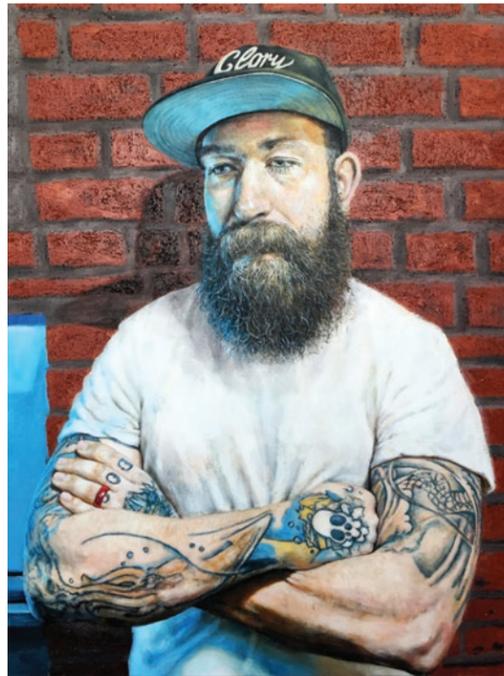


Art Avenue

A Federation of Canadian Artists Publication – NOVEMBER/DECEMBER 2015 \$5





Mark Liam Smith The Art Director
48" x 36", Acrylic, \$2600
EMERGING ARTIST AWARD



Leanne Christie Morning Arrives Gently
30" x 48", Oil, \$3300
BEST LANDSCAPE / URBAN SCENE



Neil Hamelin Coos Bay Tugs
16" x 30", Acrylic, \$2900
HONOURABLE MENTION



Grazyna Wolski Forever
30" x 48", Oil, \$2500
HONOURABLE MENTION



Sandy Kay Boat Buddies
22" x 28", Acrylic, \$1500
HONOURABLE MENTION



Mary Conley Wrath
20" x 20", Oil, \$3800
BEST FIGURATIVE AWARD



Aniko Vida Pears & Compote
18" x 14", Oil, \$3700
BEST STILL LIFE AWARD



Vanessa Nelson Portrait of a Mother
16" x 20", Oil, \$2000
HONOURABLE MENTION



EXHIBITIONS



AIRS 2015
OCTOBER 5 TO 25, 2015
-02-



POTE 2015
AUGUST 18 TO SEPTEMBER 6, 2015
-14-

FEATURES

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ON THE COVER



Nicole Sleeth Suzanna
46" x 39", Oil, \$4000
GRAND FIRST PLACE PRIZE,
AIRS 2015

Suzanna was sitting across from me at a café during an open mic night, and after chatting with her throughout the evening, I knew I wanted to paint her. We met at my studio a few weeks later to discuss the possibility of her modelling for me. After much consideration, she wholeheartedly agreed. I am honoured to have painted her. This painting is part of an ongoing series of figurative portraits born out of my desire to see women painted as fully realized individuals on our own terms, rather than as passive subjects through the male gaze. The women directly confront the viewer with an unflinching gaze and a pose that brings strength to the model, rather than posing for the viewer's benefit.

Art Avenue

A FEDERATION OF
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DIRECTOR'S COMMUNIQUÉ



Patrick Meyer
 FCA EXECUTIVE DIRECTOR

It was 1941 when artists from across Canada united to form the Federation of Canadian artists. While leaders in the organization included André Biéler, Emily Carr, Mark Kearley and Group of Seven luminaries Lawren Harris, Arthur Lismer, and A.Y. Jackson, we united artists from all walks of life, just like we do today.

As we approach 2016 we are looking

forward to a celebration, one that not many Canadian institutions can yet lay claim to; our 75th anniversary! And what better way to celebrate our 75th year and all years that came before than to revisit our past and assess our present. I spend so much of my time planning for the future of the Federation, but sometimes it's good to pause and review where we have come from.

To this end I have asked our official Archivist Ellen Poole to work together with Administrative Assistant and Art Avenue Editor Stefanie Steinwendtner to create a series of articles that will appear in every edition of Art Avenue throughout 2016. With each edition we will be able to read about important milestones and events through our history. I look forward to reading this and will be amazed if they can fit it all into just 6 articles!

While the articles will cover "revisiting our past", how do we best assess our current

circumstances? How do we best display to the public where the Federation is at, 75 years after starting? How better than to display the works of those members who have achieved their Signature status? So, we're in the midst of planning an exhibition reminiscent of the "AIM for Arts" exhibition we hosted in the year 2000.

This exhibition will be reminiscent of AIM as it will consist of over 200 paintings; will be hosted at Performance Works on Granville Island across the street from the Federation Gallery. But unlike AIM, which was an open international show, this exhibition will be hosted to display the works of our current Signature members. It is my sincere hope that every Signature member will be able to participate in this exhibition as it will make for a fabulous example of the stellar quality of work from our members and the diversity of genres the Federation supports.

THE BIGGER PICTURE



By Peter Stuhlmann

Dear Artist,
 Each day I take the dog into our favourite field, away from people. She romps, and I disappear into my head to do some art-related plotting. Sometimes I defend andism or two, sometimes I begin drafting the next edition of this column. This morning it was the latter, a rather clever ditty (or so I thought) discussing Yayoi Kusama, her lengthy career in art devoted to spots (she's put them everywhere—on walls, trees, naked assistants, livestock), and the capacity for repetition to transport us to that magical place art lives—away from the snooty finger of commerce.

Whether it was the crisp autumn air, or the leaves having scrubbed their summer green away to heady yellows and orange I don't know, but I remember forgetting all about Kusama and watching the dog. Everyone who knows me knows how fond I am of dogs which, unlike cats, don't look at me as if wondering what my flesh would taste like with fava beans and a nice Chianti.

Picasso once famously mentioned that it took him four years to paint like Raphael, but the rest of his life to paint like a child.

Humans, and of course artists, become serious. They grow up to spend hours wondering what they need to do to better live and paint in the moment, something children (and some dogs) naturally do. I have yet to see a dog worry they're not getting the most out of life. For a dog, every moment is the best thing ever.

Imagine a dog trying to explain why they roll in dead fish. "While it is indeed a highly personalized and idiomatic means to expression, it's also naturally my strategy to undermine and confront the zeitgeist by using enhanced, if fractious, post-war discursive practices. And it's the best thing ever!" Artists will strain themselves to apologetically fretting the artist's statement, explaining to the world exactly what it is they do, when every picture they make already shows it a thousand times over. Moreover, the artist will not wonder why no one asks the novelists to paint pictures of what it is they're trying to do.

I've never seen a dog, at the dog park, solemnly declare to a new friend "Oh, I'm still emerging." It's a condition rather unique to artists and moths. I wonder what the reaction would be if your physician (or lawyer, or roofer) told you she was emerging. Chances are you'd flee. The only things from which dogs ever emerge are giant muddy holes—which are naturally the best things ever.

Ask an artist who their favourite painter is and you'll likely hear "Lawren Harris—he had such a way of carving the cathedral from Canada's vast land." Or "Emily Carr, I just adore her totems. She was the art world's first pole dancer you know." A dog's favourite painter? Don't be silly, all painters are dog favourites—they know how to open the fridge.

Art has its Bacon, a fierce, hard-drinking Irishman whose uncanny grasp on human violence and angst still haunts and transfixes through his pictures of screaming popes and weirdly misshapen friends. The dog version of bacon isn't nearly as frightening and much, much tastier. For a dog, bacon is clearly and emphatically the best thing ever.

Artists will arrange for months—even years—in advance to cram into lectures and workshops to glean wisdom from the lips and hands of a master. They'll furiously scribble tips and hints to nervously brush into practice later. Whenever a dog is spoken to by a master he's only surfing the noise for clues to two simple things: "who's the good boy going for a walk?" and "it's time for dinner!" Beyond that it's only "bla bla bla", hardly the best thing ever.

Artists at social gatherings, like a show opening, can be painful to watch. They stand with their noses far too close to the paintings, and for worryingly long periods of time. When it comes to small talk—I think flossing a crocodile would be easier—and more fun. Using myself as an example, I'm not the most socially vibrant sort. No such difficulty for the dog of course. "If you let me sniff your bum I'll be your friend!" and off they go.

Take a dog's favourite toy into a field and throw it as far as you can—why, it's a game, the best ever. And the dog will bring it back for you to do all over again. If, on the other hand, you take an artist's favourite brush into the same field and throw it as far as you can—it's doubtful either or both of you will survive the incident.

I wonder how long it would have taken Picasso to master painting like a dog.



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NEW MEMBERS

BRITISH COLUMBIA

Sookyung Ahn
Shelley Bauer
Peter Baxter
Nickey Bayne
Xiao wen Blom
Bobbie Burgers
Jenny Wang Catton
Lori Chalmers
Paul Clarke
Danielle Collins
Sandra Dirom
Cindy Eland
Jaki El Rayess
Karen Fung
Kathryn Gademans
Lenora Gaib
Lisa Kimberly Glickman
Woojin Han
Julie Hinton
Cheryl Hooson
Robbie Hosegood
Monique Hurteau
Jordy Johnson
Lorraine Jones
Amanda Kay
Gunilla Kay
JoAnne Legree
Leanna Litvinenko
Dianne Longson
Denise MacNeill
W.R. (Randy) McCormick
Sirkka McKerral
Mae Moore
Julia Müller
Sherry Mussio
Tiffany Norman
Cristina Peralejo
Keith Perry
Astrid Pinkerton
Fateme Rouhbakhsh
Judy Schafers
Maki Schmok
Patricia Scoular
Victoria Scudamore
Violet Smythe
Mariana Sola
Timothy Sullivan
Sharon Swanson
Judy Tailer
Jose Antonio Tan
Pauline Truong
Sheryl VanDusen
Maria Voronova
Sue Webster
Gene Weisbeck
Darrell Wyant

Vancouver
Kelowna
Vancouver
Coquitlam
Nanaimo
West Vancouver
Tsawassen
White Rock
Richmond
Kamloops
West Kelowna
North Vancouver
West Vancouver
Vancouver
Vancouver
Victoria
Beaconsfield
Burnaby
Keremeos
Pemberton
Vancouver
Garibaldi Highlands
Delta
Lillooet
Vancouver
Surrey
West Kelowna
Burnaby
Vancouver
Nanaimo
Coquitlam
Williams Lake
Pender Island
Vancouver
Saanichton
Victoria
Richmond
Vancouver
Castlegar
North Vancouver
Sturgeon County
Delta
Ladysmith
Vancouver
Surrey
West Vancouver
North Vancouver
Kelowna
Coldstream
Vancouver
Victoria
Kamloops
Richmond
New Westminster
Kelowna
Coquitlam

IN THE NEWS

STÉPHANIE GAUVIN, AFCA is pleased to announce that her artwork was chosen by the jury committee at the Royal Canadian Mint to illustrate the new "Canadian Landscapes Series" of 4 Fine Silver coloured coins. The first dazzling \$20 coin—The Rockies—features Gauvin's painting of Towers Peaks and comes from a series of works produced while on a 'plein air' painting trip at Mount Assiniboine Provincial Park in the Rockies in the summer of 2013. It is the first in a series of 4 which Gauvin was commissioned to create, that celebrate our beautiful Canadian landscape.



Stéphanie Gauvin

MARIJA PETRICEVIC-BOSNJAK, AFCA's oil painting *Bella* (Oil, 48" x 36"), a portrait of the Taylor family matriarch Mary Belle Taylor, was unveiled as part of the Grand Opening of the "Taylor Centre for the Performing Arts" on August 25th, 2015. The Bella Concert Hall is at the heart of the new Conservatory at Mount Royal University, Calgary.



Marija Petricevic-Bosnjak



Page Samis

PAGE SAMIS was accepted into the 5th Annual Plein Air Salon June/July Online Juried show with her pastel painting, *Black Hawk Canoe* – Plein Air, VanDusen Botanical Garden.

SUSANNAH PARANICH's abstract acrylic painting, *Circle Series-#4, Silver and Gold*, sold in the "4th Annual Mystery Show" Sept. 15–19 at Red Art Gallery, Victoria. One of 20 artists painting 4 hours on 24" x 36" canvas in the "3rd Annual Vancouver Art Attack-Paint Your Art Out" event/auction Sept. 19 at Waterfall Building, Vancouver, her abstract acrylic painting, *Circle Series-#7, Trinity*, sold. Susannah exhibited in FCA's Sept. 8–20 "Autumn Salon" and in "Summer Gallery 2015", held June 23–July 19, as well as enjoying two mini-residency days during that summer period at the Federation Gallery.



Susannah Paranich

In addition to having work included in AIRS and the Sidney Fine Art Show, JENNIFER HEINE has been featured in "Incite 3—The Art of Storytelling: The Best of Mixed Media", new from North Light Books. The painting showcased is *Buy & Sell*, which was awarded Best Portrait at AIRS last Fall. jheine.com



Jennifer Heine



IAPS Gold Medal

REX BEANLAND, AFCA was a principle instructor at the Watercolour Symposium presented by the Canadian Society Of Painters In Watercolour in Cornwallis, Nova Scotia Sept 29–Oct 3. According to Rex, it was truly an inspiring experience working with such enthusiastic students—1 week, no distractions, just painting.



Rex Beanland

CURRENT EXHIBITIONS

Active Member MARG SMITH of Okotoks, AB is showing at ART OF BELIEVING, an art gala fundraiser for "Believe in the Gold" on November 6, 2015 from 7 pm to 10 pm at the Marda Loop Community Hall – 3130 16 St SW Calgary Alberta T2T 4G7. Believe in the Gold is a 100% volunteer charity supporting children with cancer. <http://www.believeinthegold.ca/>



Marg Smith



Vladimir Kolosov

VLADIMIR KOLOSOV participates in the international art show "Art San Diego 2015", November 5–8. His exposition includes artworks created within the last two years. The event will be held at Balboa Park Activity Center, San Diego, CA. Details at <http://art-sandiego.com/attend/>



Valerie Rogers

Salmon Arm artist, VALERIE ROGERS has created a 33 foot painting of Birds in Flight, entitled *Lift Off and Soar* that is spending 6 months of this year installed in the Kelowna International Airport in the departure area. The painting is focused on flight, featuring a flock of Canadian geese lifting off the lake, flying up and away. This massive acrylic painting was a wonderful challenge; to create an accurate and artistic painting that represented the birds in their natural landscape (water and air). In November, this same large painting will be part of a solo show for Valerie Rogers at Salmon Arm's SAGA art gallery. www.valerierogers.com



Susan McGillivray

SUSAN MCGILLIVRAY has 4 paintings at the Victoria International Airport until December as part of the Art Gallery of Greater Victoria <http://www.victoriaairport.com/rotating-art-collection>.

JEANNE KRABBENDAM has been asked to curate an art show, entitled "Harbour Art", for the Vancouver Maritime Museum. The exhibit features work by artists who have spent summer weekends on board of the historic steam ship SS Master, moored at Granville Island. The show will contain water colours, acrylics and oil paintings by the hand of many FCA members. The show will run October 8, 2015–January 6, 2016.



SS Master

NEW MEMBERS

Lois Yeast
Maggie Yun Zhang

Thornhill
Burnaby

ALBERTA

Adel Jones
Jillaine Jurchuk
Vanessa Nelson
Cheryl O'Byrne
Tammy Taylor
Tannis Trydal

Calgary
Calgary
Calgary
Calgary
Gunn
Grande Prairie

ONTARIO

Alexander Ahilov

Toronot

QUEBEC

Natalya Simonova

Laval

USA

Katrin Aason

Miami, FL

MEMBERSHIP RENEWAL

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December 31, 2015

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CHAPTER NEWS

ARROWSMITH CHAPTER

FALL JURIED SHOW

September 1–26, 2015

McMillan Arts Centre, 133 McMillan Street, Parksville, BC

FALL JURIED SHOW AWARD WINNERS:



1ST PLACE - Dawne Brandel

- Spring Arrangement (far left)

2ND PLACE - Therese M

Johnston - Autumn at Little Qualicum Falls (above middle)

3RD PLACE - Majie Lavergne - My Sweet Love (above right)

HONOURABLE MENTION - Patt Scrivener - Soul Sisters

- Joanne Giesbrecht - Birds of a Feather: Transformation

- Agnes Cornell - Ron's Pride and Joy

CALGARY CHAPTER

MEETINGS

The Calgary Chapter meets on the third Tuesday of every month from September to May (excluding December) 7:00 pm–9:00 pm Lakeview Community Association Hall, 6110-34 St. SW, Calgary, AB All are welcome. The next meeting is on October 20, 2015.

FALL WORKSHOP: DOUG LEVITT

Join award-winning artist **Doug Levitt** for a **two-day workshop** on Western Art Portrait and Figure painting on Saturday and Sunday, November 28 and 29 from 10:00 am at the Cactus Art Supply, 521 Manitou Road, Calgary. Doug's paintings have been part of the Calgary Stampede since 2003. In 2008 he was commissioned to create the Stampede's promotional poster which was used world-wide. The original painting was subsequently sold to the Hudson's Bay Company for \$63,000. Doug's paintings are recognized by his strong brush work and his ability to visualize and interpret colour temperatures and value maps of shapes that uniquely structure each object, such as a face or figure. During the workshop he will demonstrate these techniques and provide one-on-one instruction. The cost is \$50 for FCA members and \$100 for non-members.

For more information on these and upcoming workshops and to register online please check our website <http://fcacalgary.ca> go to: Events – Workshops

RECENT WORKSHOP



Muk Luk Magpies Stained Glass Emporium owner Ron Henry facilitated a glass fusion art workshop for FCA members in September 2015 resulting in whimsical, colourful and creative productions.

IN THE SPOTLIGHT

Congratulations to FCA Calgary-based artists Donna, Nathan and Linda! Donna MacDonald participated in a group exhibition showcasing five Calgary-based artists entitled "Women Painting Women" at The Little Gallery on the campus of the University of Calgary from August 31 to September 11th, 2015. The exhibition "Women Painting Women" is part of an international movement that promotes women figurative artists who portray female subjects.

Nathan Kai-Cheong Chan's and Linda Wilder's paintings were juried into the exhibition *Scenes from Western Canada* showing at the FCA Gallery in September 2015. Nathan's painting is entitled "Dashing Through the Lights." Linda's painting, "Mt. Lawrence Grassi from the Bow, Canmore, Alberta", won second place.



Nathan Kai-Cheong Chan



Linda Wilder

CENTRAL OKANAGAN CHAPTER

AUTUMN GALLERY SHOW 2015

The Autumn Gallery 2015 show (the FCA-COC's Chapter Show) will be held on November 20th to 22nd at the Okanagan Mission Community Hall at 4409 Lakeshore Road, Kelowna. The opening Gala and Awards Presentations will be on Friday, November 20th from 7 pm to 9 pm.

NEXT MEETING

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

FRASER VALLEY CHAPTER

The Fraser Valley Chapter is proud to announce the winners for the 2015 Place des Arts Fall Exhibition as:



1ST PLACE: Gwen Murphy for 'Let it Flow' (left)

2ND PLACE: Bev Biddulph for 'Giants of the Monashee' (above middle)

3RD PLACE: Nino Dobrosavljevic for 'On the Edge' (above right)

AWARD OF EXCELLENCE: Lynn Sykes for 'My Glass Menagerie'

AWARD OF EXCELLENCE: Suzanne Amendolagine for 'Albion Ferry Maple Ridge'

AWARD OF EXCELLENCE: Carol Whitlock for 'Underwater Delights'

Congratulations to all the winners and everyone who was accepted into the show. The opening reception was very well attended and it was great to see all the pieces hanging on the walls of Place des Arts. The show runs from October 9th to November 7th, 2015 at Place des Arts, 1120 Brunette Avenue, Coquitlam, BC, Phone: 604.664.1636

MEETINGS

The Fraser Valley FCA Chapter meets at the Trethewey House in Abbotsford on the second Saturday of every month, excluding July, August and December. Each meeting ends with refreshment and conversation followed by a demo from a local artist.

More information can be found at: <http://www.fraservalleyartists.com/meetings/>

NANAIMO CHAPTER

ANNUAL GENERAL MEETING

Saturday, November 14, 2015

Harewood Activity Center, 195 Fourth St., Nanaimo

- 10:00 AM - Coffee/Social
- 10:30 AM - Business Meeting
- Nominations and Elections of NFCA Board for 2016
- Painting Critiques by Lisa Danesin and Donna Baspaly, SFCA

The Nanaimo FCA Chapter meetings in 2015 will be held Saturdays 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. Bring 2 to 3 paintings to the meeting for a critique of them by Lisa Danesin and Donna Baspaly which will occur following the business meeting.

IN THE SPOTLIGHT

Congratulations to All!

Jan Evans had a painting in the 'Autumn Salon 2015' at the Federation Gallery in Vancouver, Sept. 8–20th. **Jan** also had 3 paintings accepted into FCA's '2015 Online Exhibition: 365'.

Makaely Rois, AFCA, has had 2 paintings - *Bear* (left) and *Window of Opportunities: Vancouver* - accepted into the Sidney Fine Art Show, Oct. 16–18.

Also, accepted into the Sidney Fine Art Show were **Barbara Ann Scott**, **Bonnie Stebbings** (2 paintings) and **Sandy Knowles**. **Sandy Knowles** was also featured in the Goldstream Park Nature of Island Show.

Tom Shardlow's *Bamfield No.2* (right) was accepted into the Arrowsmith's Fall show, and his paintings *Whistler No. 6* and *Langara Shore* were in the FCA's Autumn Salon. Moreover, his piece *Clemens No. 4* sold from the FCA's Summer Gallery.

For more information, visit our web site:

www.nanaimofca.com

NORTH OKANAGAN CHAPTER

NEW MEMBERS

A big welcome to new members: Jeryl Auten, Linda Franklin, Cynthia Langford and Judy Tailer

IN THE SPOTLIGHT

Congratulations to the following artists who recently achieved Active status: Kathy Munts, Jim Wilkins, Margaret McSweeney, Amanda Shatzko and Liz McArthur!

We look forward to painting with you in the future!

MEETINGS

The North Okanagan FCA is a thriving chapter whose members meet the third Thursday of the month at the Vernon Community Arts Centre. Meetings include critiques, artist demos, videos, paint-ins and more.

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

SOUTH OKANAGAN CHAPTER

RECENT EVENTS

Nk'Mip Winery (Osoyoos BC) - September 25 - Oct 26/2015

Art Moore and Lorie Meyer presented a Slide show on Aug 29th on how best to achieve AFCA status. Jan Crawford also gave a presentation on this subject.

Our very successful show "Colour and Clarity" (see photos) was held from August 14 to 30, 2015 at Tinhorn Creek Vineyards in Oliver, BC.



UPCOMING EXHIBIT

Osoyoos Art Gallery - Winter Juried Show – March/ 2016 (TBA)

CHAPTER NEWS

A Critique group is in place in Penticton and we are working on starting another group in the Keremeos area.

We now have a group of volunteers who are willing to help New Members who need mentoring about the FCA and our SOS Chapter. Proposed workshop: Acrylic Mediums Workshop by Jan Crawford (AFCA). Oct 23rd & 24th from 9:00am–4:00pm @ Leir House. This workshop covers three specific uses for acrylic mediums. Colour theory, composition and information regarding acrylic paints will also be covered. Contact Marianne Meyer wmmeyer@shaw.ca for more information and/or to sign up.

NEXT MEETINGS

Oct 3/2015 - at Leir House, Penticton BC at 10AM.

Nov 7/2015 -at Leir House, Penticton BC at 10AM.

VICTORIA CHAPTER

NEXT MEETINGS:

The next meeting will be held at Windsor Park Pavilion on November 19th from 7 to 9 pm. Marion Evamy, owner of the Red Art Gallery, will be coming to do a demonstration. The annual Potluck Christmas Party will be held at 6:00 pm on December 10th, 2015.

If you haven't already paid your annual dues of \$25, please bring your chequebook to the next meeting.

FALL SHOW

The Fall Show is being held at Goward House, 2495 Arbutus Rd, Victoria, from November 1st to 25th, 2015. The show opening is from 2:00 to 4:00 on November 1st.

FALL WORKSHOP

Jennifer Heine – Join mixed media artist Jennifer Heine for a guided exploration of a variety of media, and how to exploit the advantages of each to enrich your work. We'll create deceptively complex backgrounds with collage and acrylic to add depth and interest, and build further with water soluble oils to resolve the painting. Painters are encouraged to put some of their odd and underused art supplies to good use, but can choose to work throughout in the medium of their choice. Discover a new favourite medium or discover the limitless possibilities of working with different combinations. Saturday and Sunday, November 21 and 22, 10:00–4:30. The cost is \$225 for FCA members, \$250 for non-members. Swan Lake Nature Sanctuary. Snacks, coffee and tea will be provided, bring your own lunch. For more info contact Marcela Strasdas at marcelastrasdas@gmail.com or call 250-217-9791.

IN THE SPOTLIGHT

Doreen Green's pastel painting, "The Skaters", was selected for display at The Island Artists Art Show at Goldstream Park, Sept. 26–Oct. 12. Dawn Joy Ritchie exhibited in the Group Art show at Langham Court Theatre for the comedy play "You Can't Take It With You" in October. Sharon Stone's work was displayed during the month of October at the Village Gallery. Barb Springer-Sapergia had a solo show at the Begbie Lounge at the Union Club, Victoria.

Mary Conley has been juried into the Pastel Society of America. Mary Conley, Sam Bohner, Marlene Howell, Mark Cramer and Nicole Sleeth are participating in the FCA AIRS Show, Vancouver. Successful juried artists to the Sidney Fine Art Show (October 16–18) were: Sharlene Stushnov-Lee, Mary Conley, Kathy Cameron, Dorset Norwich-Young, Barb Springer-Sapergia, Doreen Green, Sandy Terry, Virginia Hutzuliak, Joane Moran, Jutta Woodland, Clement Kwan and Marney Ward.

Joane Moran, Sharlene Stushnov-Lee, Peter Dowgailenko and Lisa Riehl participated in a group show at the Eclectic Gallery (ended October 31).

Keith Levang and Maggie Warkentin participated in the Fall Studio Tour at Sidney Public Library, Oct 24 and 25.

Susan McGillivray is part of The Autumn Salon at the Eclectic Gallery in Oak Bay Sept 14th to Oct 31st. Four of her paintings will be on exhibit at the airport until December.

Oak Bay Fall Studio Tour will take place on November 14–15 (noon until 4:30 pm). Many of the artists on this tour are also members of the FCA.

WEST KOOTENAY CHAPTER

Our member Eileen Gidman recently completed a month long (Sept) Art Residency at the Gushul Studio, Blairmore, AB which is run through the University of Lethbridge. She painted on location every day, rain or shine. She is shown in the photo wearing every layer she had with her.



A LITTLE THOUGHT ON INSPIRATION: "GETTING IN THE MOOD"



By Jane Appleby

What does it take to "Get in the Mood" to create something from nothing?

I asked myself this question after spending a whole day painting without any satisfying results. On other occasions, taking a hike in the mountain's fresh air or surrounding myself with the vastness of the ocean was all it took. But then there are those other days... when I am not in the mood.

Like the day spent in the park, studying yet another blank white space, nothing coming to

mind after several failed landscape sketches, and feeling as though I had forgotten what a paint brush could do.

That's when I decided to pitch one last effort to use everything left in my paintbox and employ the full spectrum of my spirit to capture whatever I could.

It was in this striving to go the extra mile, in the mood of surrender, that finally prepared a place in me to receive what I needed. Within a short time a small bright painting resulted and I felt I had discovered something new. This creativity was not something I could force but something to be open to.



My hope is that in whatever "extra mile" you take along your way that it too brings you to undiscovered places. And, like a special

painting, add a bit of colour to your life.

Here are some suggestions that may help motivate artists to get "In the mood" to paint:

- Go for a walk in nature, perhaps in a new location
- Visit an art museum, historical site or art show and spend a few minutes with your favourite piece
- Take a class from an artist whose work you like (Federation Classes are some of the best) even if you know how to paint
- Watch an artist at work—YouTube has many examples (including my own series on YouTube: Jane Appleby Art)
- Paint with a friend or even your dog, cat or animal pal
- Use new colours, brush or support, trying NOT to make a painting but just doodle and play
- Try to really take in a scene with your eyes and emotions, picturing how you would paint it, meditate and pray, breath, and be thankful for the day.
- Go to "your room" and "shut the door" and Paint!

To view more artist's reflections visit www.janeappleby.com

THE INSIDE VIEW

A SERIES OF ARTICLES LOOKING INTO PROFESSIONAL ARTIST STUDIOS



KAREN MARTIN SAMPSON



Life has frequently offered alternatives than for me to do as I please. I have dreamt of a spacious studio, radiant with natural light, since the late sixties. I was fresh from art school, in that sacred proving ground where idealism meets reality. No artist begins with their own space, they must paint their space into the world. And when I began my career, my

easel was, more often than not, set up on the kitchen table, the corner of the living room, or up in the attic. With my son often watching from the floor, or the couch across the room, I drew, and painted, and one piece at a time the elements in my canvases became the elements of my environment.

Eight years ago, my husband, Bob, and I found two acres of heaven in the Sayward Valley, on the northern coast of Vancouver Island. Our backyard is the foot of Mt. H'Kusam, where the mountains, forest, and wildlife operate at the pace of the nearby Salmon River. Downstream, leading to the

ocean at Kelsay Bay, is Sayward village and its modest population of peaceful residents.

Behind our house is where I built my studio. The studio sits at the southeast corner of our partially cleared land. It is 494 sq. ft. with a loft, storage space, exhibition area, and enough room to hold workshops for up to eight students. As preferred in the daydreams of my youth, this creative space is radiant with warm, natural light.

Depending on the needs of a painting's subject, the studio's several large windows can control the light with gauze curtains, or a layer of black curtains. The front of the studio features a deck big enough for several easels, and a beautiful view of Bob's garden, itself a work of art. Through music played in the studio, the creativity of others may usher my own creativity, or conduct me to a meditative feeling when working. Each painting is created by the rhythm of the artist's inner drive. Sometimes it is classical, other times singing along with Emmy Lou Harris, or dancing to Paul Simon, but often just silence.

There is abundance here, more than I might have ever thought possible.

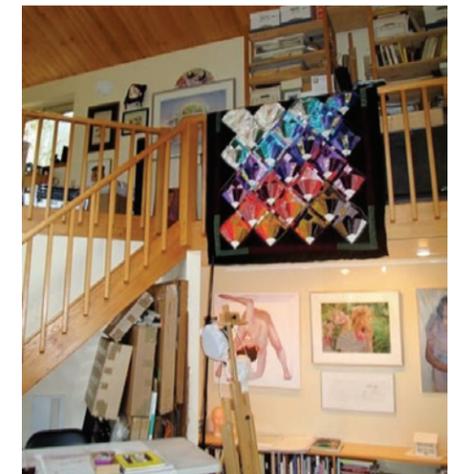
But tranquility would be an incomplete picture. My heart remains open to beauty without reservation, but with an open heart comes a concern for our world. I feel this in my most secret heart of hearts. It can bring on low



moods which interfere with my motivation. So too come the insecurities which taunt many artists from their work, and I am no exception. And yet, with equal depth can arise a sense of overconfidence. One day I may be feeling as if I have truly achieved mastery over the oils and graphite. And the next I sit immobile, wondering why I don't just admit I'm a fraud.

Yet still, tranquility, despair, and the studio as my backdrop do not represent even a quarter of my blessings and challenges. I am graced by family and friends, who have endowed me with everlasting support. I have been welcomed into the community of fellow artists, who can be generous beyond measure, ever ready to boost ones morale.

All these things have flowed into my life as paint has flowed from my palate. But it has never come easy. As many artists will tell you guilt is often your companion and motivator, and when I lie awake at night knowing that beautiful studio is waiting for me I think what a waste not to use it. Stepping inside the studio and puttering about brings an upswing in mood within the hour, and before I know it the day has slipped by, and to my own surprise an image, a sketch, a drawing will have taken shape. Something will have been accomplished. But before I call it a day its time to turn it upside down, see it in a mirror and let my mind capture where I've left off. Then I put it away for a time. The next day I might move on to something else. And the next. But I might look again a few days later. The eye has been cleared; I can see if it's any good. Good in what sense? For the soul, it's all good.



Karen Martin Sampson was born in Toronto but grew up in Cleveland, Ohio. She has a BFA from The Cleveland Institute of Art, and a MFA from Syracuse University. Besides being a commercial artist, Karen taught for several years at SUNY Brockport, Empire State College, and The Rochester Institute of Technology. She lived, worked, and exhibited in Cleveland, Los Angeles, Rochester, and Toronto. In 2002 Karen moved to Vancouver Island. Since that time, she has been featured in many publications including International Artist magazine and The Best of Colored Pencil II. Karen was awarded the Best Figurative/Portrait prize in the FCA AIRS show in 2011, and has work in collections across North American and parts of Europe. www.karenmartinarts.ca

ARTIST EN ROUTE

IN THIS NEW FEATURE, FCA MEMBER JANET STRAYER WILL TAKE US ALONG ON HER 8-MONTH JOURNEY THROUGH EUROPE AND SHARE WITH US HER ADVENTURES AS AN *ARTIST EN ROUTE*.

ANTICIPATION



As an artist, imagine yourself faced with the reality of leaving your home in Canada for an 8-month adventure in Europe: an art-life exploration.

Are you thoroughly delighted with this prospect? A bit overwhelmed? A little unsure about leaving the familiar context of your studio, workplace, friends, your familiar work routines, even your local sources of inspiration or diversion? What about missing the round of local art shows, including those in which you typically participate at the Federation Gallery, for example? No longer rooted in your usual activities, and leaving your familiar sights to travel and live in different places with few expectations but much anticipation, you become an *artist-en-route*.



Bye to my magical Saturna Island studio! Photo taken just before leaving for grand trip.

Our opportunities, choices, and goals may differ, yet we are all *en route* in our lives, especially as artists. The particular *artist en route* this time is me, and it's a very real journey. In mid-September I approached my imminent departure from Canada with a mixture of excitement and anxiety rolled into one



Art materials to pack in airplane suitcases.

overarching feeling of anticipation: keen, eager, hopeful, and a bit worried.

My orienting goal on this journey is to be open and attentive to the incitements of the places and lifestyles encountered. Personally, I know that such life travels broaden, deepen, and break, if needed, current perspectives on what one thinks is known or familiar. Welcoming the less familiar and less known, even the apparently familiar takes new shapes. My guiding principle is to hold lightly what I currently value so that it doesn't predetermine what I'm ready to see, hear, experience, and share. I believe this to be an essential kernel of the creative process. This column, though idiosyncratically selective by necessity, hopefully will resonate with you, as fellow travelers: each of us, in a sense, willing to see the world a bit anew from the often useful perspective of 'a stranger in a strange land'.

In anticipation, I packed a suitcase of paints, media, and tools I like to use, good hiking boots, and took along a huge roll of canvas. I'd rather forsake clothes than part with my trusted stock of art supplies. We'll see how this turns out. A practical tip: securely cap all inks and paints, put them in a plastic box and tape the box tight to prevent spills from ruining everything in the suitcase (something always spills; the strong tape helps you detect what's deliberately been opened).

I'm pleased to think you might come along with me on some of my European travels and art experiences. I'll be sharing them with you in this column. Not quite sure what we'll encounter. The plan is to have an adventure in

creative living—however and wherever we find it... and make it!

We'll be living primarily in France and Italy, with excursions south to Sicily and east as far as the Adriatic (maybe even across it). Here's our general itinerary:

We start with an overnight in London, before we move on to Provence for several months, that beautiful area of southern France, birthplace of Cézanne and nurturing grounds for Picasso, Van Gogh, and so many wonderful artists. Next, we will spend a month in Sicily, that sun-baked crossroads of culture, art, and bad reputation. For a longer period, we'll live in Umbria, near Piero della Francesca. Nearly every village in Italy has its famous art hero. We'll spend a few weeks near the Adriatic, exploring less tourist-trekked regions, like Le Marche and the art of perhaps less-known masters of the region, like Corelli.

I expect we'll find some new treasures while appreciating the old ones. And we'll meet some living artists too, as we take in contemporary art exhibits and explore our new settings. What's it like for local artists? Do they face similar challenges to those we might face in Canada? How much is what you're inspired to paint rooted in the ground you walk, the sights and experiences you have, the cultural climate you breathe? Is your technique or the content of your work changed by your milieu?

Wherever I go, and whatever I find, I'll do my best to convey what might be interesting to fellow artists on routes of their own making. Keep your anticipation up!

FIRST STOP – LONDON, ENGLAND

What a lively, art-filled city London is, so out-going with many peoples in attendance at all the free and exciting galleries, museums and participant street life.

I had only one day in mid-September to savor it (a stop-over en route to France). Rushing goes against my "rules" for this sojourn: the point is to look well, take the time to see, listen, and learn. So I didn't rush, but got in all I could manage.

Fighting jet lag, the first thing I did was to ask the young attendant at my visiting-academics' residence in London where to see the work of emergent, rather than established, artists. She suggested the Tate Modern, which I like, but thought much too established for that day's pursuits. Telephoning what she termed a "more cultured" friend, she then directed me to the Institute of Contemporary Art (ICA), the Royal College of Art, and the White Cube Gallery—all new to me.

Fearing that I'd try to enroll, I avoided the Royal College and headed for the ICA. In a classical-facade building that belies its name, the ICA is a multi-disciplinary art institute that includes 2D, 3D, cinema, poetry, dance and performance art. Located in a swank district (SW1), its mandate is to "support radical art." Titles of works previously shown, like *Are You Man Enough To Be a Woman or Dickhead* give some idea of the directions 'radical' takes.

Personally, as a painter, I can't say that I was so much inspired by the art as I was impressed by the pragmatic and community-minded decisions to support off-mainstream art and emerging artists. Besides its principle exhibits, ICA boosts emerging artists by having one room devoted to a series of 50 open-competition shows that change weekly during the year.

As artists and art appreciators, I think we can learn from art and not just indulge the already familiar. When the currently departing exhibition, *Everything is Architecture* didn't send me over-the-moon, I wondered what I might be missing. The position, *I don't know much about art, but I know what I like*, gets a bit threadbare, and arts education is a valuable eye/mind-opener. So I turned to the show blog.

The graphics displayed pay tribute to *Bau*, a Viennese counter-cultural architectural magazine whose interdisciplinary manifesto, *Everything is Architecture*, accords well with the ICA. In contrast to the "form follows function" dictate from the little I know about architecture, this perspective is intended to embrace its cultural, sociological, and

ritualistic extensions in a post-industrial world. Translated, to me this means that form also fulfills concepts, and spaces have meaning that is enhanced or changed by architecture.

Among the magazine cover art displayed, a pivotal one shows an aerial view of Vienna, with large block of Emmentaler cheese as part of the skyline. As stated in the show notes, "the term *Emmentaler* suggests a bad design in Viennese jargon, a tongue-in-cheek nod to the large-scale modernist housing projects of the 60s".

After the needed explanation, at least I had a better conceptual appreciation of the exhibit. What I liked in the designs I saw was a sense of playfulness with scale and concept, and the mixing together of drawing, collage, and photography with the bold colors of pop art.

Time to let the media's message sink in as I walked around. Crossing Trafalgar Square was like a carnival with its buskers, street performers, music, and festival tents.

Saint Martin-in-the-Fields was my next stop, partly because it's a famous historic site, but mostly because of its free mid-day concerts and to get out of the imminent rain.

This was an opportunity to experience something traditional and something radical in the same setting.



JS photo: Trafalgar Square



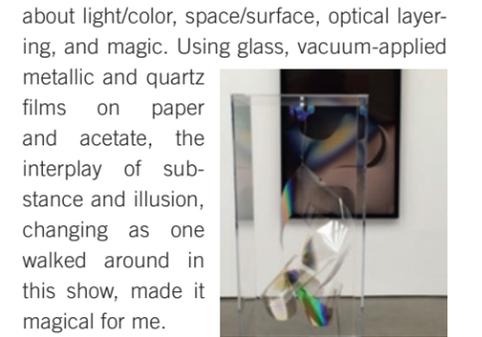
JS photo: trio at St. Martin-in-the-Fields

naves (replacing one bombed in WWII).

My photo gives an idea of its setting, but doesn't do the window and its luminescent radical design of cross with focal ovoid/

egg-shape justice (suggesting birth?). The birth theme also resonates with a contemporary outdoor sculpture by Michael Chapman showing a lovably realistic newborn boy with umbilicus attached to earth.

Last stop of the day was the neighboring White Cube gallery. A beautiful show there: abstract, minimalist, and very sensual. Filling all the rooms of this well apportioned gallery, the elusively colored works on paper and vaporous kinetic sculptures of Larry Bell are about light/color, space/surface, optical layering, and magic. Using glass, vacuum-applied metallic and quartz films on paper and acetate, the interplay of substance and illusion, changing as one walked around in this show, made it magical for me.



JS photos

Walking through a room intersected by huge glass panes (like a Richard Serra metal work), your own reflection mingles and changes with the layers seen and reflected through the glass. In the more contained works I photographed, the color is a vaporous phenomenon that shifts with viewpoint, rather than a substantial one, like paint. The color between the bands of glass shelved on the wall is "not there" as a substance, but is something caught by the camera (or eye) at that particular angle. Ephemeral and totally entrancing.

A knowledgeable gallery receptionist directed me to London's east end to view the not-yet-discovered artists' studios and galleries. I was overwhelmed by the map she gave me: the city I'd coded as characterized by corner-pubs was studded by so many art galleries it would take many months to see! The art tourist checklist approach, wherein one takes about a minute to rush across artworks in order to check them off the "seen it" list, is not for me. So, I folded away the map for next time. Now, for some good curry and a farewell toast to London!

More photos relating to this article are available at www.janetstrayer.blogspot.ca

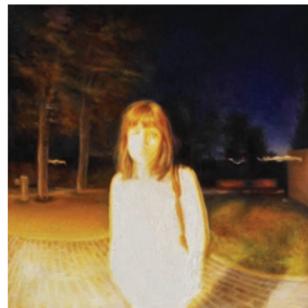
AUGUST 18 TO SEPTEMBER 6, 2015



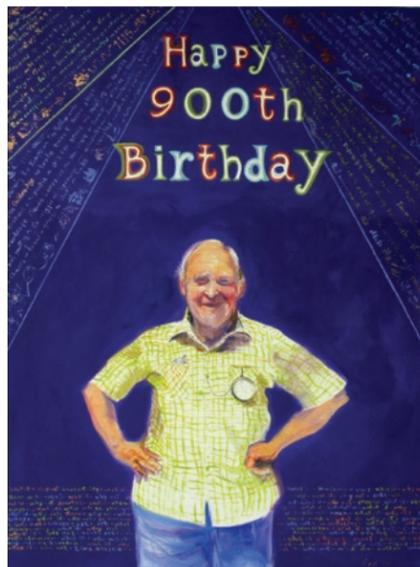
Sandrine Pelissier Slice of Life I – Louise
48" x 48", Acrylic and Graphite, \$3000
2ND PLACE



Kazimir Simpson Fantasy
72" x 48", Acrylic, \$5000
HONOURABLE MENTION



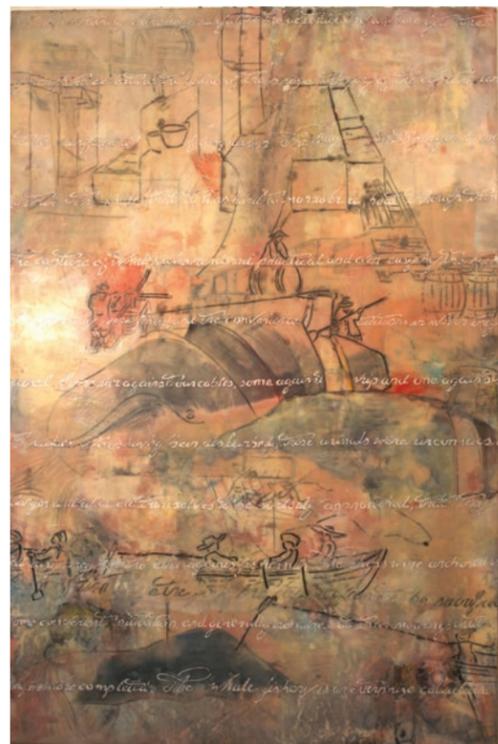
Kristen Brown
Simultaneously Functioning II
8" x 8", Oil, \$650
1ST PLACE



Barbara Cadario what if (immortality)
30" x 22", Oil, \$1500
4TH PLACE



Barbra Regamey McDonald End of Ride
16" x 12", Watercolour and Conte, \$695



Rosalie Matchett
Written on the Body; The Golden Age of Whaling
36" x 24", Encaustic and Oil, \$2000
3RD PLACE

DEVIL IS IN THE DETAILS SERIES

THIS THREE PART SERIES ASSISTS ARTISTS IN THEIR PARTICIPATION WITH THE FCA, COVERING THE TOPICS OF PHOTOGRAPHING ARTWORK, UPLOADING IMAGES AND PACKING AND DELIVERING YOUR ARTWORK FOR DISPLAY.

GETTING YOUR PAINTING TO THE GALLERY AND GETTING IT BACK

In this final article Gallery Technician, Ted Fraser, will discuss what to consider when dropping of, or delivering your artwork from and to the Federation Gallery.



By Ted Fraser
GALLERY TECHNICIAN

Time for a quick refresher course on getting your painting to the gallery and getting it back.

A FEW HOUSE-KEEPING POINTS:
• Federation Gallery accepts submissions at any time during gallery hours: Tuesday to Sunday, 10:00 am to 4:00 pm.

- The return of artworks takes place only from Wednesday to Friday, 10:00 am to 4:00 pm.
- All paintings must be accompanied by the acceptance email you received, **signed and affixed to the back of the painting.** This is your contract with the gallery.
- Paintings must be properly wired for hanging. This means wire from one side of the frame to the other, about one third of the way down. No other hanging hardware is acceptable. As stated in your acceptance form, failure to provide proper gallery wiring will result in a charge of \$20.00 for any and each piece that is not properly wired.

BRINGING YOUR PAINTING TO THE GALLERY AND GETTING IT BACK

If you deliver your painting yourself, please take with you whatever wrapping material you've used to protect it. Storage is at a premium and I can only keep the materials that are shipped to the gallery by courier or post for return. Any wrapping materials left with self-delivered

paintings will be discarded, including boxes.

Artworks must be signed in and out of the gallery. If you have someone else delivering your artwork for you, that person may sign on your behalf.

All the gallery shows end on a Sunday. Paintings are available for collection on the following Thursday and thereafter. If there are extenuating circumstances and you need to collect sooner, please call or email me. (604) 681-8534 / fcshipping@artists.ca

Please be prompt in collecting your artwork once the exhibition has ended. There's always another show's deliveries on the way in and I often find myself shuffling things around to find just a few inches of space. Every attempt is made to be cautious with the artworks entrusted to the gallery but because of the lack of space and varying sizes of paintings they are shuffled around regularly.

SHIPPING YOUR PAINTING TO THE GALLERY AND GETTING IT BACK

MAJOR COURIERS (FEDEX, UPS, PUROLATOR)

The gallery accepts shipments from all the major couriers. **With the exception of Canada Post and Greyhound Courier (see below), all shipments from major couriers must have**

pre-arranged return shipment in place. Federation Gallery will not arrange shipping on your behalf. If your shipment is coming from outside of Canada, you must arrange and pay for any customs and duty charges prior to shipping to the gallery.

If you are creating a computer generated waybill, these carriers provide an option for creating a return waybill within their forms. If shipping by phone or in person, please have the courier create either a printed waybill to accompany your shipment or have the shipper email the waybill to fcshipping@artists.ca. When your artwork is ready to be shipped back to you I will pack it and arrange a pickup.

CANADA POST

Federation Gallery is again accepting shipments from Canada Post. The mail is significantly cheaper than the major couriers and since everyone likes to save a buck with shipping, we're doing a lot of it. If you send your painting with Canada Post, I will contact you for your payment information and generate a waybill on your behalf. We don't store any credit card information in-house or online, so I have to contact you each time I need to return a painting.

GREYHOUND COURIER

Greyhound doesn't require a credit card or pre-payment for return shipments. They will call you when your package is at the depot closest to you and you pay for the shipment when you pick it up. You can have them deliver to your door but they don't go everywhere and of course, it's more costly. I have Greyhound waybills at the gallery so no need to send one with your shipment.

If you have any questions that this article doesn't cover, feel free to email me at fcshipping@artists.ca or call me at the gallery at 604.681.8534.

Southern Italy

Paint & Create Workshop

SORRENTO AMALFI POSITANO SYRACUSE TAORMINA

Sept 25th - Oct 8th, 2016



with Mike Svob



Master impressionist painter Mike Svob has designed another creative holiday program that entices the senses and stokes the creative fire. Explore Italy's southernmost regions with paintbrush in hand — from the breathtaking Amalfi Coast to striking Sicily — experience the true essence of southern Italy on this rare travel opportunity. Each region visited reflects a unique history, architecture, and cuisine.

For further information contact Mike Svob
email: mikesvob@gmail.com phone: 604-535-1459
website: www.mikesvob.com

RUBENS AND THE NEW LIGHT



By David Langevin

I have written a couple of blogs recently on historical painters and their contribution to painting techniques and how most of what we are taught in modern times is completely backwards from how great painters of the past created their paintings. In this article I will reprint part of one of those blogs on the little known, but enormous contribution to how we create paintings, made by Peter Paul Rubens (1577–1640). It has to do with managing light, which is a topic that is most important for painters, a subject that was well understood by artists for hundreds of years, and one that I spend a lot of time discussing in my writings and workshops. Go to the 'DAVID'S BLOG' page on my website to read more and to see the images that go with the article, and to subscribe.

I also recently posted a blog about Leonardo Da Vinci's painting methods. In it I wrote about how his innovations were pivotal in changing the course of how painters approached their compositions. Leonardo decided that to have a more compelling image it would be preferable to use a gray toned underpainting (grisaille) rather than the bright white gesso panel backdrop of the earlier Renaissance painters that he trained with. This made the overall painting darker but allowed for more subtle and more realistic looking effects, including his famous 'sfumato' technique.

Rubens wanted the best of both worlds: the bright light of the gesso panel illuminating the colors, as well as the sumptuous undertones and blending facility of the Venetian Master's methods that he so admired—painters like Titian and Tintoretto. Rubens called this new technique "Aerial Perspective."

What is key here is the reversal of the traditional method of painting thin lights and thick dark passages in oil that was practiced for generations. He declared that it was preferable to apply the dark colors in thin transparent layers, and pile on the lights thick, impasto. Most artists still work in that manner to this day. Visually, this creates the effect of having the light tones 'pop' as light is reflected off of the opaque surface while the darker hues recede as light is absorbed by the transparent

passages (glazes), giving the image a greater sense of natural atmosphere and perspective. However, the reason for the method of keeping the light colors thin and the dark's thick is founded on the very nature of oil paint, and it is one of the main reasons why these early Renaissance paintings are so well preserved. Most 18th and 19th century paintings are not as well preserved, even those of the Impressionists. Artists painted this way because they knew that oil becomes increasingly transparent, and brown/yellow (warm), as it ages. If the lights are applied thin over a smooth white ground, this offsets that effect because as the oil becomes more transparent it reveals more of the white gesso underneath which serves to illuminate and maintain the light. Conversely, so that the dark colors maintain their contrast and cool hues, they are applied thick so that as the oil becomes more transparent and warmer in tone there is enough pigment to counter balance this effect. Acrylic paints do not become more transparent or yellow as they age.

Here is how Rubens himself described this new method of applying colors:

"paint your shadows thinly: be careful not to let white insinuate itself into them: your coloring will no longer be glowing but heavy and gray—it is the poison of the picture except in the lights."

"the case is different in regard to the lights; in them the colors may be loaded... it is necessary, however, to keep them pure. Lay each color in its place, and the various tints next to each other, so that, by a slight blending of the brush they may be softened by passing one into the other without stirring them much. Afterwards you may return to this preparation and give to it those decided touches that are always the distinctive marks of great masters."

Notice that Rubens also recommends applying the colors without mixing them—a practice that was commonplace for centuries until quite recently, and again, one of the methods I emphasize to help maintain the luminosity and intensity of the colors.

Some of his materials and methods are still a mystery. Painters and researchers have tried to rediscover the lost secret of his painting medium for centuries. The exact formula was lost with his apprentices, Jordeans and Van Dyke, who it is said, carefully guarded the secret. But that is a topic that is too technical, and extensive, for this essay. It

is interesting to note that Rubens operated the last of the large master/apprentice studios, similar to the great studio of Raphael. With the demise of the Master/Apprentice system much of the technical expertise that the great painters of the 15–17th centuries possessed was lost, and unfortunately, they did not leave us with manuals or instruction books. I am doing my small part to help revive some of the lost technical know-how that was part of this excellent mentoring system.

Rubens' paintings have indeed been copied by many artists over the centuries—all great painters copied the work of other artists, it is the best and most efficient way to learn. It is one of the reasons we like to take workshops. Rubens himself went to study in Italy for 7 years and spent much of his time copying the work of his favorite painters of the Italian Renaissance. The renowned French artist Eugene Delacroix (1793–1863) made several copies of Rubens' paintings but even by this time much of the technical knowledge of the Renaissance and Baroque periods had already been lost. The Delacroix copies are a couple of centuries newer but they are darker and in poorer condition than the original paintings of Rubens that he copied.

Rubens' enduring legacy for us painters is surely the brilliant method of painting bright, rich, saturated and luminous paintings with fluid transparent glazes, and bold opaque colors over a bright ground.

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

FEDERATION GALLERY EXHIBITIONS NOV/DEC 2015

TEN SQUARED NOVEMBER 10 – NOVEMBER 22, 2015

MUSE NOVEMBER 24 – DECEMBER 6, 2015

FCA SIGNATURE MEDAL SHOW DECEMBER 8 – DECEMBER 23, 2015

FEDERATION GALLERY WILL BE CLOSED DECEMBER 24 – JANUARY 4



GALLERY EXHIBITION CALENDAR JANUARY - MARCH 2016

WWW.ARTISTS.CA

Exhibition Dates	Days	Exhibition Name	Open / Member Only	Juried	Qualifying	Awards	Prizes	Dossier	Opening (1st Thur. 6–8pm)	Submission Deadline	Painting Due Date
January 5–17	14	Active Member Show	M	N	N	N	N	N	N	Dec 16	Dec 19
January 19–31	14	Works on Paper	M	Y	Y	Y	N	N	N	Dec 12	Jan 15
February 2–14	14	Artists Choice	M	Y	Y	Y	Y	N	Feb 4	Jan 09	Jan 29
February 16–28	14	Landscapes	M	Y	Y	Y	N	N	N	Jan 16	Feb 13
March 1–12	13	Abstract Show	M	Y	Y	Y	N	N	N	Jan 23	Feb 26
March 13	1	BOG – Signature Jury								Feb 20	Feb 20
March 15–27	14	Success!	M	Y	N	N	N	N	Mar 17	n/a	n/a
March 29–April 10	14	Flowers and Foliage	M	Y	Y	Y	N	N	N	Mar 01	Mar 25

Exhibition programming and submission deadlines are subject to change. Please check at www.artists.ca or call 604-681-8534

EXHIBITION CALLS

FCA SIGNATURE MEDAL SHOW

ENTRY DEADLINE: NOVEMBER 12, 2015

PAINTINGS DUE: DECEMBER 3, 2015

This annual exhibition for Associate (AFCA) and Senior (SFCA) members of the Federation of Canadian Artists is an exclusive opportunity for our Signature membership to showcase their work alongside their peers. Prize Awards: Gold, Silver and Bronze Medals. *Open to Signature members (AFCA / SFCA) only.*

WORKS ON PAPER

ENTRY DEADLINE: DECEMBER 12, 2015

PAINTINGS DUE: JANUARY 15, 2016

Any subject, any style. All works must use a paper support medium. Entries on canvas, linen or supports other than paper will be declined. *Open to Active members and Signature (AFCA / SFCA) members.*

ARTISTS CHOICE

ENTRY DEADLINE: JANUARY 9, 2016

PAINTINGS DUE: JANUARY 29, 2016

Any subject, any medium, any style. *Open to Active members and Signature (AFCA / SFCA) 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 ART WORKSHOPS AND RETREATS 2016

Dominik Modlinski	Secret of Colour	May 6-8
David Langevin	Mastering Acrylics	May 14-15
Michael O'Toole	Acrylic landscapes	May 27-29
Suzanne Northcott	Acrylic and mixed media	June 18-20

For details see www.artworkshopsbc.com, call Barbara at 250-306-6762 or e-mail info@bearvalleyhighlands.com

LEADING EDGE ART WORKSHOPS – SPRING 2016

CALGARY		
Brian Atyeo	Acrylic/MM	April 2-5
Linda Bell	Collage/AC	April 22-24
Michael Otoole	Acrylic	May 12-15
John Stuart Pryce	Acrylic	May 27-29
Linda Kemp	Acrylic	June 10-12
John Lovett	Watercolor	June 23-26
EDMONTON		
Ingrid Christensen	Oil/Acrylic	April 29-May 1
JASPER		
Doug Swinton	Oil/Acrylic	June 24-26
WINNIPEG		
Brian Atyeo	Acrylic/MM	April 8-10

For details please see www.greatartworkshops.com
 Louise Hall 403-233-7389 louise.hall@shaw.ca

SUBMISSION DEADLINE: OCTOBER 1, 2015

Art Avenue – Print Rates – Display Ads

Art Avenue is published every two months and is mailed, free of charge, to all 2,175 FCA members. In addition they are sold at the Federation Gallery and distributed at special events to artists and art buyers. Present full circulation is 2,250, 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.

CAPTURE THE CHARACTER



By Wendy Mould, AFCA

Change the mundane to electrifying!

Bring your subjects to life. Capture their Character.

You know how it happens. You start to paint, excitement and anticipation is high. Then deep into battle, pushing and pulling shapes and colour.

Finally you step back and, it's alright but... it is missing something.

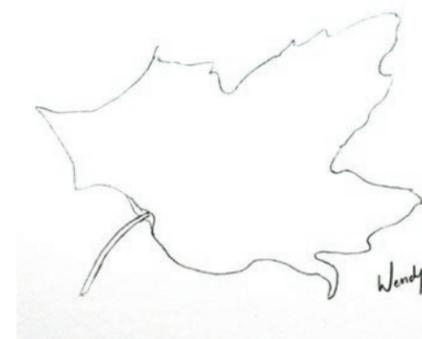
Your flower seems generic; the portrait has lost its character. The personality is just not there.

Where is it? Can you get it back?

Yes, but it involves building your drawing skills. (You knew it would involve drawing of some sort, as that is my thing!) But not just aimlessly drawing, it is drawing with a purpose—Contour Drawing. Contour drawing involves focusing on the contour of the subject.

Focusing on the contour of subjects changes your perspective. It moves you away from "drawing a flower or bird" to focusing on the angle, shape, length of things. You begin to see the relationships of the pieces. Drawing a leaf becomes; "it is longer here, moves out, sharp turn, has a dark spot, oh look; a bug bite!" Your leaf will begin to take on a life! Its character shows through.

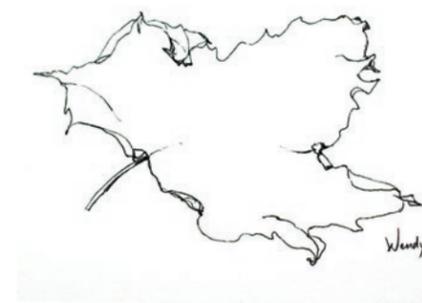
Leaf 1 is drawn focusing on the shape. It is a nice leaf but it is generic in shape.



Drawing shape but little attention to detail. Nice leaf but personality? No.

Let's look at the leaf again, this time focusing on the edge. Pick a spot, mark it with your eye. Now put your pencil down on your paper and as your eye moves along the edge of the leaf, move your pencil. Yes, go ahead, look at

your paper, but better still, look at the subject. Move along. (No erasing, if you really don't like a line, restate it. But keep moving)



Now a leaf with character

Take your practice once step further and go back and draw the contours of the shadows and shapes inside your leaf. More and more of the character will begin to emerge.



Learn more, capture internal shapes

Working with contour drawing helps to train the eye to pick up those elusive points. That twist at the edge of the mouth, the slant of the beak, the arch of the brow can change the expression and define the character of your subject.

Pet portraits in graphite are my speciality. When drawing my animals it is important to capture that special "thing" that tells their character. Two schnauzers, one groomer, everything looks the same after a haircut. No way. Every owner can see that special trait that defines their dog. Daly and Joejoe are two schnauzers belonging to one of my clients. Creating a special portrait is more than drawing two dogs. It means capturing their personalities, finding the qualities that separate them and giving them life on paper.

So improve your paintings by drawing. Grab a pencil or a pen, place your eye on an edge and go for it. Make it fun, add a bit of shading, darken here, and soften it there. Get that character shining through.

Wendy Mould, AFCA, CDM is an instructor, presenter and active member with several Fraser Valley Art organizations. To see Wendy's work visit: www.artbywendy.com

For more drawing tips see her blog: www.artbywendysblog.blogspot.ca



Daly and Joejoe, each dog has its own character

DRAWING IN THE LIFE OF... ROBYN MARSHALL

In July 2014, I decided to fulfill a lifelong dream and start doing medical illustrations. Not just any type of illustration but a four-foot square illustration of a human skull.

Ever since childhood, I have always felt most at home with a pencil in my hand, drawing medical illustrations from my father's old anatomy textbooks. I like to show that there can be a soft side to what is usually so hard and strong, like bones, and to bring what's hiding underneath to the surface.

While doing this piece, I learned a lot about technique and application. I started first with a graphite pencil, sketching in the outlines and doing some light shading. Working on such a large scale, it took a few tries to get my proportion correct. During this time, I realized that the shading wasn't as smooth or seamless as I was wanting. I'm not an overly patient person, especially when it comes to my art. So I needed to figure out a way to achieve a smooth finish with greater speed. Being a mother of two young kids, 5 and 3, I don't have the luxury of time to invest countless hours into pieces.

As a result, I started experimenting with paintbrushes to blend in graphite powder for a smooth, seamless gradient. I really liked exploring the depth of saturation that you can achieve with graphite powder. It can move easily from a soft, gentle tone into a dark, heavy saturation.

My favorite aspect of this piece are the fine little details. Those are so small that unless you are standing right up to the glass, you would miss them. The fine cracks on the side of the skull, the little pieces that have been chipped away from the bone. I enjoy trying to give these cracks depth, like you could reach out and feel the sharp edge of the bone under your fingertip.

I love how this piece seems to change depending on how far away or how close you are to it. From far away you can tell that it must be something organic, but at such an odd and unusual angle it's hard to determine what it is. Then you get up close and see the depth of layers and it appears to be something new again.

It was hard for me to find that line between 'should I keep going' or 'is it finished'. I love using strong, dark contrast in my work; in a way I think I could have kept adding layers upon layers and never really ever finished the piece. The more layers I added, the darker and darker the graphite became. The powder is great because it allows you to achieve that dark tone of the graphite without the high graphite sheen that would occur with pencils.

Finishing at 39" x 42", I think this will forever be one of my favorites. My hope was to frame it as seamlessly as possible. But taking into account its size and materials used, I decided to do a nice black on black matte and frame. The frame finishes it perfectly, adding some extra depth and drama to an already "in your face" kind of piece. www.robynmarshall.ca

