

Art Avenue

CONNECTING, INSPIRING, PROMOTING OUR ARTIST COMMUNITY FOR 75 YEARS

\$5



ACTIVE MEMBER EXHIBITION

JANUARY 24 TO 29, 2017



2ND PLACE:
GORDON WILSON *Beachcombers*
gouache, 12" x 14.75"



3RD PLACE:
DOMINIQUE WALKER *Evening Light*
oil, 36" x 24"



1ST PLACE:
CHEN GUANG WANG *Samantha*
oil, 30" X 24"

WORKS ON PAPER

JANUARY 10 TO 22, 2017



2ND PLACE:
SANDRINE PELISSIER, AFCA *Slice of Life IV –
Beehive*
charcoal, acrylic, pastel, 48" x 48"



3RD PLACE:
MOHAMMADREZA ATASHZAY *Love Buds*
watercolour, 30" X 22"



1ST PLACE:
WILLIAM LIAO *Life and Fate #1*
acrylic, 20" X 16"



Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION



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Active Member Exhibition, Jim Laing
The Lace Maker's Gift



02

Works on Paper, Dani Meeta
Curious cows



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Canvas Unbound, William Liao
Middy Sunlight



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Artist's Choice, Louise Nicholson
The Last Thing a Worm Sees



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ON THE COVER

1ST PLACE, CANVAS UNBOUND
PEPE HIDALGO *The Menina*
acrylic on canvas, 36" x 24"

"Spanish still life painting was considered to be second class. To elevate it, painters introduced compositions with people. This painting features a girl."



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Art Avenue
MASTHEAD
MARCH/APRIL
2017

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1241 Cartwright Street,
Vancouver, BC V6H 4B7
604-681-8534
artavenue@artists.ca
www.artists.ca

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AA DIRECTOR'S COMMUNIQUÉ



If there's a common thread that runs through my articles since I started writing them three years ago, it is the wish to keep our members up to date on what we have achieved and what plans are underway to make continued additions, and hopefully improvements, to the opportunities and services we provide.

We are thrilled with the 168% increase in gallery artwork sales in 2016 over previous years! That's double-and-a-half of what we used to do! As a result we have hired a full-time Gallery Sales Assistant, Barry, who is committed to helping art appreciators find painting(s) that are right for them. We are also working on ways to increase the amount of gallery space in order to expand our opportunities for exhibitions.

We're doing something right judging from the number of members joining. We're adding an average of 2 new members every day, as you can see by the list of 78 new members that joined in the last two months!

In the coming year, our focus will be on further changes to Art Avenue and increasing our Educational offerings. Changes will take place slowly; there's no rush. I feel proud of our team's accomplishments thus far, and we look forward to providing our members and the community with improved services! For example, despite its glossy appearance, Art Avenue has traditionally been more of a newsletter; we will continue to feature artists' work and will gradually make it more magazine-like. This will include more researched articles, larger images that showcase your

artwork, and expanded subject matter with a focus on information that will help visual artists.

This spring also sees the addition of Alyssa to our staff. Among other duties, Alyssa has been charged with expanding our Education program to include a "Foundations" program, as well as more workshops, evening classes and demos. I will also be handing over the Plein Air Retreat to Alyssa, which we re-launched in February 2017.

Speaking of the retreat, it's shaping up to be a spectacular event. We have four great instructors leading the workshops and the venue we've chosen will facilitate some great social activities. Between the saloon, fire pit and the main lodge, there will be plenty of places to chat and relax after a day of painting and learning. For more information, check out the website that's dedicated to the retreat: www.FCAretreat.com

And finally and most importantly, we're making plans for a baby Duckworth. Yes, Helen is pregnant! She's expecting the little Duckling's arrival by end of summer and, obviously, we're all very excited. Clearly Helen will be taking time off in the months following, and I'm looking forward to the visits from the little Duckling that we've been promised by mama-to-be Helen.

Patrick Meyer
EXECUTIVE DIRECTOR

AA NEW MEMBERS

CANADA

Deanna Beaujot	<i>Calgary, AB</i>	Robin Ledrew	<i>Lumby, BC</i>	Beth Turner	<i>Bowen Island, BC</i>	Tovie Green	<i>Penticton, BC</i>
Marjorie Broadhead	<i>Calgary, AB</i>	Leslie Lendvoy	<i>Langley, BC</i>	Gail Turner Sears	<i>Terrace, BC</i>	Litsa Groumoutis	<i>Vancouver, BC</i>
Karen Chaisson	<i>Cochrane, AB</i>	Linda Fabbro	<i>Vancouver, BC</i>	Lucy Wallace	<i>Qualicum Beach, BC</i>	Ole Gulbrandsen	<i>Vancouver, BC</i>
Holly Dyrland	<i>Beaver County, AB</i>	Lyle Longstaff	<i>Langley, BC</i>	Toby Wesenberg	<i>Kelowna, BC</i>	Caroline Hallat	<i>Vancouver, BC</i>
Yanina Eberhard	<i>Calgary, AB</i>	Perry Melenka	<i>Hixon, BC</i>	Leslie Whittaker	<i>Brentwood Bay, BC</i>	Elaine Hatch	<i>Kelowna, BC</i>
Jo-Ann Godenir	<i>Calgary, AB</i>	Patrick Meyer	<i>Langley, BC</i>	Helen Windsor	<i>Brentwood Bay, BC</i>	Mariette Hebert	<i>Vancouver, BC</i>
Michelle Leavitt-Djonlic	<i>Edmonton, AB</i>	Jim Montgomery	<i>Ladysmith, BC</i>	Linda Yurgensen	<i>Cobble Hill, BC</i>	Ron Hedrick	<i>Kelowna, BC</i>
Emily Lozeron	<i>Sexsmith, AB</i>	Linda Morris	<i>Surrey, BC</i>	Michael Zhao	<i>Delta, BC</i>	D. Rosita Herat	<i>Surrey, BC</i>
Larisa Nikonova	<i>Calgary, AB</i>	Sue Nixon	<i>Nanaimo, BC</i>	Gennadiy Zhukov	<i>Vancouver, BC</i>	Lise Fortin	<i>Yellowknife, NT</i>
Joyce Prescott	<i>Thorsby, AB</i>	Lisa Powers	<i>Langley, BC</i>	Pearl Bevington	<i>Campbell River, BC</i>	Jane Atkinson-White	<i>Belmont, ON</i>
Amy Sallenbach	<i>Spruce Grove, AB</i>	Jeanette Runions	<i>Bowser, BC</i>	Irene Bowman	<i>Kelowna, BC</i>	Vladislav Barmak	<i>Toronto, ON</i>
Eric Sennhauser	<i>Calgary, AB</i>	Shae Salmon	<i>North Vancouver, BC</i>	Pingfang Chu	<i>Vancouver, BC</i>	Ghassan Bawab	<i>Toronto, ON</i>
Terrie Shaw	<i>Sherwood Park, AB</i>	Betty Schriver	<i>Blind Bay, BC</i>	Maria Ciarniello	<i>Victoria, BC</i>	Nancy Farrell	<i>Guelph, ON</i>
Sylvia Van Oene	<i>Didsbury, AB</i>	Karen Sim	<i>Nanaimo, BC</i>	Peggy Crook	<i>Vancouver, BC</i>	Wendy Fee	<i>Bainsville, ON</i>
Jenny Adams	<i>Sooke, BC</i>	Sabine Simons	<i>Vancouver, BC</i>	Lidia Dangelo	<i>Victoria, BC</i>	Robert Hollaman	<i>Mississauga, ON</i>
Kathy Atkins	<i>Salmon Arm, BC</i>	Cindy Smith	<i>Kelowna, BC</i>	Patricia Darling	<i>Vancouver, BC</i>	Helena H. Skye	<i>Thornhill, ON</i>
James Barclay	<i>Vancouver, BC</i>	Gord Smith	<i>Victoria, BC</i>	Ari De La Mora	<i>Vancouver, BC</i>	Tina Monod	<i>Whitby, ON</i>
Diana Hofmann	<i>Fort St. John, BC</i>	Stacey Smith	<i>Kelowna, BC</i>	Anita de Vos	<i>Delta, BC</i>	Jennifer Ring	<i>Harrow, ON</i>
Laurie Jardine	<i>Vancouver, BC</i>	Julia Snowden	<i>Kamloops, BC</i>	Nina DiGiovanni	<i>Maple Ridge, BC</i>	Linda Taras-Fulton	<i>Toronto, ON</i>
Noreen Jodoin	<i>Vernon, BC</i>	Rosina Solylo	<i>Nanaimo, BC</i>	Sarah Dixon	<i>Vancouver, BC</i>	Robert Vine St George	<i>Brant, ON</i>
Peter Klemm	<i>Surrey, BC</i>	Kathleen Stuart	<i>Thornhill, BC</i>	Gail Fromson	<i>Vancouver, BC</i>	Yang Wang	<i>Thornhill, ON</i>
Barbara Krell	<i>Coquitlam, BC</i>	Lesley Tannen	<i>Surrey, BC</i>	Lorraine Gibson	<i>Osoyoos, BC</i>	Laura Wieske	<i>Thedford, ON</i>
		Pancrasio Tan	<i>Victoria, BC</i>	Patrice Gibson	<i>Victoria, BC</i>	Marie-Paule Thorn	<i>Gatineau, QC</i>
		Marion Trimble	<i>Oliver, BC</i>	Debra Gow	<i>Surrey, BC</i>	Beth Stobbs	<i>Gravelbourg, SK</i>

AA MEMBER NEWS

1. 10-PAGE FEATURE IN NYC-BASED INTERNATIONAL ART MAGAZINE

FCA member **Lori Bagneres** was contacted by NYC writer Zack Hatfield, on assignment with *Acrylic Artist Magazine*, because a fellow artist had recommended her work. Lori was asked about her inspiration and mixed media techniques in a telephone interview. To her surprise, a 10-page feature appeared in *Acrylic Artist's* 2016 Winter Issue titled "The Pull of the Moon" showcasing her artwork and story. "In the article, I stressed the importance of collaborating with other artists, and to take workshops from artists/peers in order to constantly evolve as an artist." She has also been asked to demonstrate her acrylic mixed media transfer process in a future issue. *Acrylic Artist* is published by F+W Media Inc. that produces 50 internationally distributed art magazines with offices in England, New York and Wisconsin.



Lori Bagneres' feature in Acrylic Artist Magazine



Wendy Carmichael Bauld, *Rhapsody*

2. JURORS' CHOICE WINNER: SCARBOROUGH ARTS EXHIBITION

Wendy Carmichael Bauld's painting *Rhapsody* won the Jurors' Choice award at the Scarborough Arts 31st Annual Exhibition & Big Art Book in Toronto, Ontario. It exhibited from late January to early February at Papermill Gallery. For the first time, the annual juried show offered an open call to visual artists across Canada to commemorate Canada's 150th anniversary. Titled "Spectacular Celebrations," it asked artists to "question or reflect on the spectacle of celebration." Sixty artists were selected for the exhibit and Big Art Book publication (available at Bluffs Gallery, Toronto). Jurors' Choice winners received prizes of up to \$2,000. Wendy's *Rhapsody* painting also exhibited at the FCA's AIRS 2016 show, inspired by "a milestone," her 60th birthday, portraying "strength, intuition and spiritual growth."

3. MARKETING OPPORTUNITIES: FARMBOY FINE ARTS & VANCOUVER ART GALLERY RENTAL

Fairmont Hotel Vancouver currently has nine prints featuring Vancouver scenes reproduced from three of **Enda Bardell's** watercolour paintings within its guest rooms. The images are from a group of work submitted by Enda, accepted and reproduced by Farmboy Fine Arts, a well-known Vancouver art consultancy that licenses artwork prints for hospitality, healthcare and corporate spaces internationally. Also, five of Enda's paintings were accepted into the Vancouver Art Gallery Rental & Sales division, of which three have been rented to the same client since 2013. Vancouver Art Gallery Art Rental & Sales is a not-for-profit business that promotes emerging and mid-career artists through consigned rental and sale of their artwork. Artists receive the majority of the fees collected.



Enda Bardell, *Pacific Rim*



John Abbott, *Cascade Mountain*

4. NEW CALGARY ARTIST CHOSEN FOR SOLO PUBLIC SHOW

The Calgary Public Library featured the paintings of new Calgary artist **John Abbott** during the month of February. John's Western Canadian landscapes were chosen following jurying for the downtown main library, 5th Floor. Even though John only became a professional artist in 2014, he is also currently an in-house artist with Calgary's well-known Palliser Gallery, and his work is featured in several gift shops in Banff and Lake Louise. He began his art pursuits after a career in the Armed Forces and as an HR manager. This is his first solo exhibition. He has been an FCA Active member since 2015.

5. COLLABORATIVE PIECES MARRY BEADWORK, WATERCOLOUR & INK

FCA member **Kristi Bridgeman** and artist Lisa Shepherd met serendipitously through an artist's group, where they exchanged family stories. After realizing they shared a common ancestor, Metis artist Suzette Swift, they combined skills to produce collaborative Metis-inspired work. Rediscovering traditional designs and knowledge, the cousins created mixed media pieces featuring beadwork, ink and watercolour painting. An upcoming show interprets wildlife around the ancestral family homestead in the Rockies. The exhibit's name, "Forget-me-not, Métis Rose" is based on a beadwork design by their ancestor. The show runs from April 12 to May 22 at Jasper-Yellowhead Museum and Archives, Jasper, Alberta.



Kristi Bridgeman & Lisa Shepherd, "Forget-Me-Not, Métis Rose" Show

AA MEMBER SHOWS

1. 2017 NORTH SHORE ART CRAWL

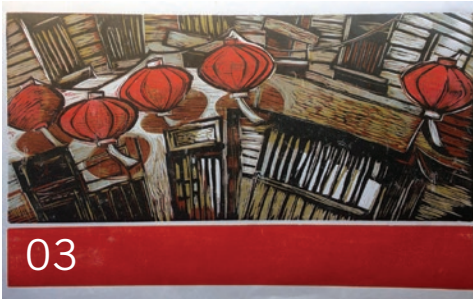
FCA members **Susie Morris** and **Enda Bardell** are participating in the North Shore Art Crawl, March 4 and 5. The arts festival showcases the work of over 250 artists within 72 locations from Lions Bay to Deep Cove, BC, organized by North Vancouver Arts Council. Susie's and Enda's paintings are featured in the Silk Purse Arts Centre in West Vancouver, BC. **Enda Bardell** is also showing her watercolour skiescapes in a solo exhibition, "Panorama Unfolding", in the Suncor Gallery at Port Moody Arts Centre, Port Moody, BC, from March 2 to 30.

2. FERRY BUILDING GROUP SHOW CELEBRATES TREES

Lori Bagneres has an upcoming group exhibition at the Ferry Building in West Vancouver, BC, with two other artists, Sue Bayley and Mary-Jean Butler. The show, which runs from April 3 to 23, is titled "Tree-of-a-Kind" and showcases tree images in acrylics, mixed media and oils.

3. "LIMITED EDITIONS: THE ART OF PRINTMAKING" AT CITYSCAPE ART SPACE

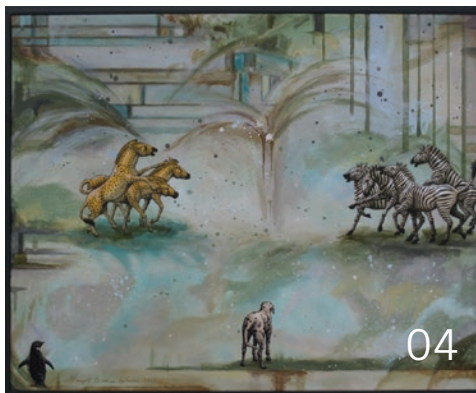
The Art of Printmaking exhibition, from February 10 to March 18 at CityScape in North Vancouver, BC, features **Elisabeth Sommerville's** hand-drawn stone lithographs of seascapes and landscapes, **Richard Tetrault's** bold, urban-inspired woodcuts and linocuts, and **Mariko Ando's** detailed, whimsical etchings. The artists will demonstrate their methods. Through their varied work, the artists hope to enlighten visitors about traditional printmaking methods, which date back to Masters including Rembrandt and Dürer.



Elisabeth Sommerville, Avian Pattern

4. SOLO SHOW AT PAQUIN ART GALLERY IN KAPUSKASING

Margot Cormier Splane has a solo exhibition called, "Abstractions on Reality" at the Paquin Art Gallery, within the Centre regional de Loisirs, in Kapuskasing, Ontario. The show hangs from February 10 to March 9. The paintings' abstract element is a new direction for Margot. The 27 pieces combine her realistic hand-pulled serigraphs, often depicting animals, with painted acrylic abstraction in the background.



Margot Cormier Splane
Hate is Great... I Don't Understand!

5. ARTISTS OF KERRISDALE'S BIENNIAL JURIED SHOW

FCA Members **Kathy Martin, Gaye Collins, Sharon Fenton, Dimitra Fera, Kathryn Gademans, Caroline Hallat, Ann Rowley, Camille Savage, Linda Rosenfeld, Irmela Johanna Topf** and **Lee-Anne Chan** are showing their paintings in the Artists of Kerrisdale's biennial juried show at the Kerrisdale Community Centre Art Space, West Boulevard, Vancouver, BC. The juried show, titled "Views & Visions," features a diverse range of 18 artists' work, and will run April 1–27. The group's sale weekend is on April 22 and 23. www.artistsofkerrisdale.com

6. CANADA'S CONFEDERATION SHOW IN PRINCE GEORGE

FCA member **Monique Hurteau** is showing work at an exhibition marking the 150th Anniversary of Canada's Confederation in Prince George, BC, from January 19 to April 2. Showcasing 14 BC artists, the Two Rivers Gallery show, titled "AND...", examines the country's past accomplishments and failures, and how we can forge a stronger, more unified tomorrow. Monique's acrylic paintings offer a visual discourse on "Kanata" (an Iroquoian word for village from which "Canada" is derived), "indigenous reciprocity," and treaties.



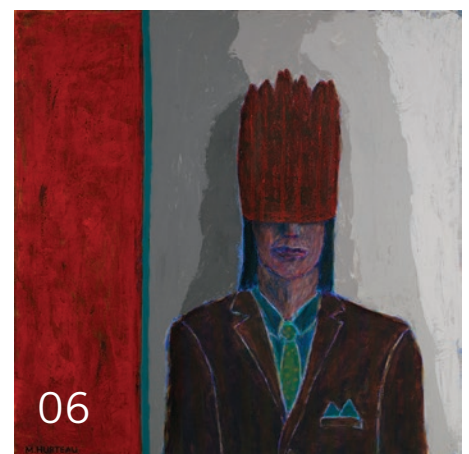
Susie Morris, Anticipation



Lori Bagneres, Motherland



Kathy Martin, Peony Blossoms & Melodies



Monique Hurteau, Fallen Feathers

CENTRAL OKANAGAN



Dennis Weber, SFCA, demonstration, January meeting

MEETING

At Central Okanagan Chapter's AGM in Kelowna, **Diana Hilliard** was elected President.

OASIS SHOW & SYMPOSIUM

The Chapter has been hard at work organizing OASIS, scheduled for Saturday, April 29 (at Okanagan College Theatre) followed by workshops on Sunday, April 30 (at Centre for Learning Building E). The symposium and workshops will feature **Andrew McDermott, SFCA**, **Ingrid Christensen**, and **Charlie Easton, AFCA**. Presentations will include Andrew's "An Artist's Creative Journey," Ingrid's "Nature, Nurture, and Technical Innovation," and Charlie's "Journey from Briton to Canada." The OASIS Art Show will be held in July at the Peachland Art Gallery, open to all FCA Active and SFCA members. The symposium & workshops can be attended separately. Information: centralokanaganfca.com, "OASIS 2017" link.

NORTH OKANAGAN



Kit Bell, Palisade of Colour

MEETINGS

Guest artist **Kit Bell, AFCA**, gave a presentation and demonstration titled, "Negative Painting for Positive Results" at the February 16 meeting at the Vernon Community Arts Centre. Kit discussed negative painting; she started with a loose, colourful underpainting, and then established the subject by painting around it rather than by painting the object itself. She said negative shapes can improve your composition and strengthen your design.

MEMBERS

Member **Robin Ledrew**, a mixed media artist, recently garnered her active status. Robin uses acrylic to facilitate a mixture of painting, photography and drawing. She is "fascinated with the day by day, extra-ordinary unfolding of life" particularly in local landscape. Robin is represented by the Village Gallery in Lumby. The chapter welcomed several new members within the past two months including **Sharon Rose**, **Rene Beerhuizen**, **Patricia Smith** and **Marlene Witschi**.

ARROWSMITH



Don Farrell, Marking

MEETING

At the Arrowsmith Chapter's January meeting, held at the Qualicum Beach Civic Centre, guest **Don Farrell** spoke about "Composition First, from Realism to Abstraction." Don examined paintings from his early representational work inspired by Andrew Wyeth to his present day abstracts. Listed in *Who's Who in Art in Britain*, Don is a member of the Royal Society of British Artists and has exhibited in its exhibitions. Don's work hangs in HRH Prince of Wales' collection and collections in the UK, Canada, Europe and US. He has gallery representation in Chicago, London, Mainz and Vancouver.

UPCOMING/ONGOING EXHIBITIONS

The Arrowsmith Chapter's Spring Show will take place April 10 to 29 at The Old School House Arts Centre. Deadline for entries is March 10. Chapter members may also exhibit artwork on a rotating basis at The Beach Club Resort in Parksville throughout the year. The Beach Club Resort is a luxury hotel located on a historic waterfront site in Parksville that offers good tourist exposure.

WORKSHOPS

CHAPTER	CALGARY		VICTORIA
DATE/TIME	March 17, 18, 2017	April 14-16, 2017	March 4-5, 9.30 a.m. to 4:00 p.m.
LOCATION	Kensington Art Supply, #120 - 6999 11 ST SE, Calgary	Kensington Art Supply, #120 - 6999 11 ST SE, Calgary	Saanich Fairgrounds
FEATURED ARTIST	Ingrid Christensen's two-day workshop, "Painting the Clothed Figure from Life," focuses on using paint layers, proportions & "loose accuracy" to capture the gesture with a "brush and a squint."	Nancy-lynn Hughes' three-day workshop, "Flowers from Life," asks participants to create paintings inspired by individualized fresh flower arrangements	In Mark Anthony's two-day workshop, "The Art of Seeing - The Art of Drawing," he discusses traditional drawing as a doorway to visual understanding. *FULL. Join Waitlist.
COST			FCA Members: \$225, Non-members: \$250
INFORMATION	fcalgary.ca > Events: Marcela Strasdas, marcelastrasdas@gmail.com		

THOMPSON NICOLA SHUSWAP



Juror, Debbie Milner Lively, *Amber Reflections*

10TH ANNUAL NATIONAL SHOW

The Thompson Nicola Shuswap Chapter's 10th national show is at Courthouse Gallery in the Old Kamloops Courthouse Arts and Cultural Building, Kamloops. The 1909 historic building is an ideal setting, located at 7 Seymour St West. The Show runs from April 21 to 30. Jurors are **Marnie Rose-Edge, SFCA**, **Roberta Combs, SFCA**, and **Debbie Milner-Lively, AFCA**.

ART WORKSHOPS & COURSES

Sarah Kidner, SFCA, will teach alla prima painting techniques in oil from May 11 to 13. Based in Alberta, Sarah has exhibited across the US from California and Texas to Michigan and Florida. Sarah states, "At the market, relaxing in a café, talking with friends are aspects of daily life where I find inspiration. I look for gesture and body language — anything that tells a story." From June 22 to 24, **Michael O'Toole** will demonstrate acrylic techniques. Michael's vivid, dramatic landscapes and seascapes are inspired by Charles M. Svob and other impressionists. Michael's work is in collections across Canada, US, Europe and Japan, and published in *Magazine Art* and *International Artist*. Although chapter members have first priority for workshops, other FCA members are invited, space permitting. (see WORKSHOPS)

VICTORIA



Barb Springer-Saperfia
1st Place, Fall Show, *Pickled*

UPCOMING SHOW & WORKSHOP

The Victoria Chapter Spring Show will be held May 12 to 26 in a new venue, the Community Arts Council, 636 Fort Street, located on the edge of The Bay Centre. The larger, more accessible space will offer greater exposure, open Tuesday–Saturday 11 a.m. to 5 p.m. **Mark Anthony**, known for his life-like realism, hosts "The Art of Seeing - The Art of Drawing" workshop March 4 & 5. Mark offers a simple approach to solving visual drawing challenges. (Workshop full; waitlist participants accepted. See WORKSHOPS below)

MEETING

At the January meeting in Oak Bay, **Cim MacDonald, AFCA**, gave a demonstration. Cim is an accomplished watercolour painter and has also won many awards for photography. Her artwork hangs in international collections including those of Her Majesty Queen Elizabeth II.

FALL SHOW

FCA Victoria Fall Show was held at Goward House, a beautiful 1908 character home.

Award Winners were: 1st Place, *Pickled* by **Barb Springer-Saperfia**, 2nd Place, *Relieve* by **Carol Koebbeman**, 3rd Place, *Shields Up* by Carol Koebbeman. Paintings by Victoria members **Carol Koebbeman**, **Yvonne Rowell** and **Barbara Sapergia** were accepted into FCA's "2017 Works on Paper" and "2017 Active Members Show" in Vancouver.

NANAIMO



Makaely Rois, *Window of Opportunities*

MEETINGS

Chapter meetings in March and May will be held at the Vancouver Island Regional North End Library, 6250 Hammond Bay Rd, Nanaimo. The March 18 meeting will feature **Delie Lawley**, NFCA Treasurer, giving a demo-talk on using Artwork Archive, an online database program. Artwork Archive is inventory software that keeps track of completed artwork, where it's been shown, buyers, and purchase price.

SHOW ACCEPTANCE

Member **Makaely Rois** had two pieces, *Window of Opportunities* and *Tides and Time* featured at the FCA's "Artist's Choice" show. **Dan Telosky** had his painting *Rock at Miles Inlet* selected for the "Active Member Exhibition," and had *Glaucous Winged Gull* accepted for "Artist's Choice" at the FCA gallery.

NANAIMO		THOMPSON NICOLA SHUSWAP	
April 10, 2017, 7:00 to 9:00 p.m.	April 11–12, 9:00 A.M. to 4:00 p.m. daily	May 11–13, 2017	June 22–24, 2017
Nanaimo Museum Classroom (Behind Nanaimo Museum Store)	TBA in Nanaimo	TBA	TBA
Presentation – "The Art of Business: Financial Success for the Artist" by David Langevin. David will clear up a few misconceptions about business as an artist.	David Langevin, SFCA, presenting "Mastering Acrylics". Everything you need to know to master acrylic painting for intermediate to advanced painters in any medium.	Sarah Kidner, SFCA, will demonstrate "Alla Prima Painting Techniques in Oil." Sarah is well known for her backlit street scenes with figures.	Michael O'Toole will demonstrate "Acrylics." Michael is masterful with graded passages and greys.
Members \$20, Non-members \$25, Combined with workshop \$15	FCA Members: \$325, Non-members: \$350	\$250 for Members, \$275 for Non-members	\$250 Members, \$275 Non-members
http://www.nanaimofca.com/upcoming-workshops-1/		Cathie Peters at cpetersartist@gmail.com	

WORKSHOP & TALK

David Langevin will be offering a two-day “Mastering Acrylics” workshop April 11 & 12 for intermediate to advanced artists. Luminosity, colour intensity, and mastering transparent & translucent glazes and veils will be emphasized. David will also deliver a presentation April 10 titled “The Art of Business: Financial Success for the Artist” from 7 to 9 p.m., discussing myths about the art business. He states, “Strategies for achieving financial success in the art market are much simpler to implement than we have been led to believe.” (See WORKSHOPS, previous page)

SOUTH OKANAGAN



Diane Bennett-Way, *The Story Teller*

MEETINGS

Jeanette from Dragons Den Art Supplies gave an informative presentation featuring new products at the January meeting at Leir House, Penticton, BC. In April, **Lorie Meyer** will give a presentation on the FCA-SOS Facebook page and website.

UPCOMING SHOWS

South Okanagan Chapter's spring show “Spring Colours” will be held at Osoyoos Art Gallery, 8713 Main Street Osoyoos, BC, from April 1 to 22. The juried show is open to all Active and Signature Members of the South Okanagan-Similkameen Chapter. The opening reception will be held Saturday April 1, noon to 2 p.m.

MEMBERS MAKING NEWS

Diane Bennett-Way had her painting, *The Story Teller*, juried into the FCA's “2017 Works on Paper Show” at the FCA gallery. Abstract mixed media artist **Marianne Meyer** is having a show at the Osoyoos Art Gallery from April 25 to May 15 with metal sculpture artist, Howard Roo. New member **Mandy Rollins**, a self-taught encaustic artist, was winner of the “Pushing Boundaries” category for her piece *Under the Sea* in the 2016 CanWax Encaustic Art Show at Martin Street Gallery in Penticton. Members want to acknowledge **Georgia Krebs** for her years of dedication and hard work as Chapter President; she is stepping down to pursue new opportunities.

CALGARY



Sharon Lynn Williams, *On Blueberry Island*

MEETINGS

At the Calgary Chapter's January meeting at Lakeview Community Association Hall, **Melanie Morstad** gave a demonstration for which newsletter editor, **Cassandra Arnold** described as “translating her intimate connection to the vast landscapes onto canvas” because Melanie grew up in Saskatchewan under “Living Skies.” In early 2017, Chapter President **Bob McAllister** met with a representative of the Fine Arts Department, University of Calgary to discuss the ongoing Calgary Chapter FCA bursary awarded to qualifying students in its Fine Arts program.

WORKSHOPS

The Chapter's workshops have become successful outreach programs, offered at reasonable costs to members and the public. Half of participants at the Hermann Brandt 2016 workshop, for example, were non-members. **Ingrid Christensen** offers a workshop in March, and **Nancy-lyne Hughes** gives a course in April. (See WORKSHOPS p.8)

SELECTIONS/AWARD WINNERS

Kathy Hildebrandt's, AFCA, *The Making of Mona*, **Hossein Jajouei's**, AFCA, *Full summer*, **Dee Poisson's**, AFCA, *Pink*, and **Sharon Lynn Williams'**, AFCA, *On Blueberry Island* paintings were selected for the “2016 Signature Medal Exhibition” at the FCA gallery. The exhibition was recently described by *Galleries West* as “a battle of brushes to win the highly coveted FCA medals.” **Tami Hort Lathwell's** *Selfies - Tami Style* was in the “2017 Works on Paper” exhibition. **Sharon Lynn Williams'** encaustic painting *Creekside Winter* won “Thea Haubrich Award of Excellence” at the CanWax West 2016 show in Penticton.

UPCOMING EXHIBITIONS

1. Annual 1-day juried exhibition “All Things

Spring”, March 4, 10 a.m. to 4:30 p.m., Edgemont Community Centre. 2. 2-day show, May 26, 3 p.m. (TBA) to 9 p.m. & May 27, 10 a.m. to 5 p.m., Earl Grey Golf Club.

PEACE RIVER



“Bright Ideas” winners: Tannis Trydal, Mary Parslow, Virginia Black

WORKSHOP

The snowy morning did not deter indomitable artists from joining **Jim Stokes**, an “effulgent” artist from Grande Prairie, for a sketching workshop. It was the educational component of the Peace River Chapter's 11th juried exhibition, “Bright Ideas,” organized at the historic and charming Beaverlodge Cultural Centre, Beaverlodge, Alberta. Encouraging and entertaining, Jim guided participants through gestural sketches of a model using charcoal, followed by painting representations of the model.

CHAPTER SHOW

The “Bright Ideas” opening coincided with the 25th anniversary of the Beaverlodge Cultural Centre. The Cultural Centre, formerly the Beaverlodge Hospital (built 1937-1938) where one member artist was born, was bursting with an appreciative audience. The colour-filled compositions that appointed the walls in the tiny main gallery were well received and viewed by many. The show's catalogue, created by **Tannis Trydal**, is available online at peacriverchapterfca.com. In it, you will discover that Tannis achieved 1st Place for her pastel on miteintes paper, *Pairs of Pears*. **Mary Parslow's** *Snow Glow* and **Virginia Black's** *Garden Retreat* were awarded 2nd and 3rd Place respectively. Receiving Honourable Mentions were **Donna Bozarth's** *Row Your Boat*, **Lynn Hachey Nordhagen's** *Bright Frosted Day*, *Albright*, and **Mimi Zhang-Mackie's** *Blue Note*.

UPCOMING SHOW

The Peace River Chapter's next juried show, “Our Home and Native Land,” takes place May 12 to 29, at Dawson Creek Art Gallery, Dawson Creek, BC.

ARTIST'S CHOICE

JANUARY 31 TO FEBRUARY 12, 2017



2ND PLACE
GALE MORE O'FERRALL *Wood Gatherer*
oil on canvas, 40" x 30"



1ST PLACE
VEDRANA ASCROFT *Placid*
acrylic on canvas, 24" x 30"



3RD PLACE
JUDITH A CAHILL *Envy*
acrylic, 24" x 24"

CANVAS UNBOUND

FEBRUARY 14 TO 26, 2017



3RD PLACE
JENN ASHTON *10 Low tide at Eshhá7an, 1886*
acrylic and mixed media on canvas, 12" x 48"



2ND PLACE
PETER KIIDUMAE *Raven Rock*
acrylic on canvas, 24" x 36"

ROBERT BATEMAN ON ART

By Carol Crenna



Robert Bateman on his Salt Spring Island property
Photo Credit: Birgit Freybe Bateman

Consummate Canadian artist Robert Bateman has been painting and protecting wildlife for 75 years. His signature realism, which is deeply rooted in naturalism, is showcased in numerous international galleries and featured in solo exhibitions from Moscow to Johannesburg. He has garnered the Order of Canada, 14 honorary doctorate degrees, and been the subject of 11 documentary films and 6 books. Here, Art Avenue speaks to the long-time FCA member about his art.

AA: *What are you working on?*

ROBERT: I'm painting a 4-by-5-foot canvas for a group show called Birds In Art at Wisconsin's Leigh Yawkey Woodson Art Museum; the cream of bird artists from all over the world participate. This huge painting has a pair of bald eagles landing at the top of a dead cedar snag. The splayed wings and snag have a strong abstract component inspired by Franz Kline; they go right off the canvas so it is a very explosive image.

I am also working on a classic Canadian wilderness scene: Pierre Trudeau wearing a buckskin jacket paddling his canoe around a cliff with a loon on the other side that hasn't seen him yet. It will be made into prints for World Wildlife Fund.

AA: *Are you happy with them?*

ROBERT: All four paintings propped up and staring at me have issues. If I get stuck on one, I begin another to cheer me up. I always like the look of it when I begin, and then it gets worse. When I run out of ideas

about how to improve it, I wait for my muse to come down from Mount Olympus to inspire me. By the time the fifth one is beginning to look hopeless, the first one mysteriously seems to "mature" just sitting there, and an idea allows me to move forward.

AA: *At 86, do you still have deadlines?*

ROBERT: Yes, but I am uncharacteristically well ahead of them.

AA: *How many photos do you use for each piece?*

ROBERT: I use from 5 to 50 photos to base images on. The eagles are based on an occasion when I did see a pair on the dead cedar snag, but I have played around with them using photography, my knowledge of eagles, and my knowledge of composition, and positive and negative shapes done in black, whites and greys.

AA: *You were an Impressionist, Cubist and an Abstract Expressionist. Why did you become a realist?*

ROBERT: As a human being, I am an artist, but my interest is in nature — they've been equally strong in my psyche since age 12. Any artist worth their salt paints what is important to them. Particularity is important to a naturalist; how can you tell a sugar maple from a red maple without the details, or know a particular bird without its distinguishing features? This is something I care a lot about.

AA: *Why?*

ROBERT: It is a great tragedy that people don't know the names of their neighbours — plant and animal species that share their neighbourhood. If you don't know the names, you don't care about them.

AA: *You mean like making a friend? When you know their name, rather than just recognizing them as you pass by?*

ROBERT: You begin paying attention to what you're seeing. You think, "What happened to all of the olive-sided flycatchers I'd see each year at the pond?" Terrible losses occur if you don't pay attention to what's happening to canaries in the coal mine.

AA: *Do you find detailed work difficult?*

ROBERT: Detail simply takes longer. It doesn't take more skill to paint hundreds of strokes rather than one right stroke, but it takes more patience. I am a patient man.

AA: *Do you mean it takes patience to get each stroke right?*

ROBERT: No. It isn't as much about patience to complete strokes as it is about taking time to really pay attention to the subject and see each detail.

AA: *You have abstracts on your Salt Spring Island home's walls.*

ROBERT: A few of my early pieces are hanging. One I like is a plein air Cubist landscape of Grenadier Pond in High Park, Toronto. I found I would do abstracts quite quickly and then say, "Is that all there is?" Yet all of my work still has an abstract skeleton underlying it. I love abstracts by the Masters; in the studio, I have paintings by New York Abstract Expressionist Robert Motherwell, BC's Jack Shadbolt and Gordon Smith, and an etching by Picasso.

AA: *You had a health scare.*

ROBERT: I had an aggressive cancerous tumour on the little finger of my right painting hand. I've had a lifetime of covering my hands with paint and other chemicals. I try to be more cognizant now. Years ago, I mixed

lead arsenic with linseed oil to prep a canvas, and combined asbestos powder with wallpaper paste to make a lovely sculpture material!

AA: *How do you get rich details using acrylic paint?*

ROBERT: I first use acrylic to paint the artwork, getting 95% of how I want it to look when finished. Then I pour a puddle of oil-based Gamsol Odorless Mineral Spirits overtop and add a quarter of that amount or less of quick-drying walnut oil. Using paper towel, I spread it over the entire canvas and pat with a sponge until it gleams evenly. When dry, for all intents, it has become an oil painting. I then repaint all of the finer detailed areas with a layer of regular oil paints thinned with walnut oil. Oil blends much easier than acrylic, and gives it a juicer, more sumptuous feel. With the acrylic layer, I have to employ various devices like blotting foam sponges while the paint is wet to try to achieve close to the same effect as the oil layer.

AA: *How do you begin a painting?*

ROBERT: I rough-in the entire image on canvas with acrylic paint overtop of a loose pencil sketch to give an idea of each area. Then to correct it, I paint opaquely to adequately cover and improve the shape of an object while also working on the background at the same time. I begin with a white canvas and then coat it with a favourite combination of Payne's Grey, a little dab of Yellow Ochre and lots of white. This allows me to paint anything darker overtop, but also highlights lighter than it.

AA: *How do you use colour?*

ROBERT: With white being 0 and black 10, I consider the background as a 4 to 6, and play objects back and forth above and below that to obtain a balance of lights and darks. As a dull sort of guy, I don't use bright colours. I use 0 very sparingly and never use 10. I save really bright



Full Stride - Great Blue Heron, 36" x 48", oil on canvas, 2016

highlights and dark depths like you might save an ace in a card game. And 8 or 9 is placed within a very small percentage of a total area. For example, in the Trudeau-in-canoe landscape, the head of the loon is a deep, almost-black green, a 9, and nothing else will be that dark. It is against the darkest part of the cliff, an 8. As a result, the eye is drawn to the one-and-a-half-inch loon within the total canvas.

AA: *How old were you when you sold your first painting?*

ROBERT: I was 35. I gave them all away before that. I was 46 when I became a full-time artist.

AA: *You still work to please clients.*

ROBERT: Yes. I've spoken to World Wildlife Fund since we talked earlier, and they don't like my concept — preferring the loon in foreground discovering Trudeau's canoe in the distance — so I will be starting all over again. I am confident I can make that work; it will be an interesting challenge.



Redwings and Yellowthroat, 3 24" x 24" panels, acrylic on canvas, 2010

The number of artworks that sold in the FCA Gallery in the past three months

BIG RED DOTS

WHAT PAINTINGS SOLD?
Here is a sampling of recent FCA Gallery sales:



ROSE-MARIE KOSSOWAN, AFCA *Backyard Maples*
Oil on Canvas, 16" x 20"
PURCHASER: from Seattle, WA \$1,000.



LARRY TILLYER *The Thinker*
Acrylic on Mi-Teintes Board, 20" x 16"
PURCHASER: from Richmond, BC \$1,095.



DENISE MACDONALD *Monument Valley*
Acrylic Collage, 8" x 8"
PURCHASER: from Vancouver, BC \$300.



NINO DOBROSAVLJEVIC *Tribute to the Book*
Oil on Canvas, 16" x 20"
PURCHASER: from Toronto, ON \$1,400.



NEIL HAMELIN *Orchard Water Wagon*
Acrylic on Board, 16" x 23"
PURCHASER: from Vancouver, BC \$3,000.

■ Create • Demonstrate • EDUCATE • Visualize ■

ENCOURAGE • SUPPORT • MOTIVATE • DEVELOP • ADMIRE

MENTOR • CRITIQUE • SHARE • INSPIRE • DISCUSS • COMMUNICATE

OASIS

2017

Okanagan Art Show & INSPIRATION SYMPOSIUM

The Symposium
Okanagan College,
1000 KLO Road, Kelowna, BC
Symposium: Sun, April 29, 9-4pm
Workshops: Sun, April 30, 9-4pm

Guest Speakers

Andrew McDermott, SFCA
Topic: *An Artist's Creative Journey*

Ingrid Christensen
Topic: *Nature, Nurture and Technical Innovations*

Charlie Easton, AFCA
Topic: *Journey from Briton to Canada*

Tickets: \$30 ea. **Workshops:** \$125 ea. For more info on Symposium, Workshops, Open National Art Show & to purchase tickets visit www.centralokanaganfca.com

■ Observe • QUESTION • Debate • Design ■

PAINT SAFETY: CAREFUL HANDLING FROM START TO FINISH

By Ingrid Christensen

Fine art painters deal with potentially deadly substances on a daily basis. Cadmium exposure can cause a host of ailments from weak bones to convulsions, cancers and lung disease. Cobalt can cause vision, heart and thyroid damage. Lead poisoning can cause memory problems, infertility, anemia and even death. Yet we use these beautiful pigments in our work and our homes, often bare handed, and may touch them while we're eating or drinking. Sometimes we dispose of them in ways that contaminate soil and water for years to come.

WHAT'S A PAINTER TO DO?

1. Consider the pigments used, and look for alternatives. If you don't use cadmiums for their opacity, then switch to less dangerous pigments to arrive at the same colours. The safer "cadmium hues" mimic cadmiums well, differing only by being semi opaque rather than opaque. Cobalt hue is also available and cheaper than the real thing.

The properties of lead white paint are mimicked by all major paint manufacturers in paints labelled "flake white hue" or "flake white replacement." They're mixtures of titanium, zinc and fillers that give the working characteristics of lead without the risk factor.

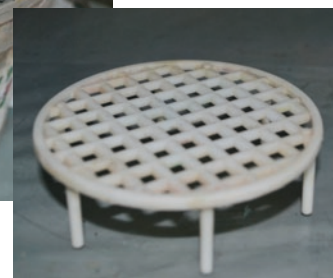
2. Handle all paints as if they're toxic, from studio use to disposal. Always wear gloves that are chemically resistant, nitrile coated or surgical. And never eat or drink in the studio.

3. Dispose of your paint sludge and rags as hazardous waste; it is the key to being a responsible painter. All paint, regardless of medium, contains the same harmful pigments. This means that acrylic, oil, water-based oil, alkyd oil, and even watercolour painters all need to save their paint sludge and paint rags and bring them to special disposal sites. In Calgary where I live, disposal sites are designated to specific fire halls and landfill sites with sorting areas to drop off labelled chemical waste.

Though it sounds like a lot of bother, once you get a simple system for



Paint sludge disposal container (above), solvent jar grid (right)



saving paint sludge, it's actually not. The key is to have easy access to a sludge bucket with a good, tight lid.

When I clean brushes, I wipe them well with rags that I bag and store outdoors in a metal, lidded garbage can for later safe disposal. If your rags are oily, make sure the can is away from structures and has water in the bottom to avoid spontaneous combustion. Next, I put brushes in a solvent container (water, if you're using water-soluble paints) that has a grid at the bottom. You can buy these in art stores, or make your own by puncturing holes in an empty tuna can and sinking it, upside down, into your solvent jar. When you scrub brushes against the grid, the remaining pigment falls through the holes and will, in a day or two, settle to the bottom of the jar, leaving clean solvent or water on top.

When the pigment sludge has built up enough to be a bother – stirring back into the bristles rather than cleaning them – let it settle. Then decant the clean solvent into a separate container.

Next, scrape the sludge out of your jar and store it in a tightly lidded container. I use old 2kg honey buckets that take about a year of daily painting to fill.

When your solvent jar is scraped clean, replace the grid, and pour solvent back in. Top it up with fresh solvent, and you're good to go!

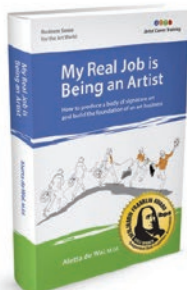
Artists see and make beautiful things. To keep doing this, we need to preserve both our own health and the health of our amazing world.

(For a complete list of high and low toxicity paints, read Alessandra Kelley's excellent article <http://www.alessandrakelley.com/hazards.html>)

Ingrid Christensen is a professional oil painter and instructor specializing in figurative and still life genres. Her work can be found in galleries in western Canada and Portland, Maine, and: www.icartstudios.com

Artist Career Training

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BENEFITS OF PAINTING IN A SERIES

By Wendy Mould, AFCA

When walking past roses, do you stop to smell them? Do you examine the colours, shapes and shadows, and immerse yourself in them?

Sometimes life moves too fast to do this. Even in an artist's studio, you may read about a technique, and quickly want to try it, or see an object, and immediately paint it, or get an inspired spark, and follow it. If you find yourself running in many directions, it may be time to stop and smell the roses. Smell. Look. Touch. Feel. And challenge yourself to dig deeper into your subject.

For example, during the gray days of last spring, I looked out at a drab garden and noticed the chickadees. They fluttered about the feeder, nibbled on the tree moss and chattered in the sunlight. They brought life to the garden. Being a wildlife artist, I jumped in and painted them.

However, then the "what if's" began. What if I put them with tulips or apple blossoms, green tomatoes or grapes on the vine? A series was born that I titled Chickadees in the Garden. I woke up nights with new ideas, and every day I entered my studio excited, inspired and full of purpose.

Painting my chickadees into different settings meant lots of work, and required multiple photo references. I began blogging on this topic, and developed a presentation that I shared with art groups.

Working in series is a popular concept. I asked other artists to give their take on the subject:

Powell River-based artist Alfred Muma states, "Painting the same subject repeatedly becomes a learning process, and a tool. One of my series that grew over time was night paintings of cities viewed from across water. The city lights are reflected like jewels. This series influenced



Sunshine and Sunflowers – Chickadees in the Garden Series

other painters to paint on location at night. A small group of artists formed The Night Society of Artists. We organized a group show, and now I am publishing a book titled 'Out of the Dark: Night Paintings by Alfred Muma'."

Jane Appleby, a Vancouver artist, just finished filming a video of her plein air work, a yearlong undertaking. She says, "To focus on something for a dedicated time means that it is important to you. And during that time, you often discover why it is important to you. I knew that I liked the outdoors and painting plein air, but I didn't realize that I had to learn more disciplines until I began a series. While working through series of 37-minute and 37-stroke paintings, I gained expertise in brushwork and learned to trust my intuition. I worked on specific elements: learning



Perched on a Line – You never know where "what if" takes you

notans (placing light and dark elements next to each other) and reading values and shapes."

California abstract artist and blogger, Leslie Saeta based her "30-Day Challenge" series on the colours and fabrics of Project Runway dresses! Leslie is an experienced marketer, too: to gain exposure, she has a radio show, blog and online videos depicting how she completed this project.

A series nourishes an artist's creative soul by inspiring new ideas. But it also creates a body of work with a similar focal point throughout, and this provides a huge marketing opportunity. You now have a "story" that is being told, and an idea that can be branded.

Hasn't your interest been piqued to Google Alfred's night paintings, Jane's plein air videos, and Leslie's Project Runway series? Viewers are naturally curious to see how you developed your ideas. There is a sense of expectation. And as they view each picture, there is understanding. Your work takes them on a journey, and they are willing to take it.

Alfred sums up series work: "Each artist will have their own reason for painting a series. When they do, they leave a historic journey of their creative adventures that shows insights into their development, emotions and thoughts. This may happen throughout the artist's life. It is those 'insights' into your creative mind that others want to see and feel."

Alfred Muma: www.awmuma.com

Jane Appleby: www.applebyart.com

Leslie Saeta: www.saetastudio.com

Wendy Mould, AFCA, CDM is a wildlife artist working in ink, graphite and watercolour. She is a teacher, presenter and blogger on Painting, Drawing and Marketing for Artists.

www.artbywendy.com www.artbywendysblog.blogspot.ca



FCA EXHIBITION CALENDAR
March–June 2017

2017 FCA EXHIBITION CALENDAR					
SUBMISSION DEADLINE:	February 23, 2017	March 10, 2017	March 20, 2017	March 31, 2017	April 1, 2017
OPEN TO:	Active and AFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members
DELIVERY DEADLINE:	March 3	March 24	April 7, 2017	April 21, 2017	N/A
EXHIBITION DATES:	March 14 - 26	March 28 - April 9	April 11 - 23	April 25 - May 6	May 1 - July 31
QUALIFYING	No	Yes	Yes	Yes	Online Exhibition - No
COLLECTION DATE:	March 30 Onward	April 13th Onward	April 27th Onward	May 11th Onward	N/A
PRIZES OR AWARDS	Signature Membership Distinction	Awards in Title	Awards in Title	Awards in Title	Cash Prizes

2017 FCA EXHIBITION CALENDAR				
SUBMISSION DEADLINE:	March 31, 2017	May 19, 2017	June 2, 2017	June 3, 2017
OPEN TO:	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	INTERNATIONAL OPEN CALL
DELIVERY DEADLINE:	May 5, 2017	June 2	June 16	June 30
EXHIBITION DATES:	May 9 -21	June 6 - 18	June 20 - July 2	July 4 - 16
QUALIFYING	Yes	Yes	Yes	No
COLLECTION DATE:	May 25th Onward	June 22nd Onward	July 6th Onward	July 20th Onward
PRIZES OR AWARDS	Awards in Title	Awards in Title	Awards in Title	Cash Prizes

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

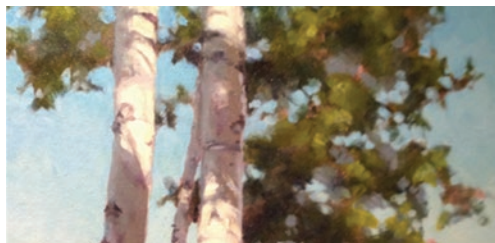
2017 EXHIBITION CALLS

ODE TO OILS



Submission deadline: **March 20**
Delivery deadline: **April 7**

LANDSCAPES



Submission deadline: **March 31**
Delivery deadline: **April 21**

FCA POSTCARD COMPETITION



Submission deadline: **April 1**
Delivery deadline: **N/A**

CROSSING BOUNDARIES



Submission deadline: **March 31**
Delivery deadline: **May 5**

AIMAE



Submission deadline: **June 3**
Delivery deadline: **June 20**

All submissions should be made online at <https://artists.ca/submissions/index>.

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Email: info@vancouverislandartworkshops.com

Contact: Mary 250-714-8080

New workshops announced often.

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CORRECTION

Award recipients of the 2016 SMALL, SMALLER, SMALLEST exhibition were not correctly listed in the January/February 2017 Issue. The winners were the following:

1ST PLACE: *Eva* by Graham Bibby
2nd PLACE: *Flute Concerto for R.M. Schafer* by Patricia Morris
3rd PLACE: *Natalia* by Melanie Kuzminski
Honourable Mention: *Daydreaming* by Veronica P. Davies
Honourable Mention: *Angry Bird* by Rose Tanner
Honourable Mention: *Self-Portrait* by Liang Wang

ADVERTISE

Art Avenue is a Federation of Canadian Artists (FCA) magazine, published six times per year, and distributed to its 2,500 members. Its print and digital (downloadable) editions feature exhibition award recipients, submission deadlines, art tips & techniques, artist profiles, and news from members across the country. **Art Avenue** is also sold at the Federation Gallery and select art supply retailers, and is distributed at special events to artists and art buyers. Current circulation is 2,600, of which 92% are artists, and 8% are collectors, art consultants, dealers, and supporters of the arts. **Advertising Rates:** Contact Carol Crenna, 604-733-3377, email artavenue@artists.ca. **Next Submission Deadline:** April 1, 2017

FCA WORKSHOPS SPRING 2017

KEEPING IT FRESH

Allowing yourself to enjoy the painting process itself, and feeling free to experiment can both liberate you and produce much looser and more satisfying results.

INSTRUCTOR: Perry Haddock, SFCA
LEVEL: Beginner & Intermediate
2 DAYS: Sat March 25 & Sun March 26
LOCATION: South Surrey Arts Centre



BRUSHSTROKE ESSENTIALS

Want to improve your brushwork? Exercises, studies and demos specifically designed to help you develop brushwork techniques, knowledge and skills will be offered.

INSTRUCTOR: Lalita Hamill, AFCA
LEVEL: All Levels
2 DAYS: Sat April 29 & Sun April 30
LOCATION: Carousel Theatre, Vancouver

AA INSIDE VIEW

A SERIES OF ARTICLES LOOKING INTO ARTIST'S STUDIOS

Mary Parslow's art-inspiring acreage

I live just outside of Dawson Creek, which boasts the second highest amount of sunshine in BC. Here, my husband Charlie and I have a panoramic view of the Dawson Creek Valley both within our house, where my print studio is located, and from my small art cabin that neighbours the house.

Looking through my windows, I see the town of Dawson Creek on one side, and on the other, rolling foothills that lead to the Rockies. This vista provides much inspiration for my artwork as a printmaker and painter.

Both studios are cozy and comfortable, yet my “inside studio” smells like paper, paint, printing ink and crayons, which feels right. This is my own private little world. I had four children so never really had space of my own before. Now I am able to shut the door when in the middle of a project and know that nothing will happen to it. When the children were home and I had no studio, I usually didn't bother to start projects because it was too much effort to set up and put away. The room has full spectrum lighting that I need as a printmaker, and a beautiful printing press, which I am lucky to have.

I do printmaking in winter to hibernate, and in warmer months, I paint outside. Sometimes, I do this from the comfort of our wraparound deck that reaches 12 by 30 feet. Here, deer and moose often meander across my sightline, travelling through our 10 acre property. If I'm not painting here, I am taking short hikes with my painting group — we've been plein air painting like mad to capture the Peace River view before Site C Dam comes and it disappears. The Peace Region offers a wonderful community of artists called Flying Colours, most being members of the FCA's Peace River Chapter, which meet every two weeks for two-days'-work in a studio close to Fort St John.

My husband decided, if you can't beat them, you've got to join them, and recently became a printmaker. This makes the studio overflow,



View across Dawson Creek Valley

although his designated corner remains neat, tidy and organized, unlike mine. When I work, the dust flies like Pigpen, and nothing gets put back into its rightful place. I have been impressed with Charlie's work that is more particular and detailed than my mine. Charlie doesn't do linocuts; he likes Intaglio printmaking, etching and lithography, and leaves the more wild, raw methods of printmaking to me!

Although I was determined to be an artist at age eight, and sold my first piece at 17, I only became a full-time artist eight years ago after retirement. I love the printmaking process. I never get stuck or procrastinate with it. I take a piece of lino and draw a line all the way around it to signify that I have “started,” gaining a little needed momentum.

Charlie and I also share the 12 by 16 foot cabin artspace, which is heated and insulated. He has overtaken it a little lately because he completes all of my framing there, with its copious supplies. I enjoy the cabin partly because it also has a deck with bird boxes that attract wrens. I love birds, which are often the subject of my linocuts. Another favourite subject is our Northern Siberian apple trees. I am very inspired by this environment, where I have lived for 35 years. It looks similar to the rolling hills where we were raised in England. But unlike there, here in July, the neighbour's bright yellow canola fields are lovely to paint.



Mary in the printing studio



Mary's art cabin

AA ART IN THE LIFE OF...

IRA HOFFECKER'S ABSTRACT MAPPING

I was born in Germany, and my artwork talks about the experiences of others living there, and the different identities that locations in that country take on over a period of time. Maps, therefore, have been a prominent influence.

With the four new paintings shown here, I have started to move away from my usual method of overlaying two or more maps. And, in addition to demonstrating how one place can have two different identities, I have become very interested in exploring the process of abstract painting. Therefore, my compositions are looser, which offers an element of ambiguity. I am attempting to add either "structure to the chaos" or "chaos to the order" of the maps and the new structural elements used.

I had begun these painting with several layers of paint and a map as I usually do, but now, instead of overlaying only the map, I include a structure such as a building. The building image unfolding here depicts the factory that now stands where the forced labour camp, Lager Moschendorf, once was. During WWII, the camp was located in the Moschendorf district of the town of Hof (Saale), which is the subject matter in my recent work.

The viewer can still recognize the original map underneath, but there is now an additional element. Before, my concern was merely about the meaning of the work. But now this new series of large paintings are also about the process of painting, the rules and elements of abstraction, and about composition, eye movement and colour.

My work has always been informed by the urban environment; I have been interested in how different societies transform and change city spaces over the course of centuries. My work examines the relationships between people and cities that respond to constant change, reconstruction and restoration within the urban landscape.

More recently, I have wanted to examine our German past—both personally remembering and collective memory. I want to work against forgetting and against suppressing past memories. For example, in a recent photographic series about genocide, I asked, "What would I have done if I had lived under the National Socialist regime?" I feel that this is still a relevant theme of our time, and it is important to remember to "stand up and speak up," and not simply be a bystander.

Other exciting changes are occurring. I recently began working on my Master of Fine Art degree at the Transart Institute accredited through Plymouth University, England. And in addition to painting, I am working with video, photography and sound. For my written work, I am researching contemporary artists Christian Boltanski, Susan Hiller and Shimon Attie who investigated "identity" after WWII and after the fall of the Berlin Wall in 1989.

Ira Hoffecker, AFC, has had recent solo exhibitions in Oxford, England, Berlin and Hof, Germany, Vancouver and Edmonton. Ira was one of 20 UK graduates whose work was shortlisted for London's Graduate Art Prize 2015. She won first prize in the "Abstract Show 2015" in Vancouver with her painting Alexanderplatz VIII. Her Camp Moschendorf II painting has been shortlisted for the John Moore Painting Prize 2016, and is currently exhibited at the 2016 Liverpool Biennial. Ira resides in Victoria. View more of Ira's work at www.irahoffecker.com



Structure V (46" x 46"), Acrylic on canvas



Structure I (36" x 36"), Acrylic on canvas & wood panel



Structure III (40" x 60"), Acrylic on birch wood panel



Structure IV (40" x 60"), Acrylic on birch wood panel