

Art Avenue



P.D. COX '06

RETRO ONLINE EXHIBITION

FEBRUARY 1 TO APRIL 30, 2019

FIRST PLACE (ON COVER):

PATRICK DOUGLASS COX
CCM
egg tempera, 17" x 30"

HONOURABLE MENTION:

MARGARET CODY
Bad Date
intaglio on prinmakers paper, 18"x 17"

HONOURABLE MENTION:

ALAN WYLIE
Approaching City Centre
oil on board, 20" x 16"



3RD PLACE:

KATHY HILDEBRANDT *Take Me Out to the Ball Game*
pastel on paper, 21" x 17"



2ND PLACE:

JOHN PRYCE *Victorian Splendour*
watercolour paper, 14" x 11"

ARTIST'S CHOICE

FEBRUARY 5 TO 17, 2019



1ST PLACE:

WILLIAM LIAO, AFCA *Life and Fate #13*
acrylic on panel, 24" x 24"



2ND PLACE:

ELMA NEUFELD *Kimono 4*
torn paper/inks/watercolour on paper, 19" x 18"



3RD PLACE:

CHRISTINE CAMILLERI, AFCA *Surfside Sand*
acrylic on canvas, 30" x 30"

HONOURABLE MENTION:

BOB ARAKI, AFCA
Old water mill in New Brunswick village
oil on paper, 22" x 33"

HONOURABLE MENTION:

ROBBIE HOSEGOOD
Shipshape
oil on cradled wood, 10" x 10"

HONOURABLE MENTION:

STEVE HEPBURN
Sunday Morning
oil on canvas, 14" x 11"



Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION



2019 WORKS ON PAPER:
Susan G. Taylor *Her Eggs Were Sky Blue I*
ink & watercolour on paper, 5.2" x 4.2"

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ON THE COVER

1ST PLACE:

2019 RETRO ONLINE EXHIBITION
PATRICK DOUGLASS COX *CCM*
egg tempera, 17" x 30"
**modified for the cover*



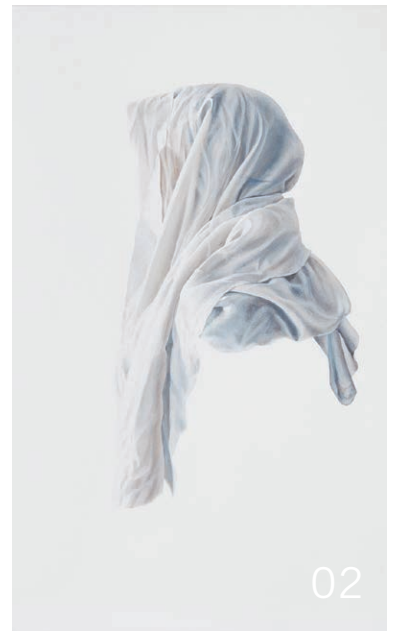
2019 RETRO ONLINE EXHIBITION:
Alan Wylie *Approaching City Centre*
oil on board, 20" x 16"

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What artwork recently sold in the FCA Gallery?



FEATURE:
Brent Lynch *Illuminated Stack*
oil on canvas, 38" x 48"



2019 ACTIVE MEMBERS EXHIBITION:
Jana Rayne Macdonald *Opaque*
acrylic on canvas, 30" x 18"

"The Canada Cycle and Motor Co. Ltd. (CCM) was established in the late 1800s. Canadian children fortunate enough to have a bicycle while growing up were likely riding a CCM. I was intrigued by the cast shadow created by this bicycle, and experimented with that extensively to achieve the most interesting result."

Art Avenue
MARCH/APRIL
2019

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AA DIRECTOR'S COMMUNIQUE



I've written in my Communique column quite often about the concept that "together we can achieve more than we can on our own." The Federation is at its core a community, a collective of artists and art-appreciators who all want to see the visual arts take a more central position in Canadian society. Some of you do it by painting or sculpting, some of you do this by buying art. The

Federation does its part by maintaining the gallery and office, organizing 28 exhibitions every year, providing jury service, training a dedicated sales team, providing education, networking, a member's magazine, and community engagement opportunities.

To this end gallery staff count on your help and participation. We do our best to advertise exhibitions and to field questions about particular works. When contributing artists provide staff with a brief write-up about their submission, for example, they empower staff to work on their behalf.

We can also use your help in advertising our exhibitions. Our media reaches contacts that the office has on file, but if we each advertised to our own communities our collective reach would grow exponentially. If the participating artists posted the exhibition to their Facebook pages and websites, our reach would certainly quadruple, benefitting us all. More people would see the exhibition online and in person, and sales would likely increase.

Sales do happen this way. We have found that when artists advertise that their work has been accepted into a Federation exhibition, the likelihood of it selling increases considerably. So, if you get into an exhibition,

it'd be a good idea to post an image of your artwork, say on Instagram and Facebook, and link it to the online exhibition.

If you were represented by a commercial gallery, they would have an exclusivity contract with you preventing you from making the sale. We would rather think of the sale of your work as a team effort. But please remember that if you do sell it when it's in the Federation Gallery or the client first saw the painting at the Federation Gallery, we will need to collect the 35% sales commission we charge no matter who "closed the deal." We count on the sales commissions to provide all those services I spoke about before – including the very gallery which enabled the sale in the first place. It's part of that give-and-take that is inherent in all cooperative relationships; everyone needs to put in their share to make the system function.

So, if you have had one of your artworks accepted into one of our exhibitions and you end up selling it, please contact the gallery at sales@artists.ca or 604-681-8534. We'll do the paperwork on our side to account for your sale. If you sell your work after the exhibition to someone who never saw it at the Federation Gallery you needn't pay the sales commission, of course. But donations are always welcome – and for donations over \$50, I will personally write you a charitable tax receipt. For a \$75 donation, you will receive a receipt and be included on the Donors page in the catalogues for POTE, AIRE, and AIMAE exhibitions.

Patrick Meyer
EXECUTIVE DIRECTOR

AA NEW MEMBERS

Jim Brown	<i>Bowden, AB</i>	Carole Davis	<i>Parksville, BC</i>	Sylvia Jhala	<i>Richmond, BC</i>	Christina Shalaby	<i>Maple Ridge, BC</i>
Jessica Broz	<i>Calgary, AB</i>	Cara Dawson	<i>Cawston, BC</i>	Shelly Kent-Snowsell	<i>Surrey, BC</i>	Mary-Ann Snell	<i>Langley, BC</i>
Pat Devlin	<i>Calgary, AB</i>	Daniel Dearborn	<i>Kelowna, BC</i>	Laura Krown	<i>Vancouver, BC</i>	Nigel Sutcliffe	<i>Port Alberni, BC</i>
Gloria Gelo	<i>Calgary, AB</i>	Harman Delyea	<i>Fernie, BC</i>	Lianne Lacroix	<i>West Kelowna, BC</i>	Kelly Talayco	<i>Vancouver, BC</i>
Stephanie Long Legault	<i>Coahurst, AB</i>	Donna Draper	<i>Cobble Hill, BC</i>	Stewart Lamon	<i>Comox, BC</i>	Nika Vaughan	<i>Vancouver, BC</i>
Delores Montpetit	<i>Calgary, AB</i>	Myrla Eastman	<i>Richmond, BC</i>	Randi Ikynch	<i>Gabriola Island, BC</i>	Nina Westaway	<i>Lumby, BC</i>
Aude Nguyen	<i>Cold Lake, AB</i>	Kerry Erickson	<i>Vancouver, BC</i>	Dannielle MacDonald	<i>Surrey, BC</i>	Sarah Williams	<i>Port Alberni, BC</i>
Shieni Pierce	<i>Calgary, AB</i>	Rojina Farrokhnejad	<i>Vancouver, BC</i>	Doreen MacNeill	<i>Nanaimo, BC</i>	Leslie Franklin	<i>Winnipeg, MB</i>
Rebecca Bergshoeff	<i>Heriot Bay, BC</i>	Isabelle Faulkner	<i>Kamloops, BC</i>	Cindy McMath	<i>Victoria, BC</i>	John Bladek	<i>Tusket, NS</i>
Susan Blacklin	<i>Qualicum Beach, BC</i>	Maral Fonouni	<i>Vancouver, BC</i>	Paula Nishikawara	<i>Vancouver, BC</i>	Robert Ashby	<i>Etobicoke, ON</i>
Tess Boutillier	<i>Comox, BC</i>	Nora Gessner	<i>Abbotsford, BC</i>	Sarah Norrlund-Lewis	<i>Kelowna, BC</i>	Elaine Doy	<i>Owen Sound, ON</i>
Heather Braund	<i>Kelowna, BC</i>	Judith Gibson	<i>Nanaimo, BC</i>	Robin O'Brien	<i>Vancouver, BC</i>	Kylie Haveron	<i>Burlington, ON</i>
Kim Bucek	<i>Kelowna, BC</i>	Kathryn Gibson	<i>Osoyoos, BC</i>	Edit Pal	<i>Sun Peaks, BC</i>	Sharon McDonell	<i>Toronto, ON</i>
Rilla Carlson	<i>Oliver, BC</i>	Fran Goldberg	<i>Comox, BC</i>	Stefan Palfi	<i>Parksville, BC</i>	Anne More	<i>Burlington, ON</i>
Terri Cartier	<i>Surrey, BC</i>	Joyce Goodwin	<i>North Vancouver, BC</i>	Joy Peirson	<i>Vancouver, BC</i>	Catherine Parker	<i>Nepean, ON</i>
Ranu Chakraborty	<i>Vancouver, BC</i>	Linda Goodwin	<i>Campbell River, BC</i>	Tamara Phillips	<i>Vancouver, BC</i>	Greg Schubert	<i>Brampton, ON</i>
Melissa Chen	<i>Coquitlam, BC</i>	Janene Gray	<i>Nanaimo, BC</i>	Sally Podmore	<i>Cumberland, BC</i>	Ludmila Shulyzki	<i>Haliburton, ON</i>
Maggie Chow	<i>Bamfield, BC</i>	Nela Hallwas	<i>South Surrey, BC</i>	Joanne Purdy	<i>Nanaimo, BC</i>	Johanne Brouillette	<i>St-Jerome, QC</i>
Teesa Christie	<i>Port Moody, BC</i>	Adrienne Herbert	<i>Oliver, BC</i>	Kate Pyck	<i>Kelowna, BC</i>	Gabrielle Savoie Duchesne	<i>Oka, QC</i>
Sharon Clark	<i>Victoria, BC</i>	Victoria Heryet	<i>Delta, BC</i>	Esther Robison	<i>Ladysmith, BC</i>		
Tanya Clark	<i>Mayne Island, BC</i>	June Higgins	<i>Victoria, BC</i>	Janet Rolfe	<i>Halfmoon Bay, BC</i>		
Ella Culajevic	<i>Vancouver, BC</i>	Andres Hinojosa	<i>Burnaby, BC</i>	Nadine Ross	<i>Bonnington, BC</i>		

WORKS ON PAPER

JANUARY 22 TO FEBRUARY 3, 2019



2ND PLACE:
LOUISE NICHOLSON *Outstretched*
acrylic on Terraskin, 24" x 20"



1ST PLACE:
JANICE EVANS *Remnants of Snow*
watercolour on paper, 10" x 29"

HONOURABLE MENTION:
LORIE MEYER *Berries #3*
watercolour on cradle board, 12" x 12"

HONOURABLE MENTION:
GERI WATSON *Abstract in blues*
acrylic on Arches watercolour paper, 12" x 18"

HONOURABLE MENTION:
SUSAN G. TAYLOR *Her Egges Were Skye Blue I*
ink & watercolour on paper, 5.2" x 4.2"



3RD PLACE:
MARTHA MOORE *Inside Passage*
mixed media on paper/canvas, 15" x 11"



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AA MEMBER NEWS

1. **Marnie Ward**, SFCA will be featured in a 9-page article, "A Meditation in Light," in the May/June issue of the well-known American publication *Watercolor Artist* magazine. It includes a work-in-progress series and a thoughtful narrative exploration by New York writer Rebecca Dvorak. Marnie's *Rhodo in the Light* is shown on a full page in the feature article.

2. **Janet Strayer** was recently honoured to have 3 of her paintings selected for the Vancouver General Hospital-UBC Art Foundation collection. The set of paintings will be used for a facility in which they are intended to bring a sense of joy, hope and vitality to patients in care. Janet's paintings called *Greeting*, *Praise*, and *All things Bright* were selected by VGH because "this joyful series that 'celebrates life's moments' will enhance the healing environment for patients and staff." Two of the three paintings previously exhibited at the FCA's Granville Island gallery. www.janetstrayer.com

3. Watercolour artist and avid fly fisherwoman **Diane Michelin** has collaborated with renowned BC angler and writer Art Lingren on the book "FEATHERS AND BRUSHES." Four years in the making, the book includes 40 exquisitely detailed paintings by Diane with corresponding short stories by Art. The book, which has already been well received by the international fly fishing community, is available directly from Diane, email: dianepaints@gmail.com.

4. Kelowna-based **Janice Sich** was featured on the popular CBC Radio show *North by Northwest with Sheryl MacKay* in February. <https://www.cbc.ca/listen/shows/north-by-northwest/episode/15668017>. Janice had a successful solo exhibition "Making Faces" at The Station House Gallery, Williams Lake, in February. The 10" x 8" framed portraits challenged the subjects to address their vanity by making goofy faces (sticking out their tongues, grimacing, frowning) for the artist, "demonstrating that we can laugh and delight in our silly selves." The resulting portraits were emotional, hilarious, and sometimes disturbing, with many show guests making faces themselves!

5. **Norm Carriere** had a proud moment when his painting *Lily* was accepted into and is being displayed at the Coast Capital Playhouse Theatre in White Rock, BC. It will be showcased for two months, until March 15, for members of the White Rock South Surrey Art Society. "Inspiration for this picture came easily. The relaxed, tranquil, almost romantic pose and expression made my decision to paint Lily a must-do."



Marnie Ward, *Rhodo in the Light*



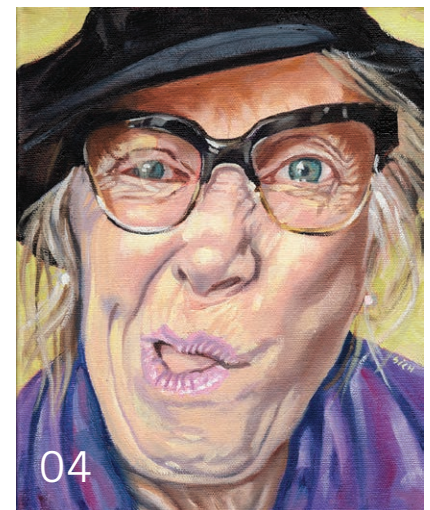
Janet Strayer, *Praise*



Diane Michelin, *Fishing Essentials*



Norm Carriere, *Lily*



Janice Sich, *Jane*

6. Andrew McDermott, SFCA will receive the honour of being the awards juror for the International Association of Pastel Societies' 34th Exhibition held at the IAPS convention in Albuquerque, New Mexico in June. The IAPS promotes the use of soft pastels and pastel artists around the world. Andrew will also be conducting a 1-day workshop and demonstration at the convention. www.iapspastel.org

7. Grazyna Wolski, AFCA's oil painting, *50 Shades of Pink* has become a finalist in *International Artist Magazine's* Challenge #109, within "Florals & Gardens." It is published in *International Artist Magazine's* February/March issue. This well respected, 148-page glossy magazine, published in Scottsdale, Arizona, features art competitions within every issue. www.internationalartist.com

8. Jeanne Krabbendam and her artwork are showcased in a new documentary movie on Youtube directed by Camille Vernet as part of a series about artists in BC. <https://www.youtube.com/watch?v=qLV-4P9fPTU>. Also, Jeanne's Dutch River Art Tours that she's been hosting in the Netherlands each summer were featured in the web magazine, *TravelwithaChallenge.com* that gets over 1.7 million views per year. Her tour visits Dutch Masters works via canal boat in conjunction with painting workshops.

9. Tatjana Mirkov-Popovicki, SFCA has won a Second Place Award for her painting *Whyte Islet* in the prestigious International Society of Acrylic Painters' 3rd Annual All-Members Online Exhibition. Also, her painting *Winter Trail* has been selected to be a part of the "You Are Here" project by the North Vancouver Arts Council, and is touring several North Shore venues in 2017/2018. See more details at <http://mirkov-popovicki.com/>

10. Catherine Fraser presented a solo show, "Spirit of Place – Isle of Iona" in January and February at The Chapel Gallery at St Matthias Church, Victoria. The artwork was inspired by four trips to Iona, an island off Mull in Scotland in the Inner Hebrides, from 2009-2015. Artwork completed while there includes photography, plein air watercolour, touch drawings and veil paintings that depict the historic island. A series of large abstracts and oil on photographs were created following her return. catherinefraserart.com



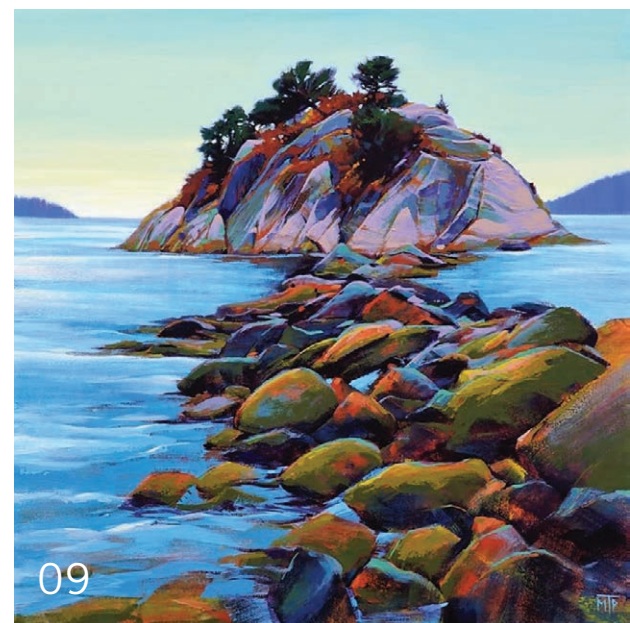
Andrew McDermott, *Dunbar*



Grazyna Wolski, *50 Shades of Pink*



Jeanne Krabbendam, *Waking the Well*



Tatjana Mirkov-Popovicki, *Whyte Islet*



Catherine Fraser, *Celtic Cross/Rose Window*

AA MEMBER SHOWS

1. Richard Alm, AFCA is having a solo show May 27 to June 22 that will feature "A 17 Year Retrospective of Alm Art" at TOSH (The Old School House Arts Centre), 122 Fern Road, Qualicum Beach, BC. With a background in sculpture & product design, Richard asks the question, "Why do paintings have to be flat?" Canvas can be stretched in many ways. As a focus of the show, he is pleased to introduce his renaissance of Neo-Spatialist Art. Opening Reception: May 29, 2:00 p.m.

2. FCA members Lee-Anne Chan, Gaye Collins, Jane Crosby, Sharon Fenton, Dimitra Fera, Kathryn Gademans, Jane Hicks, Kathy Martin, Linda Rosenfeld, Ann Rowley and Irmela Johanna Topt will be showing their paintings in the Artists of Kerrisdale's juried show at the Kerrisdale Community Centre Art Space, 5851 West Boulevard, Vancouver. The show, titled "As We See It," will take place April 4-25, with the group's sale weekend at the Centre April 13-14. www.artistsofkerrisdale.com

3. Sandra Yuen MacKay is having a solo exhibition of her acrylic florals titled "Flowerspeak" at the Port Moody Arts Centre, 2425 St. Johns Street, Port Moody, BC from March 28 to April 25. Opening Reception: March 28, 6-8 p.m. www.symackay.com

4. Sharon Lynn Williams, AFCA is having a solo exhibition at Framed on Fifth Gallery, Calgary, from April 2-27. It includes landscape-inspired artwork that varies from representational to Impressionism to abstraction. Her acrylic paintings, like the weather, capture changing moods. The show title, "Free To Be Me!" refers to a creative soul refusing to be "pigeonholed into only one style." Opening Reception: April 5, 5-9 p.m.

5. Marney Ward, SFCA is having a solo exhibition called "The Tangible Presence of Light" April 26-May 31 at Chapel Gallery, 600 Richmond Ave, Victoria, BC. This show will focus on the emotional and spiritual power of light as it reveals the delicate and intricate structures of a variety of flowers. Opening Reception & Artist's Talk: Friday April 26, 5-7 p.m.



Jane Crosby, *Purple Rhododendron*



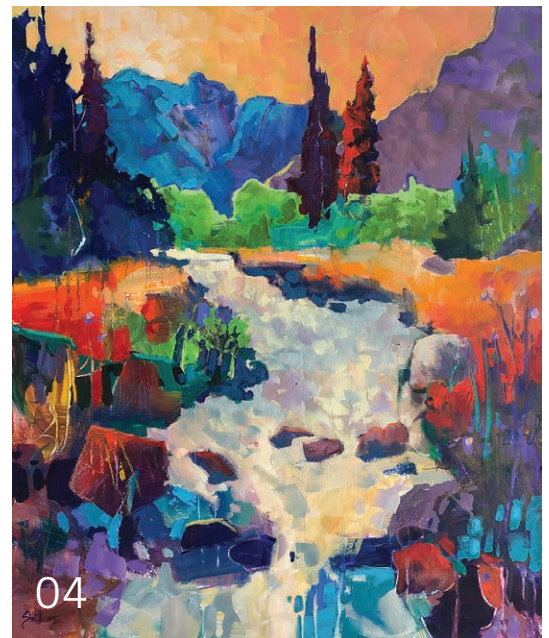
Richard Alm, *Notch Hill Cyprus #2*



Sandra Yuen MacKay, *Tulips*



Marnie Ward, *Lingering Light*



Sharon Lynn Williams, *Colourful Towers*

THE LEGACY OF HISTORIC ARTIST STAFFORD PLANT

By Lee Caufield

While browsing the small artworks collection at the Federation Gallery in Vancouver last year, I came across an arresting snowy landscape done on a small panel. The neatly blocked artist's signature at the bottom of the oil painting read "STAFFORD PLANT."

I had never heard of the artist before, but now I certainly know about him, and I would like to make all FCA members aware of Stafford Plant's work, and of his legacy gift to the Federation.

Born in Ontario in 1914, Plant established himself as a talented

painter, instructor and graphic designer. Among his own teachers was Group of Seven member Arthur Lismer. Plant served as trustee for the Vancouver Art Gallery, was a member of the Canadian Society of Marine Artists, and a long-time Signature Member of the FCA.

Plant painted

the Canadian landscape from coast to coast in addition to parts of the US, often en plein air in very rustic wilderness conditions. Plant was adventurous in his artistic style, too. One critic said, "Stafford Plant is an experimental artist whose works range from realistic to a highly stylized semi-abstract view of nature. He straddles with relative ease that invisible line between commercial art and the painting of sensitive canvases." The prolific painter was represented by the then prestigious Harrison Galleries in Vancouver.

Upon his death in 2000, 337 of Plant's original paintings were donated to the Federation. This significant legacy gift was his very generous way of giving back to the organization. They are for sale with all proceeds going to the Federation. This entire treasure of a collection can be viewed at artists.ca/show/staffordplantcollection.

I have already purchased 3 paintings and a triptych by Stafford Plant. One is a painting of my hometown haunt, "Kalamalka Lake." The piece, now professionally framed, is beautiful; and as a professional artist, I can appreciate the exquisite quality of its execution in oil. A larger piece purchased by a friend is of Spanish Banks Beach painted with lots of gorgeous grey violets. She had an offer to sell it before it even left the frame shop!

My Stafford Plant paintings have become pleasing additions to my own art collection, ones that echo consistently popular Group of



Indian Creek, oil, 16" x 20", \$750

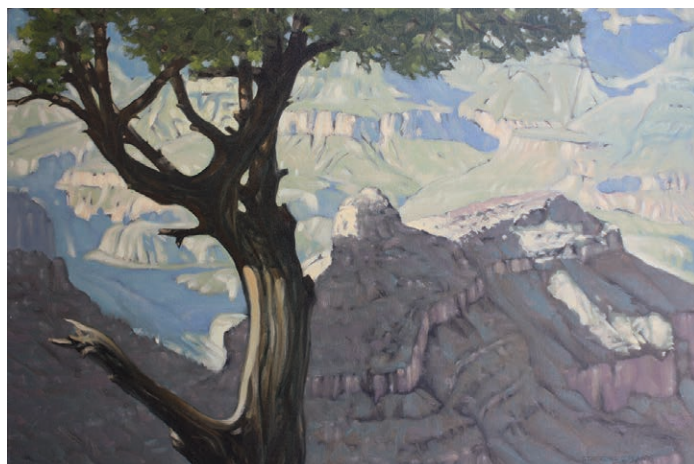
Seven-inspired Canadian works. Plant's legacy gift to the FCA not only ensures that his name and extensive body of work will endure for many decades after his death, it has become a considerable means of helping to raise funds for the Federation.

Lee Caufield, AFCA, is a mixed media artist, member of Fraser Valley FCA, SSWR Art Society, and a founding member of MIX, a South Surrey/White Rock collaborative. Lee's paintings hang in private collections in Canada, the US and China. www.leecaufieldart.com

EXECUTIVE DIRECTOR'S NOTE:

Stafford Plant's legacy gift is being echoed by one of our current Senior Federation members, well-known artist Kiff Holland, SFCA. While he is still with us, he has ensured his legacy through the Federation by writing into his will a very generous \$100,000 gift. This fund has been earmarked for a studio arts program presently on the drawing board. Kiff Holland's love for and years of work in studio arts will bear his name for decades to come.

Stafford Plant is being introduced to the next generation of painters and art collectors. Kiff Holland's name will be immortalized in the Federation's studio arts program. If you feel that the Federation has been an important part of your life, you may consider making it a part of your legacy, too. Contact Executive Director, Patrick Meyer or any Board member for more information.

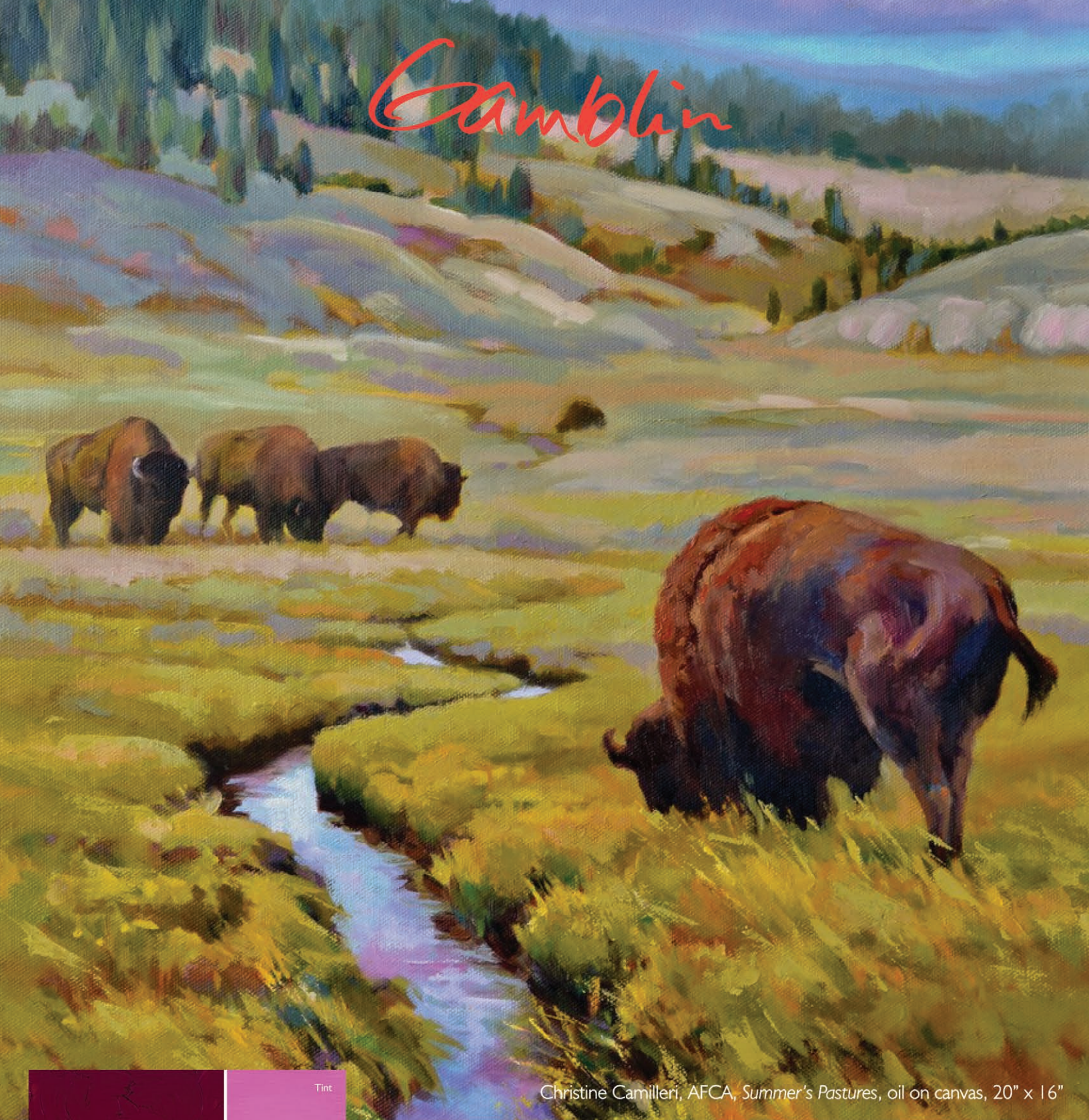


The Grand Canyon, oil on canvas, 24" x 30", \$1375



The Lobsterman, oil on canvas board, 12" x 16", \$425

Gamblin



Christine Camilleri, AFCA, *Summer's Pastures*, oil on canvas, 20" x 16"



Experience Color

Christine Camilleri, AFCA, says, "Gamblin's simplified explanations of technical concepts on their website are especially useful for my work. Their oils and solvent (Gamsol) offer a consistent and reliable quality so I can focus on expressing my ideas through painting. Besides their lively earth colours, I often also use Gamblin's Quinacridone Magenta, Cobalt Teal and Cobalt Blue, and this painting, *Summer's Pastures*, is no exception."

View more color swatches at gamblincolors.com/swatches

BRENT LYNCH: ICONIC OPEN AIR ARTIST

By Carol Crenna

Nanoose Bay, BC artist Brent Lynch, SFCA thrives on his freedom in the outdoors. With an adventurous spirit, he paints his bold, Edwardian-meets-contemporary style in any weather almost anywhere. Here, the successful artist explains his enthusiasm for painting real, live, sometimes moving objects using liberal paint, dramatic brushstrokes and powerful compositions.



Zen Island, Salt Spring (field study), oil on prepared board, 16" x 20"

AA: *Why do you work en plein air?*

BRENT: I loved life drawing in art school, which is immediate, direct observation from life; that graduated into field studies. Painting from life is far more emotional and visceral than using a still image; you feel connected to the subject, and this makes the composition stronger.

We are not cameras. We see differently. Nature is always offering that which you wouldn't see without being there. Similarly, when painting figures/portraiture, there is structure in a model that can't be seen in a photograph. Using photography can also be daunting, not freeing, because an image taken by a skilled photographer will be dictatorial.

I find it fun and exciting to work quickly to capture changes in light and movement; you do things you wouldn't do otherwise. Whether it's a one-minute life drawing pose or a landscape, really Zen-like components can occur when you don't strive to get the surface of the object, but the gesture, power and movement instead. This teaches you to look deeper into and through objects. I do every painting this way, but I still consider field studies an exercise (more than a way to create a finished piece). They are often the catalyst for very large paintings afterward.



Tyger Tyger (field study), oil on prepared board, 12" x 12"

Flipping through over 200 field studies sitting in the studio, I can almost recreate the day they were done – outside temperature, surroundings, how I felt – because I was invested in each one.

AA: *You paint the outdoors year round?*

BRENT: Yes. I paint in snow storms; I love getting beat up out there, and truly enjoying a fireplace afterward. Contrast makes you feel alive; you can get bored with the comforts.

AA: *You are teaching at the FCA Plein Air Retreat in Bamfield, BC in September.*

BRENT: I am looking forward to it! At 65, it is hard to find people my age that will plein air paint. I enjoy working with younger artists. Another 2019 Plein Air Retreat instructor, Charlie Easton, SFCA has a rustic cabin on Helby Island, off the west coast of Vancouver Island not far from the retreat location. It's an awesome, scary-beautiful environment, and I love painting there with him.

AA: *Your 2018 exhibition "Under The Big Sky" was very successful.*

BRENT: I completed thirty 12" x 12" paintings overlooking the ocean from the same location on my next door neighbour's deck. The initial exercise was just to paint skies, but I realized that I hummed songs as I did each one, all relating to transformative memories from my youth, which corresponded to the pieces. I named each by the music. Avenue Gallery in Victoria sold all larger paintings and most 12" x 12"s during the show.

AA: *How do you paint the rapidly changing sky?*

BRENT: When you don't have time to get it all down, much of the painting comes from memory and impressions that stay with you. I use Burnt Umber or Raw Umber to render the basic movement and composition first, and fill in details afterward. In *Tyger, Tyger*, I saw a shot of red light coming through the raw, powerful clouds moving in the wind. The shaft of light on the ocean and within clouds changed while painting it, and was long gone when I finished. But the initial drawing stops me from forgetting elements that originally grabbed my attention. Movement is more about intensity than speed. Time and space fall away when you're completely there, focused. It's like getting a lightning bolt of inspiration to get it down.

For the sunset above the clouds, God cheats because he can use light, but because artists only have paint, I made decisions as a colourist. To make the red in the clouds pop and relate to the rest of the image,

I used primaries Cadmium Red, Cadmium Yellow and Ultramarine Blue with Titanium white in the entire painting from upper sky to ocean below. The soft, fuzzy cloud to the left was added to slow down the eye, keeping it on the canvas. It was there in real life, and without it, the dramatic rumbling furnace of light across the sky would have made the composition too horizontal. The streak of white light on the water creates depth, pulling the foreground toward the viewer, and enables you to walk into the picture.

AA: *Do you keep to compositional rules?*

BRENT: Although there are no steadfast rules, there is a language that we all share after millions of years of evolution; we're hardwired to "read" a setting, which could have meant life or death long ago. If you break the fundamental rules, such as focal areas, unskillfully, it can make it difficult for others to look at. Many people aren't aware that they read surroundings this way every day. Your eye usually starts from the left side – so I often have focal points on that side – and travels right. But I don't always make paintings read left to right; sometimes if I reverse the readability, it becomes more powerful. The scale of objects is not as important as the light for a focal point. The hottest/lightest spots direct the eye. More detailed areas around that light also draw the eye toward them. These compositional examples apply for certain images, but may not for others.

AA: *The FCA's 2019 Plein Air Retreat will be close to areas of water. How do you paint water successfully?*

BRENT: It is about illusion making. For moving water in a falls, for example, the white highlights on the falls are powerful directional strokes to show speed, movement, and liquid lawlessly travelling across the rocks. Rocks are still, solid and, like architecture, built into the landscape so are painted very dark and densely coloured. This contrast fools your senses and "sells" the fact that the water is liquid and the rocks are mass. This has much to do with drawing to try to replicate the characteristics of an object.

AA: *What do you teach others about drawing?*

BRENT: Artists often don't spend enough time on the initial drawing. They want to start painting right away, and wonder why it all goes sideways later. You need commitment when drawing from life. No one has to tell you you're having a bad day en plein air. If you're not committed, nothing works. But there's also fun in being willing to fall down. This happens to me if I'm not focused, but thinking of other things. I can't lean on my own trickery out in the elements; I like to push it, and being outside makes me do that. Much can be accomplished in a short period if you: 1. Have a

strong idea of that you want to achieve 2. Work with Mother Nature, who will show you things that will surprise you.

AA: *You only began fine art in 2000, and had a career in commercial art before that?*

BRENT: I would still be doing it if the market hadn't collapsed with the onset of digital graphics. It was stimulating and fun. My illustration and design company, Brent Lynch Creative Inc. had commissions all over the world: Urulu (Ayers Rock) in the Australian outback, the shoreline of Osaka, Japan, theatres in New York City, corporate clients in Europe, and a domed library in a 50,000 sq.ft. home in Texas. I insisted on seeing the subject firsthand before developing a concept; and the clients afforded me to see the world.

Brent Lynch, SFCA is teaching at the 2019 Plein Air Retreat.



Gold in Opabin, oil on canvas, 48" x 60"

ARROWSMITH



Laura Hiltz, *BC Landscape (En Plein Air)*

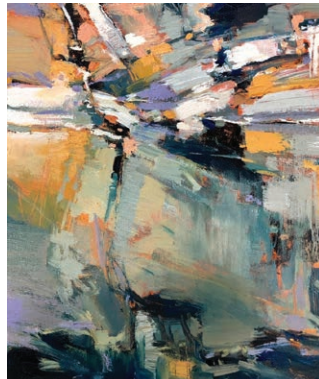
EXHIBITIONS

This year will be an active one for the Arrowsmith Chapter with two juried exhibitions, a non-juried Show and Sale, and continuation of programs such as En Plein Air. The Spring Show will run from April 3-27 in the TOSH 10 Gallery at The Old School House Arts Centre, Qualicum Beach, BC. Opening Reception: April 6, 2 p.m. Awards in Title and People's Choice Award will be presented.

NEW INITIATIVE

The new Chapter initiative, "Art Conversations" is aimed at encouraging membership participation and attendance. Members will meet on alternate months from general meetings for an informal exchange of experiences, ideas and opinions on specific art-related topics. More information can be found in our Chapter Blog: www.arrowsmithfca.ca. Attend any of our meetings as a guest to learn more about the Arrowsmith Chapter.

CALGARY



Susan Woolgar, *Fractured*

PAINT IN

The Calgary Chapter hosted its first two "Paint Ins" with **Susan Woolgar**, a new bi-monthly initiative, where artists meet to work on their individual projects with one-on-one guidance from either Susan Woolgar or **Ingrid Christensen**. See <https://fcacalgary.ca/paint-ins/>

WORKSHOPS

Upcoming workshops include "Oil and Cold Wax Landscape" with **Laura Culic** in March, "Abstracting the Figure" with **Brian Smith** in April, "Colour and Brushwork" with **Ingrid Christensen** in May, "Landscape En Plein Air" with **Patti Dymont** in June, "Mixed Media" with **Melanie Morstad** in September, and "Encaustic Landscape" with **Dale Roberts** in October. See <https://fcacalgary.ca/category/workshops/>

DEMONSTRATIONS

In January, **Sharon Lynn Williams**, AFCA, gave an informative lesson on how to use the software ArtRage, a graphics editor for digital painting, to make creative changes to our paintings.

NORTH OKANAGAN



Sherry Kalloch, *Evening at the Classic*

MEMBER NEWS

Martha Moore won Third Place in the FCA's "2019 Works on Paper" exhibition at the Vancouver gallery with her 15" x 11" mixed media painting *Inside Passage*. **Sherry Kalloch** was accepted into the Salmon Arm Arts Centre Show, "In Dialogue With the Collection," and its Artist Talk scheduled for January 19 – February 23. There, contemporary artists responded to historic works from the community art collection.

PAST WORKSHOP

Colleen Dyson, AFCA, presented a two-day workshop on Colour Theory at the Vernon Community Art Centre, February 16 and 17. The class was beneficial both to beginning painters and to seasoned painters as a refresher course.

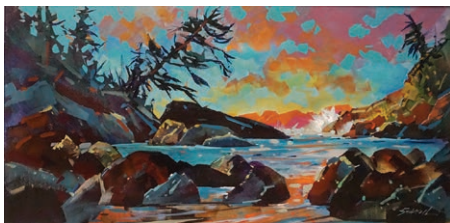
Brushwork with Paul Chizik

March 23 - 24, 2019 | 9.30 AM - 4.30 PM

Dene Croft Studios, North Vancouver

Enroll at:
www.artists.ca

CENTRAL OKANAGAN



Brian Buckrell, *Crystal Cove Evening*



Renata Kerr, *Into the Light*

OASIS

"Have you purchased your 2019 OASIS tickets yet? The FCA Central Okanagan Chapter invites all FCA members to attend our annual OASIS Symposium held on Saturday, April 27, followed by Workshops on Sunday, April 28. It will be held at UBC Okanagan Campus, 3333 University Way, Kelowna, BC. This year, we are excited to have guest artists **Brian Buckrell**, **Jean Pederson**, SFCA, and **Renata Kerr**, AFCA, join us for talks and demonstrations! Come to the Symposium only or take in both days! The workshops have limited registration and tend to fill quickly so be sure to visit our Chapter website centralokanaganfca.com/oasis_2019 to secure tickets. Symposium: \$30 (free for students), Workshop: \$125. Travelling from afar & need a place to stay? Ask about our new billeting program for this year. We look forward to seeing you there!

NANAIMO



Josee Duffhues, Jo-Anne Revell, Rose-Marie Requena (left to right)

AWARD

The Nanaimo Chapter acknowledged three volunteers who were presented with the Vic Wilson Memorial Award, established in memory of past president **Vic Wilson**, to recognize members who have given long hours of service. This year, the award is shared by **Josee Duffhues**, **Jo-Anne Revell** and **Rose-Marie Requena**. Humorously, Josee was deemed a "serial volunteer" because whenever there's a need she steps up, which included being the 2018 Fine Arts Show chair. And what a fine job she did! Rose-Marie and Jo-Anne coordinated our workshops for the past two years.

WORKSHOP

Nanaimo Chapter is having a 2-day workshop in May with **Joanne Thomson**, watercolourist. See our website www.nananimofca.com for details. There we also post our Artist of the Month, news about upcoming shows, monthly newsletter, images of past Fine Art Shows, and calendar.

WEST KOOTENAY



David Sharpe, *Sunset Over Line*

MEMBER NEWS

Helen Whyte's painting *After the Dance* was accepted into the FCA's Vancouver gallery show "Canvas Unbound." **Monica Smith** had a showing of the "Salon of the Arts" at Langham Cultural Centre & Gallery, Kaslo, BC. **Sandra Irvine** will be participating in "Appetite for Art," a fundraiser for the Nelson and District Arts Council, pairing art and food in a gallery-style setting.

WORKSHOPS

"Painting The Emotional Landscape – a 3-Day Workshop With David Sharpe" will take place July 5, 6, 7 in Castlegar, BC. Ontario & Alberta-based **David Sharpe**, ACA, is an award-winning artist, founding member of the Ontario Plein Air Society, and has instructed at art institutions across Canada. David will demonstrate how to deepen your work emotionally, taking plein air to a higher plane of "less is more" expression. Examining past masters' knowledge and modern masters' techniques, he will include lessons in Light, Design, Value, Palette, Drawing Thumbnails, and using an iPad to make fast decisions in the field. www.wkcfca.com. Registration open to WKCFCA members; non-members can apply for waitlist: contact Alison, alisongraeme@telus.net.

Backgrounds, Layering and Glazing with Janice Robertson, SFCA

April 12 - 14, 2019 | 9.30 AM - 4.30 PM
Renegade Productions, Vancouver

Enroll at:
www.artists.ca

HAVE YOU HAD ARTWORK DECLINED FOR AN EXHIBITION?

By Gaye Adams, SFCA
STANDARDS CHAIR

Entering juried exhibitions can be a roller coaster ride between elation and disappointment. Elation is easy to cope with; however, declinations are trickier to deal with, and can sabotage artistic mojo.

If you are reading this article, I am quite certain that you have had the experience of having work declined from a juried exhibition, and you are no stranger to the disappointment, frustration, and sometimes confusion that can come as a result.

Those artists that are in the position of jurying exhibitions at the FCA have all had to learn to deal with declinations both in the past and the present since most, including me, still enter juried shows within the FCA and other organizations. Our work is not always accepted.

Here are a few points to consider during and following the process:

- When being juried for a qualifying show at the FCA, your work is rated by three jurors, (one AFCA and two SFCA's) on a point system from 1–7. An average score of 4 or higher gets you into a qualifying show, and a lower score results in a declination. It's a very fair system, and very much limits the impact of any subjectivity on the part of the jurors.
- The FCA believes there are quantifiable, objective ways to determine the merits of an art piece, and asks our jurors to utilize these criteria in the jurying process. They are as follows: design, creativity, drawing, handling of medium, concept, colour usage, and visual impact. We believe these qualities are self-evident, and are, by and large, non-subjective. Awards jurying can have an element of subjectivity due to the fact that if several pieces are being considered for awards, and the above criteria have been found to be well handled in all of them, a decision needs to be made.
- Declinations are not personal. They are based on decisions of people that don't know you. Jurors are not privy to the names of the entrants when they are jurying the show.
- Don't create a "story" around the declination, ie. attach a meaning that isn't there. ALL the declination means is that your piece didn't get into a show. Period. Being curious is helpful; rumination is not.
- Pay for a critique (we offer this service) if you are unsure or confused about how to strengthen your artwork submissions.
- Recognize that entering juried shows takes courage. Congratulate yourself for putting your work out there, and allowing yourself to become vulnerable. Recognize that by entering these shows, you are raising the bar and holding yourself to a high standard. The process will keep you striving to produce your best work, and to keep learning. And that, of course, will make you a better painter, which is the whole point of the exercise.
- Our mandate at the FCA is to promote artistic excellence and development, and the jurying process can give you valuable feedback as to how you are progressing. It is integral to your development as a painter, so lean in.



FCA Gallery, Granville Island, Vancouver

Here are a few tips to help increase your chances of acceptance:

- Strive to paint subject matter that is original and creatively painted. A concept or subject that the jurors have seen many times, painted in the same way as they have repeatedly seen it painted, will tend to make your piece get lost in the crowd. Jurors look at many paintings in one session. Keep your subject matter and your approach to it fresh to help it stand out.
- Always plan your compositions. A strong design (or a weak one) is often the first thing a juror will recognize. As an artist, I create thumbnails of 2 to 4 values to plan each composition before painting. This is to make sure I have a solid composition before I have spent hours on a painting that may have to be corrected.
- If you are painting something representational, make sure the drawing and values are absolutely correct, and make sure every aspect of it “reads” well.

In closing, if you are going to enter juried shows, cultivate equanimity and acceptance of the fact that you will at times have success with your submissions, and at times receive a declination. And consider that jurors are donating their time, and doing the best job they know how during the jurying process. It's not an easy job, as you will likely one day discover for yourselves.

Happy painting!
Gaye



FCA Gallery, Granville Island, Vancouver

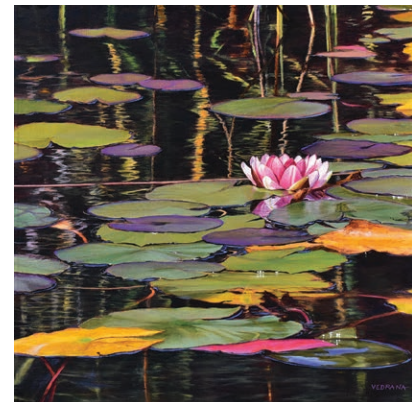
ACTIVE MEMBERS EXHIBITION JANUARY 8 TO 20, 2019



1ST PLACE:
SHARON LALONDE *Love, Connection and Memories*
acrylic on canvas, 18" x 36"



2ND PLACE:
JENNIFER HEINE *Pelican Demonium*
acrylic & oil on cradled panel, 24" x 36"



3RD PLACE:
VEDRANA ASCROFT *Autumn Beauty*
acrylic on canvas, 30" x 30"

HONOURABLE MENTION:
PHIL LEONARDI
Long Beach, Tofino
watercolor on paper, 11" x 20"

HONOURABLE MENTION:
JANA RAYNE MACDONALD
Opaque
acrylic on canvas, 30" x 18"

HONOURABLE MENTION:
BARBEL SMITH
Autumn Island
acrylic on canvas, 24" x 36"



FEDERATION
of CANADIAN
ARTISTS

Federation Retreat 2019

September 3rd - 8th

**Plein Air Artists' Retreat
Brent Lynch - Charlie Easton - Sue Cowan
Bamfield Marine Sciences Centre, BC
www.fcaretreat.com
604-681-2744**



FCA EXHIBITION CALENDAR MARCH – JUNE 2019

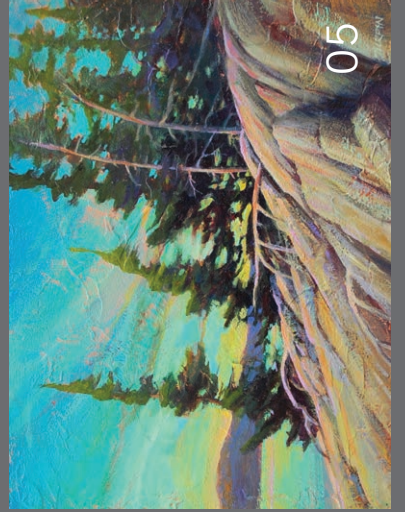
EXHIBITION TITLE	Abstracted	Success!	Bloom	Wildlife
EXHIBITION DATES	March 5 – 16	March 19 – 31	April 2 – 14	April 16 – 28
SUBMISSION DEADLINE	February 6, 2019	February 28, 2019	March 6, 2019	March 20, 2019
OPEN TO	Active, AFCA and SFCA Members	Active and AFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members
DELIVERY DEADLINE	March 1, 2019	March 15, 2019	March 29, 2019	April 12, 2019
RECEPTION	No	March 21, 2019	April 4, 2019	No
QUALIFYING	Yes	No	Yes	Yes
PRIZES OR AWARDS	Awards in Title	STATUS	Awards in Title	Awards in Title

EXHIBITION TITLE	Muse	FCA Online Postcard Competition	AIMAE	Landscapes
EXHIBITION DATES	April 30 – May 12	May 1 – July 31	May 27 – June 16	June 17 – 30
SUBMISSION DEADLINE	April 3, 2019	April 24, 2019	April 17, 2019	May 22, 2019
OPEN TO	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	Open International Call	Active, AFCA and SFCA Members
DELIVERY DEADLINE	April 26, 2019	N/A	May 17, 2019	June 14, 2019
RECEPTION	No	No	May 30, 2019	No
QUALIFYING	Yes	No	Yes	Yes
PRIZES OR AWARDS	Awards in Title	Cash Prizes	Cash Prizes	Awards in Title



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. DALE BYHRE
Sunset Boundary Bay
 acrylic on canvas, 16" x 20", \$1300
PURCHASER FROM: Vancouver, BC
- 02. ROBBIE HOSEGOOD
Shipshape
 oil on cradled wood, 10" x 10", \$195
PURCHASER FROM: Vancouver, BC
- 03. BEATRICE WILHELM
Garden Memories
 acrylic on wood panel, 8" x 8", \$300
PURCHASER FROM: Vancouver, BC
- 04. JAMES KOLL
Early Morning Trail Ride
 watermedia on paper, 14" x 10", \$650
PURCHASER FROM: Osoyoos, BC
- 05. JACK TURPIN
Above the Sound
 acrylic on board, 9" x 12", \$300
PURCHASER FROM: Vancouver, BC

