on early PTSD issues, processing the depths of emotions, soul and spirit. It was at this time that I was able to reintegrate myself and free myself to express the depth of my soul.

After retiring and doing some traveling and visiting the Impressionist Galleries at the Metropolitan Art Museum, the Smithsonian Art Museum and the Philadelphia Art Museum, and participating in a basic drawing class, I decided to take up oil painting. In the fall of 2013, I began exploring the techniques of oil painting, working on flowers and landscapes.

I became dissatisfied with some of my paintings and had a dry spell for a couple of months. Then in January 2015, I reread THE ARTIST'S WAY by Julia Cameron and DRAWING ON THE RIGHT SIDE OF THE BRAIN by Betty Edwards. I realized I needed to tap into my right brain so I began painting with my left hand allowing my inner self free expression.



I create abstract paintings that reflect my view of the universe, my surroundings, my feelings, my soul and spirit. I use lines, forms textures, motion and color to create images that touch viewer's souls and raise their spirits.

Artist Interview

Laurel had the influence of tinker toys, Lincoln logs, an erector set and pick-up sticks in her early years. Drafting courses in high school helped her explore her Independent education. Her path was set to study architecture, which, as noted in her authored autobiography, broadened her artistic skills.

Artist Bob Ross's, three color technique of blending oil paint, began her interest for pursuing abstract art, with

the intent of expressing an emotional connection. Oil is always her medium preference. Soon, her own adaptation of blending oil colors on canvas began to evolve. Not knowing the outcome of the blend or her color choices is her delight when experiencing surprises in the oil medium.

Laurel has been gifted with ambidextrous abilities. The resolve to paint left handed facilitated her ability to be less in control, to experience free-reign over the painting process, and increased her trust level in her own intuitive, exploratory self. These creative moments sometimes reveal unusual happenings described as....“it talks to me!” An emotional, inspirational connection within herself and with the viewer through her paintings is her artistic desirable outcome. To prepare for her art, Laurel values quiet time, to consider how the canvas speaks to her, what are her color choices, and how she senses her surroundings. Often this time of meditation is instrumental in creating the mood and intuitiveness of her paintings.

Preferred art style: Abstract, with emotional response

Art Influence: DeWeese, Professor and artist
Monet, Impressionism artist
Bob Ross, artist

Billings Arts Association: since 2016

Chair - Sandstone Gallery Exhibit 2018, 2019, 2020

Art Education: Listed in Autobiography

Sample Art: Page 28

**“Don’t be afraid to try a new
medium or technique.”**

**Susan Wolfe
- Acrylic/Colored Penci/Photography**

Noel Hawke, artist

While conversing with Noel, one cannot help but admire her communication skills. Confidence springs forth in her ability to share sensitivity and interest in the art medium of watercolor.



With a sense of excited passion, Noel uses her voice to describe her artistic personality with moving, descriptive words: a changing storm, eye-opening, emotional richness, raging, kicking and screaming, playful...

And this is how she pens her own rough notes of thought:

“There’s a storm in my head all the time about art. In ten years of making art as an adult, the storm has changed, but not eased. Understanding mediums and some design principles was the first storm: I wanted to make something that was recognizable. I judged other art by that measure too, with realism as a yardstick. Exactness, and improving, meant success to me.

Over the years, influences moved me to want much

more. The biggest were studying under Robin Earles and Steve Kuennen. Steve’s color lessons in acrylic were eye-opening, and Robin blew my mind with the emotional richness I find in charcoal drawings. Expressing emotion in art I make is the second storm to hit me a few years ago. It’s far more important to me, and it’s still raging.

Back to the rough notes I made for this interview, I wrote that my artistic personality is “kicking and screaming, to understand, to improve. Waaaay too serious inside. I toggle between realism and playful pattern making, tight and loose. I want to get better in the technicals then jump into the abstract, like skating compulsory figures and then base-jumping off the Rims on fire.”

One of Noel’s painting processes, as she moves through her second storm, is about creating a watercolor flow across a surface, watching for playful patterns. Sometimes another pass of watercolor flow will be layered across the first pass. Then, selecting from Caran d’Ache wax

Continued on Page 12

Noel Hawke continued from Page 11

crayons, metallic sharpie pens, or other pen and inks, she will initiate a search for line, shapes, and patterns. The outcome is about painting emotionally, with feeling.

Preferred medium: Watercolor

Goals: Painting larger, improving composition and perspective

Art Influence: Steve Kuennen, artist
Robin Earles, artist

Artist Advice: “to anyone taking up art as a longed-for hobby: Take your beliefs about what is art, what art’s supposed to be, and what is good, and throw it all off a cliff. Shout to the wind what it is “you” want to do, what you want to make, and what you feel. Do that, and don’t stop until you please yourself. The only failure is quitting.”

Billings Arts Association Member: since 2013

Board Member: 2013-2019

Office: Executive Director, April 2016-April 2018

Chair: Art Shop, 2015-2019

Plein Air, 2014-2015

Facebook, 2015-2019

Other: Co-Leader: Montana Watercolor Outfit, 2017-2019 (BAA sister organization)

Sample Art: Page 29

“Be kind to yourself.”

Lisa Carnicom
- Writer.

Liquid Graphite/mixed medium

John Kennedy, artist

John began his love of watercolor while dating his future wife, Cindy. “She was taking a watercolor course, and the only way I was going to be with her that weekend was to join along. So in love I was. I took the class with her and we both started painting. We relied mostly on learning from books and videos....practice, trial and error and visiting art galleries for inspiration. Cindy enjoyed painting, but I really immersed myself in it.” He had met Cindy on a plane while traveling for his work from “Milwaukee (his birth place), Wisconsin to Detroit, Michigan. Traveling was always a major part of John’s work. After 22 years of experience with watercolors, he has a passionate connection with its flow, unexpected nature, immediacy and permanence. It is a medium that is very portable and clean.

John’s expertise in manufacturing developed over 49 years. When he retired from his work, he had served as the Vice President of Operations for an International company out of Finland and for United States and Canada. They manufactured overhead cranes. Through his travels he was able to visit the Louvre of France, and the Hermitage Museum, in St. Petersburg, Russia. He never had an art class in school. Industry played a bigger part in who he was to become, and art was impractical in his family, so he kept such notions to himself. Now one year after his retirement, John decided to give more of his time to art.

For five years, John and Cindy, lived in Columbus, Ohio. Then they moved to Lewistown, Montana, so that they could be closer to Cindy’s kids and grandchildren. It was about five years ago, when they moved to Billings to be closer to civilization. Cindy passed away April, 2020. Billings is now John’s home. “I joined BAA in order to connect with other visual artists and to connect more with the art community in Montana. I used to do a lot of art fairs. I really enjoy meeting and talking to people.”

John is determined to put more energy in developing an interest in Urban Sketching. He is working on improving his sketching skills with pen and ink. His best choice

for sketching is Pigma Micron .005 pen using waterproof black ink. Color for his sketches is added with watercolor washes. Arches cold press 140 lb. is used for his watercolor paintings. A block of hot press 140 lb. paper has a very smooth surface and is used for pen and ink. John likes to draw directly on the block, rather than separate the sheets.



John’s art work “is one of those things that command my full attention. If I have a cup of coffee when I start to paint, it is normally cold and still full when I stop a few hours later. There is so much to focus on, it demands that I be in the moment. A thing is no longer a single color, but a reflection of many colors around it....shadows, wrinkles...everything is beautiful!” His mind’s eye is drawn to something visual and frames it, giving lots of thought. In how it might be best drawn and painted. “I’d love to be spontaneous, but that is not me. I’m best described as methodical. I love the feel of “loose” watercolor....but for me “loose” does not mean “quick.”

“I like pencils, pens, and paint brushes....I like their feel

in my hands, and the unique marks they make against the paper. For me, when I use pencil, pen, brush, it is all me... wiggly lines, inaccuracies and all. It is so immediate!" Beautiful fine lines create the skeleton and structure of his sketches. John likes how these lines may disappear, or may add important visual strengths in his compositions. He describes his sketching as "pretty structured."

His photos help him to create compositions of a carefully thought through plan. Sometimes he mixes his photos to find an appealing and simple subject. He often paints from images he has saved on his computer or tablet. "I am drawn to urban sketching because I think forgetting the camera and the photo reference, and taking the time to sketch a scene directly will make a much stronger connection to the experience."

John has painted lots of landscapes, architecture, animals, and people. He is looking forward to participating in Plein Air painting and is sure that he will look for architectural structure in his subjects. Structures were important in his industrial career and taught him about perspective. He has always had an appreciation for architectural drafting and drawing. "I most enjoy getting past the initial base layers of paint to get to the detail work. The detail work for me is really where the most fun is to be found." John spends a lot of work on backgrounds. Unexpected happenings like a bloom in a watercolor, usually serve a purpose. Sometimes, tissue is applied to create texture.

John acknowledges that he has a tendency to over-work detail. He has made lots of portrait paintings. He has studied Urban street scenes with people and recognizes the simplicity of sketching the essence of people. After studying many Urban sketch artists, he is challenged to sketch quickly and to be less detailed and more playful. John admires artists "who know what to put down and what not to put down. They have the ability to know when to stop." James Richards is a favorite Urban Sketch artist

online. John likes how this artist simplifies his process.

His Plein Air sketching and watercolor painting challenge will be to make something recognizable by simplifying something complicated into an appealing visual. He hopes to express more emotion and playful detail in his art work. "I challenge myself to improve my ability to sketch (so important in watercolor) and to continue to explore ways to "loosen" up my paintings."

Preferred Art Style: Realism

Preferred Art Medium: Watercolor

Advice to Artists: "Just keep on making art. I've thrown out a few trees worth of failed paintings when I started, so just keep doing it. Unless you plan to make a career of it, just do it for yourself. When I was selling online it almost became drudgery, worrying about what people will buy, being dissatisfied when they didn't sell. When I stopped selling online, when I stopped caring if I sold anything at all, my ability got markedly better. And it started being fun again. If you are going to make a career out of it, I'm the wrong guy to give advice. No matter how much someone likes your art, if it doesn't look good on their wall, it doesn't fit the decor, they won't buy it. I don't think of myself as an "artist," I'm just a guy who paints. But it is a joy to do, and rewarding to create things that people seem to enjoy. Selling now and again is nice, but the real reward is in the creation. Enjoy the ride."

Artists Influence: James Richards, Julie Chapman of Montana, Stan Fellows of Colorado, Felix Scheinberger of Germany

Billings Arts Association Member, since 2020

Artist Website: johnkennedywatercolor.com
(Western art, animals, people, and sketches)

Artist Email: jkennedymontana@yahoo.com

Sample Art: Page 30

Karen Klement, artist

To get acquainted with Karen's art, is to find her at home and actively self-employed in a graphic art business of 6 years. Her career, involving more than 25 years, is about working with clients, who need logos, brochures, flyers, magazines, and create social media graphics. The security benefits in working at home are few, yet there is



satisfaction in pleasing her clients needs. Her business is a successful experience of many challenges, and a rich exploration of knowledge and artistic skills.

Adobe Creative Suite: Illustrator, Indesign, and Photoshop have challenged and stimulated her graphic creativity. In the computer world, it is a fact that the graphic programs

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Karen Klement continued from Page 13

change continually and frequent update. In this scenario, Karen's own vision pursues an attitude of openness to flexibility, adjustments, and always learning "new" techniques.

Karen's art journey definitely began with the strong encouragement of her parents. Her mom was a school teacher, sewed clothes for the family, and later made doll clothes. Her dad was a civil engineer, US Forest Service, and wood worker. She recalls the smell of saw dust in his shop, and loves its aroma. After her dad died, Karen painted a memory of their visit to a historic ranger station, near Darby, Montana. She titled it "Winter Memories," as it was a symbolic place to her family. Her own photo was the basis for its composition. A tree and a bird were added to the landscape..... her original artistic contribution.

Montana has been her life-long home.

Karen loves the visual images of the outdoors, nature and animals.

Fall is her favorite season with its colorful displays. Her paintings have included some landscapes, birds, and other animals.

A description of her painting process involves acrylic as the choice of medium. Wood is her favorite surface of a variety of surfaces on which she paints. Texture mediums, especially a paste of silica sand, may find its way into the composition. Pen and ink, texture, or markers help add other details to the mixed-media. She has developed her artistic talent over 20 years of painting.

Colors are tested and blended on a "cheat sheet" that she places beside the piece, as it progresses to the finish. She has produced paintings from 2" X 2" to very large, preferring medium sizes. Highly organized and specific planning are her artistic approaches. Karen is a "planner." Realism, with an added touch of "unexpected things," describes her artistic goal. Adding some form of whimsy and a little abstraction is a challenging goal. A notebook, she maintains, contains idea after idea of artistic thoughts.

Her painting which has slowed down, since her computer graphic career. When she has more time, Karen is hoping and contemplating a new painting idea. She wants to paint a "A Musical or Dancing Bird."

Karen has sold her artwork at various venues over the years. Some of those venue are the Billings ArtWalk, Festival of Trees, Montana Fair, Winter in the Rockies Bazaar in Laurel, Bailiwick on Grand, Sandstone Art Gallery, Joliet Community Center, Toucan Art Gallery and Craft Local.

Preferred Art Style: Acrylic mixed medium and Graphic

Art Advice to Artists: "Don't give up! If you paint something and it doesn't work out, keep trying. The more you work at it, the better you will get."

Billings Arts Association: Member since 2015

Chair: Public Relations

Volunteer: Many BAA events

Karen's Art Pieces: Some are at Craft Local

Personal Website: karenklementdesigns.com Personal Fine Art, Product designs, and Digital Ads

Education: High School classes

Colleges & Degree: Northern Montana College & Spokane Falls Community College (AAS degree in Graphic Design)

Sample Art: Page 31

"You never 'get all the way there" and that makes it all the more interesting."

Shirley Shirley - Pastel

Susan Lyons,

artist

Susan describes herself as a "self-taught, hobby artist rather than a full-time artist. My mother was artistic as was my brother, though they never followed up with their talents. Even so, I look back with appreciation that art was encouraged at our home, and I did the same for my children. My small high school offered no art classes, so that wasn't available to me, either. I didn't really pursue art with any purpose until my children were grown and I was getting close to retirement. Better late than never, I guess."

It was Susan's mother, who provided lots of opportunity for art. Drawing supplies, construction paper, and other art materials were accessible for making projects and activities. A favorite craft and memory was making small booklets. This memory may be a link to an initial idea of Susan's that eventually motivated her to author, create and illustrate children's books. This idea has been around since her own children were young.

"The Sea Dogs..." books are authored and illustrated under the name of "Susan W. Lyons." "The Sea Dogs and the Return of the Ruby" (See November 2020 "Image" article) "The Sea Dogs' Quest for the Queen's Treasure" "The Sea Dogs and the Secret of the Gold Medallion" "Sea Dogs (and a Cat.).....

"Sea Dogs" is a term used for pirates and adventurers of old, and Susan played with that idea to come up with farm dogs who are called to help a sea captain and his crew. They become sea dogs themselves. Many of the animals written about in the books were animals from the Lyons' family. She illustrated the books herself because she wanted the animals to look as she imagined them.

Susan loves Montana, her native land, where she grew up knowing the rural life-style of ranching near Townsend and Stevensville. "I feel blessed to have had a rural Montana childhood. I had all the advantages of country life and none of the hardships. I am far more interested in creating art with country themes than anything urban or of city life. My favorite subjects to paint are found in



the natural world, even in my own backyard.....chickens (whom I find endlessly fascinating), pumpkins, flowers, and other ordinary things.” Susan’s chicken paintings, filled with expressive color, are a variety of different breeds. From rural ranching, to the trip of a life-time, a Mediterranean cruise, Susan has always been touched by the natural world..

The trip to Barcelona, Catalonia, Spain, with her husband, proved to be a life-enhancing experience. They visited the Sagrada Familia Basilica (Roman Catholic minor basilica). Antoni Gaudi (1852-1926) became the chief design architect in 1883. “The most amazing man-made thing I have ever seen. Gaudi combined his religious, artistic, and architectural genius into the structure. I will never forget the awe, joy, reverence and amazement I felt as I tried to take it all in.” Diversity of the natural world was reflected all around her at the basilica.

When creating images that exist today, Susan prefers traditional techniques, and trusts her own choices for expressing balance and loose compositions. Her medium choice of preference is watercolor on paper, or canvas. Sometimes acrylic is her medium, because it is so versatile. A new medium that she would like to try is water-based oil paint.

Susan describes her “artistic personality as leaning toward the spontaneous.” She has discovered that too much structure in her compositions limits her, and color motivates her artistic free expression. She begins with a sketch on paper or canvas. Color choices, using color wheel opposites, seem to balance naturally for her. “I am usually satisfied with the compositions of my paintings. I am not constrained by rules too much. Sometimes I wish I were even freer with pencil and brush and trusted in my inner self completely to guide what is developing.

A personal goal for Susan is to “improve at landscapes” especially, foregrounds. Her landscapes are similar to vignettes.

Preferred Art Style: Balanced and loose watercolor, or acrylic mediums on paper or canvas.

Advice to Artists: “Don’t worry about what others might want to see. If you try to do what’s trending or what’s generally popular instead of following your muse, you won’t enjoy the process as much. I think that if you love your art, others will recognize that in your work”

Artist Influences: Watercolor classes with Marilyn Beth Hughes, Kathy Heine, and Lance Johnson. Enjoyment of creative points of view with Elizabeth Waddington, Katherine Jore and Laurel Hanson

Billings Arts Association: Member since 2016

Officer: Assistant Director 2016-2017, 2017-2018

Education: High School Graduate, Stevensville, Montana
University of Montana, Missoula, Montana - Bachelor of Liberal Arts
University of Kansas, Lawrence, Kansas - Master in English
Graduate Teacher Assistant

Other teaching opportunities: Northern Junior College, Amarillo, Texas Instructor of English
Montana State University - Billings, Montana Instructor of English

Sample Art: Page 32

Donna Moore,

Artist

Donna was born and raised in Central Montana and moved to Billings in 2006. She always wanted to be an artist. As a child, she was often in trouble with teachers, because she would raise the top of her desk to draw pictures while the class was in progress. In college, she majored in the sciences and became a medical technologist working for many years at a hospital in Seattle, Washington.

Donna never gave up her artistic dream. She continued to develop her own drawing skills. When painting, It seemed natural for her use the paint brush as a drawing tool. At one point, early in her medical career, Donna gave up drawing and painting. Needle work seemed to help satisfy her creativity. In time, she decided to go back to school to study math and computer science. However, she discovered that she no longer had the drive to compete with younger people in this field.

Donna enrolled in a drawing class and sculpture at Seattle Central Community College. The sculpture class had a rather eccentric teacher. She remembers working with clay and creating a small torso. A praying figure was carved by her out of soapstone. The students had to do some drawings of live models. Much to her surprise, Donna discovered that her drawing skills were better than when she quit drawing. It seems that she was learning to “see” while she was not putting pencil to paper. She recognizes this as the moment when she seriously committed herself to pursuing art.

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“Practice. Practice. Practice.!”

Ev Bergeron
- Pastel

Donna Moore continued from Page 15

Donna started learning to use pastels, but allergies prevented her from using them. She loved their vibrancy. Colored pencil took the place of pastels. Prismacolor is her favorite-colored pencil. It is a medium, which she still uses in drawing, because of the many colors. Recently, Donna has been creating scratchboard drawings using watercolor to enhance them. She has also used Aqua board as scratchboard after laying down a dark watercolor wash. The scratched areas are then enhanced with watercolor.

In painting, she tried oils and watercolor. Her painting medium of choice is watercolor. She describes watercolor as bouncing around and filled with surprises. The simplicity of Chinese Sumi paintings has influenced her artwork. While working at Sandstone Gallery, she taught some drawing classes, for graphite and colored pencil. She uses hot press 140 lb. watercolor paper when combining watercolor and colored pencil. For other watercolor paintings 140 lb. cold press watercolor paper. She has had Prismacolor drawings and watercolor paintings at the gallery.

Donna's favorite art subjects are animals, wild and domestic, and people. The interaction that she experiences with these subjects is about exploring the personalities and emotions that she sees and feels. She desires to capture the spirit and persona unique to each animal. Whether drawing or painting, finishing the details of the eye is

**Enjoy the process.
The process quiets
the mind!"**

**Joel Bowers
- Digital Abdtracts**

essential for capturing character. If the eyes are not right, the finished work will not be right. When working on an important art piece, she will always complete a graphite, value study before starting the art piece. Sharp pencils are essential for detail.

Donna believes the arts complete one's soul, whether an active participant or just appreciating art, be it music, theater and/or the visual arts. A society, which does not value the arts, will falter and die.

**"The only failure
is quitting."**

**Noel Hawke
- Watercolor**

Preferred Art Style: Realism in drawings and paintings.

Preferred Art Mediums: Prismacolor art pencils and watercolor.

Advice to Artists: "Learn to draw! I believe everyone can learn to draw, even if one expresses "I can't draw." One must have the desire and will to want to learn to draw. It takes work, and failure, to learn to accomplish it. Try to learn. Try to not be so hard on yourself, or to compare what you draw to what others do. Find your own path!"

Art Influence: Chinese Sumi Paintings

BAA member: Joined in 2006

Sandstone Gallery: 2006-2007, 2012

Education: Whitworth College,
University of Washington 1978 - 1980
Seattle Central Community College-art classes

Sample Art: Page 33

Eva Morganthaler

artist

Eva, artist of landscapes in oil, acrylic, or watercolor, loves rich, jewel- tone colors, particularly purples. It is the color purple that evokes what she refers to as "good feeling emotions." Feelings about "whatever makes me happy" is the path motivating her artistic choices. Through her artistic process, it is a common personal experience for her to be "lost in thought and time. Tuning out refreshes my mind."

Learning to paint landscapes has been enhanced by many workshops. In her early years, she participated in Glenda Ramsey weekly classes.

On a weekly basis, Eva paints in watercolor classes with artist, Lance Johnson. She considers watercolor to be her medium of preference. Colors chosen are selective and the same ones are frequently used. Color charts help her with blending colors.

Eva's interest in learning and exploring the creative process peaks her mental prowess when she learns something new, or a new technique. The biggest challenge of trying to paint her own visual image, and trying to be more spontaneous, can be a struggle for her. Photo images and zentangle designs sometimes assist her with her very personal, compositional styles.

Preferred art style: Watercolor landscapes with zentangle designs.

Billings Arts Association: Member for over 25 years, since early 1990's

Billings Arts Association:

Officer: Treasurer, 2007 - 2020

"Image" BAA Newsletter Feature Article - March 2020

Shirley Shirley,

artist

It was a bike ride with the RAGBRAI of Iowa that was the impetus for Shirley to write a book. The International event of many years and approximately 10,000 bikers was the "Registers Annual Great Bike Ride Across Iowa." Biker representatives came from every state and other nations to participate. Sadly, while Shirley was riding her bike, she was hit by a car and fractured her lower back. She was not able to return to her job as a nurse. She discovered that she needed a therapy to help her recover.

Doug Sheeley, Roadside Conservation Manager for the Iowa Highways of Hardin County, was collecting native seeds to plant along the highways. Shirley became interested in this task, his references and cataloging details about the grass seeds. She took the information about the planting, sketched illustrations in ink for over 100 grass species, and authored the book, "Restoring the Tall Grass Prairie." It was a project that took a year to write and another year to be published in 1991.

Shirley's desire to be an artist came from her desire to motivate herself or to be self-taught. The first step was participating in Girl Scouts. She earned badges that related to some form of creativity, of making things. Des Moines, Iowa, was her place of birth. There had been no other art influence in any of her schools or particularly in her family. She attended the University of Iowa to study nursing. In the 1960's while in Eldora, she learned to paint with a group of friends.

It was after her own children were in pre-school that Shirley began to pursue art through classes and reading lots of art books. Viewing art online is present day learning. Self-study continues to be a major way for her to learn.

From 1975-1990, Shirley had a yarn shop. She created many needle work designs that were distributed through National Marketing. For over 15 years, Shirley created copper jewelry designs as a jewelry artist.



It was in the 1990's that she met Mary Mueller, who introduced her to Plein Air painting with pastels. Mary taught classes using "Living History Farms of Iowa" as painting themes. These farms were located and visited in Des Moines.

Shirley moved to Billings 12 years ago. She met Linda Franson at the Beartooth Plein Air Society, which is an annual event held for five days the last week of July. For the past three years, they have been painting partners of Plein Air in Billings, Red Lodge, the Beartooths, Carbon County Art Group and Cody Country Art Society of Cody, Wyoming. Doric Trembley and Elizabeth LaRowe from Red Lodge have been helpful with their critiques in a two week long painting experience every year.

It was after her art connection with Red Lodge that she practiced more painting. Linda and Shirley have completed over 200 pastel paintings, or even more than that number! Their Plein Air painting sites started at the 56th St. ravine above Rim Rock. Other Billings' sites were Coulson Park, Great W. Beet Factory, Billings downtown, Dover Park, River Road and Duck Creek.

Shirley's pastel process for painting starts with an underpainting of alcohol wash with an application of a pastel color. She then uses a brush with alcohol to paint into the medium. According to Shirley, the underpainting will illicit a perception that helps her "feel her way into the painting without being too detailed. It gives a rough background to the painting. When applying pastel layers over the background, the appearance of the surface gives a feeling that it doesn't have to be just right!" Her preferred surface for the painting is U-Art Sanded paper of 400 to 600 lbs. This paper allows for lots of pastel layers. Sometimes Shirley will paint with acrylic, watercolor, and alcohol ink. Her preference are the pastels. When painting Plein Air style, she uses her own lap to support the sanded paper due to a previous shoulder and arm injury.

Preferred Art Style: Realism of Nature in Montana

Advice to Artists: "Practice, practice, practice. The more you do it, the better you get. The more you become familiar with what you should be doing. Relate to other good artists to learn more. Learn from the Master Artists. It will be a big learning experience. You never "get all the way there" and that makes it all the more interesting. Always learn more!"

Artists Influence: Marla Baggetta, Bethany Fields, Karen Margulis, Elizabeth Mowry, Richard Claremont, Colley Whisson, Jed Dorsey.

Billings artists -Tyler Murphy, Elizabeth Waddington, Noel Hawke

Billings Arts Association Member - since 2018

Participant in Art Shop and Plein Air Painting Art Shows - Gainan's BAA Art Show, Cody, Wyoming art shows, Red Lodge Art Shows Toucan Gallery, Rocky Mountain Regional Juried Exhibition - March, 2021

Sample Art: Page 34

Elizabeth Waddington,

artist

Through the history and influence of family, education, and teaching, Elizabeth has brought her experiences to the Billings Arts Association and into her artistic creativity. Ellensburg, Washington was her birthplace. Enjoying nature was enjoyed by the family. As a child and youth, art interest took the form of some batik and basket weaving. She settled in Billings, Montana, with her husband, Mark, 32 years ago.

As a 4th generation artist, Elizabeth's own parents exemplified an active artistic home life. Her Dad was a photographer and an art teacher. Besides learning about art from him, she had opportunities to sub for her Dad in his art class. Her Mom's interests, at 76 years, drew Elizabeth into a memorable trip to China's Great Wall (2005). There they sketched the mountainous terrain. Their interest was captured in the ancient homes, the change of landscape for the Chinese people, and the paths along the river. Flooding in this area had been causing the villages to relocate to higher land. Both parents liked the experience of traveling.

For Elizabeth, it was 15 years after the growth of her own family, that she decidedly made more time to create her own art.

Art challenge: "to continue to develop her own body and style of mixed-media work." Her experiences of nature, eclectic personality, Haiku interest, sewing skills, layers of fabric, photo elements, watercolor and colored pencils are part of the mix. Quilting became a "renegade" art form, as she worked with multiple layers of fabric and the mixed-media approach. She felt compelled to "drop patterns, and someone else's designs, for her own pleasure of combining techniques and material choices."

Haiku for Elizabeth, is not interpreted by her, as an "essence" of meaning. Instead, it is as "something unexpected, a surprise, a contrast, a focus that is like a twist. It is a small part of the whole." She "embraced a quote in the Humble Administrator's Garden in Suzhou,



China...."When you can't see the whole vista you can focus and embrace just what is in front of you." An art piece may be composed of one of her own photos, with multiple fabric layers and a "surprise element," as a watercolor embellishment.

"Themes" are essential in her creative process and help provide a focus, or a path to accomplish the final art piece. One artistic goal is "less of the subject and more about its treatment and interpretation." The quinacridone paints are a favorite choice of colors. Luminescent colors, particularly Aussie Gold, express happiness and brightness. She paints watercolor into harmonious color blends and contrasts to reflect these emotions and feelings.

How does Elizabeth gather her ideas? She writes ideas on lots of scrap paper. Beside her bed, paper and a pen are ready to capture her ideas in the middle of the night, when waking up reveals a possible "surprise" moment and idea, or something to remember. She does not use a sketch book.

Elizabeth will admit that having been an art teacher can be a downside for developing her own style. She was an art teacher at Castle Rock Middle School 2007-2010. Her insight or reason: "an art teacher has to teach every art style

and technique with little time to develop their own body of work." However, the struggle, that haunts her the most, is how to express her idea by letting go of detail. A very difficult abstract workshop experience for Elizabeth challenged her artistic skills to "learn to let go." Applying an abstract design to her style of art is a hopeful desire. Many workshops in the past have helped her to be the artist that she is today. Portraits are her nemesis.

Preferred art style: textile mixed media and watercolors.

Advice to Artists: "Just make it. Elements and Principles of Art can guide you, but once you understand them you can break them (with purpose). Or, in the words of my Mother, when she was trying to price a watercolor, "It's just a piece of paper with paint. It can be whatever price you want." And, if you don't like the first side, there is a second side to use."

Artist Influence: Jane LaFazio and Leslie Riley (mixed-media in magazine, "Cloth, Paper, Scissors"). Betsy Dillard Stroud's "Artists's Muse" (Design challenges with elements and art principals)

Billings Arts Association: Member Since 2005

Officer: Executive Director 2019 to present.

Volunteer: Gainan's Art Show and Yellowstone Art Museum events.

Billings Cultural Partners Representative.

Personal Website:
www.elizabethrockwaddington.com

Art Education: Standard High School art classes, Washington University Degree,

Elementary Art Education classes, 7-12 grades - Metropolitan State University of Billings, Montana.

Patron of the Arts: Collects small pieces of Contemporary art from artists in the Billings area. All BAA members share in her many tips and suggested ways to be involved in Billings Arts Association.

Sample Art: Page 35

Helen Widenhofer

Artist Handmade Books, Watercolor Artist April 2021

As a child of the Great Depression, art education was not part of the small town South Dakota schools Helen and her siblings attended. Although at home, there were crayons to draw with, but usually after all the chores were done on their farm. Helen's mother was a painter who preferred oil paints, and over her lifetime became an accomplished oil painter in her own right.

After retiring from an elementary teaching career in the Billings school district, Helen started to dabble in different creative activities. She became a bead-jewelry aficionado for several years, with her husband, Ray, periodically pitching in with his own designs.

As an avid reader, Helen frequently unearthed new subject matter that interested her. The art of making books was one that piqued her interest enough that she began to pursue the craft. She first attended a book making course in the mid 1990s at Western Washington University in Bellingham. For nine summers after her initial visit, Helen returned to Bellingham to participate in book making courses and earned 15 university credits in book making arts. Through these workshops, she became skilled at numerous book making techniques, and eventually taught classes of her own in Billings.

Working with dye based watercolors with the book making projects, she began to see what diverse colors one can create with watercolor paints. This led her to curiosity about watercolor painting, and through her friends in the Billings Art Association, she was connected with artist Lance Johnson. She joined Lance's weekly watercolor class, and over the years, her watercolor technique improved remarkably. To this day, she is an avid painter, as well as book maker.

One of Helen's favorite book styles to make is called the 'Painted Pages Book'. The process calls for large sheets of paper, 25" x 40", usually Arches brand 90# watercolor paper. The density of this paper responds well to the dye based watercolors – both sides of the paper can be used

with little to no 'bleeding' of color. Color is applied via any type of process an artist desires. Techniques that are incorporated include: a wide brush used to swath the page in color, sometimes diluted; splattering the paint onto semi-wet, or dry paper; using different 'texture tools' to create effects; dropping salt onto the wet paint; spraying the paper with bleach or rubbing alcohol; the sky is the limit. The end result is always truly unique. Once dry, the sheets are torn apart into like sizes and fashioned into a book. An enjoyable part of the process is determining how the pages coordinate and enhance each other before finally being bound together by hand sewing.



The books are usually used as journals for writing, collecting images/photos to put into them. The more elaborate books are bound in leather or other materials making them truly one-of-a-kind pieces of art.

Once Helen and her husband were both retired, they begun their life long dream of traveling the world. Ray was a high school history teacher and they both had an incessant curiosity and desire to learn. Traveling took

them to many of the places Ray taught about in his world history courses, and of which Helen read about.

Over the years, Helen read about Johannes Gutenberg and the invention of the printing press in 1440. She was thrilled when she was able to visit the Gutenberg Museum in Mainz, Germany, and see the original printing press and the movable type letters housed in their individual cases. The Gutenberg Press was the first movable printing press, and the first book printed with this new technique was the Bible in 1450. In her childhood, Helen had experienced setting lino-type for printing the local newspaper in South Dakota. So, seeing the beginning of the printing process was seemingly coming full circle for her.

Some of her travels brought her remarkable surprises in that she was able to actually see and handle old manuscripts. At the National Archives in Dubrovnik, Croatia, she was given the opportunity to view one of the oldest known parchment manuscripts, more than 1,000 years old. The text was a request to an Italian Pope to grant permission to build a city. In Copenhagen, Denmark, she visited a library where she viewed an illuminated manuscript, decorated in gold leaf, depicting Christ's life from the Annunciation to the Ascension.

Continued on Page 20

**“...have an
appreciation for the
history of books.”**

**Helen Widenhofer
- Book Maker/Watercolor**

Helen Widenhofer continued from Page 19

The craftsmanship required to create these old manuscripts was truly an art-form in its day. The tools were rudimentary at best, and the inks were all made by hand by crushing stones into powders. The pages were made of animal skins called parchment. The covers were usually wooden inset with precious jewels, silver and gold, and sewn together by hand with a needle and linen thread.

One of the oldest sewing/book binding techniques is documented as early as 600 AD. The stitch is known as the Coptic Stitch. It allows the pages to open flat and was first used by Coptic Christians in Egypt, and is still in use today.

**“Selling now and again
is nice,
but the real reward
is in the creation.”**

John Kennedy - Watercolor

The art of book making may seem insignificant to most people, especially in this day and age of electronic media. However, Helen delights in teaching people to have an appreciation for the history of books – how they came into being; how they were an extremely rare commodity for centuries. Only the wealthy were educated to read or afford books as they were all hand-scribed by monks. There is a richness and quality in the feeling of old manuscript pages, and old books not found in today's publications. Books, that were once hand-made pieces of art, are now usually a cheaply printed paperback not meant to be anything more.

Books were an integral part of world history. Many cultures documented their societies, religious beliefs, and activities - the general history of civilization is found in a variety of different written documents. If it were not for books, the history of civilization would have been an oral history, and much of it may have been lost in translation, or lost as many languages have been lost over centuries.

Advice to Artists: “Don't expect a masterpiece the first time you try creating a piece of art.”

Preferred Art style:

Making books, Watercolor painting

Preferred medium: Arches art paper, watercolor paints, cover materials such as wood, leather and exotic papers

Art Influence:

Working with Lance Johnson and fellow BAA members over the years.

Art Education:

Book making coursework during summers at Western Washington University

Three art courses at MSUB – drawing, design, print making

Watercolor classes from Lance Johnson

Billings Arts Association Member: since 2005

Sample Art: Page 36

**“I found my own way....
I like to explore!”**

**Karen Klement
- Graphic Art/Acrylic mixed
medium**

Susan Wolfe,

Artist

Susan lives in Joliet, Montana, where she paints in front of a big window overlooking her backyard, bird feeders, and the Beartooth and Absaroka mountains. Her cat, Maggie, is known to take frequent strolls through her work area or will stretch out on the table near her. Once, wet turquoise paint ended up on the table, chair and floor via kitty footprints.

Susan was born in Olathe, Kansas, a suburb of Kansas City. Her parents and grandparents were artists in their own right. Her Dad and Grandfather were cabinetmakers/woodworkers. Her Mother knitted, embroidered, and made beautifully decorated cakes. Her Grandmother hand-pieced quilts. In Montana, Susan declares that although she was born in the Midwest, she's in love with this states' unique beauty and down-to-earth people.

Susan's love of drawing began in junior high when her Dad asked her to draw a favorite cartoon character for a friend as a joke. After completing several of his requests for pictures, Susan found drawing to be enjoyable. Drawing other cartoons furthered her interest in this type of art. Later, as a young adult, her sister helped cement her enjoyment of art as they participated together in a class of decorative/toll-painting.

Flo McMasters, a long-time friend of Susan's, encouraged her to try toll painting and has been her mentor for nearly 10 years. Flo co-founded the Big Sky Dab and Gab painting club more than forty years ago. Susan was a member of the group for about five years and continues to attend painting workshops the group organizes. Currently, Susan's art is displayed and for sale in the 406 Country Store in downtown Joliet.

In an effort to expand her knowledge and creativity, Susan joined the Billings Arts Association some years ago. The Arts Association has provided venues to display and sell her artwork, as well as, opportunities to meet other local artists, as well as, paint in plein air.

Susan hopes that her art makes the viewer smile or laugh

out-loud. The subjects of her drawing or painting are selected on the basis of what appeals to her. “Whimsical Realism” best describes her style and personality in her artwork. She defines this as realism with a touch of the unexpected. The unexpected might be humorous, a color or an action.

When making cards, a commission piece or as something special for a specific person, that person’s interest is the priority for the subject or outcome of her art work. Greeting cards with artwork in colored pencil demand working in a small scale as the size of the card dictates the scale of the drawing.



When painting, the size of the canvas or other surfaces will determine the size of the finished work. To stretch her creative thinking and to explore a new skill, she will try different mediums or styles of painting. Her ultimate goal is to learn a wider range of techniques to apply to her art of choice while the work is in progress.

Susan’s photographs often have unexpected details. For example, a photograph of a mountain, on closer inspection, may reveal blowing snow at the top. She prefers to print landscapes in a large scale; they always seem more beautiful in sofa-size. She likes metal prints for the saturation of color they naturally impart. Wild animals are another favorite subject for metal prints. She feels photos of individuals and family portraits are best in larger sizes also. It is important to have portraits where faces and details can be seen without straining for the clarity and details of the image. Portraits should always capture a person’s personality and that usually means using a natural setting rather than a studio with an artificial backdrop.

Advice to Artists: “Let art speak from your soul. Make art that makes you happy. Art speaks to each of us in different ways. Others may see your work very differently than you do, but that doesn’t make your work bad. In fact, I believe that if others see your work in way that is meaningful to them, it is good for both of you.” “Don’t be afraid to try a different medium or technique. You never know how or if it will improve your work. And, find a mentor who will not only share their experiences and talent with you, but will tell you the truth when something in your artwork isn’t working.”

Preferred Art Style: Whimsical Realism

Preferred Art Medium: Colored pencil, acrylic, and photography

BAA Member: Since 2011, about 10 years.

Office: Publicity

Other: Red Lodge Art Gallery, Joliet’s 406 Country Store, Gainan’s annual art shows

Sandstone Art Gallery: BAA Art Show – June-July of 2021

Sample Art: Page 37

“...lost in thought and time.
Tuning out refreshes my
mind.”

Eva Morgenthaler
- Watercolor

“...a focus that is like a
twist. It is a small part
of the whole.”

Elizabeth Waddington
- Watercolor and
Textile mixed media

“...oriented in
whimsical pieces!”

Jeanne Broveak
- Graphic Art/Photorealism

Ev Bergeron



Above: End of the Season
Below: Autumn Sunset



Above: Linda
Below: Red Lodge



Lana Bittner



Above: Canna Floral



Above: Red Vintage Rose

Maria Isabel Bonilla Uribe

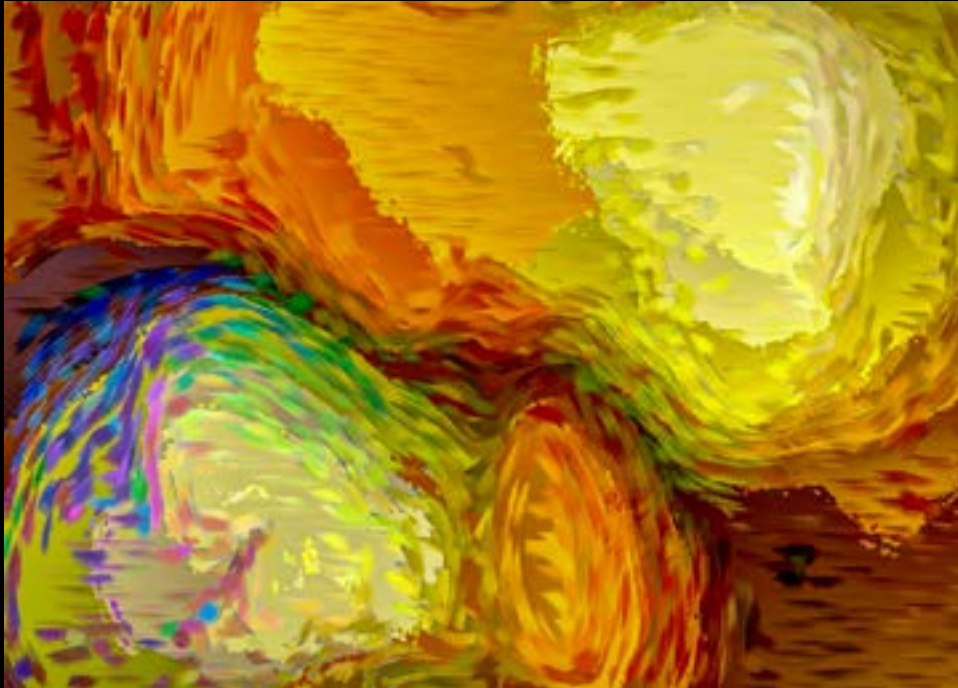


Above: "Mini Cool Cat"

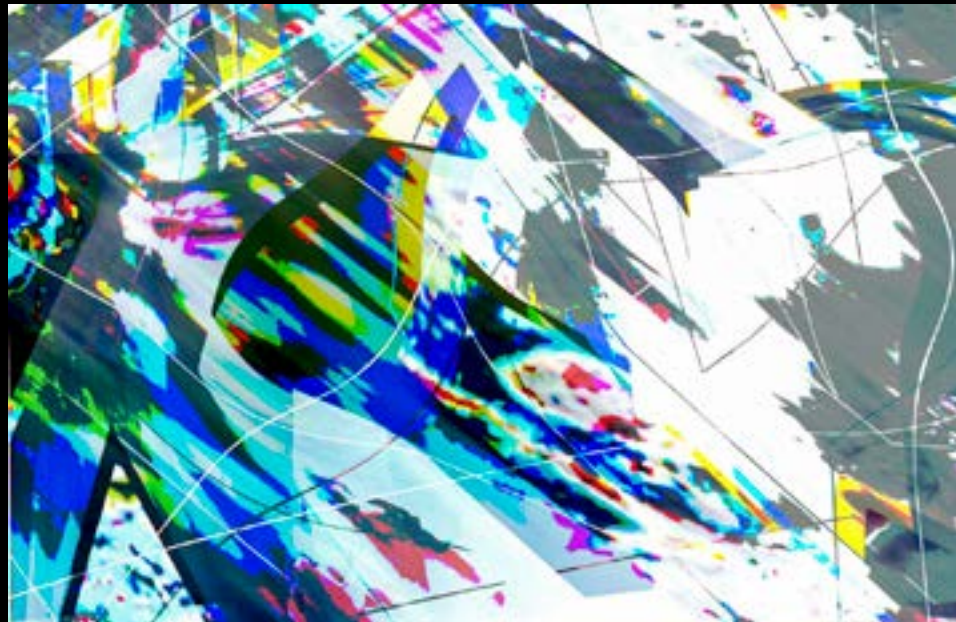


Above: "Amazónica"

Joel Bowers



Top Left:
Litecoin 1770
Bottom Left:
Talkative 7936
Top Right:
Steem Dollars 7866
Bottom Right:
Gusto 7887



Jeanne Broveak

**Left: Horsepower 4X6
Below: winter scarf dog**



Lisa Carnicom

Right: "Steady Hand" (pencil drawing done with a magnifying glass)
Below: "Exploring Indra's Net" (watercolor)



Laurel J. Hanson

**Top Right: Reflections
Bottom Right: The Forest At Night
Below: Resting In The Light**



Noel Hawke

Right: Potted Ming Tree - Charcoal Drawing

Below: At Wilder - Acrylic Painting



John Kennedy



Left Top: Cleo
Left Bottom: Blue Jay
Right Top: Horses 29
Right Bottom: Rodeo Cowboy



Karen Klement



Above: Winter Memories

Susan Lyons

Left: Baron of the Back Yard
Below: Rise and Shine
Top Right: A Shadow Looms
Bottom Right: Rico



Donna Moore



Top Left: The Pink Hat

Bottom Left: On Alert

Top Right: Mom

Bottom Right: Sunflower #1



Shirley Shirley

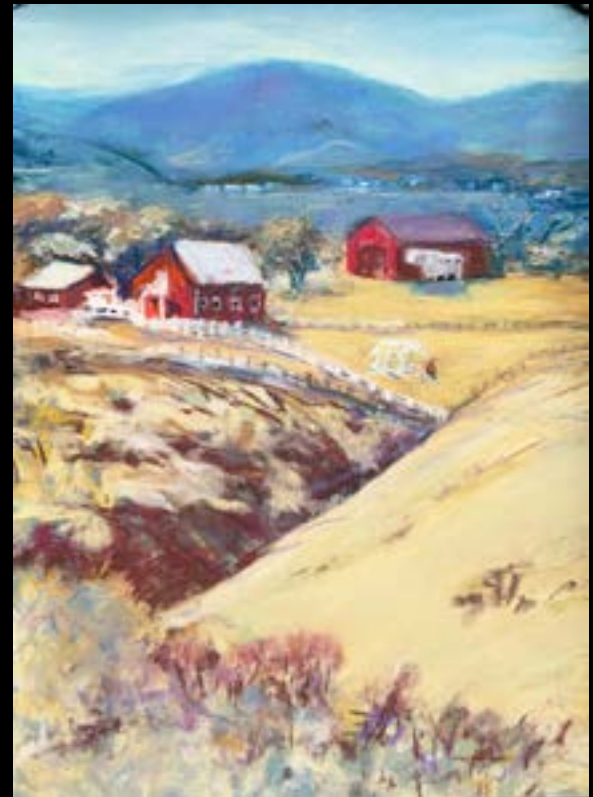
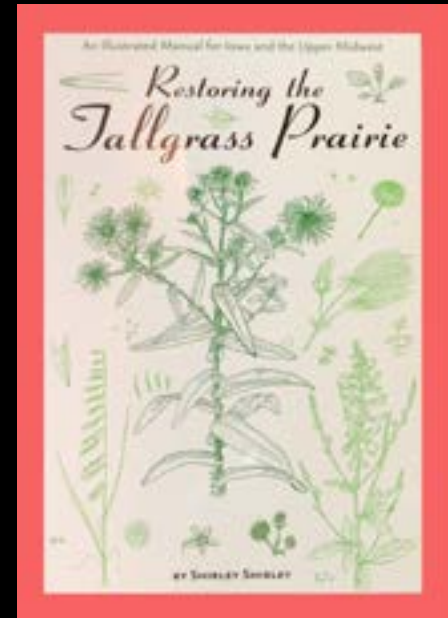


Top Left: Holiday Olof in Billings

Bottom Left: Glacier Park

Top Right: Restoring the Tallgrass Prairie

Bottom Right: Farm Above River Road



Elizabeth Waddington

Left: Rock Creek Autumn
Right: Montana Cornflower Glory
Below: Untitled



Helen Widenhofer



Top Left & Right:
The Painted Pages Book
Bottom Left: Sandhill Crane
Bottom Right: Paintbrushes





Left: Girl and moon
Center: Rooster and sun
Right: Yellow dahlia with praying mantis

Jeanne Broveak

Billings

Lana Bittner
Noel Hawke
Susan Lyons
Moore Donna
Shirley Shirley

John Kennedy



Arts Association

Susan Wolfe
Helen Widenhofer Ev Bergeron
Elizabeth Waddington
Isabel Bonilla Eva Morganthaler
Karen Klement
Laurel Hanson Lisa Carnicom
Joel Bowers

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