

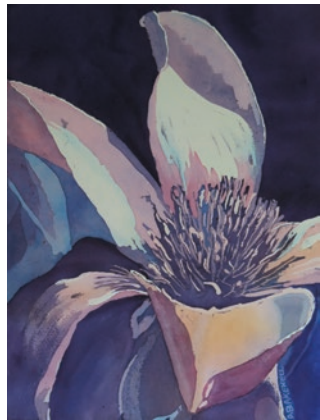
Art Avenue

A Federation of Canadian Artists Publication – MARCH/APRIL 2015 \$5



WORKS ON PAPER

JANUARY 20 TO FEBRUARY 1, 2015



Audrey Bakewell Look at Me!
14" x 10", Watercolor, \$440
THIRD PLACE



Darryl Nelson Mother Goose
14" x 22", Watercolour, \$450



Justin Maas Tuesday's Gone
(With The Wind)
16" x 12", Pastel, \$650



Leslie Gregory Tipping Point
35" x 47", Graphite & Acrylic, \$2500
SECOND PLACE



Linda Kalman Reader's Choice
22" x 14", Mixed Media, \$350
FIRST PLACE



Kit Bell, Double Trouble
8" x 10", Ink Resist/Water Media, \$140



Angela Fehr Peace River Corner
14" x 10", Watercolour, \$450



Peter Gutmanis Sunglasses
22" x 30", Watercolour, \$2000



Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION

MARCH/APRIL 2015

EXHIBITIONS



WORKS ON PAPER

JANUARY 20 TO FEBRUARY 1

-02-



ARTISTS' CHOICE

FEBRUARY 9 TO 15

-12/13-

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ON THE COVER



Eunmi Conacher Montreal IV
22" x 22", Acrylic on Terraskin, \$1000
1ST PLACE

Lately, I have found that the production of abstract cityscapes is both challenging and rewarding. The challenge rests in using large shapes and limited color to create a scene. The reward rests in producing a piece that allows the viewer to imagine a view of a city as they see it. The most important reward for me in producing abstracts such as Montreal IV is that I can "BREATHE".

Art Avenue

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Fax: **604-681-2740**

1241 Cartwright Street,
Vancouver, BC
V6H 4B7
Email: artavenue@artists.ca
www.artists.ca



Join your artistic community on
 May 10 at the **Opus Outdoor
 Painting Challenge!**

Registration begins April 1.
 Details available at
opusartsupplies.com/opc2015



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FCA CONTACTS

FCA BOARD OF DIRECTORS AND COMMITTEES

PRESIDENT	Andrew McDermott SFCA	president@artists.ca	604-603-8945
1ST VP	Kathy Hildebrandt AFCA	1stvp@artists.ca	403-239-6127
2ND VP	Neil Hamelin SFCA	2ndvp@artists.ca	604-460-0605
TREASURER	Susie Cipolla AFCA	treasurer@artists.ca	604-905-9782
SECRETARY	Peter Kiidumae	secretary@artists.ca	604-684-7542
STANDARDS CHAIR	Teressa Bernard SFCA	standards@artists.ca	604-527-7255
EDUCATION CHAIR	Charlie Easton	education@artists.ca	604-340-4351
MEMBERSHIP CHAIR	Bill Higginson	membership@artists.ca	778-838-2455
COMMUNICATIONS	Alfonso Tejada	communications@artists.ca	604-988-4801
FUNDRAISING CHAIR	Lennart Osterlind	fundraising@artists.ca	604-943-9973
CHAPTER LIAISON	Kathy Hildebrandt AFCA	liaison@artists.ca	403-239-6127
MEMBERS AT LARGE	Angie Au Hemphill SFCA Dene Croft SFCA	atlarge@artists.ca	604-340-4351

CHAPTER CONTACTS

ARROWSMITH	Chris Kazeil	arrowsmith@artists.ca	
CALGARY	Garry Kaye	calgary@artists.ca	403-208-9290
FRASER VALLEY	Michael King	fv@artists.ca	
NANAIMO	Patricia Mansell	nanaimo@artists.ca	250-585-8400
NORTH OKANAGAN	Martha Moore	no@artists.ca	250-542-9131
CENTRAL OKANAGAN	Rod McAuley	co@artists.ca	250-212-1388
SOUTH OKANAGAN/SIMILKAMEEN	Brad Hillis	so@artists.ca	250-492-6221
PEACE RIVER	Charlie Parslow	peace@artists.ca	250-782-1783
THOMPSON/NICOLA/SHUSWAP	Cathie Peters	tnsc@artists.ca	250-828-0190
VICTORIA	Chris Stusek	victoria@artists.ca	250-595-6924
WEST KOOTENAY	Wilma Hughes	wk@artists.ca	

STAFF

EXECUTIVE DIRECTOR	Patrick Meyer	executivedirector@artists.ca	604-681-2744
GALLERY COORDINATOR	Helen Duckworth	fcagallery@artists.ca	604-681-8534
ADMIN ASSISTANT	Stefanie Steinwendtner	fcaadmin@artists.ca	604-681-2744
GALLERY TECHNICIAN	Ted Fraser	fcashipping@artists.ca	604-681-8554

NEW MEMBERS

BRITISH COLUMBIA

CARIBOO, KOOTENAY

Michelle Brown *Mile Ranch*
Darrell Ibach *Radium Hot Springs*
Laura Leeder *Creston*

LOWER MAINLAND

Marcelle Armatage *Whistler*
Coral Arrand *Garibaldi Highlands*
Adele Arseneau *North Vancouver*
Oonagh Berry *Vancouver*
Hugh Blackman *Vancouver*
Jordan Blackstone *Surrey*
Cheryl Bodnar *Surrey*
Colin Brown *Vancouver*
Guido Bruhn *Vancouver*
Norm Carriere *Coquitlam*
Gaye Collins *Vancouver*
Lee Crawford *North Vancouver*
Tina Davis *Maple Ridge*
Eric Deis *Vancouver*
Phil DeSerres *Vancouver*
Bev Ellis *Surrey*
Sarah Enright *Vancouver*
Pui Fung *Vancouver*
Helena Gazdik *Surrey*
Jessa Gilbert *Vancouver*
Laurie Goldsmith *Vancouver*
Patricia Gray *Vancouver*
Peter Greczmiel *Vancouver*
Jane Ham *Vancouver*
Jerry Huff *Vancouver*
Jeanette Jarville *Richmond*
Julie Johnston *Surrey*
Jane Kenyon *West Vancouver*
Brianna Kirbyson *Vancouver*
Kim Kolinsky *Vancouver*
Marion Lindsay *Squamish*
Iris Low *Burnaby*
Carol McQuaid *Vancouver*
Jane Mennigke *North Vancouver*
Gina Miller *Vancouver*
Bitu Motamedi *North Vancouver*
Janet Ross *North Vancouver*
Shaيدا Shad *Coquitlam*
Christine Sherwood *Coquitlam*
Lawrence Solkoski *New Westminister*
Ian Stathers *Delta*
Chris Thomas *Surrey*
Christine Tunnoch *North Vancouver*
Anne Walsh *Surrey*
Ina Wang *Burnaby*
Wenli Yang *Richmond*

IN THE NEWS

LOK KERK HWANG (Malaysia) was invited to exhibit his watercolor painting 'Closed No.22' in the 'Masters of Watercolor Exhibition 2015' at St. Petersburg, Russia from January 20-31, 2015. www.watercolormasters.ru



Lok Kerk Hwang



Gayane Karapetyan

Barcelona International Contemporary Art Fair BCN ART 2014 took place on December 12-13, 2014 at the spectacular Casa Batlló by Gaudi in Barcelona, Spain. GAYANE KARAPETYAN exhibited two artworks in Digital Art Showcase: 'Pomegranate Tango' and 'City Mix in Neons'.

GABRIELLE GREIG won 2nd place for her painting 'Santa's little workshop' in the Surrey Arts Council Christmas Card Competition and an article was published about her life as an artist and children's entertainer in the Cloverdale Reporter.



Gabrielle Greig



Gloria Ainsworth Mout

GLORIA AINSWORTH MOUT, AFCA's painting, 'The Bouquet' has been chosen by The International Artist magazine as a finalist in the Challenge #85, 'Florals & Gardens', and will be published in International Artist magazine #101, February/March 2015 issue.

GOLFO TSAKUMIS is pleased to have his pieces 'Circles of life' and 'Universe' published in the 6th issue of the *Diasporic Literature Magazine* in Australia.



Golfo Tsakumi



Jeanette Jarville

AFCA member JEANETTE JARVILLE's landscape painting 'The Path of Least Resistance' received 1st Place out of over 200 submissions in the North Vancouver Community Arts Council Art Rental Show at CityScape Gallery.

KATHLEEN GALLAGHER is excited to announce an exhibit of her work at the 'Translation of nature' exhibition at Richmond City Hall Galleria. The Galleria is an outreach exhibition managed by the Richmond Art Gallery. Five of her paintings were on display at the Richmond City Hall Galleria from January to March 2015.



Kathleen Gallagher



Jeff Wilson

JEFF WILSON AFCA had an exhibition of paintings entitled '60°N: Shetland' at the ACT Gallery in Maple Ridge. These paintings were completed from a recent art residency. The exhibition ran from Jan 10 – Feb 28, 2015.

ALFONSO TEJADA, TERESSA BERNARD, SFCA, RICHARD MCDIARMID, SFCA, CHRISTINE YURCHUK and DIANNE MICHELIN are honoured to be invited to represent Canada at the IV Biennale Iberoamericana de la Acuarela 2015 exhibition of the Museo de la Casa de la Moneda in Madrid from March 4 – April 5, 2015.

MONICA GEWURZ is pleased to announce that her painting 'Mazel Tov' was selected to be featured in the Incite 3: The Art of Storytelling publication. The painting was created using acrylic gels, paints, glass and stones. The layering of texture and colour glazes are reminiscent of the depth of a person's life and history; it is like looking into ourselves and our daily lives.



Monica Gewurz

CURRENT EXHIBITIONS

FCA members LEE-ANNE CHAN, DIMITRA FERA, KATHY MARTIN, ANN ROWLEY and IRMELA JOHANNA TOPF are showing their paintings with other members of Artists of Kerrisdale at the Kerrisdale Community Centre Artspace, 5851 West Boulevard. This juried show, 'Impressions and Expressions', will run from April 3-30, 2015, with a show and sale event on April 11 and 12 from 10 am – 4 pm, when artists will be in attendance. www.artistsofkerrisdale.com



Ann Rowley

CHI-MING YEUNG has a marine painting exhibition entitled 'Ships and the Sea' at the Vancouver Maritime Museum. The exhibition runs from January 13 to April 5. The museum is located at 1905 Ogdon Ave, Vancouver, B.C. Tel. 604-257-8300. The museum is closed on Mondays. Thursday nights admission by donation 5pm – 8pm.



Chi-Ming Yeung

JUDY HILGEMANN has two paintings accepted in to the current 'North' exhibition happening at the Two Rivers Gallery in Prince George B.C. The 'North' exhibit is in conjunction with the Canada Winter Games, and features 19 artists from across B.C. The show runs until April 26, 2015.



Judy Hilgemann



Linda Kalman

Opening April 1st 2015, LINDA KALMAN will be showing a suite of watercolour paintings from her 'Morning Glory' series at Hycroft, the University Women's Club, 1489 McRae Ave., Vancouver. The show continues to April 29.



Sandy Kay

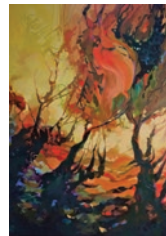


Lori Sokoluk



Marlene G. Martins-McPerson

SANDY KAY, LORI SOKOLUK and TERESSA BERNARD will be exhibiting as part of the Art Azo Group at Gibsons Public Art Gallery from April 2-26. Opening: Sat., Apr 4. Demos/artist talks every Sat/Sun. The show's theme is 'Gold'. For details see www.artazogroup.com. 431 Marine Drive, Gibsons. 604.886.0531



Teresa Bernard

MARLENE G. MARTINS-MCPHERSON's recent watercolour mono-prints are on display in the Winter Exhibition of ARTE funkcional -The Factory, 1302 St. Paul St. Kelowna B.C. www.artefunkcional.com



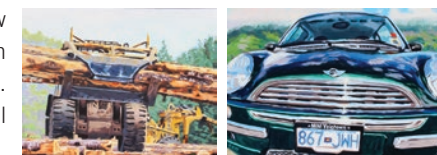
Wanda Doyle

WANDA DOYLE exhibits oil and acrylic paintings at the Fish House Restaurant in Stanley Park. This show is ongoing and will change occasionally. www.nsaltists.ca/wandadoyle



Wanda Doyle

3 signature members of the FCA, JOYCE KAMIKURA, ADRIENNE MOORE and JEANETTE JARVILLE, along with sculptor SHAMSI ASHTI will be having a group show titled 'Spring Sensations in Abstract' at the Jeunesse Gallery of Fine Arts at 2668 W. 4th Ave. The show is on from April 25 to May 16, opening reception with Artists is on Saturday April 25 from 2pm – 5pm. Come see the exciting new abstracts and beautiful bronzes! www.jeunessegallery.com



Jeff Wilson

JEFF WILSON AFCA's exhibition 'By Land, air and Sea' is currently at Vancity Port Moody, moving to Salmon Arm Art Gallery in Salmon Arm for a show running April 4-25, 2015. The opening reception will take place on Friday, April 3 at 7pm. These paintings were completed on the theme of Vehicles.

NEW MEMBERS

OKANAGAN

Vicki Beamish *Penticton*
Karolina Born-Tschuemperlin *Naramata*
Lois Campbell *Coldstream*
Terry Champion *Kelowna*
Donald Cosman *West Kelowna*
Elizabeth Flesher *Peachland*
Donna Goett *Oliver*
Elaine Hood *Kamloops*
Wendy Provins *Keremeos*
Sandra Strate *Kamloops*
Cheryl Turner *Vernon*
Rita Vermette *Vernon*
Nancy Vince *Coldstream*

VANCOUVER ISLAND, GULF ISLANDS & SUNSHINE COAST

Sandy Bligh *Victoria*
Kelly Carter *Ucluelet*
Jin Chung *North Saanich*
Alison Flannigan *Port Hardy*
Peggy Fletcher *Victoria*
Gavin Geist *Victoria*
Maureen Hill *Nanaimo*
Marshall Kaiser *Victoria*
Joanne Licisko *Crofton*
Joya Manna *Victoria*
Elly Mossman *Duncan*
Deb Peters *Qualicum Beach*
Roy Peters *Sechelt*
Martha Ponting *Courtenay*
Glenda Scott *Victoria*
Diana Starbuck *Roberts Creek*
Dawn Stofer *Denman Island*
Rose Tanner *Mill Bay*

ALBERTA

John Abbott *Calgary*
Michael Beckett *Calgary*
Grace Clark *Calgary*
Kimberley Cook *Airdrie*
Amanda Crozier *Calgary*
Osi Cruz-Lahtinen *Innisfail*
Shirley Kinneberg *Elk Point*
Rhona Lailey *Calgary*
Anne McCormick *Fortsask*
Anna Pawluk *Airdrie*
Cynthia Postma *Calgary*
Kathryn Ross *Cochrane*
Alan Roth *Calgary*

NEW BRUNSWICK

Paul Healey *Rothsay*

(CONTINUED P.10)

CHAPTER EVENTS CALENDAR

CALGARY CHAPTER

CHAPTER EVENTS

TUESDAY MARCH 17TH, 2015
(3rd Tuesday of month)
Chapter meeting, 7 pm
Location to be announced

TUESDAY APRIL 21ST, 2015
(3rd Tuesday of month)
Chapter meeting, 7 pm
Location to be announced

WORKSHOPS

MARCH 21, 2015
CHRIS JORDAN, ONE DAY WORKSHOP
Portraiture (oil)
Location - Cactus Arts Supply,
531 Manitou Rd SE, Calgary

APRIL 24, 25, 26TH 2015
ANDREW MCDERMOTT WORKSHOP
Brightly Rendered Pastel & Acrylic
Location to be announced

For more information on these and upcoming workshops please check our website:<http://fcacalgary.ca/> Go to : Events - Workshops

SHOWS

SATURDAY MARCH 14TH, 2015
Juried Show and Sale "ALL THINGS SPRING" 10 am - 4 pm
Edgemont Community Centre, 33 Edgevalley Circle NW, Calgary

SATURDAY MAY 9TH, 2015
Juried Show and Sale "ABSOLUTELY ART" 10 am - 4 pm
Haysboro Community, 1204 - 89 Avenue SW, Calgary

CENTRAL OKANAGAN CHAPTER

CHAPTER EXECUTIVE CHANGES

The January meeting was the Annual General Meeting for the Chapter. **Rod McAuley** was elected President with Barb Hanington moving to the Past President role. **Karen Rempel** was elected as Treasurer. She is taking over for Sheila Tansey who has been our treasurer for the last two years. Thank you to both Barb and Sheila for their contributions and hard work!

The Chapter is still looking for a Vice President. The following are continuing in their roles for another term:

- Lynn Tribe - Secretary
- Diana Palmer - Show Chair
- Marilyn Bury - Workshops
- Kit Bell - Membership Chair, Website and Newsletter
- Barb Hanington - OASIS Chair

The **FCA-COC** holds monthly meetings for its members, consisting of guest artists and speakers that provide demonstrations, critiques, and discuss industry related topics and services.

When: First Monday of every month from September to June, except December (or the following Monday if a public holiday)

Where: Rotary Centre For The Arts in Kelowna, BC – 421 Cawston Ave

Time: 7:00 - 9:00 pm

OASIS 2015

OASIS 2015 Art Show is now accepting entries. The **Art Show** will hang in the Rotary Centre for the Arts in downtown Kelowna for the month of June and will exhibit a variety of quality original artworks from members of the Federation of Canadian Artists. This show will be an **Open Show for all Active and Signature members of the FCA**. Entry Deadline is May 1 and accepted paintings are due by June 1. The **Opening Reception and Awards Ceremony** will be held Friday, June 12, 7 pm to 9 pm in the atrium of the RCA. Large work is welcome!

For more information or to enter, please visit centralokanaganfca.com

The **Symposium is a one day event to be held on June 13th** in the Mary Irwin Theatre of the Rotary Centre for the Arts in Kelowna and will be open to any who wish to purchase a ticket. Three Signature FCA guest artists will give inspiring presentations in the morning followed by a panel style discussion fueled by questions from the audience. After the lunch break, the guest artists will then conduct a series of painting demonstrations and critiques.

OUR GUEST ARTISTS

Brent Lynch, SFCA, is a West Coast artist recognized for his powerful landscape and figurative painting. His work investigates the world through the language of light, colour and movement. www.brentlynch.net

Janice Robertson, SFCA, is a popular and well respected workshop instructor and juror. Her work is largely a reflection of her abiding love for the beauty of the west coast forests and beaches that she has known all her life. www.janicerobertson.ca.

Alan Wylie, SFCA, was born in Glasgow, Scotland where he graduated from the Glasgow School of Art with a degree in Mural Design and Mosaics. He immigrated to Nova Scotia in 1967 and began a career as a full-time artist and teacher. In 1974, he moved to BC and now lives in the historic village of Fort Langley. www.alan-wylie.ca.

NANAIMO CHAPTER

NEXT NFCA MEETING DAY AND LOCATION

Saturday, March 14, 2015

Harewood Activity Center, 195 Fourth St., Nanaimo

The Nanaimo FCA Chapter meetings for January and the remainder of 2015 will be held SATURDAY's at the HAREWOOD ACTIVITY CENTRE (195 Fourth St, Nanaimo). The doors will be open just before 10:00 and the meeting will start at 10:30. While treats will be available, please bring your own coffee/tea/beverage.

IN THE SPOTLIGHT



'Clemens' by Tom Shardlow



'Tuesday's Child' by Lisa Danesin

Congratulations to Tom Shardlow. Tom has six works in three shows so far this year at FCA's Federation Gallery: "Works on Paper" (Jan 20 to Feb 1), "Artists Choice" (Feb 3 to 15), and "Landscapes" (Feb 17 to Mar 6).

Congratulations to Lisa Danesin, former President of Nanaimo FCA for being awarded the Silver Medal in the FCA Spilsbury Medal Exhibition. Lisa's entry, 'Tuesday's Child', is a 48" x 48" acrylic on paper mounted on canvas.

Congratulations to Tom Hutton who is had a show in January in the Nanaimo 'Guilt Free Bakery' on the Old Victoria Highway in Nanaimo.

Member, Judith Madsen, is showing her work with the Group of Several in the Gabriola Community Health Centre on Church Street on Gabriola Island January - March 2015. Well done, Judith!

NEW NANAIMO FCA FACEBOOK PAGE

The new Chapter Facebook page has been launched - <https://www.facebook.com/FCANanaimo>. FCA members are invited to 'like' the page to spread it's coverage to friends and family.

IN MEMORIAM

Sadly, two of our members passed away in January, 2015—current member, June Raabe and former member, Betty Andrews. Both made the Nanaimo Chapter richer with their participation. Their passing is a sad loss to the art world.

NORTH OKANAGAN CHAPTER

IN MEMORY OF ... FRANCES HATFIELD

Frances Hatfield was honored by our Chapter last summer with a Distinguished Member Award for her success as an artist. We celebrated the fact that at 90 years of age Frances continued to create astonishingly vibrant paintings filled with whimsy and interest and that in all her years of entering juried shows she always got in, beyond doubt an achievement.

It is with great sadness that we announce the loss of a wonderful lady, the talented, funny and passionate artist Frances Hatfield who passed away on Sunday, December 28, 2014.



Dear Frances, you will be missed by many friends and admirers.

Frances Hatfield (with her painting The Message behind her)

MEMBER EXHIBITS:

Holly Smith just celebrated her first six years of painting with a solo show called 'Walkabout' held in the Centre Gallery at the Vernon Community Arts Centre in January, 2015. The show was organized chronologically,

starting in 2008, and moving forward to the end of 2014 and featured many paintings inspired by walks with dogs, friends and family.



Holly Smith, Follow the Leader (left)

Holly Smith, Forest Folk (right)

Barry Rafuse, Angelika Jaeger and Martha Moore are exhibiting at ARTE funkcional Gallery in Kelowna.



Angelika Jaeger, Grateful Heart (left)

Martha Moore, Dancing Amber (right)



Charlene Woodbury, AFCA is exhibiting at Gallery Odin, Vernon **Charlene Woodbury, Oz Garden (left)**

Martha Moore is exhibiting at Creatio Gallery in Lake Country, BC. **Martha Moore, Fire Agate (above right)**

UPCOMING CHAPTER EXHIBITS:

- Vernon Community Arts Centre, Vernon, BC in April 2015
- Performing Arts Centre, Coat Check Gallery, Vernon, BC, May 6 – July 6, 2015

SPRING WORKSHOPS:

For more information or to register please contact Juve at juvefurlado@gmail.com

WATERCOLOUR POURING WORKSHOP (Full), Saturday, Feb 14, 9:30-4pm. Instructor: Juve Furtado

TWO-DAY OIL WORKSHOP



In this workshop you will learn to make your oil paintings shimmer and glow like Renaissance pictures. Saturday April 11 & Sunday, April 12, 9:30-4pm. Instructor: James Postill.

Example of a finished painting: **James Postill, Alexander (left)**

Welcome to our new and returning members: Cheryl Turner, Rita Vermette, Michael Jell

The North Okanagan FCA is a thriving Chapter whose members meet the third Thursday of the month at the Vernon Community Arts Centre from September to June. Meetings include critiques, demos, videos, paint-ins and more. Guests and new members are welcome!

For more information on upcoming meeting dates and times, demos, workshops and shows please visit: <http://www.northokanaganfca.com>

(CONTINUED P.10)

CHAPTER NEWS CTN'D...

VICTORIA CHAPTER

UPCOMING MEETINGS:

Monthly meetings are held at Windsor Park Pavilion on the third Thursday of the month from 7pm. to 9pm.

FEBRUARY 19: Catherine Moffat gave a critique of member's work.
MARCH 19: Caren Heine, award winning artist, will give a watercolour demonstration.

SPRING WORKSHOP:

ABSTRACT PAINTING BY BLU SMITH

This workshop will focus on developing a visual abstract language and creating a framework to build exciting and expressive abstract works. As in all painting, the basic building blocks are just as important in abstract art. Colour, composition, line work, light and texture will all be explored and applied. An emphasis on developing your unique approach will be nurtured through experimentation and proven techniques. You will enjoy new and exciting avenues into developing your abstract paintings. April 4 & 5 Time: 9:30 to 4:30pm. Location: the Green Room, Oakland's Neighbourhood House, 2629 Victor St. Cost to members \$225 and to non-members \$250.

SPRING SHOW:

Will be held at Coast Collective from April 8th to the 19th.
Drop off of paintings: Monday, April 6th from 10:30 am. to 12:30 pm.
Pick up of declined paintings: Tuesday, April 7th from 10:30 am. to 12:30 pm.

OPENING: Saturday, April 11th from 2:00 pm. until 4:00 pm.
Pick up of paintings at the end of show: April 19th, from 5:00 pm. to 5:30 pm.

David Goatley SFCA, Catherine Moffat SFCA and Jennifer Olson AFCA will be the jurors.

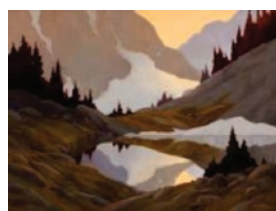
IN THE SPOTLIGHT:

Jim McFarland is having a solo show at Eclectic Gallery, 2170 Oak Bay Avenue, Victoria from March 2 to April 4. The opening is on Saturday March 7 from 3 pm to 5 pm.
He will be the featured artist at the Village Gallery, 2459 Beacon Ave in Sidney, B.C. from March 2 to March 30.

WEST KOOTENAY CHAPTER

The West Kootenay Chapter of the FCA is excited to be hosting 2 painting workshops in 2015.

May 27-31 we will welcome Liz Wiltzen from Canmore for a 5-day Plein Air painting workshop. Liz will demonstrate her wonderful techniques in oils, but she is also an experienced watercolour artist



and welcomes artists in all mediums. The focus will be on capturing the landscape in the West Kootenays. View Liz's website at <http://mountainartist.com/>

October 3-4 we look forward to a busy 2-day Plein Air watercolour workshop with Ron Stocke, from Everett, Washington. Ron specializes in urban landscapes captured on location in watercolour. He is an experienced instructor, conducting workshops in the US, Canada, and Italy. View Ron's website at <http://www.ronstocke.com/index.html>
To join us for either of these workshops, or for more information please contact Alison Graeme at alisongraeme@telus.net



NEW MEMBERS CTN'D...

NEWFOUNDLAND AND LABRADOR

Ellen Wareham *Corner Brook*

ONTARIO

Kathy MacKay *London*

USA

Curtis Baggett *Ooltewah, TN*
Suzanne Baggett *Ooltewah, TN*

DIRECTOR'S COMMUNIQUÉ

Patrick Meyer
FCA Executive Director



Clearly, we are entering exciting times for the Federation. With so many new projects, it might be difficult to keep up with all that is going on within the Federation and at the FCA Gallery. Therefore, let me give you an overview on recent developments and newly implemented projects and services.

Late last year we hosted our first exhibition dedicated to digital art. But it wasn't merely a first for the Federation. According to many of the participating artists, who had been eager to find shows into which to enter their work, it was one of the first digital art competitions of significant

stature anywhere in Western Canada.

Our gallery is going through its own renaissance of sort. The rearrangement of our movable walls and lighting systems is only symbolic of the greater changes being ushered in by our Gallery Coordinator, Helen Duckworth. Helen has put a lot of effort into improving the communication channels between our gallery operation and our members and worked diligently on creating detailed call for submissions for each of our upcoming shows to advertise them widely.

Similar effort has been put into our education program by our Education Chair, Charlie Easton. He has lined up an excellent set of workshops for our spring sessions. Charlie has augmented our pool of local talented instructors with Ingrid Christensen and Jean Pedersen from Calgary, David Langevin and Gaye Adams from the Okanagan Valley, and David Goatley and Harold Allanson from the islands. The result is a truly stunning compilation of workshops and classes for members of every artistic level.

New this spring are our online critiques, which will be offered as interactive webinars. Those online critiques will also be available as videos on our website for artists who are not comfortable with this type of software or for

all those who wish to see the critique a second time. The first set of critiques are free of charge, so register early before the spots are all taken!

Moreover, this year's *Crossing Boundaries* has been changed from an invitational exhibition to a juried qualifying show open to all of our Active and Signature members. Co-hosted with the International Artists Gallery, the exhibition will hang first in their gallery near downtown Vancouver and then in our gallery on Granville Island. We will also be publishing a catalogue similar in style to the ones we introduced last year for AIRS, POTE, and PBN.

And lastly I'd like to announce our sponsorship of the L'Exploration! Home Art Show, which will be held in Vancouver in August this year. With their firm focus on artist success and increasing public awareness of art, the partnership seems to be a natural fit. Keep an eye on our bi-weekly eNewsletter for more information.

Painting Workshop in France
with Patricia Banks – October 2015

- ✓ Ten spectacular days of painting, sketching & exploring
- ✓ 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 – 250 751 4249
space is limited – please register early



FEDERATION GALLERY
MARCH/APRIL
2015

SUCCESS!
MARCH 10 – 22, 2015

ABSTRACT SHOW
MARCH 24 – APRIL 5, 2015

FOLIAGE AND FLOWERS
APRIL 7 – 19, 2015

CANVAS UNBOUND
APRIL 21 – MAY 11, 2015

NOTICE OF THE ANNUAL GENERAL MEETING OF THE FCA

TUESDAY MAY 19, 2015
FROM 6:00 PM – 8:00 PM

The Annual General Meeting of the Federation of Canadian Artists for the year of 2015/2016 will be held at Federation Gallery, 1241 Cartwright Street, Vancouver, BC, V6H 4B7 on Tuesday May 19th, 2015. All members in good standing are welcome to attend. Please R.S.V.P. to Stefanie at fcaadmin@artists.ca, if you are able to come to this meeting.

ADDENDUM



In the January/February issue we featured an article about beloved and renowned artist Dorothy Marie Oxborough, who deceased in November 2014. Much to our embarrassment, she was referred to as Marie in some paragraphs of the article, though friends and family used to call her by her first name, Dorothy. We sincerely apologize for this mistake. Dorothy Marie Oxborough, SFCA was a staunch supporter of the FCA, especially of the Victoria Chapter and well respected within the arts community. Her

incredible talent, kindness and sense of humour will be much missed.



Also, the name of AFCA member LOK KERK HWANG was misspelled within the member news section of the past issue. Apologies for that, Lok. Here is Lok Kerk Hwang, AFCA's "Symphony of Rust No.8", that won the Creative Catalyst Award of the 89th Open Water Juried Exhibition of the CSPW/SCPA.

ARTISTS' CHOICE

FEBRUARY 9 TO 15



Stephan Chmilnitzky In The Bushes
36" x 30", Acrylic, \$1200



Rose-Marie Kossowan View Of The North Shore Mountains
18" x 24", Oil on panel, \$1400



Tom Shardlow Green Mtn. #2
11" x 14", Acrylic on board, \$480



Larry Tillyer The White Horse
12" x 16", Acrylic, \$650



Lori Bagneres I Will Follow
30" x 30", Mixed Media, \$975
AWARD OF EXCELLENCE



Janet Armstrong Country Life
24" x 30", Acrylic on Canvas, \$950



James Koll Old Glass
12" x 16", Acrylic on Canvas, \$900
AWARD OF EXCELLENCE



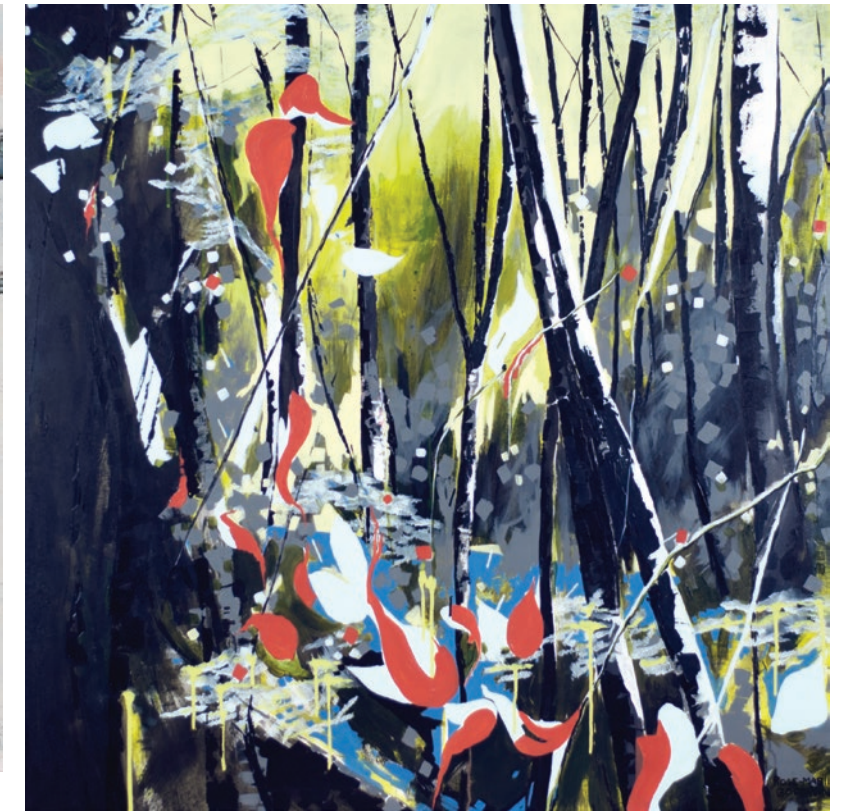
Bob Araki Hutton-le-Hole, #1. England.
33" x 22", Oil, \$700
AWARD OF EXCELLENCE



David Weaver Queen Street Morning
16" x 20", Oil, \$895
SECOND PLACE



Colleen J Dyson HEMEROCALLIS III
18" x 24", Oil, \$900
THIRD PLACE



Rose-Marie Goodwin In Our Midst X
48" x 48", Acrylic, \$3800



Nancy Kramp Enchanted
18" x 24", Acrylic/Mixed, \$800
AWARD OF EXCELLENCE



Jacky Hosford Red Door Cafe
12" x 16", Acrylic on Canvas Board, \$325

PAINTING IN ABSTRACT

By Barry Rafuse, SFCA

When I was asked to write an article for Art Avenue that describes my “process” in painting an abstract, I had some apprehension about telling my story. This is because I break rules, have no plans in place and I rely on good happenings to occur when paint and textures meet. I paint instinctively. I read the stages and respond without knowing what the next step will be. This probably sounds way too risqué and haphazard but it is the unknown that challenges me. As the painting evolves, I have not disregarded the importance of proper colour, pattern and composition. In my view, abstraction poses more of a challenge than working with realism.

I recently gave an FCA workshop in Nanaimo and fortunately, some participants were willing to assist me with the photography and note taking as I demonstrated on a 3x3' canvas. I would like to extend a big thank you to Harold and Judith for chronicling the stages from start to finish. The Nanaimo group was a delight.



STAGE 1

I utilized torn pieces of canvas, cheesecloth, string, acrylic gels, sand and small beads to obtain texture. I placed the textures in strategic places keeping in mind a composition. By morning, everything was dry and I applied white gesso to seal the surface.



STAGE 2

This is the stage I liked the best. When loose paint is applied, the pigments follow every indentation and textures reveal fascinating patterns. It is then I start to read the possibilities. This is when you find out if the textures are working. This is when you discover good surprises and perhaps problems. At this early stage, I was “thinking” of a sunset and sea birds. It was time to add more colour washes and work in some good shapes.



STAGE 3

I commenced blocking in shapes by lightening negative areas with gesso and white acrylic. I did not have anything in mind – I was following texture designs and protecting areas I liked. I was also editing and eliminating problem areas.



STAGE 4

A stronger shape evolved. I attempted to simplify the background and thereby emphasized the coloured areas. The small red dot at the top steadily survived. Not sure why—maybe it was the small circular shape versus the large rectangular band. The red, narrow slash mark on the left helped to connect the edges. I realized I did not like the yellow/gold colour.



STAGE 5

Here I added drama by including some black. The reds toned down but I saw two similar white shapes. The painting needed some warming up. I saw the need for some complimentary green and a need to connect the top and bottom.



STAGE 6 – FINAL

“Bridge to Nanaimo” evolved. I used green-gold to glaze over the white and toned down the reds because they were too loud. I took out the yellow/gold colour because it was distracting. Of course the little red dot remained!

Did the painting end up a sunset with sea birds? No. Every painting is a discovery. This was, and the journey was fun.

THE BIGGER PICTURE

By Peter Stuhlmann



Dear Artist,

The relationship between painting and photography has always been a touchy one. When I first began to draw, it was considered taboo to work from photographs. Folks knowledgeable about these things thought it cheating, and anyone daring such a fraud was shunned. People whispered through knowing glances: “She works from photographs, you know. Probably boils and eats a kitten right before she does, too!” And worse: “He’s not a true artist!!”

I was ten, and already doomed. I had no observational memory to speak of. The animals and people I so wanted to draw moved too quickly to jot anything useful down. I contemplated taxidermy and where an artist might get a model. As much as mom and dad approved of my art, they balked at dead animals and live nudes in my room—however I complained about oppressive regimes. I was never going to be a real artist.

The phobia—polaroidaphobia—was inevitable. I stopped saying I could draw. If someone at school spied me doodling I slammed my notebook shut. I never volunteered to take an art class. When art class was assigned I only used the non-dominant hand—drawing that awful can’t have been influenced by anything, never mind a photograph. With figures I put limbs, noses, and ears in the wrong places, for the same evasive reasons. Picasso became my favourite painter. Polaroidaphobes can easily spot one another.

It’s 2015 and I’ve just finished watching “Tim’s Vermeer”. Apparently all is not as it

seemed. I’d known, of course, that artists had used photography—Degas was an example—and the practice had gone back through the centuries to the Renaissance. I knew of the camera obscura and its cousin, the camera lucida. I was not aware that one of the art world’s greats, Vermeer, in all likelihood rooted his paintings in optics technology. That little pearl was missing.

The film’s plot is as simple as it is astounding. You take one wealthy entrepreneur/inventor with a specialty in optics, but one who cannot, and has never painted (Tim Jenison). You hand him a copy of Hockney’s “Secret Knowledge” to make him aware that Vermeer may have used technology to produce his paintings—and sit back. Time will do the rest. He’ll simply invent his way through. He’ll build the set pictured in a Vermeer (in this case The Music Lesson) with as much historical accuracy as the present will allow. He’ll grind his own lenses—today’s optics are too advanced to yield satisfactory results. Every last detail will be seen to. Then, over some four months, he’ll paint you that Vermeer to prove it can be done. And prove it he does.

Now my little synopsis hardly does the film justice—you really must see it for yourself. It goes on to make—spoiler alert!!!—a very interesting little point: Not only did Vermeer use camera obscura and camera lucida, along with concave mirrors and what-not, he became the camera himself. In other words, as the film states, Vermeer turned himself into a machine. He recorded light on his canvases just as film and chemicals, or sensor and printer, do it today—only he used oil paint. I will let that sink in for just a moment—as it really does change how we view that level of painting, and how we feel about genius in art.

Many feel this insight cheapens the artist, calling into question the piercing nature of genius. I’m not one of them. Firstly, I love

technology—the more the better. If I had an eDavid-sized budget, you can bet I’d use it. Technology is a tool, pressed into service when needed, otherwise irrelevant. If ya got it, use it. Secondly, to my not-so-secret amusement, the film proves the technical demands involved in painting can be mastered by anyone, and are therefore not the source of greatness in art.

There is no question that Vermeer’s work is astonishing, and that it hangs in history where it does. Vermeer’s genius was in recognizing what he could do with this technology, all rather untested at the time. His genius was in the sensitivity of his compositions, in his ability to invest in them an absolute calm—which is a natural, peaceful calm, not the garishly frozen snapshots plaguing so many work-from-photograph painters.

The genius of all great art lies in the aliveness of a painting. That aliveness only comes from someone brave enough to turn themselves into a machine. It only comes from someone with the courage to understand a painting is not made in the technical methods of applying paint to surface, but what it takes to breathe the life into the result. If it takes a camera, or indeed a blender and three rubber chickens to get there, so be it.

2 GREAT WORKSHOPS! 2 FANTASTIC LOCATIONS!

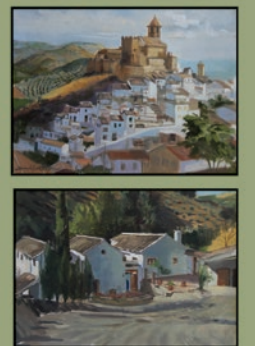
Summer 2015 Shawnigan Lake Art Retreat

- 5 day portrait intensive in beautiful Shawnigan Lake - a holiday close to home.
- The chance to really develop as a portrait painter in a stunning location.
- Accommodation and meals available.



Spring 2016 Viva! Plein Air Painting Life in Spain

- 8 nights in Andalucia painting the places and people of southern Spain.
- Visits to Granada, Cordoba, Tapia and Iznajar.
- Gourmet meals, wine and accommodation at El Molino, a charming, restored mill.
- Cooking demos & lessons and Spanish tutoring for those who are non-painters.



with David Goatley, SFCA

Full details at www.davidgoatley.com
Register early as space is limited.

THE INSIDE VIEW

A SERIES OF ARTICLES LOOKING INTO PROFESSIONAL ARTIST STUDIOS



SUSIE CIPOLLA'S RURAL STUDIO – PEACE AND COMPANY

Up until a year ago I painted in a tiny 150 square foot studio in the basement of our Whistler house. It was an unfinished room with plywood floors and white walls. It had one small window and limited storage but it was a great working space. You really don't need much in a studio aside from good lighting, the freedom to make a mess and the ability to walk away from your work and not have to tidy up between painting sessions. This little space often had five artists crammed into it, all enjoying a weekly group painting session.

One year ago I moved my studio to our newly purchased farm in Pemberton. It is located 17km North-West of the town of Pemberton and effectively in the middle of nowhere. My husband has always wanted acreage, horses and a rural life, so two years ago we took the big step and bought the farm. The promise for me was a working studio that would keep me busy and be big enough to accommodate as many other artists as I cared to have over.

It was during this time that I found myself

asking, "When you have a blank slate for a studio, how big do you build it and what do you include to make it functional?"

We decided on a floor plan of 1100 square feet, as it is enough room for twelve artists to work comfortably in. It is enough space in which to host a workshop. It also gave my husband an 1100 square foot workshop downstairs.

The building is angled on the property so the largest windows are North-facing. The windows on the other walls have blinds to control the light entering the room.

One of the biggest issues to tackle in a studio is artificial lighting. I had six very large industrial fixtures mounted on the high vaulted ceiling to give even light throughout the space. Each fixture is 8 feet long and houses eight florescent light tubes. The tubes are "full spectrum daylight". They are the variety that most accurately emulates daylight. They cost around \$9 each, more than the \$3-4 for "warm or cool white", but worth it. You can also buy architect grade full spectrum tubes at around \$27 each. If you were to only need a few and are fully dependent on artificial light it might be worth the investment, but for this space and for my purpose the additional expense wasn't necessary.

To illuminate the space further, there are pendant fixtures in the kitchen, pot lights and a couple of chandeliers in the larger space. I turn the industrial lights off whenever I am not painting. I am never short for light.

A few months ago I was painting late into the night. It was raining and miserable outside. I had the fire on, the dog under the table and I was deeply involved in a big painting. Suddenly, there was a knock at the door, which was alarming considering that I was alone, and getting to the studio requires a long drive down the driveway and into a field. I was rudely reminded that my neighbours are not within hollering distance and that my dog is useless as a protector. It turned out to be four lost Norwegian engineering students from U.B.C. The forty-eight florescent light



tubes had been a beacon in the night for them, offering hope and help. They stayed the night and were on their way in the morning. Good lighting, as it turns out is essential to artists and engineers alike.

Other things I felt I needed were, a wood stove for assisting with the winter hydro bills and adding that quintessential cozy feeling, a kitchen, a bathroom and lots of storage space. A Murphy bed? Sure, why not.

When it came to deciding upon flooring for my studio, I decided on wood and bought the least expensive but good looking solid hardwood flooring I could find. If you get the kind with a smooth, thick poly finish you can effectively scrape wayward acrylic paint off of it. Right now it is like a new car without the first dent. I think that within a year, the paint on the floor will not matter much.

The vistas from my studio are stunning. To the north is more farmland and peaks that I don't yet know the name of. To the south is towering Mount Currie. The light and colours on it are dramatic and constantly changing. Our property is on a wildlife corridor so we see bears, deer, coyotes and the occasional moose. One day this fall, I counted eleven deer in the front field. This summer we had a resident sow and her offspring living across the road and spending most of their days grazing in our clover field. The wildlife and scenery provide abundant and endless inspiration for painting.

I am grateful for my new life as an artist and for the friends I have made in the art community. Having a nice studio to paint in and share with others just makes it that much better.



MESSAGE FROM THE FUNDRAISING CHAIR

By Lennart Osterlind
Edit by Helen Duckworth

"WE AREN'T FINISHED SHAPING OUR LEGACY TO CANADIAN ART"

It is common knowledge that organizations and charities depend on the support of sponsors and donors to maintain their mandates and achieve their goals. In this, the FCA is no different.

The concept of sponsorship, donations and patronage themselves are nothing new. Since antiquity, artists have had their supporters; supporters whose financial backing assisted artists in creating art that not only was beautiful or thought provoking, but often also served a purpose or function. Even then, artists understood that obtaining support was an ongoing project, which requires the founding and nurturing of relationships. Years have passed since then, but this fact remains the same. The creation of donor and sponsor relationships is an integral element in the continuity of non-profit and charitable organizations.

There are different types of support and diverse forms such relationships can take. People join these organizations as members, businesses support these causes through sponsorships and grant awarding bodies bestow grants for a variety of reasons. On some level there is doubtlessly a shared passion in what the organization or charity does and what they stand for. Moreover, supporters might see how the organization makes a positive impact or difference and there might also be the intention to leave lasting legacies for the benefit of future generations.

Our shared passion is art; visual arts and the artists who dare to create them. We share in the desire to exchange, develop, celebrate and preserve the visual arts in Canada. We believe in the benefits of peer review, the provision of education and the positive network that is our member artist community, which is now over 2,000 members strong.

You as members support the FCA through your membership fees, submission fees and general donations. These gifts allow the FCA


to continue to provide exhibition opportunities from our gallery location on Granville Island, without which we could not present between 18 – 20 exhibitions per year. The benefits of these exhibitions are twofold. On the one hand, exhibitions give member artists the opportunity to exhibit at Granville Island, allowing for exposure and potential sales. On the other hand, your support enables us to offer admittance to the gallery for free, year round and therefore constitute a service to other artists and the general public. The size of the FCA

community and the frequency of exhibitions we offer means that the FCA can operate one of the most diverse art galleries in Canada. Your support also assists in the creation and implementation of our annual educational programming and the facilitation and further development of new services and activities. Your gifts also allow for the staff support needed to make these services available and to give support to Chapters that provide even more exhibition opportunities and services throughout Western Canada.

But as an organization we can do more and we aren't finished shaping our legacy to Canadian art. As such, we look to obtain grants from Federal, Provincial and Local governments to further meet the needs of the membership and be able to offer new programs as well as utilise new

technologies and media, making our services and organization more relevant to you. We look to sponsorships to recognize your artistic achievements as we once did, with cash awards and incentives for participation in exhibitions and programming.

Our fundraising committee is always open to new ideas and enthusiastic to start the discussions with potential sponsors and donors. If you would like more information or join the fundraising committee please contact Lennart Osterlind at fundraising@artists.ca



Demystifying Composition
with Jean Pederson, SFCA

Composition is a fundamental part of artistic practice. The overall mood, tone and message of an artwork can alter significantly through strategic use of composition.

Jean Pederson will guide students in critical visual analyses that discuss where composition is used effectively, why and with what result.

June 13th & 14th
The Steveston Hotel, Richmond
FCA members \$ 230 / non-members \$ 280 plus tax

Register online at:
www.artists.ca/education

Level: All Levels



Creating Mixed Media Grounds
with Jean Pederson, SFCA

Grounds make blending easier, the paint dry more vibrantly; and can also give greater tactile depth to your art through creating the appearance of a variety of surface texture.

Jean will be taking students on an exploration of all the diverse possibilities grounds provide for your future masterpiece.

June 12th, 10am - 4pm
The Steveston Hotel, Richmond
FCA members \$ 95 / non-members \$ 120 plus tax

Register online at:
www.artists.ca/education

Level: All Levels

EXHIBITION CALLS

CANVAS UNBOUND

ENTRY DEADLINE: MARCH 21, 2015

PAINTINGS DUE: APRIL 24, 2015

Paintings on stretched canvas or linen (no frames), any subject, any medium. *Open to Active Members and Signature Members.*

NATIONAL CROSSING BOUNDARIES EXHIBITION

ENTRY DEADLINE: MARCH 30, 2015

PAINTINGS DUE: MAY 6, 2015

30 artists of the FCA will be selected to participate alongside 30 artists from the International Artists Gallery. Theme: Splendor of Canada. Any subject, any medium (except photography, digital art and etching). *Open to Active Members and Signature Members.*

SMALL, SMALLER, SMALLEST

ENTRY DEADLINE: MAY 22, 2015

PAINTINGS DUE: JUNE 5, 2015

Image no larger than 165 square inches. Any subject, any medium, including original prints. *Open to Active Members and Signature Members.*

Entry regulations and submissions on-line at www.artists.ca. All submissions on-line only. If you are having problems with the on-line system call Helen Duckworth at 604-681-8534 or email us at 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

BEAR VALLEY HIGHLANDS

PAINTING VACATIONS- ART WORKSHOPS - ARTIST RETREATS

Dominik Modlinski Secrets of Colour - Landscape May 29-31

John Stuart Pryce Plein Air Landscape June 12-15

Gaye Adams Painting the landscape indoors and outdoors June 20-23

Susan Ogilvie Plein Air and Studio Pastels Sep. 17-20

Teresa Saia Landscape Plein Air Oils and Pastels Sep 26-28

For details and registration www.artworkshopsbc.com

Barbara Fresz 250 306 6762 info@bearvalleyhighlands.com

LEADING EDGE ART WORKSHOPS – SPRING 2015 CALGARY

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

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

Louise Hall – 403 233 7389 – louise.hall@shaw.ca

SABORIO, ACTIVE FCA, ARTIST/INSTRUCTOR: STUDIO VISITS BY APPT.

Studio water color & acrylic classes, 3hr sessions, \$70 per person all materials included. jmsaborio43@gmail.com May – mid Oct 2015 www.laorquideart.com

SUBMISSION DEADLINE: APRIL 1, 2015

Art Avenue – Print Rates – Display Ads

Art Avenue is published every two months and is mailed, free of charge, to all 2,095 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 2,200, 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

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

RE-STRETCHING AN OIL PAINTING

By David Langevin



Q: David, I'm hoping you can help solve a dilemma for me. I've done a 28"x32" oil painting on a 32"x34" canvas. I've taped off the edges so that I could get the dimensions they desired for the space in which the painting is intended. It's one of the few times I haven't stretched my own canvas,

hence the proportion difference, and I think it has confused me. I need to ship the painting. The question is, should I take it off the stretcher, roll it and send it to be framed? I don't have a great deal of knowledge in the framing process, so I don't know if there is a huge cost increase in framing a painting that has been removed from the stretcher. I would hate to find out that the buyers had to front a huge bill simply from my inexperience. Also, how long should I wait for the painting to dry before shipping it? It's a fairly thin painting. Does a painting need to be re-stretched to be framed?

A: If you are experienced at stretching canvas you should re-stretch it yourself before shipping so the clients will have to deal only with framing. Stretching a finished oil painting is a risky and delicate operation

best not left to chance to. Do not wait until the painting is totally dry before re-stretching it, a dry, brittle paint layer will not take well to being tugged on. An oil painting needs 3-6 months to dry before varnishing. More if it is thick. Standard frames all require that a canvas be stretched on stretcher bars first. Other options would be to attach the canvas to a board or have it floating in a shadow-box style frame that has a glass on top. The simplest and cheapest option is to re-stretch the canvas before framing.

Good Luck, David

For questions of a technical nature contact David at: david@davidlangevin.com.

To view an archive of technical Q&A's go to davidlangevin.com

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The FCA would like to thank all of our donors and sponsors of 2014.

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PAINTING IN THE LIFE OF...

DANVIC BRIONES

I knew that art was what I wanted to do for the rest of my life when I perfectly drew an elephant at age 6 (or as perfect as a six-year old can draw). At the age of 14 I was already sketching for my classmates—and charging for it—as it dawned on me that I could actually make a career out of it. So I pursued that thought and tried to absorb all I could about art, while juggling soccer and school. I studied comic books and moved from using colored pencils to chalk pastel, charcoal, acrylic and oil. I also joined art competitions, where I won some and lost some.

I took the definite plunge when I entered the talent determination test for the Fine Arts program of a premier Art University despite my parents' pleas (and veiled threats) to consider a more traditional route such as engineering, medicine, or commerce. I thankfully bested several other candidates and was accepted. At that point, I knew there was no looking back.

In art school I learned more about myself, my core, and what works for me. I was heavily influenced by surrealism, the subconscious and Salvador Dali. The open road (thereby seeing fleeting time and images) and dreaming were sources of my inspiration. I discovered that deadlines and pressure motivated me; that to be a good artist, I must study, understand and practice art; but to truly excel in my art, I must live and breathe it.

In the course of my studies, I was introduced to printmaking (collagraphy) which became the cornerstone of my art. I have modified this technique by using the wood as the actual artwork. I progressed from using found objects and texturized cut-outs to actually carving and engraving the wood, thereby creating a “bas-relief”. I then paint the resulting image with very subdued colors—the deepest red, mossy green, and a maroon that borders on a darker hue. My usual themes are fragments of my memories (both real and imagined), portraits of people, depiction of events and everyday life, the Vancouver landscape and its surrounding foliage.

Once I have sculpted and painted the image on the wood, I highlight features, using a bright yellow. I then treat the canvas with varnish, letting the wood absorb the colors. Once it has dried, I apply dark oil paint to my artwork and gradually remove it stroke by stroke, giving it a sepia look and making the carved lines bolder. To complete the painting, I soften certain elements using a variety of brushes and techniques. The final artwork is an oil painting, a woodcarving and an interesting representation of my kaleidoscopic visions and realities all at once.

