

A Federation of Canadian Artists Publication – November/December 2018

# Art Avenue

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\$5





# SCENES FROM WESTERN CANADA

AUGUST 27 TO SEPTEMBER 9, 2018



**1ST PLACE:**  
LUCY WALLACE *Sunset on the Lake*  
soft pastels on Pastelmat, 12" x 16"

**HONOURABLE MENTION:**  
SALLY CLARK *Immersion*  
oil on linen canvas,  
24" x 36"

**HONOURABLE MENTION:**  
KERRIE STAFFORD  
*Pitt Meadows Farm*  
oil on canvas, 11" x 14"

**HONOURABLE MENTION:**  
RONNIE WATT  
*Treeline Study*  
acrylic on mix media  
artboard, 9" x 12"



**3RD PLACE:**  
WOLF SCHENKE *Divers, Porteau Cove*  
acrylic on canvas, 12" x 24"



**2ND PLACE:**  
FRED CAMERON *Wilcox Pass*  
oil on canvas, 40" x 48"

# AIRE: ANNUAL INTERNATIONAL REPRESENTATIONAL EXHIBITION

OCTOBER 9 TO 28, 2018



**2ND PLACE:**  
MEGHAN SHARIR *Dream Catcher*  
oil on canvas, 16" x 20"



**3RD PLACE:**  
RHONDA LEGROVE GARTON *Like Father, Like Son*  
oil on canvas, 16" x 16"

**FIRST PLACE (ON COVER):**  
WILLIAM LIAO *Life and Fate 10*  
acrylic on canvas, 24" x 24"

**HONOURABLE MENTION:**  
EDWARD HUNER, *Model on Pillows*  
oil on canvas, 10" x 10"

**HONOURABLE MENTION:**  
BETH BOUFFARD, *Styrax Japonica*  
pastel on sanded paper, 16.75" x 22.75"

**HONOURABLE MENTION:**  
KEN FAULKS, *Sea Breeze*  
oil on panel, 16" x 20"





# Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION



AIRE:  
Beth Bouffard, *Styrax Japonica*



SCENES FROM WESTERN CANADA:  
Kerrie Stafford *Pitt Meadows Farm*



FEATURE:  
Brian Atyeo *Killarney March Clouds*  
acrylic on canvas, 24" x 36"

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CONCEPT:  
Diane Akey *mySon*

## ON THE COVER

### FIRST PLACE: 2018 ANNUAL INTERNATIONAL REPRESENTATIONAL EXHIBITION

WILLIAM LIAO *Life and Fate 10*  
acrylic on canvas, 24" x 24"

"This work is part of a series entitled *Life and Fate*, inspired by Russian author Vasily Grossman. It is an epic tale of World War II and a profound reckoning with the dark forces that dominated human history. In this portrait painting, I try to catch the elegant in an otherwise ordinary and impermanent life."



SMALL, SMALLER, SMALLEST:  
Michael Gilmour *Three Jars*

Art Avenue

NOVEMBER/  
DECEMBER  
2018

Editor: **Carol Crenna**  
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# AA DIRECTOR'S COMMUNIQUÉ



I don't need to tell our long-time members that there have been a lot of changes in recent years. Many of the changes have been around process and transparency, but recently we've been looking at standards as well. As Canada's national visual arts organization, the Federation sets the calibre required to compete at the national level; and often this includes what is and what is not permissible and acceptable.

One change we've made came as the result of complaints fielded from members on several occasions. The issue has arisen when an artist shops around one of their artworks to several Federation exhibitions at various chapter locations in order to scoop up cash awards. While the Federation encourages friendly competition among artists, we also want to encourage artists to continue challenging themselves. If you've won an award, that's great! It's feedback from the jurors that you've created something they appreciate. Now, get back into your studio and keep practicing; become even better!

To this end, we've adopted a policy similar to other organizations that limits the number of exhibitions a painting can be accepted into. Policy 7.2.5 limits an artwork from being accepted into more than one chapter exhibition. We recognize that members may want to submit work to Federation Gallery exhibitions after having been accepted into the local chapter's exhibition. We'll continue to allow this. But once artwork has been displayed in one chapter exhibition, it is barred from entry into another chapter's exhibition call.

We've also tightened up the rules around the use of stock photography and the photos of professional photographers. In the past, the use of these photos was allowed as long as the artist had permission to use them. This, however, has changed. In using another's photo, much of the artistic work has already been done. Composition, colour, lighting all need not be considered by the painter because they've been determined. Photographs by professionals are considered artworks in themselves, and may no longer be copied by a painter and presented as their own work. For artwork submitted to Federation Gallery exhibitions, you are only permitted to use reference photos taken by you or by amateur photographers if you have their consent.

In recent years, we've seen an increasing number of artists who don't want to sell their work, yet want to exhibit it in the Federation Gallery. They set an outrageously high price for their submission to ensure that no one will consider buying it. This isn't fair to the majority of artists who

adhere to the rules, and undermines the spirit of the process and the policy. Therefore, a new policy has been introduced that empowers staff to reject exhibition entries that are priced out of alignment with that artist's typical price structure. As always, I've asked staff to screen entries with compassion, but the spirit of our policies must be enforced.

We're working to redefine the phrase "Open National Exhibition." Thus far, we have left the scope of what qualifies and what does not qualify a bit vague. We also want to lend a hand to chapters electing to organize this type of exhibition. Policy 7.5.9 promises assistance in the form of free advertising of Open National Exhibitions in both *Art Avenue* and the Federation *eNewsletter*. Since chapters don't often have big advertising budgets, we hope this'll go a ways toward helping them achieve collective goals.

Painting sales from the Federation Gallery consistently do very well; we're doubling the amount we used to sell. However, we now have the additional expense of a salaried Gallery Sales Associate. I believe this provides a very valuable service to members, but I need to ensure its financial feasibility. We still only take a 35% commission and we have no intention of changing this. However, we are finding that, on the sales of less expensive artwork, the 35% commission doesn't cover the expenses involved in making the sale. Therefore, we're establishing a minimum fee of \$50. If we sell artwork priced at \$100, the original commission would have been \$35 and we'd have paid the artist \$65. With this change, we will now retain \$50 and pay the artist \$50.

This might seem harsh. But I'd like to remind all artists submitting work that if your art is accepted into a Federation exhibition, it has been juried and accepted by signature members of the Federation. Therefore, it is worth more than \$100. We encourage you to price artwork accordingly.

When pricing your work, take into account our 10% negotiation "buffer." We don't advertise it, but the gallery does sometimes need some wiggle room on the price to secure the sale. In about 5% of sales, we do provide a discount to the buyer. We don't like offering it because we are trying to get the best deal for you (and the discount reduces our commission). But if we feel that we'll lose the sale if we don't offer a discount, we find that most artists prefer to "wheel & deal" — especially if their price has a buffer already built in. Please add a buffer so that you'll still feel comfortable with what you get paid in this situation.

Finally, this is a reminder that it is renewal season. Membership renewal periods used to last 6 months each year — from November through to the end of April. We've reduced this to 4 months, November through to the end of February. Please renew soon.

**Patrick Meyer**  
EXECUTIVE DIRECTOR



# AA NEW MEMBERS

Gwen Day	<i>Carstairs, AB</i>	Eva Eshpeter	<i>West Kelowna, BC</i>	Joel Mara	<i>Vancouver, BC</i>	Christine Wakal	<i>Kelowna, BC</i>
Lynn Wade	<i>Calgary, AB</i>	Wendy Lou Griggs		Carolyn McDonald	<i>Cowichan Bay, BC</i>	Shannon Wylie	<i>Vernon, BC</i>
Darren Anderson	<i>Nanaimo, BC</i>		<i>Sturgeon County, BC</i>	Jane Moxon	<i>Kelowna, BC</i>	Li Li	<i>Winnipeg, MB</i>
Rennie Brown	<i>Vancouver, BC</i>	Maryam Hatami	<i>Vancouver, BC</i>	Doris Parlee	<i>Duncan, BC</i>	Daisy Fresh	<i>Alvinston, ON</i>
Kathleen Carpenter	<i>West Vancouver, BC</i>	Leanne Lai Hildebrand	<i>Vancouver, BC</i>	Rena Parsey	<i>Duncan, BC</i>	Sherri Friesman	<i>London, ON</i>
Louise Claesson	<i>Vernon, BC</i>	Karl Hipol	<i>North Vancouver, BC</i>	Christine Rawcliffe	<i>Lumby, BC</i>	William Punt	<i>Peterborough, ON</i>
Taylor Daniel	<i>Vancouver, BC</i>	Jean Kiegerl	<i>Merritt, BC</i>	Megan Roberts	<i>Kelowna, BC</i>	Leslee Squirrell	<i>Waterloo, ON</i>
Tonny Dear-Monteith	<i>Kelowna, BC</i>	Sheri Leason	<i>Lumby, BC</i>	Lori Schiersmann	<i>Bowser, BC</i>	Jane Thompson	<i>Kanata, ON</i>
James Douglas	<i>North Vancouver, BC</i>	Peggy Leduc	<i>Sun Peaks, BC</i>	Maureen Smith	<i>Abbotsford, BC</i>	Donna Wise	<i>Toronto, ON</i>
				Lynda Turner-Bailey	<i>Nanaimo, BC</i>	Stephane Marceau	<i>Montreal, QC</i>

## 365 ONLINE EXHIBITION & CALENDAR PROJECT

NOVEMBER 1 TO DECEMBER 31, 2018



**2ND PLACE:**  
DANVIC BRIONES *Power UP*  
mixed media etched on wood, 39" x 23.5"



**1ST PLACE:** CLAUDIA PUNTER *Wagon Ride*  
acrylic on masonite, 24" x 36"



**3RD PLACE:**  
LYNN C SYKES *Fuchsia Bouquet*  
oil on canvas, 12" x 16"



**4TH PLACE:**  
KATHY HILDEBRANDT *Just Let It Be*  
pastel, 20" x 28"



## 1. RETROSPECTIVE DANIEL IZZARD EXHIBITION

A new gallery showcasing paintings by renowned Impressionist **Daniel J. Izzárd**, SFCA opened in October in Park Royal North, West Vancouver. This follows a retrospective exhibition organized by Daniel's widow, Pilar Izzárd at Hudson's Bay Atrium in September. The self-taught artist was elected to the FCA's Board in 1979; the government presented a large oil painting by Daniel to Queen Elizabeth II to commemorate her visit in 1982; and in 1993 he received a 125th Anniversary of the Confederation medal. Daniel was known to travel alone by canoe on painting trips to remote areas of Canada. He stated, "Light is the spark that makes a work come to life. I lay the light on last, almost as if it is the sun beating down... forcefully, directly, full brush." Izzárd Fine Arts Gallerie is open 10-5 until December 30. [www.izzardfinearts.com](http://www.izzardfinearts.com)



Daniel J. Izzárd, *Waiting For the Debut*

## 2. PASTEL SOCIETY OF AMERICA EXHIBITION, NEW YORK

**Kathy Hildebrandt**, AFCA received the Girault Pastel Award for her work *Don't Touch My Stuff* in the Pastel Society of America's 46th Annual Exhibition "Enduring Brilliance!" in New York City. The painting was also one of a limited few selected to participate in an all pastel exhibition at the Butler Museum of American Art in Youngstown, Ohio, on from December 1-February 1. Kathy's acrylic painting *Put Some Vice in Your Life* will be included in North Light Books' *AcrylicWorks 6* book "featuring the best in creativity" to be published in 2019.



Kathy Hildebrandt, *Don't Touch My Stuff*

## 3. JUST IMAGINE GALLERY CLOSING

**Janet B. Armstrong**, AFCA is retiring from the art gallery business, closing Just Imagine Gallery in Cochrane, Alberta in November to focus on painting full-time. It in 2008, and will be closing 2018. Janet says the successful gallery represented 48 Canadian artists since it opened in 2008 including several FCA artists. Janet's paintings *Lobster Landing* and *Melrose Garden* were included in 11-member "The Escape Artist Show" in September at The Uplands Recreation Centre, Calgary.



Janet Armstrong, *Lobster Landing*

## 4. OIL PAINTERS OF AMERICA EXHIBITION, COLORADO

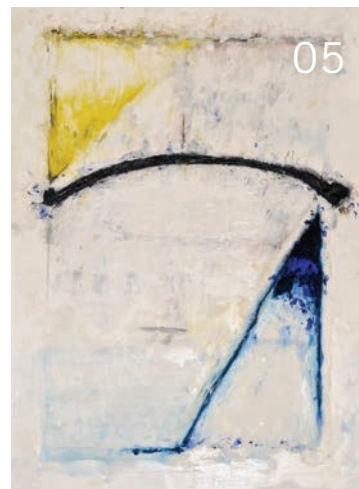
**Maria Josenhans'** painting *The Mountain's Shadow* was accepted into Oil Painters of America's "2018 Western Regional Exhibition," running until October at Mary Williams Fine Arts, in Boulder, Colorado. Maria was also awarded Grand Prize at the "Paint the Mountain Plein Air" event hosted by real estate developer British Pacific Properties. "Twelve other artists and I were invited to capture the beautiful forest and views of Cypress Mountain in West Vancouver, BC. The winning painting, *Old Footbridge*, is now in the BPP collection." [mariajosenhans.com](http://mariajosenhans.com)



Maria Josenhans, *The Mountain's Shadow*

## 5. AMERICAN ARTS AWARDS WINNER

**Julian Sharwood's** oil on canvas *Untitled #1* has been accepted into the Maryland Federation of Artists "Strokes of Genius" show, on exhibit at MFA's Circle Gallery and online to November 26. It was one of 67 artworks selected. <http://mdfedart.com>. *Untitled #1* also tied for 5th place in the 2018 American Arts Awards "Minimalism" category. Artists from 59 countries submitted hundreds of images to win placement in 50 online categories through the LA-based award site [www.americanartawards.com](http://www.americanartawards.com). *Untitled #1* was first shown in "2018 Painting on the Edge" at the FCA Gallery.



Julian Sharwood, *Untitled #1*



# MEMBER NEWS

## 6. SAGE-ING JOURNAL OF CREATIVE AGING

Martha Moore's article "Interpreting My World Through Drawing & Painting" is featured in the Fall 2018 edition of Sage-ing, the "Journal of Creative Aging" published by Wood Lake Publishing, BC. [www.sageing.ca](http://www.sageing.ca). Martha also had paintings *Fossil Portraits* and *Endless Light and Water* accepted into the Society of Canadian Artists online exhibition "A Showcase of Abstraction."



Martha Moore, *Endless Light and Water*

## 7. INTERNATIONAL WATERCOLOUR AWARD

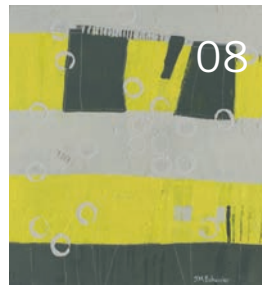
Calgary-based artist Rex Beanland, AFCA's painting *Jasper Ave* received the Heinz Jordan Product Award in Open Water, an international exhibition sponsored by the Canadian Society Of Painters In Water Colour.



Rex Beanland, *Jasper Ave*

## 8. SIDNEY FINE ARTS SHOW

Victoria artist Josephine M. Bohemier had two paintings accepted into the 16th Annual Sidney Fine Arts Show, *Laundry Day* and *Misty Morning, Kits Beach*, in October. The 3-day event attracts over 3,000 visitors to view the 400 pieces of juried art showcased at the Mary Winspear Centre, Sidney, BC.



Josephine M. Bohemier, *Laundry Day*



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# AA MEMBER SHOWS

1. Calgary-based **Caran Magaw** collaborated with photographer Haran Thomas to present “Our Skies” exhibition at Framed on Fifth, Calgary, for October. Some of her paintings were inspired by Thomas’ photos. This is part of Caran’s Alberta Art Tour in which she is joining forces with artists who work “en plein air, at the kitchen table or in the studio,” culminating in several collaborative art shows running to May 2019. [www.caranmagaw.com](http://www.caranmagaw.com)



Caran Magaw, *Blown Away*

2. **Peter Kiidumae** currently has a solo exhibition titled “Islands and Ravens” on at the MacMillan Arts Centre in Parksville, BC, which runs October 16-December 2. The show features a selection of Peter’s paintings of the islands that “he sees every day” and his “Raven” series that he has been developing over the past year. (Opening reception was on October 20.) [www.PeterKiidumae.com](http://www.PeterKiidumae.com)



Peter Kiidumae, *Raven Shadow*

3. Calgary-based **Amanda Crozier**’s paintings will be shown at the Spruce Meadows International Christmas Market held November 16-18 & 23-25 in Calgary. Amanda had a successful show at The Spruce Meadows Masters equestrian riding event in September that featured her equine portraits and Alberta and BC landscapes.



Amanda Crozier, *Hello There*

4. **Janet Strayer**’s new painting series titled *Nature Envisioned* is featured in a solo exhibition at District Foyer Gallery, 355 West Queens Avenue, North Vancouver, BC, September 16-November 5. “These dynamic abstract paintings interpret nature’s changing forces, and flow into forms suggesting sea, sky, earth, and their changing interactions.” Included are works that literally flow off of the rectilinear canvas. [www.janetstrayer.com](http://www.janetstrayer.com)



Janet Strayer, *The Firmament*

5. **Kathleen Susan Young** will be having a solo exhibition called “Secret Gardens” at The Creative Framing Company, 3332 Main Street (between 17th and 18th Ave.), Vancouver, BC, from November 24-December 23. Reception: Saturday, November 24, 1-4 p.m.



Kathleen Susan Young, *Vanishing Backyard Garden*



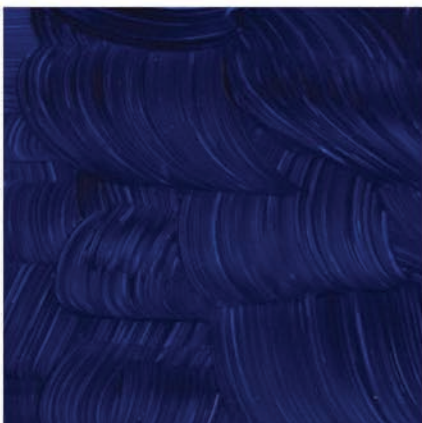
# Gamblin



Amy J. Dyck, Embracing the Maelstrom, oil on cradled panel, 36" x 36"

## Experience Color

Amy Dyck, AFCA says, "Gamblin's Ultramarine Blue is a beautifully transparent and cool blue, moody and rich, and makes a powerful black when mixed with Raw Umber. It is a mainstay on my palette for glazing, cooling, and creating the drama I rely on for my figurative work."



Gamblin Ultramarine Blue

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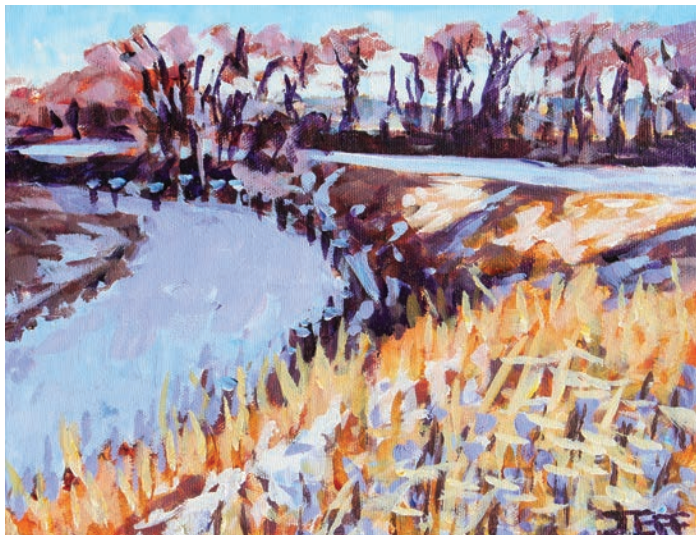


## ARTIST RESIDENCIES IN CANADA

*There are hundreds of Canadian residencies from Fogo Island, NL to Haida Gwaii, BC to inspire and ignite artists. These low-cost getaways focus on research, project creation and networking, taking you out of your usual environment and even your comfort zone to explore new possibilities. Here, three FCA members describe their experiences.*

### WALLACE STEGNER HOUSE ARTIST RESIDENCE: EASTEND, SASKATCHEWAN

By Jeff Wilson, AFCA



I was inspired to look for a residency examining Prairie narratives and subjects, and found the Wallace Stegner House Residence for Artists in Eastend, Saskatchewan. The Eastend Arts Council oversees this residence that's based in the childhood home of Pulitzer Prize-winning author Wallace Stegner.

Eastend (population 503) is located in the isolated Frenchman River Valley of southwest Saskatchewan, separated from highways and railroads by the Cypress Hills. It has a storied past, and the area's isolation has preserved a palpable sense of history seldom seen in the Prairies. For the artist, there is a wide range of landscapes from semi-arid Badlands and coulees of Frenchman River to the surrounding flat tablelands, and Cypress Hills to the north. The built environment ranges from extant villages to ranches and farms.

I spent two weeks at the residence in November 2017. My daily work routine was based on weather conditions there; temperatures ranged from -10C to -25C, and varied from frequent sun to cloud and snow. On cloudy or snowy days, I worked in the studio on acrylic studies. At the end of two weeks, I had taken 2000 photos and produced six studies. (Since returning to Vancouver, I have completed 10 exhibition-size paintings.)

The residence was initiated 20 years ago for authors, and is now open to artists of all disciplines throughout the year. Visual artists must have

publicly exhibited work to qualify. Candidates complete an application and proposal including their intended work programme and preferred dates. Lengths of stay vary from two weeks to three months in the two-bedroom house with office/studio, rented for \$250 per month. Eastend is remote so vehicle rental is necessary to get there and navigate the area. The residence is self-directed, but you're required to give an Artist Talk/Demonstration during your stay; and the friendly local folks were welcoming and receptive to my talk.

I was inspired by the colours of the landscape. Since my stay was allocated at the start of winter, it allowed me to explore snow over golden yellow stubble, crimson-umber brush, and incredible blue-purple shadows under the clearest cobalt blue sky. I would return in a heartbeat.

*Wallace Stegner House Residence: \$250/month rental, supplies, living & travel expenses extra. Stays: 1 month April-September, 1-3 months November-March. <http://www.stegnerhouse.ca/>*

### THE CALGARY STAMPEDE "ARTIST RANCH PROJECT"

By Cheryl O'Byrne

The Artist Ranch Project, an initiative sponsored by the Calgary Stampede, invites artists to submit works representing a cohesive style to its selection committee. I was fortunate to be one of six artists to attend a 3-day residency at working ranches in Longview, Alberta, to collect images and information on the history and importance of ranch life.

Artists then have 10 months to create a body of work expressing the impact of the stay — through contemporary art, as opposed to traditional Western approaches. Artists work independently from October to June, and then the group exhibits at Western Showcase throughout the 10-day Calgary Stampede.

I participated in the Artist Ranch Project in 2016 and my work was exhibited at 2017's Western Showcase. Other than supplies, there were no participation costs. (Travel and accommodation outside weekend not included; transportation, accommodation, meals Friday-Sunday included.)

The Stampede hosts and widely markets "Stir Up" Opening Night for the Western Showcase. At the well-attended event, art collectors come out in force, and many sales take place. During the Stampede, artists rotate working preset volunteer hours at the Artist Ranch Project booth. In 2017, this booth was the Showcase's bestseller. I sold 13 artworks there. These results clearly show it was worth the time and effort!

Not knowing beforehand what would inspire me made this experience unique and memorable. Visiting the Bar-U-Ranch and OH Ranch





was like a trip back to my childhood, having been raised on a farm. Big skies, fresh country air, sprawling landscapes, a rustic cookhouse stove, and nostalgic musty smelling sheds with creaking hinged-doors resonated within me in heartfelt ways. An unpredicted experience of the residency was a “Car Dam” at OH Ranch. Rusting vintage cars alongside a dirt road inspired a series of abstracts that I would have never expected to come from a weekend at a working ranch!

I encourage artists to participate because I believe this Project is growing. (FCA member **Pam Weber** was selected to participate in the Artist Ranch Project’s recent 2017-2018 residency & exhibition.)

*Next Open Call: applications accepted November 2018-March 2019 <http://westernshowcase.com/artist-ranch-project.html>. Selected artists’ residency: Fall 2019 and exhibit at Stampede 2020. (Commission taken on exhibition sales.)*

## PARRSBORO CREATIVE ARTIST RESIDENCE: PARRSBORO, NOVA SCOTIA

By Ann Willsie



I was honoured to be selected as one of six Artists in Residence in Parrsboro, Nova Scotia for three weeks in August 2018. This initiative by Parrsboro Creative was launched to encourage widespread interest in and rejuvenation of the small town as a cultural hub, and to further the connection between art, education and the community.

At the airport, I was met by Parrsboro Creative executive director,



Robert More. After a two-hour drive, we arrived in Parrsboro (population 1,200) on the Minas Basin in the Bay of Fundy where I was billeted at a residence. A short walk plunked me at my temporary studio, a storefront on Main Street, with a huge window banner reading “Artist in Residence.” Here, I was expected to greet the public while working, and the support I received was overwhelming. Residents welcomed me with open arms and hearts.

I had freedom to plein air paint, and time to explore of the area. I spent many days gazing at the Bay of Fundy, watching as the tide rose 45 feet in 6 hours. Fishing boats tied snugly to the docks at high tide would rest precariously on their sides in the red mud at low tide. The most vivid memory was witnessing the Bay’s colours change; I spent the first few days trying to mix paint colours that fluctuated between red, pink, brown and mauve depending on the atmosphere and time of day.

In addition to free accommodation and studio space, I was given \$300/week to help cover expenses. At the end of the residency, Parrsboro Creative hosted a well-attended art show and opening reception. I produced 18 paintings during my residency, and sold three to local residents while there. Their subjects included fishing boats, Bay views, old churches, barns, and sunsets on the Aboiteau.

The experience was unbelievable. Engaging in artists’ residencies provide me with an opportunity to explore new vistas, stimulate creativity, and interact with local artist communities. It revitalizes my spirit and hones my observation skills. I strongly believe that sharing experiences, techniques and knowledge with other artists is a win-win — providing inspiration and tools required to strengthen our own beliefs and practices. Oh, and the lobster was mighty fine, too!

*Parrsboro Creative Artist-In-Residence Program: 2-8 week stays; supplies, living & travel expenses extra. 25% commission on sold artwork. (<https://www.parrsborocreative.com/the-parrsboro-creative-relocation-initiative/artist-in-residence-program/>)*



# Foundations

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**2019**

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**Abraham - Adams - Anthony - Chizik - Christie - Crawford  
Hamill - McDiarmid - Robertson - Visagie**



## BRIAN ATYEO: ABSTRACTION IS TODAY'S REALISM

By Carol Crenna

*Killarney, Ontario-based Brian Atyeo made his living at art for his entire career, spanning over 40 years. He chose to paint fulltime just when his successful commercial art company was on the verge of expansion, and never looked back. Here, Brian talks about how changing philosophies dramatically influence his style, and his "secrets" to commercial success.*

**AA:** You closed your design company when it was in a growth spurt?

**BRIAN:** It was a difficult decision initially. But I was also selling artwork in galleries in Edmonton and Toronto, and felt that as long as I worked hard at painting, and kept up my study – an important part of continuing to be fresh as an artist – I would do well.

**AA:** What is your style?

**BRIAN:** It's continually evolving. My paintings in the past were much more representational. I am now doing "nonobjective abstracts," which require no preconceived idea, planning or preparation before beginning. A number of today's abstract painters are swinging in this direction.

**AA:** How do you do "nonobjective" painting?

**BRIAN:** You walk up to the canvas and make your mark. Sometimes that mark is the width of a brush and sometimes it is 4' by 3'. You respond to that mark by applying another mark. Then you see what happens, and respond with another mark. Nonobjective art has no reference to a subject (real or abstract). The objective is to become totally responsive to what you see happening on the canvas, to trust your marks, and have faith in your ability to bring it to completion. Questioning or harshly judging a mark made can defeat the purpose.

**AA:** That's confident painting.

**BRIAN:** Experience helps. I have seen artists jump into this type of abstract painting perhaps too soon and end up frustrated. They want it to represent something in the back of their mind. This intuitive art requires a different use of head and heart than when painting traditional abstraction or realism. After completing a painting, I live with it for a couple of months before sending it to a gallery to learn from it. They happen so fast and so intuitively that I am not always aware of what I did to create them; analyzing them afterward is helpful.

**AA:** It sounds freeing and fun.

**BRIAN:** I do find it freeing, but "fun" isn't a word I use a lot in my studio! It's about celebrating the mystery of how it happens. You need to give yourself a break; don't try to know everything. Be curious about finding out about everything. To be successful, it still requires using foundational design elements and principles as a check and balance system.



*Prairie Vista, acrylic on canvas, 36" x 48"*

**AA:** What's the difference between an element and a principle?

**BRIAN:** After choosing an element, such as colour, you ask, "How am I going to use it?" to choose the principle. In workshops, I watch that participants make one element dominate the painting. It is important to ensure that other elements are not in equal measure or they compete. Even some experienced painters do this. This destroys unity, the principle that holds a painting together and dramatically affects its composition.

**AA:** You raised a family by selling paintings?

**BRIAN:** I put my focus on my art, and let galleries worry about sales. I have been well taken care of and promoted by them; and commissions paid each year are the best money ever spent. My work is currently in the Harbour Gallery in Mississauga, ON and Mountain Galleries in Fairmont Hotels in Whistler, BC, and Banff and Jasper, AB.

**AA:** Changing gallery trends and your changing style didn't affect sales?

**BRIAN:** Yes, but not negatively. A gallery trend began a decade ago with buyers purchasing multiple paintings by the same artist at one show. My abstracts sell as well or better than the representational work; and I am a better painter because of switching to this style.

**AA:** Any tips for artists seeking representation?

**BRIAN:** Galleries promote the work, not the artist. Buyers don't buy you; they buy the art. Keep that in mind, and show them art with integrity. Early in our relationship, galleries made creative suggestions to help sell my work, and if I could work it into the painting, I would. But we haven't had those conversations for many years. When I bring a new series, they sit with me to discuss it, trusting that I wouldn't show work unless I felt it was good.

**AA:** Can you describe "integrity"?

**BRIAN:** Integrity is not just art's beauty or intellectually having the elements/principles in place, but how much you care about what you are doing. It is never presenting work that is "almost complete."

**AA:** Does that mean if you love every area except one, you redo it because it isn't unified with the rest?

**BRIAN:** Yes. Every area of the painting has to be accountable to the whole. I think of a painting as a community, with each piece contributing to that community. Ask: Is each visually functional, relevant, and does it fit well?





*Algonquin Marsh, acrylic on canvas, 24" x 48"*

**AA:** *How many paintings did you do in order to support your family?*

**BRIAN:** I used to complete a series of approximately 100 per year, working on up to 20 at one time. When the spirit moves, it pours out of you. I am really enjoying this time in life, though, working hard, but not doing as many.

**AA:** *What will your two 3-Day Spring Workshops in Vancouver focus on?*

**BRIAN:** The first covers introductory foundational concepts, which will use more representational work to illustrate this. The advanced second course will focus on abstraction and "getting the paint to be the subject." For example, the viewer may see landscape references in an abstract, but the first thing they notice is the paint — how the landscape is represented. This style is not exclusive to abstractionists, and has been around a long time. Allan Wylie's and Robert Bateman's work, for example, uses abstraction in the larger dark, mid and light spaces, even if they then paint realism into them. If you imagine taking out the realistic foreground figures in murals by masters Raphael and Michelangelo, you're left with some of the best nonobjective abstract painting done in history.

**AA:** *What techniques do you like to use in your paintings in studio?*

**BRIAN:** I use layering primarily in acrylic paint (paste and liquid), adding crayon and ink. For example, I may lay a field of orange and green acrylic onto the canvas, let it dry, and then scumble a translucent white and cobalt blue ink overtop to create an exciting surface. (Scumbling: a layer of broken or scratched colour added over another so that bits of the lower layer show through. It uses a dry brush/cloth and very little paint/ink.)

**AA:** *What are you currently working on?*

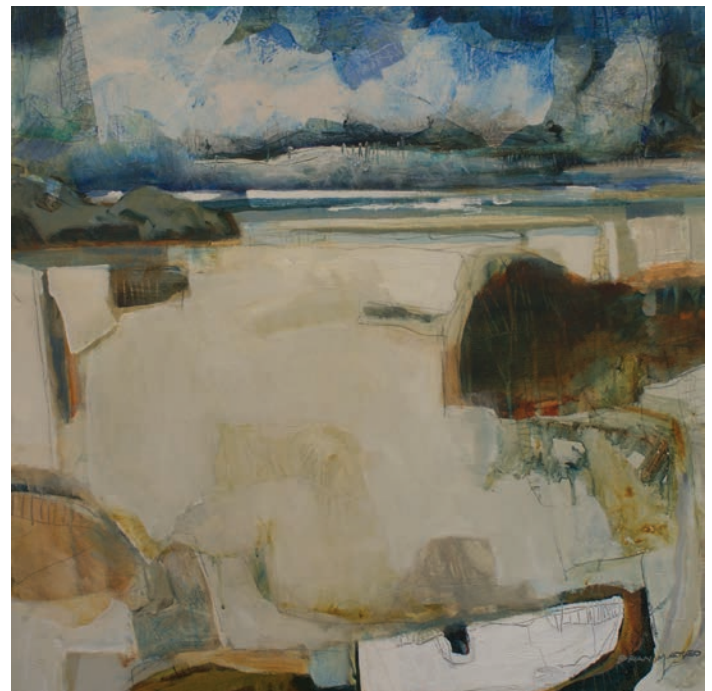
**BRIAN:** The Castor series, with over 75 paintings of contemporary abstract beaver stumps, which has been very well received; and the South Shore series depicting spatial abstractions of beaches, light, water in Peggy's

Cove, Nova Scotia, some up to ten feet wide.

**AA:** *You said that abstraction is today's realism. Why?*

**BRIAN:** It's a rich, wonderful time to be a visual artist. Society's attempts to be more open-minded and accepting, the different ways of thinking as cultures come together more than ever in history, and the complexities that arise from these are creating a new reality. Nonobjective painting feels like the realism of today because it creates complex art that reflects today's cultural/social volatility.

World news reveals that everything we used to use as "barometers of the norm" are being challenged. Therefore, the typical "pear with glistening water droplet" in photo-realism paintings seems too easily understood to relate to. It is devoid of complexity and requires very little interaction with the viewer as opposed to paint marks without obvious subject reference. Paint as subject has for me become my vehicle for my mark-making, and a workable reality I trust.



*White Onyx, acrylic on canvas, 40" x 40"*

# Brian Atyeo

## Representational Painting in Acrylic

April 30th - May 2nd, 2019 | 9:30am-4:30pm

Register online at:  
[www.artists.ca/education](http://www.artists.ca/education)

Detail - "Killarney Gold" - Brian Atyeo






## CENTRAL OKANAGAN



Cherie Sibley Wasyiw, workshop painting

### EXHIBITION

The COC is holding a juried Chapter Show at the Okanagan Mission Hall “The Barn,” 4409 Lakeshore Road, Kelowna, BC, November 16-18. Opening Gala & Awards Presentation: Friday, November 16, 7-9 p.m.

### WORKSHOPS

A workshop was held in September with **Andrew McDermott**, SFCA titled “Studies to Painting with Colour and Light” that resulted in very creative studies in pastels and acrylic. It was held at Rotary Centre for the Arts, Kelowna. A successful workshop with **Juve Furtato**, AFCA on “Pouring Light – Letting Loose with Watercolour Pouring” was also held in October at COSA, Kelowna.

The COC holds monthly meetings that welcome guests & feature speakers, demos, critiques, discussions on art. Next meeting: November 5, 7-9 p.m., Kelowna Senior Citizens Centre.

## SOUTH OKANAGAN SIMILKAMEEN

### SHOWS

The SOS autumn art exhibition “Color Outside the Lines” will be held at the Shatford Centre in Penticton from November 2-December 20. In conjunction with the show, the Chapter will host a Charity Fundraising Event where local artists will donate small furniture items that have been repurposed, repainted or “used as canvas” for original artworks.

## NANAIMO



Marg Bonneau, Dorothy Sevcov, Bonnie Stebbings

### RECOGNITION

Nanaimo Chapter soon celebrates its 30th anniversary. The Chapter recognized the achievement and contributions of founding member, **Dorothy Sevcov**, a lifetime artist, arts supporter, and loyal friend.

Dorothy's dedication to the Nanaimo art community began as a young adult; her brother took her to her first artists' meeting with Nanaimo Art Group, an organization in existence for 70 years. She spent several years on the Board of Malaspina College Gallery, and is an active member of the Nanaimo Arts Council and Art 10 Gallery, for which she was instrumental in promoting. Dorothy's community commitment resulted in her founding the Nanaimo Chapter of the Federation of Canadian Artists in 1989 as a long-time FCA member. Dorothy did what few do when seeing something that should be done — she does it! Today our chapter is nearing 100 members. Thank you to this lovely person we all know as Dorothy.

### MEMBER NEWS

**Lynn (Arlington) O'Brien** had paintings accepted into this summer's FCA “Oasis Show,” Peachland. She also exhibited two paintings in consecutive shows at the FCA Granville Island Gallery, “Small, Smaller, Smallest” and “Scenes from Western Canada,” and both paintings were sold. **Greta Kamp** currently has a solo exhibition of her amazing perspective on local landscapes hanging in the Penticton Golf Club's dining room: open from dawn until dusk every day of the week until December.

Greta Camp, Quails eye view to Munson Mountain

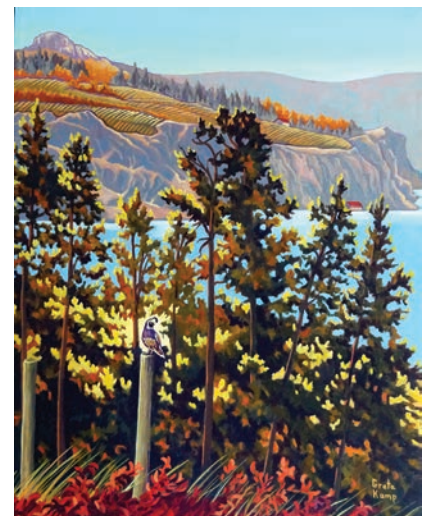
## PRINCE GEORGE



Wendy Framst, *Pensive Protégé*

### NEWS

Chapter members have been on the go! **Darlene Meyers** was in a duo art show at Prince George Artist's Co-op, and **Pat Gauthier**, **Andrea Fredeen**, **Karma Vance** and **James Spankie** had artwork accepted into “Farm Fest Art Show” at the Omineca Arts Centre. After spending a year in preparation, **Mark Tworow** presented landscapes at his solo show “This Mountain” at the Smithers Art Gallery. The show coincided with publication of a chapbook by the same name with Mark's work accompanied by text written by a Smithers author. **Wendy Framst** and **Maureen Faulkner** participated in BC Culture Days' Open Studios, and **Erin Stagg** and **Perry Melenka** participated in PG Art Battle. **Sharron MacBride** has been busy sharing her watercolour skills through demos and classes. **Laura Chandler** and **Kristin Vignal** led a still life composition exercise at our Chapter meeting. Plans are underway for our first two Chapter exhibitions slated for May and December, 2019.





## ARROWSMITH



Cindy Mawle, *Creative Dialect*

### FALL EXHIBITION

The Chapter's "2018 Fall Juried Exhibition" was held October 1-27 at Brown Gallery in The Old School House Arts Centre, Qualicum Beach, Vancouver Island. It featured 49 works in all mediums. At the well-attended opening, awards were presented to: **Cindy Mawle**, 1st Place, *Creative Dialect*; **Diane Michelin**, 2nd Place, *Paddle, Cast, Repeat*; and **Peggy Burkosky**, 3rd Place, *Quiet Street Fabriano Italy*. Honourable Mentions awarded to **Birgit Coath**, *Driven to Abstraction*, and **Faith Love-Robertson**, *Lighting it Up*.

### EN PLEIN AIR

From June to mid-September, Arrowsmith members were actively en plein air painting. Coordinated by **Donna McDonnell**, members met once a week at farms, beaches, parks, marinas and private gardens with canvases, easels, folding chairs/tables, oils, acrylics, water media, sketchpad & pencils. Everyone enjoyed creating art outdoors, often ending with a group lunch. En Plein Air Spring schedule: posted on FCA Arrowsmith website in early 2019.

## NORTH OKANAGAN



Linda Hunt, *Ice Water Trees*

### EXHIBITIONS

An exhibition & sale called "Red Dot Sale" with Chapter members' works will be held at Gallery Vertigo, Vernon, for the month of November. All paintings will be under \$250. The Chapter show "Different Perspectives" was recently also held at Gallery Vertigo. Winners" 1st Place: **Linda Hunt**, *Ice Water Trees*, 2nd Place: **Ann Crook**, *Canadian Flight V*, 3rd Place: **Liz MacArthur**, *Warm Winter Welcome*. Honourable Mentions: **Kathryn Upton**, *Path to Woods, BX Park*, **Juve Furtado**, AFCA, *Sun and Snow II*, **Marlise Witschi**, *Desert Life*.

### MEMBER SHOWS

New member, **Sally Tatlow-Kennedy** had a show of her beautiful, finely detailed drawings at the Armstrong Spallumcheen Art Gallery in September. **Holly Smith** and **Lois Campbell** presented their show Ubuntu 5, a collaborative effort of five women honouring the human spirit, at Gallery Vertigo in October.

## FRASER VALLEY



Felicity Holmes, *New Beginnings*

### EXHIBITIONS

The Chapter's "Paying Homage To The Past" with 47 works is currently on display at Langley Centennial Museum, running September 13-December 18. Winners: 1st Place: **Felicity Holmes**, *New Beginnings*, 2nd Place: **Nino Dobrosavljevic** *Happy Anniversary*, 3rd Place: **Sharyn Olfert**, *Old Is New Again*, Honourable Mentions: **Lee Caufield**, AFCA, *Red Coop*, **Audrey Bakewell**, AFCA, *Eric's Old Truck*, **Kathy Traeger**, AFCA, *The Boathouse Beckons*.

The Mission Art Gallery showcased 38 members' works from September 11- 29. Winners: 1st Place: **Veronica P Davies**, AFCA, *Pure Love*, 2nd Place: **Jytte Frost**, *Looking for Spring*, 3rd Place: **Janis Eaglesham**, *Reclining Nude*. Honourable Mentions: **Veronica Newell**, AFCA, *Wisdom*, **Jackie Versfelt**, *Stanley Restaurant*, **Kathy Traeger**, AFCA, *Lucy*. Thank you participants, volunteers and Show Chair **Hans Baarschers** who made both shows a success!

### MEETINGS

The FV Chapter meets every second Saturday (excluding December) at Langley Masonic Hall; new members welcome.

## Calgary



Janet B. Armstrong, *Lobster Landing*

### NEWS

Calgary Chapter's new website can be viewed at <https://fcacalgary.ca> developed by **Nadine Johnson**, **Cassandra Arnold**, **Laurie Thompson** and **Pamela Jones** through ArtBiz.ca. **Sharon Lynn Williams**, AFCA, **Sheila Adams**, AFCA, and **Anne McGilvary** did demos during the 35th Annual Calgary ArtWalk festival in September. **Janet B. Armstrong**, AFCA's paintings were juried into FCA Gallery's "365 Online Gallery & Calendar Project." **Alice Saltiel-Marshall**, SFCA is now represented by Elevation Gallery, Canmore, showcasing 10 artworks including those with images painted on vintage topography maps. **Ray Swirsky**, AFCA, **Sharon Lynn Williams**, **Tracy Proctor** and **Marj Broadhead** were in the

"Calyx Distinctive Art Sale Fall Show" at Crescent Heights Community Centre. **Anne McGilvary**, **Karen Pedersen**, **Janet Armstrong** were included in "The Escape Artist Show" in September at The Uplands Recreation Centre, Hawkwood.

### WORKSHOP

"Painting the Clothed Figure from Life" with **Bobbi Dunlop**, associate member, Oil Painters of America & long-time workshop facilitator. Oil painting demonstration, live model: November 9, 7-9 p.m. \$5/members, \$10/nonmembers. 2-day workshop, live model: November 10 & 11, 10-4 p.m. \$60/members, \$100/nonmembers. Kensington Art Supply, 120, 6999 11 Street S.E., Calgary, AB



# SMALL, SMALLER, SMALLEST

AUGUST 13 TO 26, 2018



**2ND PLACE:**  
ANN WILLISIE *Shushwap Valley*  
oil on cradled wood panel, 10" x 10"



**1ST PLACE:**  
FRED CAMERON *Dancing Koi*  
oil on board, 11" x 14"



**3RD PLACE:**  
HELENA MAIZLIN *Alone*  
oil on cradled panel, 12" x 6"

**HONOURABLE MENTION:**  
MICHAEL GILMOUR  
*Three Jars*  
oil on panel, 8" x 10"

**HONOURABLE MENTION:**  
LOIS GOODNOUGH  
*NYFW Blues*  
acrylic on wood cradle,  
10" x 10"

**HONOURABLE MENTION:**  
LARRY TILLYER  
*A Helping Hand*  
acrylic on board,  
14" x 11"

# CONCEPT

SEPTEMBER 10 TO 23, 2018



**1ST PLACE:**  
MAJIE LAVERGNE *The Growing Gap*  
mixed media, 40" x 40"

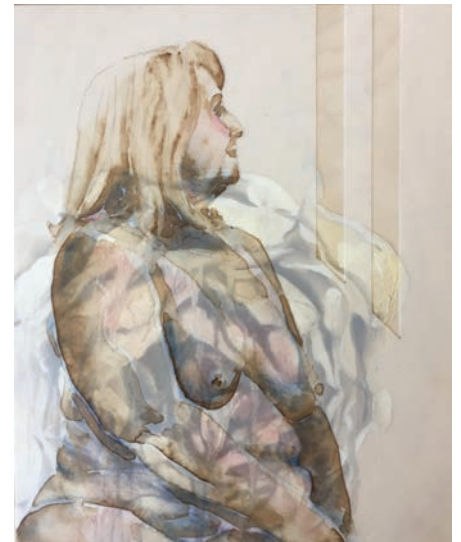
**HONOURABLE MENTION:**  
DUANE FAST *Lonely*  
acrylic on canvas, 8" x 10"

**HONOURABLE MENTION:**  
DIANE AKEY *mySon*  
mixed media on canvas,  
16" x 12"

**HONOURABLE MENTION:**  
LAURA CHANDLER *Sojourn*  
acrylic on canvas, 20" x 16"




**3RD PLACE:**  
EDITH FULLERTON  
*Breaking the Code*  
mixed media, 24" x 48"



**2ND PLACE:**  
ANNETTE NIEUKERK *Janet Contemplates both her Past and her Future*  
walnut ink and oil paint on drafting film, 10" x 8"



# FCA EXHIBITION CALENDAR OCTOBER 2018 – MARCH 2019

<b>EXHIBITION TITLE</b>	<b>Shape and Form</b>	<b>Ten Squared – S, M, L</b>	<b>AFCA Signature Medal Exhibition</b>	<b>SFCA Signature Medal Exhibition</b>
				
<b>EXHIBITION DATES</b>	<b>October 30 – November 11</b>	<b>November 12 – 18</b>	<b>November 20 – December 2</b>	<b>December 4 – 23</b>
<b>SUBMISSION DEADLINE</b>	October 3, 2018	October 24, 2018	October 24, 2018	November 14, 2018
<b>OPEN TO</b>	Active, AFCA and SFCA Members	INTERNATIONAL OPEN CALL	AFCA Members	SFCA Members
<b>DELIVERY DEADLINE</b>	October 26, 2018	November 9, 2018	November 16, 2018	November 30, 2018
<b>RECEPTION</b>	November 3, 2018 2–4pm	No	December 6, 2018 6–8pm	December 6, 2018 6–8pm
<b>QUALIFYING</b>	Yes	No	No	No
<b>PRIZES OR AWARDS</b>	Awards in Title	No	Medals	Medals
<b>EXHIBITION TITLE</b>	<b>Active Members Exhibition</b>	<b>Works on Paper</b>	<b>Artists' Choice</b>	<b>Canvas Unbound</b>
				
<b>EXHIBITION DATES</b>	<b>January 8 – 20</b>	<b>January 22 – February 3</b>	<b>February 5 – 17</b>	<b>February 19 – March 3</b>
<b>SUBMISSION DEADLINE</b>	December 12, 2018	December 19, 2018	January 9, 2018	January 23, 2018
<b>OPEN TO</b>	Active Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members
<b>DELIVERY DEADLINE</b>	January 4, 2019	January 18, 2019	February 1, 2019	February 15, 2019
<b>RECEPTION</b>	No	No	February 7, 2019	No
<b>QUALIFYING</b>	Yes	Yes	Yes	Yes
<b>PRIZES OR AWARDS</b>	No	No	Cash Prizes	No



## PERRIN SPARKS' GINGER NOSE

Ginger Nose was our beloved Maine Coone. She would gaze intently into our eyes with an unswerving focus that I always wanted to capture, being a portrait artist.

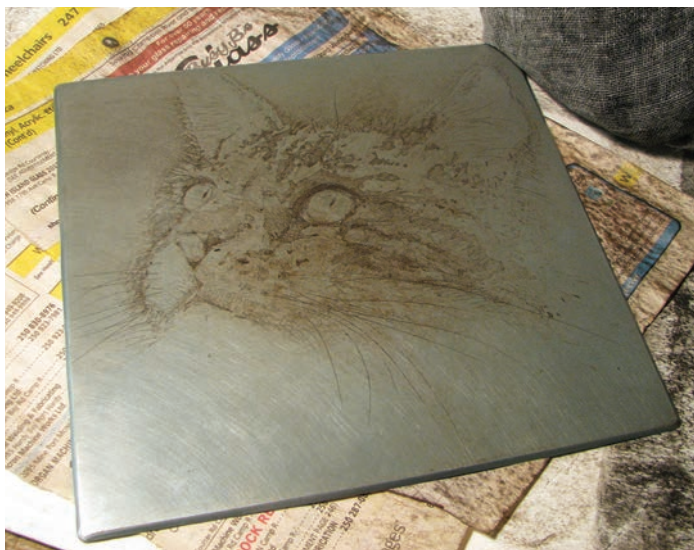
The multi-step process of printmaking has fascinated me ever since I took a college course. Today I incorporate a variety of techniques (etching with non-toxic chemicals, engraving, sandblasting, Solarplate) on different surfaces (copper, zinc, acrylic, steel). I've always thought of this as a "hobby escape" from my realistic portraiture, never quite knowing what will happen, seldom having a preconceived image or composition in mind. Accuracy is less the goal than just enjoying the process and the happy mistakes.



Step #1 Initial pencil sketch

This intaglio etching started with a pencil sketch. I traced it with a white pastel pencil, and transferred the sketch to a zinc plate coated with Asphaltum ground. Using a dental tool, I now had a white guide for my drawing, scratching through the ground, exposing the metal. The plate was put into a bath of nitric acid which

"eats" or etches exposed areas of zinc. These grooves hold the ink.



Step #2 Grounded zinc plate, transfer tracing

Tonal shades are achieved by melting rosin powder onto the plate, masking off the areas to remain white, then etching the plate in acid again. This aquatint process is repeated until the final image is achieved. Unwanted lines or tones can be "erased" by burnishing or scraping. Since zinc metal is quite soft, it's relatively easy to make changes. To determine what the image looks like, ink is applied, then wiped off, leaving

the colour in the plate's grooves. The next step is one of at least 10 intermediate "pulls" in the development process. The final print is called the "Bon a tirer" (BAT) and any further pulls of this plate must match the BAT to be part of the edition.



Step #5 4 of 10 intermediate proofs

"Ginger Nose" has an edition of 50. Each print was hand-tinted with watercolour: gray-green for the eyes, rose for the nose. Frequently, I apply colour by hand to the inked plate before I place it onto the bed of the press, carefully laying dampened rag paper on top and running it through the rollers.

*Perrin Sparks, SFCA, a former surgical illustrator, lives on Quadra Island. She devotes most of her time to commissioned portraiture with breaks for annual plein air trips and exploring new etching techniques.*  
<http://perrin-sparks.com>



"Ginger Nose" final intaglio etching





Return & Address Correction Requested  
**Federation of Canadian Artists**  
 1241 Cartwright Street, Vancouver, BC V6H 4B7

# AA BIG RED DOTS

## WHAT PAINTINGS SOLD?

A sampling of what recently sold at the FCA Gallery:

- 01. KELLY CORBETT *West Coast Study #16*  
 acrylic on panel, 8" x 10", \$240  
**PURCHASER FROM:** Heidelberg, Germany
- 02. ELENA PECHERSKAYA *After the Storm*  
 oil on canvas, 30" x 24", \$800  
**PURCHASER FROM:** Port Moody, BC
- 03. KATO REMPEL *Winter treasures*  
 oil on canvas board, 10" x 8", \$220  
**PURCHASER FROM:** Shanghai, China
- 04. BARBARA CADARIO *Look Again*  
 oil on canvas, 7" x 15", \$195  
**PURCHASER FROM:** London, England
- 05. JUTTA KAISER *Lagoon*  
 mixed media on canvas, 6' x 6", \$100  
**PURCHASER FROM:** California, US
- 06. VICTORIA SCUDAMORE  
*Say It In Words*  
 mixed media on canvas, 10" x 8", \$125  
**PURCHASER FROM:** Georgia, US

