

# Art Avenue

A Federation of Canadian Artists Publication – NOVEMBER/DECEMBER 2014 \$5



# SCENES FROM WESTERN CANADA

SEPTEMBER 30 TO OCTOBER 12, 2014



**Joy Munt** *The Sky is Green and the Grass is Blue*  
24" x 72", Latex Paint, \$2500  
FCA SECOND PRIZE AWARD



**Lucy Price** *A Meadow Earned*  
36" x 36", Mixed Media, \$1165  
FCA THIRD PRIZE AWARD



**Billie Rae Busby** *The Outlook*  
36" x 48", Acrylic, \$1790  
THE PAINTERS KEY PRIZE



**Brigitte Desbois** *Cerulean Lake*  
20" x 24", Oil on Canvas, \$900



**Deborah Bakos**  
*Granville Bridge No.1, Aboard the SS Master*  
16" x 20", Acrylic on Paper, \$425  
AWARD OF EXCELLENCE



**Sheila Schaetzle** *Exploring*  
12" x 16", Acrylic, \$475  
AWARD OF EXCELLENCE



# Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION

NOVEMBER/DECEMBER 2014

## EXHIBITIONS



### SCENES FROM WESTERN CANADA

SEPTEMBER 30 TO OCTOBER 12

-02-



### PAINTING ON THE EDGE 2014

AUGUST 19 TO SEPTEMBER 7

-12/13-

## FEATURES

14/15 Art Organizations: What's the Point?

## IN EVERY ISSUE

- 06 New Members
- 06/07 In the News
- 07 Current Exhibitions
- 08/09/17 Chapter Events Calendar
- 10 Director's Communiqué
- 11 The Bigger Picture
- 16 The Inside View
- 17 David Langevin Q&A
- 18 Exhibition Calls
- 18 Classifieds
- 19 Federation Gallery
- 20 Painting in the Life of...

## ON THE COVER



**Ali, A Aryan** Everything Is Going on Here  
36" x 36", Oil, \$850  
FCA 1ST PRIZE AWARD

that reflect and communicate my own personal way of seeing, feeling and executing my art.

To me as an artist, Canada's western landscape is one of the popular glamorous landscape scenes and great source of inspiration also critical prerequisite of a good painting is a good idea and each landscape painting has to do with finding the essence of an exact place and decisively exploring a landscape theme is one of those enigmatic pursuits that turns our thinking inside out and back again so, once a motive and idea is selected, I tried to recruit a pile of amazing and pure scenes and symbols and converted them into something influential, romantic and greater than reality. To me, I don't attempt to resolutely copy every thing I see; also I do believe that it's particularly vital that viewers recognize the exact location and importantly when I approach a painting, I add ingredients

Art Avenue

A FEDERATION OF  
CANADIAN ARTISTS  
PUBLICATION

Editor:  
Helen Duckworth

Advertising:  
Helen Duckworth

Layout/Design:  
Sonia Bishop

Printer:  
Impressions In Print

Issue:  
November/December 2014

Art Avenue is published  
6 times per year.

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

Next editorial  
submission deadline:  
December 1, 2014

Gallery: 604-681-8534  
Office: 604-681-2744  
Fax: 604-681-2740

1241 Cartwright Street,  
Vancouver, BC  
V6H 4B7

Email: [artavenue@artists.ca](mailto:artavenue@artists.ca)  
[www.artists.ca](http://www.artists.ca)

# OPUS PLUS

MEMBER SALE • NOVEMBER 1-19, 2014



**NEW!**

ONLY AT OPUS!

**20% OFF**



**NEW!**

ONLY AT OPUS!

**20% OFF**

MADE IN CANADA

ONLY AT OPUS!

**25% OFF**

MADE IN CANADA

## **20% OFF!** Opus Essential Fluid Acrylics

28 colours in 4 oz, 2 colours in 16 oz bottles

Our new fluids have the same pigment load as Opus Essential Acrylic Colours but with the consistency of heavy cream. Get your creative juices flowing! Paint directly, mix with an airbrush medium, or try them with an endless stream of mixed media techniques.

## **20% OFF!** Opus Finest Raw Stretched Canvas

1 1/2" Deep in 4 sizes from 24" x 36" to 48" x 48"

## **25% OFF!** Opus Essential Gesso

500 ml, 1 L, 3.6 L



## VIDEO

Silence your inner critic! Our video series, **By All Means Create with...** features insights on breaking through creative blocks from artists Ross Penhall, Alfonso Tejada, Michael King, Teresa L. Bernard and more!  
[opusartsupplies.com/byallmeanscreatewith](http://opusartsupplies.com/byallmeanscreatewith)



**Opus Art Supplies** • Resources for the Creative Individual

Serving you with six BC locations and a national mail order service.

Shop online at [opusartsupplies.com](http://opusartsupplies.com) or by phone at 1-800-663-6953.

# FCA CONTACTS

---

## FCA BOARD OF DIRECTORS AND COMMITTEES 2013/2014

|                   |                        |                           |              |
|-------------------|------------------------|---------------------------|--------------|
| PRESIDENT         | Andrew McDermott SFCA  | president@artists.ca      | 604-603-8945 |
| 1ST VP            | Kathy Hildebrandt AFCA | 1stvp@artists.ca          | 403-239-6127 |
| 2ND VP            | Neil Hamelin AFCA      | 2ndvp@artists.ca          | 604-460-0605 |
| SECRETARY         | Peter Kiidumae         | secretary@artists.ca      | 604-684-7542 |
| TREASURER         | Susie Cipolla AFCA     | treasurer@artists.ca      | 604-905-9782 |
| COMMUNICATIONS    | Alfonso Tejada         | communications@artists.ca | 604-988-4801 |
| CHAPTER LIAISON   | Kathy Hildebrandt AFCA | liaison@artists.ca        | 403-239-6127 |
| MEMBERSHIP CHAIR  | Bill Higginson         | membership@artists.ca     | 778-838-2455 |
| EDUCATION CHAIR   | Charlie Easton         | education@artists.ca      | 604-340-4351 |
| STANDARDS CHAIR   | Teressa Bernard SFCA   | standards@artists.ca      | 604-527-7255 |
| FUNDRAISING CHAIR | Lennart Osterlind      | fundraising@artists.ca    | 604-943-9973 |
| MEMBER AT LARGE   | Angie Au Hemphill      | atlarge@artists.ca        | 604-340-4351 |

## CHAPTER CONTACTS

|                            |                  |                       |              |
|----------------------------|------------------|-----------------------|--------------|
| ARROWSMITH                 | Chris Kazeil     | arrowsmith@artists.ca |              |
| CALGARY                    | Garry Kaye       | calgary@artists.ca    | 403-208-9290 |
| FRASER VALLEY              | Kathleen Menges  | fv@artists.ca         |              |
| NANAIMO                    | Kathryn Galvin   | nanaimo@artists.ca    | 250-585-8400 |
| NORTH OKANAGAN             | Evelyn McDougall | no@artists.ca         | 250-542-9131 |
| CENTRAL OKANAGAN           | Barb Hanington   | co@artists.ca         | 250-212-1388 |
| PEACE RIVER                | Charlie Parslow  | peace@artists.ca      | 250-782-1783 |
| SOUTH OKANAGAN/SIMILKAMEEN | Brad Hillis      | so@artists.ca         | 250-492-6221 |
| THOMPSON/NICOLA/SHUSWAP    | Cathie Peters    | tnsc@artists.ca       | 250-828-0190 |
| VICTORIA                   | Chris Stusek     | victoria@artists.ca   | 250-595-6924 |
| WEST KOOTENAY              | Wilma Hughes     | wk@artists.ca         |              |

## STAFF

|                       |                  |                              |              |
|-----------------------|------------------|------------------------------|--------------|
| EXECUTIVE DIRECTOR    | Patrick Meyer    | executivedirector@artists.ca | 604-681-2744 |
| GALLERY DIRECTOR      | Mila Kostic AFCA | fcagallery@artists.ca        | 604-681-8534 |
| ADMIN ASSISTANT       | Helen Duckworth  | fcaadmin@artists.ca          | 604-681-2744 |
| GALLERY TECHNICIAN    | Ted Fraser       | fcashipping@artists.ca       | 604-681-8554 |
| VOLUNTEER COORDINATOR | Joyce Freer      | volunteers@artists.ca        | 604-220-7636 |

# NEW MEMBERS

## BRITISH COLUMBIA

### LOWER MAINLAND

|                       |                       |
|-----------------------|-----------------------|
| Heather Cameron       | <i>Vancouver</i>      |
| Denise Gasser         | <i>Vancouver</i>      |
| Lucia Hoess           | <i>West Vancouver</i> |
| Aleksandra Kalinic    | <i>Vancouver</i>      |
| Ismael Mascayano      | <i>Vancouver</i>      |
| Karyn Mathison        | <i>West Vancouver</i> |
| Gary Nay              | <i>Delta</i>          |
| Connie Maureen Pearce | <i>Vancouver</i>      |
| Tas Samji             | <i>Burnaby</i>        |
| Christopher Siemens   | <i>Surrey</i>         |
| Hilary Anne Stephens  | <i>Vancouver</i>      |
| Carla Sumarlidson     | <i>Vancouver</i>      |
| Lynn Sykes            | <i>Langley</i>        |
| Ellen M.W Tin         | <i>Richmond</i>       |

### VANCOUVER ISLAND, GULF ISLANDS & SUNSHINE COAST

|                |                    |
|----------------|--------------------|
| Kevin Clancy   | <i>Cobble Hill</i> |
| Diana Grenkow  | <i>Victoria</i>    |
| Peter Gutmanis | <i>Nanaimo</i>     |
| Len Platt      | <i>Sooke</i>       |

### SOUTH OKANAGAN

|           |                       |
|-----------|-----------------------|
| Sue Sloan | <i>Okanagan Falls</i> |
|-----------|-----------------------|

### THOMPSON NICHOLA SHUSWAP

|                  |                   |
|------------------|-------------------|
| Cynthia Langford | <i>Salmon Arm</i> |
|------------------|-------------------|

## ALBERTA

|                        |                 |
|------------------------|-----------------|
| Nathan Kai-Cheong Chan | <i>Calgary</i>  |
| Glen Larson            | <i>Edmonton</i> |
| Chester Lees           | <i>Calgary</i>  |
| Christine Von Niessen  | <i>Calgary</i>  |

# IN THE NEWS

MYRTLE-ANNE REMPLE, AFCA was voted by the citizens of Abbotsford News, as the "A List" of favourite artist of the year. On October 8th, received the "Distinguished Alumni Award" at their ceremonies at the University of the Fraser Valley. This award honours and identifies University of the Fraser Valley graduates who have made outstanding achievements in fields such as public service, business, the environment and service to the community. Remple is honoured to have achieved this award and to have been selected for the POTE show.



**Myrtle-Anne Remple**

SHIRLEY THOMAS A.F.C.A. entered a painting into the North West Washington Fair during August 11th – 16th 2014. The painting won first of the Professional class and first of the Lot class.



**Shirley Thomas**



**Vladimir Kolosov**

VLADIMIR KOLOSOV participated at the "Toronto Art Expo 2014", April 10 – 13, at Metro Toronto Conventional Centre with 9 selected works included "Headache". This is one of the most prestigious fine art fairs in Canada. He also held a solo exhibition entitled "Life Stories. The Art of Seeing" at the Fraser Valley Regional Library in Maple Ridge, between September 6th – 30th. This show had an educational purpose, exploring ideas that the true artist sees differently, with more nuances, and often use the grotesque to highlight the gist of subject and deliver message to public.



**Nancy Dean**

NANCY DEAN was pleased to exhibit her work in "City Life", a 3-person show at the Ferry Building Gallery, 1414 Argyle Avenue, West Vancouver from October 21st – November 7th.

Works 2: Radical Breakthroughs. "Captured Memories II", acrylic, 20x20 will be featured in the book to be published by North Light books in February 2015.

KATHY HILDEBRANDT, ASA, SCA, PAC, MPAC, AFCA, PSA had one of her paintings selected from over 1200 submissions, for inclusion in the upcoming book Acrylic



**Kathy Hildebrandt**

Her work was also selected for the upcoming Strokes of Genius 7: Depth, Dimension and Space. "Slap Shot", pastel, 26x20 will be included in the book that will be published in the fall of 2015.

COLLEEN J DYSON AFCA SCA was honoured to have her painting, "Helianthus II", accepted into the Society of Canadian Artist's 46th National Open Juried Exhibition being held for the month of September 2014, at the SAGA Gallery in Salmon Arm."



**Colleen J Dyson**



**Gabrielle Greig**

GABRIELLE GREIG had 3 paintings accepted into the Fraser Valley Federation show at the Act Arts Centre - 11944 Haney Place, Maple Ridge. Gallery Hours: Tuesday to Saturday from 11am to 4pm. Opening Reception: October 18th, 2014, 2pm to 4pm.

It has been a very special year for our ALLEN DALE REDFERN, AFCA, of the TNSC of the FCA. Last year Dale was accepted into the "Pencil Art Society". He was then invited to submit entries into their 1st Annual International Open Juried Exhibition. His 2 entries were accepted. One of only



**Allen Dale Redfern**

60 artists, from all over the world, accepted. He was then informed that applications for 'Master' Status were being accepted for the month of June. Dale applied for the designation and responded to all of the many requirements. He was notified on August 1st that he had been accepted. He has been awarded 'Master Pencil Artist Status', (MPAS) with the PAS. It is to Dale a great honour.

WENDY MOULD, AFCA's painting "The Fire Dance" was selected for the 46th Annual Juried Exhibition of the Society of Canadian Artists Open Show in Salmon Arm Sept 6-27, 2014. It was also chosen as the feature picture for the Show Catalogue.



Wendy Mould



Jeff Wilson

JEFF WILSON, AFCA's "Boot Hill Junction" won second place in the 12th Annual Open Juried Show! This exhibition will run from Sept 26th to Nov 15th at the Gig Harbour History Museum in Gig Harbour, Washington.

## CURRENT EXHIBITIONS



Vladimir Kolosov

VLADIMIR KOLOSOV will participate in "The Illusion of reality". This international art exhibition takes place in November 29th – December 11th, in Bologna, Italy. Kolosov's "Metamorphoses of a tuna steak" series will feature. Opening reception will be: November 29th at 17:30 pm at Galleria De Marchi, Bologna, Italy.

CINDY REVELL, AFCA, Shairl Honey and Susan Abma of "Project Heroes" are launching the cross country tour of *Canada in Afghanistan: The Faces and Stories of Sacrifice*. Who is a hero? It is the men and women who put the lives of others before their own. Get to know these soldiers through their eyes, in photographs, videos and letters Get to know them through their stories, individual portraits and the larger paintings that express the loss endured by their comrades and families Discover Canada's involvement in global conflict over the past 100 years. The first exhibit runs from November 3 to December 31, 2014 at the Prince of Wales Armouries Heritage Centre, 10440 - 108 Avenue in Edmonton. AB. [www.projectheroes.ca](http://www.projectheroes.ca)



Cindy Revell

REX BEANLAND had a solo show of his Urban Landscape paintings entitled: "Drawing On The City: An Exploration Of People & The Places They Live" at the Naess Gallery in Edmonton. This show is the culmination of the last 2 years of his painting which has seen him concentrating primarily on cityscapes.



Susan McGillivray

SUSAN MCGILLIVRAY would like to announce that she has her work on display for the next 6 months at The Victoria International

Airport through the Art Gallery of Greater Victoria.

KATHLEEN SUSAN YOUNG will have a solo show called "Rendezvous" at Creative Framing Company, 3332 Main Street, Vancouver, B.C. from November 29 to December 24, 2014. Reception: November 29, 2014 from 1 to 4 p.m.



Kathleen Susan Young



Gabrielle Greig

GABRIELLE GREIG will be in a group show with her landscape paintings at the Fort Langley Studio Gallery - 9103 Glover Road, Langley - from October 25th – Nov. 13th with a reception on October 25th at 7 pm. She will also be showing a selection of her work at Irena Bartnik's office from Nov. 1 – Nov.30th. #105 6758 188 Street, Surrey. The Sunflower Cafe, 12310 Beecher St, Surrey, has Gabrielle invited back to show her paintings during the month of December.

CINDY WHITEHEAD will have a solo show 'Heart Wide Open' at the Salmon Arm Arts Centre from November 7th to November 28th. Opening reception: Friday, November 7th at 7:00 pm.



Cindy Whitehead



Wendy Mould

WENDY MOULD, AFCA, Caroline Scagel and Valerie Rogers were selected Artists in Residence this summer at Mount Revelstoke National Park. Wendy's picture "Summer Flowers come to Balsam Lake", will be part of the show

"Art in the Park 2014" featuring their experience and celebrating the 100th Anniversary of the park. The show opens Nov 7 and runs to Dec 5 at the Revelstoke Art Gallery. It will then travel for a year to promote Parks in Canada.

The Sunshine Coast Arts Council presents an exhibition of new paintings by JEN DRYSDALE titled "Into the Wilderness". Also on exhibit paintings by Rochelle Nehring titled "The Good Old Boys". Oct.1st – 26th. The opening reception will be Wednesday Oct.1st, 7-9pm at the Doris Crowston Gallery. 5714 Medusa Street, Sechelt, BC.



Jen Drysdale

JEFF WILSON, AFCA and Cheryl Fortier will be featured in a two person exhibition, called "Water", at the Britannia Art Gallery. This show will be running from November 5th to the 28th 2014, with an



Jeff Wilson

opening reception on Wednesday, November 5th from 6-8 pm.

# CHAPTER EVENTS CALENDAR

---

## CALGARY CHAPTER

Tuesday, November 18th - 7:00 PM

### MONTHLY GENERAL MEETING

Atlantis Framing 4515 Manhattan Road SE

All welcome

### NOVEMBER 22ND AND 23RD WORKSHOP

Lisa Roberts and Natalie Kurzuk

Mixed media including pouring medium, collage and image transfer

<http://www.fcacalgary.ca/workshops.htm>

## VICTORIA CHAPTER

### NOVEMBER MEETING

Demonstration by Blu Smith, Abstract in Acrylics.

### SIDNEY FINE ARTS SHOW

The following members were accepted to the Sidney Fine Arts Show held at the Mary Winspear Center from October 18-20.

Mary Conley AFCA, Joane Moran, Marney Ward SFCA, Catherine Moffat SFCA, Kristi Bridgeman, Sharlene Stushnov-Lee, Lisa Riehl AFCA, Kathy Cameron, Margot Clayton AFCA, Richard Julien, Sandy Terry AFCA, Dorset Norwich-Young AFCA, Keith Levang, Gerald Fleming, Claire Christinel, Shirley Schmidt, Sam Boehner, Chris Stusek, Sandhu Singh AFCA, Mike Leavy, and Nicole Sleeth.

### FALL SHOW

Goward House - 2495 Arbutus Road, Victoria, B.C.

Open from 9am. - 4 pm. Monday to Friday

Drop-off of paintings: October 30, 10:30am.-12:30pm.

Jurors: Catherine Moffat SFCA, Clement Kwan SFCA, Mary Conley AFCA

Opening Reception: Sunday November 2, 2014, 1:30-3:30 pm.

Hanging date: October 31, 2014, 1-4 pm.

Dismantling Date: November 27, 2014, 10 am. -noon

### CHRISTMAS PARTY

A potluck is planned for December 18. This will start at 6:00pm in our usual room at Windsor Park. Bring a dish to share and your own plate, mug and cutlery. Labelling your dish ingredients would be appreciated by the vegetarians and people with dairy, gluten or other food allergies and sensitivities.

We will have our usual small painting exchange, to participate bring an original painting, recommended size 8x10", unframed and this year we are asking that you wrap your painting and do not have it tagged with your name on the outside. You will be assigned a number for your painting when you arrive. It will be a wonderful time to meet your fellow artists!

### IN THE SPOTLIGHT

Clement Kwan SFCA – received an Award of Exceptional Merit from the Portrait Society of America's 16th Annual International Portrait Competition for his painting "Forever Playing".

8 | **Art Avenue** NOVEMBER/DECEMBER '14

Kristi Bridgeman is working on a baby board book for Orca Publishers. She also has 2 pieces in the Travelling Illustrated Alphabet Show.

Sam Boehner won an Honourable Mention for her painting "Fruits of My Labour" in the CSPWC regional show Western Streams. Her painting "Aqua Vit" accepted into NWSW 74th Annual International Open Exhibit in Tacoma Washington.

Marney Ward SFCA, has a 4 page feature, including 9 images in the international magazine, **Porcelain Artist**, April, May, June 2014 issue.

Claire Christinel was interviewed by Robert Amos for an article that came out on Sept 7th:

<http://www.timescolonist.com/robert-amos-artist-has-a-true-passion-for-still-life-1.1345199>



**Claire Christinel**

## FRASER VALLEY CHAPTER

The Fraser Valley Chapter is having their second juried show of the year at The Act Arts Centre in Maple Ridge from Saturday, October 18 to November 15. Thank you to everyone who attended the opening reception. The Act is located at 11944 Haney Place, Maple Ridge, BC Canada V2X 6G1; Phone: 604 476 2787.

Congratulations to the winners of the show:



**1ST PLACE: Deborah Strong** for Butterflies and Goosebumps, 9x15, Coloured Pencil



**2ND PLACE: Michael King** for Looking Back, 20x20, Oil



**3RD PLACE: Heidi Lambert** for Crown of Lilies, 12x19, Watercolour

### AWARDS OF EXCELLENCE:

**Gwen Murphy** for Rushing River, 20x24, Acrylic

**Hans Baarschers** for Braving the Elements, 20x16, Acrylic

**Joanne Finlay** for Ocean Floor, 24x20, Acrylic

New to the FCA, live in the Fraser Valley and looking for a way to connect to other local artists?

The Fraser Valley FCA Chapter meets at the Trethewey House in Abbotsford on the second Saturday of every month, excluding July,

August and December. Each meeting ends with a door prize draw, refreshment and conversation followed by a demo from an experienced artist.

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

## NANAIMO CHAPTER

### NANAIMO CHAPTER FCA JURIED SHOW

August 15 - September 6, 2014

Nanaimo Art Gallery, Nanaimo BC

Jurors: Marney-Rose Edge SFCA, Alan Dunfield SFCA, Leslie Redhead AFCA



AWARD WINNERS  
**FIRST: Claudia Lohmann,**  
Wett Rum



**SECOND: Barbara Ann Scott,**  
Le Jardin Mistique



**THIRD: Judy Brayden.**  
Wild Women Series #2

#### AWARDS OF EXCELLENCE

**Eunmi Conacher,** Last Train to Montreal

**Terry Nimmon,** Catalina Brook #2

**Harald Wetklo,** The Race

#### SUMMER PLEIN AIR AND SOCIAL

A good time was had by all NFCA plein air painters at the Crow and Gate Pub in Cedar in August.

#### “DECK THE WALLS” SHOW AND SALE

November 28-30, Brechin United Church, Nanaimo  
Nanaimo FCA is hosting its second “Deck the Walls” Show open to all Nanaimo FCA members. This is a non-juried show featuring art and crafts.

Next Nanaimo FCA Meeting Date: Wednesday, November 12, 2014  
Location: Nanaimo Branch of Vancouver Island Regional Library (Upstairs)  
10:00 - 10:30AM Coffee/Social Time, 10:30AM Meeting Starts

## NORTH OKANAGAN CHAPTER

### CURRENT EXHIBITS:

Colleen Faulkner, Angelika Jaeger, Marlene McPherson, Martha Moore and Barry Rafuse are



**Colleen Faulkner**

exhibiting at ARTE functional Gallery in Kelowna, BC.



Barry Rafuse and Elizabeth Moore are exhibiting at Gallery Odin in Vernon, BC.



**Elizabeth Moore**

Teyjah McAre, Frances Hatfield, Angelika Jaeger, Trish Martian, Ev McDougall, Joan Rowan, Eileen Sawracki, Gail Short, Holly Smith, Frances Hatfield and Michael Jell are exhibiting at Nadine's Fine Art in Vernon, BC



**Martha Moore**

Martha Moore is currently exhibiting at Creatio Gallery in Lake Country, BC.

In August Sheila Campbell was exhibiting at the Armstrong Gallery in Armstrong, BC

#### AND IN SEPTEMBER:

Ev McDougall and Colleen J. Dyson AFCA were exhibiting at the Society of Canadian Artists 46th Annual Exhibition in Salmon Arm, BC.



**Sheila Campbell**

Gail Dyer participated in the True Colours Exhibit at the Armstrong Gallery, Armstrong, BC, and Terry Greenhough participated in the Penticton en Plein Air 2014 in Penticton, BC.



**Martha Moore**

And 11 members of our Chapter exhibited at ARTWALK 2014 in Lake Country, BC and they are: Colleen Faulkner, Juve Furtado, Lynne Gayan, Angelika Jaeger, Michael Jell, Sherry Kalloch, Marlene McPherson, Martha Moore, Barry Rafuse and Eileen Sawracki and Holly Smith. Well done Artists!



**Marlene McPherson**

The North Okanagan FCA is a thriving chapter who meet the third Thursday of the month at the Vernon Community Arts Centre from September to June and each month we have educating and entertaining programs including critiques, demos, videos, paint-ins and more. New members are always welcome!



**Pimento**

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

(CONTINUED PAGE 17...)

# DIRECTOR'S COMMUNIQUE

Patrick Meyer  
Executive Director  
Federation of Canadian Artists



## VISITING CHAPTERS IN THE BC INTERIOR

While I've spoken on the phone with a few of the Chapter executives since I started as Executive Director late last year, I know there is nothing that can take the place of speaking to each other in person over a cup of coffee. With that in mind, I put aside four days

in early October to visit a few of our Chapters and their members.

What started as a fact-finding mission turned into a relationship-forming experience, where I learned a great deal. I learned about the recent history of office-Chapter relationships, about what Chapters have recently taken on, and about how members would like the Federation to grow and develop in the coming decades.

I found that communication hasn't always been strong between the Chapters and the office in Vancouver, something I hope to address with incentives such as the FCA blog ([www.fcaartists.wordpress.com](http://www.fcaartists.wordpress.com)) which, as Chapters submit their information, will provide more up to the minute information on Chapter events and programming. Exhibitions like the recent "365" will also go a long way in creating member involvement from Chapters further afield. The first entirely online competition and exhibition, "365" meant that artists didn't have to ship work to a physical location. The process to enter was held to the same expectations and standards as those of every other exhibition, with specialised submission requirements, a full jury and cash prizes for the winners.

In the meetings I discovered new ways in which the office can assist the Chapters while members who attended the meetings gained a greater understanding about the organizational structure of the FCA, and what is and what is not possible for the office to undertake at our current stage of growth.

Everyone I met seemed interested in increased communication, sharing of ideas, and cooperation among neighbouring

Chapters. The central unifying theme among the Chapters I visited was the desire to grow, both personally and also as an organization.

Through continuing education, mentorship and networking individual members can grow as artists. As individual member artists grow and contribute to our community, the community grows as well. For example, a new series of workshops may re-energize members who, years ago, withdrew to take care of family matters. An exciting exhibition may attract new members whom are drawn by the high level of artistic quality the FCA stands for. The Chapter meetings themselves may be the social stimulus needed for the artist who all too often is left frustrated in their studio.

For me, the most pleasant surprise takeaway from my trip to the BC interior was the absolute passion our members have for the FCA as an organization. Not just for how the FCA benefits them, but for the organization itself. They care about FCA history, and the role the FCA can play in the future of visual art in Canada. You as members have the power and ability to move our organization forward, through involvement with your local Chapter you can change the face of your visual arts community. So what are you waiting for?

I would like to express sincere thanks to those who not only opened their Chapter meetings but also their own neighbourhoods and homes to me during my visits. Your generosity and hospitality was much appreciated. I look forward to my next round of chapter visits on Vancouver Island in a few months.

A full list of Chapters can be found at [www.artists.ca](http://www.artists.ca)

A colorful advertisement for the 2014 Education Program. The top left features the year "2014" in white on a pink background. Below it is a collage of various art images including a person's face, a landscape, and abstract patterns. The text "EDUCATION PROGRAM art classes & workshops" is written in white on a pink background. At the bottom, it says "Learn more and register at www.artists.ca" in yellow. On the right side, there is a light green box with white text listing upcoming professional development courses.

**2014**

**EDUCATION PROGRAM**  
art classes & workshops

Learn more and register at  
[www.artists.ca](http://www.artists.ca)

**Upcoming Professional Development  
Courses at the Federation Gallery**

**Monday 24th November**  
FCA Critique with Dene Croft  
2 - 4 pm  
Members: \$20 Non Members: \$25

**Monday 1st December**  
Preparing your Application  
for Signature Status  
10 am - 5 pm  
Members Only \$95

# THE BIGGER PICTURE

by Peter Stuhlmann



Dear Artist,

It's our third time together and we're clearly more comfortable with each other. I thought it might be time to share something a little uncomfortable, even painful with you. Just writing this I feel the catching twinge of a stained reputation no amount of Tide can whiten. Oh, the shame! You see, I've been had. Fooled. Bamboozled even.

Last week I caught a little snippet from CBC Radio online, a segment of a programme called This and That. They were interviewing, in her empty studio, 27 year-old Lana Newstrom—a New York artist and the first to gain notice by painting nothing. She happened upon the idea of invisible art after a frustrating exercise of receiving no attention from anyone, regardless of genre/style she tried. When the CBC met up with her, in her empty studio, she was on the cusp of stardom with grand endorsements from New York's art illuminati. She had an agent claiming she was the best artist of her time. Her invisible art was selling for tens of thousands of dollars and trillions of lire. And she was a dual-threat—she was also a sculptress. Invisible sculptures, of course.

A few quotes from the show: 'Just because you can't see anything, doesn't mean I didn't put hours of work into creating a particular piece' and 'Art is about imagination and that is what my work demands of the people interacting with it. You have to imagine a painting or sculpture is in front of you' and lastly, 'the nametags are helpful, because at least then it shows you where they are'.

As I say, they got me. To be fair, and to offer a feeble swipe at saving face—this was a link on Facebook and, in the speed demanded by social media, I too-quickly clicked 'share'.

Worse still, I didn't bother to have a listen until after the damage was done, so giddy was I at the idea of invisible art. Lastly—who would suspect this from CBC radio?

Any con or gag, however good, depends in no small part on the target's willingness to participate. That's right—at some level, the conned always play a role in the con—they have to *want* to believe. It plays on judgment-affecting biases a victim may have (all people are kind is one which often leads to trouble). In my case I believe certain things about the art world that are definitely coloured by the absurd—of course I would think invisible art was real, just as submitting a urinal to a New York show had been real. The lab coat wearing, beaker-hugging types call this confirmation bias—the art of going so far as to ignore evidence that goes against preconceptions. Happens all the time.

Sometimes, however, your judgment can be afflicted by a particularly virulent form of confirmation bias—PGBS. Painter's Greatness Bias Syndrome, as suggested, only affects artists; primarily targeting a small, palette-shaped region of the brain near the amygdala. It presents in the unyielding conviction that one is wonderfully and embarrassingly gifted to the point it can't be appreciated by mortals. Consequently, no real-world evidence to the contrary is ever entertained. It's a rosy world.

Symptoms of PGBS typically appear when show submissions prove unsuccessful. You'll likely hear: "the fault lies with the judges, they're all rotten anyway—and what-the-bleep is going on that they should miss such a crystalline and piercing example of genius!???"

In more serious cases useful, and legitimately helpful, input can't cross the moat of that castle. Again and again a painter's daring

48x60s (purple leprechauns playing dessert hockey—they're using muffin tops as pucks) are refused by a town's galleries. Again and again the painter steadfastly insists they're all staffed by inbred, mouth-breathing imbeciles. It doesn't take a third year med student to diagnose that one.

PGBS is not to be confused with reasonable self-belief, confidence, and sureness of vision—all of which are necessary and critical to success in painting. If, on the other hand, a painter routinely signs up to have work critiqued only to insist that crit and critter are stutteringly inept—that stone age weasels would have greater insight into his refined, glowing gifts (and what's wrong with putting the center of interest on the back of the canvas anyway?)—well now you're talking illness.

Fortunately there are cures, which usually involve wrapping yourself in bacon and fermented banana leaves. Bathing in mineral spirits also helps. The key, as with so many of these things, is understanding—then early detection and intervention.

Once freed of this terrible disease, true service to art can begin. You can take it from me—would I try to pull the Belgian linen over your eyes?



**MIKE SVOB**  
May 24th – June 6th, 2015  
**GREECE**  
Paint & Create Workshop:  
Athens · Tinos · Milos · Santorini

Mike Svob has designed another plein air painting holiday workshop to the Greek Islands that stimulates artistic expression and entices the senses. Come join us for the ancient ruins, cubist houses, and the deep blue Aegean Sea combined with the uniquely Greek culture on this two week adventure.

For further information contact Mike Svob  
Email: [mikesvob@gmail.com](mailto:mikesvob@gmail.com) Phone: 604-535-1459  
Website: [www.mikesvob.com](http://www.mikesvob.com)

# PAINTING ON THE EDGE 2014

AUGUST 19 TO SEPTEMBER 7, 2014



**Deborah Bakos** Chain Reaction II  
48" x 36", Oil/Cold Wax, \$2225  
OPUS FRAMING & ART SUPPLIES AWARD



**Susy Baranszky-Job**  
Deep Dark 2  
12" x 24", Acrylic, \$850



**Gale More O Ferrall** Dockside  
30" x 24", Oil, \$1500  
OPUS FRAMING & ART SUPPLIES AWARD



**Mahtab Firouzabadi** Here and there  
30" x 24", Mix media, \$1600



**Diane McCarten** Tribe  
45" x 49", Acrylic, \$2300  
EMERGING ARTIST AWARD



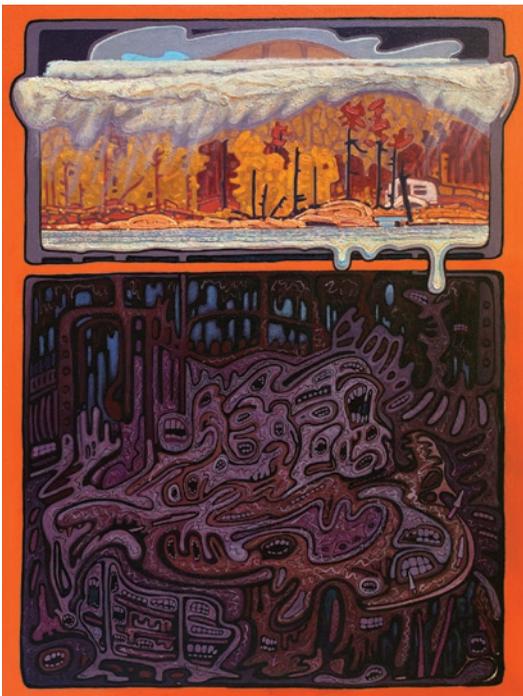
**Myrtle-Anne Rempel, SFCA** Salmon Run  
19" x 27", Mixed Media, \$2800



**Gail Sibley, AFCA** Perchance to Fly  
 (On the Edge series)  
 16" x 16", Mixed media, \$850  
 FCA GRAND PRIZE



**Leslie Gregory, AFCA** A Matter of Substance  
 24" x 48", Acrylic, \$1950  
 OPUS FRAMING & ART SUPPLIES AWARD



**Peter Stuhlmann, AFCA**  
 Come to the Window My Little Darling  
 40" x 30", Acrylic, \$2500



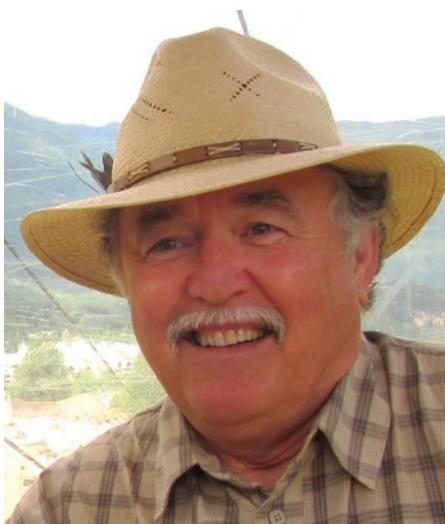
**Jennifer Harwood, AFCA** Voyage  
 48" x 48", Acrylic, \$4000



**Chantelle Sales** Escape From Gaol  
 16" x 16", Acrylic, \$875

# ART ORGANIZATIONS: WHAT'S THE POINT?

By Perry Haddock, SFCA



By nature, we artists are as varied as the rest of the population in our social needs. Some love to closet themselves away, working in glorious isolation, while others revel in the social ambiance of group projects, workshops, regular drawing groups, and other forms of collective social interaction. Most of us are somewhere on that sliding scale, fitting our needs with our personalities and trying to find the right balance. Being a mostly gregarious person with occasional bouts of creative isolation, I find myself with one leg on either side of the teeter-totter. I can make arguments for the benefits of both legs, but today I'd like to talk about what I see as the advantages of artist organizations, both informal and formal and more specifically our own FCA.

## INFORMAL ORGANIZATIONS

Let me start on a personal note. For fifteen years I've belonged to a very informal and very small weekly artist group, meeting every Tuesday in my friend's basement studio. There were originally three of us, and an occasional visitor swelled our vast ranks to four, but mostly it's just me and Jack. From the beginning, we agreed that we'd keep it to ourselves and avoid the temptation and lots of requests, to have others join in. It's not that we didn't want to meet with other artists, just that we were having (and still have) way

too much fun and valuable learning and critiquing to risk losing that. It's been the creative spark which has kept us going all these years, and for me, the benefits have been huge.

I would encourage every artist to look for a way to partner with one or two others of like mind. Why? It offers a low ego risk, for one thing. Building trust whether you're an insecure beginner or a more skilled veteran is much easier with one or two people than with a larger group, and trust is crucial if you're going to be able to accept and provide honest criticism about one another's work. Secondly, establishing a regular meeting time with one person makes it hard to back out. With only two of you, the absence of one gets noticed, so there's a commitment to not letting one another down which means commitment to doing some work during the week so you have something to bring for the next session. In our case, those sessions have morphed from mostly painting sessions to mostly critiquing sessions. We still paint often heading outdoors when the weather's good and time allows. But for me the best learning and growth comes from looking at our work with the benefit of an extra pair of supportive, informed and honest eyes. There's nothing like it. If I ruled the world, I'd make it mandatory.

## FORMAL ORGANIZATIONS

So what about larger art organizations? Many artists belong to an art guild or a local artist association, or take regular classes in community centres and colleges. Now with social media, lots of us are connecting with other artists all over the world, sharing ideas, questions, and pats on the back. Others might belong to local groups of artists who get together to put on an exhibition, or to purchase supplies in bulk, or simply to get feedback and encouragement and a chance to talk to other artists. For artists in small or isolated communities, the chance to make connections with other artists can be a lifeline, and a means for validation. (If an artist paints in Spuzzum, does anybody hear her?) One well-established formal organization is CARFAC, which offers services and information to Canadian artists, such as calls for submission, notices of upcoming talks and workshops, volunteer opportunities, and generally anything which helps artists with their



careers. Whatever organization we choose, they all serve the purpose of education, common interest, and social interaction.

Which brings me to the FCA.

## WHY THE FCA? LET ME COUNT THE WAYS:

Without getting into the issue of "whither goeth the Federation?" I'd like to talk about what membership in the FCA has meant to me. Others will see things differently, and might place emphasis on different things, but here are my thoughts.

### 1. MEETING OTHER ARTISTS

Like the informal organizations, the FCA offers many chances to meet with other artists, but also to take part in the activities and courses offered. I've taken several FCA sponsored workshops and courses, and, apart from their educational value, found them rich resources for contact and ongoing friendships. It is these connections which can lead to informal plein-air outings, information sharing about upcoming shows and workshops, and just plain hanging out with others who share your love of this art thing we do.

### 2. JURY: SETTING THE BAR

Apart from my mother, whose praise frankly needs to be taken with a grain of salt, who might I learn from? Whose opinion is important to a growing artist? I learned quickly that submitting a work for a juried show forced me to work to a high standard, or at least to my highest standard. Sometimes, especially at first, my highest standard didn't get me accepted into a show, so I was forced to question my work, work harder, and try again. Getting into a show got me pumped, and kept me at the easel, waiting for the next chance to have my work seen.

### 3. LEVELS OF MEMBERSHIP

This is related to my previous comments,



since for many of us, the incentive to improve our own standards is helped by the four levels of FCA membership: Supporting, Active, AFCA, and SFCA. Each level has expectations and standards, so striving to gain the next level is a great way to keep connected with others, and to motivate yourself during those times when the muse seems to have gone on holiday! Achieving recognition by one's peers, especially after a hard struggle brings with it some rich satisfaction, along with the

realization that now you're expected to maintain or improve that standard.

#### 4. VOLUNTEER OPPORTUNITIES

The FCA couldn't run the gallery or its regional chapters without a generous team of volunteers who donate their time to do the various jobs, from stuffing envelopes to hanging shows, helping with inventory, the list is extensive. As AFCA or SFCA members, we volunteer our experience, expertise, and a little

of our time to provide voluntary jury for Active applicants. There are also opportunities to assist with the FCA's major annual fundraiser, Paintings by Numbers. Signature members donate paintings, while staff and volunteers do the myriad jobs associated with setting up the facility for the big night. If you've never had a chance to take part in this fun event, I suggest you try it.

#### 5. FCA REGIONAL CHAPTERS

Many FCA members live in other regions of BC and Canada, so regional Chapters provide the opportunity for those artists to participate in exhibitions, workshops, and other FCA sponsored activities at a local level. It's all about staying connected. Not only that, more recently with exhibitions like '365', the start of the FCA blog, and the start of online critiques, the FCA is notably making changes to their services and programming to better accommodate our expanding membership.

Few of the reasons I've found for enjoying and benefitting from art organizations have much to do with the work we all do when we close the door to our studios and get down to the private work of making art. That work needs to be done with concentration and free flow of our own form of creative application. But once we've done that or even started and need some feedback and validation, our friends and fellow artists become invaluable. Whether formal or informal, big or small, whether in the hinterlands or the urban jungle, art organizations provide an essential connection to the world beyond the confines of our studios. Like a 12-step program, they provide a source of understanding for our common addiction.



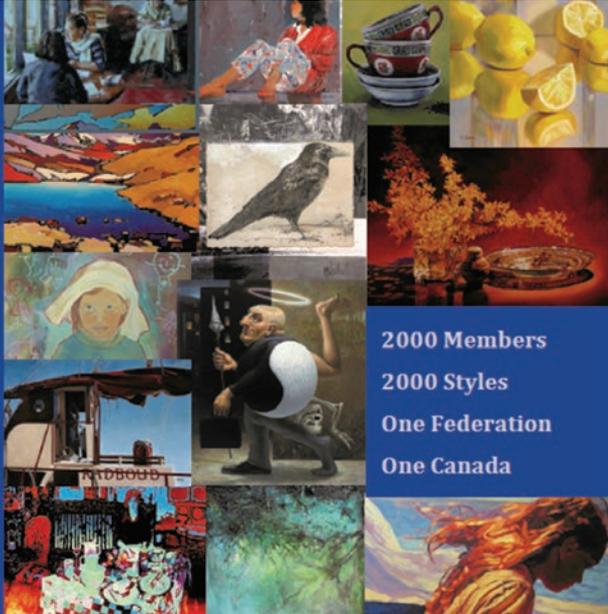
FEDERATION  
of CANADIAN  
ARTISTS

## Renew Your FCA Membership!

Renewals are due January 1st 2015

Renew Online at [www.artists.ca](http://www.artists.ca)

Memberships make a great gift!



**2000 Members**

**2000 Styles**

**One Federation**

**One Canada**

# THE INSIDE VIEW

A SERIES OF ARTICLES  
LOOKING INTO PROFESSIONAL  
ARTIST STUDIOS



## PETER KIIDUMAE'S BOAT HOUSE STUDIO

If you ever believed you could do great work if only you had a great studio, let me lay that myth to rest. I have a great studio—I'm still striving after ten years to produce great work in it but that part of the equation continues to elude me.

My studio is a two-storey boat house on our property in Nanoose Bay, on Vancouver Island. It's a long story I won't get into here, but when we bought the place we didn't even know what kind of facility was down there at the beach level, about 60 feet below the house. Had I known, I might have offered the seller more than she was asking instead of negotiating hard for a lower price. To this day I feel guilty about getting her to lower her price.

Measuring 10 ft wide by 25 feet long, with a small washroom in the back corner, it is certainly big enough for my easel, my 1920 stand-up desk from the old Nanaimo Post Office, two comfortable wicker chairs, a ceiling-height cabinet for my supplies, and enough wall space to hang a surprising number of paintings and prints. For the past 5 years I participated in the Nanoose Bay Studio Tour, so my studio serves as my gallery as well. Facing north, the opening front windows allow the ocean breeze to blow through and the sound of the waves breaking on the beach immediately below to come in. Windows wrap around both sides, expanding my view into the adjacent wilderness park to the east and the rest of our small beach to the west, although I have to admit when I'm absorbed in a painting I rarely am aware of the view surrounding me. The cry of eagles or the snort of a surfacing sea lion do distract



me occasionally, and should whales or dolphins swim by, Lorraine can alert me with the bell that we hang outside the house for that purpose.

The lower level, which is the actual boat house part of the building, is slightly wider than the studio level and serves, in addition to various non-art uses, as a place for me to varnish paintings, and store frames and packaging materials. A small fridge and a microwave save me trips up to the house for sustenance. There is no room left for our little boat which is relegated to being stored outside on the lawn.

I had to beef up the electrical service from 15 to 60 amps, replaced the hideous pink drapes with vertical blinds, installed a continuous strip of daylight fluorescent light fixtures, and the only other improvement I would like to make is to raise the ceiling which is about 7.5 feet but that is rather complicated. For now I'll get on my knees to paint the bottom areas of any large paintings.

Being 75 steps down a very steep slope from the house, the studio is far enough away for me to avoid the distractions at the house, yet close enough for my wireless internet link to work. The climb up and down is challenging enough for my aging legs to ensure a visit to the studio is a commitment not to be interrupted for trivial reasons and at the same time provides me with some exercise value. Unfortunately, I've seen many studio

tour visitors take a look down from the top of those stairs and turn around and go find an easier studio to visit. Those that do make it down there are usually blown away by the setting and I suspect many are more interested in the view than the art.

Despite the deer, the otters, the whales, seals and sea lions, the mergansers, herons and loons, the eagles, vultures and ravens, it's a lonely business painting down there in the studio, so if you are ever in the Nanoose Bay area and want to verify that I'm not exaggerating about this studio of mine, don't hesitate to drop in for a visit. Contact me through my website [www.PeterKiidumae.com](http://www.PeterKiidumae.com) to make sure I'm in and for directions, and I'd be delighted to show you around. There might even be a cold beer in that fridge down there, and I can always make tea in exchange for some art chat.



# SLOW DRYING BLACK

By David Langevin



Hi David,

I appreciate reading your articles in the FCA Art Avenue, therefore when faced with the drying time issue of some black oil paint, I thought I would pop you a note.

I completed a large piece that I must have dry and varnished for a gallery demonstration painting and exhibition in a month. There is a small patch of black oil on this piece that has remained tacky, and still comes off on my finger after having finished painting it a month ago. Temperatures have been cold with a high humidity due to so much rain. I put a space heater on for a few minutes ever so often thinking that perhaps it needs some

warm dry air.

I used M. Graham Lamp Black oil color. I had applied a very thin bit of walnut oil first because I was painting effects into this background which I wanted to have soft & disappearing edges. The other colors which I applied have dried, however the black still wipes off. What are the chances of it drying soon enough to apply retouching varnish and present? Is there something I can do?

Rena

Hi Rena,

Certainly warm dry air helps to dry oil paint but it is not acrylic so that will not really accelerate the polymerization/oxidation process of oil paint enough to help you with this situation. I don't see any solution except to remove the black and replace it with a faster drying black like Mars, and add some alkyd medium and/or some Cobalt dryer to accelerate the drying process. This mixture would certainly be at least dry to the touch within a couple of weeks.

I would remove that layer in any case because it is unstable and eventually will

cause a yellowing and wrinkling effect of the paint layer. I have written about the dangers of using extra oil in the painting before. You can find articles on oil painting techniques in the 'oils' section on the 'technical Q&A' page of my website.

Moreover, walnut oil is the slowest drying of all the drying oils, that is one of the reasons it was the preferred by Leonardo da Vinci over Poppy and Linseed oils – he liked to take his time and work that 'sfumato' thing. M Graham uses walnut oil to make their paints as you are no doubt are aware. Adding extra walnut oil underneath the black is a significant factor in your problem, that will slow down the drying time a lot. Add to that the fact the Lamp black is the 'fatest' (high oil content) and slowest drying of all the blacks and it is not a surprise that it is taking so long.

Best of luck and let me know what happens.

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

To view an archive of technical Q&A's go to davidlangevin.com

## CHAPTER EVENTS CALENDAR CTN'D...

### THOMPSON NICOLA SHUSWAP CHAPTER

#### TENTH ANNUAL SHOW

Thanks to our jurors: Glenna Hayes AFCA, Ken Gillespie SFCA and Dennis Weber SFCA. Our tenth show was the strongest yet, with pieces from long term members and new ones alike.

See it on line at [tnsc.ca/shows](http://tnsc.ca/shows).



FIRST PLACE: **Linda Franklin** - Tight Lips Lake



SECOND PLACE: **Lisa Figueroa** - Firenesters Spawning



THIRD PLACE: **Mairi Budreau AFCA** - Tamara and Rene

#### AWARDS OF EXCELLENCE:

**Justin Maas** – Good Day Sunshine, **Kit Bell** – Which Way?, and **Jeanette Steele** - Layers

## \*\*\*Call for Submissions\*\*\*

### EIGHTH ANNUAL THOMPSON NICOLA SHUSWAP CHAPTER OPEN SHOW

Held in Kamloops  
April 10 – 19, 2015

## \$2800 in Prizes

Open to all active and signature  
members of the FCA.

**Deadline for entry: February 15, 2015**

Enter online at  
[tnsc.ca/calls](http://tnsc.ca/calls) for submission

# EXHIBITION CALLS

## SPILSBURY MEDAL SHOW

December 9 – 24, 2014

AFCA ENTRY DEADLINE: NOVEMBER 7, 2014

PAINTINGS DUE: DECEMBER 4, 2014

Annual Signature members prize competition. Any subject, any medium. *Open to Signature members only.*

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

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

**EXHIBITION REGULATIONS:** Environmentally sensitive artwork, such as 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

## VANCOUVER ISLAND ART WORKSHOPS

Announcing just a few of our not to be missed 2015 workshops....

Patricia Wheeler – Painting – Nanaimo – March 2015

Nicholas Wilton – Painting – Victoria – October 2015

Susan Lenart Kazmer - Jewellery – Nanaimo – September 2015

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

Mary Stewart 250-716-1440

[marystewart@telus.net](mailto:marystewart@telus.net)

## LEADING EDGE ART WORKSHOPS – SPRING 2015 CALGARY

Jessie St. Clair Large & Loose in acrylic March 13-15

John Salminen Urban Landscape in W/C April 13-17

Michael O'Toole Color/Value in acrylic April 30-May 3

David Langevin Mastering Acrylics May 29-31

Teresa Bernard Mixed Media June 12-14

## EDMONTON

John Salminen Urban Landscape in W/C April 20-24

## JASPER

Elizabeth Wiltzen Plein Air in oil & acrylic June 18-20

## WINNIPEG

Michael O'Toole Color/Value in Acrylic April 25-27

For details/registration [www.greatartworkshops.com](http://www.greatartworkshops.com)

Louise Hall – 403 233 7389 – [louise.hall@shaw.ca](mailto:louise.hall@shaw.ca)

## SUBMISSION DEADLINE: DECEMBER 1, 2014

### Art Avenue - Print Rates - Display Ads

Art Avenue is published every two months and is mailed, free of charge, to all 1,850 FCA members. In addition they are sold at the Federation Gallery and distributed at special events at to artists and art buyers. Present full circulation is 2,100, of which 92% are artists, and 8% are collectors, dealers, and supporters of the arts.

| Full Colour                                       | MEMBER  |         |         | NON-MEMBER |         |         |
|---|---------|---------|---------|------------|---------|---------|
|   | 1 Time  | 3Times  | 6 Times | 1 Time     | 3 Times | 6 Times |
| <b>Double-page spread</b><br>(centre of magazine) | \$1,600 | \$1,400 | n/a     | \$1,800    | \$1,600 | n/a     |
| <b>Full page</b><br>(inside, 8" x 10.5")          | \$800   | \$700   | \$600   | \$900      | \$800   | \$700   |
| <b>Half page</b><br>(inside, 8" x 5.25")          | \$500   | \$400   | \$300   | \$600      | \$500   | \$400   |
| <b>Quarter page</b><br>(inside, 3.75" x 5.25")    | \$215   | \$185   | \$160   | \$265      | \$235   | \$210   |
| <b>Banner</b><br>(inside, 8" x 2")                | \$200   | \$175   | \$150   | \$250      | \$225   | \$200   |
| <b>1/8 page</b><br>(inside, 3.75" x 2.5")         | \$160   | \$140   | \$120   | \$190      | \$170   | \$150   |
| <b>Business Card</b><br>(inside, 3.5" x 2")       | \$140   | \$120   | \$100   | \$160      | \$140   | \$120   |

### Art Avenue - Print Rates - Classified Ads

| Per word (100 word maximum) | MEMBER | NON-MEMBER |
|-----------------------------|--------|------------|
|                             |        | \$0.40     |

All prices are subject to GST. To place an ad, please contact Helen Duckworth at 604-681-2744 or email [artavenue@artists.ca](mailto:artavenue@artists.ca).



100 square inches of absolute art



November 18-23<sup>rd</sup> 2014

Opening Reception  
Tuesday, November 18<sup>th</sup>  
6:00-9:00pm

An exhibition of works 10" x 10" priced at \$150.  
A great opportunity to start or add to your art collection!

For more information contact Mila Kostic  
at 604.681.8534 or fcagallery@artists.ca  
www.artists.ca

Federation of Canadian Artists Gallery  
1241 Cartwright St, Granville Island,  
Vancouver, BC, Canada



FEDERATION  
GALLERY  
NOVEMBER/  
DECEMBER  
2014

IDEA PROGRAM  
NOVEMBER 4 – 16, 2014

FUNDRAISER TEN  
SQUARED  
NOVEMBER 18 – NOVEMBER 20,  
2014

DIGITAL EXHIBITION  
NOVEMBER 25 – DECEMBER 7,  
2014

SPILSBURY MEDAL SHOW  
DECEMBER 9 – 24, 2014

ANNUAL CHRISTMAS  
PARTY AND SPILSBURY  
MEDALS PRESENTATIONS  
AT FEDERATION GALLERY  
DECEMBER 11, 2014  
6 PM – 9 PM

## PAINTING IN THE LIFE OF... DEBORAH STRONG, AFCA

I've been working with silk and dyes as painting media ever since my introduction during a one-day workshop back in the late 1980s. Because I love to draw and am captivated by colour, there's something about the combination of line and vibrant dyes that excites me. I never tire of exploring the possibilities and live for the "ah-ha" moment when a painting forms in my mind's eye. Bringing that moment to fruition is, for me, an ultimate thrill.

The focus of my art practice has always been the animal world so my "ah-ha" moments stem from encounters with creatures of some sort: wild or domestic, feathered or furry, hooved or clawed – even fins and tentacles have been known to pique my interest. This painting, "Blue Headed Parrots", is rooted in a trip to South America a couple of years ago when I awoke to find a flock of the colourful birds enthusiastically gorging themselves on ripe mangos in a tree just outside my door. If it weren't for their vivid blue heads and noisy chatter, they'd have blended perfectly with the foliage. My camera is always at hand – a primary tool for recording such moments – and sometimes a quick sketch serves to help cement the memory.

My goal for this painting is to depict the birds' exceptional camouflage and intricate nature. In planning any silk composition I simplify structure and where the freedom to flow and diffuse the fruit, and the immediate fine lines with outlines of gutta (a dye through the silk fibres treated with a loose application of dye).

When asked about my methods, I have often described them as a hybrid of batik and watercolour. I work with fabric, yet I do not approach the medium as a painter. I draw directly onto the silk with gutta and raphy brushes to apply and dye application methods are a watercolourist yet there's a definite twist, particularly in the brushwork. I have learned to take a wait-and-see approach to silk painting, flow, blend and develop, as much as necessary.

I tell participants in my workshops to "let the dye find its way". There's an organic, unpredictable quality to silk painting that can be very invigorating if the artist can bring themselves to relinquish enough control.

The completion of a silk painting doesn't end with the final brush stroke. The silk must be processed with heat and steam to fix the dyes and bond the pigment with the fibres. There is a transformation that takes place in the steamer: colours become richer, more vivid, and sometimes they shift in unexpected ways. After steaming and rinsing, the silk takes on a lustre that truly makes the colours sing!

I frame all my work matted and under glass to protect the silk which I stretch over acid-free board and adhere with an archival double-sided tape. Finished paintings have often been mistaken for watercolour or even acrylics until the viewer takes a closer look.

There are a lot of steps between the initial "ah-ha" moment and a piece of artwork hanging on the wall, and sometimes it takes months if not years for an idea to come to fruition. Yet for me, when light catches the silk, and the fibres shine, and the colours virtually glow, and the painting comes to life, it makes all the time and effort worthwhile.



is to depict the birds' exceptional camouflage and intricate nature. In planning any silk composition I simplify structure and where the freedom to flow and diffuse the fruit, and the immediate fine lines with outlines of gutta (a dye through the silk fibres treated with a loose application of dye).

When asked about my methods, I have often described them as a hybrid of batik and watercolour. I work with fabric, yet I do not approach the medium as a painter. I draw directly onto the silk with gutta and raphy brushes to apply and dye application methods are a watercolourist yet there's a definite twist, particularly in the brushwork. I have learned to take a wait-and-see approach to silk painting, flow, blend and develop, as much as necessary.

