

SPRING EDUCATION EDITION

Art Avenue

A Federation of Canadian Artists Publication – JANUARY/FEBRUARY 2014 \$5



SMALL SMALLER SMALLEST

NOVEMBER 15 TO DECEMBER 8



Hazel Breitreutz Guests
12" x 12", Acrylic, \$450
FCA THIRD PRIZE AWARD



Dione Dolan Endure the Storm
10" x 10", Oil, \$385
FEDERATION OF CANADIAN ARTISTS FIRST PRIZE AWARD



Charlie Easton Seymour Fall Path
10" x 10", Acrylic, \$525
AWARD OF EXCELLENCE



Jennifer Tunner Ready For The Pot
11" x 14", Oil, \$400
AWARD OF EXCELLENCE



Christina Passey Inside Out
9" x 15", Graphite, \$600
AWARD OF EXCELLENCE



Ninko Dobrosavljevic
Balance on the Edges
14" x 11", Oil, \$600
FCA SECOND PRIZE AWARD



Shirley Schmidt
Sunflowers' Laughter
14" x 10", Watercolour, \$500
AWARD OF EXCELLENCE

TEN SQUARED

NOVEMBER 12 TO 14



Ali Aryan Identity#3
10" x 10", Oil



Susan McGillivray Returning
10" x 10", Oil



Suzy Thomas East Van Cranes
10" x 10", Digital



Loretta Lo Misty Impressions
10" x 10", Acrylic

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A FEDERATION OF CANADIAN ARTISTS PUBLICATION

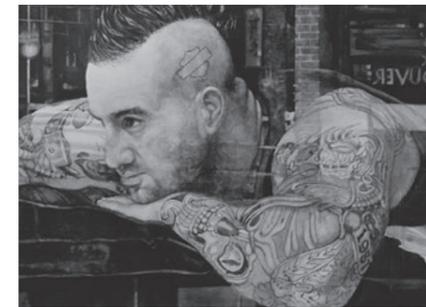
JANUARY/FEBRUARY 2014

EXHIBITIONS



SMALL SMALLER SMALLEST/
TEN SQUARED

-02-



SPILSBURY MEDAL

DECEMBER 10 TO 29

-10/11-



ARTISTS CHOICE

OCTOBER 29 TO NOVEMBER 10

-19-

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ON THE COVER



Barry Rafuse AFCA Orographic Chasm
36" x 36", Acrylic, \$2090—SPILSBURY GOLD MEDAL

My abstract paintings "evolve" from a lot of experimentation with textures and colour. I do not commence a painting with something in mind. Part of my painting pleasure comes from surprises. "Orographic" refers to mountains and related weather conditions. Rugged rock faces and ravines shrouded in clouds echoed to me, thus the title.

It was a real honour to have my painting awarded a gold medal. I am humbled because there were so many talented artists represented in the exhibition.

Art Avenue

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CANADIAN ARTISTS
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NEW MEMBERS

BRITISH COLUMBIA

LOWER MAINLAND

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Nicola Valentine	<i>Burnaby</i>
Cynthia Klassen	<i>Chilliwack</i>
Jill Tompkins	<i>Delta</i>
Lara West	<i>Delta</i>
Monica Gewurz	<i>Lions Bay</i>
Stephen Dittberner	<i>North Vancouver</i>
Mona Orouji	<i>North Vancouver</i>
Saba Orouji	<i>North Vancouver</i>
Parvin Soheili	<i>North Vancouver</i>
Thomas Tai	<i>North Vancouver</i>
Philippe Gadenne	<i>Richmond</i>
Jean James	<i>Surrey</i>
Greg Allen	<i>Vancouver</i>
Dianna Boyd	<i>Vancouver</i>
Lee-Anne Chan	<i>Vancouver</i>
Dr. Gins Doolittle	<i>Vancouver</i>
Badur Jaffer	<i>Vancouver</i>
Susannah Paranich	<i>Vancouver</i>
Matthew Wolferstan	<i>Vancouver</i>
Zhi Min Zhou	<i>Vancouver</i>
Jane Armstrong	<i>West Vancouver</i>
Page Samis	<i>West Vancouver</i>

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Jennifer Drysdale	<i>Gibsons</i>
Kathleen Manning	<i>Victoria</i>
Ted Randal	<i>Victoria</i>
Pamela Wootton	<i>Victoria</i>

OKANAGAN

Saleta Da Rosa	<i>Kelowna</i>
Karen Rempel	<i>Kelowna</i>
Lee Simmons	<i>Keremeos</i>
Peggy Collins	<i>Penticton</i>
Linda Wadley	<i>Vernon</i>

WEST KOOTENAY

Frantisek Strouhal	<i>Winlaw</i>
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INTRODUCING PATRICK MEYER

On behalf of the board and staff of the FCA, I am excited to welcome Patrick Meyer as our new Executive Director effective December 1st, 2013.

Patrick's credentials and experience are extensive and his quiet strength and personality are an excellent fit for our organization. He is committed to the FCA's mission "to advance the knowledge and appreciation of art and culture to all Canadians, offering education, exhibition and communication in the Visual Arts, and to support and promote emerging artists."

Ten years ago Patrick was badly injured in a car accident, and despite being told by experts that the effects of his injuries would be permanent, he made a complete recovery within five years. Patrick spent the next five years as the Chief Operations Officer of a local design/build company that specializes in water reclamation projects throughout western Canada.

Patrick has demonstrated his commitment to the Arts and it is evident that he wants to work with all members to grow the FCA into a thriving organization that provides its members and patrons with significant opportunities, value, and success.

Please join me in welcoming Patrick on becoming the Executive Director of the Federation of Canadian Artists.



Andrew McDermott, SFCA
PRESIDENT, FEDERATION OF CANADIAN ARTISTS

IN THE NEWS

One of MICHAEL BESEAU, AFCA's graphite drawings, the Barred Owl, has been accepted by the New York State Museum and will be shown as part of Focus on Nature XIII - the exhibition will be held at the Museum from April 19, 2014 to January 4, 2015. 172 artists from 18 countries submitted work for adjudication to the 2013 show.



Michael Beseau, AFCA



Leslie Gregory, AFCA



Kathy Hildebrandt, AFCA

LESLIE GREGORY, AFCA is very thrilled to have received the Best in Show award at the recent Sidney Fine Art show. Along with Leslie, numerous members of the Arrowsmith chapter had works accepted and also several recognitions and awards.

VEDRANA ASCROFT and her "Winterlaced" painting are featured in 2013 "Winter In Art" Exhibition at The Old Schoolhouse Art Centre, 122 Fern Road West in Qualicum Beach. The exhibition runs from November 20 until December 21, 2013



Vedrana Ascroft

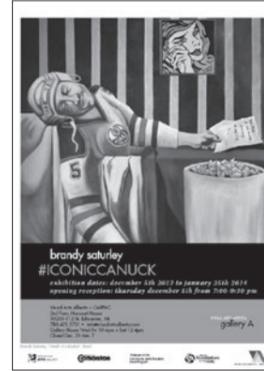
KATHY HILDEBRANDT, AFCA is pleased to announce that her pastel painting "Play Ball" received the Third Place Award (Still Life/Floral category) in the "Pastel 100 Competition". The painting and article will appear in the April 2014 issue of The Pastel Journal. "Play Ball" was also accepted into the 23rd International Association of Pastel Societies (IAPS) Juried Exhibition as well as Pastel

Artists.CA 22nd Annual Juried Exhibition. It also received an Outstanding Pastel award in the October 2013 Bold Brush Competition.



Maryann Bidder

MARYANN BIDDER, known for her realistic style of painting has gained further recognition with an article published in the November/December issue of the International Artist Magazine. The subject of the article was "Jimmy's Shed".



Brandy Saturley



Susan McLennan

BRANDY SATURLEY has a solo show coming up in Edmonton which includes the Goalie Mask painting that was displayed in the 70th FCA Anniversary show.

ULI OSTERMANN has been invited by art critic and curator Pino Nicoletti to participate in the Art Internazionale in May 2014. Palazzo Dell' Annunziata, Matera, Italy.

Congratulations to SUSAN MCLENNAN. Her painting – "Silver Lining" – entered in the International Artist magazine Challenge #78, Abstract/Experimental won Second Place in International Artist magazine #94, December/January 2014 issue.

NANCYANNE COWELL's ecoscapes in Ann Dale's upcoming book: "Edging Forward". Her ecoscape-paintings will be integrated throughout each chapter of the book. To facilitate world-wide dialogue, each chapter will be published on-line with an e-forum chatroom to inspire, motivate and learn. A life of environmental conservation has provided Nancyanne with the inspiration to paint the serene beauty our 'living ecosystems' vigorously provide.

CURRENT EXHIBITIONS

Solo exhibition of paintings featuring Whistler and North Shore landscapes, by TATJANA MIRKOV-POPOVICKI, SFCA, in the White Dog Whistler Gallery at Nita lake Lodge in Whistler, BC www.whitedogwhistler.com. Opening reception on January 25, 4-8pm. Tatjana's web site: www.mirkov-popovicki.com.



Tatjana Mirkov-Popovicki, SFCA

NEW MEMBERS

ALBERTA

Beverly Lynn Kelly	<i>Airdrie</i>
Jackolynn Coughlin	<i>Calgary</i>
Wif Heidt	<i>Calgary</i>
Yasue Larsen	<i>Calgary</i>
Sabine Lecorre-Moore	<i>Calgary</i>
Carolyn MacKenzie	<i>Calgary</i>
Candace Holden	<i>Cochrane</i>

QUEBEC

Annis Karpenko	<i>Canton de Hatley</i>
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IRAN

Mahmood Reza Ashtiany Poor	<i>Tehran</i>
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CHAPTER EVENTS CALENDAR

ARROWSMITH CHAPTER

The show was held at Artworx Gallery in Qualicum Beach September 24th to October 8th, 2013

AWARD WINNERS:



Leslie Gregory AFCA
- 1ST PRIZE -
Stargazers

- Lisa Danesin SCA** - 2ND PRIZE - Seven years
- Therese Johnson AFCA SCA** - 3RD PRIZE - When Life Was Easy
- Chris Kazeil SCA** - AWARD OF EXCELLENCE - Finding Nemo
- Barbara Ann Scott** - AWARD OF EXCELLENCE - Destinations
- Denise Macdonald** - AWARD OF EXCELLENCE - Stringing Along

PEACE RIVER CHAPTER

The fifth show of the Peace River Chapter was held at the Dawson Creek Art Gallery from October 18th to November 8th. First place was awarded to Sandy Troutt for her acrylic piece titled Patchwork. Second place was awarded to Suzanne Sandboe for her watercolour



Sandy Troutt



Suzanne Sandboe

piece titled Sunrise. Mary Parslow's Chine Colle mixed media print Ciel D'Or was awarded third place.



Mary Parslow

Teressa Bernard led a three day mixed media workshop with an emphasis on integrating prints into paintings Oct 19th to 21st. The show and workshop were supported by Encana. The next show will be held in Fort St John in May, 2014.

THOMPSON NICOLA SHUSWAP CHAPTER

CALL FOR ENTRY: ANNUAL OPEN, ARTIST'S CHOICE

Old Courthouse Center for the Arts, Kamloops
Deadline for entries, February 21, 2014
Show Dates: April 4 – 14 2014. Delivery of paintings: April 2 2014.
Email: cpeterartist@gmail.com for more information.
Enter on tnsc.ca website

CENTRAL OKANAGAN CHAPTER

OASIS - OKANAGAN ART SHOW & INSPIRATION SYMPOSIUM

Symposium: May 10, 2014
SFCA Presenters: David Langevin, Suzanne Northcott & Rick McDiarmid.
Tickets \$25. Available to all FCA Members and patrons.

ART SHOW: MAY 1 - 31, 2014.

SHOW SUBMISSION: Enter ONLINE, \$15 for first image
ENTRY DEADLINE: APRIL 1, 2014
PAINTINGS DUE: MAY 1, 2014
Any Subject, any medium, any style. No larger than 36" in either direction. Open to Active Members of North, South & Central Okanagan Chapters. For Info visit: www.centralokanaganfca.com.

WEST KOOTENAY CHAPTER

The WKCFCA had a juried chapter show at the Rossland Gallery from Nov. 1 to Nov. 17.



FCA FIRST PRIZE: Betty Fahlman - In the Distance



FCA SECOND PRIZE: Lis Semenoff AFCA - That's An Oeuf



AWARDS OF EXCELLENCE:

- Elaine Alföldy:** Poppies
- Lucy Bates:** Highway Drama
- Bruce Martin:** Bugaboo Cascade

FCA THRID PRIZE: Sandra Donohue AFCA - Seeking the Muse

CALGARY CHAPTER

TUESDAY JANUARY 21ST, 2014 (3RD TUESDAY OF MONTH)
Chapter meeting, 7 pm Atlantis Framing
4515 Manhattan Road SE, Calgary. All are welcome.

TUESDAY FEBRUARY 18TH, 2014 (3RD TUESDAY OF MONTH)
Chapter meeting, 7 pm Atlantis Framing
4515 Manhattan Road SE, Calgary. All are welcome

WORKSHOPS

FIGURE DRAWING DROP-IN
Monday nights 6 pm - 9 pm. Location - Atlantis Framing , Calgary AB

JANUARY 25TH AND 26TH, 2014
Mary-Leigh Doyle - Grisaille Painting Non members \$120, Members \$60. Location - Atlantis Framing, Calgary AB

FEBRUARY 21, 22, 23, 24TH, 2014 (9:00 AM OR 1:00 PM)
Lampwork Workshop - Glass Beads. Registration is for 2 per session (limit of one session per person) - please check FCA website for more info. Location - Burnt Glass Studio, Calgary AB

MARCH 21, 22, 23RD, 2014
Marney-Rose Edge - Watercolour Workshop. Cost non-members \$180, Members \$90

Also Rick Berg of Crossfield will be giving us weekly painting classes. More info will be posted on website. (Participants must register for a minimum of two classes). For more information on these and upcoming workshops and to register online please check our website: <http://fcalgary.ca/> Goto: Events - Workshops, or contact Karen Oliver (k.oliver@outlook.com)

CHAPTER AWARD WINNERS

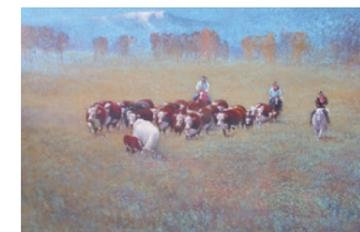
Congratulations to our award winners from our Juried Show and Sale "MAD ABOUT ART" which ran on November 2nd, 2013.



Robert McAllister
Mornings, Ouch!
Oil, 16" x 12", \$475
FIRST PLACE



Sharon Lynn Williams Sunflower Field
Oil, 9" x 12", \$495
SECOND PLACE



Hossein Jajouei Meadow
Oil, 35" x 47", \$3900
THIRD PLACE

HONORABLE MENTIONS:

- Kathy Hildebrandt** Life is Like a Box of Chocolates
Pastel, 21" x 17", \$1450
- Tami Hort** There's a Story in the Eyes
Pastel, 20" x 16", \$525
- Kathleen Theriault** Griffith Creek
Oil, 8" x 10", \$300

VICTORIA CHAPTER

FALL EXHIBITION AWARD WINNERS



FIRST PRIZE: Mary Conley,
The Chef, 24" x 12", Oil, \$2200

SECOND PRIZE: Mark Cramer,
Mount Douglas Cedars, 14" x 11", Oil, \$1050



THIRD PRIZE: Mike Leavy, Turbo Otter at Rest, 24" x 30", Oil, \$575

HONORABLE MENTIONS

- Kristi Bridgeman,** Chrysanthemum for Courage, 30" x 30", Ink, watercolour and resist, \$1500
- Claire Christenel,** Satsuma, 16" x 20", oil, \$1200
- Sharlene Stushnov-Lee,** Chinese Lanterns and Persimmons, 16" x 20", acrylic on panel, \$600

Chapter Meetings are held at the Windsor Park Pavilion in Oak Bay, the third Thursday of the month, from 7-9pm.

- JANUARY 16: Marshall Hugh Kaiser, Realism in Oil, demo and discussion of process
- FEBRUARY 20. Critique with Victor Arcega. Bring one or two paintings.
- MARCH 20: Marion Evamy, Abstracts in Acrylic demo.

SPRING EXHIBITION: March 12-23, Coast Collective Art Centre
3221 Heatherbell Rd., Colwood.
Drop-off paintings: Monday March 10, 10:30-12:30.
Opening Reception: Saturday March 15, 2-4pm.
Coast Collective is open Wednesday-Sunday, noon-5pm.
Please check our website for more information: www.victoriafca.com

SPILSBURY MEDAL

DECEMBER 10 TO 29



Lorry Hughes AFCA Portrait of an Artist as a Young Man
36" x 24", Acrylic, \$1700



Roberta Combs SFCA Masquerade
18" x 24", Pastel, \$2800
AWARD OF EXCELLENCE



Dene Croft SFCA Self - Portrait
14" x 11", Oil, \$1800
AWARD OF EXCELLENCE



Larry Tillyer AFCA House in East Van
16" x 20", Acrylic, \$1295
SPILSBURY BRONZE MEDAL



Allan Dunfield AFCA Herring Time
30" x 40", Acrylic, \$2970
AWARD OF EXCELLENCE



Andrew McDermott SFCA Studying
29" x 21", Pastel, \$2200



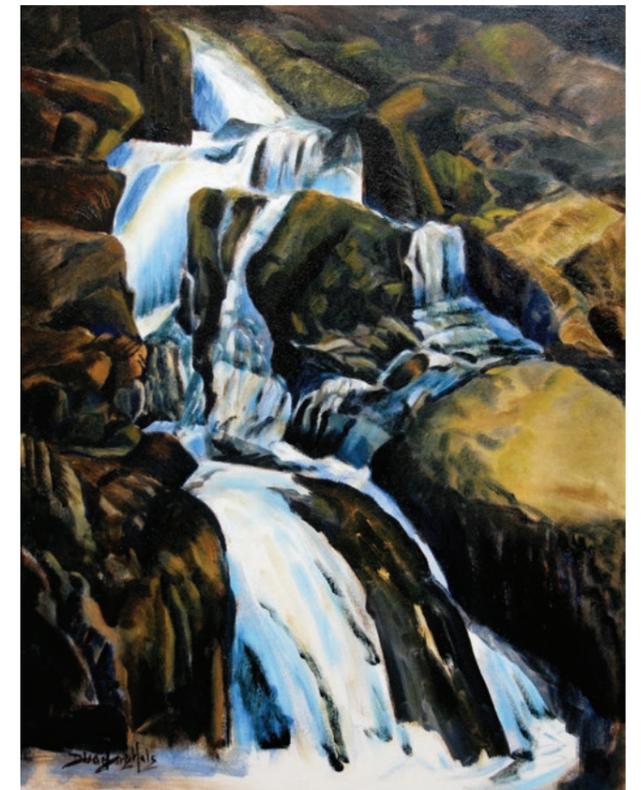
Harold Allanson SFCA Tat One
33" x 17", Watercolour, \$5500
SPILSBURY SILVER MEDAL



Teng-Ko Weng AFCA Love Follows
16" x 20", Acrylic, \$2880



Colleen Dyson AFCA Waiting For The 4:55
24" x 30", Oil, \$1500



Disa Hale AFCA Rocky Falls
30" x 24", Oil, \$995



Neil Hamelin AFCA A Ship Named Amber
14" x 40", Acrylic, \$2800

FCA CHRISTMAS PARTY & SPILSBURY MEDAL OPENING RECEPTION



BEHIND THE EASEL

With Robert Genn, SFCA



WORDS AND PHRASES

All my life I've tried to figure out ways to improve my painting. That includes study of the work of those I consider masters, trying to get the hang of their ideas, techniques and processes, and on my own part, simple, garden-variety toil.

Over the past twenty years or so, I've built up a word list that has been gradually added

to and subtracted from. I called them "Keys". They could be both negative and positive. They might be everyday common sense and they might be personal preferences. These words pop up mainly while painting, afterwards when vetting my work, and often when I'm walking in the woods with Dorothy. These words reminded me where I am, what pitfalls await, what I was doing wrong right now, and, from time to time, what I might be doing right.

You may have heard of the concept of "Name it and claim it." When you identify something that's going on; a method, a technique, an attitude, and put a name to it, there's a natural human tendency to hang on to it and to more readily make it your own. Naming nails down a situation.

In my occasional forays into mentoring and workshoping, I also found myself encouraging painters to build lists for themselves—lists that might reflect their own techniques and tastes. Inevitably, I had to explain some items that were on my own list.

To look at my current list you need to go here: <http://clicks.robertgenn.com/words-phrases.php> You might find some items to be self-contradictory, but that's the nature of the beast. While anyone can paint, it's difficult to paint well. If it were easy to paint well, I have an

uneasy feeling everyone would be doing it. Our work is also complicated by the fact that we often don't know the glue we're in until we're into it. It seems a life in art is forever a work in progress. If you catch my drift, you may find that your own words and phrases will pop up and down like a whack-a-mole. Like the lady said, "How do I know what I think until I hear what I say?"

I recently printed out and ran my list past a group of artists in a two-hour Q and A. The participants seemed to be stimulated and some great discussions arose. Some of the group even continued to fire off input by email. "A word," said Ludwig Wittgenstein, "is a struck note on the keyboard of the imagination." It's my sincere wish that your imagination might at least be teased by my list. It's also my hope that my list gives you a few ideas for your own list.

PS: "My own words take me by surprise and teach me what to think." (French philosopher Maurice Merleau-Ponty, 1908-1961)

Robert Genn, together with his daughter Sara, write a free, twice-weekly email letter that goes out to artists all over the world. You can find out about it at www.robertgenn.com

MESSAGE FROM THE EDUCATION CHAIR

Angie Au Hemphill SFCA

Happy year of the horse! In Chinese culture, the spirit of the horse reflects an unremitting effort to improve yourself. How timely – before I introduce our fabulous 2014 Spring Art Program, I'd like to share my thoughts about why I feel so strongly that ongoing education is so important to self-improvement.



In November, our President Andrew McDermott SFCA, our Standards Chair Teressa Bernard SFCA and I spent a day with 12 members in a course called "Composing a Portfolio for Signature Status". The three of us shared our individual journeys toward achieving our FCA signature status. Each of the participating artists brought various works for viewing. We spent the day in discussion on possible ways to strengthen the portfolios. It was a productive (and fun!) process.

As an artist, a juror and the Education Chair, I have found that all artists, including myself, have our strengths and weaknesses. For example, some artists are very strong at composition & full of fascinating concepts but lack the skill and technique to achieve their objective. The opposite example would be an artist with a high level of craftsmanship and expertise in the medium used, but a lack of a strong design sense.

Having a goal like pursuing an AFCA or SFCA is a challenge and also a journey of learning. Quite often, artists tend to stay in their comfort zone, and avoid their area of weakness. Sometimes you hear advice from others that you should "stay doing what you do the best". That is appropriate in some cases, but how do you improve or grow and keep inspired if you always keep yourself in the comfort zone? The answer I have is to take lessons from experts to help you address those areas of weakness.

We have worked hard to create a balanced program, with diverse artistic elements, and I am excited to introduce to you our instructors for this spring.

2 AND 3-DAY WORKSHOPS

- One of the best impressionists and an award-winning artist from Alberta: **Ingrid Christensen**;
- A delightful and skillful classic oil painter: **Tanya Bone SFCA**;
- A two-time Spilbury Medal winner: **Teressa Bernard SFCA**;
- The always in-demand and popular: **Janice Robertson SFCA**; and
- An instructor described by students as "full of lots of knowledge, patience and humor...": **Michael Abraham SFCA**;
- **Ron Hazell CSPWC** is teaching a 2 day seascapes workshop in watercolour. He is from Nova Scotia.

MONDAYS AT THE GALLERY

Due to students' positive feedback, we are continuing with the Monday Mini Series. Here is a sneak peek at the instructors:

- **Ingrid Christensen** – she will bring in a model and show you her magic;
- **Perry Haddock SFCA** – I did a demo with Perry at Whistler last fall, and his 90-minute landscapes were amazing—a delight to watch;
- **Janice Robertson SFCA** – take her class to improve your composition and value in any painting;

- **Leslie Redhead AFCA** – Leslie can teach you any thing you need to know about Watercolour; and
- **Andrew McDermott SFCA** – for the person who likes Christmas crackers—this one's a surprise! Always popular.

WILD MONDAY NIGHTS AT FCA GALLERY

Put on your "fun pants" and get out of your studio. Join Bill Higgingson (membership chair)—Bill is the organizer of Vancouver's Art Battle (competitive live painting). He knows how to have fun and teach at the same time. Stay tuned for more details.

PLEASE CHECK OUR WEBSITE ARTISTS.CA FOR THE DETAILS OF OUR ART COURSES.

SPRING 2014 INSTRUCTORS:



Andrew McDermott SFCA



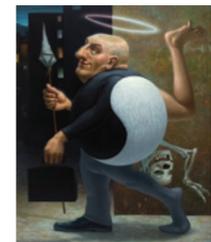
Bill Higgingson



Janice Robertson SFCA



Leslie Redhead AFCA



Michael Abraham SFCA



Perry Haddock SFCA



Ron Hazell CSPWC



Teressa Bernard SFCA



Ingrid Christensen

OASIS INSPIRATION SYMPOSIUM

Symposium: May 10, 2014. Tickets \$25. Available to all FCA Members and patrons. Three Senior FCA artists presenting.

Art Show: May 1 - 31, 2014. Show submission: on line - \$15/1st entry. Entry Deadline: April 1, 2014. Paintings due: May 1, 2014. Any subject, any medium, any style. No larger than 36" sq. Open to Active Members of North, South & Central Okanagan Chapters. For more info. visit: www.centralokanaganfca.com.

PAINTINGS BY NUMBERS



SHIPPING TO AND FROM THE FEDERATION GALLERY

Ted Fraser is the “go to person” when it comes to shipping your paintings for a show. He works from Wednesday to Friday, 10 am to 4 pm. Ted is a dedicated individual who works tirelessly, taking care of organizing paintings after a show is taken down and preparing artwork for the crew that hangs the next one. As he works in a very small space it can get cramped at the changeover. So here are a few things he wanted to share with you.

DROPPING OFF YOUR ARTWORK AT THE GALLERY

- If you bring your work to the gallery, please take any packaging with you. We save the space for shipped packaging.
- Please try to remember to bring your packing materials with you when picking up a painting. I'm happy to help you wrap it up to take home.
- Ensure that the **entire** submission acceptance email you received from the gallery is attached to the back of the painting. The signed email is a contract between you and the gallery and it's a big help in keeping track of our inventory.
- Sign your artwork in on the control sheet. Our lovely and talented volunteers will normally make sure you do but just in case.... When you pick it up after the show you need to sign for it too.
- Every show at the gallery ends on a Sunday.

Artwork will be available for pickup on the following Thursday.

- Again, space at the gallery is at a premium and getting smaller all the time as we get busier so please, try to pick up your painting as soon as they are available.

SHIPPING YOUR ARTWORK TO THE GALLERY

For those of you who have not seen it on our site, our shipping policy is as follows: http://artists.ca/member_resources/gallery_submissions.

- The Federation Gallery does not offer a professional shipping service. It is provided as a benefit to our members, the artist, **at their request**.
- The gallery provides a request for shipping form available for download on our site: http://artists.ca/files/54/Shipment_Form_download.pdf
- Please print and complete the form and include it with your shipment. The form provides me with your correct mailing address and informs me how you'd like your package returned, including courier or Canada Post and insurance. Add any special requests such as time constraints. This helps keep a record of your shipment and its return.
- Any shipping charges are at the artist's expense. Any prepaid or collect arrangements you have with your courier are at your discretion.
- As a matter of course you won't be informed of the receipt of your shipment or that the piece is ready for pickup, nor will I enquire as to insurance values.

Every effort is taken to return your painting to you just as you packed it and as quickly as possible. Here are a few pointers to help that process along:

SHIPPING TIPS

- First, the good news. Federation Gallery is once again using Canada Post to return paintings. So if you can get it here using post, I can get it back to you.
- The easiest courier for us to use, and the one we most often use, is Greyhound Courier Express. They're as dependable and safe as any of the couriers.
- Whenever possible, please arrange for return shipping. It saves a great deal of time and effort.
- Your painting should be in a sturdy box. Not everyone who handles your shipment before it gets to the gallery is going to treat it as respectfully as we do; makeshift boxes or a painting wrapped only in bubble wrap can be easily damaged in transit. It can be expensive to ship artwork I know, but a good, sturdy box will last a long time. A painting wrapped in a makeshift box may not make it back to you without damage.
- Rather than many little pieces of wrapping, try to use fewer, larger pieces. I keep all the pieces of your packaging in their box while it is in storage at the gallery and weeks later, when I ship your package back, it's difficult to remember exactly how all the little pieces fit the way you wrapped it. Bigger pieces of plastic or bubble wrap can also protect your painting if it happens to get wet in transit.
- If the painting has glass, use low tack painter's tape in several criss-cross stripes on the surface. It's not a guarantee, but it can prevent glass from cutting into your painting if it is broken. An extra layer of thick cardboard over glass helps, or the pink compressed Styrofoam from Home depot. If there's any residue left on the glass, I have some great stuff to clean it up with.

Ted can be reached by calling the Gallery at **(604) 681-8534**, or by email using the new shipping email address of fcshipping@artists.ca

GLAZING MEDIUMS AND RETARDERS

By David Langevin



Hi David,
I'm working on a large painting and have almost finished. Big problem yesterday though. Although I used the transparent layering and veils that I learned in

your workshop, which I just love by the way, when I went in to do a light layer (gloss & paint) over a veil, the paint underneath started lifting off!

I rubbed the painting and most of the underneath layer came off. Do you know why this happened? Will my whole painting be ruined? I am too scared to go in and touch any more in case it does it on the whole painting, it's almost finished and I've been working on it for weeks!

Any suggestion would really help.
Margo

Hi Margo,
There can be a number of reasons why paint would lift like that. It is interesting that it lifted when you applied another layer over top of it. I need more information:

- what is the painting surface?
- what is the ground, gesso?
- what kind of paint are you using?
- what kind of medium are you using to make the glazes and veils?
- what other products/mediums are you using and does the 'underneath' layer rub off even without the glaze over top?

It is very likely an easy fix but it depends what you have used so let's start there.

Regards, D

Hi David,
How kind of you to get back so soon – you must have been reading my panicked mind!!! To answer your questions...

I used canvas and gesso, four coats sanded really well in between each coat till smooth.

I am using a few different brands of paint.

The only medium I was using was Opus gloss medium, but I did run out at one point and used some Stevens acrylic retarder

– later bought more gloss medium.

I used a Liquitex matte gel to form some of the rocks but that wasn't where I had the problem.

Hi Margo,

As I suspected, the retarder is the culprit. You say you replaced the Opus Gloss medium with the Stevenson's retarder – it is not a medium for extending paint, only drying time! I hope you didn't use it full strength to mix with your paint, you are only supposed to add a small amount in paint or glazes. It has very poor adhesive strength and flexibility.

It will not hold up if you used it full strength. It is easy to test however. If it is still soft and sticky, and you can scrape it off with your finger nail or painting knife then it will never permanently adhere to the paint surface below and I would remove it and start over. Sealing it with a layer of medium or varnish will not work out in the long run. Methyl Hydrate (denatured alcohol) would work for removing it. Let me know.

Thanks, D

Hi David,

Thanks for your help and expert opinion. I had spent most of yesterday afternoon rubbing and scrubbing it all off. I think I've got down now to where I can start again.

Thanks for ALL your help, it makes all the difference.

Margo

Hi David,

The supplies list for you workshop says we need gloss medium, will Golden's Acrylic Glazing Liquid work just as well?

Thanks, Joan

Hi Joan,

No, it will not work for what we are doing, 'Glazing Liquid' is an unfortunate misnomer and I run into this issue at all my workshops and dealings with artists who want to extend their paints to make glazes and veils. It is a wonderful product that was originally designed for interior decorative home finishes. You can use it

to extend your paints and make them more transparent but more importantly the Glazing Liquid extends the drying time—it is a slow drying medium that keeps the acrylic paint 'open' (wet) for an extended period of time.

We sometimes use a Retarder to add to the paints to slow the drying time, you can only add small amounts of this product without compromising the integrity of the paint film. Golden's Glazing Liquid can indeed be used more generously but it will remain tacky and soft for days if used too thick. You can learn more about this product on Golden's website: <http://www.goldenpaints.com/technicaldata/glazeliq.php>

I use gloss medium to create glazes and veils in my work and I will sometimes add the Glazing Liquid to the mixture to extend the drying time for various effects. In other words, it is a good addition to the family of mediums available to the painter, but not a substitute for regular gloss medium. I just wish they would have named it 'Slow Drying Liquid' instead to avoid all of the confusion.

I do find that some of Golden's GAC series mediums are excellent substitutes for regular gloss medium for transparent effects however, particularly the GAC 100, 500, and 700, which I use regularly. You can learn more about these mediums on the Golden website as well.

Happy painting! David

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

To view an archive of technical Q&As go to davidlangevin.com



ACTIVE MEMBERS SHOW
JANUARY 14 – 26, 2014

ARTISTS CHOICE
JANUARY 28 – FEBRUARY 9, 2014

WORKS ON PAPER
FEBRUARY 11 – 23, 2014

ABSTRACT SHOW
FEBRUARY 25 – MARCH 7, 2014

Renowned painters, incredible scenery, positive learning environment, personal connections, and a world-class resort.



KEN AUSTER
California, USA
Painting in Oils
www.kenauster.com



KIFF HOLLAND
Vancouver, BC
Painting in Acrylics
www.kiffhollandartist.com



DESMOND O'HAGAN
Colorado, USA
Painting in Oils
www.desmondohagan.com



HAROLD ALLANSON
Gabriola, BC
Painting in Watercolours
www.haroldallanson.ca

FEDERATION OF CANADIAN ARTISTS' PLEIN AIR FESTIVAL OF CANADA

WHISTLER, SEPTEMBER 15-21, 2014



Every year, artists from across Canada and the United States come together for a week of painting at the Plein Air Festival of Canada. Not only is it a 5-day painting workshop, it is so much more.

You'll learn from world-renowned instructors, you'll share painting experiences in incredible locations, and you'll connect with like-minded individuals over your passion for art - all in one of the best 4-season resorts in the world.

The 2013 Plein Air Festival of Canada was a great success, and now's the time to book your spot for 2014's Festival. Come and develop your plein air painting skills while enjoying the unique Whistler and Pemberton Valleys, ride the gondola to the top of Whistler Mountain, and travel on the "Peak to Peak" gondola during a visit to Blackcomb Mountain. Enjoy the panoramic views and get inspired to paint!

Not only will you be taught by the principal instructors, you'll paint alongside Senior Signature members of the Federation of Canadian Artists, gaining a deep understanding of how top artists approach painting outdoors.

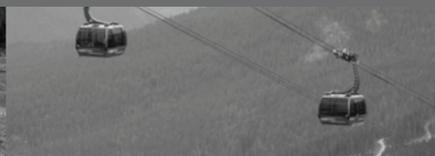
Each evening there will be social events that present opportunities to network and socialize with the entire group of painters and instructors, and with supporters of the arts. You'll even get a chance to participate in a "Show and Sale" of your work to the Whistler community at the end of the week.

Registration to the Festival costs \$695+GST, and payment can be made in installments (\$100 deposit, with further payments on March 15th and June 15th). Alternatively, an early bird price of \$645+GST is available until February 15th 2014 if you pay in full.

To register, visit www.pleinairfestivalcanada.com, contact the Federation office on 604 681 2744 or at fcaadmin@artists.ca, or send a deposit or payment to: Federation of Canadian Artists, 1241 Cartwright Street, Vancouver, V6H 4B7. Remember to include your name, address, phone number and email.

For more information and to register, visit:

www.pleinairfestivalcanada.com



EXHIBITION CALLS

WORKS ON PAPER

February 11 – 23, 2014

ENTRY DEADLINE: JANUARY 10, 2014

PAINTINGS DUE: FEBRUARY 6, 2014

Any subject, any medium appropriate to a paper support. Open to Active & Signature members.

ABSTRACT SHOW

February 25 – March 7, 2014

ENTRY DEADLINE: JANUARY 17, 2014

PAINTINGS DUE: FEBRUARY 20, 2014

Any subject, any medium, image executed in an abstract style. Open to Active & Signature members.

SUCCESS!

March 11 – 23, 2014

APPLICATION PACKAGE DUE: FEB. 21, 2014

Annual exhibition of successful Signature status applicants.

LANDSCAPES

March 25 – April 13, 2014

ENTRY DEADLINE: FEBRUARY 7, 2014

PAINTINGS DUE: MARCH 20, 2014

Landscapes, cityscapes, seascapes, any medium. Open to Active & Signature members.

CANVAS UNBOUND

April 29 – May 11, 2014

ENTRY DEADLINE: MARCH 21, 2014

PAINTINGS DUE: APRIL 24, 2014

Paintings on stretched canvas or linen (no frames) any subject any medium. Open to Active & Signature members.

Entry regulations and submissions on-line at www.artists.ca.

All submissions on-line only. If you are having problems with the on-line system call Mila Kotic at 604-681-8534 or email us at fcagallery@artists.ca. Entry fees and number of submissions are defined for each show in the on-line submission process.

EXHIBITION REGULATIONS: Environmentally sensitive artwork, such as watercolour and pastel, are required to be framed under glass or Plexiglas unless it is varnished in an archival fashion. Artwork must be submitted with a conventional hanging device attached and the work must be framed or prepared in a professional way for display in the gallery. Unframed canvases must have all sides wrapped in canvas with no staples showing. The FCA reserves the right of refusal to hang any artwork that is deemed to be not suitably prepared. It is understood by the applicant of any show submission that the FCA abides by the Canadian Copyright laws and therefore all work must be declared to be the original work of the submitting artist. No artwork will be accepted that is found to be a copy or derivative of another artist's work, nor can works produced in class or workshops be submitted. All paintings submitted and accepted into a juried show must be for sale in order to hang in the gallery. The gallery will take a 35% commission on all sales. Your GST number should be made available to the office. The FCA has limited insurance coverage, and while it is the priority to ensure the safety of paintings held in the gallery, the FCA cannot take responsibility for any damage or loss incurred during the time the work is in transit to or from the gallery or while in the gallery. Artists submitting work for exhibition in the gallery must agree to allow the FCA publishing privileges of that work.

ART CLASSIFIEDS

LEADING EDGE ART WORKSHOPS

SPRING 2014 WORKSHOPS

CALGARY

Jean Pederson, AWS, SFCA, Mixed Media March 13-16

Linda Kemp, CSPWC, Experimental Acrylics April 3-5

Linda Kemp, CSPWC, Essential Landscape April 6-7

Kathie George, OWS, FWS, Watercolor Batik May 1-4

Michael O'Toole, SFCA, Color & Value Acrylic May 23-25

Brent Lynch, SFCA, Light in the Landscape June 6-8

EDMONTON

Suzanne Northcott, SFCA, Acrylics & Mixed Media March 21-23

Brent Lynch, SFCA, Light in the Landscape June 12-14

JASPER

Jerry Markham, Painting en Plein Air June 20-22

WINNIPEG

Kathie George, OWS, FWS, Watercolor Batik April 27-29

For details/registration www.greatartworkshops.com

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

LA ROMITA ITALY

Jun 4th to Jun 18th, 2014 · La Romita Italy - Paint along with international award winning artist, Harold Allanson, in and around the old hill towns of central Italy's Umbrian region. Includes accommodation and meals in the old 15th century monastery La Romita.

www.haroldallanson.com, www.laromita.org

WHITEPINE ART INSTRUCTION DVD'S

Finest Quality Digital Production featuring some of Canada's Top Artists:

Brent LAYCOCK, Sharon WILLIAMS, Eleanor Lowden PIDGEON,

Susan WOOLGAR, Karin HUEHOLD, Doug SWINTON

See wppvideos.com/video-previews

FOR SALE AT THE FEDERATION GALLERY

Inventor of the Tri-Hue method, **Dick Nelson** is offering instructional CD and DVD. Each are \$38 or \$70 for both plus shipping and handling. Check out his website dicknelsoncolor.com to find out more about the teacher.

We have new stock of the demonstration DVD's by **Robert Genn**, **Alan Wylie**, demonstrating Acrylics and Oils plus **Mike Svob** and **Joyce Kamikura** demonstrating watercolour and mixed media. \$20 per 2 artist set or \$40 for all 4 on one DVD plus shipping and handling.

DVD BY JEAN PEDERSON—WET GLAZING—WATERCOLOUR PORTRAIT

Jean Pederson's gradual glazing process keeps portraits under control. You learn to build smooth facial contours with thin, deliberate layers of transparent paint. Jean's in-depth discussions of anatomy, lighting and color provide all the tools you'll need to capture the nuances of the human face. Available for \$40 plus shipping and handling.

SUBMISSION DEADLINE: FEBRUARY 1, 2014

Rate for an advertisement .40 cents per word, Business Card - \$100, 1/8 Page - \$120, Banner 7.5w x 2h - \$150, 1/4 page - \$160, 1/2 page \$300, Full Page \$600 (Black and White). Full Page Colour - \$800. To place a classified ad, please email artavenue@artists.ca.

ARTISTS CHOICE

OCTOBER 29 TO NOVEMBER 10



Nancy Kramp Mint

48" x 48", Acrylic, \$1700

AWARD OF EXCELLENCE



Donna Swain The Question Is

36" x 36", Acrylic, \$1150

FCA SECOND PRIZE AWARD



Robert Coulter Near Life Experience

16" x 20", Digital Painting, \$270

FCA FIRST PRIZE AWARD



Bob Araki AFCA Black Creek Pioneer Village #2

33" x 22", Oil, \$700

AWARD OF EXCELLENCE



Kit Bell In Your Face

16" x 16", Acrylic, \$300

FCA THIRD PRIZE AWARD

A PAINTING IN THE LIFE OF...

INGRID CHRISTENSEN



I work in oils but I come from a watercolour background. What I loved about watercolour was its natural tendency to flow outside of prescribed lines; to mingle with other colours and create beautiful surprises on the canvas. It's this element of surprise that I've tried to preserve as an oil painter.

At 18 x 28 inches, "Pickle Jar" is a large still life. It came about after I discovered that my low sodium dill pickles had gone mouldy in the jar. I guess that's what the salt is there to deter. But nothing is a waste and I considered that jar to be a happy opportunity.

Setting up a still life takes me quite a while. I continually move objects around, and stand back to study the effect; all the while thinking about positive and negative shape, colour linkages and contrasts, and visual punctuation and rhythm. Once I'm satisfied with the composition, I'm ready to start.



STAGE 1



STAGE 2



STAGE 3



STAGE 4

I began "Pickle Jar" by using an earthy, warm colour and a mixture of 50/50 oil and mineral spirits to wash on a loose, gestural impression of the objects' placement on the canvas. There are a few small marks to indicate important elements such as the edges of the bread slices, but, for the rest, I squinted at the set up and tried to see how the objects connected, not how they stood out individually.

Showing how the objects are separate is never as important to me as showing how they are linked. I want each object to feel thoroughly enmeshed with each other one, and with its surroundings. My goal is to make a painting that feels like no part of it could be removed without the whole piece falling apart. Every element supports and echoes every other one.

In stage two, I began placing colour notes around the entire composition. I like to keep the whole canvas progressing at the same time. This avoids having one area completed too soon and having to make the rest of the painting try to catch up and integrate with it. Wherever possible, I connected colour or repeated it in another part of the composition. This wasn't "creative" colour so much as taking notice of similar colours and emphasizing that similarity; so the red drape contains a purple in its shadows which is repeated in both the pearl onions and on the shadow side of the bread, and the blue/grey shadows cast by the objects onto the table are repeated in the upper left of the composition, in an area of the drape that bounced a bit of bluish light.

In stage three, I began to define and shape individual objects more accurately, paying special attention to capturing the temperature differences between the shadow and the light. The light was very warm and yellowish which made it natural to use cool purples and blues in the shadows. I avoided defining any object fully as I wanted to leave some areas as just a suggestion of form and develop other areas to a higher degree of completion later.

With the colours in place, it was time to give a firmer structure to the painting. In stage four, I darkened the drape, using it to negatively shape the top of the bread and the jar's brine level. It was also time to begin placing and refining smaller shapes such as the chopsticks and the onions. Again, I avoided defining them too much. I want each shape to be of interest, but I always keep my eye on the focal area and make sure that it gets more attention than any other part of the composition. In this case, the way that the light fell on the slices of bread and the various warm and cool notes in that area were my focal point. The pickle jar is of secondary importance and the onions and chopsticks serve to lead the eye and to break up space. Each element has a role and should be completed only enough to fulfil its role; never enough to steal the show.

The final photo shows the completed painting. I've developed key details such as the jar rim, reflections, and lid, and refined areas that needed to be better explained such as the red drape and one or two of the onions. When I felt that an area had just enough information and interesting paint, I stopped working on it. I'd rather my paintings be ambiguous and force the viewer to explore them, than state every element clearly. If everything is overt, there's no incentive for someone to look closely and discover the many little surprises that each painting should contain. My job isn't to define the objects; it's to create those surprises.



Ingrid Christensen Pickle Jar

My job isn't to define the objects; it's to create those surprises.