

A Federation of Canadian Artists Publication – January/February 2019

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\$5



AFCA SIGNATURE MEDAL EXHIBITION

NOVEMBER 20 TO DECEMBER 2, 2018



2ND PLACE:
JOANNE HASTIE *It's Raining*
acrylic on canvas, 30" x 40"

FIRST PLACE (ON COVER):

DONNA MACDONALD
Coffee in the Park
oil on panel, 10" x 8"

HONOURABLE MENTION:

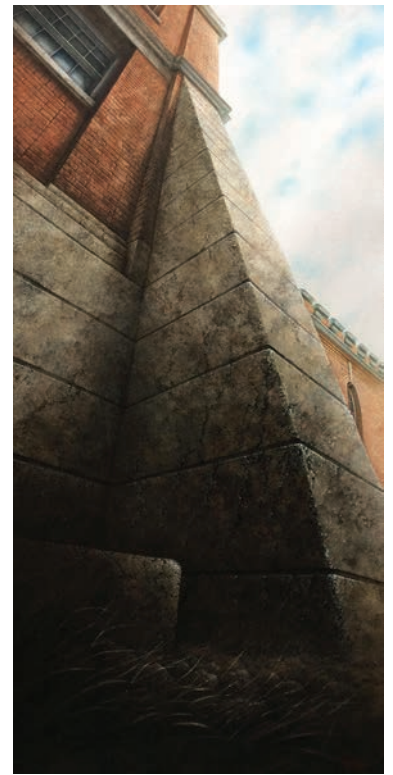
FRAN ALEXANDER *Sleuth*
acrylic on canvas, 24" x 20"

HONOURABLE MENTION:

EUNMI CONACHER
Flight To Hong Kong
mixed media on wood panel, 40" x 30"

HONOURABLE MENTION:

PEGGY BURKOSKY
Ancient Streets of Sibenik, Croatia
watercolour on 100% rag cotton,
9.5" x 6.5"



3RD PLACE:
YOKO ASARI *Beneath the Sky*
watercolour, 29" x 14"

SFCA SIGNATURE MEDAL EXHIBITION

DECEMBER 4 TO 23, 2018



HONOURABLE MENTION:

MEETA DANI
Flavours of India
watercolor on paper,
11" x 15"

HONOURABLE MENTION:

JOAN LARSON
Diner With A View
soft pastel on LaCarte
paper, 16" x 24"

HONOURABLE MENTION:

BARRY RAFUSE
Crimson Mystery
mixed media, 40" x 40"

GOLD MEDAL WINNER:

DAN VARNALS *Maple on Cedar*
oil on canvas, 48" x 30"



BRONZE MEDAL:

ELIZABETH WILTZEN *Lake O'Hara Study*
oil on linen, 8" x 10"



SILVER MEDAL:

EDGARDO LANTIN *Music Appreciation*
oil on canvas, 32" x 42"



Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION



SFCA SIGNATURE MEDAL EXHIBITION:
Joan Larson *Diner With A View*



SHAPE AND FORM:
Elizabeth Hutchinson *Surrender*



FEATURE:
Michael Abraham *A Fine Bouquet: Urban, Suburban, Rural*
oli on linen, 48" x 54"

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- 02 2018 AFCA Signature Medal Exhibition
- 06 2018 Shape and Form Exhibition

ON THE COVER

1ST PLACE: AFCA MEDAL EXHIBITION

DONNA MACDONALD
Coffee in the Park
oil on panel, 10" x 8"

"I love working in oil because of its luminosity and long drying time, which gives the opportunity for lost and found edges. I want my paintings to draw the viewer in as a participant with hints of background and unfinished areas. For this piece, I wanted to depict the simple pleasures of everyday life such as sharing a coffee in the park on a late summer evening."

FEATURES

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What artwork recently sold in the FCA Gallery?



AFCA SIGNATURE MEDAL EXHIBITION:
Fran Alexander *Sleuth*

Art Avenue

JANUARY/
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2019

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AA DIRECTOR'S COMMUNIQUÉ



In my articles, I usually provide an update of what's happening with the organization or what policies have changed. This time my article has a somewhat more academic tone; I'm reviewing an important concept that too few have heard and one that may help you understand how jurying works.

The commonly queried jurying process is often considered subjective; as if it is the opinion of one person alone that constitutes the entire process. While the opinion of a juror with many years of experience is certainly valuable, a good juror doesn't base their opinion on subjective experience alone.

The assessment of art isn't objective either; it is "intersubjective." Loosely defined, "intersubjectivity" is the "sharing of subjective states by two or more individuals." While we are individuals with our own subjective experiences, we are also products of our biology and of our culture. We have certain ways of understanding that are instilled into us through nature and nurture.

This inherent, not-quite-objective but certainly not subjective way of thinking is often introduced to students using the Fibonacci Spiral model, sometimes also called the "golden spiral." (See diagram.) Established by Italian mathematician Leonardo Fibonacci and developed from mathematical principles, the spiral occurs organically in nature, and is present in some flowers, sea shells, pineapples, and honeycombs. The spiral's rhythms appeal to our natural sense of "how things should be" so that when an artist uses this principle in their artwork, it increases the likelihood of creating an appealing composition.

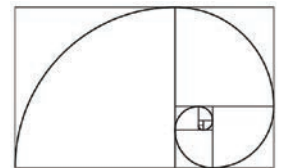
But intersubjective standards of how to assess quality don't end with

Fibonacci's spiral. Individually we also draw on a millennium or so of collective Western Art history that we share together, to draw our conclusions as to whether an artwork is successful. This history has engrained in us a collective understanding of what constitutes proper use of colour, contrast, balance, rhythm, harmony, texture, and a host of other criteria that, as such, have become commonly accepted methods of assessing the quality of an artist's work.

Intersubjectivity does a wonderful job at connecting the individual's experience of art to our rich cultural heritage, wherein we can find our own place. When we are not merely subject to, but also understand the nature of our intersubjective experience, we as artists can then harness these "rules" and make them work for us. Like a student learning to write, learning syntax will aid her in communicating her point; knowing the rules helps build good structure. Then once you know the rules, you'll also know how to break them successfully.

So when Signature members of the Federation jury an exhibition, they don't simply draw on their own preferences subjectively, they also draw from commonly accepted art practices gifted to us through centuries of rich art history.

If you'd like to learn more about these criteria and practices, I would recommend starting with the Foundations Program. It all starts with art's foundational elements and principles. Enrollment for the 2019 Spring intake is live now, and filling quickly.



Patrick Meyer
EXECUTIVE DIRECTOR

AA NEW MEMBERS

Anna Dirk	<i>Spruce Grove, AB</i>	Sherron Fairbairn	<i>White Rock, BC</i>	Michael Munday	<i>Surrey, BC</i>	Larry E Stefanyk	<i>Qualicum Beach, BC</i>
Doug Downey	<i>Evansburg, AB</i>	Hilde Garstman	<i>West Vancouver, BC</i>	Elma Neufeld	<i>Peachland, BC</i>	Lori Strom	<i>Armstrong, BC</i>
Leigh Reed	<i>Calgary, AB</i>	Peter Gessner	<i>Abbotsford, BC</i>	Karyn Orry	<i>North Vancouver, BC</i>	Regina Sun	<i>Vancouver, BC</i>
Kathy Roberts	<i>Calgary, AB</i>	Eric Goldstein	<i>North Vancouver, BC</i>	Maggie O'Shaughnessy		Stefanie Travers	<i>Merritt, BC</i>
Seraya Smit	<i>Edmonton, AB</i>	Kirk Gower	<i>Vancouver, BC</i>		<i>Galiano Island, BC</i>	Elizabeth Van Houten	<i>West Vancouver, BC</i>
Barbara K. Adamski	<i>New Westminster, BC</i>	Lori Griffiths	<i>West Vancouver, BC</i>	Niki Papp	<i>Vancouver, BC</i>	Karen Vanon	<i>Vancouver, BC</i>
Di (Art By Di)	<i>Bowen Island, BC</i>	Denis Halliwell	<i>Abbotsford, BC</i>	Hemanthi Paranavitana	<i>Surrey, BC</i>	Launna Vinnedge	<i>Peachland, BC</i>
Sharon Bettesworth	<i>Vernon, BC</i>	Valerie Hawick	<i>Westbank, BC</i>	Ninon Parent	<i>Burnaby, BC</i>	Jesse Wamboldt	<i>Burnaby, BC</i>
Liz Boulton	<i>Pitt Meadows, BC</i>	Deborah Holmberg	<i>White Rock, BC</i>	Pamela Pattison-Bacon	<i>Vancouver, BC</i>	Joyce Wang	<i>Richmond, BC</i>
Monique Boutillier	<i>West Kelowna, BC</i>	Eileen Hopkins	<i>Penticton, BC</i>	Anne Primeau	<i>Richmond, BC</i>	Bryn Watkins	<i>Mission, BC</i>
Patricia Bredt	<i>Okanagan Falls, BC</i>	Sara Jalali	<i>West Vancouver, BC</i>	Cuzana Riha	<i>Revelstoke, BC</i>	Josephine Watson	<i>Vancouver, BC</i>
Jaine Buse	<i>Kelowna, BC</i>	Kristina Jones	<i>Nanaimo, BC</i>	Claire Roberts	<i>Vancouver, BC</i>	Elaine Watts	<i>Summerland, BC</i>
Isabelle Caillet	<i>North Vancouver, BC</i>	Victoria Klassen	<i>New Westminster, BC</i>	Debbie Rombough	<i>Keremeos, BC</i>	Cheryl Wirsz	<i>Cowichan Bay, BC</i>
Moira Calder	<i>Coquitlam, BC</i>	Mary (Tia) Konrad	<i>Kelowna, BC</i>	Alina Sandu	<i>Richmond, BC</i>	Jessie Yang	<i>Burnaby, BC</i>
D. Lynn Capling	<i>Williams Lake, BC</i>	Dave Kowalchuk	<i>Vancouver, BC</i>	Sandi Sasges	<i>Vernon, BC</i>	Marcela Zacharik	<i>Coquitlam, BC</i>
Heidi Champagne	<i>Kelowna, BC</i>	Audrey Krol	<i>Kelowna, BC</i>	Goetz Schuerholz	<i>Duncan, BC</i>	Sarah Zimmerman	<i>Terrace, BC</i>
Joyce Chan	<i>Richmond, BC</i>	Kenneth Lane	<i>Fort St. John, BC</i>	Celine Schwartz	<i>Vancouver, BC</i>	Lisa Morhart	<i>St. John's, NL</i>
Malok Choi	<i>Vancouver, BC</i>	Paulette Lane	<i>Vancouver, BC</i>	Anne Sedola	<i>Nanaimo, BC</i>	Mitch Davis-Mann	<i>Dundas, ON</i>
Nancy Collins	<i>Pitt Meadows, BC</i>	Tina Laursen	<i>Hope, BC</i>	Darlene Shandola	<i>Richmond, BC</i>	Marion Plaunt	<i>Terra Cotta, ON</i>
Lara Culp	<i>Trail, BC</i>	Swana Lin	<i>Maple Ridge, BC</i>	Rick Shibley	<i>Parksville, BC</i>	Jeffrey Shepherd	<i>Casselman, ON</i>
Yolanda de Villiers	<i>Kelowna, BC</i>	Sam Logan	<i>Vancouver, BC</i>	Jessica Smart-Abbey	<i>Richmond, BC</i>	Sandy Watson	<i>Exeter, ON</i>
Annie Dow	<i>Coquitlam, BC</i>	Daniel MacInnis	<i>Vancouver, BC</i>	Samuel Smith	<i>Langley, BC</i>	Beatrice Dauge	<i>Hampstead, QC</i>
Joe Enns	<i>Nanose Bay, BC</i>	Larissa McLean	<i>Courtenay, BC</i>	Diane Speirs	<i>Maple Ridge, BC</i>	Amy Hauser	<i>Coupeville, WA</i>
Wayne Enslow	<i>Koksilah, BC</i>	Brian Minichiello	<i>Vancouver, BC</i>	Mary Stebbins	<i>Vernon, BC</i>	Zahra Habibi Khosroshahi	<i>Tehran, TEH</i>

SHAPE AND FORM

OCTOBER 30 TO NOVEMBER 11, 2018



3RD PLACE:
CANDY MCMANIMAN *Subantarctic Icons*
acrylic, goldleaf on panel, 9" x 12"



2ND PLACE:
JO-ANNE REVELL *Kits Night Festival*
acrylic on board, 11" x 14"



1ST PLACE: EVE LLYNDORAH *Spirit of Place 4*
acrylic on canvas, 36" x 24"

HONOURABLE MENTION:
PEPE HIDALGO *Conversation with Miro*
acrylic on canvas, 40" x 30"

HONOURABLE MENTION:
ELIZABETH HUTCHINSON *Surrender*
oil on canvas, 16" x 20"

HONOURABLE MENTION:
WILLIAM LIAO *Deep Forest #3*
acrylic on canvas, 16" x 16"



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1. PURCHASE: ARIZONA MUSEUM

Dorset Norwich-Young, SFCA received a “Purchase Award for Permanent Collection” by the Arizona-Sonora Desert Museum, Tucson, Arizona for her painting *Just Pondering*. It was part of the Artists for Conservation (AFC) 2018 Touring Exhibit and will remain in the museum’s collection. AFC represents 500 leading nature artists from 30 countries. AFC’s mission is to support wildlife/habitat conservation and environmental education through art. This year, the art show opened in Vancouver and travels to Arizona and China. www.artistsforconservation.org.



Dorset Norwich-Young, *Just Pondering*

2. DOORS PAINTED, CALGARY HOSPITAL

Calgary-based **Maureen Flynn-Burhoe** completed a mural on the Foothills Hospital’s Neonatal Intensive Care Unit’s (NICU) main doors on November 17, World Prematurity Day. The door murals were featured on Global TV News, book-ending a video clip about a larger project undertaken by the NICU and its parent advisory council volunteers. It was launched to make the hospital’s formerly stark and clinical entrance and hallway more calming, welcoming, hopeful and supportive to families with babies in critical care.



Maureen Flynn-Burhoe, Painted Doors

3. AWARD: OIL PAINTERS OF AMERICA

Deborah Tilby, AFCA’s oil painting, *Waiting in the Mist* received an Award of Excellence at the Oil Painters of America Western Regional Exhibition in fall, 2018. The 16 x 20 painting also won Best in Show in the Sedona Art Prize in May, 2018.



Deborah Tilby, *Waiting in the Mist*

4. AWARDS, TV & 49 SALES

Sudbury, Ontario artist **Joan Chivot** had a good year. She sold 49 paintings in 2018, won several awards, and was included in a book featuring female artists. Her oil painting entitled *In Regalia (Sudbury)* which is part of Joan’s “Women Around the World” travel series, won the “Cerutti Creations Award,” a monetary award, in the prestigious 62nd Northern Ontario Art Association Annual Juried Show 2018-2019. This exhibition travels for the year throughout Northern Ontario. Joan was also guest on the local TV show “Into the Studio,” that aired repeatedly throughout the year, in which she instructed the host in painting a landscape.



Joan Chivot, *In Regalia (Sudbury)*

5. MAJOR MALL FEATURE SHOW

Fourteen of Ontario-based **Wendy Carmichael Bauld**’s paintings are on loan and being featured at the newly renovated Burlington Centre, Burlington, Ontario. The 65 million renovation project expects over one million visitors during her solo show, which runs from October 25-March 31, 2019. “I was humbled to be approached by the company representing the renovation of our major mall to feature my paintings during its 50th anniversary celebration. They originally asked for 40 works, but we soon realized that ‘less was more.’ A large Artist Statement and Bio are also included.”

www.wendycarmichaelbauld.com



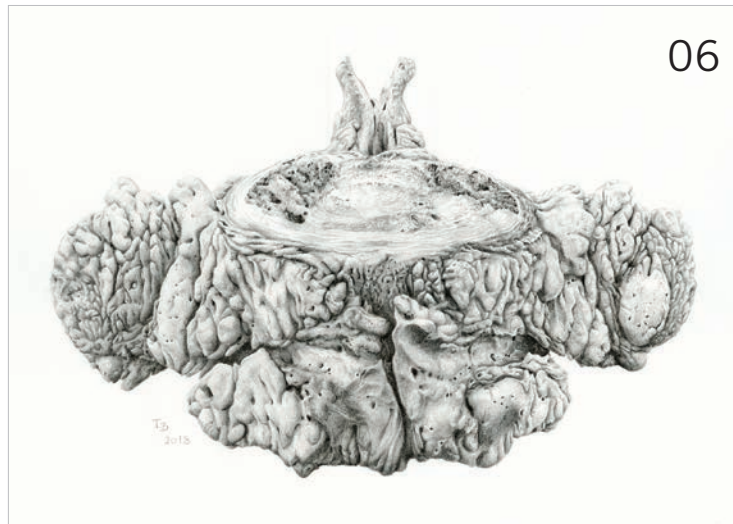
Wendy Carmichael Bauld (and mother), Burlington Centre

AA MEMBER SHOWS

1. Ilka Bauer, AFCA will show her finely detailed drawings in a solo exhibition titled "Orca Dreams" at Gage Gallery, 2031 Oak Bay Avenue, Victoria, BC, from January 8 – 26. Using the ocean as a backdrop, the show explores the subjectivity of the boundary between the Real, the Unfamiliar, and the Surreal. www.ilkabauer.com

2. Nancy Dean, AFCA is one of six artists in a "Six in the Mix" exhibition. It runs from January 10 - 20 at Gallery 1710, 1710 56th Street, Tsawwassen, BC. Reception: Saturday, January 12, 3 - 6 p.m. "The 16 x 16 acrylic painting shown was inspired by Saturday mornings in Point Roberts with my walking group, training for half marathons." <https://nancydean.ca>

3. Nicoletta Baumeister, AFCA's solo exhibition titled "In the Realm of Perception" at Surrey Art Gallery, 13750 88th Avenue, Surrey, features over 40 works ranging from hyper-realism to abstraction. The show runs from January 19–March 24. Opening reception: January 19, 6:30 - 9:30 p.m. Artist talk: January 19, 6:30 - 7:30 p.m. "From the sheer mechanics involved in how our senses apprehend phenomena to how our brains receive, sort, and reconstruct neural impulses, how do we construct the navigational charts and strategies that help us understand being alive? Consider the skeleton-like conscious and unconscious structures through which millions of bits of information flow to help us understand the exterior world, see patterns, and find meaning in what our senses tell us." www.nicoletta.ca



Ilka Bauer, *Sailing Away*



Nicoletta Baumeister, *Closing In*



Nancy Dean, *Morning Walk*



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TEACHING ART AS A VOLUNTEER ABROAD

By Taylore Daniel

When travelling abroad, one of the best ways to immerse myself in a new culture is through volunteering. As an artist with an arts degree from University of BC and a background in teaching, the opportunity to teach at an after-school arts and literacy program in Ecuador sounded intriguing. Nothing is more satisfying than sharing a love of art with a bunch of enthusiastic and spirited kids!

ECUADOR

I travelled to the village of Banos, which lies high in the hills of Ecuador, and is a staple on the backpackers trail because of its natural hot springs and hiking opportunities. There Biblioteca Interactiva de Banos is a free after-school program for local kids founded by Karl Persequino in 2008, and is walking distance from cafes, the town square and market.

Thanks to Karl's vision and fundraising, local children have a library and arts program to visit every day after school, and international artists have the chance to teach, paint murals, stage shows (there's a theatre), and organize daily arts and crafts activities. While knowledge of Spanish and a teaching background is optional, experience in the arts is a must.

Each day, Karl and visiting artists (12 can be hosted at a time) get together in the kitchen to come up with ideas for the days' activities for kids who range in age from 8 to 16.

A derelict corner of the courtyard caught my eye as a great site to create a colourful labyrinth with the kids. This became a 3-day project for 10 to 20 children who showed up each afternoon. Karl had taught the kids the universal nature of a labyrinth, connecting it to other countries and traditions. We cleaned up the weedy corner, collected fist-sized stones and painted them, traced a maze of circular grooves into the dirt, and fitted the stones into place. The maze corner became bright and alive, and part of tag games and solitary strolls for kids in days to come.

Other artists who have come have added many murals to the courtyard, and also painted murals inside the library and crafts room. I added to that, painting a mural depicting a tree that stands beyond a doorway. The kids coloured and pasted English and Spanish verbs onto paper leaves secured to its branches as a final touch.

Karl loves to take visiting artists on field trips and to local events. He makes them feel they are part of the family. Volunteering at Arte del Mundo in Banos costs \$10/day, which includes a basic room

onsite with a communal kitchen. Meals not included (purified water is free). Travel to Banos not included: fly to Quito, Ecuador, then a private driver is hired for the three-hour drive to Banos (Karl will arrange this). Take art supplies, if you can. They're always appreciated. www.artedelmundoecuador.org

GUATEMALA

Another great volunteer opportunity to teach art in Latin America is at Project Somos Children's Village in Guatemala. Artist "Gastown Sam" Logan of Vancouver recently embarked on his first experience teaching art at this village, inspired to help local kids traumatized by poverty, malnutrition and alcoholism.

Logan, a FCA member, says, "Art is healing, and the positive benefits of art grounds kids. It gives them a sense of confidence, a sort of leg-up in life. These kids have all these emotions they can't express in words, but they can express them in art."

Sam has been a street painter in Vancouver for almost three decades, winning a coveted license to paint outdoors in historic Gastown, a designated heritage site. Prior to this, he created and sold paintings at



"Painters Corner" in Stanley Park, Canada's biggest urban park.

He learned about Project Somos Children's Village when it was no more than an idea. Sam and wife, Fern, attended what was Project Somos' first-ever fundraiser, called "Benefit Fiesta," in 2008 because they had both been to Guatemala before and loved the country and its people. Project Somos founders Greg Kemp and his wife, Heather Alicia Knox had a vision to build a children's village for disadvantaged women and kids, and this immediately struck a chord for Sam and Fern. With fundraising, the project was soon under construction.

In 2012, Sam and Fern visited Guatemala to see its progress on the 125 acres of land that were bought. Since then, farmland has been cultivated, fruit trees have been planted, and homes have been built. The place didn't even have electricity yet, much less mothers and children, but it was Sam's dream to come back and teach art as soon as children began arriving.

In the six years that have passed, 60 kids have moved into the village with their mothers.

This charitable project is a fully solar-powered, eco-sustainable village with a medical clinic, a community hall, music centre, playground and a learning centre for children that are too poor to attend regular school.

Sam is currently completing his three-month commitment to teach art at Project Somos. He went prepared, collecting donated art supplies for the journey, and taking ideas for teaching the classes for kids ranging in

age from 4 to 10.

Artists interested in getting involved can donate art supplies, or can apply to join a volunteer group to Guatemala. Short-term volunteers are asked to raise \$600 USD (plus \$100 insurance) to participate. Room and board: \$40/day. Longer-term volunteers (minimum 3 months) can make other arrangements with Greg and Heather. To get to Project Somos, fly to Guatemala City, then take a shuttle directly to Project Somos, or stop to tour Antigua on the way.

For more information, contact: www.projectsomos.org. Visit Sam Logan at: www.gastownsam.com

FCA member Taylore Daniel BA has her arts degree from UBC, and is author of the book "Yoga for Writers" and the upcoming "Vancouver Insider's Guide." Visit www.tayloredaniel.com



Gaye Adams, SFCA - Workshop
Colour Theory and Mixing
March 1 - 3, 2019 | 9.30 AM - 4.30 PM
Renegade Productions, Vancouver www.artists.ca



Gamblin

Mark Cramer, AFCA, Poplars in Autumn, oil on canvas, 16" x 20"

Experience Colour

Mark Cramer, AFCA states, "I use Gamblin only, and my favourite colour is Cerulean Blue. I use Cerulean Blue in most of my landscapes. I like the way the paint flows and covers my canvas. For this painting, my favourite reds are Gamblin Naphthol Red and Gamblin Cadmium Red Light. I love the intensity these colours create."



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MICHAEL ABRAHAM: 21ST CENTURY REALIST

By Carol Crenna

Vancouver-based Michael Abraham is “an artist’s artist.” He has no set method, rarely uses a reference for his work, and started developing the whimsical, expressive style in art school that he still uses over 25 years later. His artwork is in private collections in the UK, Europe, Asia, USA and Canada (including that of actors Courtney Cox and David Arquette) and in museums in USA and Canada including the Vancouver Art Gallery.

AA: Did you always know you would be an artist?

MICHAEL: I’ve always been creative, but I took art in grade 12 as an easy credit. I thought I would go into graphic design when I went to Ontario College of Art, but was one of the weakest drawers there. My first year figure drawing teacher said he didn’t know how I got into the program, and that I better work very hard. At first I wanted to drop out, fearing I’d fail, but I decided to start drawing constantly. I became determined, completing 12-15 hours of extra figure drawing per week, and raiding the school’s art-reference book cupboard. That drawing teacher was the same instructor to give me the top Figure Drawing Award in 4th year.

AA: How fundamental do you think drawing skills are?

MICHAEL: Drawing is 90% of the painting. Shape is everything!

AA: Where do you get inspiration for your paintings?

MICHAEL: It comes from literature, the media, politics, religion, psychology, relationships. They’re observations and reflections of life: serious, funny, absurd, difficult, paradoxical, sensuous, scary, communal, divisive... all things at once, and ever-changing. They are a melding of



Flora/Snipper Snapper, oil on linen, 44" x 26"

“inner” and “outer” worlds, and a subjective look at reality.

AA: Are you a modern-day Surrealist? (Surrealists believed the rational mind repressed their imagination, weighing it down with contradictions and taboos.)

MICHAEL: My painting is open to interpretation. Some people think it’s odd or surreal, but I see it simply as painting how I am feeling, each “a snapshot of the mind in time.” I get to say and explore more if I’m not bound by traditional realism. Even in high school, I was heavily inspired by German Expressionists, American Social Realists, modernists.

AA: Do you put a lot of forethought into these concepts?

MICHAEL: I don’t have a set process. My paintings have always been very serious in their content, but sometimes I put much thought into it and other times an initial doodle on a Post-it note has all the elements the final painting contains.

For example, I was intrigued by a massive martini glass at a thrift store so went back to the studio and drew a huge martini glass in the centre of the canvas. I decided this would be about life: I spontaneously added a happy couple sipping bendy straws from the glass, with fish swimming in the air, a staring cat, and behind, another couple not drinking alcohol are looking into blackness.

A painting that involved more planning called Unicorn Box discusses the illusion of the art world, and the promise to artists of something bigger. Here the artist (me) with elongated arms is carrying the heavy



Serenading the Greats (Fazioli Commission), oil on linen, 44" x 48"

weight of this mystical unicorn, standing in front of paintings of “the rainbow” that never comes and a Picasso signifying our illusory measure of artistic success.

AA: *You don't use a reference?*

MICHAEL: Almost never, unless it is for a very particular animal species or well-known news figure. I look in the mirror a lot and just draw from my head, making up objects by playing with shape and design. The Snipper Snapper, for example, is entirely from my head. I do very few sketches and work out most of the composition (drawing, colour, light sources) on the canvas, roughing outlines in charcoal or Raw Umber paint. Each painting takes 3 to 5 weeks to complete.

AA: *You've had substantial media exposure (CBC TV, InStyle magazine) and highly visible projects. Do you market yourself?*

MICHAEL: No. Promotional pieces for The Vancouver Opera, for example, came from someone working there that knew my work. The 19-foot tall rolled-steel outdoor sculpture I completed in Victoria (Erie Street across from Fisherman's Wharf) came from a client who'd purchased a painting, owned the building, and asked me to make it even though I had never done sculpture. A 24 x 80-foot mural for the Vancouver Mural Festival was completed in summer 2018 (7th Avenue and Ontario Street) after being chosen through a proposal submission sent from our figurative artists collective. A theatre company owner saw the mural and asked if I could paint 10 stage backdrops for a children's play called “Little Mermaid Junior,” performed in November 2018 (being shown at Gateway Theatre in February). I did this for a good hourly rate, and was simply told to “go have fun, doing your style!”

AA: *You either have great connections or great luck.*

MICHAEL: Well, I did have a solo show in Los Angeles because when I was there, someone approached the person I was with, mistakenly thinking she knew them. That someone owned an established LA gallery. She admitted later she wouldn't have even looked at my work if that incident didn't happen, but that she was happy about the mistaken identity!

AA: *What will you teach in your Spring FCA workshops?*

MICHAEL: I adapt them to students' needs. One workshop will focus on tonal values and drawing skills using paint.

AA: *What do you find challenges artists about values?*

MICHAEL: Students create a light area and a dark area, but don't judge one (value) against the other. For example, in one painting, a child, boat, and sky will all incorrectly have the same tone in their lightest areas. They don't examine that the light on the boat is actually a few tones darker than the light on the child, and the light on the child's shirt is a tone lighter than their face. Or artists create variations in these values that are too startling, jumping from one to the other too sharply, or are too flat and unvarying.

Tones are also used to balance a painting's composition; with them, you can hold objects together or separate them. If something is leaning one way and creating a large empty spot beside it, simply using darker tones/heavier lines, or adding a silhouette/pattern so it pops or pulls the eye to one side can balance it.

Values aren't just about creating lightness and darkness of an object; they convey space, direction of the light, and the shape (roundness/squareness) of the object to give depth. They may

reveal a secondary light source, which changes highlights and shadows. Often, simple patterns are hidden in what may first appear complex. I give students tips to objectively reassess their painting's tones, and correct them by isolating lights and darks.

Artists also don't always examine objects to see their shapes accurately. This may mean that a squiggly line is actually an S-curve, C-curve, V curve or J curve, for example. Any shape can be isolated into separate curves/straights. Correctly deciphering the shape gives forms strength, and changes the values and colours; for example, the fur of a “white” dog is not white because the dog's elemental shapes – such as cylindrical paws – create shades from yellow to grey depending on the way the light hits them.

AA: *Where do you show your work?*

MICHAEL: I'm represented by Ian Tan Gallery, Vancouver, and I recently had solo exhibitions at Gallery 110, Seattle, and at Bugera Matheson Gallery, Edmonton.

AA: *You have had sold-out exhibitions?*

MICHAEL: Yes, but when I was younger, my artwork was priced much cheaper; \$8,000 paintings in sold-out shows of the past would be priced at \$16,000 today. But I've sold 85%-90% of my paintings and sculptures, established a name, and been well collected, making the market value increase steadily over time. It's been hard work and fun!

Michael Abraham will be teaching the workshop “30 Shades of Grey,” February 1–3 in Richmond, BC. See <https://artists.ca/courses/view/id/2042> for details.



Unicorn Box, oil on linen, 44" x 36"

CENTRAL INTERIOR



Karma Vance, *Rooster*

CHAPTER PROGRESS

We are completing our first year as FCA's newest chapter, and what a year it has been! We organized successful workshops with **Lalita Hamill**, AFCA and **Gaye Adams**, SFCA, and are getting ready for our first Chapter Exhibition opening May 1. Member successes over the year include a summer artist-in-residence at Vancouver's FCA Gallery, and numerous FCA Gallery exhibition acceptances: eg. **Laura Chandler**, **Leslie White** and **Heather E S Armstrong** were juried into "2018 AIRE."

MEETING

At November's meeting, **Karma Vance's** inspiring acrylic and mixed media demonstration revealed techniques for achieving her Impressionist images. Karma uses vibrant colours and energetic brushwork with "generous, glorious" paint. "Fresh, bold and evocative" are words that she holds near as she paints. Next meeting: March 23. New members welcome.

ARROWSMITH



Faith Love-Robertson, *Lighting It Up*

CHAPTER EXHIBITION

The Peoples' Choice Award at the Arrowsmith FCA Fall Juried Exhibition in October went to **Faith Love-Robertson** for *Lighting It Up*. This painting sold during the show and was also awarded an Honourable Mention. Congratulations!

AGM

At Arrowsmith Chapter's AGM, outgoing executive members **Laura Hilts**, **Judith Crichton** and **Susan Heibert** were honoured for their service and contributions. Newly elected executive: **Jeanette Runions**, **Anne Lihou**, **Jan Byers**, **Susan White**, **Lucy Wallace**. The Chapter is committed to expanding its social media presence to ensure events and artists' accomplishments are highlighted. This includes an "Artist of the Month" featured on our blog and Instagram. Thank you to **Sylvie Bart** (Instagram updates – @fcaarrowsmith) and **Joanne Giesbrecht** (blog post writer – www.fcaarrowsmith.com) for keeping followers in the loop on Chapter events.

FRASER VALLEY



Janice Robertson, March workshop

UPCOMING MEETINGS

Linda Bell, AFCA, the demo artist at the Chapter's January 12 meeting, will share how she uses collage to create her stunning mixed media paintings. Fraser Valley Chapter meets every second Saturday of the month (except July, August and December) at the Langley Masonic Hall. New members are welcome. The Chapter's <https://www.facebook.com/FCAFraserValley/> page regularly promotes members. Recent posts: an Open House at McIntosh Greenhouses, Surrey, in December featuring artist **Audrey Bakewell**; artworks completed by **Marney-Rose Edge** for an Opus Art Supplies "Painting Snow" demo, and seven paintings showcased at Pitt Meadows Library by **Lea Sevcov** for December.

UPCOMING WORKSHOP

"Landscapes in Acrylic with **Janice Robertson**, SFCA" will be held March 23-24. It will focus on techniques for rendering trees, rocks and water including blocking in, positive and negative painting, layering, glazing, wet in wet and mark-making. See WORKSHOPS.

WORKSHOPS	CHAPTER	CALGARY	NANAIMO
	DATE/TIME	DEMO: January 18 demo, 7 - 9 p.m. \$5 members/\$10 non-members, Maximum 30; WORKSHOP: January 19-20, 9:30 a.m. - 4:30 p.m. \$60 members/\$100 non-members, Maximum 12	March 26-28
	LOCATION	Kensington Art Supply, 120, 6999 11 Street S.E., Calgary	Nanaimo (TBD)
	FEATURED ARTIST	Acrylic Bootcamp with Susie Cipolla, SFCA	3-day workshop with Brian Buckrell
	INFORMATION	Open to members & non-members. Info: https://fcalgary.ca/creative-skill-building-in-acrylic-workshop-with-susie-cipolla/	Registration open to Chapter members now, and to non-members beginning February 15. Info/registration: http://www.nanaimofca.com

CENTRAL OKANAGAN



Kimberly Kohan, *Graceful Tranquility*

CHAPTER EXHIBITION

Our Autumn Gallery Chapter Show was held at Okanagan Mission Hall, Kelowna, in November. Again, it was a very successful show thanks to volunteers and artists. Award Winners — 1st Place: **Kimberley Kohan**, *Graceful Tranquility*, 2nd Place: **Francine Lanoie**, *The Lone Tree Facing the Blue*, 3rd Place: **Ann Willsie**, *Road to Coldstream*, Awards of Excellence: **Jaxon Jerome**, *The Perfect Day*; Kit Bell, *A Chill in the Air*; **Margaret McSweeney**, *Sitting Pretty*; Honourable Mention: **Renata Kerr**, AFCA, *Hope*; People’s Choice Award: **Jaxon Jerome**, *Fall Equinox at Bertram Creek*.

MEETINGS

Our Christmas Potluck Dinner was held in December at Okanagan Mission Community Hall, Kelowna. COC holds meetings on the first Monday of each month (guest artists, speakers, demos, critiques, discussions): Kelowna Senior Citizen Centre, 1353 Richter St, Kelowna, BC. Our website <https://central-okanaganfca.com> recently included information for the next OASIS Symposium: taking place April 27, 2019, with one-day workshops by **Jean Pederson**, **Brian Buckrell** and **Renata Kerr** on April 28.

VICTORIA



Deborah Czernecky, *Mediterranean Heat*

CHAPTER EXHIBITION

The 2018 Fall Juried Exhibition was held at the Cedar Hill Recreation Centre Art Gallery, 3220 Cedar Hill Road, Victoria, November 17-December 2 featuring 38 artworks. The opening reception and show were well attended and everyone had a great time. Congratulations to award winners:

1st Place: **Deborah Czernecky**, *Mediterranean Heat*, oil, 24" x 30"; 2nd Place: **Kathleen Manning**, *Contentment*, pastel/pencil, 24.5" x 30.5"; 3rd Place: **Eunmi Conacher**, *Montreal III*, acrylic, 22" x 22"; Honourable Mentions: **Marlene Howell**, **Doreen Green**, **Diana Grenkow**.

UPCOMING WORKSHOP

“Creating Dynamic Design from Photos” June, 2019 workshop with **Liz Wiltzen**, SFCA, will cover important design considerations and introduce clear thought processes required when working from a photo reference. See WORKSHOPS.

WEST KOOTENAY



Dale Laitinen, *watercolour workshop*

WORKSHOPS

The Chapter held a 3-day watercolour workshop in October led by California-based Dale Laitinen, signature member of National Watercolor Society and Watercolor West. Dale’s passion is the “bigness of the landscape” with its expansive vistas and the optimistic promise of its open space. The personable instructor taught an excellent workshop, inspiring the class with his demos, narrative, and dry wit. Upcoming workshops: <http://www.wkcfca.com/events-and-workshops/> contact Alison Graeme alisongraeme@telus.net.

MEMBER NEWS

Elaine Alföldy, **Eileen Gidman** and **Laura Leeder** were part “Images” Art Show & Sale in November at the Craft Market, Creston, BC. **Monika Smith** and the Kaslo Painters had a show at Langham Gallery, Kaslo, BC called “A Brush With the Wild.” Our website www.wkcfca.com has recently been updated and refreshed thanks to **Carol Retzlaff**. The Chapter is organizing a juried Chapter Show titled “Beyond The Line” for November & December, 2019 in Trail, BC.

WORKSHOPS

CHAPTER	VICTORIA	FRASER VALLEY
DATE/TIME	3-day Course: June 7, 8, 9, 10 a.m. - 5 p.m. FCA Members: \$380/Non-Members: \$410	March 23 & 24. Cost: \$225 Members/ \$250 Non-Members
LOCATION	Saanich Fairgrounds, Saanich, Vancouver Island	Eureka Masonic Temple, 20701 Fraser Highway, Langley
FEATURED ARTIST	“Creating Dynamic Design from Photos” with Liz Wiltzen, SFCA, OPA	“Landscapes in Acrylic” with Janice Robertson, SFCA
INFORMATION	Information/registration: www.victoriafca.ca or Diana Grenkow dgrenkow@hotmail.com	Registration/Information: www.fraservalleyartists.com

CALGARY



Diane Stewart, *Village Fair*

MEMBER NEWS

Cassandra Arnold had a solo exhibition “Art at The Library” at the Louise Riley Library in November. **Janet B. Armstrong**, AFCA, **Kathleen Theriault**, AFCA, **Ray Swirsky**, AFCA, **Dianne Stewart**, AFCA, and **Sharon Lynn Williams**, AFCA had paintings juried into the Federation Art Gallery’s 2018 AFCA Signature Medal Exhibition. Sharon Lynn, an active member of Leighton Art Centre for 30 years, also participated in its “Christmas in the Country Art Sale.” Ray had paintings in this show, and in Alberta Society of Artists’ online annual 10" x 10" painting fundraiser.

PAST WORKSHOPS & DEMOS

Bobbi Dunlop’s November figure painting workshop was a success. Participants said her demo “provided inspiring instruction on the groundwork/process of her technique.” **George A Gordon**, Calgary Sketch Club and Leighton Art Centre member, gave a watercolour demonstration at our November meeting.

UPCOMING WORKSHOP

Susie Cipolla, SFCA’s January 18-20 workshop “Acrylic Bootcamp” will challenge participants with “new techniques/exercises involving speed, limited palette, limited and expressive brush strokes, tool use.” See WORKSHOPS.

THOMPSON NICOLA SHUSWAP



Colleen Dyson, *#358 Helianthus 111*

CHAPTER EXHIBITION

In the 14th Annual Thompson Nicola Shuswap Chapter Show in Kamloops in November, **Colleen Dyson**, AFCA won 1st Place for her floral painting, *#358 Helianthus 111*. Colleen gave a 2-day workshop at Gallery Vertigo, Vernon, called “Painting on Black Canvas” in December.

MEMBER NEWS

Jeanne Byron’s artworks were on display the month of December at Rotary Centre for the Arts, Kelowna. **Nancy Vince** was accepted into the Artists of the Okanagan Art Show at Peachland Gallery for November-December. **Janice Cleland**, **Patti Smith**, **Linda Franklin**, AFCA are members of the Shuswap Women’s Art Collective, a collaboration of 12 artists that opened a new gallery in Salmon Arm called Lazuline Art Gallery. **Margaret Robertson** and **Dawn Scott** were accepted into the “In Dialogue with the Collection” Show at Salmon Arm Art Gallery in January.

HOSPITAL PROJECT

The NOC teamed up with the Vernon Jubilee Hospital Foundation on a pilot project to display artwork in its public spaces for patients, family and staff to enjoy with a belief in the healing nature of art.

NANAIMO



Sandra Johnman, *After the Storm*

CHAPTER EXHIBITION

The Chapter’s 3rd Annual Fine Art Show in November featured 79 juried paintings from 44 artists. The show and Opening Gala were well attended, and plans are beginning for next year. Award winners — 1st Place: **Sandra Johnman**, *After the Storm*, 2nd Place: **Sarah Boileau**, *Schooner Cove Trail*, 3rd Place: **Karen Poirier**, *Blue Nose*. All artwork posted on our website.

UPCOMING WORKSHOP

A 3-day workshop will be given by Comox, BC-based **Brian Buckrell**, award-winning acrylic and oil landscape painter, from March 26-28. See WORKSHOPS.

CHAPTER SHOWCASE

An Artist’s Showcase will run from April 19-28 at Ladysmith Waterfront Gallery, 610 Oysterbay Drive, Ladysmith. Details: <http://www.nanaimofca.com>, email nanaimofca@gmail.com for more information. Also see “Artist of the Month” and events calendar on our website. Guests welcome to meetings.

FCA Thompson Nicola Shuswap Chapter Twelfth Annual Spring Show

NATIONAL OPEN SHOW CALL FOR ENTRIES

April 12 - 21, 2019 The Old Courthouse , Kamloops
Open to all Active and Signature Members of FCA.
Up to 5 entries each at \$15 per entry.

\$2500
in prizes

Awards Jurors TBA. In conjunction with the City of Kamloops Arts and Culture & the FCA

Deadline
for entry:
March 10
2019

2018 AWARD WINNERS

1st Place - Juve Furtado, AFCA



3rd Place - Janice Sich



2nd Place Colleen J Dyson, AFCA



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WANT TO APPLY FOR FCA SIGNATURE STATUS?



Here, Gaye Adams, FCA Standards Chair, discusses how the Selection Committee (previously called the Board of Governors) qualifies artwork for Signature status to become an Associate FCA or Senior FCA member.

What is the most important aspect of being a juror?

The Federation's Selection Committee strives for complete objectivity when choosing which artists are granted Signature status, either AFCA or SFCA. We instruct our jurors to put aside their personal preferences, keep an open mind and use their best judgement, treating each applicant with the utmost respect and fairness. In an effort to create transparency, accountability and objectivity, every juror is required to sign their voting forms, while applicants are granted anonymity. In addition, each juror's votes are private. No comments or discussions are allowed in order that no juror may influence another.

What does objectivity mean?

Objectivity means even when the artwork is not the juror's personal preference of style or subject matter, or even a medium that the juror is conversant in, the juror is required to use their experience and judgement to determine the strong work from the not-so-strong work. Most of us believe that there are objective ways to determine that, which are mentioned below.

What criteria are choices based on?

We endeavour to have our jurying based on the fundamentals of good art: strong design, good concept, strong drawing (except in the case of abstracted works, of course), good colour usage, interesting and skilled paint handling, and visual impact. By "visual impact" I am referring to the ability of an artwork to engage the viewer. Jurors will generally choose those artworks that exhibit a high level of creativity and craftsmanship, solid understanding of the fundamental principles and elements of good art, and imaginative or unique use of materials and subject matter.

What is the process for Signature status?

For the Federation of Canadian Artists Signature membership jurying process each year, 20 to 25 Senior members (SFCAs) jury all work submitted so there are enough views or "set of eyes" to offset any personal bias. This makes it an extremely fair system. I have been on the Selection Committee for 15 years and Standards Chair for 5 years, and I have been very impressed by the FCA's jurying system. I've have been able to witness all that "goes on behind the scenes" and the jurors are respectful of each other, the applicants, and the artwork, and strive to be objective and give careful consideration to each application. It is the fairest system I have ever seen due to the large number of jurors.

It should be known to members that we are donating our time to serve the Federation, and we do the best job that we know how, and take the responsibility seriously. We all pay our own expenses to travel to



the jurying session, and it takes the entire day. Many jurors come from outside of Vancouver.

Can you describe the recent changes in the jurying system?

Starting in 2018, we made the change from having applicants apply for either AFCA or SFCA to simply having them apply for status. We changed to a numbered system, so each artist is rated on a points scale: above a certain number, you get AFCA status; above a higher score, SFCA status; below a certain number, no Signature membership is granted. Applicants can request their score following the jurying so they can determine how close they have come to achieving their goals. This can be helpful information.

What does the Standards Chair do?

My role is to ensure that the jurying processes are as fair as we can make them. I don't make any decisions myself; I have a committee of experienced SFCAs that work with me to form policies and procedures for exhibitions and status applications. The Standards Committee convenes several times a year to grapple with any concerns in our jurying processes, and make changes as needed to serve the growing membership.

Are submission categories for exhibitions changing?

Yes. For example, we recently included photography, prints and digital art as acceptable within mixed media artwork because we are trying to expand and stay current. By "current" I mean what is now widely accepted and popular, and often found in galleries nationally. We feel it is important to grow with the times, and attract artists of all ages and varying stages in their career.

What recommendations do you have for artists entering artwork for Signature status?





Enter only your strongest work. While a cohesive portfolio always presents best, that doesn't mean you need to present only one subject matter or medium. I suggest that you don't swing too widely in style within your portfolio so the jury can get a sense of the direction you are going, and the artistic voice you are developing.

Use your own reference material. And look for new and interesting concepts for paintings; they are always a breath of fresh air for the jurors and will work in your favour.

Not all pieces in your submission need to be available for sale. You can borrow back from collectors your favourite pieces, or resubmit the strongest pieces from a previous year's submission portfolio.

Last, feel the fear and do it anyway! All that is certain is that if you don't apply, you can't succeed.

FCA EXHIBITION CALENDAR JANUARY – APRIL 2019

EXHIBITION TITLE	Active Members Exhibition	Works on Paper	Artists' Choice	Canvas Unbound
				
EXHIBITION DATES	January 8 – 20	January 22 – February 3	February 5 – 17	February 19 – March 3
SUBMISSION DEADLINE	December 12, 2018	December 19, 2018	January 9, 2018	January 23, 2018
OPEN TO	Active Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members
DELIVERY DEADLINE	January 4, 2019	January 18, 2019	February 1, 2019	February 15, 2019
RECEPTION	No	No	February 7, 2019	No
QUALIFYING	Yes	Yes	Yes	Yes
PRIZES OR AWARDS	No	No	Cash Prizes	No

EXHIBITION TITLE	Abstracted	Bloom	Wildlife	Muse
				
EXHIBITION DATES	March 5 – 16	April 2 – 14	April 16 – 28	April 30 – May 12
SUBMISSION DEADLINE	February 6, 2019	March 6, 2019	March 20, 2019	April 3, 2019
OPEN TO	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members
DELIVERY DEADLINE	March 1, 2019	March 29, 2019	April 12, 2019	April 26, 2019
RECEPTION	No	April 4, 2019	No	No
QUALIFYING	Yes	Yes	Yes	Yes
PRIZES OR AWARDS	Awards in Title	Awards in Title	Awards in Title	Awards in Title

DAN VARNALS' BOATS

Upon arriving in the Vancouver area 50 years ago, it was love at first sight.

The lush vegetation, the soft light and rocky coastline...Perfect! So, I set about recording what I saw. I am particularly drawn to the intricacy of natural shapes; for example, the dancing reflections in the water from a clutter of boats along the shoreline. I love to sort out the confusion. I want to capture it all. No simplifying – no “less is more” – for me. Therefore I have had to compromise, and this means making a camera part of my toolkit. I make rough sketches and notes along with taking lots of photos.

This painting of Eagle Harbour in West Vancouver was a commissioned project, but I was given the freedom to do what I chose. A diptych of two 18" x 36" canvases made the task manageable within my small studio.

I love to paint, to see the image come to life. To do this, I break the process down into three stages.

STAGE #1: I make a detailed tonal sketch. This is where the decisions about the composition are made. This, I usually do using black and grey brush pens. These are water-based India ink pens and become fixed as soon as they dry. I do this directly onto the primed canvas.

STAGE #2: I apply a transparent wash over the whole surface. I am now into oil paints. Transparent yellows are often the base with perhaps a little Prussian Blue or transparent reds to either warm or cool this base. I like the painting to be as dark at this stage as possible but still allow me to see my underlying sketch.

STAGE #3: From this point on, I follow the traditional oil painting steps. From thin to thick, from dark to light. First, I reinforce the dark areas. I prefer not to use black, but instead I mix dark, complementary colours, and then I apply them thinly. Now, as I introduce gradually lighter colours, the image emerges. The lighter colours can be applied more thickly. I try to resist the temptation to go to the strongest contrasts until the final stages.

This step by step method helps me to control the painting. While I am sure there are those artists who can see the painting complete in their mind's eye and then just complete it in any order, I'm not one of them!

Dan Varnals, SFCA is a multiple award-winning artist who recently garnered the Gold Medal at the "SFCA Medal Exhibition," 1st Place in the "2018 Postcard Competition & Online Exhibition" and Honourable Mention in the "2018 Summer Showcase".



Diptych #1 — Sketch



Diptych #2 — Sketch



Boats at Eagle Harbour, oil, 2 x 18" x 36"



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. KATHY TRAEGER**
When You Are Having Fun
acrylic on canvas, 24" x 24", \$1000
PURCHASER FROM: Toronto, ON
- 02. PAULINE JANS** *Nothing Superfluous*
acrylic & mixed media on canvas, 24" x 30", \$875
PURCHASER FROM: Vancouver, BC
- 03. JEFF HEINTZMAN**
Nita Lake Through The Trees
oil on birch panel, 12" x 16", \$640
PURCHASER FROM: Krakow, Poland
- 04. MEETA DANI** *Peek-A-Boo*
watercolour on paper, 16" x 23", \$2250
PURCHASER FROM: Beijing, China
- 05. VICTOR GLIGOR** *Wild Iris*
oil on canvas, 12" x 12", \$395
PURCHASER FROM: Winnipeg, MB

