

1: OHV | An Artist with a Passion For Color

*A Passion for Colour: Exploring colour through paper, print, fabric, thread and stitch [Ruth Issett] on www.enganchecubano.com *FREE* shipping on qualifying offers. Ruth Issett is passionate about colour, and in this exciting and vibrant book she explores the use of colour through her own work as a textile artist.*

Ask what makes you come alive and do that, because what the world needs is people who have come alive. After a few years in the trenches of the non-profit world, my job had become so emotionally draining that it was taking a vicious toll on my health and causing gripping anxiety attacks. I felt exhausted more often than not, and I was scrambling to find scraps of happiness in my previously joy-filled life. When I took the time to listen, my inner monologue sounded something like this: What in the world are you doing with your life? I felt confused, stuck, and worst of all, embarrassed by my lack of direction. I was treading water as I waited for a sign as to what my next step should be. As the months continued to pass, I became more aware of how I was wasting time. I asked myself tough questions and learned what it felt like to be authentically me. I discovered that my unhappiness was rooted in my lack of passion and I slowly began taking control. Six months later, I launched my own coaching business. A year later, I quit my job, reclaimed my life, and I have never been happier. Even though I had been building my own business for several months before I left my job, I was still scared. In order to build up my savings, there were months of saying no to happy hours and weekend brunch dates, moving in with a friend to decrease my rent, and cutting corners to save every dollar possible. It is terrifying when you feel like your life has no purpose or direction, but finding your passion can change all that. Finding your passion is like finding your personal road map. When you know what your passion is, you feel motivated, inspired, and so much clearer about what your next step should be. This might mean practicing yoga, going for daily walks, or setting aside time each day to meditate. Slowing down allows you to quiet the outside voices and listen to yourself. We are here for a reason. No one else has your unique blend of talents, wisdom, strengths, skills, and creativity. We all have something great to offer, and learning to accept and own what makes you unique is crucial to sharing your gifts with the world. You can create affirmations, focus on the things you want, or make a vision board that shows your future success. Recognizing the recurring themes in our lives creates a pattern for us to either follow or change. What themes or lessons seem to constantly surface in your life? What are you drawn to again and again? What areas of life seem to be full of discomfort and pain? What areas are full of joy and light? Ideas flow more freely when we write without an agenda. New inspiration may appear unexpectedly and it becomes easier to connect the dots. Spend a few minutes of quality time each day with a pen and paper allowing yourself to process your thoughts without influence from the outside world. Focus on the fun. Too often we get wrapped up in the expectations we set for ourselves. We focus on the details and the to-do lists instead of what is most important. What do you love to do? What makes you smile? If money were limitless, what would you be doing today? We must identify these excuses as masks for our fear. See a typo, an inaccuracy, or something offensive? Please contact us so we can fix it! Did you enjoy this post? Please share the wisdom: You may also enjoy: Get wisdom in your inbox Join the Tiny Buddha list for daily or weekly blog posts, exclusive content, and promotions.

2: Barbara Januskiewicz Color Riffs – A Passion for Color - East City Art

*Oscar Bluemner: A Passion for Color [Barbara Haskell, Adam D. Weinberg] on www.enganchecubano.com *FREE* shipping on qualifying offers. The work of painter Oscar Bluemner (), though revered among connoisseurs of early American modernism.*

The current retrospective of his work at the Whitney Museum of American Art demonstrates the accuracy of his view. A German-born architect-turned-painter, Bluemner specialized in applying fauve-like colors to Cubist-inspired buildings and landscapes delineated with architectonic rigor. The result was a rare melding of exuberant, emotional art created with order and discipline. Collection of Karen A. His simplified, semiabstract shapes are reminiscent of Arthur Dove and Charles Sheeler, but his work is sufficiently different to put him out of step with American Modernism. Moreover, his irascible personality hindered his relations with dealers and patrons, furthering his isolation from tastemakers and art buyers of his day. A joy to the color-sensitive eye, they deserve the retrospective curator Barbara Haskell has mounted at the Whitney. It remains on view at the Whitney through February. Intending to follow his father and grandfather into a career as an architect, he trained at the prestigious Royal Technical Academy in Berlin. He excelled not only in building designs but in the quality of his architectural drawings. Soon after graduating, dismayed by the militarism and conservative art and architecture views of Kaiser Wilhelm II, he left Germany for the United States. His major achievement was a design for the Bronx County courthouse, for which a Tammany Hall architect claimed credit, triggering a notorious scandal. Although he was vindicated as the rightful architect of the Bronx courthouse in 1914, he was not paid for his efforts until 1917. Disillusioned with the business side of architecture, Bluemner turned increasingly to painting, resolving to design buildings only when his finances required it. What set Bluemner apart was his use of hot, contrasting colors and the architectural rigor of his compositions. Returning to the United States, he began to create more abstract works that emphasized bold structural clarity and vivid colors that he regarded as agents of subjective expression. Dissatisfied with the commercialism of urban living and seeking to save money by living in an area with more immediate access to landscape motifs, Bluemner moved with his wife and two children to Bloomfield and later Paterson, N. For years the family faced financial hardships; they were evicted from one home and moved frequently to avoid creditors. During this trying time, Bluemner, unable to afford fresh canvases, was forced to rework earlier paintings. The results were splendid, although buyers continued to be hard to come by. Courtesy Smithsonian American Art Museum. Bluemner gradually expanded his pictorial vocabulary of overlapping shapes, bold contours and strong contrasts of color and tone. He focused on depicting his local environment. It also demonstrates his penchant for blocky architecture and the colored, offering a scene of desolation and perhaps abandonment, presaging later work. The grieving artist moved with his children to South Braintree, Mass. All are watercolors, dating to 1914. The latter, especially, conveys a sense of fantasy and unreality, characteristic of the work of Charles Burchfield. He fared better with a critically acclaimed Whitney Studio Galleries exhibition of small-scale oils in 1917. Houses and trees served as male and female actors in poignant dramas of alienation, loneliness and longing. Private collection, courtesy Guggenheim, Asher Associates, Inc. But it failed to sell. An automobile accident in 1918 was followed by stomach, eye and heart diseases and then nerve-induced insomnia and paralysis. Suffering from chronic pain and unable to see, walk or sleep, Bluemner committed suicide by slashing his throat in Braintree in 1920. Curator Haskell acknowledges that she set out in the Whitney show to reposition Bluemner within the pantheon of major figures of early Twentieth Century American art. With the aid of an excellent catalog, she has succeeded admirably. He clearly deserves recognition as one of the finest Modernists, and therefore as a prominent player in the annals of American art. There are selected writings by the artist, a chronology, exhibition history and a bibliography. For information, or.

3: 94 best A Passion for Color images on Pinterest | Colors, Dibujo and Rainbow colors

An Artist with a Passion For Color. Story by ML Ball. If you love colorâ€”bright, lush, eye-popping colorâ€”you're sure to fall head over heels with the brilliantly original work of fused glass and mosaic artist Barbara Galazzo.

Photo by Elizabeth Carberry for East City Art To be so inspired by art but not to imitate it can be a difficult task for some artists. In *Color Riffs*, on view at McLean Project for the Arts extended through November 10, , Januszkiewicz is able to transform music into painting in her own stunning, signature way. While conducting historical research for the film she became close with Washington Color School artist, Paul Reed. During an interview with Reed at his home, Januszkiewicz began to explore some of his old work that had been stored away. Upon searching through this work, Januszkiewicz discovered an old, unprimed roll of canvas, never used by Reed in his practice, which dated as far back as the s. It is on this roll of canvas, divided into each piece, that Januszkiewicz produced more than half of the work presented in *Color Riffs*. Photo by Elizabeth Carberry for East City Art Besides the physical connection to the canvas, Januszkiewicz reminds us of another important attribute of the WCSâ€”the ability to fuse color and canvas as if they were created as one. Over the past five years, Januszkiewicz has been developing her recognizable painting technique. Starting with watercolor on paper, she was interested in the way color could come alive, how it could blend together and how each one could stand alone in her compositions. A year ago, Januszkiewicz had a breakthrough. Based on a suggestion from friend and fellow artist Robin Rose, she began to use acrylic. Still mixing her pigments from scratch and creating the desired shades, Januszkiewicz took her work to an unparalleled level. However, *Color Riffs* is about more than just color and canvas. Januszkiewicz built the series around the influence of music on art. With musical song titles and lyrics as the names for her work, she insists that there is not a direct correlation. Januszkiewicz not associating a color or stroke to anything specific; she is reacting to it. Those reactions can manifest into a color, stroke, line, or curve of the brush to create a single mark on the canvas or to fill its entirety. Installation view at McLean Project for the Arts. Photo by Elizabeth Carberry for East City Art The titles of her work, although they are names or lines to a song, are not necessarily the direct influence of what you see, but rather she says they are the history of the piece. Experiencing a song in different environments or associating a lyric with various memories, or hearing different musicians perform the same song, are all part of what makes each composition. The same way a song can sound and mean something different to each individual, so too can her work. I equate the experience to spending time in the Rothko room at the Phillips Collection. What is harder to see is her deep passion and appreciation for her materials, inspirations, colors, predecessors and peers. In every way she pours this passion on to each canvas, in bright, brilliant color.

4: A Passion for Color by Sarah Burnett | LibraryThing

Barbara Januszkiewicz, on the other hand, is making her influence of the Washington Color School (WCS) completely her own. In Color Riffs, on view at McLean Project for the Arts extended through November 10, , Januszkiewicz is able to transform music into painting in her own stunning, signature way.

A Passion for Color Detail of Color Study for Homage to the Square I had always thought of Josef Albers as a rather cold and intellectual painter, whose grand project of Homages to the Square was rather dull and repetitive, and whose teaching foisted on art students the study of color using Color-aid papers. My thinking was turned about completely after seeing a splendid exhibition earlier this fall at the Morgan Library, Painting on Paper: Josef Albers in America. I just got the delicious the color is a joy catalog for the show, from which I photographed the images for this post. While delightedly wandering the show, I realized that for Albers painting was all about color, and in his studies on paper, I saw him experimenting with one color against another, slathering the paint thickly and exuberantly with a knife. These luscious studies were anything but dry; as Albers wrote: Color is the means of my idiom. They first visited Mexico in , and returned many times over the next 30 years. Josef Albers found there an intensity of color and light that was a tremendous influence on the way he saw color, and the forms of the architecture inspired a series of Adobe paintings. By using the same format over and over again, Albers could concentrate on how colors affected each other. In he wrote to a friend: What interests me most now is how colors change one another according the the proportions and quantities [I use] Greens become blue, neutral grays become red violets and so on. Dark colors become light and vice versa. Color Study for Homage to the Square, n. Albers began his Homage to the Square series in and he would work with it for the rest of his life, until he died in In the exhibition at the Morgan Library, the studies for these works were arranged in color groups, as is the catalog, so we can see some of the variations within similar hues. He also worked with blacks and grays, saying I can get the gloomiest gray to dance, I love to make a very poor color rich, to let the adjacent colors make it beautiful. Color Study for Homage to the Square: There are so many beautiful color thoughts in these simple studies. The dark, warm reds of Night Shades play wonderfully against the surrounding deep turquoise. This catalog is going to be a great resource for me in the studio, inspiring a lot of new ideas. I should point out that these photos are photos of photos, and so several times removed from the original work. I thought back to my student years, and one summer at Skowhegan, where Gabriel Laderman was always exclaiming "Hue! On this work, as on several others, Albers painted a stripe of varnish over the color, to see what affect it would have. Color Studies for Homage to the Square, n. Some of the works were small, quick explorations of color relationships. A fascinating aspect of Albers painting practice was that he never mixed colors; he used color straight from the tube, except for pink and purple, which he mixed. He sampled many different brands of the same hue, writing copious notes on the studies, and in that way, had complete control over the color relationships. I love the note on the bottom of this piece: A quote from Albers tells us: I try to create the silence of an icon. Color Study for Homage to the Square, Platinum, n. While I was color-adjusting this image, I was admiring the way the central grays reacted with the yellows and oranges around them, how the gray moved in and out, making the edge vibrant. Study for Homage to the Square with Color Study, n. These final two works show Albers playing with cooler, lighter tones of greens and grays and yellows. The handling of the paint is particularly lively. After seeing this exhibition and meandering through the catalog, I will never think of Albers as a cool cerebral artist again. There is a marvelous quote from him that graces the back of the book, and makes his project much larger than selecting colors and form: I think art parallels life. Color, in my opinion, behaves like a man In my paintings I have tried to make two polarities meetâ€”independence and interdependence, as, for instance in Pompeian art. In other words, one must combine both, being an individual and being a member of society And from all this, you may conclude that I consider ethics and aesthetics as one.

5: Studio and Garden: Josef Albers: A Passion for Color

A Passion for Color Unites the Meyer Brothers The music room of a home in Miami features painted wood-and-Plexiglas screens on the back wall and a Crossroads rug on the floor. Though Gene is seven years older than Doug, the brothers (seen above with their mother, Kitty, and grandmother) have always been close.

6: A Passion For Pencils

A Passion for Color. Written by Jane Peterson Photographed by Gayle Garrett Additional photographs by Harald BÄ¶hmer. In 35 wind-scoured villages of north-western Turkey, long-forgotten secrets of the dyer's art have been rediscovered.

7: 8 Ways to Discover Your Passion and Live a Life You Love

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

8: Oscar Bluemner: A Passion For Color™ At The Whitney

The color Green, the color of nature; Harmony, Balance and Energy in the shape of a green Carina jacket Go Colorful Wear a pink Carina jacket and you will be inspired to Go Colorful.

9: Passion For Color - Digital Photo Magazine

Explore California Paints's board "A Passion for Color" on Pinterest. | See more ideas about Colors, Dibujo and Rainbow colors.

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