

# Art Avenue

A Federation of Canadian Artists Publication – MARCH/APRIL 2016 \$5

75  
FEDERATION  
of CANADIAN  
ARTISTS





# ARTISTS' CHOICE

FEBRUARY 2 TO 14, 2016



**Lori (Krushinsky) McGee** Benchmark  
24" x 30", Acrylic, \$600  
HONOURABLE MENTION



**Peter Lau** Abstract Melody  
16" x 20", Acrylic, \$450  
HONOURABLE MENTION



**Mark James Lucas** East at Sawmill Lake  
14" x 11", Oil, \$450



**Carol Koebberman** Father's Diary, Mother's Gloves  
16" x 12", Oil, \$1000  
3RD PLACE



**Tammy Taylor** The Tracker  
24" x 18", Oil, \$1150  
HONOURABLE MENTION



**Kathy Traeger** Who Ya Gonna Call?  
48" x 24", Acrylic Mixed Media, \$864  
2ND PLACE





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MARCH/APRIL 2016



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ARTISTS

## EXHIBITIONS



### ARTISTS' CHOICE

FEBRUARY 2 TO 14, 2016

-02-



### PLEIN-AIR PAINT OUT

APRIL 23, 2016

-11-

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## ON THE COVER



**Catherine Sheppard AFCA**  
*Symphony of Feathers*  
 22" x 18", Pastel, \$1410  
 1ST PLACE,  
 ARTISTS' CHOICE

Sandhill Cranes have an elegance that draws attention. I was lucky to be in the right place at the right time to capture this amazing bird while visiting the George C. Reifel Migratory Bird Sanctuary in Ladner. These birds weigh from 8 to 10 pounds and stand 3 to 4 feet tall. I felt honoured to be as close as I was to this amazing bird while it kept busy preening itself after a long flight. When drawing the feathers, I realized just how diverse they actually were. It seems only fitting to title this piece "Symphony of Feathers."

Art Avenue

A FEDERATION OF  
CANADIAN ARTISTS  
PUBLICATION

Editor:  
Stefanie Steinwendtner

Advertising:  
Stefanie Steinwendtner

Layout/Design:  
Sonia Bishop

Printer:  
Impressions In Print

Issue:  
March/April 2016

Art Avenue is published  
6 times per year.

Submission and advertising  
information is available on  
our website [www.artists.ca](http://www.artists.ca)  
or by calling  
604-681-2744

Next editorial  
submission deadline:  
April 1, 2016

Gallery: 604-681-8534  
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# FAQ – TECHNICAL Q'S COMPILATION



By David Langevin, SFCA

After many years of writing these technical Q&A articles, as well as doing countless presentations and workshops on 'the craft of painting', I thought it would be a good idea to review the most frequently asked questions (FAQ). My goal has always been to

help people become better painters, more skilled and knowledgeable about how to use the tools of the artist's craft to create art that will last for generations.

For more detailed information on these topics, visit the Technical Q&A page on my website ([davidlangevin.com](http://davidlangevin.com)).

**Q.** *What is the best support for paintings?*

**A.** Overall, untempered hardboard is the most permanent and economical support for oils, acrylics, and mixed media. Acrylics will remain flexible indefinitely so just about any surface they will adhere to that is permanent is OK. They are sensitive to acidic elements, so sizing a support made of wood for example, is important. Oils become more hard and brittle with age, hence prefer a non-flexible support like hardboard. You can prepare canvas to be more stable and less flexible for oil painting. Go to 'Supports' in the Technical Q&A section on my site for instructions on how to prepare hardboard for use with any media, and canvas for oil painting.

**Q.** *Is commercial primer or house paint from the hardware store suitable as a ground instead of gesso?*

**A.** These products are not made for permanent painting applications. They would be OK to use for beginners and practicing.

**Q.** *Can I use gesso to cover an old painting before painting over it?*

**A.** Not if you want it to last, esp. if it is an oil painting. If you are not concerned about permanence then you can paint over it with white paint, not gesso, and start a new painting.

Gesso will not stick to paint, it is a ground (primer), and has very little adhesive strength.

**Q.** *Can I paint oils over acrylics?*

**A.** Yes, oils will stick well to acrylics, but not vice versa. I would suggest this practice be done on a rigid support (see above).

**Q.** *Is it OK to dilute my oil paints with solvent and my acrylics with water?*

**A.** Oils and acrylics are 'body' paints so unlike water media paints they are designed to be used thick and rich in texture. Diluting them with solvent (oils) and water (acrylics) will make the colors dull and the paint film weak and unstable.

**Q.** *Is a mixture of linseed oil and solvent a good medium to mix with oil paints?*

**A.** No, modern oil paints already have too much oil in them and tend to yellow and wrinkle with age, adding more oil compounds this problem. Traditionally, oil paint was made of a mixture of drying oil and resin. Use a good quality alkyd resin medium instead to mix with your paint.

**Q.** *Can you explain the 'Fat Over Lean' principle in oil painting?*

**A.** Briefly, it recommends that you don't paint a fast drying color over a slow dryer. Also, a color with high oil content (fat) should be painted over a pigment with low oil content (lean) for better adhesion, and not the other way around.

**Q.** *Is it safe to mix different brands of paint?*

**A.** Yes, as long as they are of the same quality. Mixing low grade inexpensive paint with good quality professional colors will yield unstable results.

**Q.** *Is there a technical reason to not use black paint?*

**A.** No. It is interesting to note that for hundreds of years great painters avoided mixing colors until the advent of the color wheel and the theories that have been built up around it. Any mixture of two or more colors will always be duller and less vibrant than a single pigment color, including black.

**Q.** *Why are some brushes so expensive? Is it important to use good brushes?*

**A.** There is no technical reason to spend extra money on good brushes but from an artistic point of view good quality brushes will give you much more flexibility and control in oils and water media paints. This is not the case with acrylics because of the nature of the paint and so cheap brushes tend to work fairly well.

**Q.** *Can all the different acrylic mediums be mixed together?*

**A.** Yes, with one reservation; it is not a good idea to use an abundance of hard mediums like molding paste and pumice gel on flexible supports as they are more likely to crack.

**Q.** *Are oil paints more toxic than acrylics or watercolor paints?*

**A.** No, they are all equally toxic. The pigment (color) is the toxic ingredient, not the binder/medium. Treat them all with care.

**Q.** *Acrylic paints are relatively new, are they permanent?*

**A.** Yes, they are very durable and stable and accelerated aging tests show that they will last for centuries under normal conditions.

**Q.** *Should paintings be varnished?*

**A.** It is a good idea to varnish your oil and acrylic paintings so that they can be cleaned without damaging the painted surface. The best picture varnishes are acrylic solution varnishes. Wait at least 3 months, depending on the thickness of the paint, before varnishing oil paintings.

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

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

A new book by Jenn Ashton

THE  
LINES  
I MAKE

Promoting your art in the  
digital age: A primer for new  
and emerging artists.

Available everywhere eBooks are sold,  
coming to print February 2016!

Join **David Langevin, SFCA** for his 2-day FCA workshop "**Mastering Acrylic Techniques**" at Centennial Park Hall, White Rock on May 28 & 29, 2016. David will also give a talk on the "**Art of Business: Financial Success for the Artist**" at the Federation Gallery on Granville Island, on May 27, 7-9pm. For more information and to register visit: [www.artsits.ca/education](http://www.artsits.ca/education)



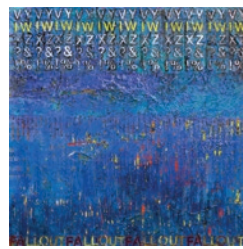
## BRITISH COLUMBIA

Karon Aasen	<i>Victoria</i>
Gwen Abley	<i>Kamloops</i>
Anita Ansari	<i>New Westminster</i>
Heather Armstrong	<i>Quesnel</i>
Caroline Baasch	<i>Surrey</i>
Paul Beique	<i>Victoria</i>
Simone Benjamin	<i>McLeese Lake</i>
John Boivin	<i>Nelson</i>
Keri Boulter	<i>Nanaimo</i>
Kim Bucholtz	<i>Aldergrove</i>
Maureen Carefoot	<i>Kelowna</i>
Pamela Carr	<i>Mission</i>
Kimberly Challis	<i>Nanaimo</i>
Elizabeth Chen	<i>Vancouver</i>
Arlene Currie	<i>West Kelowna</i>
Tian Dai	<i>Vancouver</i>
Veronica Davies	<i>Surrey</i>
Eberhard Diehl	<i>Kamloops</i>
Alicia Elliott	<i>Victoria</i>
Brenda Estill	<i>Victoria</i>
Margaret Farrar	<i>Coquitlam</i>
Isabelle Faulkner	<i>West Kelowna</i>
Bea Fayerman	<i>Richmond</i>
Margaret Froess	<i>Enderby</i>
David Good	<i>Victoria</i>
Allyson Grant	<i>Vancouver</i>
Ehsan Hafez	<i>Kelowna</i>
Pepe Hidalgo	<i>New Westminster</i>
Carolyn Jager	<i>Kaleden</i>
Jo-Ann Jenkins	<i>Kelowna</i>
Mary Lake	<i>White Rock</i>
Diane Larsen	<i>Enderby</i>
Marilyn Lybbert	<i>Vancouver</i>
Camilia MacPherson	<i>White Rock</i>
Susan McCarrell	<i>Oliver</i>
Patricia Meier	<i>Nanaimo</i>
Angela Montanti	<i>North Saanich</i>
Tannis Moody	<i>Kelowna</i>
Wendy Oppelt	<i>Victoria</i>
Marilyn Palmer	<i>Duncan</i>
Joyce Peace	<i>Penticton</i>
Lisa Printz	<i>Vancouver</i>
Mary Riordon	<i>West Vancouver</i>
Ozra Rounaghy	<i>Vancouver</i>
Jaleh Salman-Manesh	<i>Vancouver</i>
Kristina Sharma	<i>Prince George</i>
Lorraine Shenker	<i>South Surrey</i>
Carollyne Sinclair	<i>Osoyoos</i>
Carla St.Pierre	<i>Surrey</i>
Kerrie Stafford	<i>Maple Ridge</i>
Wendy Stewart	<i>Pritchard</i>
Frances Stocks	<i>Peachland</i>
Marilyn Strongitharm	<i>Nanaimo</i>
Carol Ann Thibodeau aka TIEABOW	<i>Maple Ridge</i>
Barry Walkiewicz	<i>Victoria</i>

New Active member TAMMY TAYLOR is very honoured to have been selected as a Ducks Unlimited National Art Portfolio artist for 2016.



**Tammy Taylor**



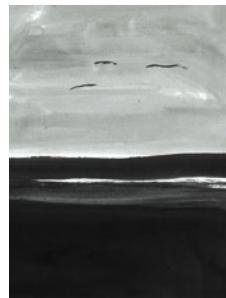
**Cindy Mersky**

CINDY MERSKY had two paintings accepted to the Coast Collective's RED Exhibition, taking place at the Coast Collective Gallery, Victoria (Colwood), BC, from Feb. 5–21, 2016. Cindy also had three paintings accepted to 'Women Hold Up Half the Sky', The Community Arts Council of Greater Victoria's International Women's Day Exhibition. The exhibition takes place at The Bay Centre in Victoria, BC from Feb. 25–Mar. 13, 2016.

GABRIELLE STRAUSS had been selected as one of over 30 artists to do a commission for the new hospice building in Abbotsford. The opening reception will take place on March 17 at the Reach Gallery.



**Gabrielle Strauss**



**Janice Evans**

JANICE EVANS had one of her pieces, "Farscape", created with Japanese ink and brush, accepted as one of 10 honourable mention in the international competition, Shades of Gray. It will be published in Drawing magazine in their Spring 2016 issue. About her piece Janice says: "My inspiration came while sitting on a beach at Tofino, British Columbia, Canada, as the sun took its final leave and blackness enveloped. This image resulted from a quick 'en plein air' reaction to a magical meditative process of seeing light dissolve into darkness. I find drawing with ink and brush in a Sumi-e kind of style captures values and line without extraneous information, simplifying the image."

WENDY CARMICHAEL BAULD's painting "Bessie's Treasure" was awarded "Juror's Choice" for Scarborough Arts 30th Anniversary's Juried Exhibition at the Papermill Gallery in Toronto from January 13–24, 2016. "Bessie's Treasure" was previously exhibited at Federation Gallery in the FCA Abstract Show in 2015.



**Wendy Carmichael Bauld**



**Kathy Hildebrandt**

KATHY HILDEBRANDT ASA, SCA, PAC, MPAC, AFCA, PSA, IAPS/MC was delighted to learn that she received the First Place award in the Still Life and Floral category of the Pastel 100 competition. Her painting, "Things Go Better With" was selected from more than 2,500 entries received in 5 categories. The painting, along with an article on her work, will be featured in the April 2016 issue of the Pastel Journal. She is also very honored to have been inducted into the Master Circle of the International Association of Pastel Societies (IAPS). Entrance into this prestigious group is earned by successful entry into their exhibitions which features pastel artists world-wide. Kathy will receive her Master Circle medallion at the IAPS convention in 2017.

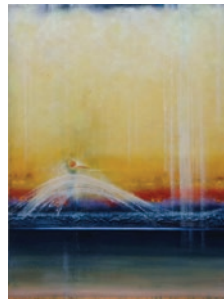
RON STRAIGHT had a couple of paintings showing at the "Wild" exhibition at White Rock Community Center in February 2016 as well as 4 paintings featuring at the "Gallery 204" in Langley. Ron has also a solo show coming up at the "Silk Purse" in West Vancouver April 26–May 15, 2016.



**Ron Straight**

# CURRENT EXHIBITIONS

NANCYANNE COWELL is participating in "Women Hold Up Half The Sky", a juried exhibition, celebrating International Women's Day, adjudicated by the Community Arts Council of Greater Victoria. Women artists actively engaging with the world through their art as an active agent, promoting positive change. February 25–March 13 in Victoria.



**Nancyanne Cowell**



**Roxsane K. Tiernan**

ROXSANE K. TIERNAN will have a solo show in Dr. Sun Yat Sen Classical Chinese Garden, Carroll Street, Vancouver, BC. March 1–30, 2016. Opening Saturday, March 5 from 2:30 pm to 4:30 pm. "Nature's Garden" will feature mainly Chigiri-e (Japanese torn paper collage) works of Art.

IRA HOFFECKER is exhibiting at the Galerie Hoffmann Contemporary Art, [www.kunstagentur-hoffmann.de](http://www.kunstagentur-hoffmann.de) in Rheda Wiedenbrueck in Germany from March 2–26, 2016.



**Ira Hoffecker**

LISA KIMBERLY GLICKMAN has a solo show of paintings and mixed media work entitled "Dreamers" in conjunction with the play "Pillow Talk, an Essay on Dreaming" at the Seagram Gallery at the Centaur Theatre in Montreal Quebec, March 31–April 24, 2016.



**Lisa Kimberly Glickman**

WENDY CARMICHAEL BAULD's painting "Just Jazz" was accepted into "Rhapsody in Colour" exhibition at the Art Gallery of Hamilton which runs from January 23–April 24.



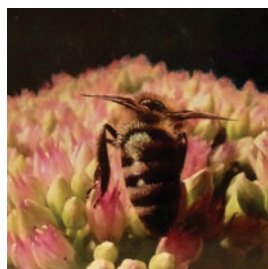
**Wendy Carmichael Bauld**



**Lori Sokoluk**

LORI SOKOLUK's new work, "Industrial Dreamscapes", will be featured in an exhibition at Britannia Art Gallery from April 6–29, 2016. 1661 Napier St, Vancouver. Open M, Th, F 8:30am–5pm, Tu–W 8:30am–9pm, Sat 9:30am–5pm, Sun 1–5pm.

FCA members LEE-ANNE CHAN, GAYE COLLINS, NATALIE DELESALLE, DIMITRA FERA, ANN ROWLEY and IRMELA JOHANNA TOPF are showing their paintings in the Artists of Kerrisdale's show at the Kerrisdale Community Centre Artspace, 5851 West Boulevard. The show, titled "Spring Salon 2016", will run April 1–27, 2016. [www.artistsofkerrisdale.com](http://www.artistsofkerrisdale.com)



**Lee-Anne Chan**



**Robyn Gold**

ROBYN GOLD is pleased to be having a solo exhibition April 1–30, 2016 at 377 Baker Street in Nelson. She will be showing a new series called "Nature's Abstractions". After taking an FCA Workshop with Barry Rafuse, SFCA she has been leaning more towards abstract painting and intends to keep going in this direction.

MIKE SVOB's SFCA solo show "Elements of Light" can be viewed at the Canada House Gallery, 201 Bear Street, Banff, AB, March 3–15. There will be an Artist Reception on Saturday, March 12, 1–3pm. [canadahouse.com](http://canadahouse.com)



**Mike Svob**

# NEW MEMBERS

Marian Wilkins *North Vancouver*  
Maggie Wilson *Victoria*

## ALBERTA

Margriet Hogue *Red Deer*  
Marilynn Jeffery-Warehime *Barrhead*  
Patricia Lortie *Calgary*  
Ray Swirsky *Calgary*  
Beatrice Wilhelm *Calgary*

## ONTARIO

Cathy Burgoyne *London*  
Lisa Cripps *Toronto*  
Veronique Ouaknine *Toronto*  
Lovisa Snofall *Toronto*

## QUEBEC

Lynn Carrière *Montreal*  
Martin Dansky *Montreal*

## PRINCE EDWARD ISLAND

Cheng Hsi Chung *Stratford*

## CHINA

Qing Xing *Shanghai*

## GERMANY

Michael Gilmour *Munich, Bavaria*

## USA

Valerie Gobeil *Chandler, AZ*  
Eric Grusak *Highland, IN*

 **FEDERATION GALLERY  
EXHIBITIONS  
MAR/APR 2016**

**SUCCESS!**

**MARCH 15 – MARCH 27, 2016**

**FLOWERS AND FOLIAGE**

**MARCH 29 – APRIL 10, 2016**

**CANVAS UNBOUND**

**APRIL 12 – APRIL 24, 2016**



# CHAPTER NEWS

## 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.

### WINTER WORKSHOPS

Liana Bennett from the Arts Umbrella Art Studio in Bothell, Washington—whose successful career spans four decades - will be facilitating a four day workshop on Figure & Abstracting the Figure from March 18 to 21 at Swinton's Art Supply in Calgary. Liana will give a demonstration on March 18, then focus on the figure on March 19 and March 20 and portraiture on March 21.

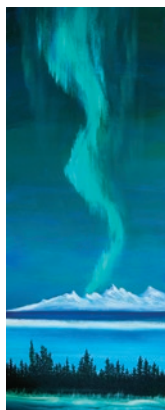
On April 23 and April 24 Jackie Bagley, artist and Alberta College of Art and Design (ACAD) instructor, will facilitate a two-day workshop on "Portraits from 3D Clay Sculptures" in which participants will produce a head-and-shoulder clay bust with a live model. In May there will be a workshop by Terry Miura on landscapes and in June there will be a plein air session in the Kananaskis area. These workshops are also open to non-members.

Special thanks to workshop coordinators, Tami Hort Lathwell and Karen Oliver - who have been organizing these invaluable workshops. For their contact details and more information about the workshops, including registration, payment and exact times and updates, please visit <http://fcacalgary.ca> go to: Events – Workshops

### IN THE SPOTLIGHT

Congratulations to Kathy Hildebrandt ASA, SCA, PAC, MPAC, AFCA, PSA, IAPS/ MC for her induction into the Master Circle of the International Association of Pastel Societies (IAPS).

Kudos to Nathan Kai-Cheong Chan whose painting "Perfect Ribbon" was juried into the exhibition Landscape showing at the FCA Gallery in February 2016.



Kai-Cheong Chan

### RECENT EVENTS

At the September 19th meeting Barbara Amos—a well-known multi-disciplinary artist with a 20 year exhibition record across North America, including 3 public art commissions—was invited to assess two dozen works-in-progress by member artists. She began by reminding us of the need for compassion when giving feedback, to help the artists move their artistic practice forward not hinder it. In her artwork and in her work as a dedicated arts advocate, Amos asks us to think about the role of artists in society. How can art affect the way people think? How can we be more objective in looking at our own artwork? So after assessing each work in terms of technical skills, composition, consistency, contrast and the use of colour—she encouraged artists to reflect on their unique, authentic connection to their subject matter. Why was that subject chosen? What are we trying to communicate through our artwork?

### WELCOME TO NEW MEMBERS

A new branch member, Coleen Turner, has used her artwork as a significant way of communicating her lived experience and interacting with others from the time she was a toddler. Coleen, who has been deaf since birth, started riding horses and drawing when she was two. Through her school years where connecting with others was challenging, other children watched and admired her skillful renderings of animals—particularly horses, people and landscape. While she has been consistently prolific, her career as an artist began to flourish while living in Newfoundland in the 1990s, under the mentorship of artist, Walt Pinsent. Walt and Coleen spent hours riding horseback on trails finding potential vistas to paint back in his studio. It was at this time she began to master oil painting. While relatively unknown in Calgary where she works from her home studio—the quality of her work—the result of a combination of a natural gift and decades of undivided attention—is evident. After attending her first meeting in January she shared her enthusiasm with Frances Jablonca—also a new member who uses sign language—and is looking forward to fellowship, workshops and exhibitions with other artists.



Coleen Turner

## CENTRAL OKANAGAN CHAPTER

### MEETINGS

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:** Branch 17, Kelowna Senior Citizen Centre, 1353 Richter St, Kelowna, BC.

**(NOTE: Meeting location has changed as of January, 2016).**

**Time:** 7:00 - 9:00 pm

### OASIS 2016

This year, the Art Show and the Symposium will be held at different times. The Art Show will be a Central Okanagan Chapter Show held at the Peachland Art Gallery during the month of July. To enter the show, you must be an Active or Signature member of the Central Okanagan Chapter. For more information about becoming a member of the chapter, please visit [centralokanaganfca.com](http://centralokanaganfca.com).

The OASIS Symposium this year will be on May 14, 2016 with one day workshops available from all three presenters on May 15.

Following the format of our previous Symposiums, the artists will each give a presentation in the morning followed by a panel discussion. This year our presenting artists will be:

**Mike Svob, SFCA** – "A Journey of Inspiration with the Man Behind the Colour"

**Marney-Rose Edge, SFCA** – "The Beauty and Inspiration of Flowers"

**Barry Rafuse, SFCA** – "The Road to Abstraction"

In the afternoon, each artist will break out into a separate room to do a demonstration. Attendees are welcome to take in a full demonstration from one artist or to wander from demo to demo!

**Mike Svob, SFCA** - Oil Landscape

**Marney-Rose Edge, SFCA** - Watercolour of flowers

**Barry Rafuse, SFCA** - Acrylic Abstract



Admission to the Symposium is \$25 per person. Students are admitted free. Visit [centralokanaganfca.com](http://centralokanaganfca.com) for tickets.

On Sunday, each of the artists will be doing a one-day workshop.

For more information on the workshops please visit [centralokanaganfca.com](http://centralokanaganfca.com).

One major change from previous years is the venue for this event. **This year, the Symposium will be held at the Okanagan College**, 1000 KLO Road, Kelowna. The morning presentations and panel discussion will take place in the theatre. The afternoon rooms and Sunday workshop rooms will also be at the College.

## FRASER VALLEY CHAPTER

### UPCOMING WORKSHOP

#### Watercolour workshop with Rex Beanland

April 1–3, 2016

9:30am–4pm

We are excited to announce that Rex Beanland will be delivering a watercolour workshop for us called "Drawing on the City: An Urban Landscape". All are welcome! Please go to the following link for more information, fees and our cancellation policy. <http://www.fraservalley-artists.com/product/rex-beanland/>

### MEETINGS

Chapter meetings are held on the second Saturday of the month, nine months per year. The chapter does not usually meet in January, July or August unless special circumstances arise.

Meetings were held from 9:45am to 12:15pm at the Willowbrook Rec Centre, 20338 65 Ave, Langley (map).

Meeting Start Time: 9:45am

#### UPCOMING MEETINGS:

March 12th: General Meeting; Demo Artist Wendy Mould – Talking about Your Art

April 9th: General Meeting; Demo Artist Veronika Bekker – Oils Alla Prima

## NANAIMO CHAPTER

### NFCA SPRING FINE ART SHOW

Dates: June 3-5, 2016

Every Nanaimo chapter member is encouraged to enter up to 3 paintings. This will be a juried show with opportunities to enter for FCA eligible points.

The online FCA Submission process is in effect. The entry deadline is midnight, April 27. For more detail, please read the Show information on the Nanaimo web site:

<http://nanaimofca.blogspot.ca/2013/11/shows.html>

### UPCOMING WORKSHOPS

#### Harold Allanson Watercolour Workshop

April 4 - 7, 2016

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 and to register for this workshop: <http://nanaimofca.blogspot.com/2016/01/workshops-2.html>

Be sure to read NFCA's Registration and Cancellation Policy at the end

of the Workshop Announcements.

### Mike Svob Acrylic Workshop

May 24-27, 2016

Nanaimo FCA is pleased to have Mike Svob to deliver a workshop in Nanaimo called 'Finding Your Creative Vision'. For more information and to register, go to our web site: <http://nanaimofca.blogspot.com/2016/01/workshops-2.html>

Be sure to read NFCA's Registration and Cancellation Policy at the end of the Workshop Announcements.

### IN THE SPOTLIGHT

Congratulations to:

**Judith Madsen**, FCA, and The Group of Several who are displaying a new show "Eggs and Fowl", January 5–February 6th at the Gabriola Medical Clinic on Church Street. The show includes 11 individual large Boat Paintings.

**Tom Shardlow** for his painting, Glacier Lake No. 1 accepted into the FCA Artists' Choice Show and Bamfield No. 1 accepted into FCA's Landscape Exhibition.



Tom Shardlow

**Janice Evans** who has two paintings in FCA's Artists' Choice Show and one painting juried into FCA's Landscape Exhibition.



Janice Evans

**Catherine Taron** who is participating in the Ladysmith Waterfront Arts Centre Gallery's 100-days-of-painting challenge.

## NORTH OKANAGAN CHAPTER

### MEETINGS

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

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

### REMEMBERING MAE ROBERTS

May 1, 1932 – December 19, 2015

We are sad to announce the passing of long time fellow artist, Mae Roberts.

Mae was a talented, hardworking artist for over 43 years. Her early work centred around porcelain painting and later she began to teach this skill to others. Her message to her students was always "Keep painting and keep learning. It is never too late to begin in the arts, whatever your talent might be".

Mae joined the FCA in 1993, and was a member of the Okanagan Artist League and the BC Porcelain Painters, and entered her paintings in provincial and national shows. She was dedicated to learning new ideas, and could be counted on to attend all our workshops, and was



known for her beautiful, light filled watercolour florals. Over the years and with equal success she painted in acrylics and mixed media, and experimented with abstract painting. We will miss her.



### IN THE SPOTLIGHT

Congratulations to the following artists who were juried into Active status, Jeanne Byron and Judy Tailer. It's good to have you with us! And Welcome to new members: Judy Sims, Marg Froess, Diane Larsen, and Melissa Dinwoodie.

Barry Rafuse SFCA, Martha Moore, and Marlene McPherson have their paintings in Arte funktional in Kelowna.

Angelika Jaeger has her paintings in Leap Art Supplies & Gallery, a new business supporting local artists in Vernon, BC.

Martha Moore has her work in the Creatio Gallery, Lake Country, BC.

At Nadine's Fine Art & Framing, also in Vernon, Lois Campbell will be the featured artist in March, followed by Colleen Faulkner in April. And in May, Nadine's have a complete gallery show and sale honouring Mae Roberts who passed away in December.

### OTHER CHAPTER NEWS

Our chapter is expecting another busy year, in addition to monthly meetings, and workshops, we have three exhibitions arranged in 2016:

1. Performing Arts Center, Vernon BC, non-juried: May and June
2. Armstrong & Spallumcheen Art Gallery, Armstrong BC, non-juried: September
3. Vernon Public Art Gallery, a juried show: October – December, 2016.

### DEMO WITH ALEX FONG



For our meeting in January we asked professional artist Alex Fong to share his philosophy on life and art, and to demo his work for us. Alex's watercolor world stirs the imagination with a kaleidoscope of light and color, and a bouquet of wonder and whimsy. It is a paradise where bountiful orchards, vineyards and gardens teem with birds and animals. It is a fanciful place where one might see a painted cow ambling through a crosswalk, or an elephant drifting across a summer sky.

And as Alex would say "A child views the world with optimism and wonder. This is what I hope to accomplish in my art each day, I look forward to creating something new and wonderful ... I paint to make people feel good, and put a little joy into their lives".

Joy, Splendour, and whimsy, sprinkled with a few unusual surprises... that's how our Chapter wanted to start 2016, and with the assistance of Alex Fong we did just that! Thank you Alex!

## SOUTH OKANAGAN CHAPTER

### RECENT EVENTS

Our last FCA-SOS chapter meeting was hosted at the new Okanagan Gallery on 8302 Main Street in Osoyoos, BC. It was a beautiful drive down, a very inspirational venue, and the meeting was well attended by many smiling members!



### UPCOMING EXHIBITS

**Spring Colours** - Juried Show open to active members runs from March 5, 2016 to March 26, 2016 at the Osoyoos Art Gallery. Opening reception will be Saturday March 5, noon to 2pm

### CHAPTER NEWS

**Workshops** - A Jan Crawford AFCA intensive one day workshop on acrylics and glazing is planned for March 19 /2016 at the Shatford Centre, Penticton BC register on line at <http://www.osarts.com>

**Web Site** - Our social media committee is working on a new look for our web site and Facebook page with new features to help connect our members better! <http://fca-sos.ca/>

### NEXT MEETINGS

March 5/2016 – AGM – at Leir House, Penticton, BC @ 10:00am  
April 2/2016 at Leir House @ 10:00 am

■ Create • Demonstrate • EDUCATE • Visualize ■

**OASIS**  
2016 ■ ■

Okanagan Art Show &  
**INSPIRATION SYMPOSIUM**

**The College Theatre**  
Okanagan College,  
1000 KLO Road, Kelowna, BC  
**Symposium: Sat, May 14th, 2016**

**Symposium Guest Speakers**

**Mike Svob, SFCA**  
*Topic: A Journey of Inspiration  
with the Man Behind the Colour*

**Marney Rose Edge, SFCA**  
*Topic: The Beauty and Inspiration  
of Flowers*

**Barry Rafuse, SFCA**  
*Topic: The Road to Abstraction*

**Tickets: \$25 ea.** For more info on the Symposium,  
Workshops, Art Show and to purchase tickets visit  
[www.centralokanaganfca.com](http://www.centralokanaganfca.com)

■ Observe • QUESTION • Debate • Design ■

Communicate • Discuss • Inspire • Share • Critique • MENTOR

ENCOURAGE • SUPPORT • Motivate • Develop • Admire



## VICTORIA CHAPTER

### UPCOMING MEETINGS:

Chris Gollner will be doing a demonstration on March 17th. The Annual General Meeting will be held April 21st and will include a potluck and critique by Nancy Slaght. Everyone is encouraged to bring one example of their work.

### ANNOUNCEMENTS:

Anne Snelgrove received an honorary lifetime membership to the Victoria chapter of the FCA at the December meeting.

It is with sadness we announce the recent passing of long term FCA member, Phyllis Albone.

### IN THE SPOTLIGHT:

The paintings of Susan McGillivray will be featured in the Lounge Gallery at the Art Exhibition: Langham Court Theatre during the run of "Female Transport". Opening night is Thursday March 3, 2016, and runs until Saturday, March 19, 2016. One of Susan's paintings will be in the "Love at First Glance" small works show at the Art Gallery of Victoria. Susan will also be represented at the Winter Salon Show at the Eclectic Gallery, 2170 Oak Bay Avenue. Dates for the show are January 11 to February 27.

Carol Koebberman has been accepted into the "Works on Paper" show—"Father's Diary, Mother's Gloves" (graphite on paper). As well as two pieces in the "Artist's Choice" show—"Father's Diary, Mother's Gloves" (oil on board) and "The Scent of Roses" (oil on board).

Kathy Cameron's mixed media piece, "Childhood Voyages", was selected to be in the North Light Books Publication called "Incite 4" Relax. Restore. Renew" which will be out in the fall of this year. She is also part of a "Small Works" show at The Village Gallery, 2459 Beacon Ave. Sidney. The show will run from February 1 to March 15.

## WEST KOOTENAY CHAPTER

### UPCOMING WORKSHOP

The West Kootenay Chapter of the FCA is excited to be hosting a 3-day Alla Prima Oil Painting workshop April 22-24 with Ingrid Christensen.



This workshop, "The Still Life Laboratory" will focus on Alla Prima oil painting - Join Ingrid for 3 days of learning and experimentation in the still life lab. Working alla prima, you'll learn to compose and paint a dynamic composition wet-in-wet. You'll discover what it takes to turn ordinary objects into extraordinary paintings.

This workshop will focus on composition, colour and the different methods for starting a painting, from logical and methodical to intuitive and abstract. Ingrid's bold and colourful paintings have won honours and awards in both national and international exhibitions. View Ingrid's website at [www.icartstudios.com](http://www.icartstudios.com)

To join us for this exciting workshop, or for more information please contact Alison Graeme at [alisongraeme@telus.net](mailto:alisongraeme@telus.net)

Federation of Canadian Artists'  
**PLEIN-AIR PAINT OUT**  
April 23, 10am-5pm, Jericho Beach

LOCATION: Vancouver, Jericho Beach, GPS location: 49.275580, -123.203022



The first FCA Plein Air Paint Out aims to celebrate the joy of painting outside, giving our members an opportunity to network and socialize with fellow artists - an outdoor painting adventure that you don't want to miss! There is no cost to join us and paint. For more information visit: [www.artists.ca/get\\_involved](http://www.artists.ca/get_involved)

# ARTIST EN ROUTE: SICILY, ITALY

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*.



By Janet Strayer

An island of contrasts, Sicily has always beckoned foreigners. But *la dolce vita* doesn't come easily to this mass of tufa kicked by the boot tip of Italy. Salt and sulfur mines, quarries, deforestation, active volcanoes, a history of strife and absentee landlords have left their harsh marks. It remains a compelling land at the crossroads of Euro-North African-Mid Eastern cultures: filled with myth and remnants of the ancient Greeks, Phoenicians, Romans, Muslims, and Normans who lived here. Mt. Etna also lives here. Topped with snow, Etna steams and bubbles with earth's inner fire, hot beneath your feet, smelling of sulfur from the mythical forges of Hephaestus.

Like most of Italy, Sicily has its own local boy who became a famous Renaissance painter: Antonello da Messina. Some of his works seem to me curiously modern in their focused plasticity, emphatically simplified masses, dramatically high contrast, and individualistic 'realism' (see [janetstrayer.blogspot.com](http://janetstrayer.blogspot.com))

## ARCHAEOLOGY AND ART: THE ETERNAL PRESENT

Art, architecture, and archaeology blend here. Sicily has some of the finest ancient Greek temples in the world. We lived beside



*Icarus statue, Valley of the Temples, Agrigento*

the *Valley of the Temples* in Agrigento, hailed as the most beautiful city in the ancient Mediterranean. Among these remarkable temples lays a contemporary sculpture of *Icarus*—whose myth I'd quite differently envisioned on canvas.



*Janet Strayer, Icarus*

Near Palermo, a high-octane city where surprisingly chic high-fashion contends with street stalls, is Monreale. The Norman cathedral (12th C.) here is magnificent outside and splendid inside, with gold encrusted mosaics gracefully depicting biblical scenes.



*Golden Mosaics at Monreale*

Think contemporary homes of the rich-and-famous are extravagant? A famous 4th C. villa in Piazza Armerina contains the richest, largest, and most complex collection of Roman mosaics in the world. Among them is the famous "bikini girls" mosaic depicting female athletes.



*Bikini Girls mosaic*

## ANONYMOUS AND OUTSIDER ART

Much that I saw led me to muse about the many truly wonderful artists who remain anonymous. Which contemporary artist would forsake 15 minutes of personal fame for the timeless endurance of an outstanding but unattributed artwork? Made for their own sake, or perhaps aligned to a higher purpose, anonymous hands made original creations. Wandering Monreale's cloister, I was struck by the figures carved atop its inlaid columns. Within the unifying theme of Byzantine-Arabic architecture, these little carvings present de-lightful excursions into individual artistic imagination and skill.



*Carved capitals at Monreale*

I thought about art made by persons, typically unknown, uncelebrated and far outside the mainstreams of art education, culture, and markets. I recalled the thousands of stone heads in the caves and rocks of the *Villa Encantada* carved by Filippo Bentivegna, a poor, somewhat deranged Sicilian living a solitary life in his sovereign kingdom of stone creations. What drives someone to make art? Sometimes it seems an internal need as keen as hunger.

## SETTING UP STUDIO... AGAIN

I'm now on my third make-shift art studio in four months. The one in Sicily felt oppressive: a small room above a noisy courtyard. Living in Sicily differs from visiting it. I loved visiting. Initially, an 18th C. palazzo apartment beside the Valley of the Temples seemed ideal. Reality differed. The unfamiliar density, noisiness, music until 3am, sleep deprivation, getting repeatedly lost on desperate roads (resulting in two ruined tires and near catatonia), the daily grind of free-form traffic plus impossible parking, all conspired to slump my mood. I didn't feel like making art. Whenever I entered my tiny studio, I made a mess. I saw everything I made as trash. But...

## LIFE LESSONS

Several things I've learned (or been reminded of) so far.

1. I've brought far too much with me. Too many supplies become both a practical and expectational burden. *You can't take*



- it with you* seems a good (belated) motto.
2. Having an adventure means having bad and unwelcome things happen too. Circumstances may (or not) stimulate creative efforts, and you may (or not) like the process while it's happening.
  3. Try to keep self-critical judgment reigned while suffering the bad spells. You'll be paralyzed otherwise.
  4. Making bad art is part of the process of making art. Trust it. Give yourself a break. Make a mess, make mistakes and grow from them.

5. Love the art you love and be open to the art you don't yet love.
6. Not every change of scene offers inspiration, although all may offer challenges to learning of some sort.
7. Improvisation and flexibility are more useful than planning and determination when moving from place to place. It will always be different from how you expected it to be.
8. Moving, though unsettling, is good. Like mindfulness, it requires attention to the necessary in the midst of change.

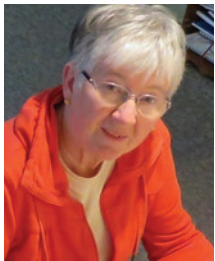
9. It doesn't matter where your studio is or how well provisioned. It's the spirit you bring to it.
10. Get enough sleep.

**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](http://janetstrayerart.com).*

## WORDS ARTISTS DON'T WANT TO HEAR



By Wendy Mould, AFCA

Financial Records, Data Entry, File Management, System Back up. Not exciting stuff. New paint, art books, art show. Much better!

I was recently involved in planning an Art Business Conference. One of the sessions was on "Managing Your Files for Your Art Business".

We had to cancel it, not enough interest. When you think about it, not too surprising, we are not entrepreneurs.

You are an artist. You sell your work. You are a small business. Let's take a look at your computer. What's on it? Files for all your paintings. Yes, and you are probably going to say that you make a copy once and awhile on a flash drive or CD.

Wait a minute, what else is there?

Your sales record, your financial trail and tax information. What about your email trails for special events, shows and commissions? Your contact info for collectors and future clients? Templates for advertisement, course outlines for workshops and demos and images for publicity? Oh, don't forget the new video and slideshow.

Scary isn't it, how your computer has become the backbone of your business. Not too long ago you would have paper copies of most of this information, but now it is all on your hard drive.

Is this information backed up? Is a flash drive or CD really the safest thing to use? Flash

drives are small, easy to lose and if not handled correctly are notorious for failing. CD's can get scratched, need I say more.

### FOR BACKUP THINK – 3, 2, 1!

Three copies of your data, on two different media, one of them stored off-site. This is considered the industry standard. What does this mean? Well, your computer is one copy, then you should have an external hard drive to back up your system on site, the third copy can be another external hard drive or the Cloud. This third copy would be kept in a different location.

You are probably asking why the 'onsite, off-site' thing. A second copy near your computer station means quick, easy access to your files if something happens to your computer or if it needs work done. The offsite storage is really when disaster strikes: floods, fire and theft. Your insurance can replace your computer and other devices but not the files on them. A copy stored offsite, means it will not be affected by the same disaster.

Don't panic! I don't mean to put fear in your heart. Things don't need to happen overnight. But here are a few things to add to your Learning List:

- External hard drives – they have amazing space for very reasonable prices
- Offsite storage – the cloud is one possibility, there are several different storage programs offered. For small storage, another external hard drive backed up on a schedule and



*AFTERNOON TEA – This picture file would be lost if there is no backup and my computer dies.*

stored at a friend's would work.

- File storage programs – many programs and devices have built in software to regularly do full and incremental backups, you don't have to rely on your memory.

No, this isn't rocket science, the computer world is ready for us non-techies and this is totally doable (Well, after a bit of research and the usual computer learning curve that sends you to the wall).

Words Artists really don't want to hear are: Your computer is Toast and your Files are lost!

Google "Backup Strategy 3-2-1" and start your research today.

*Wendy Mould, AFCA, CDM is an instructor, presenter and active member with several Fraser Valley Art organizations. Wendy is passionate about supporting emerging artists through building their Market Skills.*

*To see Wendy's work: [www.artbywendy.com](http://www.artbywendy.com) and for Art Techniques and Art Business Tips see her blog: [www.artbywendysblog.blogspot.ca](http://www.artbywendysblog.blogspot.ca)*

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A huge thank you to all our sponsors and donors in 2015!

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# GALLERY EXHIBITION CALENDAR APRIL – JUNE 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
March 29–April 10	14	Flowers and Foliage	M	Y	Y	Y	N	N	N	March 1	March 25
April 12–24	14	Canvas Unbound	M	Y	Y	Y	N	N	N	March 19	April 8
April 26–May 8	14	Culture	M	Y	Y	Y	N	N	N	March 31	April 22
April 23	1	Plein-Air Paint Out									
May 15	1	AGM									
May 10–22	13	Plein Air	M	Y	Y	Y	N	N	N	April 24	May 8
May 24–June 5	14	From Life	M	Y	Y	Y	N	N	N	May 1	May 20
June 7–19	14	Icon	M	Y	Y	Y	N	N	N	May 10	Jun 3
June 21–July 3	14	International Mail-In Show	O	Y	Y	Y	N	Y	TBD	May 1	June 17

Exhibition programming and submission deadlines are subject to change. Please check at [www.artists.ca](http://www.artists.ca) or call 604-681-8534

# 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 TWO – “CULTURAL PROBLEMS”

By Ellen Poole  
FCA HISTORIAN

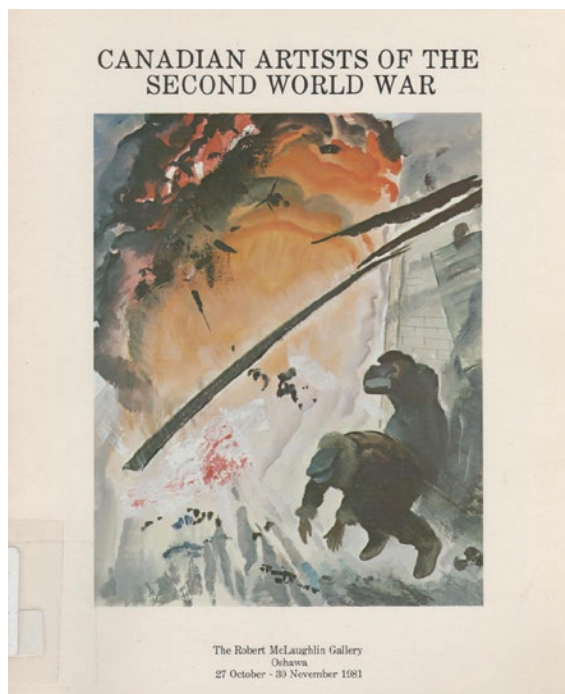
WWII was still raging in Europe. According to Lawren Harris (1885–1970), it was “significant that the Federation was born in those early years of WWII, when people were beginning to realize that war not only meant a struggle for existence... but also an urgent search for a new pattern of living.”

Members of the newly formed FCA collectively and individually began to use the growing influence of their organization to represent the voice of artists across the country and to publicly discuss the artist's role in society.

Under the heading of “War and the Artist”, the FCA executive petitioned the federal government to employ artists professionally for the purpose of national defense, both at home and overseas. André Biéler originally envisioned the artists' role as follows: drawing and painting in military areas for the purpose of records, designing recruitment posters and decoration for army camps, providing technical support in the form of blueprints, precision drawings, maps and models and working on committees for post-war reconstruction. Even though the FCA's broader policy was never

officially implement, in 1943 the Canadian government set up a War Artists' program to enable artists to record the country's war efforts in Europe.

In June, 1944, the Federation—in concert with other national art organizations—was responsible for drawing up a significant brief concerning the cultural aspects of Canadian reconstruction and public funding by the government. As a result, by April 1949, the Royal Commission on National Development in the Arts, Letters and Sciences (popularly known as ‘The Massey Commission’) was formed by the Canadian Government under Prime Minister Louis St. Laurent, and chaired by Vincent Massey. The Commission was charged with investigating the overall state of ‘culture’ in Canada.



**Cover Canadian Artists of the Second World War by Joan Murray**  
SOURCE: *Canadian Artists of the Second World War* by Joan Murray, 1981 published by The Robert McLaughlin Gallery, Oshawa, 1981.

Following this announcement, the FCA resolved to revise and amplify its initial brief. The Brief Committee of 1949 was chaired by Prof. Hunter Lewis (National FCA President 1949–1952), who urged FCA branches to explore, discuss and submit points they particularly wished to present for consideration, making the brief the Federation's prime project. A sense of excitement aroused a nation of artists to participate. The FCA's final 43-page report became widely supported and was submitted to the Massey Commission the same year. Without aggressive federal funding, the report suggested that there was a risk that authentic Canadian culture would be crowded out of its own nation by cheaper American popular

culture. 500 copies of this brief were sent to various Canadian cultural organizations, asking them to study it, endorse it and, if possible, to prepare and submit specialized briefs of their own.

During the course of the Massey Commission's two-year inquiry, it received 462 briefs, hundreds of letters from Canadian citizens, and held 114 public hearings throughout Canada. The Royal Commissioners were themselves gracious enough to admit the FCA was instrumental in producing the large number of submissions that made those hearings the most significant event that had yet occurred in Canada cultural life.

In 1951 the Massey Commission published its final landmark report, but it took the federal government—concerned about the political fallout of a policy directed purely at ‘culture’—another six years to act on the report's recommendations. In 1957, Parliament, through the Minister of Canadian Heritage, passed The Canada Council Act, which resulted in a national arm's-length agency, the Canada Council for the Arts, fostering the development of the arts in Canada through grants, services and awards for professional artists.

Prof. Hunter Lewis declared: “If the Federation had done nothing else, the action which it took in 1949, in connection with the hearings of the Massey Commission, was more than sufficient both to justify its existence, and to establish it as the most influential cultural body in Canada.”

After its magnificent presentation to the Massey Commission the FCA began to phase itself out as a national body. The Canada Council for the Arts took on the role of cultural voice to the government. In achieving its early ambitions, the FCA outgrew its machinery and hence its financial structure. The outstanding debt of having widely distributed copies of their 1949 national brief was formidable. Ongoing costs of serving and supporting members, including the FCA's share of producing the magazine *Canadian Art*, had risen sharply. The National Executive concluded that on all levels the Federation was starving itself for lack of funds.

Reports from Manitoba to Quebec and Ontario to the Maritimes, indicated the Federation had gone into a slump. In the late 50's membership had dropped off sharply in the East and the remaining assembly was left





**First female war artist Lt. Molly Lamb, Canadian Women's Army Corps, sketching at Volendam, Netherlands, 1945.**

*SOURCE: Lieut. S.C. Weir / Canada. Dept. of National Defence / Library and Archives Canada / PA-115762*



**Flying Officer and FCA founding member Cpt. Eric Aldwinckle at work.**

*SOURCE: Published in Canadian Artists of the Second World War by Joan Murray, 1981.*

with financial debts. Lawren Harris' stirring call was no longer heard.

Jack Shadbolt (1909–1998) argued that now

By the 1960's, the FCA barely existed on a national level but still carried on under that name. Small dedicated clusters of members

that the Canada Council had become reality, it seemed necessary to re-evaluate the FCA's function. It was proposed that the FCA become a federation of Canadian art groups—with independent branches—but there was not enough member-will, time or energy to make this happen. The dream of an FCA to meet the demands of Canada's changing art scene was put 'on hold.'

in the West were keeping the FCA alive and attempting its rejuvenation. Vancouver and Calgary registered their branches under their respective Provincial Non-Profit Societies Acts. The few remaining branches scattered here and there across the country had all but disappeared. Eventually, the 'national' society, operated from Vancouver, became a not-for-profit organization regulated by the Canadian Companies' Act

Continually short of funds and members, it became clear that the FCA desperately required strong, dynamic leadership with new ideas. And just as the need was greatest, up popped a world-renowned artist, author, teacher, poet and raconteur named Allan Whitcomb Edwards (1915–1991).

We will learn more about Edwards' relentless efforts to revive the Federation in the next Chapter of this series.

## THE BIGGER PICTURE



**By Peter Stuhlmann, AFCA**

Dear Artist,

As I sit here, not knowing what I will write, it occurs to me I may have been a little foolish up to this point. I may have given the impression—however unintentionally, that I know something about art and the way it's made. Before we get

any farther along and you come to depend even more deeply on this column for helpful and timely insights—let me stick a pin in your balloon. I don't know anything. In fact, I make a point of it.

Let me explain. When I was a youngish, impressionable lad I spent most days buried in books. I read, and I do mean a lot. It began innocently enough, as a means of learning English—my new language on coming to Canada from Germany in 1970—but grew quickly into something so much more. An addiction really, thanks to the wonderful worlds that revealed themselves with the cracking of each spine.

Mysteries, thrillers, and spy-on-spy whodunits were my favourite. Couldn't get enough of those. By age twelve I was reading Hammett and Le Carre. I was hooked. Still am. Unfortunately, the joy ends there. You see, a thread appeared throughout: People who knew things died.

They collapsed, suddenly, onto rainy sidewalks or were thrown, flailing ridiculously, from high-up apartment windows. Some were pushed in front of trains. Clutching wildly at the throat and foaming was common. Curare can do that to a person apparently. Still others were fed to sharks or wild dogs, or shot with guns made from papier mache and carrot.

It wasn't just in books either—film, and later television, echoed—driving the point home. There was even a movie—Alfred Hitchcock's "The Man Who Knew Too Much", 1956, starring Jimmy Stewart and Doris Day. The Oscar-winning tune from that film will be familiar to many: "Que Sera, Sera". I can't say any more—didn't watch it. Too dangerous.

Mafia movies were full of the stuff. Wiseguys often went wading into the Hudson or East River in cement loafers if they were found to be actually wise. I can't let on that I know anything more than that, I'm afraid. Look what happened to Jimmy Hoffa.

As the years went on I perfected not knowing. Mastering a deadpan expression was key. Questions like "Did you not know licking the frozen doorknob was a bad idea?" and "How did your sister end up in the dryer?" were met with dull, and flatly (and completely believable) delivered "No" and "ummm...I don't know?"

School was the true testing ground. Hard to avoid knowledge in places determined to fill your head with the stuff. It took effort, but I managed, with a lot of window gazing, day-dreaming, and doodling. I knew I was making headway with each report card home that read "Peter could do so much better if he only paid attention". My parents might have been

dismayed, but I was cheerfully on plan--no one would ever be suspicious of a guy whose capabilities tapped out at "satisfactory".

"What sort of life can there be for a person dedicated to knowing as little as possible?" might be a fair question at this point. The answer of course—"A life in art."

No place is better suited to the absence of knowledge than the world of art. Now, this is not to deny the rational world with its sciences and facts. Rather it's to observe that, unchecked, the rational—in its aim to know everything—will eventually go on to rob us of our humanity.

If I did know something I'd pass along that our humanity is also the fear at starting something new and unknown, like a painting. That it's not at all about the thing—or lack of things, in the case of abstracts—that ultimately connects us to the people who look at our work. It's about the struggles, and the evidence of that struggle as it appears in paint—that's the meat on the bone, the triumph of the human spirit in the face of everything that would blunt or dull it into submission.

I'd tell you not to deny those nerves but to serve them, as they are precisely what shows the world you are finally and fully alive, in a way that can only be managed through daring to speak from those dangerous little places that knowledge cannot reveal.

I'd say enter every show you can because you can—and to do it for all those who cannot. I'd go on to tell you that painting is not a right or privilege, but a duty, in the same way it is a duty to breathe and to care for those who need our help.

I could, but won't. Too dangerous.

## EXHIBITION CALLS

### CANVAS UNBOUND

ENTRY DEADLINE: MARCH 19, 2016

PAINTINGS DUE: APRIL 08, 2016

Unframed paintings on stretched canvas or linen. Any subject, any medium, any style. *Open to Active members and Signature (AFCA / SFCA) members.*

### CULTURAL

ENTRY DEADLINE: MARCH 31, 2016

PAINTINGS DUE: APRIL 22, 2016

A celebration of culture and diversity, this call for entry encourages artists to submit their explorations of cultural concepts and subject matter. *Open to Active members and Signature (AFCA / SFCA) members.*

### PLEIN AIR

ENTRY DEADLINE: APRIL 24, 2016

PAINTINGS DUE: MAY 8, 2016

All submitted artworks must have been executed entirely en plein air, not from reference photographs or in the studio. *Open to Active members and Signature (AFCA / SFCA) members.*

### FROM LIFE

ENTRY DEADLINE: MAY 1, 2016

PAINTINGS DUE: MAY 20, 2016

Successful entries will have been executed from still-life setups, as a result of a life-drawing session or en plein air. *Open to Active members and Signature (AFCA / SFCA) members.*

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

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

**EXHIBITION REGULATIONS:** Environmentally sensitive artwork, such as water-colour 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](http://www.artworkshopsbc.com), call Barbara at 250-306-6762 or e-mail [info@bearvalleyhighlands.com](mailto: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
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### JASPER

Doug Swinton	Oil/Acrylic	June 24-26
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### WINNIPEG

Brian Atyeo	Acrylic/MM	April 8-10
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For details please see [www.greatartworkshops.com](http://www.greatartworkshops.com)

Louise Hall	403-233-7389	<a href="mailto:louise.hall@shaw.ca">louise.hall@shaw.ca</a>
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### ARTIST'S 'GARAGE SALE'

Frames, mat board, books, art supplies and artwork. Saturday April 2nd, noon-5pm at Redsohil Arts 800 Keefer St, Vancouver. Door is around the corner on Hawkes.

### SUBMISSION DEADLINE: APRIL 1, 2016

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

Art Avenue is published every two months and is mailed, free of charge, to all 2,350 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 2,400, 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](mailto:artavenue@artists.ca).



# THE INSIDE VIEW

A SERIES OF ARTICLES  
LOOKING INTO PROFESSIONAL  
ARTIST STUDIOS



## MARK ANTHONY

I had always kept my studio as part of my residence. My latest is a small room, 12x14 feet, filled with sculptures, drawings, easel, and a library - all within arm's reach. I find it amazing how a studio evolves. Over many years I have begun collecting old wonderfully presented and bound books featuring European masters' drawings. They have proven to be a great resource and real inspiration for drawings and classes I teach which feature old masters' studio techniques



I often tell my students that I was born 100 years too late. I've loved the romance of the old world of Europe since I was a boy. My colleagues tell me, 'more like 400 years too late.' Oh well. I do play modern music while I work. Edith Piaf, Nat King Cole, for instance. It keeps me from whistling... ask Dene Croft. I still have this burning desire to understand how great forefathers of representational art created such powerful, gestural, poetic works with the simplest of hand-made tools. How did they know how to exploit every trick in the book to express dramatic human form and movement without our current resource of hundreds of years of examples to draw (pun intended) from.

I really marvel at the way they learned by copying each other. I teach students the same



way... by example. Each student receives a full demonstration from a blank page in each session, as well as studies and lectures from the old masters. This method gives them an opportunity to take their own project as far as they can, while applying fundamental principles. It's a great privilege, especially with our young generation, to share a traditional approach to exploring their own observational skills, dexterity and creative potential without the interference of modern equipment. And when my students get to re-create masterworks with metal point, medieval ink recipes, home-made charcoal and hand-carved goose quills, it's as much a cultural and historical experience as an artistic one.

Any traditional realist scavenges to find classical sculpture reproductions or any cast or figure that is anatomically correct. In my studio, I have 12 pieces that prove to be an unlimited study of light and form on the representation of life including figures torsos, busts, and even equestrian sculptures. With a good exposure to anatomical studies one graduates from simply copying or drawing observationally to studying underlying structure and finally to drawing with understanding. I believe a good drawing is the product of 50% what we see and 50% what we understand. Like musicians, we first try to imitate masters like Mozart. Then we study the

rudiments of melody and harmony, before we learn to be expressive and improvise through understanding. Eventually, we may compose with our own defined style. It's all based on a solid foundation.

One of the greatest treasures in my studio is, believe it or not, an old 12 foot flag pole that I found in an antique store. I mounted it to the ceiling like a curtain rod. Using IKEA pant hangers which sandwich individual drawings, I can hang these high up and keep my latest standard in front of me while composing or creating new works. With a simple rod, I can re-position these pieces easily to feature the best and the latest.

All this combined with an espresso machine, streaming classical or jazz music and the great company of my wife and little boy makes my studio a creative refuge. Well, it's pretty hard not to look forward to arriving back in the studio the next morning. While a studio is a private and relatively small sacred space, it surely becomes the proverbial small window leading into a very, very large world.



Mark Anthony will teach **"DRAWING THE HUMAN FORM"** at the Federation Gallery on Granville Island in a 2-day FCA workshop on April 4 & 11. For more information and to register visit: [www.artists.ca/education](http://www.artists.ca/education)



# PAINTING IN THE LIFE OF...

## KATRIN AASON

Women and society have always been a source of inspiration for me; whether it is their role in society or what I perceive it to be. As a woman alive during a time where technology and social media have taken over and completely changed the way we interact with one another, I can only think of the future and what this will do to the generations to come. With that said, this was definitely a subject I wanted to develop in my artwork.

I have always done portraits, but I wanted 2015 to be different and to show my art in an unconventional manner. As if I were weaving yarn on a loom, I began to weave my canvases together; curious and nervous of what the final outcome would be, thus entering the realm of textile art as well. I say this because I never know how the final piece will turn out, or if each canvas will complement the other, so I am a spectator as much as you are.

The weaving in my paintings, in particular the series "1+1=1", represents the many qualities and flaws that we all have; imperfections that make us all beautifully unique. Each strip of canvas is a representation of that uniqueness, each strip brings forward a different colour and texture that creates the woman that you finally see; much like putting together the pieces of a puzzle. But what is her story? In today's society, it's rare to reach beyond pleasantries upon meeting someone. We don't ask those personal questions for fear of being rude or presumptuous. I often find we just don't care, or worse, we trust our assumptions instead. For this reason I find great importance in showing the emotion of the women I paint, leaving much of my own on the

canvas as well. Whether I want to make a portrait that's hyperrealistic, presenting every single detail I can think of, or if I just feel like throwing the paint and spreading it with my hands, using strong and fast brushstrokes; I try to ensure that you will feel what I felt, what she feels, upon looking at her.

Acrylic is definitely my medium of choice for this series. I love playing with the variety of colours and its quick dry time in case I need to make any changes or am eager to cut the canvases.

Painting has always been my way of unwinding and letting go, it is my safe place to feel deeply and unapologetically. I have found my true catharsis in the moment of cutting and knitting the canvases together. Many have been shocked when they see me do this, turning the canvas into strips essentially destroying a good piece. But for me it has just begun to take shape. While this process can be long, it is far from tedious and boring. The surge of emotions that come forward, the tension as I play around with the strips, always wondering whether it will come together in the end, and then finally seeing the piece is truly amazing and the greatest gift to myself.

Weaving the canvas is definitely a technique that has its risks but it is a language that will identify me for years to come. Where else is it possible for one plus one to equal one, but in art. The piece may not be "perfect" anymore, but then again, neither are we, which is the point.

[www.katrinaason.com](http://www.katrinaason.com)

