



Full Spectrum

New Works by Liz Haywood-Sullivan

September 24 - November 5, 2011



Full Spectrum

by Marcia L. Vose, Director, Vose Contemporary

As the title of her exhibition—Full Spectrum—suggests, this body of new work by Liz Haywood-Sullivan shows us the wonder of light in both its subtleties and its drama. Her rich pastels take us through all the seasons and times of day, deftly expressing the changing light on the landscape, water and sky. We see the raw cool light of Winter Creek (p.18); the light playing through the chartreuse green grass of early spring in Back Road Stroll (p.24); the hot, hazy light of an August sunset in Passage to the Beach (p.28); and the warm yellow fall light reflecting off the water and marsh grasses in Autumn (p.12).

When I first viewed this group of paintings, I was struck by a common denominator that unites the exhibition as a whole: each pastel simply glows with dramatic light, a feat which few painters are able to master. Have you ever seen a realist landscape without a light source? Invariably, the work appears dull or unfinished, missing the atmospheric spark that light and shadow provide. Liz underscores the difficulty of capturing light in one of her articles demonstrating how to paint shadows and sunspots:

A cast shadow is darkest near the object that casts the shadow and becomes lighter as it moves away. If you paint a cast shadow with only one value, it won't lay down properly. To solve the problem, use several values, with the darkest value closest to the object casting the shadow, getting progressively lighter as the shadow moves away. The number of values you will need will depend on the length of the shadow.*

It's no wonder that mastering this profession takes years of training and practice! Liz has certainly reached the top of her profession, as evidenced by the long list of honors she has added to her resume in just the four years since her last exhibition at the gallery. In February, 2010, she was elected Vice President of the International Association of Pastel Societies, and received her Masters Circle designation from the Society in 2011. IAPS is an umbrella organization which is comprised of seventy-one member pastel societies worldwide. Every two years IAPS holds an international convention with the top pastel artists which is attended by artists from around the globe.

She was also elected a member of the venerable Salmagundi Club in 2009, and in 2010 held a solo show of her winter pastels in their Patron's Gallery. Her painting *Mainely Mist* (p.3) was awarded the Dianne B. Bernhard Gold Medal for Excellence at their Annual Members Show, the highest prize awarded to pastels.

Be sure to review Liz's Curriculum Vitae (p.32), which lists all of her achievements to date and notes the prizes awarded to many paintings in this exhibition. Thirteen of her earlier pastels painted for this show have been exhibited in prestigious exhibitions around the country, and many have garnered prizes that are noted in the painting descriptions in the catalogue.

And finally, to highlight her plaudits, Claudia Seymour, the current President of the Salmagundi Club and an artist herself, has written a glowing essay on Liz's achievements and talent as a painter, noting that her work "will form a significant addition to the great canon of American art" and that she will be "an artist for the ages." Bravo!

*Price, Maggie, *Painting Sunlight and Shadow with Pastels*, "Using Cast Shadows with Sunspots to Describe Form," Demonstration by Liz Haywood-Sullivan, pp.70-76, North Light Books, Cincinnati, Ohio, 2011.



Mainely Mist 24 x 24 inches, 2010

Exhibited at the 2010 Salmagundi Club Annual Members Show Received the Dianne B. Bernhard Gold Medal for Excellence

The Strength of a Vision

by Claudia Seymour, President, Salmagundi Club

Liz Haywood-Sullivan is a painter's painter—an artist who through determination, dedication, and hard work has developed a stunning and recognizable style in a painting medium that is not always kind to its practitioners. Having decided about fifteen years ago to limit her beautiful work to soft pastel, she made up her mind to be the best pastellist she could be, and she has succeeded admirably. In a culture where the winds of change blow frequent and fickle, her devotion to her medium and her honing of her craft are the conscious acts of a strong will, and her stunning pastel paintings are among the very best available today.

As President of the historic Salmagundi Club in New York City, I am fortunate to be exposed to quite literally hundreds of new works of art every month. Salmagundi not only holds up to a dozen members' shows a year, including our own prestigious Annual Members' Exhibition each November, but the Club is also the host venue for the principal annual exhibitions of four important art organizations annually—the American Watercolor Society, the American Artists Professional League, Audubon Artists, Inc., and the National Society for Painters in Casein and Acrylic. We, therefore, see as many as 2400+ sculptures and paintings in all media hang in our galleries every twelve months, many of them of the highest professional caliber and juried or selected by professional artists who know and understand their work. Within this large number of pieces there are always artworks that stand out as being truly exceptional, and it is within this much smaller portion of the finest work that Liz's paintings always place. I can say with utter conviction that her pastels are so memorable that most of us who see them in our own Salmagundi shows can still name the particular paintings she has submitted to each of them, and she is one of those rare Salmagundi artists whose work is accepted—by virtue of its innate excellence—into every exhibition to which she submits.

In fact, just this past November, in the 127th Annual Members' Exhibition, she won the highest award available to a pastellist—the Art Spirit Foundation Dianne B. Bernhard Gold Medal Award for Excellence in Pastel. Now while it is always a great pleasure for an artist's work to be recognized with a significant prize, it is a signal honor to have one's work awarded a medal for outstanding achievement, and this is precisely what Dianne Bernhard had in mind when she devised the Art Spirit Foundation medals program for pastel artists. Liz's gorgeous *Mainely Mist* (p.3), present in today's elegant exhibition, richly portrays the still loveliness of the coastal Maine landscape. Having been present when the Judge of Awards was working that day, I can attest to the fact that his choice of this work for

the most important pastel prize was immediate. (I must also note that this title's clever double entendre belies the fact that there is literally eye-popping light shining out of the mist in a few blades of grass and roughly painted rocks—undoubtedly at least a part of the reason he singled out this piece for its major award.)

Liz and I have become friends over the past several years of working together in various capacities for our affiliated art organizations, and it is a relationship we both treasure. She has a very special ability to cut to the heart of the matter under consideration, whether it is the organizational frippery of institutional politics or, more importantly, the ability to see clearly the artistic values reflected—or not—in a painting. It is just this quality of discernment that not only allows her to manage her time well enough to be involved in the very organizational frippery that keeps our various groups moving ahead, but that also prompts her to get past those needs to return to her first love, her painting. And discernment is a crucial characteristic for the landscape painter, for without an editorial eye the landscape painter can easily be overwhelmed by the enormous amount of detail available for portrayal the moment she walks out the door.

As I write these remarks for the catalogue of her autumn 2011 solo exhibition at the wonderful Vose Galleries of Boston, I have in front of me the beautiful catalogue they produced for her first solo show with them in 2007. What is noteworthy, considering both her prior show and this current exhibition, is the fact that her work is strongly consistent in its singular ability to evoke the particularity of time and place, to record the specific beauty of local color and atmosphere, and yet to evoke timeless moments created by the elimination of insignificant clutter and detail.

All artists attempt either to walk in the footsteps of the giants of art who came before us or to break out into something new, and I think it is Liz's ability to do both that lies at the foundation of her many achievements. She adheres with clarity to those tenets of classical art training that form the basis of the best of representational art; she recognizes the importance of value, tone, perspective, line, and color. And, as with the finest historic American landscape painters, many of whom were early Salmagundians, Liz knows that it is light that creates all of these effects—and it is light that is actually the subject of many of her works. Without her venturous capture of the light of a scene, these paintings would become ordinary, but instead they glow with intensity and shimmer with radiance.

In *Fall on the North River* (p.20) the serenely soft color in the clouds and sky is a stunning foil for the radiant vibrancy of the strokes evoking land and marsh grasses. The intensity of these ground strokes offsets the soft shimmer of the sky in an effective but lovely contrast. Yet the contrast does not need to be this obvious; in Tractor Path (p.14) Liz creates an exceptional impression of light in a very close color and value range—one almost feels the cold winter sun illuminate the grays and browns of the wooded landscape. Some of her new images are graphically linear in both stroke and structure, as in Backfield Blues (p.16), while others are softer and less intense, as in the small sky studies and the charming and evocative Santa Fe Sunspots (p.27). In some of her paintings this linearity of stroke is so strong as to move almost into abstraction: Kresque Rocks, Plein Air (p.24), for example, clearly evokes a particular time of day in a very specific place, but looked at closely elements of the piece become less realistic and appear almost as simple spots and lines of color.

Using these nearly abstract elements as delineated in her stroke, Liz has honed a technique that is hers alone, a style and manner that I have seen in no other pastellist's pieces. She uses her pastel sticks as many really good painters use a brush; her strokes are visually vivid and distinct—only seldom do they blend together. One can see where she placed her pastel on the support and where she lifted it; each stroke is strong and decisive, sometimes running into the next one and sometimes separate so that the color of the support shows through to lend texture and additional atmosphere or color. Not for her the delicate blending of color or the precise but overly dainty detail of many painters. This is the painting of a strong artist making a definite statement about her view of a place in time which she wants to memorialize because it speaks to her in a specific way. And if one studies each piece with care, it is precisely those strokes that literally elucidate the light effects which are among the strongest and most illuminating of each work.

N.B.: Founded in 1871, the Salmagundi Club of New York City had its beginnings at the eastern edge of Greenwich Village, where artists gathered to discuss the myriad aspects of their profession. Growing rapidly, the club reached its heyday around 1900 when its members included the socially prominent artists Louis Comfort Tiffany, Stanford White, and John LaFarge. Other nationally noted members of the club's early days include George Inness, William Merritt Chase, William Hart,



Claudia Seymour is the current President of the Salmagundi Club, and only the second woman to hold this prestigious office. An award winning oil and pastel artist, she was painted by John Traynor sitting at her easel in this painting, her official Salmagundi Club Presidential portrait.

The new visions appearing in this exhibition are simply stunning, but I must admit to a particular favorite. Of the 40 paintings in this very special show, Standing Ovation (p.7) is outrageously, almost viscerally beautiful. Containing perhaps the strongest contrast between light and dark in the entire oeuvre, a deeply stark silhouette against a shimmering radiant sky, Ovation stands as a singular achievement in a demanding genre of painting—in fact, she deserves an ovation for this entire collection. I firmly believe that this and many of Liz Haywood-Sullivan's works will form a significant addition to the great canon of American art in general and American landscape painting in particular. The fact that these are pastel paintings simply adds to the unique stature of her accomplishments. Those many of us who love and value her work and appreciate her style are blessed to be able to watch this strong and very special talent grow. She will, I truly believe, be an artist for the ages.

Childe Hassam, Augustus Saint-Gaudens, and N.C. Wyeth, among the many. Located in a brownstone in the Village at 47 Fifth Avenue between East 11th and East 12th streets, the club today has 800 member artists and provides exhibition space open to the public, as well as private dining and meeting rooms for its members. The recent renewed interest in realist art, which began in the 1990s, has created a resurgence of participation in this 140 year old club.



Spring Tide 27 1/2 x 19 5/8 inches, 2011



Standing Ovation 36 x 24 inches, 2009

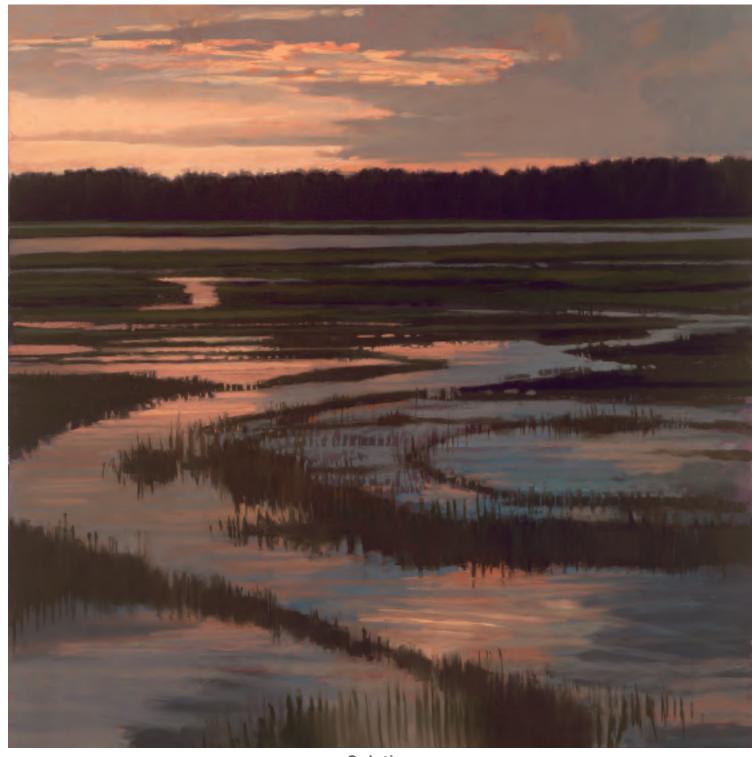








Top left: **Glistening**, 10 x 10 inches, 2009; Top right: **Ethereal**, 10 x 10 inches, 2010 Bottom left: **Ephemeral**, 10 x 10 inches, 2009; Bottom right: **Dazzle**, 10 x 10 inches, 2009



Solstice 20 x 20 inches, 2009

Selected for the Art Renewal Center 2010/2011 Salon 6



The Depth of Winter 24 x 18 inches, 2009

Exhibited at the 2010 Patron's Gallery Solo Show, Salmagundi Club

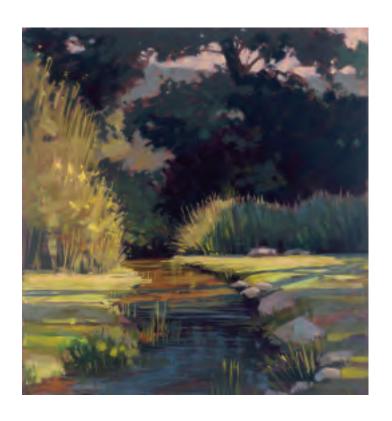








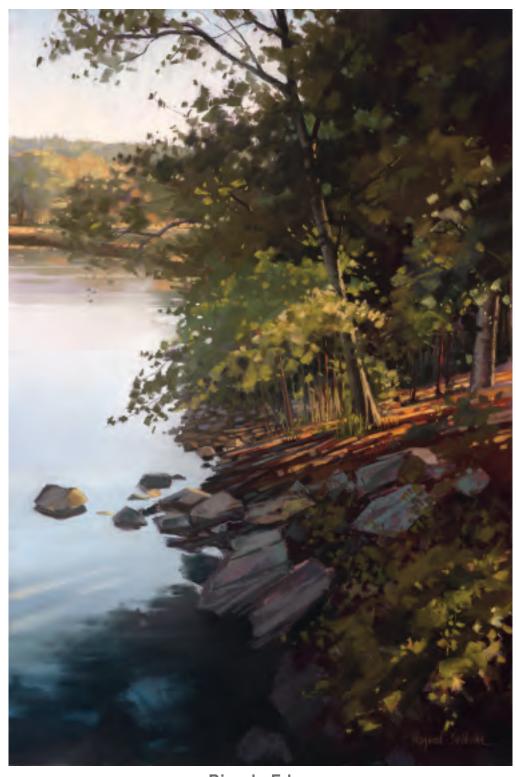
Top left: **The Hedgerow**, 18 x 18 inches, 2009, *Exhibited at the 2010 Patron's Gallery Solo Show, Salmagundi Club*Top right: **Harbor Dusk**, 16 x 16 inches, 2011; Bottom left: **Rexhame Cedar**, 16 x 16 inches, 2009
Bottom right: **Day Off**, 16 x 16 inches, 2009







Top: **The Herring Run**, 21 x 19 5/8 inches, 2011; Bottom left: **Autumn,** 24 x 24 inches, 2010 Bottom right: **Kresque Path**, 18 x 18 inches, 2011



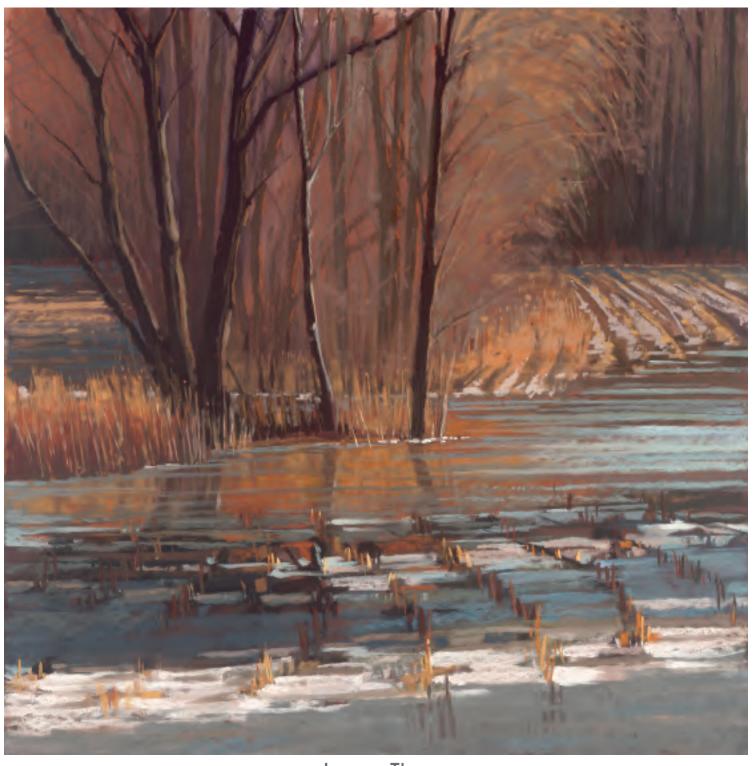
River's Edge 36 x 24 inches, 2008



Tractor Path

18 x 24 inches, 2010

Exhibited at the 2010 Academic Artists Association, Received the Jack Richeson Award Exhibited at the 2010 Patron's Gallery Solo Show, Salmagundi Club



January Thaw 24 x 24 inches, 2009

Exhibited at the 2010 Patron's Gallery Solo Show, Salmagundi Club Exhibited at the 2009 Connecticut Pastel Society Annual Juried Exhibition "Renaissance in Pastel"

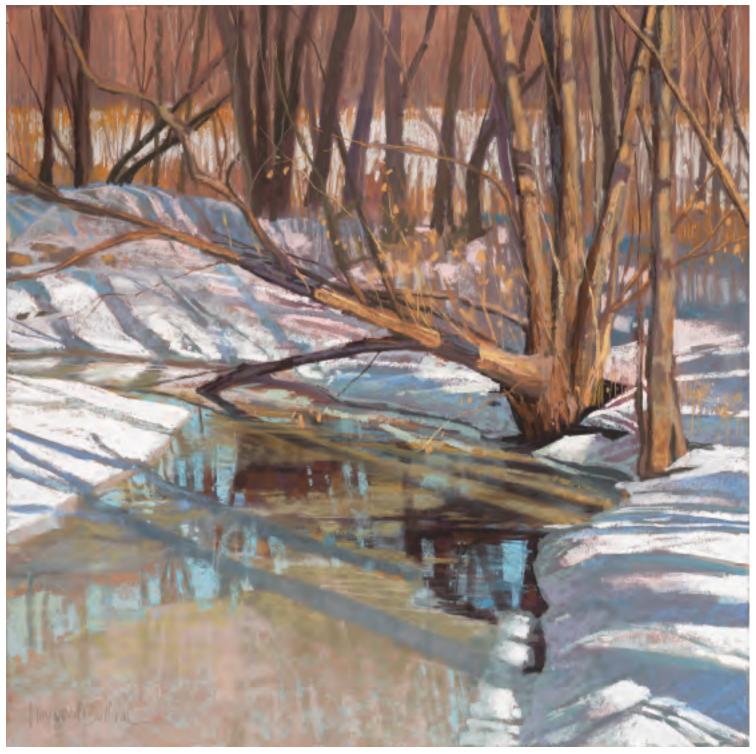


Backfield Blues

16 x 49 inches, 2008

Exhibited at the 2010 Patron's Gallery Solo Show, Salmagundi Club

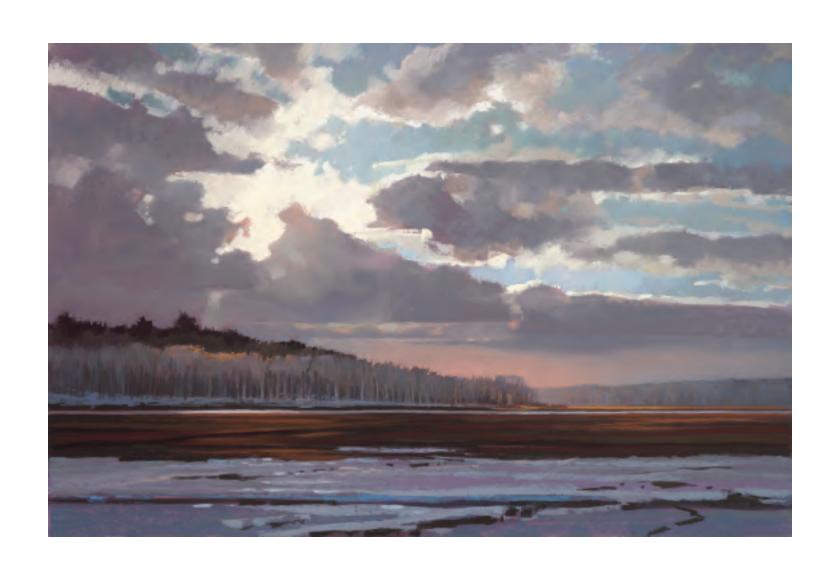




Winter Creek

24 x 24 inches, 2008

Exhibited at the 2009 Academic Artists Association, Received the Honor Award (highest pastel prize) Exhibited at the 2010 Academic Artists Association 60th Anniversary Invitational Exhibit Exhibited at the 2010 Patron's Gallery Solo Show, Salmagundi Club



Between Storms

24 x 36 inches, 2011





Top: **Fall on the North River,** 24 x 36 inches, 2008, *Exhibited at the 2009 Pastels By Invitation, Annual Invitational Exhibit*; Bottom: **Kaleidoscope**, 16 x 40 inches, 2011

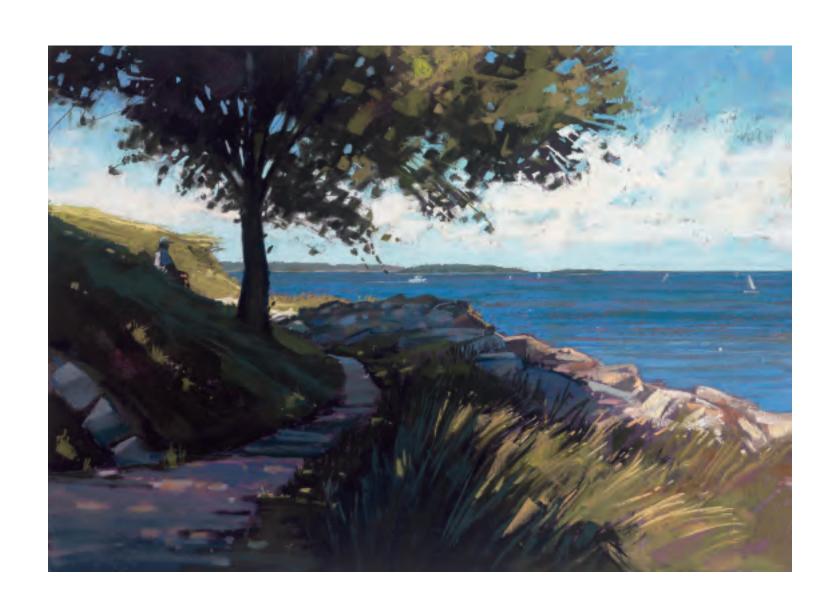


Riverside Landing 24 x 24 inches, 2008

Exhibited at the 2008 Academic Artists Association, Received the Academic Award Exhibited at the 2008 Pastel Painters Society of Cape Cod "For Pastels Only" National Juried Show

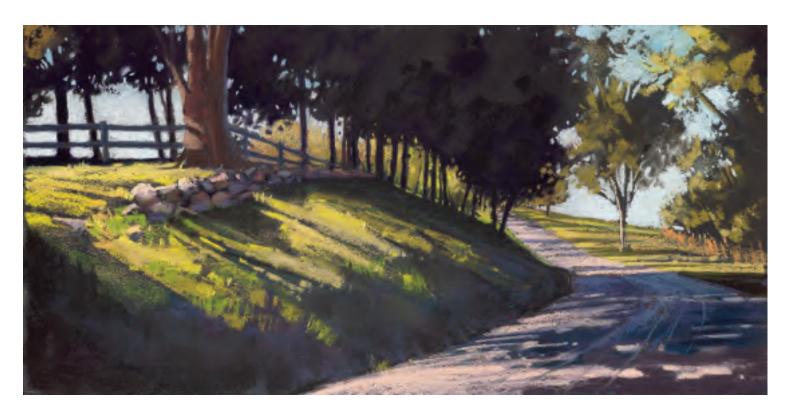


Serenity 27 1/2 x 19 5/8 inches, 2011



Marblehead Musings 19 5/8 x 27 1/2 inches, 2011





Top: Kresque Rocks, Plein Air, 13 x 20 inches, 2010; Bottom: Back Road Stroll, 12 x 24 inches, 2011





Top: **Shimmer**, 18 x 32 inches, 2011; Bottom: **The Sound of Sea Mist**, 16 x 32 inches, 2010 *Exhibited at the 2010 Pastel Society of America 38th Annual Juried Exhibition*







Top left: **On Holbrook Hill**, 12 x 18 inches, 2009; Bottom left: **On the Kresque Rocks**, 12 x 15 1/2 inches, 2010 Right: **River Road, Chatham**, 18 x 12 inches, 2008, *Exhibited at the 2009 Pastels by Invitation Annual Invitational Exhibit*



Santa Fe Sunspots

20 x 20 inches, 2009

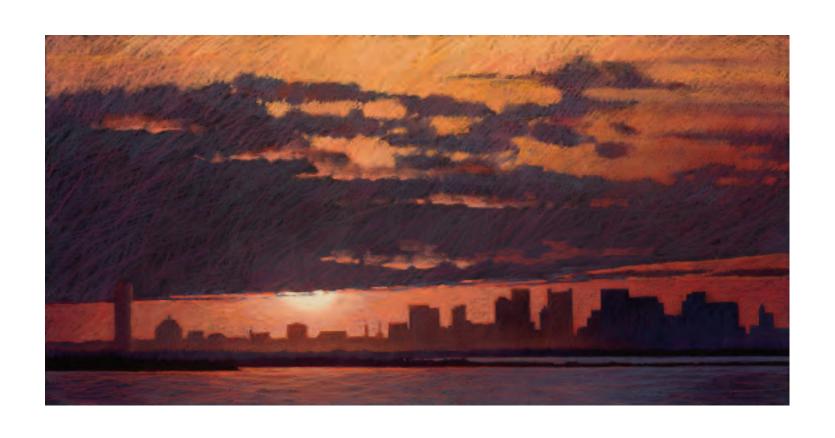
Featured in Sunlight and Shadow in Pastel by Maggie Price, Northlight Books, 2011 (excerpted article appears in The Pastel Journal, August, 2011)



Passage to the Beach

24 x 24 inches, 2009

Exhibited at the 2010 Connecticut Pastel Society Annual Juried Exhibition "Renaissance in Pastel" Received the Terry Ludwig Prize



Midsummer, Boston

24 x 36 inches, 2011



Mt. Washington from Long Island, ME 36 x 24 inches, 2011



Finale 24 x 36 inches, 2011

Curriculum Vitae

Select Awards

Salmagundi Club, NYC, 127th Members Show

Dianne Bernhard Gold Medal for Excellence, 2010

Pastel Society of America

M. H. Hurlimann Award, "Pastels Only" National Exhibit, 2009

Academic Artists Association, National Exhibit of Contemporary Realism

Jack Richeson Award, 2010

Honor Award in Pastel, 2009, 2006

Academic Award, 2008

International Association of Pastel Societies

Master's Circle Designation 2011

Honorable Mention, Ventana Gallery, Santa Fe, NM, 2009

Pastel Painters Society of Cape Cod, "For Pastels Only" National Show

Pastel Society of Maine Award, 2006

Pastel Society of America Award, 2005

Best of Show, 2002

North River Arts Society, Annual Festival of the Arts

Best of Show, 2005, 2001

Allied Artists of America

Pastel Society of America Award, 2004

Connecticut Pastel Society "Renaissance in Pastel" Annual National Exhibition

Terry Ludwig Pastel Award, 2010

Dianne Bernhard Gold Medal for Excellence, 2003

The Pastel Journal, Annual Pastel 100 Competition

Dianne Bernhard Gold Medal for Excellence, 2001

Select Juried National and International Exhibitions

Academic Artists Association, 60th Anniversary Invitational Exhibition, 2010

Art Renewal Center International, ARC Salon 2009/2010 Finalist in Landscape

Butler Institute of American Art, Selections from PSA Annual Show, 2007, 2010

International Association of Pastel Societies, Santa Fe, 2001, 2009

Pastel Society of America, NYC, 2006, 2008-2011

Academic Artists Association, Annual National Exhibit, 2004, 2006, 2008-2011

Allied Artists of America, Annual Exhibition, 2004, 2006

Catherine Lorillard Wolfe Art Club, 108th Annual Exhibition, 2004

Connecticut Pastel Society, "Renaissance in Pastel" Annual Exhibition, 2003-2010

Pastel Painters Society of Cape Cod, "For Pastels Only,"

2002, 2004-2006, 2008

Butler Institute of American Art, Pastel Invitational, 2003

Solo/Feature Shows

Salmagundi Club, NYC, Patrons Gallery, "January Thaw," Winter 2010 Cahoon Museum of American Art, Cape Cod, MA, Spring 2009 Vose Galleries, "Traveling Light," Boston, MA, Fall 2007 South Shore Conservatory, "A Shared Love," Hingham, MA, 2006 Duxbury Art Complex Museum, "Complex Conversations," Duxbury, MA, 2005

The Dolphin Gallery, "Fields and Farms," Hingham, MA, 2003
The Landmark Gallery, South Shore Art Center, Boston, MA, 2002
James Library/Center for the Arts, "North River Marsh: A Yearlong
Homage," 2002

Ventress Library, North River Arts Society, 2000 Pratt Memorial Library, South Shore Art Center, 2000 Marblehead Art Association, "ShadowPlanes," 1998

Select Published Articles

The Pastel Journal, Author, "Winter Fields: A Demo," February 2010
American Art Collector Magazine, "Cold Snap," January 2010
American Art Collector Magazine, "First Snow," December 2008
American Art Collector Magazine, "Boston Charm," October 2007
The Pastel Journal, "Lighting Up the Sky," September/October 2007
American Artist Magazine, "Dynamic Darks," May 2007
Southwest Art Magazine, Annual Pastel and Watercolor Issue, April 2005
The Artist's Magazine, "On the Rise—20 Emerging Artists," January 2004

Affiliations

International Association of Pastel Societies, Vice-President
Pastel Society of America
American Impressionists Society
Salmagundi Club
Academic Artists Association
Connecticut Pastel Society
South Shore Art Center

Pastel Painters Society of Cape Cod North River Arts Society



