

# Art Avenue

*A Federation of Canadian Artists Publication* – JANUARY/FEBRUARY 2015 \$5



# SPILSBURY MEDAL

DECEMBER 9 TO 24, 2014



**Gerda Volz Sam**  
9.25" x 10.5", Gouache and Ink, \$500  
AWARD OF EXCELLENCE



**Jajouei Hossein Vernal**  
18" x 24", Watercolour, \$950  
AWARD OF EXCELLENCE



**Andrew McDermott** Christine  
36" x 24", Pastel, \$3100



**Suzanne Northcott** Santina in the Sun  
36" x 48", Acrylic, \$4800  
AWARD OF EXCELLENCE



**Suzie Cipolla** A Glacier View  
24" x 18", Acrylic, \$1600



**Roberta Coombs** So Many Choices  
15" x 22", Pastel, \$2200



**Sandrine Pelissier** Terra Incognita  
48" x 48", Mixed Media, \$3000  
BRONZE MEDAL



**Lisa Danesin** Tuesday's Child  
48" x 48", Acrylic, \$3000  
SILVER MEDAL



# Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION

JANUARY/FEBRUARY 2015

## EXHIBITIONS



### SPILSBURY MEDAL SHOW

DECEMBER 9 TO 24

-02-



### DIGITAL EXHIBITION

NOVEMBER 25 TO DECEMBER 7

-12/13-

## FEATURES

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## ON THE COVER



A fine line between love and hate; so is it with realism and abstraction. Well, maybe there is a little wiggle room for obfuscation. Multiple layers and marks working that comprehensive polarity, passages of washes, gels and juicy gobs of acrylic materials, brushes loaded down with paint. The simple motif of a vase of flowers lends itself well to the play of form, space and colour. The cutting out of ground with a neutral, somewhat opaque material discerns those principles only more. Resultant is a haphazard yet dominant image with a seemingly real dimensionality. It's a sheer pleasure just to participate!

**Maryann Hendriks** We're the Catholic Link, Pete and Julie  
60" x 40", Mixed Media, \$4250  
GOLD MEDAL

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### Art Avenue

A FEDERATION OF  
CANADIAN ARTISTS  
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## NEW MEMBERS

### BRITISH COLUMBIA

#### LOWER MAINLAND

Vicki Beamish	Penticton
Beryl Beaupre	Vernon
Thomas Cetnarowski	Pitt Meadows
Kelly Crawford	Vancouver
Gamelle FitzGibbon	Vancouver
Edme Focant	North Vancouver
Doria Fochi	West Vancouver
Pamela Furlong	Enderby
Laura Gray	Naramata
Molly Hawes	North Vancouver
Elaine Hood	Kamloops
Poesis Ilies	Vancouver
Danyne Johnston	North Vancouver
Iris Low	Burnaby
Mohamad Mohee	North Vancouver
Denise Paluck	Surrey
Shirley Pshyk	Vernon
Laura Salisbury	Kelowna
Menchu Serrano-Abe	Richmond
Tracie Stewart	Abbotsford
Joyce Upex	Vernon

#### VANCOUVER ISLAND, GULF ISLANDS & SUNSHINE COAST

Vida Newington	Nanaimo
Rina Pita	Duncan
Marion Porath	Victoria

### ALBERTA

Michael Beckett	Calgary
Karen Chomistek	Calgary
Kimberley Cook	Airdrie
Patrick Cox	Gem
Amanda Crozier	Calgary
Tracy Leigh Crozier	Calgary
Elizabeth Kirschenman	Hilda
Aradhana Parmar	Calgary
Connie Ptasinski	Calgary
Allyson Thain	Calgary

## IN THE NEWS



**Look Kerk Hwang**

Open Water Annual Juried Exhibition of the CSPWC/SCPA, Toronto, Canada from October 28 – November 21 <http://www.cspwc.com>. He also had a 2nd solo exhibition "Watercolour World of Lok Kerk Hwang" at Penang State Art Gallery, Malaysia from October 1 – 19. <http://www.lokkerkwang.com>

SUSAN TAYLOR was delighted to receive an Honourable Mention at the 2014 Sidney Fine Art Show held October 17 to 19, 2014 with the piece "Shallots I"; ink, watercolour and gouache; 7" x 6".



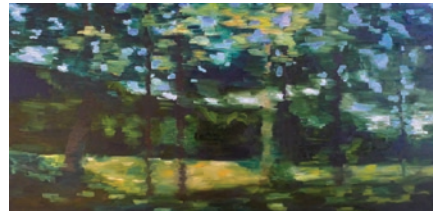
October 16 was a busy night for the daughters of previous Signature Member HARRY HEINE. While JENNIFER HEINE attended the opening night of AIRS to accept the Best Figurative Award for Buy & Sell, her sister CAREN HEINE, AFCA collected a Juror's Choice Award for Strawberries Squared for Jennifer while receiving Best Work on Paper herself for 'Basil's Gourds' at the Sidney Fine Art Show.



**Susan Taylor**

**Jennifer Heine**

"Traces II" is part of a series of work from TATIANNA O'DONNELL'S "TRANSITIONS" series. It won second prize in a competition on line with EXHIBE0. Works from this series have also won prizes in other exhibitions. J.E. Raddatz from Exhibe0 wrote a review of this series. You can view it on line at <http://www.artexhibe0.com/?p=2643>



**Tatianna O'Donnell**

REX BEANLAND is pleased to announce that his video watercolour lessons are now available on ArtClick.tv for streaming or purchase. Also he is more than pleased to announce that he has been chosen as a principle instructor at the Canadian Society Of Painters In Watercolour Symposium in Cornwallis, Nova Scotia in September 2015.

DORSET NORWICH YOUNG, AFCA was pleased to have her piece 'Endless Dream' featured in the 2015 FCA Calendar and also to have been accepted into the 2014 FCA Spilsbury Medal Exhibition with 'Summer Glory Days'.



**Dorset Norwich Young (left, above)**

The following members were in the Art Gallery of Greater Victoria's Christmas Small Works Show and Sale: LINDA ANDERSON, KRISTI BRIDGEMAN, SHARLENE STUSHNOV-LEE, KATHY CAMERON, JUNE HAYNES, BARBARA CALLOW AFCA, and MARCELA STRASDAS.

## CURRENT EXHIBITIONS

JOY MUNT will have a solo exhibition entitled "SURFACE LEVEL" with an Opening Reception on Saturday 7th February from 1 – 3pm at the Arts Council of Surrey & Newton Cultural Centre, 13530 - 72 Ave, Surrey, BC, V3W 2P1. Website: [www.artscouncilofsurrey.ca](http://www.artscouncilofsurrey.ca). For more details visit: <http://www.behance.net/joymunt>



**Joy Munt**

NANCYANNE COWELL's solo exhibition "Between Tomorrow" will be featured at the Sooke Harbour House Art Gallery; 1528 Whiffen Spit Road, Sooke from January 6th – February 28th. Taking you from pause to power, Nancyanne's latest ecoscape-paintings vibrate in the abstract of atmospheric light. From Turner's light to Rothko's scumbling, her unique approach captures the spiritual quality of nature, love, loss and longing. If love was a bird our hearts would mutate. For more information visit: [www.sookeharbourhouse.com](http://www.sookeharbourhouse.com).



**Nancyanne Cowell**

SUSAN MCGILLIVRAY has been invited to show at Eclectic Gallery throughout 2015.

PETER VAN GIESEN has a show at the Union Club until January 5, 2015.

SHERRIE WUITCHIK is in SPECTRUM, a show at the Brentwood Bay Resort until January 23.

## ADDENDUM

In the November/December issue we mistakenly attributed REX BEANLAND's piece 'Conversation Interrupted, Kensington Market' to another artist. Apologies Rex, here is the work again which featured as part of a solo show of his Urban Landscape paintings entitled: *Drawing On The City: An Exploration Of People & The Places They Live* at the Naess Gallery in Edmonton. This show is the culmination of the last 2 years of his painting which has seen him concentrate primarily on cityscapes.



## IN MEMORY OF...

The passing of one of Canada's beloved Artists was announced Sunday November 16, 2014. Dorothy Marie Oxborough died at her residence at the Saanich Peninsula Hospital late Sunday evening. She was 92.



Marie was born in Calgary, AB in 1922, to Marie Lloyd Oxborough and William Madden Oxborough. It was at the age of 2 that her father gave her a pencil and paper to keep her occupied in his office. In this era the Stoney Indian Nation's strikingly beautiful traditional costumes were common sights in Banff and very popular with the many tourists that visited the area. As a young girl the Stoney children became her first subjects. Her talent was obvious and quickly became a very popular local souvenir. After she had attended the Vancouver School of Fine Art, Marie returned to Banff to refine her skills and to continue with her subjects of choice. Thereafter and throughout the 1950s her work sold as quickly as she could produce it.

It wasn't long until her work was discovered to represent the Canadian image; printed and distributed across the country and almost as common as the image of the Royal Canadian Mounted Police. Throughout the 60s, and 70s, her work was printed and sold on calendars, post cards and eventually even on the sugar wrappers found in restaurants. Those printed images are still sold and traded around the world. Marie Oxborough's career spanned 60+ years with more than 75 exhibitions across Canada and Europe.

Her most famous works include 'Year of the Child', commissioned by the Federal Government, and 'We the Canadians', a vignette of faces that conveys the multi-cultural society that Canada has become.

Her achievements in the art community were vast: She received the high achievements as a Premier Pastelist of Canada, was a Senior Signature Member of the Federation of Canadian Artists and a Signature Member of the Canadian Institute of Portrait Artists with the designation CIPA.

Marie Oxborough touched our hearts with her amazing sense of humor and her incredible talent. The Art community will miss her feather touch.

### Painting Workshop in France with Patricia Banks – October 2015

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- ✓ Enjoy wonderful food & wine in the French countryside
- ✓ Beautiful accommodation in historic surroundings
- ✓ All levels of experience with acrylic or oil painting welcome

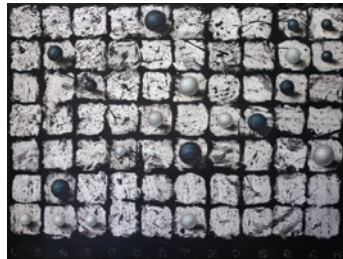


[patriciabanks.ca](http://patriciabanks.ca) – 250 751 4249  
space is limited – please register early

# CHAPTER EVENTS CALENDAR

## ARROWSMITH CHAPTER

The Arrowsmith Chapter was pleased to host its Fall Show at the beautiful Old Schoolhouse Arts Centre in Qualicum Beach Oct 27th – Nov 17th, 2014.



Leslie Gregory



Patt Scrivner



Dan Telosky

A number of Arrowsmith artists participated in the prestigious Sidney Fine Art Show on the weekend of Oct 17th, 2014.

Award winners for the show were Leslie Gregory AFCA 1st Prize, Patt Scrivner AFCA 2nd Prize, Dan Telosky 3rd Prize. Awards of excellence were given to Lisa Danesin AFCA, Barbra McDonald and Bruce Martin.



Leslie Gregory



Chris Kazeil

Of note were award winners Leslie Gregory AFCA with Jurors Choice for her painting Hickory Dickory Dock and Chris Kazeil SCA with an honorable mention for her painting Bombay Sapphire.

Other artists who participated were Lisa Danesin AFCA, Susan McLennan, Barbara Ann Scott, Therese Johnson AFCA, Jim Branston, Tom Shardlow, Patt Scrivner AFCA, Maureen Maryka, Chris Stusek.

Several Arrowsmith artists have been selected for the first online FCA Show 365. Chris Kazeil SCA, Leslie Gregory AFCA, Eumni Connacer SCA, Patricia Carroll, Bob Evans, Disa Marie Hale AFCA, Dan Telosky. Chris Kazeil's painting Bombay Sapphire and Dan Telosky's painting Tonquin Beach and Creek were chosen to be in the 2015 FCA Calendar.

## CALGARY CHAPTER

### CHAPTER MEETING

Tuesday, January 20th, 2015 (3rd Tuesday of month)  
7 pm at Atlantis Framing, 4515 Manhattan Road SE, Calgary.  
All are welcome.

### CHAPTER MEETING

Tuesday, February 17th, 2015 (3rd Tuesday of month)  
7 pm at Atlantis Framing, 4515 Manhattan Road SE, Calgary.  
All are welcome.

### UPCOMING WORKSHOPS

FEBRUARY 20TH, 21ST & 22ND 2015  
Alan Wylie Workshop — Grisaille & Texture - Acrylic/Oil  
Location - Atlantis Framing, Calgary

APRIL 24TH, 25TH & 26TH 2015  
Andrew McDermott Workshop — Brightly Rendered Pastel and Acrylic  
Location - Atlantis Framing, Calgary

For more information on all upcoming workshops and Chapter events please check our website: <http://fcacalgary.ca/>

### CHAPTER AWARD WINNERS



Congratulations to the Chapter Award Winners from our Juried Show and Sale "ABSOLUTELY ART"  
**FIRST PLACE: Robert McAllister** – Homecoming 3 (left)  
**SECOND PLACE: Hossein Jajouei** – Vernal (bottom left)  
**THIRD PLACE: Kathleen Theriault** – Shape Shift (bottom right)



## NORTH OKANAGAN CHAPTER

Welcome to our new members:  
Shirley Pshyk, Noreen Jodoin, Joyce Upex.

## CENTRAL OKANAGAN CHAPTER

The Central Okanagan Chapter held its chapter show – Autumn Gallery – on November 21st and 22nd at the Mission Community Centre in Kelowna. Thank you to everyone who attended the show. This is the second show organized by the chapter this year. Both shows are available for online viewing by going to [centralokanaganfca.com](http://centralokanaganfca.com) and clicking on the Galleries link on the left.

Congratulations to the winners of the show:



**1ST PLACE: Karen Rempel** for Buoyancy of Light, 36 x 36, Oil on Canvas (above left)  
**2ND PLACE: Marilynn Bury** for Summerhill Winery, 24 x 30, Acrylic on Canvas (above middle)  
**3RD PLACE: Elizabeth Christie** for Between Two Worlds, 36 x 24, Acrylic on Canvas (above right)

The Central Okanagan Chapter holds its monthly meetings on the first Monday of every month except July and August. The meetings are held at the Rotary Centre for the Arts, 421 Cawston Ave, Kelowna, BC in the Painting Room. Meeting time is 7 pm to 9 pm. Guests are welcome. The next meeting is on January 5th.

## NANAIMO CHAPTER

### NEW NANAIMO FCA EXECUTIVE FOR 2015

**ELECTED POSITIONS:**  
The following individuals were elected to office in the November 12 annual general meeting:  
**President:** Patricia Mansell  
**1st Vice President:** Bonnie Stebbings  
**Members At Large\*:** Tom Shardlow, Claudia Lohmann, Jan Evans  
*\*Members At Large replaces the former position 'Second Vice President'*  
The following members are remaining for a continuing term of office:  
**Secretary:** Kathy Galvin (Vida Newington as back-up)  
**Treasurer:** Michael Stebbings  
**Membership:** Merrily Allanson  
**NON - ELECTED POSITIONS**  
**Communications/Website/Art Avenue/FCA Blog:** Dawn Zintel  
**Refreshments:** Claudia Lohmann & Baerbel Dressler  
**Workshops/Demos/Critiques:** Eunmi Conacher & Kathy Galvin

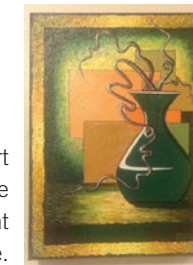
### IN THE SPOTLIGHT

PAULA SHEMMING IN FCA 'ONLINE EXHIBITION 365'  
Congratulations to Paula Shemming whose painting of horses was accepted into the FCA 'Online Exhibition 365'. Paula has returned to painting after caring for her mother for the past four years.



Paula Shemming

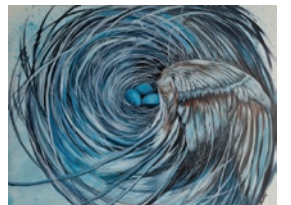
MARY ANN FLEMING'S RETRO SHOW  
*A 25 year Journey in Paintings and Jewellery*  
Art 10 Gallery, Nanaimo North town Centre  
Mary Ann Fleming has been a member of Art 10 Gallery in Nanaimo North Town Centre (Rutherford Mall) for over 25 years. During that time she has had 12 one woman shows there. It was time to look back. This show had a piece



Mary Ann Fleming

from each show plus jewellery. Mary Ann's art is her life's journey.

A number of artists featured in the new book, 'Incite 2 Color Passions: The Best of Mixed Media', are included in the latest issue of Southwest Magazine including our very own Penny Maday's painting 'Broken Wing'. Congratulations Penny.



Penny Maday

### NEXT NANAIMO FCA MEETING - JANUARY 10

**NOTE: CHANGE OF LOCATION**  
Due to renovations at the Library, the JANUARY 10 CHAPTER MEETING will be held at the HAREWOOD ACTIVITY CENTRE, 195 4th St. in Nanaimo. Doors will open at 10:00AM, and the meeting will commence at 10:30.

## VICTORIA CHAPTER

**UPCOMING MEETINGS:** January 15 at Windsor Park, 7pm. to 9pm.

### FALL SHOW:

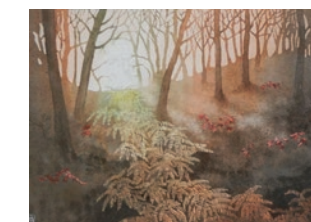
Held at Goward House November 1- 27th.  
Congratulations to our award winners!



**1ST PLACE: Peter Paterson AFCA** for Farm in Provence (top left)  
**2ND PLACE: Maggie Simpson** for West Coast Waters (middle left)  
**3RD PLACE: Brian Sorlie** for Magical Forest (bottom left)



**HONOURABLE MENTION:**  
Jim McFarland AFCA for Wild Flowers at the Olympic Mountains, Shirley Schmidt for Uncontainable, Lisa Riehl AFCA for Alpine Glow



**WELCOME TO OUR NEW MEMBERS:**  
Linda Darby, Diana Grenkow, Lori McGee, Pamela Orman, Len Pratt, Barbara Sapergia, Nicole Sleeth, Eijo Toyonaga, Peter Van Giesen, Phillipa Brown, Andrea Csimas, Nancy Lektaman, Sharon Simpson and Liz Thompson.

### ACTIVE STATUS:

Congratulations to all the members achieving Active Status: Deborah Czernecky, Diana Grenkow, Pamela Orman, Janet Mercer, Linda Darby, Eijo Toyonaga, and Kathleen Manning.

### FCA VANCOUVER 365 ONLINE SHOW:

Kristina Boardman AFCA won an award of Excellence for her work TRANQUILITY and Dorset Norwich-Young AFCA won an Honourable Mention for her work ENDLESS DREAM. Both pieces will be featured in the FCA 2015 calendar. Margot Clayton AFCA, Dawn Joy Ritchie and Sherie Welsford also had work in this show.

### SPRING SHOW:

At the Coast Collective: April 8-19.

# DIRECTOR'S COMMUNIQUÉ

Patrick Meyer  
FCA Executive Director



## TOGETHER

Recently, I stumbled across a little gem of a thought that I would like to share with you

## FCA HEAD OFFICE – BEHIND THE SCENES

Helen Duckworth  
FCA Gallery Coordinator



Dear members, artists and art enthusiasts,  
You may have noticed that there are some

in my shortened communiqué this issue. This gem came up in a conversation around the idea of what the FCA is not: The Federation is not an entity separated from its members. On the contrary, the Federation relies on and draws strength upon the knowledge, ideas, skills and creative as well as technical resources of everyone involved: staff, volunteers, and members.

We are all familiar with being customers of commercial enterprises that provide a product or service in exchange for money. The extent of our relationship with such businesses is reduced to a simple transaction: We walk into a department store, part with some of our cash and take home an item. It is easy to fall into the same pattern of behavior with all organizations with which we interact, even when a different relationship is possible. Unlike the department store, the Federation is a membership-driven organization. You can, of course, just use the services we provide, but I am afraid you would be selling yourself short. There is a much bigger benefit to be had.

This reflection on the scope and restrictions of the FCA is a result of a brief conversation with a member from a chapter, who asked when 'the Federation' would get more active in creating exhibitions in 'her area'. The enquiry implied the notion that the role of organizing and implementing shows lies solely within the power of some separate entity

new faces at the FCA, and while I am not exactly new (many of you I know from my previous role as Administrative Assistant), I am new to the position of Gallery Coordinator for the FCA. I would like to take a moment to tell you a little about myself, I would also like to take this opportunity to pay thanks to those people who helped me find my place here at the FCA.

Harking from Hampshire, England I studied English and American Literature at the University of Reading, specialising in Japanese art. Upon my graduation in 2009 I realised a childhood dream by moving to Japan to teach English as a foreign language. I was spoilt for choice when it came to museums, galleries, exposure to art and reverence for art in every-day life, which I still try to carry with me. I would work art into my lesson plans frequently. Then the earthquake of 2011 hit; uprooting me from Japan and leading me to Canada with my now husband.

Arriving in Kelowna, B.C. with one suitcase and no work permit, I threw myself into volunteering. I volunteered intensively at a variety of organizations and events, from a senior meal service to charity fun runs including a stint for the Rotary Centre for the

called 'the Federation', whereas its members' contribution to such developments is reduced to paying a fee. Now, while paying a fee is important in taking care of the costs associated with hosting an exhibition, the involvement of members needs not to be limited to it. We are all the Federation: staff, volunteers, members. There is not a single event that we could realize without the support of our volunteers or without members' involvement.

So I encouraged her, and now you as well, to get involved; to make things happen. If you are lucky enough to live in an area with a chapter, your first step might be to contact them. After getting local support for a project you may want to contact head office and request the help of staff.

While office staff cannot take on huge projects on their own, we are often able to help with resources and systems we already have in place. Or maybe you are part of a chapter that is in the process of applying for a grant? The FCA office might be able to help as a co-applicant by providing our charitable status. It requires little work on our part but saves you a lot of time and effort.

I do think we can achieve greater outcomes when working together. After all, working together to make more happen is what the Federation was created for. And we all make up the Federation, together.

Arts and the Kelowna Actors Studio. During this time I was fortunate enough to volunteer with the Kelowna Art Gallery under the direction of Renee Burgess as lead docent for their school tour program. I gave school tours twice a day, three to five days a week and loved every minute. It was here that also I received my first behind the scenes peak into the world of curation and permanent collections from Curator Liz Wylie.

Approached by the Manager of the Lake Country Art Gallery, I soon found myself assisting their programming by designing and delivering free art history lectures to the general public from their gallery space on Saturday afternoons. I am thankful to Petrina McNeil for giving me the opportunity to work on my public speaking skills whilst doing something valuable for the Lake Country Art Community.

Moving to Cranbrook, my work permit came and I became the Administrator for the Cranbrook and District Arts Council. With them I hung a variety of art exhibitions, created and implemented their school tour program, amongst other things, as well as facilitated the board by assisting them with their

annual 'Art in the Park' fundraiser. I was also involved in initiating talks with City Council to acquire heritage property, as a new home for the gallery. Sadly, I do not have room to thank everyone at the CDAC who made an impact, but a big thank you goes to Board Member Jenny Humphrey for her endless support.

In 2014 I moved with my husband to Burnaby to start our big city life and during a trip to Granville Island, I discovered the FCA. The rest as they say is very recent history! I would also like to thank Marney-Rose – previous Admin Assistant and SFCA member for welcoming and training me. I enjoy getting to know each and every one of you a little more each day. The FCA is so diverse and vibrant, with nearly 2,000 members and eleven Chapters, I consider myself lucky to have become a part of something so much greater. I strongly agree with founding member Lawren Harris's belief that the FCA should attempt to not only educate and support their artists, but also to make the role of the artist more relevant to everyday society. We do this by providing education, exhibitions and programming to everyone. I intend to continue supporting the board in their vision for the FCA and I am looking forward to new challenges.

## MESSAGE FROM THE EDUCATION CHAIR

By Charlie Easton

Education is a critical function of the FCA as we aim to fulfil our mandate of '*advancing the knowledge and appreciation of art and culture*'. It is something that we take seriously, but it is thankfully a lot of a fun. The FCA is lucky to have some great artists and instructors who teach for us and if you haven't been to a session recently, there may well be a few workshops or classes to consider in the Spring/Summer 2015 program that's just been launched.

I'd like to take this opportunity to give you an insight into how we choose the sessions for Vancouver and the Lower Mainland. Back in April of last year we conducted a survey of FCA members and asked you what media and techniques you want to learn about, and from whom. We also ask the same questions of every participant in every session that we run. This feedback is incredibly valuable to us as we build the education programs. We

Stefanie Steinwendtner  
FCA Administrative Assistant



The open position of Administrative Assistant for the FCA was eventually filled with another new face. This new face belongs to me, Stefanie Steinwendtner. As my unpronounceable last name might suggest, I am not only new to the FCA, but also new to Vancouver.

I grew up outside of Vienna, Austria; only a short train ride away from beautiful, century old architecture and renowned museums such as the Kunsthistorische Museum Wien or

the Albertina and their impressive collections. In this setting, I studied Tourism Management, Cultural Management and Art History. My choice of studies was based on the desire to facilitate cultural participation and to enhance access to art within local, especially more rural, communities. Back in Austria I translated this aspiration into action as the Assistant Events Manager for a small interdisciplinary art festival that grew to an annual, multi-day event with readings, concerts, exhibitions and performances by now.

After chance and wanderlust took me to Australia, Thailand, Israel and all over Europe, my partner's job brought us to Canada for a more permanent stay. Here, I was fortunate enough to be given the opportunity to join a devoted art organization that provides education, resources and support not only to its members, but everyone interested in art – the FCA. I am impressed by the strong volunteer commitment and member involvement at the FCA and I am looking forward to getting to know many of you as I grow into my new position. I would also like to thank everyone involved in the decision-making process for this opportunity and Helen Duckworth for her support and patience during my training.

also try to make sure we strike a balance of keeping the programs fresh by introducing new instructors and subjects, and by having consistency in our programming, maintaining some of the sessions that consistently have high levels of demand.

One thing we have heard loud and clear is that we need to offer more education programs that can be accessed anywhere in the country through the glory of the worldwide web. As a result, we are about to start a new online critique program, which will be free to members in its infancy. We have also partnered with online gallery *Beheld.me* and the *Vancouver Foundation* to develop a course of online videos aimed at beginners who want to learn the

basics of drawing and painting. These videos will be made available soon. We have many more ideas on how we can expand our education program to include our members from across the country, and will let you know about them as soon as we get them in motion.

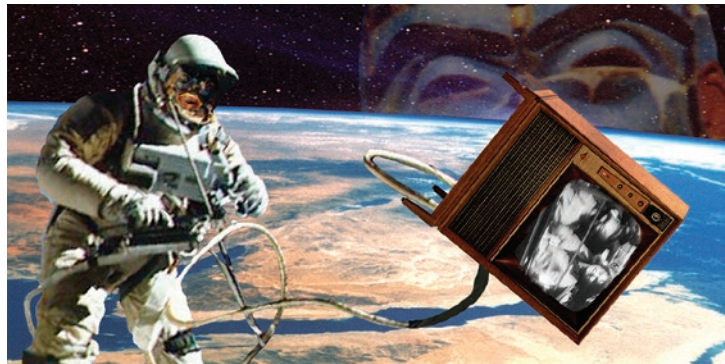
Knowledge, understanding and positive personal connections are critical to the advancement of all of our artistic endeavours, and we know that by building our education capabilities, we'll be able to better deliver on all of these for our members. Here's to a 2015 full of learning!

*For more information on our Spring/Summer education program, please visit our website at [www.artists.ca/education](http://www.artists.ca/education)*



# DIGITAL IMAGERY

NOVEMBER 25 TO DECEMBER 7



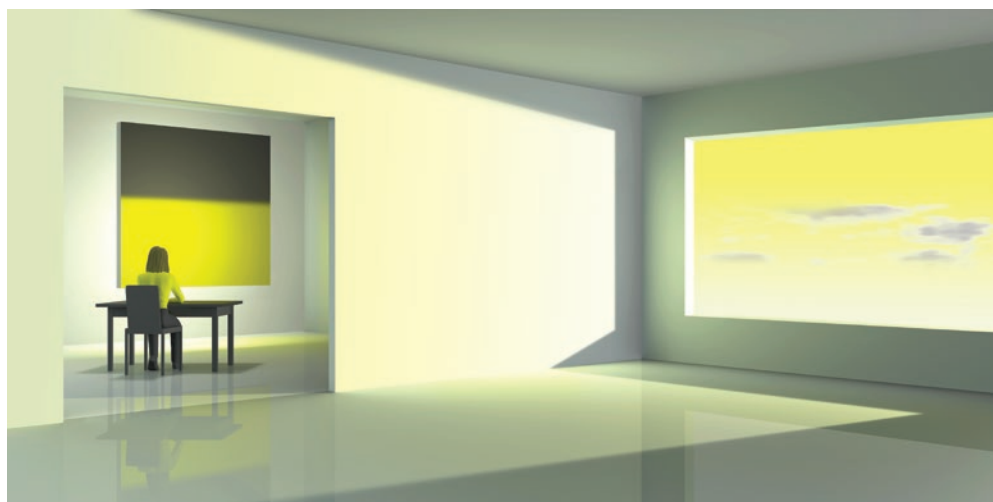
**Marc David Hedges** Eagle Is Landing #2  
22" x 11", Canvas, \$300  
AWARD OF EXCELLENCE



**Sфона Pelah** Fog  
16" x 20", Digital on Photo light jet paper, \$15  
AWARD OF EXCELLENCE



**Ian Bateson** Skull8  
41" x 20", Giclee, \$800



**Koldo Etxebarria** Beauty Beyond Forms  
18" x 36", Metallic print mounted on aluminum, \$1500  
2ND PLACE



**Frank Ducote** A Bird in the Hand  
16" x 11", Digital painting face mounted on aluminum, \$250  
AWARD OF EXCELLENCE



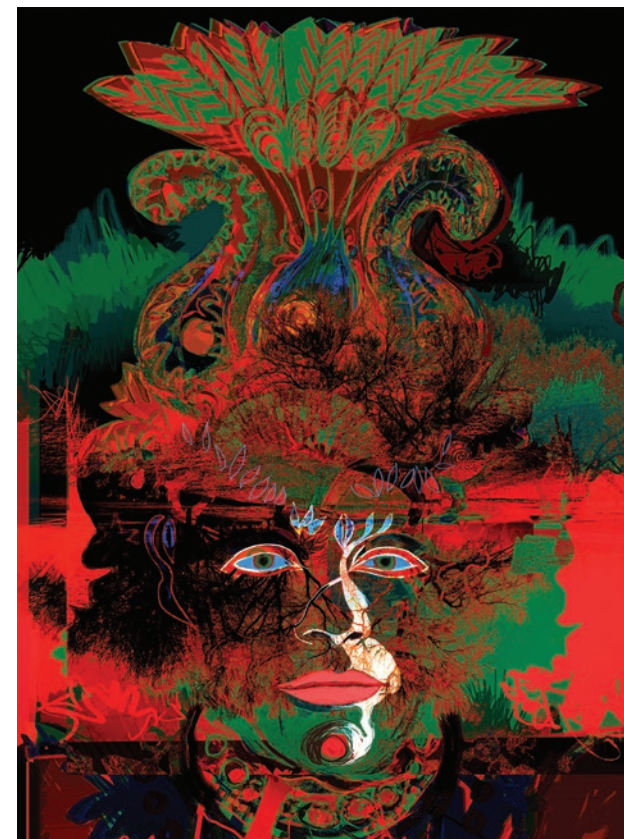
**Gary Nay** Ours to Preserve  
26" x 13", Giclee Print from Digital Painting, \$200  
3RD PLACE



**Jordan Blackstone** A Bevy Of Beauties  
20" x 20", Digital hand painting using Wacom tablet/PS,  
\$175



**Kit Bell** Behind the Colour  
10" x 10", Digitally created using ArtRage, printed on Canvas, \$150  
AWARD OF EXCELLENCE



**Katharine Dickinson** Breathe  
27" x 20", Photoshop digital print, \$300  
1ST PLACE



**Janice Evans** Man & Machine  
19" x 36", digital canvas, \$900

# 2014 AWARDS

*Our congratulations go out to all the winning artists of 2014!*

## ARTISTS CHOICE

**1ST PLACE:** **Rex Beanland** Seaside Walk  
**2ND PLACE:** **Iryna Kharina** White Fascination  
**3RD PLACE:** **Bev Beresh** Dream Dancer  
**AWARD OF EXCELLENCE:** **Dione Dolan** Enchantment 1  
**AWARD OF EXCELLENCE:** **Martha Moore** Moon Rising  
**AWARD OF EXCELLENCE:** **Christina Passey** Ol' Parlour  
**AWARD OF EXCELLENCE:** **Kit Bell** ThickTick

## WORKS ON PAPER

**1ST PLACE:** **Christina Passey** Soldiers Memories  
**2ND PLACE:** **Kathryn Ragan** I'm Free  
**3RD PLACE:** **Juve Furtado** Camouflaged  
**AWARD OF EXCELLENCE:** **Bente Hansen** Summer Storm  
**AWARD OF EXCELLENCE:** **Gillian Olson** Aurora

## ABSTRACT SHOW

**1ST PLACE:** **Joy Munt** Out Beyond the Neon Lights  
**2ND PLACE:** **Ira Hoffecker** Hamburg Harbour  
**3RD PLACE:** **Nicoletta Baumeister** House versus Home  
**AWARD OF EXCELLENCE:** **Jeanette Ardern** Exactly That  
**AWARD OF EXCELLENCE:** **Rose-Marie Goodwin** In Our Midst I  
**AWARD OF EXCELLENCE:** **Marianne Meyer** Call for Music

## LANDSCAPES

**1ST PLACE:** **Tetiana Zakharova** Green Splendor  
**2ND PLACE:** **Jennifer Mitton** Quicksilver Sky, Tofino  
**3RD PLACE:** **Stephen Dittberner** Reflections  
**AWARD OF EXCELLENCE:** **Mena Martini** Spring Mood  
**AWARD OF EXCELLENCE:** **Shirley Thompson** Beyond Memories

## CANVAS UNBOUND

**1ST PLACE:** **Sara Morison** In December drinking hot chocolate  
**2ND PLACE:** **Sharlene Stushnov-Lee** Driftwood #4 - Illumination  
**3RD PLACE:** **Elaine Alfoldy** Lost In Thought  
**AWARD OF EXCELLENCE:** **Leslie Gregory** Ironworks  
**AWARD OF EXCELLENCE:** **Laura Hilts** Coffee Table

## FOLIAGE AND FLOWERS

**1ST PLACE:** **Joy Munt** A Bunch of Bright Forget-me-Nots  
**2ND PLACE:** **Sandrine Pelissier AFCA** Still Life in Red  
**3RD PLACE:** **Kathy Cameron** Amour  
**AWARD OF EXCELLENCE:** **Leif-Kristian Freed** Table is set.  
**AWARD OF EXCELLENCE:** **Jennifer Harwood** Bouquet Revisited  
**AWARD OF EXCELLENCE:** **Sharlene Stushnov-Lee** Cannas #5

## PAINTING ON THE EDGE

**FCA GRAND PRIZE:** **Gail Sibley** Perchance to Fly (On the Edge series)  
**OPUS FRAMING & ART SUPPLIES AWARD:** **Deborah Bakos** Chain Reaction II  
**OPUS FRAMING & ART SUPPLIES AWARD:** **Leslie Gregory** A Matter of Substance  
**OPUS FRAMING & ART SUPPLIES AWARD:** **Gale More O'Ferrall** Dockside  
**EMERGING ARTIST AWARD:** **Diane McCarten** Tribe

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## SCENES FROM WESTERN CANADA

**1ST PLACE:** **Ali A Aryan** Everything is going on here  
**2ND PLACE:** **Joy Munt** The Sky is Green and the Grass is Blue  
**3RD PLACE:** **L.J. Throstle** A Meadow Earned  
**AWARD OF EXCELLENCE:** **Deborah Bakos** Granville Bridge No.1, Aboard the SS Master  
**AWARD OF EXCELLENCE:** **Sheila Schaeztle** Exploring  
**PAINTER'S KEYS PRIZE:** **Billie Rae Busby** The Outlook

## ANNUAL INTERNATIONAL REPRESENTATIONAL SHOW

**FCA GRAND PRIZE:** **Lalita Hamill** Unconditional  
**BEST FIGURATIVE-PORTRAIT AWARD:** **Jennifer Heine** Buy & Sell  
**BEST LANDSCAPE AWARD:** **Heather Hollingsworth** A Break In The Clouds  
**LANDSCAPE AWARD OF EXCELLENCE:** **James Gummerson** Stella  
**BEST STILL LIFE AWARD:** **Colleen J Dyson** RHOMNEYA  
**STILL LIFE AWARD OF EXCELLENCE:** **Krystle Coughlin** Charge  
**FIGURATIVE AWARD OF EXCELLENCE:** **David J Goatley** Pieta for Syria

## ONLINE EXHIBITION: 365

**1ST PLACE:** **Stephanie Gauvin** Room with a View  
**2ND PLACE:** **Tanya Bone** Sow the Seed  
**AWARD OF EXCELLENCE:** **Guy Edward Mathany** A Quiet Harbour  
**AWARD OF EXCELLENCE:** **Kristina Boardman** Tranquility  
**HONOURABLE MENTION:** **Linda Wilder** Along Moraine Trail  
**HONOURABLE MENTION:** **Lynn C Sykes** Rhododendron  
**HONOURABLE MENTION:** **Dan Telosky** Tonquin Beach and Creek  
**HONOURABLE MENTION:** **Christine Yurchuk** Autumn Lace  
**HONOURABLE MENTION:** **Dorset Norwich-Young** Endless Dream  
**HONOURABLE MENTION:** **Linda Bell** Rock Paper Scissors  
**HONOURABLE MENTION:** **Chris Kazell** Bombay Sapphire  
**HONOURABLE MENTION:** **Gale More O'Ferrall** Young Raccoon  
**HONOURABLE MENTION:** **Wendy Carmichael Bauld** Field of Irises  
**HONOURABLE MENTION:** **Kathy Hildebrandt** Toys In the Attic - Ode to Simpler Times

## DIGITAL IMAGERY EXHIBITION

**1ST PLACE:** **Katharine Dickinson** Breathe  
**2ND PLACE:** **Koldo Etxebarria** Beauty Beyond Forms  
**3RD PLACE:** **Gary Nay** Ours to Preserve  
**AWARD OF EXCELLENCE:** **Frank Ducote** A Bird in the Hand  
**AWARD OF EXCELLENCE:** **Marc David Hedges** Eagle Is Landing #2  
**AWARD OF EXCELLENCE:** **Kit Bell** Behind the Colour  
**AWARD OF EXCELLENCE:** **Sfona Pelah** Fog

## SPILSBURY MEDAL SHOW

**GOLD:** **Maryann Hendriks** We're the Catholic Pete, Link and Julie.  
**SILVER:** **Lisa Danesin AFCA** Tuesday's Child  
**BRONZE:** **Sandrine Pelissier AFCA** Terra Incognita  
**AWARD OF EXCELLENCE:** **Hossein Jajouei AFCA** Vernal  
**AWARD OF EXCELLENCE:** **Gerda Volz AFCA** Sam  
**AWARD OF EXCELLENCE:** **Suzanne Northcott** Santina in the Sun

# THE BIGGER PICTURE

by Peter Stuhlmann



Dear Artist,

'Tis the season of spiked 'nog, warming yourself by electric log fires, and frantic last-minute gift dashes to the Petro Canada because mother-in-law is coming after all. Then it's party favours and frail resolutions (I swear to stop thinking bacon is a key nutritional component of every meal), and finally, waiting on the inevitable blizzard of credit card statements flashing more red than Uncle Rudolph's nose.

Somewhere in the mix we shift down and reflect on the year that went: paintings good and bad, shows we were in, shows we weren't. 'Where am I going?', 'where do I want to be?'—we think of goals met, others missing like keys. The season is nothing if not a temporary rest stop on the Coquihalla of existence. And, if you're anything like me, it's at times like this that you ask yourself: 'Are artists going to be replaced by robots?'

Take heart, I'm not about to crush your candy canes, or paint you Santa Devouring One of His Elves. It's a 'good news/bad news' bit—bad news first.

Digital art is here. In 2013 the de Young Museum in Golden Gate Park, San Francisco, showed one of my favourite painters, David Hockney, including some of his iPad paintings. Makes sense, being that close to Silicon Valley. A new form of finger painting. Also in 2013, and closer to home, AGO joined the Google Art Project in making available high-resolution digital images from their collection. Part of their initial collection is Canadian artist Jon Rafman who produced a Brand New Paint Job series of digital images—jarring, surreal juxtapositions. Emily Carr Master Bedroom, Cezanne Train Car, and Richter Waiting Room to name a few. And our beloved FCA

embraced the binary world this year, with its very first Digital Exhibition. Digital art—digital everything really—is not only here, it's going mainstream.

As for the actual making/painting of images, did we really think technology, which has automated virtually every other facet of human industry, would leave us alone? After all, there are digital, random word generators for the poets; samplers, synthesizers, and autotuners for the musicians; 3D printing is coming for sculptors; no reason to imagine painters won't also be affected.

Meet eDavid. Begun in 2009 by the Universitat Konstanz (Germany), eDavid was a one-armed, unemployed welding robot they turned into a painter. Working with real paint, brushes, and canvas—he dips his brush into the paint, etc—to produce apparently remarkable imagery. In short, he iteratively translates photograph to painting. I imagine the photograph is an intermediate step, it takes little imagination to envision camera and lens on board, and off he goes. Plein air robot.

The roasted chestnut in this venture is the notion that the technical aspects of painting can be 'seen as optimization processes in which color is manually distributed on a canvas until the painter is able to recognize the

content – regardless if it is a representational painting or not.'

(Universitat Konstanz web site, eDavid Painting Robot).

Now, there's no need to call for another dram to re-invigorate the 'not—here's the good news. eDavid has a flaw. A big one. He may be the perfect technique, yes—but he's incapable of mistakes. At all, of any kind. That is a uniquely human capability, and one I like to keep firmly in mind.

Recall that I said 'apparently' remarkable images? It turns out that a painting realized only by technical mastery is as cold as Mrs. Claus after she's caught Santa cavorting with Flirteena, furry headmistress of the elves.

A painting is nothing without that which makes it unflinchingly human—the flaw. It must show creak and crack and evidence of monumental struggle—held together by sheer will and the triumphant human spirit. A spirit written in, and celebrated by, the mistake.

Now it isn't the easiest thing to lean forward against the blizzard of convention and conventional wisdom that prizes technical achievement and the perfect result—but it must be done. And those of us who choose this route have a patron saint: Henri Rousseau. That's right, Saint Henri (not to be confused with the Montreal neighborhood of the same name) master of wonky perspective, the outlandish, improperly drawn figure, a palette of greens unlimited to a fault. Veteran of wars and armies he never joined, painting jungles from adventures he never witnessed—all of it impossible to render correctly. That Henri.

We have a little secret. We know this Henri also painted Sleeping Gypsy, as sublime and forward-looking an image as you'll ever find. And all the robots with all the paint in the world will never be able to paint that—not until they are able to experience. You and I, we experience. Let's not master ourselves away from that.

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# THE INSIDE VIEW

A SERIES OF ARTICLES  
LOOKING INTO PROFESSIONAL  
ARTIST STUDIOS



## MARNEY-ROSE EDGE, SFCAs STUDIO

The dining room table has seen many phases of my artistic growth; from decorative painting on wood pieces, including furniture, to porcelain then paper and beyond. So when we moved into our 1937 workman's cottage in late 2003, I made a point of having a space to paint. Thank goodness my husband is so supportive of my pursuit in the arts. I staked out a front bedroom of the small home. It faces north and the front garden. The space is a little bigger than 100 square feet and still remains my "in house studio" today where I paint pet portraits and other small watercolors.

In 2010 I was laid off from Kodak in Burnaby and decided I was going to be a full time artist. I through caution to the wind and plunged in feet first. After a year and a half in my home studio I found a few things out about myself. One being: I needed a place to go to work every day, which meant looking for an outside studio space. Two things were key in making this decision. One, my husband was home all day so a routine was not there for either of us, and secondly, I wanted to paint larger than anything I had painted before in watercolor for a planned solo show. I knew I needed to be part of a community of likeminded artists but I didn't realize how important it was for me until I experienced it. I found my first studio in North Vancouver at 195 Pemberton studios and loved it. My confidence grew and I noticed attitudes towards me changed as well, especially from extended family members. I could focus, obtain my goal and my work improved significantly as well. The community was such a support and I made friends with some amazing artists.

I moved out of my North Vancouver studio in 2013 due to the building being sold and I

found the commute from New Westminster challenging. I found the experience of an outside studio had a profound impact on me and I knew I would be looking for another one. I moved home for 6 months while I was assisting in the office of the FCA. Once the office was staffed again and functioning I worked in my home studio but found it on the small side and too many distractions at home, the computer being high on the list. Plus I missed people. Being an artist can be pretty lonely. So once again I went looking for an outside studio. Amazingly enough, on the day I was interviewed by fellow artist Mary blaze concerning women artists with home studios, I made a conscious decision to look for another outside space. The phone had rung during that interview and a message was left asking if I would be interested in sharing a studio at 1000 Parker Street.

I am extremely grateful to Jennifer Harwood who offered me the opportunity to join another artist community at 1000 Parker Street, the home of Eastside cultural crawl. I moved into my new space of 325 square feet in June 2014. The total space is 800 square feet and I share it with Jennifer. I love the size of the space the gorgeous windows and the perfect partner.

The studio has concrete floors, huge old beams and high, high ceilings. It faces west and backs on to rail yards with the occasional train working its way into Vancouver. I have space to teach privately and small workshops. In spring I am offering a beginner oil workshop in my studio limited to 6 lucky people.

Having so much space has meant I can go wild working in watercolor, oils and acrylics



plus enjoy the freedom to experiment. I have set up workstations so I can work on more than one thing at once as I like the watercolors to dry naturally allowing me time to think of my next moves. (Reminds me of chess.) The space has lent itself to painting in a series of works as large as canvas can be hung on the wall while I use a studio easel for my watercolor painting.

During the week I commute by bus and sky train, walking from VCC station. This is my forced exercise, which I am really happy to incorporate into my routine. I would love a visit if you would like to come by. Please drop me an email, text or call. My contact information is on my website at [www.marneyroseedge.com](http://www.marneyroseedge.com)

# ACRYLIC MEDIUMS

By David Langevin



**Q:** Why does my painting look so glossy initially but ends up looking very matte when fully dry. I use a golden gloss extender and water when applying it. What would you recommend using for an even somewhat glossy finish? I have used different sprays: gloss, very glossy and matte. I have ruined paintings because the finish is very uneven with some areas being glossy and others not.

**A:** Different pigments dry to different gloss, also, acrylics start out glossy (water) and then dry darker and duller when the water evaporates. If you use water to thin your paint, it will make the paint look even duller than normal. I don't use water. Mix or dilute your colors with good gloss medium instead. A coat of medium over the whole painting when it is finished will even out the shine and protect the surface as well.

**Q:** I bought gel gloss medium to do washes and it takes too long to dry. Which gel mediums do you use and why? Do you mix them with the paint?

**A:** There are a lot of different gel mediums on the market now and each one can be used to create a different textured effect or for collage work. They come in varying degrees of stiffness and transparency as well. You can use the thinner gloss gels to do glazing (washes) but they will be slower to dry

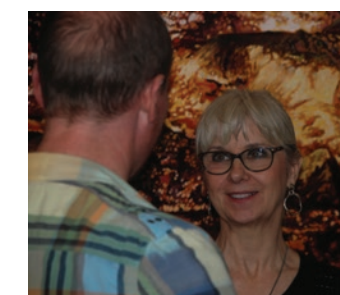
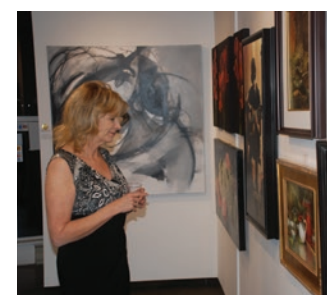
for sure. The self leveling gel can be used for transparent glazes with good results. I rarely mix them with the colors but instead prefer to paint over top of them once they are dry to maintain the luminosity and intensity of my colors. Still, you can certainly mix them with your colors as there is no technical reason why that would be a problem. Using some of the stiffer mediums like the molding paste, pumice gel and crackle paste on canvas, especially if it is applied thick can result in sagging of the canvas as well as cracking and lifting of the medium. Better to work on a rigid panel if you are using these ones extensively.

For questions of a technical nature contact David at: [david@davidlangevin.com](mailto:david@davidlangevin.com).

To view an archive of technical Q&A's go to [davidlangevin.com](http://davidlangevin.com)

# SPILSBURY MEDAL RECEPTION

From December 9th to December 23rd, 2014 it was possible to view a number of distinguished pieces of our Associate Members (AFCA's) and Senior Associate Members (SFCAs) at the FCA Gallery on Granville Island as part of our annual Signature Member prize competition – the Spilsbury Medal Show. This exhibition represents the broad range of styles and high quality of the most recent works of some of our highly praised Signature Members. The Opening Reception and Award Ceremony was held on December 11th, 2014 at the FCA Gallery. Our congratulations go out to the winning artists: Maryann Hendriks, AFCA (Gold Medal), Lisa Danesin, AFCA (Silver Medal), Sandrine Pelissier, AFCA (Bronze Medal), Hossein Jajouei, AFCA (Award of Excellence), Suzanne Northcott, SFCa (Award of Excellence) and Gerda Volz, AFCA (Award of Excellence).



## EXHIBITION CALLS

### ARTISTS CHOICE

ENTRY DEADLINE: JANUARY 9, 2015

PAINTINGS DUE: JANUARY 29, 2015

Any subject, any medium, any style. *Open to Active Members and Signature Members.*

### LANDSCAPES

ENTRY DEADLINE: JANUARY 16, 2015

PAINTINGS DUE: FEBRUARY 13, 2015

Landscapes, cityscapes, seascapes, any medium. *Open to Active Members and Signature Members.*

### ABSTRACT SHOW

ENTRY DEADLINE: FEBRUARY 20, 2015

PAINTINGS DUE: MARCH 19, 2015

Any subject, any medium, image executed in abstract style. *Open to Active Members and Signature Members.*

Entry regulations and submissions on-line at [www.artists.ca](http://www.artists.ca). All submissions on-line only. If you are having problems with the on-line system call Mila Kostic at 604-681-8534 or email us at [fcagallery@artists.ca](mailto:fcagallery@artists.ca).

Entry fees and number of submissions are defined for each show in the on-line submission process.

**EXHIBITION REGULATIONS:** Environmentally sensitive artwork, such as watercolour and pastel, are required to be framed under glass or Plexiglas unless it is varnished in an archival fashion. Artwork must be submitted with a conventional hanging device attached and the work must be framed or prepared in a professional way for display in the gallery. Unframed canvases must have all sides wrapped in canvas with no staples showing. The FCA reserves the right of refusal to hang any artwork that is deemed to be not suitably prepared. It is understood by the applicant of any show submission that the FCA abides by the Canadian Copyright laws and therefore all work must be declared to be the original work of the submitting artist. No artwork will be accepted that is found to be a copy or derivative of another artist's work, nor can works produced in class or workshops be submitted. All paintings submitted and accepted into a juried show must be for sale in order to hang in the gallery. The gallery will take a 35% commission on all sales. Your GST number should be made available to the office. The FCA has limited insurance coverage, and while it is the priority to ensure the safety of paintings held in the gallery, the FCA cannot take responsibility for any damage or loss incurred during the time the work is in transit to or from the gallery or while in the gallery. Artists submitting work for exhibition in the gallery must agree to allow the FCA publishing privileges of that work.

## ART CLASSIFIEDS

### LEADING EDGE ART WORKSHOPS – SPRING 2015

CALGARY

Jessie St. Clair Large & Loose in acrylic March 13-15

John Salminen Urban Landscape in W/C April 13-17

Michael O'Toole Color/Value in acrylic April 30-May 3

David Langevin Mastering Acrylics May 29-31

Teressa Bernard Mixed Media June 12-14

EDMONTON

John Salminen Urban Landscape in W/C April 20-24

JASPER

Elizabeth Wiltzen Plein Air in oil & acrylic June 18-20

WINNIPEG

Michael O'Toole Color/Value in Acrylic April 25-27

For details/registration [www.greatartworkshops.com](http://www.greatartworkshops.com)

Louise Hall – 403 233 7389 – [louise.hall@shaw.ca](mailto:louise.hall@shaw.ca)

### MIKE SVOB PAINTING WORKSHOP IN GREECE

MAY 24 – JUNE 6 - 2015

for further information please contact Mike Svob at [mikesvob@gmail.com](mailto:mikesvob@gmail.com),

website [www.mikesvob.com](http://www.mikesvob.com) or by phone 604-535-1459

### MIKE SVOB PAINTING WORKSHOP IN WHITE

ROCK BC AUGUST 17 – 21 - 2015

for further information please contact Mike Svob at [mikesvob@gmail.com](mailto:mikesvob@gmail.com),

website [www.mikesvob.com](http://www.mikesvob.com) or by phone at 604-535-1459

### SUBMISSION DEADLINE: FEBRUARY 1, 2015

#### Art Avenue – Print Rates – Display Ads

Art Avenue is published every two months and is mailed, free of charge, to all 1,850 FCA members. In addition they are sold at the Federation Gallery and distributed at special events at to artists and art buyers. Present full circulation is 2,100, of which 92% are artists, and 8% are collectors, dealers, and supporters of the arts.

Full Colour	MEMBER			NON-MEMBER		
	1 Time	3Times	6 Times	1 Time	3 Times	6 Times
Double-page spread (centre of magazine)	\$1,600	\$1,400	n/a	\$1,800	\$1,600	n/a
Full page (inside, 8" x 10.5")	\$800	\$700	\$600	\$900	\$800	\$700
Half page (inside, 8" x 5.25")	\$500	\$400	\$300	\$600	\$500	\$400
Quarter page (inside, 3.75" x 5.25")	\$215	\$185	\$160	\$265	\$235	\$210
Banner (inside, 8" x 2")	\$200	\$175	\$150	\$250	\$225	\$200
1/8 page (inside, 3.75" x 2.5")	\$160	\$140	\$120	\$190	\$170	\$150
Business Card (inside, 3.5" x 2")	\$140	\$120	\$100	\$160	\$140	\$120

#### Art Avenue - Print Rates - Classified Ads

Per word (100 word maximum)	MEMBER	NON-MEMBER
	\$0.40	\$0.60

All prices are subject to GST. To place an ad, please contact Stefanie Steinwendtner at 604-681-2744 or email [artavenue@artists.ca](mailto:artavenue@artists.ca).

## SIGNATURE STATUS

Signature Status with the FCA stands for a certain level of excellence achieved by the individual artists and entitles the successful applicant to the use of the letters AFCA (Associate Members), respectively SFCA (Senior Associate Members) as well as other benefits. Jurying for both levels of Signature Membership is done by our Board of Governors once a year. The next meeting will take place on March 8, 2015. Applications for Signature Status (AFCA and SFCA) are accepted until February 20th, 2015. For Signature Application forms and more information on the jurying process please visit: [www.artists.ca/signature\\_status](http://www.artists.ca/signature_status).

## COMPOSING A PORTFOLIO FOR SIGNATURE STATUS

By Teressa Bernard SFCA  
Standards Chair

The opinions and advice expressed in this article are personal beliefs of the Standards Committee and are intended to provide helpful ideas on composing your portfolio. We cannot and are not intending to speak for the jury panel, the Board of Governors. We can only provide our insights into what could be your best strategy plan. The final decision is of course entirely up to the individual applicant.

### WHAT ARE THE JURORS LOOKING FOR

To apply for Signature Status it is necessary for the applicant to assemble a portfolio of 10 paintings. The reason that applicants are required to send in 10 images to view is because jurors would like to see a body of work with a high level of consistency.

#### • Consistency of quality

Composition, focal area, value (tone) and colour should all combine to create visual interest. The jurors would also like to see your work stand out and make an impact. Therefore, design, originality, creativity and a level of sophistication are all valuable qualities to make your paintings memorable. Jurors are also looking for competency in the use of the medium you choose.

#### • Consistency of style

You might paint in more than one style, such as representational or abstract, impressionistic or hyperrealism, but it's better to just send in one style for consideration, whichever is your strongest.

#### • Consistency of medium

Your painting style should be consistent even if you paint in more than one medium. If you choose to submit more than one medium, i.e. watercolour, oil, acrylic, collage, etc., your paintings should all look like they were painted by the same artist. Quite often, because the media is so different, our painting style changes. This would be an important consideration.

#### • Consistency of subject matter

This is a very personal choice, and might not be as important as the style, quality and medium of your paintings. However, if you have one style or subject matter that you shine in, you should consider submitting only that.

#### • Quality of photo image

The images of your paintings must show only the painting. No frame, easel, clips or tape should be appearing in your image. Lighting and colour should be as close to the original as possible. This is an important aspect of your submission as it shows a level of professionalism. Also take into consideration, when images are viewed on a 16:9 television format, vertical or portrait images are at a disadvantage as the longest side of the image becomes the shortest when viewed. This is especially true for 48x10 or 48x12 narrow canvases.

#### • Is the size of your three original paintings important?

It could be. If you paint very small and in high key, your paintings might not show as well as if they were larger. It helps if your original paintings have impact, so please consider how your paintings might look from ten feet away. Obviously you are free to submit any size painting that you feel fits the work, but it's our feeling that anything under 11" x 14" might be too small.

To sum it up, jurors don't need to know that you can paint everything in any medium and any style. They need to see that the artist is able to produce a body of work with a high level of competency and consistency.

**Signature Status**  
Active Members have now the possibility to apply for Signature Status with the FCA (SFCA or AFCA)  
Application Deadline: February 20th, 2015  
For more information visit:  
[www.artists.ca/signature\\_status](http://www.artists.ca/signature_status)

2000 Members  
2000 Styles  
One Federation  
One Canada  
FEDERATION of CANADIAN ARTISTS

FEDERATION GALLERY  
JANUARY/FEBRUARY  
2015

ACTIVE MEMBER SHOW  
JANUARY 7 – 18, 2015

WORKS ON PAPER  
JANUARY 20 – FEBRUARY 1, 2015

ARTISTS CHOICE  
FEBRUARY 9 – 15, 2015

LANDSCAPES  
FEBRUARY 17 – MARCH 6, 2015

# PAINTING IN THE LIFE OF...

## VLADIMIR KOLOSOV

My life has always revolved around art; mostly visual art and music. Art is my alter ego. I graduated from the Fine Art School for Youth in Moscow (USSR) simultaneously with secondary school in 1979. It was a great time full of learning and discoveries: classic drawing, painting, sculpture, composition, and history of arts. Looking back, I can say that it was a long journey from Soviet Realism, which is very clear and predictable, to the complex world full of hidden nuances and thin energies; to the art that I titled the Deliberately Spontaneous Art.

My paintings, graphic works, small sculptures, performances and other art objects are usually made spontaneously, but they are always based on the surrounding reality. They all reflect something that I found or observed in everyday life. It is an art of nuances, emotions, feelings, hidden links, and symbols. Why so? We all live in a pretty spontaneous world, but nothing is random. Things that we think appeared spontaneously are simply the results of someone's deliberate actions or motives, even though we have no knowledge of them. It is always interesting to catch this process, observe and understand it. It is a permanent mind game that makes us homo sapiens.

Here you can see snapshots of the creation of "Wonder Unlimited". They clearly demonstrate the process of Deliberately Spontaneous Art. I think that it all started when I looked through the artist monograph of Mikalojus Čiurlionis, who is an exceptionally gifted Lithuanian artist, composer and classic representative of the fin de siècle. Other influences were quiet walks in the woods after rain, listening to the sound of waves, the forest and creeks, watching flames, playing chess or checkers and the question...what's the meaning of all this? It was time to put all of those impressions on canvas. Associated fuzzy objects appeared from nowhere, started to live and became tangible. Suddenly, a big snail conveys a strange dual feeling of nothing as well as a microcosmical perception of your own being and...fills you with unlimited wonder.

Every time I start a new artwork, I don't know what it will be. I just gather thoughts, symbols and other elements around the core idea. They also may fluctuate; just like in the real world. The snapshots witness the birth of yet another evidence of being here. They depict the process from the white canvas respectively from nothing to the end; just like the "Creation of the World", spontaneously but with deliberate purpose.

