

A Federation of Canadian Artists Publication – September/October 2018

# Art Avenue

CONNECTING, INSPIRING, PROMOTING OUR ARTIST COMMUNITY FOR OVER 75 YEARS

\$5



# O CANADA!

JUNE 25 TO JULY 8, 2018



**2ND PLACE:**  
ANN CROOK *Canadian Flight I*  
etching on Johannot paper, 17" x 20"



**1ST PLACE:**  
BERNADETTE MCCORMACK *From Sea to Sea to Sea*  
acrylic on Canvas, 12" x 36"

**HONOURABLE MENTION:**  
JOSE L. DE JUAN *Seaspan Docks*  
oil on board, 12" x 9"

**HONOURABLE MENTION:**  
HOMA EFTEKHAR *Disbelief*  
watercolour on paper, 14" x 21"

**HONOURABLE MENTION:**  
GWEN MURPHY *Autumn Daze*  
acrylic on canvas, 24" x 18"



**3RD PLACE:**  
JOHNSON WU, AFCA *To Soar*  
oil on canvas, 30" x 40"

# POTE

JULY 9 TO 29, 2018



**2ND PLACE OPUS AWARD:**  
GUY WALL *Leap of Faith*  
acrylic on canvas, 37" x 47"



**3RD PLACE OPUS AWARD:**  
LESLIE GREGORY-MORGAN *Secrets*  
mixed media on hardwood panel,  
24" x 24"

**GRAND FIRST PLACE (ON COVER):**  
RENATO MUCCILLO  
*Portrait of My Father- Day 14*  
oil on panel, 18" x 14"

**HONOURABLE MENTION:**  
LAURI COPEMAN *Still Life with Bunny*  
oil on canvas, 48" x 24"

**HONOURABLE MENTION:**  
CAROLINE GUILLE *Anahata*  
acrylic on canvas, 24" x 48"



**FOURTH PLACE OPUS AWARD:**  
KIRK GOWER *Imaginary King*  
oil paint on panel, 36" x 36"



# Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION



**O Canada!**  
Gwen Murphy, *Autumn Daze*  
acrylic on canvas, 24" x 18"



**Summer Showcase:**  
Jose L. De Juan *Summer Kites*  
oil on canvas, 8" x 10"



**POTE:**  
Lauri Copeman  
*Still Life with Bunny*  
oil on canvas, 48" x 24"



**FEATURE:**  
Barry Rafuse *Cardinal Shards*  
acrylic, 24" x 24"

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Ronnie Watt *Pastoral*  
acrylic on canvas, 24" x 18"

## ON THE COVER

### GRAND FIRST PLACE, POTE

RENATO MUCCILLO, SFCA  
*Portrait of My Father – Day 14*  
oil on panel, 18" x 14"

"In our social media-powered society of paradoxes, in which hooded reality prevails, the beautiful, healthy and powerful are considered strong. In truth, those who have faced great diversity and severe challenges and persevered exemplify real strength. My father, at the age of 91, was diagnosed with Squamous Cell Carcinoma and underwent extensive facial surgery and reconstruction. He showed incredible courage, willpower and strength throughout. This is one of several portraits documenting his journey."

Art Avenue

SEPTEMBER/  
OCTOBER 2018

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# AA DIRECTOR'S COMMUNIQUÉ



As I have noted previously, gallery staff has been focussed on increasing sales in recent years and have met with great success. While our gallery serves primarily as a venue to display artwork that has achieved a high level of artistic excellence, we figure that while we have your work we might as well help you earn a living; we should do our best to sell it.

To that end, we have made several upgrades to improve the gallery's professional look and increased our marketing efforts outside of the gallery. A year-and-a-half ago we hired full-time gallery staff to help sales. Now we are overhauling our policies and processes around exhibition submissions and gallery presentation to improve the likelihood that members will see their work sold while on display with us.

These procedures include more strictly enforcing standards of professionalism such as requiring gallery-wrap canvases and proper framing. Some new procedures bring commercial ideas to the Federation. Therefore, I want to make sure that all members who submit artwork to exhibitions for jurying know what they are getting into.

Last year we instituted a 10% negotiation allowance. One reason is because we are sometimes faced with a situation when we feel that closing the sale will depend on giving a small discount to the prospective buyer. Because it is not always possible to contact the artist in the middle of the sales process, we instituted the 10% allowance. So please keep in mind that there is a small chance we may sell your work at up to 10% less. Price your artwork accordingly.

A more common situation is that members undervalue their work. We still get artist's submitting work priced under \$100. Therefore, we have set a minimum price of \$100 to ensure gallery visitors understand that fine art is valuable.

When we sell artwork for \$100, it results in only a \$35 commission for us, which does not cover costs associated with paying bank fees and staff involved in the sale and processing of payment. So while the commission on a minimum priced artwork doesn't cover our expenses, I have no intention of increasing our commission rate. Therefore, we are instituting a minimum charge of \$50 per sale.

For example, if you submit artwork valued at \$80 we'll price it at \$100, and if we sell it we'll pay you (\$100 – \$50 minimum fee) \$50, not the usual 65%. I recommend that you keep prices above \$150. If a jury feels that your artwork deserves to be part of an exhibition at the Federation Gallery then surely it is worth at least \$150!

If you are wondering how to increase the likelihood of our selling your

work, I have a couple of pointers: Keep your mat and frame simple and clean. We also strongly encourage artists to use a clean-lined, contemporary black or white frame. Not only does this unify our exhibition, buyers can more easily imagine your artwork in their home, matching most interior spaces or existing collections. Dated or worn frames make your artwork look dated and worn, too. Even if the client loves the artwork, an old frame will make them second-guess their resolve.

Matting must be clean and well cut. Many members are cutting their own mats; this is fine as long as you mat as well as you paint. Matting should not show pencil marks, fingerprints, smudges, pet hair or stains. It makes your work, and work hung adjacent to it, look second-rate.

The Federation will not hang poorly matted or framed artwork because it will reflect poorly on all other artwork in the exhibition. If you submit lower standard framing or matting, we will exclude the artwork from the exhibition.

As a final note, I would like to remind all exhibiting artists to please pick up or arrange for shipping artwork in a timely manner. Ted's storage was pretty full-up a few years ago when he was receiving and shipping work for 14 exhibitions per year. But now that we're up to 24 in-gallery exhibitions, he has no room to spare. We will do our best to contact all artists to arrange shipping or pickup, but I remind you that it is the artist's responsibility to initiate communication with the gallery. If after a month following the end of an exhibition you have not contacted the gallery to make arrangements, and we have not been able to reach you, we will consider your artwork to be abandoned. From there, we will dispose of your artwork to free up space for incoming artwork.

The Federation Gallery is a shared resource, and it is the staff's duty to make it work for all our members. So if sometimes we are a little strict with an individual artist, it is because we are hoping to serve our community better.

**Patrick Meyer**  
EXECUTIVE DIRECTOR



## 1. PRESTIGIOUS WATER COLOUR BOOK COVER

**Don Farrell**, SFCA's painting *Subtle Angles* will be featured on the cover of a book that the Royal Institute of Painters in Water Colours is launching in Britain in April 2019 at its annual exhibition. The Royal Institute of Painters in Water Colours, with origins dating to 1807, attracted original members including Peter De Wint and JW Turner. Her Majesty the Queen, a patron, had final approval on the book cover. Don states, "This is a great honour because it is only the second book the organization has published in its 211 year history."

[www.donfarrell.net](http://www.donfarrell.net)



Don Farrell, *Rhythmic Markings II*

## 2. FIRST PRIZE IN HISTORIC LA CLOCHE SHOW

Sudbury, Ontario artist **Joan Chivot** received First Prize in Oil for her painting entitled *Sapphire* at the 41st Annual La Cloche Art Show in Whitefish Falls, Ontario in July. Group of Seven painters including AY Jackson and Arthur Lismer painted in this historic town. Joan's winning portrait is one of three paintings, each started as an hour and a half oil sketch of a model at the Sudbury Art Club's Wednesday program.



Joan Chivot, *Sapphire*

## 3. VICTORIA NEWSPAPER COVERAGE

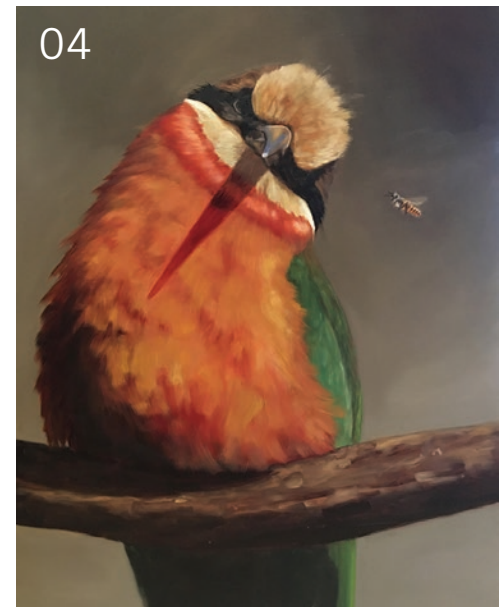
Victoria's **Joane Moran**, AFCA had her 48" x 72" oil painting *Lupines & Poppies* featured on the front page of the *Times Colonist* newspaper in July. The article titled "House Beautiful: Home Inspires Couple's Creativity" showcases Joane's home and studio to promote Visions Art Tour in the Cowichan Valley, an annual event in which the public visits artists to gain insight into their creative process. The well-attended event featured 22 artists' homes.



Joane Moran, *Lupines & Poppies*

## 4. 43RD BIRDS IN ART EXHIBITION

Victoria artist **Rose Tanner**, AFCA's painting *Bee Curious* has been selected for the prestigious 2018 Birds in Art Exhibition in Wausau, Wisconsin. The exhibition, on from September 8-November 25, celebrates birds with 114 works of art from around the world. The 43rd Birds in Art is an international exhibition held by Leigh Yawkey Woodson Art Museum. Rose's work, chosen from 904 entries, will also be in the museum's show catalogue. <https://www.rosetanner.com/>



Rose Tanner, *Bee Curious*

## 5. CALGARY SHOWCASES ARTIST

**Judie Popplewell** was juried into the Artists Studio at the BMO Centre in the Calgary Stampede Western Art Show for the 19th time. Judie received numerous commissions while in her studio every day for 12 hours for the event. Judie's paintings were also on display recently at the Calgary gallery Art on 9th, which has featured paintings by several FCA members.

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



Judie Popplewell, *Stands Out In A Crowd*

## 6. MEMBERS OPEN SALMON ARM GALLERY

Nine women from Shuswap who created the Shuswap Women's Art Collective have launched the Lazuline Art Gallery, 101 Hudson Avenue NE, Salmon Arm, BC. It opened on August 10th kitty corner to the Salmon Arm Public Art Gallery. The diverse collective includes **Linda Franklin**, AFCA, **Lisa Figueroa**, AFCA, **Patricia L. Smith**, **Frieda Martin**, **Janice Cleland** and four other artists.

## 7. SOLO SHOW SELLS

Gabriola artist **Judith Madsen** had a solo landscapes show in July at the renovated Gabriola Arts & Heritage Centre. The "old schoolhouse" venue of the Gabriola Arts Council was perfect for her nine large oil paintings, six of which sold during the show. A 15-year career painting pet portraits diverted Judith from landscapes, but working with artist and coach Sheila Norgate proved beneficial because she insisted on this being a "serious" show.

## 8. SOOKE FINE ARTS EXHIBITION

**Nancyanne Cowell's** oil painting *Between Tomorrow* won the Design Choice Award for Vancouver Island's 32nd Sooke Fine Arts Show by the Sooke Fine Arts Society, held in July-August. The award is for "artwork that embodies an emphasis on technical and artistic accomplishment by featuring new methods and ideas that are advanced, inventive and display creativity." Her painting will be featured on promotional materials for one year.

## 9. AWARD OF EXCELLENCE

**Marney Ward**, SFCA received the First Award of Excellence (Second Prize) for her watercolour painting titled *Luscious* in the Society of Canadian Artists 2018 Elected Members Juried Exhibition at Gainsborough Galleries in Calgary in June. Marney's painting *A Flash of Fuchsia* was also accepted to this exhibition. [www.societyofcanadianartists.com](http://www.societyofcanadianartists.com)

## 10. SOLO ARTIST RESIDENCY

**Enda Bardell** was invited to a solo artist residency at the Ted Harrison Artist Retreat on Crag Lake, Yukon for July. This cabin was bequeathed as a retreat by Ted Harrison, Canada's most popular northern artist. She gave a workshop for the Ted Harrison Artist Retreat Society and artist talk in the Land & Light Gallery (now showing a Ted Harrison Collection), in MacBride Museum, Whitehorse. Enda is also showing paintings from Haida Gwaii in "Ubuntu 5/ ON the RIM, Haida Gwaii" with 5 artists September 1-30 at Peachland Art Gallery.

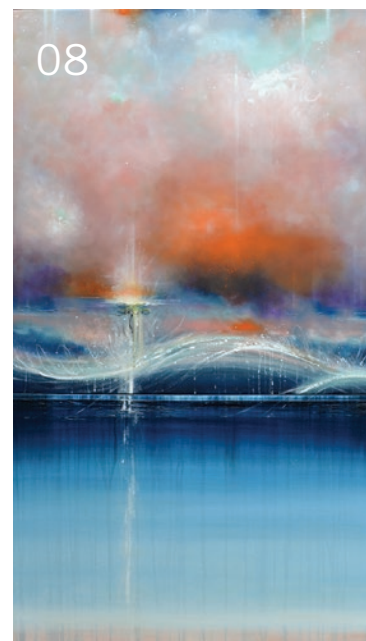
**CORRECTION:** In the July/August Issue, the painting shown on page 7 of Member Shows, *Imaginations* is only by **Valerie Kordyban**, not the other two artists listed.



Linda Franklin, *Wetland: Willows*



Judith Madsen, *Descanso Bay Turnaround, Ferry Hot Spot*



Nancyanne Cowell, *Between Tomorrow*



Marney Ward, *Luscious*



Enda Bardell, *Infinite*

# AA MEMBER SHOWS

**1. Tatjana Mirkov-Popovicki**, SFCA will be having a solo exhibition of landscape paintings titled "Patterns of Our Land" in the Silk Purse Arts Centre, West Vancouver from September 4–23. Opening reception: September 4, 6-8 p.m. Tatjana also had a solo show in Nakusp, BC in July–August. More details: <http://mirkov-popovicki.com/>



Tatjana Mirkov-Popovicki, *Whytecliff Park Sunset*

**2. Jeff Wilson**, AFCA is exhibiting his acrylics with artists Viktor Brim and Matthew Allan Clarke in a show called "Changing the Landscape" at the Art Gallery of St Albert, in St Albert, AB. The exhibition, running from August 6–September 29, examines how human activity transforms the environment through industry, urbanization and other interventions.



Jeff Wilson, *Back of Hastings*

**3. Lisa Figueroa**, AFCA will be one of the artists taking part in the art show "Journey of a Salmon" taking place at CityScape Community Art Space, Lonsdale Ave, North Vancouver. It is presented by the North Vancouver Community Arts Council. The show runs from September 14–October 13. Opening night: Thursday, September 13, 7-9 p.m.



Lisa Figueroa, AFCA, *Fleeting Beauty Enduring Memory*

**4. Sheila Schaetzle's** solo exhibition "Reflections" at Palliser Art and Framing in Calgary runs until the end of September. It opened in July with over 40 people in attendance. Sheila would like to acknowledge the great community support she received in organizing the show. <https://sheilaschaetzle.com/>



Sheila Schaetzle, *Thoughtfulness*

**5. Ray Swirsky**, AFCA's paintings will be featured in Beacon Original Art's Annual Fall Art Exhibition & Sale on October 13 in Calgary, and in the De Winton ArtWorks Show & Sale in De Winton, Alberta from October 12–14, and at Calyx Distinctive Arts' 36th Semi-Annual Art Exhibition & Sale in Calgary October 20-21.



Claudia Punter, *Feeding Frenzy*

**6. Claudia Punter** is having her first solo show. The exhibition, titled "The Joy of Art," is at The Art Gallery Osoyoos, Osoyoos, BC from September 8–29 (open Tuesday–Saturday, noon to 4 p.m.). Opening reception: Friday, September 7, 6-8 p.m. It will showcase 45 paintings (acrylic, watercolour, fabric) and 10 sculptures.



Ray Swirsky, *Coffee Time*



# LANDSCAPES

JUNE 11 TO 24, 2018



**1ST PLACE:**  
HAITAO YIN *Still*  
oil on canvas, 16" x 12"



**2ND PLACE:**  
JOHN PRYCE *Arboreal Veil*  
oil on canvas, 36" x 48"

**HONOURABLE MENTION:**  
RONNIE WATT *Pastoral*  
acrylic on stretched canvas, 12" x 12"

**HONOURABLE MENTION:**  
DAVID VEGT *East Chilliwack road*  
oil on birch panel, 9" x 12"

**HONOURABLE MENTION:**  
ANDREA MOORE *Alpine Lake*  
acrylic on canvas, 24" x 30"



**3RD PLACE:**  
JENNIFER TUNNER *Bowen in the Distance*  
oil on canvas, 24" x 24"

# SUMMER SHOWCASE

JULY 30 TO AUGUST 12, 2018



**2ND PLACE:** MEGHAN SHARIR *Happy in Havana*  
oil over collage on birch panel, 18" x 14"

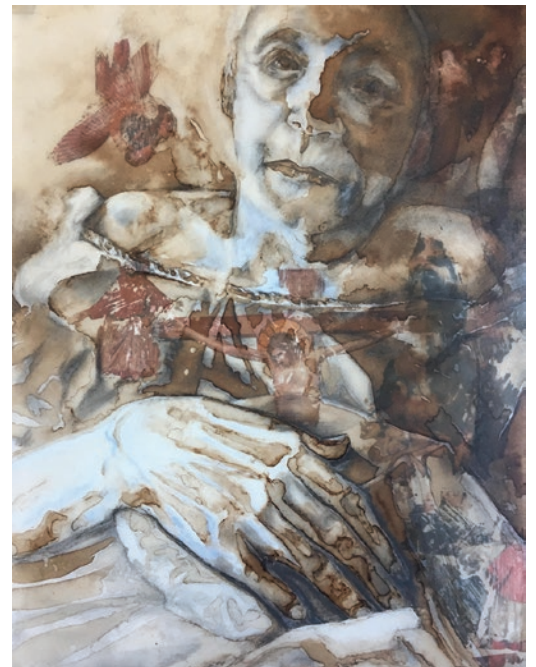


**3RD PLACE:**  
DALE BYHRE *Beach Fire*  
acrylic on canvas board, 11" x 14"

**HONOURABLE MENTION:**  
DAN VARNALS *Ladner Reflections*  
oil on canvas, 24" x 36"

**HONOURABLE MENTION:**  
JOSE L. DE JUAN *Summer Kites*  
oil on canvas, 8" x 10"

**HONOURABLE MENTION:**  
VIENA WROBLEWSKA *How About a Margarita, Beautiful?*  
oil on canvas, 30" x 30"



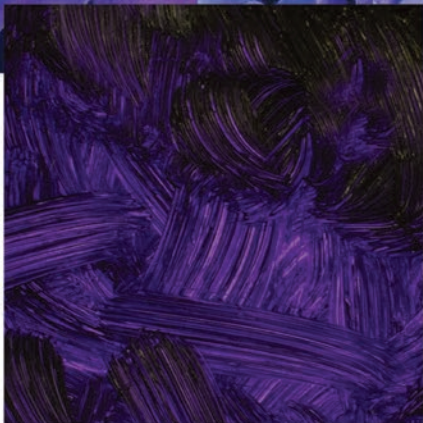
**1ST PLACE:**  
ANNETTE NIEUKERK *In Praise of Older Women – Eliza*  
mixed media on mylar and birch panel, 24" x 18"



Birgit Coath AFCA, Driven to Abstraction, oil on canvas, 30" x 30"

## Experience Color

Birgit Coath, AFCA states, "I mix several Gamblin paints together to create muted colors for 95% of each painting, and on the last 5% I use pure color to create impact. Muted colors act as a foil to make the pure colors sing and create a subtly ethereal statement. I often use Dioxazine Purple in the muted tones, and I use the entire series of Gamblin Radiant colors for highlights."



Gamblin Dioxazine Purple

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## THE PAINTED MOOSE ARTIST COLLECTIVE

By Carol Crenna



A new art gallery has emerged from an area ravaged by devastating floods southwest of Calgary. The Painted Moose Artist Collective was organized by a handful of artists living in Bragg Creek, Alberta and surrounding communities in spring, 2017, and launched in July of that year. It has now grown to 16 artists including FCA members Ray Swirsky, Andrea Slack and Cassandra Arnold.

Ray Swirsky explains, “Five years ago, the flood that washed through Alberta destroyed many businesses here including a commercial art gallery that never reopened. The many artists in Bragg Creek felt it was an opportunity to help bring back the reputation Bragg Creek had before the flood as the place to go for art.”

The building that houses the gallery is a vintage character home converted into business space many years ago. Its quaintly unique layout already provided space for a cafe/yoga studio next door, leaving 1200 square feet for the gallery. Within The Painted Moose Artist Collective gallery, the 16 members divided the space equally into six foot sections to showcase their work. Each artist is responsible for their own display.

The art, all hand crafted, boasts other creative forms including sculpture, pottery, Paverpol/resin art, textiles, wood and leather crafts, glassware and jewelry. The artists offer classes, paint nights, lectures and group workshops in studio space set within the home’s main room in the gallery’s centre.

As a cooperative, each artist member is an equal partner, and all share operation costs equally.

All artists share management of the gallery during open hours. Each spends a minimum of three days per month welcoming visitors and selling to customers. The collective encourages the artist on duty to create art while there within the studio space. This also provides visitors with an intimate look at an artist at work. Artists reserve a small portion of the price of sold artwork for a collective fund for advertising and receptions. At monthly meetings, members discuss appropriateness of displays, new artwork in the gallery, business opportunities, operations and marketing.

Ray concludes, “I am here because I’m a new artist; I live in Calgary where I have exhibited work, but this location allows me to show clients more paintings in a permanent gallery setting, and enables me to meet them in person while here a few days per month. It may not currently have the traffic of tourist areas like Canmore, but a few decades ago, Bragg Creek was as a hotbed for artists, with as many as 16 artisan stores in the small town selling original art. Over the years, prosperous communities nearby grew dramatically, enticing art retailers to move since new residential properties require artwork. There is now only one other art gallery here and two retailers selling local crafts.”

The collective began with and has continued a jurying process for those interested in joining. This process has enabled a selection of very high quality work in a variety of mediums. The gallery is currently at capacity.

The group has begun to show collectively in pop-up shows and exhibitions outside the gallery. The Painted Moose hosted its very first Fine Art Show on Aug 25, which was well attended, and may also host a gallery reception during Bragg Creek’s 3rd Annual Plein Air Art Festival, September 21–26, involving over 100 plein air painters.

Visit: [braggcreek.com/event/3rd-annual-plein-air-art-festival](http://braggcreek.com/event/3rd-annual-plein-air-art-festival)

Website: <https://thepaintedmoose.ca>, and *The Painted Moose Artist Collective on Facebook.*



## BARRY RAFUSE, SFCA: COURAGEOUS, CUTTING- EDGE & CONSERVATIVE

By Carol Crenna

*It isn't surprising that a conservative, regimented person who spent 35 years in uniform working in the police force and prisons would long to break free. Barry Rafuse's big, bold abstracts push boundaries with a devil may care confidence that reveals a self-proclaimed wild side. Here, AA speaks to the successful SFCA about his methods, and teaching others how to use texture and colour to add vitality to their work.*

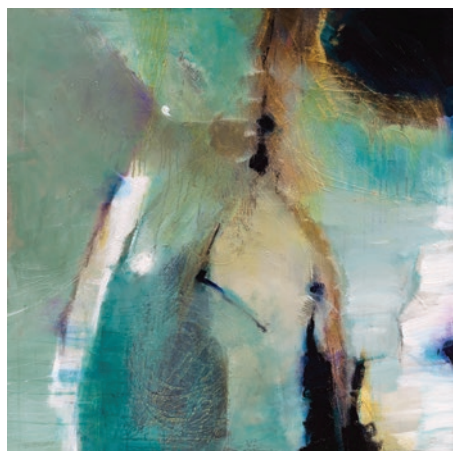
**AA:** How do you introduce abstract painting to other artists?

**BARRY:** One of my first questions to students is, "Why are you here?" Often they say, "I want to paint looser," or "I want to paint realistic objects with an abstract background." They're often shocked to learn there is a science to creating a good abstract painting. They think they can pull an abstract together in a few hours. It can be a difficult journey when venturing down a road that is very different than previous painting experiences.

**AA:** If overworking is one of the worst things you can do to an abstract painting, how do you know when you're finished?

**BARRY:** You need to use a critical eye to correct, correct, correct, but not overwork. If a painting starts to lose its spontaneous, fresh look, that tells me something has gone wrong. I will "destroy" it a little to recapture what I was after — bold, confident shapes, and in-your-face colour that suits the mood.

I consider a painting is done when I'm happy with it after I dim the lights to view its shapes only, and I go through my checklist: Is my composition working? Are my values right? Are my corners and edges okay? Is there anything else I can do to make this better? It then goes into a spare bedroom, out of sight, ready for fresh eyes in a week or two before I sign it. That said, I have sent work to galleries that didn't sell, and when it came back a year later, I looked at it and thought, "Did I actually send that?" Then I often scrap it, and start over.



*Arctic Ice*, mixed media, 36" x 36"

**AA:** So you use the same fundamental rules as realism artists?

**BARRY:** Yes. I am very aware of composition at all times, and I have a specific process. It is important to establish focal point and edges from the very beginning. Before paint hits the canvas, if I'm adding texture beneath the



*Aerial Shorelines*, acrylic, 30" x 30"

paint, it must go in the right places. If it isn't, it can trap you because is too difficult to get off! Adding too much texture without enough thought makes you lose your focal point.

**AA:** How do you add texture?

**BARRY:** I use gel mediums, tar gel, salt granules, rubbing alcohol, craft sand, cheese cloth and/or tissue paper, and then cover them with two coats of gesso (which makes them archival). Keeping it flat, I then glaze it with runny paint or ink that is allowed to run and settle into crevices the textured layer provides. This is the most fun! Once colour hits those textures, it creates a "path" for you to follow. With experience, you begin to "read" its potential. You also remember which texture creates which effect to better predict the outcome. I then make some controlled drips by turning it sideways. Once I complete paint layers, I decide where line work should go with acrylic pens, pencil or chalk.

**AA:** How much texture do you add?

**BARRY:** There is skill in knowing where to use textures and how many to use in one painting. Less is more; I often just use one or two. Artwork can be ruined with too many. I am careful not to let them look too craft-like or gimmicky. I use all sparingly so no one recognizes what caused the effect, creating a mysterious result. If you want a textural piece, play down colours to let texture work for you, not fight it.

**AA:** You said, "If I spend too much time on the painting, it will invariably become too structured or detailed, and I'll have to start over." How long do you spend on a painting?

**BARRY:** I love the freedom of working on large canvases. I am very happy if I can complete a large one in a week, working a few hours per day, perhaps 16 hours in total. I take breaks often to be fast and spontaneous when I do work.

**AA:** Are you inspired by real things or purely by design and imagination?

**BARRY:** I am very influenced by what nature produces. Looking into the sky, I recognize beautiful abstract shapes in the clouds. During forest

walks, I notice abstract patterns in a tree trunk and in fall-coloured maple leaves. Along the seashore, I see how salt has played with rust in abstract pieces of metal. You don't create exactly what you see, but instead use the colours, patterns and designs to inspire your work.

**AA:** *You don't like "pretty"?*

**BARRY:** I'd rather the painting was dramatic and mysterious. If it is too "pretty," meaning too calendar-like realistic/recognizable, I will take it in an abstract direction by boldly trying something unexpected, capitalizing on happy accidents. I correct what doesn't work and keep what does. Not everyone recognizes when accidents are good and when they're mistakes. Develop the eye to know when it's working and when it's not.

**AA:** *How did you acquire this fearless approach?*

**BARRY:** I use the phrase, "What if?" Abstracts are an evolving process, requiring more intuition than realism. Rarely do I commence a painting with a preconceived idea of where it will end up, unlike realism in which you have an idea of the outcome and know basic colours to use to get there. I like not knowing where it will go next, working with the unknown because I constantly think, "What the heck; if it doesn't work I'll cover it." Ontario artist Brian Atyeo, a master of design whose art is boldly aggressive with no apologies, says, "If you think it, act on it. Don't hesitate."

**AA:** *What will you teach in your 2-day FCA workshop in September?*

**BARRY:** I will encourage students to let loose, be adventuresome, and break rules. I'll demonstrate specific abstract techniques, focusing on shapes and patterns within an object from nature. I won't limit them to any palette or technique but will encourage them to explore with pens, pencils, paint brushes, textures and spray bottle. I will teach how to recognize potential and problems, and what to do about them. If their painting begins to look too tight or realistic, I'll show them how to loosen it. I will also paint an abstract from start to completion.

**AA:** *Why do you focus on abstract painting?*

**BARRY:** I began as a realism artist doing landscapes, seascapes and



*Drum Fire, mixed media, 40" x 40"*

florals. There must be a wild side of me that loves abstract art's freedom, power and bold movement that is quite opposite to my personality.

**AA:** *Any advice for novices?*

**BARRY:** Don't let abstraction scare you. It can be fun and rewarding for those with an inclination to be on the edge, and do something "different." When asked what I look for when jurying a show, I say, "What appeals to me is something that stands out because it is different, with a new way of approaching the materials or subject matter."


**Barry Rafuse, SFCA will be teaching a 2-day FCA workshop "Dare To Paint Abstracts" September 15 & 16, 9:30-4:30, at Jericho Hill Centre, Vancouver.**

**FCA Workshop**

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## CENTRAL INTERIOR



Mark Tworow, *Retreating Glacier 2*

### MEMBER NEWS

**Mark Tworow** was one of the FCA Gallery resident artists in July in Vancouver. His landscapes are inspired by the magnificent mountains, lakes and forests of the Smithers area where he resides. Quesnel painter **Megan Long** is showing paintings in a month-long exhibition "Inspirations" at Quesnel Art Gallery, opening October 12, which reflects work from historic and contemporary masters. **Pat Gauthier** of Fort St. James had several paintings in the Pope Mountain Arts exhibition.

### UPCOMING WORKSHOP

"Creating Compelling Light From Photo References," a 3-day workshop with **Gaye Adams**, takes place October 12–14 at Studio 2880, Prince George. Students will explore how to create the illusion of light on canvas. After a colour-mixing introduction, Gaye will lead a paint-along session, and students will work from photo references accompanied by individualized coaching.

## CENTRAL OKANAGAN



Kit Bell, AFCA, *Onward and Downward*

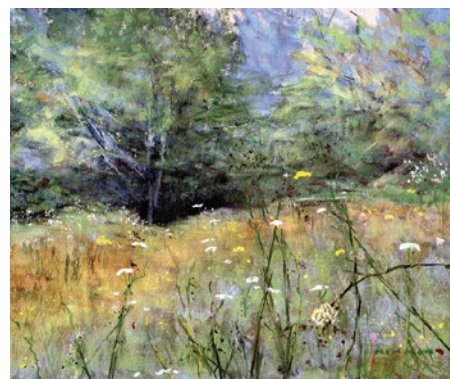
### ANNUAL OASIS SHOW

The COC's 2018 Oasis Show was held at Peachland Art Gallery in July. Award Winners — Best of Show: **Veronica Davies**, AFCA, *Pure Love*; Abstract Award: **Renata Kerr**, AFCA, *Escape 1*; Still Life/Floral: **Jan Crawford**, AFCA, *Orchard House Red Havens*; Figurative/Animal: **Anita McComas**, AFCA, *Running Out of Space*; Landscape/City: **Kit Bell**, AFCA, *Onward and Downward*; Awards of Excellence: **Janice Sich**, *Dennis 79*; **Wayne Wilson**, *Fishing Plug*; **Lee Caufield**, AFCA, *Sheep*; Honorable Mentions: **Colleen Dyson**, AFCA, *Sails at Rest*; **Kato Rempel**, AFCA, *Come Talk To Me*; **Susan Priest**, *New Born*.

### NEWS

Chapter member **Laurie Ryan** passed away suddenly in June; we will miss her dearly. At our September meeting, **Kit Bell**, AFCA will demonstrate using aerial and linear perspective to "translate our 3-D world onto a 2-D surface and create deep space in paintings."

## NANAIMO



Terry Nimmons, *707 Park Meadow*

### FINE ART SHOW

The Chapter presents its 3rd Annual Nanaimo Fine Art Show November 1-4 at Vancouver Island Conference Centre. This juried exhibition celebrates the vitality and quality of the area's art, and aims to become a premier event offering excellent exposure. Opening Gala & Award Ceremony: Thursday, November 1, 7 p.m. By invitation only. 1st-Place prize award: \$1000; 2nd-Place prize award: \$750; 3rd-Place prize award: \$500; Non-cash Honorable Mentions and People's Choice Award. The exhibition includes a Signature Member showcase for jurors and qualified chapter members. "Meet The Artist Night" (includes a silent auction): Saturday, November 3, 7-9 p.m. More information: [www.nanaimofac.com](http://www.nanaimofac.com) Last year, 1st Place was awarded to **Terry Nimmons** for his painting *707 Park Meadow*; 2nd Place was awarded to **Regina Seib** for *Color Dance*.

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## NORTH OKANAGAN



Jerry Markham, *Just The Two of Us*

### EXHIBITIONS & WORKSHOPS

A chapter juried exhibition “Different Perspectives” takes place September 4–29 at Gallery Vertigo, Vernon. NOC is hosting a 2-day plein air workshop in oils/acrylics with renowned artist Jerry Markham September 28–29.

### MEMBER NEWS

**Gail Short** is Artist of the Month for July–August at Village Gallery, Lumby. **Ann Crook, Amber Kusmer, Lois Campbell, Kathy Munts, Valerie Kordyban, James Wilkins** and **Charley Hampton** took home ribbons at the 30th Annual Ribbon Show at Armstrong Spallumcheen Art Gallery. **Charley Hampton** presented his work at Art on Fifty Five, a garden setting, on July 28 with **Kara Barkvedt** and two other artists. **Robin Ledrew**, as part of Monashee Arts Council, headed a large community mural project in Lumby; **James Postill** and **Kathy Munts** were involved in the project. **Marlise Witschi** is Artist of the Month at Nadine’s Fine Arts Gallery, Vernon.

## VICTORIA



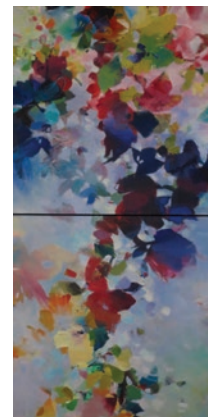
Sharon Stone, *Rising*

### MEMBER NEWS

The 32nd Sooke Fine Arts Show, held July 27–August 6 included: **Josephine M. Bohemier, Kathy Cameron, AFCA, Carol Koebberman, AFCA, Jim McFarland, Joane Moran, AFCA, Sherry Mussio, Bev Robertson, Kathleen Schmalz, Sandhu Singh, AFCA, Marcela Strastdas, Sharlene Stushnov-Lee, AFCA, Paulien Truong, Bill Hibbert, Elaine Hughes** and others.

The launch for **Mary Conley, AFCA’s** book “Artistry of Art Deco” will showcase 91 Illustration giclees exhibited at Fortune Gallery October 4–16. **Sharlene Stushnov, Deborah Czernecky** and **Marcela Strastdas** will exhibit “Oh, The Places We’ve Been” show at Coast Collective Art Centre, September 12–23. **Deborah Tilby, SFCA** is now a Signature Member of Oil Painters of America, accepted for her painting *Waiting in the Mist*, exhibiting at Oil Painters of America–Western Regional Show, opening September 7. Featured here is **Sharon Stone’s** 5' x 4' acrylic, *Rising* from the Inn at Laurel Point residency that she attended.

## WEST KOOTENAY



Corre Alice, *Streaming Flowers*

### MEMBER NEWS

**Brigitte Desbois** is the Featured Artist at Studio Connexion for Alfa Artwalk In Nakusp. **Eileen Gidman** has started new a watercolour series entitled “Life with my Human” revealing the bond between a dog and its owner. She is showing paintings at the Chamber of Commerce, Creston, BC August 3–Sept 14. **Sandra Irvine** will show work at Kutenai Clothing Company, Vernon starting mid-August.

### WORKSHOPS

The Chapter enjoyed a 2-day workshop with Corre Alice in July entitled “Intuitive Acrylic Painting with a Dash of Logic.” Painters covered canvases with a variety of marks that focused on trusting their intuition to create abstraction. Creative, fun techniques were utilized. On October 19–21, well-known California watercolourist Dale Latinen will teach a workshop. Dale is a Signature Member of National Watercolor Society and Watercolor West with 30+ years of experience. <http://dalelatinen.com>. Information: **Alison Graeme:** [alison-graeme@telus.net](mailto:alison-graeme@telus.net) & [www.wkcfca.com](http://www.wkcfca.com)

## CALGARY



Rosemary Bennett, *Lunenburg Reflections*

### FEDERATION GALLERY ARTISTS

Artists with work juried into FCA Gallery exhibitions included:

**Rosemary Bennett, Sharon Lynn Williams, AFCA, Tami Hort Lathwell** in “2018 Go Figure!”; **Tami Hort Lathwell** in “Annual International Mail-in Art Exhibition”; **Cassandra Arnold** in “On the Edge” & “Small, Smaller, Smallest”; **Cassandra Arnold** and **Ray Swirsky, AFCA** in “Summer Showcase.”

### MEMBER NEWS

**Rosemary Bennett** had paintings juried into the national OASIS in July at Peachland Art Gallery. **Sharon Lynn Williams’ Big Hill Springs**

*Patterns* was a prize winner in June’s Art-or-Rama Chapter exhibition. **Paula Henschell’s** painting was juried into “International Guild of Realism” in Santa Fe, New Mexico—opening October 5. **Tami Hort Lathwell’s** paintings *Fancy Dance* and *Puddles* were chosen for Airdrie’s “Art in Transit” competition. **Branko Marjanovic** and **Judie Popplewell** were juried into Artists Studios in the Calgary Stampede. Paintings by **Ron Czemeris** and **Lori Clipperton** were in the Stampede’s Art Gallery.

**CORRECTION:** **K. Marjorie Henn’s** name was incorrectly spelled in Peace River Chapter News in the July/August Issue of *Art Avenue*.

# LIMITLESS

AUGUST 1 TO OCTOBER 31, 2018



**1ST PLACE:**  
PATRICK DOUGLASS COX *Crows*  
egg tempera, 16" x 12"



**3RD PLACE:**  
XIONG WEN HUANG *The Brooke*  
oil on canvas, 12" x 19"



**2ND PLACE:**  
LORNA HANNETT *Life Lines*  
scratchboard, 8" x 10"

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# AA FEATURE

## REDUCE, REUSE, RECYCLE ... REBIRTH

By Angela Burdon

My mixed media painting *Birth and Decay*, featured in the FCA Gallery exhibition “Painting on the Edge,” was painstakingly painted on test tubes destined for disposal. In this piece, the baby gazes back at you, thanking you and returning your love, but at the same time imploring you to be careful with this beautiful world that you worked so hard to bring them into. The painting celebrates the 40th anniversary of the first test tube baby, and is painted in appreciation of all that science and medical research has done for us, and promises for the future. In vitro fertilization (IVF) continues to be an incredible step forward, and has positively changed the lives of an estimated eight million families.

My desire was to create an individual work offering hope, but also to provide a cautionary message: in this age of discovery and medical advancement, we are creating an ever increasing burden on our planet in terms of plastic waste. The single-use disposable equipment, the mainstay of “safe” medical care, has to go somewhere after it is used and is not recycled. It is estimated that the average two-hour surgery or hospital birth creates 20 pounds of plastic and paper waste.

The 208 acrylic tubes used in *Birth and Decay* were part of medical kits that were opened by physicians, but then not needed. I was eventually allowed to take them on the promise that they would only be used as an art project. The oil painting process itself was a challenging one because I had to paint around each tube, warping the drawing over each rounded surface, whilst ensuring the face didn’t distort when viewed from the sides. Looking back, I feel the process would have been easier had I arranged all the tubes in the same direction,



but I liked the idea of the tubes lying in a “quilted blanket” pattern. The light falls on them differently, however, and there are challenging holes created by the arrangement. A double layer of varnish protects all exposed surfaces.

I worked in the medical field for over 26 years, and during that time I saw a lot of changes and an awful lot of waste. I hope that by focusing on this issue through art, artists can be a part of the energy promoting positive change and a more sustainable solution. Medical science is progressing in leaps and bounds — soon the impossible may very well become the possible.

A new life is a miracle however it comes to be... but what legacy are we leaving them if our oceans are clogged with plastics and our landfills are overflowing?

*Vancouver-based Angela Burdon combines painting techniques learned at ateliers in Florence, Barcelona and Seattle with her training as a Maternity & Palliative Care Nurse to offer a life-affirming approach to art. Her focus is figurative and equine oil painting.*

# AA NEW MEMBERS

Julie Lamoureux	Canmore, AB	Erika Hilliard	Burnaby, BC	Raquel Rose	Kelowna, BC	Manny Martins-Karman	Winnipeg, MB
Christina Wallwork	Grande Prairie, AB	Karen Huckell	Surrey, BC	Jane Sandiland	Vancouver, BC	Guy St.Godard	Winnipeg, MB
Carolina Aguirre	Vancouver, BC	Janel Jantzen	Lake Country, BC	Janice Sawkins	Prince George, BC	Rowena Dembowski	Hay River, NT
Lynda Anderson	Prince George, BC	Gail Kalmar	Penticton, BC	Winston Seaton	Maple Ridge, BC	Vladimir Bondarenko	Toronto, ON
Dave Brewin	Keremeos, BC	Niki Katouzian	Richmond, BC	Julian Sharwood	Vancouver, BC	Grace Dam	Toronto, ON
Anita Clipston	Vancouver, BC	Sandy King	Nanaimo, BC	Patricia Sparks	Burnaby, BC	Margaret Stawicki	Mississauga, ON
Maureen Conly	North Vancouver, BC	Cindy-Wynne Kolding	Vancouver, BC	Susan Stratis	Gibsons, BC	Ievgeniia Sablina	Seattle, WA, USA
Daina Deblette	Salt Spring Island, BC	Angela Mcarthur	Abbotsford, BC	Marla Thirsk	Ucluelet, BC	Rong Kejun Yiwu	Zhejiang, China
Diane Duteil	Westbank, BC	Akeem Nermo	Vancouver, BC	Sylvia Treptow	Osoyoos, BC	Cindy AuYeung	
John L. Fraser	Victoria, BC	Maureen Ness	Victoria, BC	Pojia Tsang	Delta, BC	Kezia Basaraba	
Roy Geronimo	Vancouver, BC	Lisa Nolan	White Rock, BC	Allanah Weston	Kelowna, BC	Sarah Demian	
May Glover	Mission, BC	Janet Powell	Richmond, BC	Lisa Zavitz	Invermere, BC	Kim Stella	

# FCA EXHIBITION CALENDAR AUGUST – DECEMBER 2018

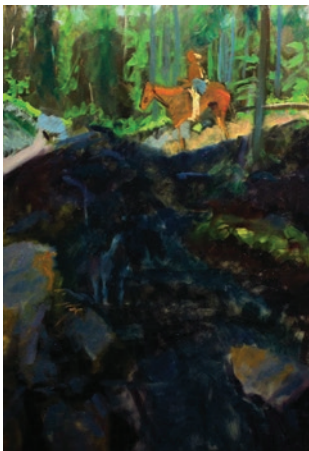
EXHIBITION TITLE	Scenes from Western Canada	Concept	AIRE 2018	Shape and Form
				
EXHIBITION DATES	August 27 – September 9	September 10 – 23	October 9 – 28	October 30 – November 11
SUBMISSION DEADLINE	August 1, 2018	August 15, 2018	September 5, 2018	October 3, 2018
OPEN TO	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	INTERNATIONAL OPEN CALL	Active, AFCA and SFCA Members
DELIVERY DEADLINE	August 24, 2018	September 7, 2018	October 5, 2018	October 26, 2018
RECEPTION	No	No	October 11, 2018	No
QUALIFYING	Yes	Yes	Yes	Yes
PRIZES OR AWARDS	Awards in Title	Awards in Title	Cash Prizes	Awards in Title

EXHIBITION TITLE	365	Ten Squared – S, M, L	AFCA Signature Medal Exhibition	SFCA Signature Medal Exhibition
				
EXHIBITION DATES	November 1 – December 31	November 12 – 18	November 20 – December 2	December 4 – 23
SUBMISSION DEADLINE	September 19, 2018	October 24, 2018	October 24, 2018	November 14, 2018
OPEN TO	Active, AFCA and SFCA Members	INTERNATIONAL OPEN CALL	AFCA Members	SFCA Members
DELIVERY DEADLINE	N/A	November 9, 2018	November 16, 2018	November 30, 2018
RECEPTION	No	November 12, 2018	No	December 6, 2018
QUALIFYING	No	No	No	No
PRIZES OR AWARDS	Cash Prizes	No	Medals	Medals

# AA ART IN THE LIFE OF...

## DOUG LEVITT'S RAGING RIVER

I'm strictly an alla prima painter – sometimes referred to as direct painting – because I love the challenges it brings and the push to improve my skill level as a painter. It's because of this that I like to start every painting with only the paint as my “drawing” medium, working to create the base structure of the piece as quickly as possible. Sometimes I do a linear-outline approach, but most often I start with what I affectionately refer to as the “blob” technique, which I did with this piece. It is a 36" x 24" oil on canvas called *No Easy Way to Cross*.



This blob approach gives me a solid read on my composition and the way the masses work together right at the start. This gives me confidence I'm moving in a good direction from the beginning. Even though I'm only working with the biggest shapes in Stage #1, I try to accurately draw them to limit the amount of reworking I'll need to do. I also work toward correct values, colour and temperature for the same reason. Some of this work will show through in the final stages if I've done a good job — so efficiency and speed is the payoff. At this stage, if

those aspects are successful, I should be able to feel the emotional power of the painting and be confident that the composition and value/colour map are right. I don't block shapes in without also paying close attention to the temperature of colours. Temperature is important; I need to immediately see warm and cool areas contrasting and adding to the composition.



In Stage #2 of *No Easy Way to Cross*, I simply add to the block-in by pushing values to be more dramatic and adding more colour switches. This develops the drawing and slowly builds the detail.



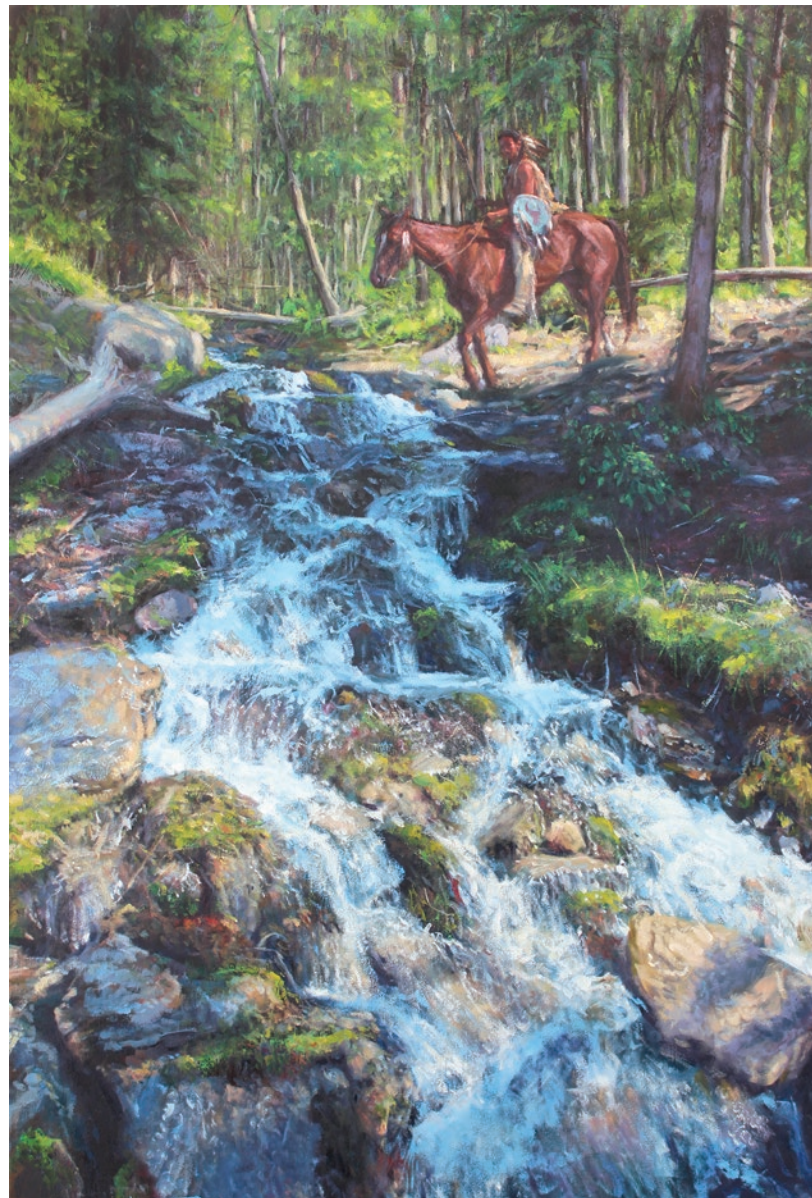
In Stage #3, it's clear that I've spent time building the top forest area and the rider. Then I start working on the waterfall. Each area completed is a stronger resolution of

the block-in stage. As I push further into the shadowed areas of the waterfall, I focus even more on temperature shifts between warm and cool, and work the edges of each object to develop their sense of dimension. All the purples and blues in the shadows give an amazing “pop” to the sunny spots throughout that entire area, and accomplish the mood of a sun-dappled, dense mountain forest.

The final stage shows the resolution of all of those technical components, and balances the story as well as I can — which, of course, is the whole purpose of the painting.

**Calgary-based artist Doug Levitt, SFCA, SAFC will be teaching a FCA portrait workshop October 26-28 in Surrey, BC at Semiahmoo Arts Society. Details/registration: <https://artists.ca/courses/view/id/2018> .**

Visit Doug at [www.douglevitt.net](http://www.douglevitt.net) and [thepainter@douglevitt.net](mailto:thepainter@douglevitt.net) or facebook at Doug Levitt Studios.





# AA BIG RED DOTS

## WHAT PAINTINGS SOLD?

A sampling of what recently sold at the FCA Gallery:

- 01. WILLIAM LIAO *Life and Fate 9*  
acrylic on canvas, 24" x 24", \$1680  
**PURCHASER FROM:** Whitehorse, YT
- 02. MELANIE KUZMINSKI *Beach Walk*  
oil on panel, 8" x 10", \$300  
**PURCHASER FROM:** California, USA
- 03. LEE CAUFIELD *Early Row, False Creek*  
water media, 8" x 8", \$225  
**PURCHASER FROM:** Washington, USA
- 04. MARIA JOSEPHANS *Filled With Memories*  
oil on canvas, 36" x 36", \$3800  
**PURCHASER FROM:** Vancouver, BC
- 05. CAROLINE DAHLMANN *Seafoam Sky*  
oil & cold wax on canvas 8" x 10", \$250  
**PURCHASER FROM:** Hong Kong, China



01



03



04



02



05

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