

Art Avenue

A Federation of Canadian Artists Publication – JANUARY/FEBRUARY 2016 \$5

75
FEDERATION
of CANADIAN
ARTISTS

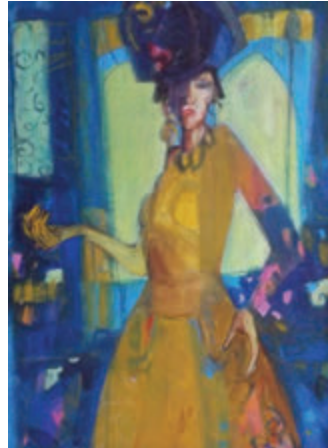


MUSE

NOVEMBER 24 TO DECEMBER 6, 2015



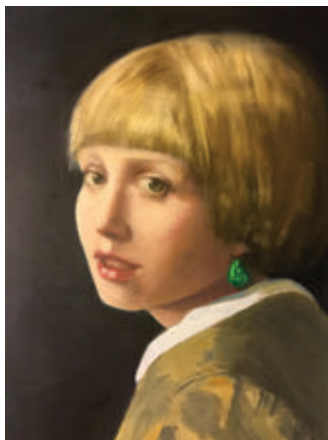
Sally Clark My Muse: Goddess of Uncertainty
36" x 30", Oil, \$3300
HONOURABLE MENTION



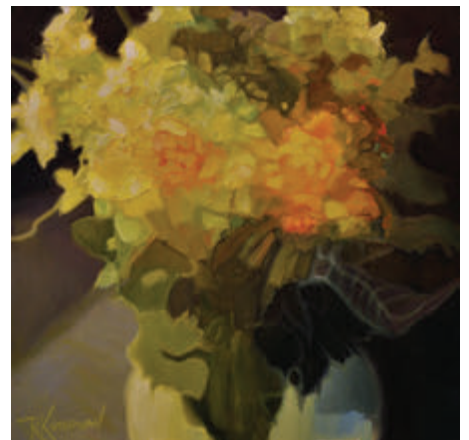
Christine Mitchell, AFCA
Effie's Hatpin
24" x 18", Acrylic, \$800
3RD PLACE



Peter Greczmiel Encore
36" x 24", Acrylic, \$1200
1ST PLACE



Coral Arrand Woman with Emerald Earring
24" x 20", Oil, SOLD
2ND PLACE



Rose-Marie Kossowan Freshly Picked Flowers
24" x 24", Oil, \$1100
HONOURABLE MENTION



Guy Edward Mathany The Red Gate
40" x 30", Oil, \$6000
HONOURABLE MENTION



Gale More O'Ferrall Defiance
30" x 30", Oil, \$2500
HONOURABLE MENTION



Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION

JANUARY/FEBRUARY 2016



EXHIBITIONS



MUSE

NOVEMBER 24 TO DECEMBER 6, 2015

-02-



SIGNATURE MEDAL SHOW

DECEMBER 8 TO 23, 2015

-14-

FEATURES

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ON THE COVER



Susie Cipolla AFCA
Off Season
 24" x 36", Acrylic,
 \$2420
GOLD MEDAL,
SIGNATURE MEDAL
SHOW 2015

I was at "Painters at Painters" in May and snuck away from the program for a couple of hours to take some photos. I found a harbour, in Campbell River, full of

commercial fishing boats and I took hundreds of photos. This acrylic painting is one in a series made from those photos. I love painting "working boats" and more specifically ones with lots of colourful buoys and complicated parts. The challenge for me is finding an aesthetic balance between accurate details like the ropes and pulleys and letting the paint tell a story as in the random glazing that made the rust on the hull. This was a fun painting to make.

<p>Art Avenue A FEDERATION OF CANADIAN ARTISTS PUBLICATION</p>	<p>Editor: Stefanie Steinwendtner</p> <p>Advertising: Stefanie Steinwendtner</p> <p>Layout/Design: Sonia Bishop</p>	<p>Printer: Impressions In Print</p> <p>Issue: January/February 2016</p> <p>Art Avenue is published 6 times per year.</p>	<p>Submission and advertising information is available on our website www.artists.ca or by calling 604-681-2744</p>	<p>Next editorial submission deadline: February 1, 2016</p> <p>Gallery: 604-681-8534 Office: 604-681-2744 Fax: 604-681-2740</p>	<p>1241 Cartwright Street, Vancouver, BC V6H 4B7</p> <p>Email: artavenue@artists.ca www.artists.ca</p>
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DIRECTOR'S COMMUNIQUÉ



Patrick Meyer
FCA EXECUTIVE
DIRECTOR

Looking back at the changes we've made in 2015, and the changes coming up in 2016 for that matter, it occurred to me that it is high time for an article on the recent developments around exhibitions. Much of what appear to be changes are merely formalizing what we have done in the past; with the goal of making the processes clear and operating in a more transparent manner.

Jurying of our shows, for example, has always been done by a large number of our Signature members, but because we didn't publish the names of our jurors, there were some who had the perception that the same few people were jurying all the Federation Gallery exhibitions. You'll note in this edition of Art Avenue the number of jurors it takes to keep the Federation humming. A personal thank-you to all of our Signature members who have volunteered their time to perform this task which forms one of the cornerstones of our organization.

So, in the interest of transparency we have started posting the names of the jurors for exhibitions in 2016. Please, do not contact the jurors

about their jurying of the show. They are volunteers doing the best job that they can. As always, if you have concerns around jurying contact our Gallery Coordinator, Helen Duckworth.

You may also have noticed that Helen has created a handy call booklet which outlines everything you need to know about each and every show, so that you have the required information all in one place, in an easily readable format. The call booklets are made available a few months before the call deadline as a PDF download on our website under "show submissions", and also at our gallery on Granville Island in print format.

With the focus on providing our members with more services, we have planned for four additional shows in 2016. That makes for a total of 24 exhibitions in one year. In retrospect I'm afraid I may have overdone it... I do have the tendency to push things a bit too far sometimes. But you never know what you're capable of until you try it! And if it proves to be too much, we'll dial it back to 22 in 2017.

Also, we've formalized the maximum artwork size allowable in the gallery. We'd previously limited the number of diptychs and triptychs we're jurying into shows because of the amount of space they take, but we've now also limited the maximum size of any one painting to no more than 48" wide and 96" tall. By providing these size limitations we plan to allow the work of a larger number of artists into each of the shows.

Another formalization of standards recently was around printmaking. Hand-pulled prints are now formally listed as an allowable medium in our calls. While we still do not allow

digital printed media such as giclée prints, we now do allow prints where the matrix is a plate, screen, stone, wood-carved or some other physical substance (as opposed to electrons on a hard-drive).

And while our focus is on artistic excellence, this doesn't mean sales aren't important as well. Helen has put in place the option for you to add a description of your work during the submission process. This description is meant as a selling aid in our online gallery as well as information for our gallery staff and volunteers to use to sell your work. A good story goes a long way towards selling your work.

Which leads me to my final point that I really should cover—framing. While we've been working on sprucing up the gallery in recent months, we are still receiving a fair number of submissions that just don't meet framing standards. For the protection of your artwork and to be fair to the other artists with works in the exhibition, we are enforcing our policy that artwork and frames must be sturdy, of professional quality, and safe to hang. Artwork that is on canvas can be hung unframed but the staples must be on the back of the stretcher bars and the sides of the canvas must also be painted (gallery wrap style).

As always, you can contact our staff 7 days a week, 9 – 5, if you have any questions. But if you're trying to slip in your submission at 11:59pm on the due-date of a show and you need staff help, you'll find no one in the office. Give us a call before 5pm and we'll be happy to help.

I'm looking forward to 2016. It is shaping up to be a fantastic year.

GLAZE IN OILS



By David Langevin, SFCA

Hi David,
I recently won an Oil painting kit from Opus. Never having painted in oils much of it is a mystery to me. My problem is this: One week after having finished a sunset painting, I wanted to warm it up with a red glaze. The painting was thoroughly dried at the time. So I mixed my red pigment very thinly into The Colorless Painting Medium that came in the kit, made of Safflower and acrylic resin, solvent, Petroleum spirit, it says on label. It is now three days since I did that, and the

surface is still very sticky. Have I done something wrong? Or should I be more patient? How can I resolve this?

PS. Found a can of "Artists' Linseed Oil" of my dad's, who did about 65 oil paintings before he died in '06. Should I use it for my antique furniture, or has it any use in making a medium, being labelled "Artists"?"

Thank you, Rae

Hi Rae,

I don't know what type of medium it is but I am pretty sure the ingredients read 'alkyd' resin, not 'acrylic'. I can't say how fast or well they dry, but you can be more patient. Three days is not a long time. It depends on what red pigment you used, some dry slower than others, and how thick your glaze is. If it is still sticky after 3 weeks, you have a problem and I would proceed to test the red color and the medium individually and measure their drying speed.

Artists' linseed oil simply means that it has been refined to remove any impurities that would affect the paint. You can use it to make good quality painting mediums and if you like I can send you a couple of recipes. Don't mix it straight with your paints as many artists do, it creates an erratic drying paint layer that will surely wrinkle, crack and yellow. You can use the linseed oil to clean paint off your brushes or your hands or to rub on your furniture. You can also give it to a guitar player to rub into the fret board, it is perfect for that. There are several good alkyd mediums out there now and I don't even make my own mediums anymore.

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

BRITISH COLUMBIA

Alissa Ehrenkranz	<i>Delta</i>
Belinda McNeice	<i>Anmore</i>
Tannis Hopkins	<i>Burnaby</i>
Valerie Wallace	<i>Courtenay</i>
Milka Meyer	<i>Dawson Creek</i>
Megan MacDonald	<i>Delta</i>
Alison Newth	<i>Fort St. John</i>
Hugh Kerr	<i>Garibaldi Highlands</i>
Ruth Rodgers	<i>Halfmoon Bay</i>
Irene Eaves	<i>Harrison Hotsprings</i>
Martha Laverty Allan	<i>Hudson</i>
Claudia Carter	<i>Kamloops</i>
Barb Klie	<i>Kamloops</i>
Bruce Mitchell	<i>Kamloops</i>
Jody Bruce	<i>Kelowna</i>
Debbie Lynch	<i>Kelowna</i>
Mike Moyer	<i>Lake Country</i>
SiChen Chen	<i>Langley</i>
Alison Philpott	<i>Langley</i>
Isabel Gibson	<i>Maple Ridge</i>
Donna Wakefield	<i>Maple Ridge</i>
Rose-Marie Requena	<i>Nanaimo</i>
Jo-Anne Revell	<i>Nanaimo</i>
Dominic Howell	<i>North Vancouver</i>
Doris MacDougall	<i>North Vancouver</i>
Connie O'Connor	<i>North Vancouver</i>
Warren Oneschuk	<i>North Vancouver</i>
Kelly Radcliffe	<i>North Vancouver</i>
Toni van der Geest	<i>North Vancouver</i>
Mark Lucas	<i>Oliver</i>
Claudia Punter	<i>Osoyoos</i>
C Lynn O'Brien	<i>Penticton</i>
Anne Lihou	<i>Qualicum Beach</i>
Paul Clarke	<i>Richmond</i>
Adam Meikle	<i>Salmon Arm</i>
Jennifer Goodwin	<i>Sechelt</i>
Marie Savage	<i>Sidney</i>
Yi Wen Cao	<i>Surrey</i>
Suhaila Connors	<i>Surrey</i>
Tom Douglas	<i>Surrey</i>
Tao Jiang	<i>Surrey</i>
Vasyl Popruzhenko	<i>Surrey</i>
Jessica Lyth	<i>Vancouver</i>
Caroline Dahlmanns	<i>Vancouver</i>
Sue Damen	<i>Vancouver</i>
Heather Evans	<i>Vancouver</i>
Bruno Galuzzi Corsini	<i>Vancouver</i>
Jose Ibusca	<i>Vancouver</i>
Jasem Khoudhaier	<i>Vancouver</i>
William Liao	<i>Vancouver</i>
Ilka Bauer	<i>Victoria</i>
Gail Davidson	<i>Victoria</i>
Sheryl Fisher	<i>Victoria</i>
Roslyn Kilistoff	<i>Victoria</i>
Nancy Letkeman	<i>Victoria</i>
Gwen Meads	<i>Victoria</i>

DORIS CHAREST, AFCA has a painting included in the 2016 Venice Biennale titled 'Autumn on the prairies'. The painting is mixed media (acrylic and collage).



Doris Charest



Marney Ward

MARNEY WARD, SFCA, SCA won the coveted award Best Work on Paper or Under Glass in the Sidney Fine Art Show 2015. This juried exhibition featured almost 400 paintings selected from 1,100 entries.

The jurors were Anne Hudec SFCA, Sara Genn, New York artist and daughter of Robert Genn SFCA, and Nick Tuele, former chief curator of the Art Gallery of Greater Victoria. The award came with a \$1000 cheque and a hand-carved wooden bowl. The painting also sold!

Sudbury, Ontario artist JOAN CHIVOT has her painting "Red Sky Over" featured on the cover of the Northern Artist Gallery's 2016 'Picture Our Lakes Calendar', winning first prize. Also, her painting "Abuelita mexicana" was accepted into the Northern Ontario Artists Annual Juried Exhibition traveling to 13 locations in Northern Ontario.



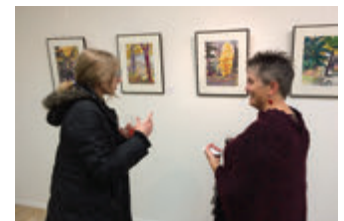
Joan Chivot



Gloria Ainsworth Mout

GLORIA AINSWORTH MOUT, AFCA has had her painting, "Reflections in Blue and Gold - Reflection Series" chosen to be in the North Light book, "Splash 17" which will be published in spring of 2016.

KAREN BLANCHET opened two concurrent shows in St. Albert and in Edmonton on the 5th and 6th November respectively, one, a solo in mixed media, and the other, part of a group showing, in watercolours. This was a first for her and made for a very busy October.



Karen Blanchet



Caroline Scagel

Mayne Island artist CAROLINE SCAGEL was selected to participate in the "Tree's of Hope" fund raiser put on by the Fairmont Chateau Whistler. 10 artists painted their version of the tree which will then be auctioned off on-line with all proceeds going to the Canuck Place Children's Hospice.

STEPHANIE GAUVIN, AFCA is pleased to announce the Opening of her new New Art Studio and Gallery, located at 2070 Washington St., Downtown Rossland BC.



Kathy Hildebrandt

KATHY HILDEBRANDT ASA, SCA, PAC, MPAC, AFCA, PSA will be featured in the February 2016 issue of the Pastel Journal. The article focuses on the still life genre incorporating toys and memorabilia. "Animal Party" is one of several works included in the article as well as their online gallery. Kathy is also very pleased to have been accepted into the International Association of Pastel Societies 27th Open Juried Web exhibition. Her painting "First Loves" was one of approximately 100 works selected out of over 1,200 entries.

GABRIELLE GREIG's submission "and Peace to all" was awarded First Place in the Surrey Christmas Card Competition.



Gabrielle Greig



Vladimir Kolosiv

Haida Gwaii artist, MARYANNE WETTLAUFER, is pleased to announce that 12 of her paintings have been chosen by the Northern Savings Credit Union to be featured in their 2016 print Calendar.

Six paintings of VLADIMIR KOLOSOV were selected and presented at the exhibiting event “stART your fine art collection” in December 2015 at Chali-Rosso Art Gallery (Vancouver, 549, Howe St.), whose collection is primarily focused on graphic works of well-known Modern Masters.



Maryanne Wettlaufer



Susannah Paranich

SUSANNAH PARANICH won the ART BATTLE #321 VANCOUVER event! She was one of 12 artists painting in ART BATTLE at Red Room Ultra Bar, Oct. 22, a live painting competition—20 minutes to paint an acrylic on canvas; voting, silent auction. She was voted winner by art patrons in her round of 6 artists; then voted winner in her final round of 4 artists; won the prize money, her 2 paintings sold at the silent auction. Susannah will therefore be painting in the AB Regional Finals, Spring 2016.

SUSANNAH PARANICH won the ART BATTLE #321 VANCOUVER event! She was one of 12 artists painting in ART BATTLE at Red Room Ultra Bar, Oct. 22, a live painting competition—20 minutes to paint an acrylic on canvas; voting, silent auction. She was voted winner by art patrons in her round of 6 artists; then voted winner in her final round of 4 artists; won the prize money, her 2 paintings sold at the silent auction. Susannah will therefore be painting in the AB Regional Finals, Spring 2016.

NEW MEMBERS

Miki Morita
Gillian Douglas

*Victoria
White Rock*

ALBERTA

Lori Clipperton
Sue Gudmundson
Shannon King
Shannon Lawson
Cheryl O'Byrne
Cheryl Peddie
Colleen Turner
Nancy Walker
Lorrie Warkentin
Mimi Zhang-Mackie
Katherine Moe
Fred Braakman
Kristine McGuinty

*Calgary
Calgary
Calgary
Calgary
Calgary
Calgary
Calgary
Calgary
Goodfare
Sexsmith
Sherwood Park
St. Albert*

CURRENT EXHIBITIONS



Jeff Wilson

JEFF WILSON, AFCA has an exhibition with Harold Coego at The Gallery at The Cultch Jan 26–Feb 20, 2016, with a Reception Jan 27, 6–8pm. He also has an exhibition with Nick Westover at Gibsons Public Art Gallery Feb 11–Mar 6, 2016, with a Reception on Feb 13, 2–4pm.

JEFF WILSON, AFCA has an exhibition with Harold Coego at The Gallery at The Cultch Jan 26–Feb 20, 2016, with a Reception Jan 27, 6–8pm. He also has an exhibition with Nick Westover at Gibsons Public Art Gallery Feb 11–Mar 6, 2016, with a Reception on Feb 13, 2–4pm.



Carol McQuaid

CAROL MCQUAID's solo exhibition “Streetscapes” will be at the Firehall Arts Centre from December

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ONTARIO

Alexander Ahilov
Bert Liverance
Andrea Schmidt
Judith Cahill
Robin Hesse
Iuliana Barbu

*Toronto
Goodwood
London
Oshawa
Richmond Hill
Toronto*

QUEBEC

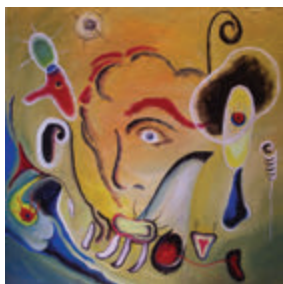
Suzanne Belair
Renée Rose Pelletier-Martineau

*Pointe-Claire
Levis*

CHINA

Pansy Tang

Hong Kong



Vladimir Kolosiv

MARJORIE YOUNG is pleased to announce her solo exhibit “A Walk in the Park” at the Richmond City Hall Galleria, Jan. 12–March 8, 2016. The Galleria is at 180-7700 Minoru Gate, Richmond and is open 9–5 Mon. to Friday. The exhibit is open to the public.

VLADIMIR KOLOSOV participates in “The Artist Project” (Feb. 18th- 21st, 2016 at the Better Living Centre, Exhibition Place, Toronto, ON). It is the biggest Art Fair in Eastern Canada and features over 250 contemporary artists from Canada and abroad (see more at: <http://www.theartist-project.com/>). He exhibits his recent works as well as surreal installations made from anodized aluminum, 2D mixed media visual objects, and jaw-bone models and dentures.

IRA HOFFECKER will have an exhibition at Galerie Hoffmann Contemporary Art, www.kunstagentur-hoffmann.de/ in Rheda Wiedenbrueck in Germany from March 2–26, 2016.



Ira Hoffecker



FEDERATION GALLERY
EXHIBITIONS
JAN/FEB 2016

ACTIVE MEMBER SHOW

JANUARY 5 – JANUARY 17, 2016

WORKS ON PAPER

JANUARY 19 – JANUARY 31, 2016

ARTISTS' CHOICE

FEBRUARY 2 – FEBRUARY 14, 2016

LANDSCAPES

FEBRUARY 16 – FEBRUARY 28, 2016

CHAPTER NEWS

ARROWSMITH CHAPTER

NEW ARROWSMITH EXECUTIVE:

President: Disa Marie Hale AFCA
1st Vice President: Laura Hilts
2nd Vice President: Tiki Westnedge AFCA
Secretary: Donna McDonnell AFCA
Treasurer: Barbra McDonald
Website/Social Media: Sheila Warren
Archives: Karen Poirier AFCA
Art Avenue Contact: Peggy Burkosky
Publicity: Peggy Burkosky
Member-at-large: Ingrid de Jong

Open positions: Show Chair, Demo Coordinator and Refreshments

We extend a big thank you to the past Executives who have been wonderful in leading us into the computer age. First were Maureen Walker and Vicky Turner, both past presidents and AFCAs, who organized our first digitally presented entries to Vancouver. They had a lot of work to spring us from taping up slides, into this new technology. Thank you also to Lisa Danesin AFCA, for her expertise in setting up the website and member information we now enjoy and find so useful.

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 January 19, 2016.

WINTER WORKSHOPS

Sherry Telle will be facilitating her popular one-day workshop Yupo Inks on Paper on January 23, 2016 from 9:30 AM to 4:30 PM on the fascinating world of painting with alcohol inks at Cactus Art Supply in Calgary. The cost is \$40 for FCA members and \$80 for non-members. Liana Bennett from the Arts Umbrella Art Studio in Bothell, Washington, will be facilitating a four day workshop on Figure & Abstracting the Figure from March 18th to 21st, 2016 at Cactus Art Supply in Calgary. Liana's career as studio artist and art teacher spans 4 decades. Her artwork has received both national and regional honours and awards. Our workshop coordinator, Tami Hort Lathwell, has lined up Richard Diarmid for February, Liana Benett for March, Jackie Bagley for April, Terry Miura for May and Plein air for June. See <http://fcacalgary.ca> go to: Events – Workshops

IN THE SPOTLIGHT

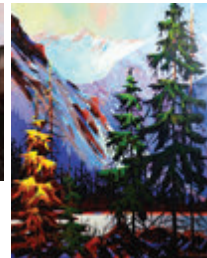
Kudos to Nathan Kai-Cheong Chan and Caran Magaw whose paintings were juried into the exhibition *Muse* showing at the FCA Gallery in December 2015. Nathan's painting is entitled "Sound of Music" and Caran's is "Brightest."

CHAPTER AWARD WINNERS

Congratulations to Chapter Award Winners from our Juried Show and Sale "Mad about Art":



FIRST PLACE: Judie Popplewell, 'The Touch', *Oil*



SECOND PLACE: Branko Marjanovic, 'Kananaskis Lake Calm', *Acrylic*



THIRD PLACE: Kathy Hildebrandt, AFCA, 'Orange is the Nu Black', *Pastel*

HONORABLE MENTION: Patti Dymont, AFCA, 'Sunny Spot', *Oil*

HONORABLE MENTION: Paula Henschell, 'Tui Bird', *Oil*

HONORABLE MENTION: Hossein Jajouei, AFCA, 'Winter Morning in Quebec City', *Watercolor*

CENTRAL OKANAGAN CHAPTER

The Central Okanagan Chapter held its 2015 chapter show – Autumn Gallery – from November 20th to the 22nd at the Mission Community Centre in Kelowna.

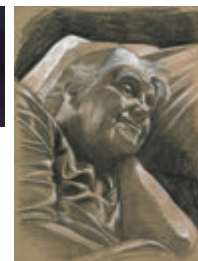


Thank you to everyone who attended the show. This is the second show organized by the chapter this year. Both shows are available for online viewing by going to centralokanaganfca.com and clicking on the Galleries link on the left.

Congratulations to the winners of the show:



1ST PLACE: Karen Rempel for *Star Gazing II*, 12x36, *Oil on Canvas*



2ND PLACE: Justin Maas for *Memory Fades But Remains*, 14x11, *Graphite and Charcoal on Paper*



3RD PLACE: Diana Palmer for *Sunset Wine*, 30x30, *Acrylic on Canvas*

NEXT MEETING

The Central Okanagan Chapter holds its monthly meetings on the first Monday of every month except July and August. The meetings are held at the Kelowna Senior Citizens Centre, 1353 Richter Street, Kelowna, BC (**note change of meeting location**). Meeting time is 7 pm to 9 pm. Guests are welcome.

The next meeting is on January 4th, 2016.

FRASER VALLEY CHAPTER

MESSAGE FROM THE PAST CHAPTER PRESIDENT

By Michael King

I just wanted to take the time to say thank you to everyone at the Fraser Valley Chapter for my four year stretch as Chapter President. Over the years we have implemented subsidized workshops with outstanding instructors from Canada and the US, improved the exposure of the Chapter with new juried show venues (thank you to Sharon Clark for establishing these new relationships), inviting exceptional artist for our after meeting demos, and increasing the Chapter membership by over 50% since 2011.

I can take little credit for all these successes, as it takes a full board to implement all the great ideas and direction we took over those four years. Hats off to Sharon Clark, Marney-Rose Edge, Kathleen Menges, Wendy Mould, Elaine Chatwin, Brenda Hill, Deborah Strong, Heidi Lambert, Louise Swan, Sharalee Regehr, Bente Hansen, Hans Baarschers, Gwen Murphy and Connie Wicklund.

In addition, I would like to thank and introduce the new board that has taken over the operations of the Fraser Valley FCA Chapter:

Connie Wicklund, President
Kathleen Menges, Vice President
Wendy Mould, Secretary
Patricia Peters, Treasurer
Sharon Clark, Venue Coordinator
Hans Baarschers, Show Chair
Marney-Rose Edge, Workshop Chair

All the best to the Chapter and the FCA.

Best Regards,

Michael King

www.michaelking.ca

MESSAGE FROM THE NEW CHAPTER PRESIDENT

By Connie McClinton Wicklund

I would like to thank the Fraser Valley Artists for their vote of confidence in me to stand as their President for the next two years. I also want to thank Michael King for his dedication and hard work in the last four years. I look forward to the challenge in working with our membership to reach their goals in the Federation.

Connie McClinton Wicklund

President of the Fraser Valley Chapter - FCA

You can visit the Fraser Valley FCA Chapter online at www.fraservalleyartists.com

NANAIMO CHAPTER

NFCA ELECTED BOARD FOR 2016

In our November Annual General Meeting, the following members were elected or confirmed in their positions.

President: Tom Shardlow
Secretary: Kathy Galvin
Membership: Merrily Allanson
Treasurer: Delie Lohmann (Appointed by Executive)

NFCA SPRING SHOW

Save the dates!

June 3 – 5

NFCA is planning a juried show June 3-5 with opportunities to enter for FCA eligible points as well as a concurrent Chapter Show, which will be juried but not points eligible. It will be a show with a place for everyone. Chapter members are encouraged and challenged to enter at least 2 pieces. Stay tuned as more information will continue to come over the next few months.

UPCOMING NFCA WORKSHOP WITH HAROLD ALLANSON

April 4 - 7, 2016

9 - 4 daily

We are happy to announce that Harold Allanson will be delivering a watercolour workshop for us called 'Capturing a Mist-shrouded Coast'. All skill levels are welcome.

Please go to this link for more information on this workshop, fees and NFCA's new workshop cancellation policy. <http://nanaimofca.blogspot.com/2013/11/workshops.html>

MEMBERS IN THE SPOTLIGHT

Congratulations to All!

Tom Shardlow, NFCA President, recognized this year's recipients of the Vic Wilson Award for service to the NFCA Chapter: Harold Allanson, Kathy Galvin and Helen Webster. Many thanks for their work on behalf of NFCA. Bonnie Stebbings had both her paintings, *Mirage #1* and *Reflections* (diptych), sell in the Sidney Fine Arts Show.

Tom Shardlow has *Bamfield #2* accepted into the FCA show, "Icon", showing Oct 27 to Nov 8 and *Clemens #4* made it into hard copy for the Federation Canadian Artists 2016 Calendar, now on sale at: <https://artists.ca/fees/link/f/3743/h/6997d5>

Janice Evans had one of her pieces to be featured in *Drawing* magazine Spring 2016 as one of the 10 honorable mention winners from the *Shades of Gray* competition. Peter Gutmanis for his two paintings, 'Red Silk' and 'Striped Pillow' which were accepted into the FCA show "Muse".



Tom Shardlow

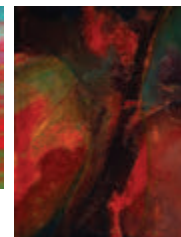


Peter Gutmanis

NORTH OKANAGAN CHAPTER

IN THE SPOTLIGHT

Marlene McPherson, Martha Moore, Barry Rafuse and Angelika Jaeger, have paintings in ARTE Functional in Kelowna.



(clockwise from bottom left)

Angelika Jaeger – Ancient Dreams

Marlene McPherson – Overshadowed By Love

Martha Moore – Cliffs of Fire

Barry Rafuse – Cranberry Marsh

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 encouraging critiques, artist demos, videos, paint-ins and more. For more information on upcoming meetings, dates, workshops and shows, please visit:
<http://www.northokanaganfcaartists.com>

SOUTH OKANAGAN CHAPTER

RECENT EVENTS

The FCA SOS chapter held a Christmas Potluck and Art Exchange on December 4th at Leir House in Penticton BC, it was a very festive event! Many wonderful pieces of art work were exchanged.

UPCOMING EXHIBITS

Juried Show at Osoyoos Art Gallery in March 2016. Details will be placed on the FCA-SOS website.

CHAPTER NEWS

- A big thank you to Bonnie Roberts who conducted an art critique for members at the Nov 7/2015 meeting.
- February 2016 - Dianne Bersea has a new illustrated power point presentation on the "Principles and Elements of Art" to show chapter members.
- Bonnie Roberts (AFCA) Workshop Schedule for Spring 2016 www.bonnyroberts.com
 - 2-Day Colour/Simple Landscape \$185.00 - March 19th/20th or May 14th/15th
 - 2-Day Colour/Abstract \$185.00 - April 9th/10th or May 28th/29th
 - 2-Day "Fix-It Finish It" \$185 - April 23rd/24th - Bring up to 5 paintings you would like to fix or finish.
 - 2-Day Plein Air \$185.00 - June 11th/12th.

NEXT MEETINGS-

Jan 2/2016 at Leir House, Penticton BC at 10A.M.
Feb 6/2016 at Leir House, Penticton BC at 10A.M.

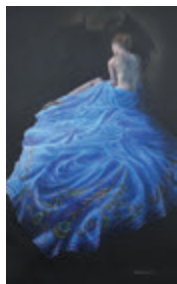
THOMPSON NICOLA SHUSWAP CHAPTER

11TH ANNUAL CHAPTER SHOW, SEPT. 2015.

Jurors Perry Haddock SFCA, Harold Allanson SFCA, Kit Bell AFCA
AWARDS:



1ST: Justin Maas, Sister Golden Hair



2ND: Jeanette Steele, Blue Velvet Days, Dragon Nights



3RD: Cathie Peters, Icefields Parkway Rhythms

AWARDS OF EXCELLENCE:

Dale Redfern AFCA: Damn Rocks
Lisa Figueroa: Epic Alpine
Robin Walker: Sun and Flower

9TH ANNUAL OPEN SHOW, ARTIST'S CHOICE

CALL FOR ENTRY

TNSC is pleased to host our open show in Kamloops again this year. We have \$2800 in prizes: SFCA, 1st, 2nd, 3rd, TNSC, 3 Awards of Excellence. Open to all active and signature members of the FCA. Deadline for entry is March 4, 2016. Show opens April 22 and runs until May 1. Enter at tnsc.ca/shows.

This year we have an exciting extension to the show. Selected pieces will be hung in the Salmon Arm Art Gallery for the month of May. Commission for both parts of the show is 25%.

For further information, contact Cathie Peters at president@tnsc.ca.

VICTORIA CHAPTER

UPCOMING MEETINGS:

The January meeting will be a Success Show Slide Show and talk on attaining signature status and will take place on January 21, 2016.

SIDNEY FINE ARTS SHOW RESULTS:

The Victoria FCA was well represented in the winner's circle at this year's Sidney Fine Art Show! Congratulations to all our members whose work was accepted by the show!

The Best In Show: Shelley Wuitchik for "Jelly Bloom"

Best Work on Paper: Marney Ward for "Butchart's Begonias"

Show Designer's Award: Deborah Tilby for "Valley by the Sea"

Juror's Choice Award: Catherine Moffat for "Honey I'm Home"

Juror's Choice Award: Deborah Tilby for "Two by Two"

Honorable Mention Awards

Kathy Cameron won two awards

Mary Conley

Accepted Work:

Margot Clayton, Catherine Fraser, Doreen Green, Virginia Hutzuliak, Richard Julien, Clement Kwan, Mary Ann Laing, Andy Lou, Kathleen Manning, Jim McFarland, Joane Moran, Dorset Norwich-Young, Jennifer Olson, Bev Robertson, Makaely Rois, Sandhu Singh, Brian Sorlie, Chris Stusek, Sharlene Stushnov-Lee, Sandy Terry, Eijo Toyonaga, Jutta Woodland

FALL SHOW RESULTS:

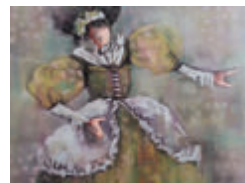
The FCA Victoria Fall Show was held at Goward House, November 1st to 25th. Congratulations to all those who participated and our winners!



FIRST PLACE:
Keith Levang, "Dark Approaching Cattle Point"



SECOND PLACE: Shelley Wuitchik, "Germination"



THIRD PLACE: Chris Stusek, "Mannequin Series #1 Mme T"

HONOURABLE MENTION: Jennifer Olson, "Distant Courtyard, Havana"

HONOURABLE MENTION: Sharon Stone: "Hourglass Lake II"

HONOURABLE MENTION: Bev Robertson, "The Fountain of Our Youth"

FALL WORKSHOP: JENNIFER HEINE

On Nov 21 and 22, a group of 10 students shared the weekend with talented award-winning artist Jennifer Heine in the “Enrich your Work with Mixed Media Workshop”. Jennifer generously shared her techniques to develop interesting mixed media backgrounds to be either used as abstract pieces by themselves or as part of representational finished paintings. The workshop was very inspirational, informative and very relaxing in the beautiful setting of Swan Lake Sanctuary in Victoria. Thank you Jennifer!!

LATE WINTER WORKSHOP: BOLD BRUSHWORK AND COLOUR WITH DOMINIK MODLINSKI

Welcome to two intensive days of inspiration and innovation where brushstrokes radiate with luminescent light and the brilliant hues of the Canadian and worldwide landscapes. The workshop is aimed for beginner and intermediate artists who wish to expand their knowledge of oil and acrylic painting techniques while enhancing their perception and creative visualization. Dominik will address the principals of painting using just three primary colours which strengthen students understanding of correct colour ratios and principals of colour contrasts. The simplicity of this approach will give students the freedom and understanding of colour mixing, which leads to harmonious and successful paintings. There will be emphasis on the economy of brush movements to keep colours

clean and saturated while traveling from one hue to another. We will also work together to create a landscape composition while Dominik will demonstrate in stages his approach to create successful studio paintings. The themes of transferring plein air ideas and its energy into studio work will be constantly emphasized in our painting exercises.

Dates: Feb 27 & 28 – 9 to 4 pm.

Location: TBA

FCA Members: \$300 – Non FCA Members: \$325

Information and/or registration: Marcela Strasdas: marcelastrasdas@gmail.com - 250-217-9791.

IN THE SPOTLIGHT:

Agnes Cornell and Carol Koebberman have been accepted to the MUSE show.

Makaely Rois’s “Paris Love Locks”, Mary Conley’s “Merlin” and Sharlene Stushnov-Lee’s “Sunbathing – Canna #8” have been accepted in the FCA Signature Medal Show.

Nicole Sleeth was the grand prize winner in the Annual Representational Show in Vancouver. Mary Conley placed first in the figurative category. She also came third in the 365 Show and her painting, The Chef, is in the FCA Calendar for 2016. The following members received Active status: Sheryl Fisher, Virginia Hutzuliak and Nancy Letkeman.

A MESSAGE FROM THE FCA BOARD PRESIDENT



Dene Croft, SFCFCA BOARD PRESIDENT

Nearly six months have passed since taking the presidents chair... a very rapid passing of time given the number of events in my professional life, and the steady, forward moving pace and trajectory of the Federation. What a great privilege to serve as president of this fabulous organization—six months behind me, with six months to look forward and six months of challenges to rise to before the much anticipated 2016 75th FCA anniversary celebrations.

This is a very exciting time for us all. The Federation has never been stronger with some very effective change and forward movement in daily operations under Patrick’s steady hand, and my less steady (*read blank*) gaze. Patrick, Helen, Stefanie and my assembly of fabulous board members are making this new role a lot more fun than it should be. I might not out-run Andrew McDermott’s seven year stretch, but I’m going to take a really good

kick at the can none-the-less.

We have seen steady growth in membership over the past few years, and with 75 years behind us, we are the largest and oldest arts organization in Canada. We can boast a little pedigree too—legendary Group of Seven artist Lawren Harris was our first BC president and founding member, Robert Bateman is among dozens of prominent current members. We are enjoying steady forward movement, and in my opinion, an unprecedented up-swing in the caliber and quality of work from our member artists. The past years’ shows have certainly offered testimony to that.

Change and growth is a constant imperative in terms of thriving as an organization. Change and growth are two things that Patrick and I pay a great deal of attention to; there are growing pains for sure—we’re always ready for those, but without change, we would not be looking forward to our 75th anniversary. The next biggie is the 100th—imagine that! One century—It

could be a pretty safe assumption that I won’t be holding the reins for that celebration, but I sure as heck plan on being there. Patrick may have retired by then too, but the two crusty old ducks can sit in their corner with their Guinness, and reflect on the part they played in the journey of this amazing organization. I feel so proud.

NINTH ANNUAL FEDERATION OF CANADIAN ARTISTS
Thompson Nicola Shuswap Chapter
NATIONAL ART SHOW
CALL FOR ENTRIES



2014 SFCFCA award winner: Dene Croft



2014 1st place award winner: Peter Shukman

Enter today!
\$2800 in prizes.
Separate category for SFCAs.

Show dates: April 22 - May 1, 2016.
(Selected pieces will be invited to participate in an extension of the show at the Salmon Arm Art Gallery in May 2016)

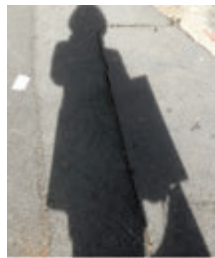
Deadline for Entry: March 11, 2016.
Up to 3 entries per artist.
Enter on line at tncs.ca.
For information contact
Cathie Peters at president@tncs.ca

Thompson Nicola Shuswap Chapter
of the Federation of Canadian Artists
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ARTIST EN ROUTE: PROVENCE, FRANCE

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

ARRIVAL: GREETED BY CÉZANNE



By Janet Strayer

Arriving in Provence is like walking into a painting. It's so sensually appealing—in all senses. Arriving in mid September, the light is remarkable. How to describe *light*? It's not just its clarity, given the dry air and open skies. Right now the light has a quality

of softness that imparts a warm, golden glow. Everything is penetrated and sculpted by it, without hard edge. Compared to the brilliantly sharp light I've seen in southern Spain and Greece, the light here seems to caress forms, rather than starkly to chisel or outline them. It warms and insinuates shadows that seem to slide into, rather than cut, the ground. It illuminates in and around the subtly colored foreground planes and unifies them with harmonious background fields.



JS Photo: Studio Rognes

For an idea of the glow here, contrast this photo taken outside my 'studio' here with

one in my last column from Vancouver—also beautiful, I think, but in a different light. My art space here is very different from my little art-house on Saturna Island, but it's workable. I've set up a room with the art materials I'd unpacked and a make-shift easel of canvas tacked to a thin old piece of wood mounted on rusted garden stools I'd scrounged.

I'm settled for several months in a country house near Aix-en-Provence, home of Cézanne. He is my constant neighbor, whose round bald pate I love and in tribute to whom I've made the *Bienvenue* digital montage for you. Not only did Cézanne love and never leave Provence for long, but he saw it as few before him ever had. Now, not far from where he lived, I see the real Mt. Ste. Victoire appear the way he painted it again and again: planes of broken color that abut and define mass and that move with the light.



JS: *Bienvenue*, Digital Montage

Visual art has a way of teaching us to look in different ways and perhaps to see more. Cézanne's Mt. Ste. Victoire is not just a mountain. It's a changing field of colored planes, a template for a new way of looking and of seeing, an icon in art history, a symbol of a place and of a devotion. This is what it's like to live inside a painting. I start seeing the trees around me as Cézanne trees, the sparks of light as Van Gogh painted them, the colors as both organizing and breaking shapes into Monet-like impressions, the polymorphous possibilities for Picasso-esque forms.

It's a fantasy to think of long-gone painters as companions, but I do. On one of my hikes up Mt. Ste. Victoire, groaning my way along one of the longer and steeper trails, I kept looking for *PC+EZ* cut into tree trunks, a sign of the boyhood friendship of Paul Cézanne and Emile Zola, who walked these same trails.

INSPIRATION

Inspiration is everywhere. It's in the abundance of nature, in the pace of agricultural rhythms, in the sensory variety of the sights, sounds, smells, and textures that weave through daily life. It's in the vineyards, olive groves, and spent fields of lavender, the red and ochre earth you walk upon. The natural palette is gorgeously harmonious. The ground varies from luscious red-browns to an eye-dazzling range of rich yellows, set in perfect contrasts of deep and diminished sap-greens that slide into silvery olive tones, and blues to break your heart. All the natural pigments could make you as delirious as they might have Van Gogh. Nearby Roussillon, perched atop of the largest ochre deposits in the world, is famous for its natural pigments, used by painters for centuries... and now I've picked up some too.



JS Photo: Roussillon—trail and pigments

It's in the endurance of ways of life here that persist across centuries of turmoil and war, in the ancient ruins you come across in almost every village, the many ancient towns with modern people living in homes with stonework dating back before the Caesars. The past is apparent even in street names like *Rue Verrerie/Anciano Carriero de la Jutarie*, written in both modern French and older Provençal (or Occitan). It's in the daily life of people who value living well: the well-prepared meal, the stylistic presentation, the attentively tended market stalls, the butcher who tells us not to miss the art show at the chateau. It's in the art based on this region that now invites you into it, up close and personal.

Ordinary life becomes extraordinary when it breaks out of the familiar or routine. Art does something similar when it shows us an apple like we've never seen it before. Travel and living in a new location intensify and differentiate experience, pulling it out of the ordinary lull. Shopping in the local outdoor markets, learning which ones to go to for what, listening to a different language, learning how to go about taken-for-granted things back home become

About the Author: Janet Strayer, who typically lives on Saturna Island, is a member and frequent contributor to exhibitions of the Federation of Canadian Artists in Vancouver. More about her work at janetstrayerart.com.

adventures in living daily life. Such sharpening of one's attention is bound to influence how one sees things: teaching us how we need actively to look first, and then to look again. It changes one's perspectives by offering several different ways of looking at once. Not the easiest position to be in for holding confident opinions, but a self-reflectively open position that's very valuable, I think, for life as well as art.

I'm impressed by the attention given to public art and exhibitions everywhere I go. Even my town (not an art centre) has a local *vernissage* every few months. The nearby village of Loumarin, with only about 1,000 dwellers, boasts more than a dozen independent, active art galleries. This focus on art, so evident in the entire Provence region, seems to go along with a taste for reading and writing. Even in tiniest villages, you find busy independent bookstores and *papeteries* with their assortments of writing implements (fountain pens!) and papers, the tangibles of a literate culture. Vintage books and pens are also displayed traditionally in weekly open-air market stalls.

MAKING IT AS AN ARTIST?

I've visited so many nearby places, gone to so many different galleries and art events, and spoken with so many people here, including art students, teachers, and local gallerists, that I'm convinced this region, alone, maintains a vital cultural connection to the arts. Art centres and interests abound not only in the central city of Aix-en-Provence, long known for its artistic and cultural life, but also many tiny Provençal communities have their art spaces and avid enthusiasts. Even so, emerging artists still typically take a long time to emerge.

Philippe, a mid-career artist/instructor for a workshop I attended gave me his overview of some challenges facing a painter who wants to make a living and gain recognition solely by art. They turned out not be so different from the challenges facing Canadian artists. He said the smaller galleries don't do enough to promote their artists and the larger ones are business conglomerates that deal only with known artists or decide in common which few new ones to promote. Although Philippe shows his paintings in local galleries, the best promotion, he thought, is to have them in the big art fairs that cost a big chunk of money but also attract the big gallerists. In contrast, "no problem" was the answer I got when asking the same question of Max, a fairly recent multimedia graduate of L'École supérieure d'Art in Aix, who was then showing his intricate computer graphics at a group show promoted by the school. Max said he showed in all sorts of venues (not just galleries) in Belgium, France,

and London, as well as having an internet presence with his abstract music. Aside from their artwork, is it their relative life positions or reference points for "success" that account for the somewhat different views of these two full-time artists?

IS WHAT YOU PAINT AFFECTED BY WHERE YOU ARE?

Of course, we are all affected by the culture we live in and absorb or react to, some more knowingly than others. Even the contemporary "culture" of painting tells us what's hot and what's not. But how much is the content and style of what visual artists paint related to their physical setting?



JS: *Abundance*

For plein-air artists, certainly it must be. But what about studio-based artists, abstract painters, or those who work from a more conceptual or imaginative base? My own recent experience tells me it is, for me, at least. I'd left for France while a show of my "Spirit of Place" semi-abstract paintings was on exhibit with the North Van Arts Council. I was eager to continue further with abstract painting. But after arriving here, *Abundance* is the first painting I did (in progress). I felt impelled to paint it just by being in the country house we'd rented and by Cézanne's palpable imminence here. In a way, it's my homage to both. Surprisingly to me, I couldn't get to work on anything else until I'd done this painting, which subsequently led to a couple more like it. While then pushing into work with non-representational

abstracts, as I'd originally intended, those paintings kept changing into more impressionistic landscapes filled with the colors, textures, and sensations surrounding me. If an "abstract" painting of Provence results, good, but I'm ready to go with the flow for now.

One technical point: working in acrylics here is very different from Vancouver. Because it's so dry here, the paint dries almost immediately, so you have to adapt: use more media, lay out a smaller palette (even a wet one), paint more quickly and decisively, do less in each painting session.

The extent to which we're *field-dependent* or *field-independent* varies for each of us. This psychological variable pertains to our perceptual-cognitive styles: the extent to which we're influenced by the external context/field versus internal, proprioceptive cues. There are advantages to both. What impressed me, as generally a field-independent person, was the extent to which this flipped in response to the rich and inviting external cues of this Provençal environment.

AIX-EN-PROVENCE

Entire books are devoted to Provence, a region that includes multiple micro-climates and cultural influences from Celtic and Roman to Catalonian and North African. Aix-en-Provence is one of its handsomest towns, with its majestic Cours Mirabeau main street, one of the largest and most recognizable fountains in France, and its trendy people-watchers sitting in posh cafés dating back to 1792. I'm fond of this ancient and youthful town that welcomes foreigners but keeps its traditions and a historic ability, despite changes of fortune, to embrace *l'art de vivre*. Of the many photos I'd like to share with you from Provence (more at janetstrayer.blogspot.com), here's one taken in Aix just after the horrible terrorist events in Paris. The town is alive with people, as usual, here celebrating in traditional costume an old Provençal dance with fife and drum.



JS Photo: *Fife and Drum*

À bientôt, for now. Looking forward to being en route with you in the next installment... in France or perhaps we'll already be in Italy!

2015 AWARD WINNERS AND JURORS

Congratulations to the award winning artists of 2015 and a huge thank you to our jurors, who donated their time and knowledge to diligently jury 15 FCA shows, 2 Online Exhibitions and 11 Chapter Shows, as well as awards!

FEDERATION GALLERY SHOWS:

WORKS ON PAPER

1st Place: Linda Kalman - *Reader's Choice*
2nd Place: Leslie Gregory-Morgan, AFCA - *Tipping Point*
3rd Place: Audrey Bakewell - *Look at Me!*
Honourable Mention: Ann Hilton - *Brighten Up the Morning*
Honourable Mention: Sandra Irvine - *Glorious Gannets*
Honourable Mention: Antonia Olak - *Struttin...*

ARTISTS CHOICE

1st Place: Eunmi Conacher, AFCA - *Montreal IV*
2nd Place: David Weaver - *Queen Street Morning*
3rd Place: Colleen J Dyson, AFCA - *HEMEROCALLIS III*
Honourable Mention: Bob Araki, AFCA - *Hutton-le-Hole, #1. England*
Honourable Mention: Nancy Kramp - *Enchanted*
Honourable Mention: Lori Bagneres - *I Will Follow*
Honourable Mention: James Koll - *Old Glass*

LANDSCAPES

1st Place: Carol McQuaid - *Rooftops of Montmartre*
2nd Place: Jane Appleby - *Wave Front - Cannon Beach*
3rd Place: Aleksandra Kalinic - *Blue Landscape*
Honourable Mention: Rene Thibault, AFCA - *Above the Rockies #30*
Honourable Mention: Kathy Traeger - *The Welcoming Committee*

ABSTRACT SHOW

1st Place: Ira Hoffecker - *Alexanderplatz VIII*
2nd Place: Linda Bell, AFCA - *The Writing is on the Wall*
3rd Place: Rose-Marie Kossowan - *Vancouver Rain*
Honourable Mention: Lee Caufield - *Messenger*
Honourable Mention: Lori Bagneres - *Enso: Chuugi, Makato, Chuujiitsu*
Honourable Mention: Fiona Neal - *Tumble*

FOLIAGE AND FLOWERS

1st Place: Rose-Marie Kossowan - *Bloomin' Nasturtiums*
2nd Place: James Koll - *Victory Rose Garden*
3rd Place: Susy Baranszky-Job - *Deep Dark Splash*
Honourable Mention: Fran Alexander - *Pink Peonies and Bud*
Honourable Mention: Karen Rempel - *Admiration*
Honourable Mention: Jane Crosby - *Lady's Slipper*
Honourable Mention: Catherine Adamson - *Lipstick 13*

CANVAS UNBOUND

1st Place: Nancy Kramp - *Geology*
2nd Place: Jeanne Aten - *A sweet package*
3rd Place: Jennifer Harwood, AFCA - *Field*

Honourable Mention: Sheryl Sawchuk - *White Dahlia*
Honourable Mention: Sara Morison - *Lend me your heart*
Honourable Mention: Gale More O'Ferrall - *Into the Blue*

SMALL, SMALLER, SMALLEST

1st Place: Mary Parslow - *River Trees*
2nd Place: Karen Rempel - *Dancing in the night II*
3rd Place: Kathy Traeger - *Road Warrior*
Honourable Mention: Melanie Kuzminski - *Blurry*
Honourable Mention: Virginia Chin - *Trellis*
Honourable Mention: Wolf Schenke - *The Trees on the Hill*
Honourable Mention: Susan G. Taylor - *Small Nest #1: Rebirth*

SKETCH

1st Place: Peggy Burkosky - *Kyla Watching (Study)*
2nd Place: Don Hodgins, AFCA - *HS sketch*
3rd Place: Bortolo Marola - *Michael*
Honourable Mention: Meghan Sharir - *Life Sketch Folded*

PAINTING ON THE EDGE

1st Place - Grand \$2,000 Prize: Kristen Brown - *Simultaneously Functioning II*
2nd Place - OPUS Award: Sandrine Pelissier, AFCA - *Slice of Life I - Louise*
3rd Place - OPUS Award: Rosalie Matchett - *Written on the Body; The Golden Age of Whaling*
4th Place - OPUS Award: Barbara Cadario - *what if (immortality)*
Honourable Mention: Kazimir Simpson - *Fantasy*

AUTUMN SALON

1st Place: L.J. Throstle - *Atop Grouse Mountain*
2nd Place: Louis Yen - *Auspiciousness*
3rd Place: Leonardo Cunanan - *Mellissa*
Honourable Mention: Shelley Wutchik - *LIFE FLOW*
Honourable Mention: Roberta Murray - *October Pond*

SCENES FROM WESTERN CANADA

1st Place: Tracey Kucheravy - *The Muse - Bear Valley Highlands*
2nd Place: Linda Wilder - *Mt Lawrence Grassi From The Bow, Canmore Alberta*
3rd Place: Kristina Boardman, AFCA - *Truth*
Painter's Keys Prize: Caitlin Ambery - *The Invitation*
Honourable Mention: Jill Charuk - *Full Stop*
Honourable Mention: Homa Eftekhari - *Seeking Shelter*
Honourable Mention: Robin Timms - *When the Sun Kisses the Land*

ANNUAL INTERNATIONAL REPRESENTATIONAL SHOW

Grand First Place Prize: Nicole Sleeth - *Suzanna*
Best Still Life Award: Aniko Vida - *Pears & Compote*
Best Figurative Award: Mary Conley, AFCA - *Wrath*
Best Landscape / Urban Scene: Leanne Christie, AFCA - *Morning Arrives Gently*
Honourable Mention: Grazyna Wolski, AFCA - *Forever*
Honourable Mention: Sandy Kay, AFCA - *Boat Buddies*
Honourable Mention: Vanessa Nelson - *Portrait of a mother*
Honourable Mention: Neil Hamelin, SFCA - *Coos Bay Tugs*
Emerging Artist: Mark Liam Smith - *The Art Director*

ICON

1st Place: Gale More O'Ferrall - *Batman Returns Again*

2nd Place: David Weaver - *Sushi Chef*

3rd Place: Louise Nicholson - *State of Grace*

Honourable Mention: Joanne Sawatzky - *False Creek Ferry*

Honourable Mention: Kathy Traeger - *Chucks*

Honourable Mention: Kathy Hildebrandt, AFCA - *The Pepsi Generation*

MUSE

1st Place: Peter Greczmiel - *Encore*

2nd Place: Coral Arrand - *Woman with Emerald Earring*

3rd Place: Christine Mitchell, AFCA - *Effie's Hatpin*

Honourable Mention: Sally Clark - *My Muse: Goddess of Uncertainty*

Honourable Mention: Rose-Marie Kossowan - *Freshly Picked Flowers*

Honourable Mention: Guy Edward Mathany - *The Red Gate*

Honourable Mention: Gale More O'Ferrall - *Defiance*

SIGNATURE MEDAL SHOW

1st Place: Susie Cipolla, AFCA - *Off Season*

2nd Place: Clement Kwan, SFCA - *Spring Day with Friends*

3rd Place: Rene Thibault, AFCA - *Barrier Reef (Belize) #2*

Honourable Mention: Eunmi Conacher, AFCA - *Madrid II*

Honourable Mention: Kiff Holland, SFCA - *The Kine Are Homeward Going*

Honourable Mention: Sharlene Stushnov-Lee, AFCA - *Sunbathing - Canna #8*

ONLINE EXHIBITIONS:

LIMITLESS

1st Place: Patrick Douglass Cox - *Washday*

2nd Place: Stephen William Baylis - *A Metaphor for Life*

3rd Place: Joanne Ferster - *The color of laughter*

365

1st Place: Kathy Hildebrandt, AFCA - *First Loves*

2nd Place: Patrick Douglass Cox - *On the Red Deer*

3rd Place: Mary Conley, AFCA - *The Chef*

4th Place: Jan Crawford, AFCA - *Made in Canada: Okanagan Peaches*

JURORS 2015

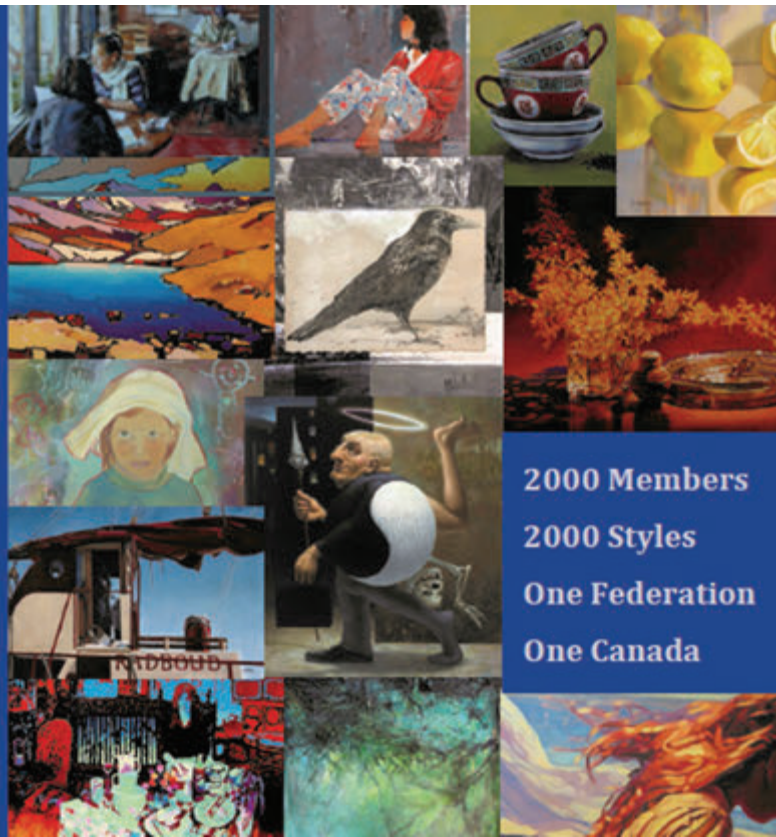
Mickie Acierno, SFCA; Harold Allanson, SFCA; Richard Alm, AFCA; Gaye Adams, SFCA; Enda Bardell, AFCA; Donna Baspaly, SFCA; Rex Beanland, AFCA; Kit Bell, AFCA; Linda Bell, AFCA; Teressa Bernard, SFCA; Michael Beseau, AFCA; Patricia Bidwell, AFCA; Rick Bond, AFCA; Tanya Bone, SFCA; Bobbie Burgers; Tinyan Chan, SFCA; Susie Cipolla, AFCA; Roberta Combs, SFCA; Mary Conley, AFCA; Susan Cowan, SFCA; Dene Croft, SFCA; Lisa Danesin, AFCA; Lorna Dockstader, SFCA; Marney-Rose Edge, SFCA; Margaret Elliot, AFCA; Sarah Genn; Kenneth F Gillespie, SFCA; Martine Gourbault, SFCA; Leslie Gregory-Morgan, SFCA; Perry Haddock, SFCA; Neil Hamelin, SFCA; Lorna Hannett, SFCA; Angie Au Hemphill, SFCA; Don Hodgins, SFCA; Ann Hudec, SFCA; Jeanette Jarville, AFCA; Joyce Kamikura, SFCA; Jutta Kaiser, SFCA; Sarah Kidner, SFCA; Linda Lando; Lissi Legge, AFCA; Brent Lynch, SFCA; Andrew McDermott, SFCA; Sherry Mitchell, SFCA; Jennifer Mitton, AFCA; Doria Moodie, AFCA; Renato Mucillo, SFCA; Suzanne Northcott, SFCA; Jennifer Olson, AFCA; Neil Patterson, SFCA; Ruth Payne; Patricia Peacock, SFCA; Jean Pederson, SFCA; Sandrine Pelissier, AFCA; Karen Poirier, AFCA; Kenneth Prescott, SFCA; Barry Rafuse, SFCA; Makaely Rois, AFCA; Janice Robertson, SFCA; Alice Saltiel-Marshall, SFCA; Carol Short, AFCA; Gail Sibley, AFCA; Elisabeth Sommerville, AFCA; Gerry Thompson, SFCA; Deborah Tilby, SFCA; Larry Tillyer, AFCA; Jack Turpin, SFCA; Jeff Wilson, AFCA; Elizabeth Wiltzen, SFCA; Chris Woods.

MEMBERSHIP RENEWAL

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Thank you for your continued support!



2000 Members
2000 Styles
One Federation
One Canada

SIGNATURE MEDAL SHOW

DECEMBER 8 TO 23, 2015



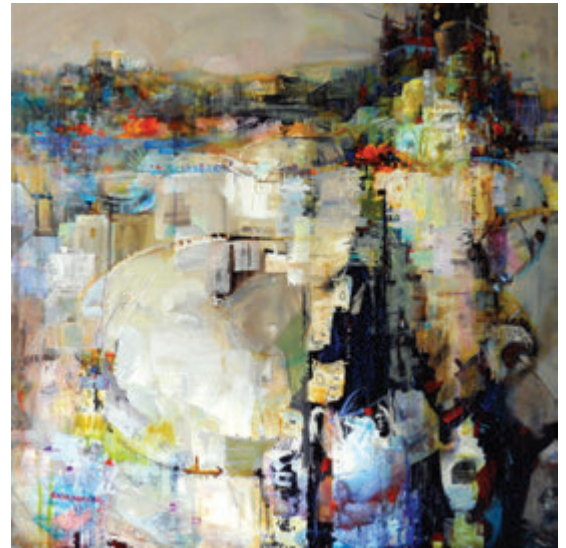
Kiff Holland, SFCA The Kine Are Homeward Going
30" x 40", Watercolour, \$7500
HONOURABLE MENTION



Clement Kwan SFCA, Spring Day with Friends
18" x 24", Oil, SOLD
SILVER MEDAL



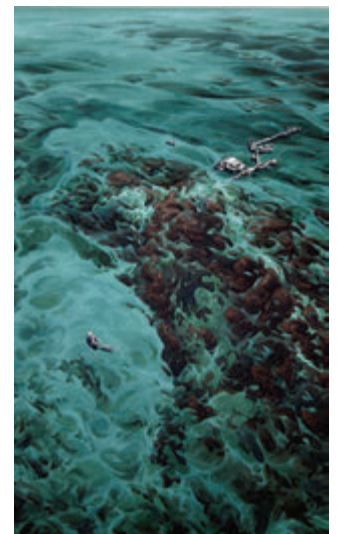
Sharlene Stushnov-Lee, AFCA Sunbathing – Canna #8
30" x 60", Acrylic, \$2750
HONOURABLE MENTION



Eunmi Conacher, AFCA Madrid II
30" x 30", Acrylic, SOLD
HONOURABLE MENTION



Sarah Kidner, SFCA A Warm Rain is Gonna Fall
30" x 30", Oil, \$3300



Rene Thibault, AFCA
Barrier Reef (Belize) #2
20" x 12", Watercolour,
\$1175
BRONZE MEDAL

75 YEARS OF ARTISTIC ACHIEVEMENT: A HISTORY OF THE FCA 1941–2016

2016 MARKS THE 75TH ANNIVERSARY OF THE FEDERATION OF CANADIAN ARTISTS, A BIRTHDAY CELEBRATED BY NOT MANY OTHER ART ORGANIZATIONS IN CANADA. IN THIS SIX-PART SERIES, TOGETHER WITH FCA HISTORIAN, ELLEN POOLE, WE WILL EXPLORE THE FCA'S EVENTFUL HISTORY, REVISIT IMPORTANT MILESTONES OF OUR PAST AND GET TO KNOW INSPIRING ARTISTS AND VISIONARY LEADERS OF THE FEDERATION.



CHAPTER ONE – “THE BIRTH OF A LEGACY”

By Ellen Poole
FCA HISTORIAN

Kingston, Ontario, 1941: Imagine over 150 professional artists, art critics and art educators from across the nation attending a

series of technical workshops, seminars, and discussion groups. Wouldn't you have loved to have been there! Ernest Lindner (1897–1988) from Saskatchewan reflected that *“Physically, it took us all of three weeks to recover from that Conference; spiritually, we fortunately never quite recovered...”*

The FCA grew out of the *Conference of Canadian Artists* (now known as the Kingston Conference), first organized by André Charles Biéler, (1896–1989), a Swiss-born, Canadian painter, sculptor and fine arts professor at Queens University in Kingston, Ontario.

After teaching at the Banff Summer School of Fine Arts and meeting “western” artists for the first time, Biéler recognized a great need for all Canada's artists to meet, commune and understand each other. So, with the blessing of his employer, plus assistance from the National Gallery of Canada the conference got underway.

Delegates included several members of the Group of Seven and an impressive list of



Kingston Conference, 1941

Source: Image courtesy of the Canadian Archives and Libraries; published in *Canadian Art* in the Twentieth Century by Joan Murray, 1999.

painters from the traditional school. According to Frances K. Smith, Biéler's biographer and good friend, *“this was the first time any meeting of artists from east and west in Canada had been conceived and organized to examine the role of the artist in Canadian society”*.

During the final session of the conference, delegates acknowledged the need for a national representative body and formed a “Continuation Committee” that was charged with planning a permanent national arts organization. Members of the committee included Biéler, A.Y. Jackson, J.P. Lemieux, Arthur Lismer, Lawren Harris and Frances Loring.

After several meetings the group made the Federation of Canadian Artists a reality, with the main and unprecedented objective “to unite all Canadian artists, related art workers

André Biéler was elected as the new association's first President. In his opening address, Biéler insisted that, *“We should not try to unify ourselves or to attempt to make a “school” that would cover the whole country. On the contrary, I believe that we must keep that ‘regional aspect’...”*

Canada was divided into five regions, each with its own Regional organizer: West Coast – Lawren Harris; Western – Gordon Sinclair; Saskatchewan – Ernest Lindner; Manitoba – Bylee Lang; Ontario – A.Y. Jackson; and Maritimes – Walter Abell.

Soon after, a chain of groups and individuals sprang up from coast to coast consisting of both artists and art lovers. *“With a large, unified membership, the Federation hoped to become the voice of the artist—strong enough*



André Biéler teaching at the Banff School of Fine Arts, summer 1940

Source: Image courtesy of the University of Alberta Archives; published in *André Biéler: An Artist's Life & Times* by Frances K. Smith, 2006.

and interested laymen for mutual support in promoting common aims; the chief of these is to make the arts a creative factor in the national life of Canada and the artist an integral part of society.”

The “Artists” part of our association's name originally referred to artists from every walk of life—painters, sculptors, architects, graphic artists, designers and craftspeople, as well as art lovers, critics and curators.

to be heard from Nanaimo to Nova Scotia!”

In announcing the newly formed FCA, the *Vancouver Art Gallery* stated, *“This is not just another art society, nor is it intended to replace any existing art society. It is an organization formed to unite all the artists in Canada, whether member of existing societies or not, in a federation which it is hoped will become a power in the country. The Federation hopes to bridge the isolation of artists in different parts*

of the country, discover talent and organize regional as well as country-wide activities and to publish an art magazine to serve the interests of art and artists in the country as a whole..."

National Headquarters shifted from city to city in which the FCA President resided at the time and annual meetings were held. In addition to various exhibitions, instructional workshops, classes and painting studios, the FCA also sponsored lectures and plays.

For the first three years, the FCA received operating grants from the Carnegie Corporation, plus receipts from the publication of reprints of the technical part of the Kingston Conference.

Membership fees to artists were \$5 annually, and \$3 to interested laymen. Membership

benefits included the periodical magazine, *Canadian Art*, published under the auspices of the National Art Gallery in Ottawa.

In 1944, Group of Seven luminary, Lawren Harris (1885–1970) succeeded Biéler as national president. According to Harris, "*The Federation has made a good start. It should not be permitted to fade out. No, this thing is important [...] for if hell doesn't freeze over, only a country-wide, all-inclusive society or federation of artist can hope to handle the problems with which art and artists will be faced.*"

The next chapter in this series will take a look at the Federation's role in WWII and its contribution to The Royal Commission on National Development in the Arts, Letter & Sciences



From left to right: Arthur Lismer, Frances Loring, Lawren Harris, André Biéler, A.Y. Jackson at a meeting of the FCA in Toronto, May 1942.

Source: Image courtesy of A.B. Archives; published in André Biéler: An Artist's Life & Times by Frances K. Smith, 2006.

1949–51 (popularly known as the "Massey Commission"), which eventually led to the formation of the Canada Council for the Arts.

THE BIGGER PICTURE



By Peter Stuhlmann, AFCA

Dear Artist,

The car we drive now (a spiffy, modern thing) has, among other things, a fully-blown navigation system. Where I'm concerned, it's a life-saver indeed, as I have that rare ability to get lost just about anywhere—parking lots, in movie houses,

on the way to get milk, on the way back. Anyone who knows me knows my going the extra mile has nothing to do with industry—it means I'm lost.

You have no idea how I wish there was some sort of satellite navigation system for being an artist. I've looked—no one's even investigating the possibility. In my better dreams I have one. It tells me exactly where my goals are, and the shortest, most efficient way of reaching them. Even better still—every detour, every declined submission simply results in a cheerful "recalculating!" all thanks to the GAPS (Global Art Positioning System).

Now the rest of the world may think art-making is but a dream—but we know differently, don't we? You see, at this very moment, I'm completely lost. I have no idea where I'm going, what I should be doing, or how large whatever that is should be. I don't know if I should switch to oils, switch to board from canvas—whether I should use the fuzzy or hard, pointy end of the brush. I don't know whether I should take lessons—maybe get

a degree from one of the more respectable online art colleges. You know the ones—that send you projects in the mail for you to complete en route (when becoming a serious artist you need to know some French).

It started out well enough, as these things so often do—a love for the Group of Seven and that happy glow of "how hard can this be?" It certainly didn't feel difficult. I was going to make my mark. I—dare I say it—was quite intent on greatness. First with trees, then the rest of the world. I quickly realized just how last century the G7 were—I'd read an article on 'getting over the group'. Made sense, the worst thing an artist can be is out of fashion. On to something more current—like pickled sharks in tanks.

I learned to defend, with confidence, the most out-there modes of art. To be great you have to know how to stand up to the 'resistance'. You name it, from religious symbols afloat in dodgy liquids to Christmas elf installations where the elves were consuming—well, let's leave that one alone. Messy beds in galleries—no sweat. Had to do with Woman reclaiming her right to her own experience, and to legitimize same through challenging accepted notions of private versus public discourse. Easy peezy.

I grew especially well versed in horse rear ends protruding from museum walls, most effectively placed several meters up. I bought the Coles Notes for Modern Art for Dummies and learned to think the right things. Moreover, I thought, I could *do* this! I was, in short order—before lunch even—going to make great art. What could go possibly wrong? You just show up, paint something weird (the weirder the better) and start amassing awards and tabloid inches.

We're near the denouement, where the

anti-hero of this novel discovers his tragic flaw in the greatest Shakespearian fashion, hobbling (duly subdued) towards an indeterminate end. In my case it was the pesky matter of feeling. You see, I'd convinced myself I was best living nowhere near feeling—that I could prefer the clean antiseptic line of theory and thought. I could know what great is, what it looks like, how to make it—and how did one feel a tree anyway? The feelings I usually have when painting was the sort you get from eating bad fish—there's a lot of pressure when you're going to be great.

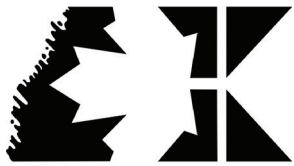
Recalculating. I feel hollow and I miss my trees. Shivering aspen leaves near dusk, the way shine seduces a shoreline log. The patterns new snow makes in the grass. The way wind can carve a lakeside pine. When I think back, those are all things I could *feel*. Sometimes the feeling was belonging. At other times it was a sense of smallness—Canada is big in ways so many other places aren't.

And I'm not over the Group of Seven. They didn't just paint for a place in history or the marketplace—they painted their love for this land. Sometimes it was calm and cathedral, sometimes it was the shout and heat of passion too small for ordinary language. They invented Canada—unique, wild, and glorious. Through them I connected not just with tradition, but with what it is to be Canadian, and human in art. Turns out sharks in tanks aren't very Canadian at all.

It hasn't been easy, but it has been something real. I am not great, nor ever likely to be. But I am part of something larger that is indeed great. I get to make art in this place, and share in the conversations with all the other painters out there—which is never a small thing. I'm going to go out now and hug a tree, and tell her I'm sorry for not getting lost sooner.



FEDERATION
des ARTISTES
CANADIENS



FEDERATION
of CANADIAN
ARTISTS

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 25	Mar 04
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
April 12-April 24	14	Canvas Unbound	M	Y	Y	Y	N	N	N	Mar 19	Apr 08

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

FCA SIGNATURE STATUS 2016

*Signature Status with the FCA stands for a certain level of excellence achieved by the individual artists and entitles the successful applicant to the use of the letters AFCA (Associate Members), respectively SFCA (Senior Associate Members) as well as other benefits. Jurying for both levels of Signature Membership is done by our Board of Governors once a year. The next meeting will take place on **March 13, 2016**. Applications for Signature Status (AFCA and SFCA) need to be completed online by not later than **February 25, 2016**. For Signature Application forms and more information on the jurying process please visit www.artists.ca*

In the following article Standards Chair and SFCA member Gaye Adams will give an insight into what happens at the Board of Governors meeting and what jurors are looking for when jurying Signature Status applicants.



WHAT HAPPENS AT THE BOG MEETING?

By Gaye Adams,
SFCA, MPAC, AFC

Well, it's that time again—time for potential applicants to start thinking about applying for AFCA or SFCA status. As Standards

Chair for the FCA it is my task, along with the Standards Committee and the FCA Board, to establish and maintain clarity and fairness around all the processes pertaining to standards within the FCA. Juried shows, signature status applications and copyright issues come under the umbrella of standards.

In conversations with Board and Staff members, it has come to my attention that there is an air of mystery around the process of members being juried into signature status. Members seem to be uncertain about what goes on at the Board of Governors meeting, and are understandably curious.

In an effort to be transparent, I would like to lift the veil and describe to you exactly how things work during this important meeting.

The FCA staff contacts all SFCA members a few months before the event and SFCA members are given the invitation to attend. The Board of Governors is comprised entirely of SFCA

members in good standing, and we gather once a year, usually in March, for the sole purpose of jurying applicants for signature status.

Those attending often travel from the island or the interior and there is no honorarium for participating. I think it is important for members to understand that the SFCA's attending are doing so to contributing their time and shoulder all of their own expenses as well.

We have a short time of coffee and re-connecting when we arrive and the meeting convenes right on time. Once the jurying commences, no late comers are admitted as it would affect the outcome of the voting.

Voting jurors sit facing a large screen where painting images are projected. We have two sheets of paper on a clip board, one for AFCA applications, and one for SFCA applications. Entrants are numbered, and not named, and so retain anonymity. Of course if images submitted have large legible signatures on them, anonymity is compromised by the artists themselves.

All of the AFCA images are run through on the screen, about three seconds per image. After that, we start the jurying by viewing one entrant's slides at a time in the order they appear on our sheets; ten digital images, and then three originals which volunteers bring out walk past each juror for careful viewing. A box is checked by each juror indicating "accepted" or "declined," and then we move to the next applicant. A majority of votes is necessary in order to receive signature status.

Our choices are completely private and individual. There is no discussion of any kind during this process.

After the AFCA applicants have been juried, we take a short break (usually 15 minutes) and then the process is repeated for the SFCA applicants.

Out of respect for the privacy of the applicants, we do not discuss the jurying afterwards except in very general terms, as most of us want to check to see if we voted for a similar amount of acceptances and declinations. It is sort of a "check and balance" system for most of us.

In the years I have participated it has been my feeling that it is a fair and respectful system, although we are always open to discussion about how we can do it better, balancing both the objective and subjective aspects of the process.

If I may add a personal note here, I think that entering juried shows requires a certain level of courage and ambition. Submitting for a signature status requires even more courage. There is a level of vulnerability in all of us that can make the process a little scary, which means it may not be for everyone. A degree of equanimity is required.

But for those who desire to excel, to push beyond what is comfortable, to grow as an artist in every way, it is worth both the trouble and the risk of declination. Please remember, we who comprise the jurying body for the shows and for the Board of Governors meeting, have all been where all of you are right now. Most of us apply to shows at the next level and get declinations on a fairly regular basis. We understand how it feels, and we encourage you to go for it anyways. It will keep you sharp and keep you growing. Our mandate is to promote growth and excellence in art making, and the jurying process helps facilitate that.

I hope this sheds some light, and I encourage members to send any questions they might have to the FCA staff, and we will work together to make sure you get clear and concise answers.

HOW JURORS SELECT SUCCESSFUL SIGNATURE APPLICANTS

I asked a few of our regular Board of Governors attendees to share with us the criteria they employ when making their decisions in the hope of creating some insight that would be helpful to applicants.

Janice Robertson SFCA, NWS, LAI, AFC

For AFCA, I look for the obvious technical elements to be strong- good sense of design, good values, good color, competent drawing, good technique and a recognizable artist's voice or style that is evident in all the submitted pieces. I try not to let my personal taste interfere with my choices as long as the work is strong and consistent.

For SFCA, the same elements will apply as AFCA but I am going to be more demanding in terms of looking for work that is unique, attention getting and confident. I want to see the artist's maturity and personal approach shining through in each submitted piece. If there are 8 strong images and 2 that are not as good, I will usually reject the candidate. The applicant should be able to come up with 10 great images if they want to achieve SFCA.

For me, negatives for either AFCA or SFCA applicants would be work that is copying the style of another recognized artist or tired subject matter that is done in a conventional way that we have all seen many times. I like every style from pure abstract to photo realism, so style is not an issue for me, as long as the work is consistent.

Donna Baspaly, SFCA, NWS

Overall elements I am looking for:

Originality, design and composition strength; a good grasp of technical ability;

the ability of the work to sustain interest; quickly read; transcends the meaning; spontaneity; colour; line; mark making; values' simplicity; one goal—one painting; unity; unforgettable; artistic flair. These criteria are not absolutes. They are simply relative to complement the intuitive, creative response. Presentation of the artwork is important.

When I am viewing the AFCA's I look for a minimum of 8 to 9 out of the 10 paintings being of high quality and consistent in competency of creativity, technical ability and emotional ability. The style of the artist is integrated in all their work whether barns, boots, or buildings.

On viewing the SFCA's I look for a distinct 10 out of 10 professional integrity. The signature of that artist is very clear and consistent in their work.

Suzanne Northcott, SFCA

When jurying for AFCA I look for consistency,

technical excellence and an original voice. The work must be of very high caliber, and feel alive. Anything derivative or inappropriate I won't consider.

For SFCA's, these qualities are taken for granted and there must be, in addition, a sense that a mature voice is bringing expertise, intelligence and heart to the Federation through work that is thoughtful, intentional, personal and wonderfully executed.

Kiff Holland, SFCA

Simply put: composition, colour, attack, emotion, response, finish.

Dene Croft, SFCA, FCA Board President

What I look for when jurying an AFCA candidate:

Principally a cohesiveness in style and application of technique. A level of ability at least approaching a professional standard.

Originality in the subject and some overall maturity in the execution.

What I look for in a successful SFCA candidate:

A consistent standard of overall excellence in application of technique and brushwork. A consistent level of ability generally excepted in our industry as "professional". A distinctive style and a single creative focus and direction. I also look for the artist's ability to paint a variety of subjects with an equal level of proficiency.

As you can see, each juror has slightly different criteria with many common threads woven throughout. As there are generally in excess of 20 jurors involved, I believe the collective wisdom and experience prevail.

I wish you all happy painting and the best of luck with your signature application.



Deadline: February 25, 2016

Signature Status 2016

Are you ready to take your membership with the FCA to the next level?

Active and AFCA members have now the possibility to apply for their Signature Status (AFCA / SFCA)!

Visit www.artists.ca to download the Signature Status Application Package 2016



EXHIBITION CALLS

LANDSCAPES

ENTRY DEADLINE: JANUARY 16, 2016

PAINTINGS DUE: FEBRUARY 13, 2016

Landscapes, cityscapes, seascapes. Any medium, any style.
Open to Active members and Signature (AFCA/SFCA) members.

ABSTRACT SHOW

ENTRY DEADLINE: JANUARY 23, 2016

PAINTINGS DUE: FEBRUARY 26, 2016

Any subject, any medium, images executed in abstract style.
Open to Active members and Signature (AFCA/SFCA) members.

SIGNATURE STATUS APPLICATION

ENTRY DEADLINE: FEBRUARY 25, 2016

Active members and Associate members (AFCA) have now the possibility to submit for Signature Status (AFCA/SFCA). Successful applicants will be featured in the *Success!* show at the Federation Gallery.

FOLIAGE AND FLOWERS

ENTRY DEADLINE: MARCH 1, 2016

PAINTINGS DUE: MARCH 25, 2016

All flowers and foliage show. 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 O'Toole	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: FEBRUARY 1, 2016

Art Avenue – Print Rates – Display Ads

Art Avenue is published every two months and is mailed, free of charge, to all 2,250 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 2,300, of which 92% are artists, and 8% are collectors, dealers, and supporters of the arts.

Full Colour	MEMBER			NON-MEMBER		
	1 Time	3 Times	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.

THE INSIDE VIEW

A SERIES OF ARTICLES
LOOKING INTO PROFESSIONAL
ARTIST STUDIOS



JAN CRAWFORD, AFCA

I have had a moving studio for the past fifteen years, dividing my time between my home in North Vancouver, and our house in Penticton: one studio in the city, the other one in an orchard setting.

My first studio was not much more than an easel that I would fit in a vacant corner of my living space. From there, it grew into a larger bedroom with a south-facing window. Over the years my studio space further changed and was adapted to the media I worked with and my overall art practice. Before I turned to acrylics in 2005, I was a printmaker at Malaspina Printmakers Studio for almost twenty years. In this shared studio space, I produced 150 large watercolour monotypes and enjoyed the company of fellow printmakers, realizing how valuable it was to have other artists near by to exchange ideas and offer critiques.



Since 2010 I have been mainly painting large preserve jars, filled with homemade jelly or peaches and cherries from my own orchard. I once mentioned to a gallery owner that carries my work. “My work could not get more authentic—I pick our sour cherries, make jelly, take photos, then paint my still-life.” If studio space is a place where one develops unique artistic expression, then our orchard has been a studio for me as well. On a typical hot July evening, I would walk out to the end of our long driveway, set up my still life and take shots as the evening sun is setting.

From Osoyoos to Kelowna, this stretch of orchards, lakes and rolling hills has influenced what and why I paint for many years. It is this agricultural land that has defined my artistic path. When I look at our many canning jars, it is no wonder I value “Mason, made in Canada”.

Weather I am in the North Shore or Penticton, my studio has always had a calm atmosphere. The CBC plays in the background while I paint; usually for four hours a sitting. I do not listen to music as I find it emotionally distracting. My studio is the place where I plan a body of work, write in my



journal and sketch out ideas as I look at the many photos scattered on the floor. After I prep and draw on my canvas, I spend considerable time mixing colour while looking at a specific still life shot. This style of painting is slow but for me it is meditative and peaceful.

The studio is very personal for most artists and it is our ongoing relationship with that space, inside or out, that in part defines us as artists. www.jancrawford.com



Join Jan Crawford, AFCA for her 2-day FCA workshop “Introduction to Glazing” at the Federation Gallery on Granville Island on March 7 & 21, 2016. For more information on this course and to register now, visit www.artists.ca/education

PAINTING IN THE LIFE OF... KRISTEN BROWN

Through the use of experimental photographic references, my paintings explore themes of dislocation, transience, and memory. Like most others, I use photography as a way to categorize time and remember the past, preserving memories of people, places, and the feelings associated with them. Photography has the ability to capture subjects that are no longer tangible, but it also has a way of conjuring the anxiety experienced when feeling nostalgic for what we still have, because we can sense its overall impermanence. Within these works, I compose mildly unsettling scenes—often involving human figures—and dreamlike atmospheres that evoke mystery and a psychological sensitivity.

My paintings are depictions of depersonalization and anxiety, which disrupt the ability to understand or categorize time, blurring the lines of reality and skewing the perception of truth. The world through anxious eyes can feel fuzzy and distorted, lacking focus and certainty. I aim to express the slipperiness of memory and the altered perception of reality that occurs when a memory landmark cannot be secured. Memory can be unreliable and truth in the same sense can become difficult to decipher, appearing blurred, distant, and changed over time.

I enjoy working in oil because of the color purity and high pigment content, resulting in rich and vivid colors, excellent for the blending, layering, and glazing techniques that I employ. My surfaces include a mix of canvas and panel, but as I move forward, panel often proves to lend itself best to my work. My past works have all been very large and immersive, but I am now experimenting with smaller more intimate sizes. I enjoy the juxtaposition between smaller and larger pieces and the very different experiences they produce.

I am traditionally trained and appreciate realism, but I eventually became frustrated with the inflexible stipulations that come with it. Although I do not create completely realistic paintings, I value and use my past training in every decision I make while working. Having a very technical training has afforded me the ability to create bodies of work based on a set of skills rather than limitations. Whether I choose to break the rules or not is up to me. I use traditional techniques to create abstract situations, carefully rendering photographic distortions to create movement, while emphasizing color. Soft surfaces and thin layers of paint create blurring effects to portray enigmatic atmospheres referencing time and place. I can slightly bend a perspective

or carefully shift a proportion to create a painting that from first glance or from afar could be seen as a photograph, but when carefully examined the viewer may get a slightly uneasy feeling as parts are not quite right.

I am often captivated by vintage and formally unsuccessful photographs and the feelings they trigger. Through my use of experimental photographic techniques—encompassing digital, as well as vintage and plastic film cameras—I explore the limitless distortions that can be discovered and achieved. Unconventional photographic abstractions such as soft focus, motion blurs, and over-exposure lend themselves to the emotions and associations my paintings aim to depict. While attempting to organize and regain association with particular memories, these works capture the transitory nature of our experiences, portraying the importance of past moments and people.



Photo: John Versical

