

Never Too Late: The 10 Winners of Our Over 60 Competition

the Artist's magazine

30th
ANNIVERSARY
1984-2014

The Genius of Joaquín Sorolla

March 2014
www.artistsmagazine.com

fy media US \$6.99

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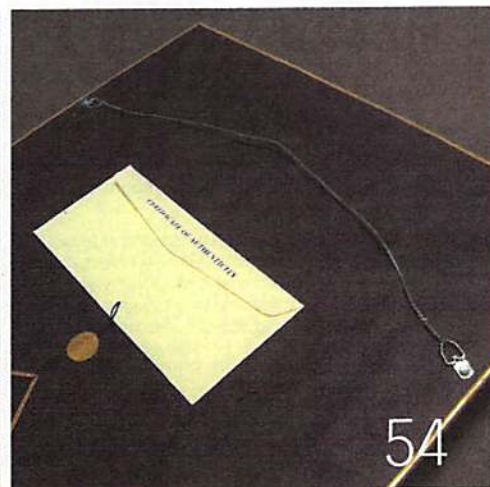
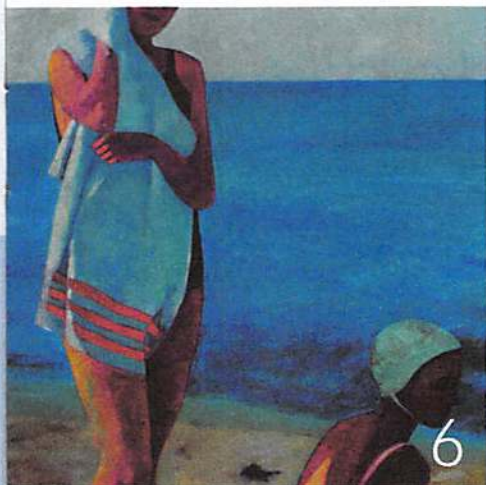
Display until February 24, 2014

Portrait of Louis Comfort Tiffany (detail; 1911; oil, 59x88¾") by Joaquín Sorolla
Courtesy of The Hispanic Society of America

30
YEARS

"Success is a poison that should be taken later in life,
and then only in small doses."

ANTHONY TROLLOPE, QUOTED BY J. RAY DOYLE (1930–2013), "YOUNG AT ART," FEBRUARY 1984



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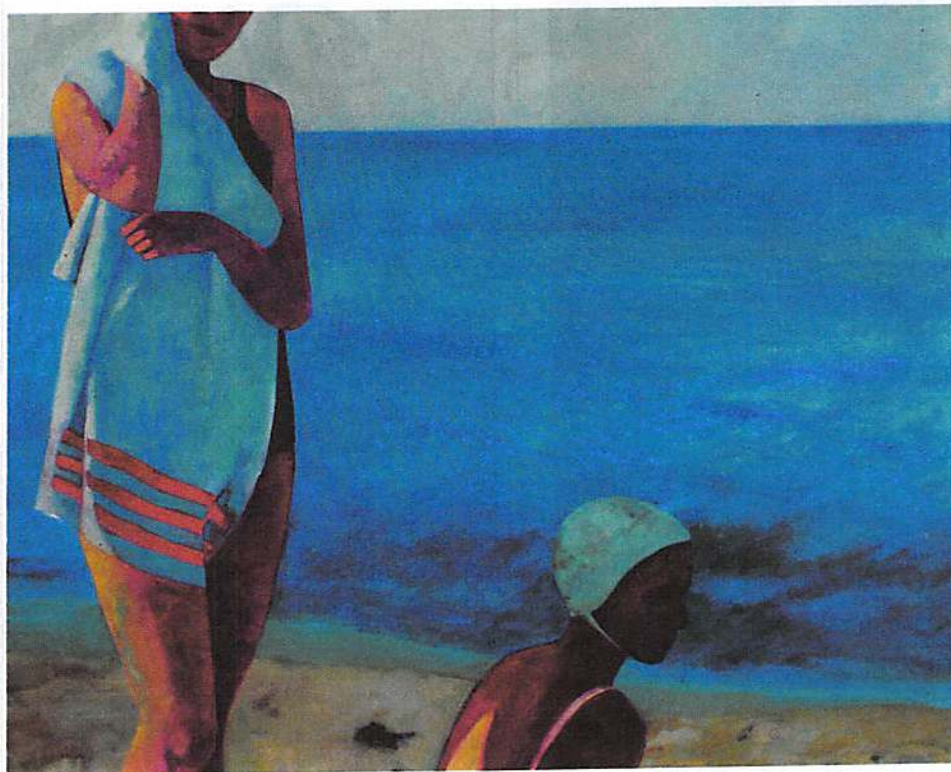
COVER: Portrait of Louis Comfort Tiffany (1911; oil, 59x88¾) by Joaquín Sorolla

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The Artist's Magazine (ISSN 0741-3351) is published 10 times per year (January, March, April, May, June, July, September, October, November and December) by F+W Media Inc., 10151 Carver Road, Suite 200, Cincinnati OH 45242; tel: 386/246-3370. Subscription rates: one year \$22.96; two years \$45.92. Canadian subscriptions add \$15 per year postal surcharge and remit in U.S. funds. Foreign subscriptions add \$20 per year postal surcharge and remit in U.S. funds. *The Artist's Magazine* will not be responsible for unsolicited manuscripts, photographs or artwork. Only submissions with a self-addressed, stamped envelope will be returned. Volume 31, No. 2. Periodicals postage paid at Cincinnati OH and additional mailing offices. Postmaster: Send all address changes to *The Artist's Magazine*, P.O. Box 421751, Palm Coast FL 32142-1751. F+W Media Inc. Back issues are available. For pricing information or to order, call 855/842-5267, visit our online shop at www.northlightshop.com/category/artists-magazine, or send a check or money order to *The Artist's Magazine*/F+W Media Products, 700 E. State St., Iola WI 54990. Please specify *The Artist's Magazine* and the issue month and year. Canada Publications Mail Agreement No. 40025316. Canadian return address: 2835 Kew Drive, Windsor, ON N8T 3B7.

Art in Hollywood



First days at new jobs are usually a delightful mix of excitement, terror, and nerves, so imagine how artist Tracey Sylvester Harris must've felt when she was given her first task on a new job: drive to Ed Harris's house (yes, the actor) and give him an art lesson in your painting style. That's enough to send anyone into a star-struck panic, but Sylvester Harris, no relation to Ed, said that aside from some initial jitters, it all went smoothly. Harris still had a studio set up in his house from playing Jackson Pollock in a separate film so, conveniently, they were able to use that space for their lessons.

Just a few weeks earlier, the owner of an art gallery showing Sylvester Harris's work had

contacted her. A movie producer had seen her paintings and was interested in using them for his film. "It was never on my radar that this would happen to me," she says, but it turns out, her art was perfect for the role. The protagonist of the film is very nearly the art itself, and Sylvester Harris points out that they wanted to see it evolve with Harris's character.

The Face of Love profiles Ed Harris's character, a recently divorced art teacher, as he recovers from heartbreak with the help of his art and new love interest played by Annette Bening. His art becomes big and bold once Harris's character starts to recover emotionally, with bright California beach landscapes



ABOVE: Ed Harris and Tracey Sylvester Harris on set.

LEFT: *Girls at the Shore* (oil, 60x74) by Tracey Sylvester Harris

and figures—exactly the kinds of paintings Sylvester Harris has been creating for years—and the reason she was asked to complete all of the art for Harris's character. "Any scenes in which Ed was giving an art lesson, I was there as the art consultant, sometimes talking him through the scene, step by step." She remembers working on one particularly difficult scene; she ran up after the "cut" to give him a big hug. The movie was also filmed at the Los Angeles County Museum of Art (LACMA) for three days—the first time filming has been allowed there—because Bening is on its board.

Art has always been a part of Sylvester Harris's life. Her parents were both artists, and although she never went to a formal art school, she says her work grew up as she did. Thankfully, she took her parents' No. 1 lesson to heart early on, which is that it's hard but possible to make a living as an artist. Not having to overcome that mental roadblock, she says, was the key to her success.

30
YEARS

"Ideally, a painting should be just as good a visual experience upside-down or sideways, regardless of the pictorial content."

FAY MOORE IN "CAPTURING THE THRILL OF THE RACE" BY CAROLE KATCHEN • FROM NOVEMBER, 1990