



Rochester Art Club

Founded in 1877

The Rochester Art Club is one of the oldest continuously active art groups in the United States.

www.RochesterArtClub.org

1115 East Main Street
The Hungerford Building
Entrance #2, 4th Floor
Studio 437-439

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TheRochesterArtClub



BILL WHITE Learning from the Masters— Studies and Transcriptions

E. Vuillard.
In the Salon,
Evening, Rue
de Naples.
1933.

distemper on
paper mounted
on canvas.

100 x 136.5 cm.
40" x 54.6"
NGA, D.C.



The central lamp is the "keystone" of the composition. The light radiates out to make great shapes of color. The warm glow connects these shapes and the shadows link the shapes together as "framing" Pos/NEG.

This is a picture I often "visit" at NGA on my trips to DC. It is a gem- and constant source of inspiration to me.
March 21, 2012 BW.



E. Vuillard.
In the Park at the Chateau des Clayes.
c1933-38. distemper on paper
mounted on canvas. 155 x 135 cm.
(62 x 54")

The feeling of being in the shaded space looking out to the lighted distance is dramatic, esp with the large seated figure in the FG by the wide tree trunk. The rich complexity of color that "mingles" together in the big shapes of the soil on the lower RS and the tree trunks + foliage.

I feel connected to the scale of the image + the size of the canvas, it lets me "move" around without restraint.
March 22, 2012. BW

Join us for this free and open-to-the-public presentation
on **Sunday, November 3, 2019 at 2:00 PM** in the
Rochester Art Club Studio #437 (enter door 2),
The Hungerford Building, 1115 East Main Street,
Rochester, NY 14609.

PURPOSE

To establish and maintain an active and viable visual art organization of professional quality and to develop and promote an appreciation for visual arts in the community.

We learn from the work of great artists and simply looking at them is not enough. When we draw we search for the underlying structure and dynamic relationships that make the work so significant.

I draw in museums and make transcriptions in my studio when I am looking for possibilities for my own work, by trying to unravel the mysteries in a work that challenges me.

J. Sorolla.

Ninos en la
playa, Valencia
1916.

Children on the
Beach, Valencia

O/c.

70 x 100 cm

28 x 40 "

Study:

Liv Oak Island
Florida.

Feb 22, 2012.



The 2 boys on the beach are juxtaposed by the large figure of the girl in the foreground and the dark boat at the top. The diagonals of the shapes in the water give a sense of recession as the bold darker play an "accenting" of the light that floods the space. The wet into wet of more red into the blue of the water gives a richness of the coloration that includes the golden ochre of the sand on the left foreground.

Teaching Philosophy

I remember as a young boy beginning my journey into painting. I was exhilarated by the very act of making a painting; it was magical to see the work unfold before my eyes. This sense of wonder, of exhilaration, and experimentation that engaged me then is similar for me now more than 50 years later as I paint. To share his excitement with painting is a key goal for me as a teacher. As a teacher for over 40 years, I have worked with both novice students and advanced artists, my approach with each is to find a common ground in painting and help the individual move from where they are to their next level of accomplishment. I get great pleasure from seeing my students grow and change, in knowledge and expression.

I am primarily a teacher of fundamentals. The most fundamental is seeing in an authentic way, unencumbered by clichés or the limits of a preconceived identity of the element perceived. Seeing becomes the entry into form. How you attempt to make it is then an act of translation into shapes, tones and colors. Seeing color as light and space is the key to my work and to my teaching too. Once we begin to see authentically, and translate the experience into marks on the picture plane we join the great tradition of picture-making that extends all the way back to the cave drawings of Lascaux.