

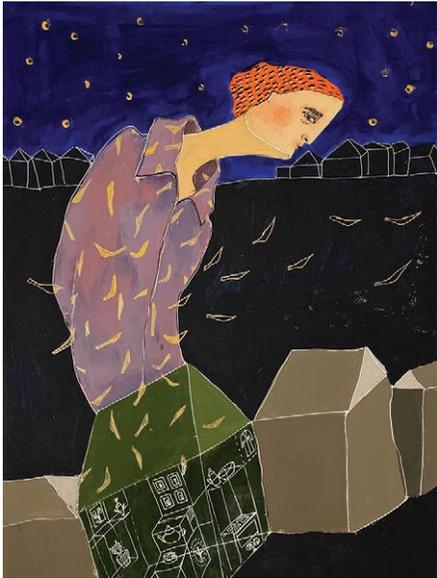
# Art Avenue

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



# ACTIVE MEMBERS EXHIBITION

JANUARY 7 TO 19, 2020



**2ND PLACE:**  
MARJAN KARGAR *Mothers*  
acrylic on paper, 12" x 9"



**3RD PLACE:**  
CLAUDIA PUNTER *Communications*  
acrylic on board, 20" x 36"



**1ST PLACE:**  
JO-ANNE REVELL *Midnight Sun*  
acrylic on canvas, 24" x 36"

**HONOURABLE MENTION:**  
KARA JEN BARKVED *A Passing Universe*  
acrylic on cradled panel, 12" x 12"

**HONOURABLE MENTION:**  
HEATHER BOYLE *BUG LYF*  
acrylic on birch board, 10" x 10"

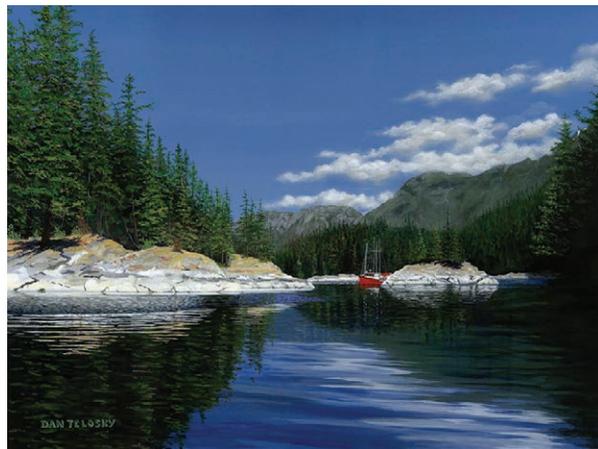
**HONOURABLE MENTION:**  
MARGARET LAWTHER *Peach Roses #2*  
oil on canvas, 24" x 18"

# POSTCARD COMPETITION & ONLINE EXHIBITION

FEBRUARY 1 TO 29, 2020



**1ST PLACE:**  
GARY NAY *Into the Bay, Again and Again*  
acrylic on canvas, 30" x 40"



**2ND PLACE:**  
DAN TELOSKY, AFCA *Nestled in Laura Cove*  
acrylic on canvas, 30" x 40"

**HONOURABLE MENTION:**  
DI *Returning Home*  
acrylic on canvas, 36" x 48"

**HONOURABLE MENTION:**  
PERRY HADDOCK, SFCA *Autumn Magic*  
acrylic on gallery canvas, 24" x 36"

**HONOURABLE MENTION:**  
JANICE ROBERTSON, SFCA *Arbutus Afternoon*  
acrylic on canvas, 30" x 40"



**3RD PLACE:**  
BRODERICK WONG *Your Home My Home*  
watercolour on Arches paper, 22" x 30"



# Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION



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POSTCARD COMPETITION & ONLINE EXHIBITION 2019:  
Perry Haddock *Autumn Magic*



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Leanne M Christie *Monday Afternoon In Late Winter*

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**1ST PLACE, ARTIST'S CHOICE 2019:**  
JACINTHE RIVARD  
*Ketchup Bottle*  
oil on wood panel, 12" x 12"

"I'm fascinated by Ketchup. The vintage bottle is nostalgic and the colour is such a great challenge to achieve in paint — so many colours, you can paint 1000 versions of it and each one will be different! I love painting everyday objects and those from our past to hopefully make the viewer see how beauty is sometimes right in front of us... or how it used to be."

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Leaders of the Federation of Canadian Artists, Toronto, 1942

Art Avenue

MARCH/  
APRIL  
2020

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# AA DIRECTOR'S COMMUNIQUE



As we build our organizational capacity, we are receiving more and more opportunities. Most of the opportunities I turn down because the time investment is too great and the payoff too little. But then there are opportunities too great to let go.

Last year, I announced the establishment of a new chapter in Toronto. In this issue of Art Avenue we have, starting on page 10, a feature article on their progress and plans. While Toronto was in development, the staff was working with members in Edmonton to establish our third new chapter in three years. Edmonton was given official Chapter status on February 3rd. I look forward to an article in an upcoming issue about Edmonton, our 14th Chapter.

While that was happening, we were speaking with the Central Okanagan Chapter that hoped Federation members could benefit from opportunities being made available by the City of Kelowna. The city is offering commercial space at a heavily discounted rate, potentially suited to a gallery and education. With about 500 Federation members living in the Okanagan, this space could be a wonderful service centre for our members. While the application competition is fierce and we're by no means guaranteed a space, we are starting the application process. At the very least, we can start the dialogue with the city so they know we

want a space and have the organizational capacity to manage it.

If it sounds interesting to other Chapters to house their own Federation Gallery locally, I ask that you keep your eyes open for opportunities in your local area. If your municipality is offering discounted (or free!) space for a Federation Gallery, let's follow up with that together. Or, if you don't yet have a local chapter, and there are a lot of visual artists in your area that would stand to benefit from the formation of a Federation Chapter, please contact the office. We can work with you to get that rolling.

And then we have smaller yet exciting projects like Tarin's venture at the Vancouver Home & Garden Show. From a booth there, she sold members' artwork from across Canada and put the Federation in front of 50,000 visitors!

Sound like too much is going on all at once? Well, I agree. But when these sorts of opportunities present themselves, we see the benefits they could yield for our members, and we don't want to walk away from opportunities that can benefit Canadian visual artists. So I'll ask for your patience if we don't answer the phone on the first couple of rings or don't respond to emails within a day or two. Sometimes it'll take a little longer as we build the Federation that Canadian artists deserve.

**Patrick Meyer**  
EXECUTIVE DIRECTOR

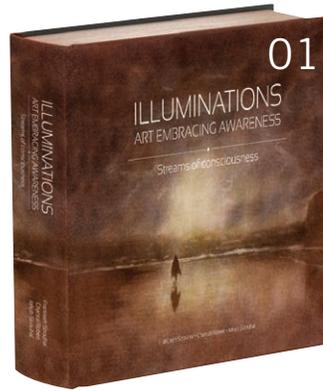
## AA NEW MEMBERS

Lorraine Berube	<i>St. Albert, AB</i>	Trish Purcell	<i>Calgary, AB</i>	Rhiannon Galanta	<i>Armstrong, BC</i>	Paul Spilsbury	<i>Vancouver, BC</i>
Carol Borschneck	<i>Irricana, AB</i>	Lisa Ramer	<i>La Glace, AB</i>	Tara Hach	<i>Burnaby, BC</i>	Javid Tabatabaei	<i>North Vancouver, BC</i>
Joyce Boyer	<i>Edmonton, AB</i>	Rick Rogers	<i>St. Albert, AB</i>	Jane Eaton Hamilton	<i>Salt Spring, BC</i>	Ali Reza Tabrizi	<i>Vancouver, BC</i>
Beverly Bunker	<i>St. Albert, AB</i>	Carleen Ross	<i>Sherwood Park, AB</i>	Sarah Hope	<i>Salmon Arm, BC</i>	Lyn Thomas	<i>Maple Ridge, BC</i>
Ella Charette	<i>Calgary, AB</i>	Memory Roth	<i>St. Albert, AB</i>	Tadaomi Kawasaki	<i>Burnaby, BC</i>	Raffaella Vaz	<i>Vernon, BC</i>
Yichao Chen	<i>Calgary, AB</i>	Hilda Valdes	<i>Rocky Mountain House, AB</i>	Helen Kellington	<i>Eagle Creek, BC</i>	Tracy Vistisen	<i>Blind Bay, BC</i>
Debe Coetzee	<i>Lodgepole, AB</i>	Samuel Walker	<i>Calgary, AB</i>	Liumyla (Mila) Koveshnikova	<i>Hope, BC</i>	Mary Whale	<i>Edmonton, BC</i>
Miles Constable	<i>St. Albert, AB</i>	Jori Warren	<i>Edmonton, AB</i>	Natalya Kucherenko	<i>Vancouver, BC</i>	Abby Wilson	<i>Nelson, BC</i>
Christina Dixon	<i>Airdrie, AB</i>	Pat Wodynski	<i>Calgary, AB</i>	Yili Lai	<i>Vancouver, BC</i>	Blanche Holly Woods	<i>Kelowna, BC</i>
Heather Dorscher	<i>Calgary, AB</i>	Victoria Armstrong	<i>St. Albert, BC</i>	Christa Lynn	<i>Vancouver, BC</i>	Nancy Calder	<i>Stratford, ON</i>
Crystal Driedger	<i>Sherwood Park, AB</i>	Elena Ballam	<i>Port Moody, BC</i>	Ann MacLeod	<i>Lake Country, BC</i>	Don Dolton	<i>Stratford, ON</i>
Yvonne DuBourdieu	<i>Edmonton, AB</i>	Joan Bam	<i>Vancouver, BC</i>	Angela Maher	<i>Kelowna, BC</i>	Jennafer Harris	<i>North Gower, ON</i>
Erinn Evans	<i>Sherwood Park, AB</i>	Carol Bednarski	<i>Victoria, BC</i>	Tana Moldovanos	<i>New Westminster, BC</i>	Holly Hutchison	<i>Haliburton, ON</i>
Donald Fowler	<i>Edmonton, AB</i>	Lorraine Bell-Lebedoff	<i>Castlegar, BC</i>	Connie Jean Moore	<i>Pitt Meadows, BC</i>	Patty Lynes	<i>Hamilton, ON</i>
Lori Frank	<i>Edmonton, AB</i>	Karen Bright	<i>Cherryville, BC</i>	Donna O'Grady	<i>Victoria, BC</i>	Susan Moshynski	<i>Carrying Place, ON</i>
Sylvia Godina	<i>Sherwood Park, AB</i>	Rebecca Choi	<i>Coquitlam, BC</i>	Cathy Patterson	<i>Chilliwack, BC</i>	Lorraine (Lori) Ridgeway	<i>Ottawa, ON</i>
Cindy James	<i>Edmonton, AB</i>	Alexa Chykowski	<i>Prince George, BC</i>	Denise Pendleton	<i>Langley, BC</i>	Valerie Sloby	<i>Goderich, ON</i>
Renee Lippa	<i>Sherwood Park, AB</i>	Juan Cruz	<i>Nanaimo, BC</i>	Karen Penner	<i>Abbotsford, BC</i>	Galia Philip	<i>Dollard-des-Ormeaux, QC</i>
Doug Madill	<i>Edmonton, AB</i>	Sanaz Dabirvaziri	<i>Vancouver, BC</i>	Norma Jean Phillips	<i>Maple Ridge, BC</i>	Michaela Hoppe	<i>Biggar, SK</i>
Anne McCartney	<i>Edmonton, AB</i>	Yvonne Dale	<i>Chilliwack, BC</i>	Gerry Piccioni	<i>Nanaimo, BC</i>	Diane Larouche Ellard	<i>Biggar, SK</i>
Cindy McLaren	<i>Edmonton, AB</i>	Edward DeMarsh	<i>Aldergrove, BC</i>	Phil Robinson	<i>Duncan, BC</i>	Natascha (Nana) Vehrs	
Catherine McMillan	<i>Edmonton, AB</i>	Maggie Dong	<i>North Vancouver, BC</i>	Cory Scott	<i>Victoria, BC</i>		<i>Molfsee, GERMANY</i>
Michelle Murray	<i>Edmonton, AB</i>	Ciel Ellis	<i>Surrey, BC</i>	Foroozandeh Shamloo			
Dixie Orriss	<i>St. Albert, AB</i>	Janet Ellison	<i>Maple Ridge, BC</i>		<i>West Vancouver, BC</i>		
Jordan Pearson	<i>Edmonton, AB</i>	Karen Etheridge	<i>Kelowna, BC</i>	Marilyn Slade	<i>Salt Spring Island, BC</i>		

# AA MEMBER NEWS & SHOWS

## 1. TRANSFORMATION BOOK COMBINES ART FORMS

**Frantisek Strouhal**, AFCA, has written and published a book with wife, Chantal Robert and son, Jakub titled "Illuminations: Art Embracing Awareness." The book is a collection of 50 of Frantisek's artworks and 41 prose poems that accompany the images which are said to offer "the means to find the key to a better life." The art and prose are meant to evoke introspection, and inspire the reader to reflect on their own emotional state to "guide them on a journey of expansion, awareness, and transformation." [www.frantisekstrouhal.com/book-press-kit](http://www.frantisekstrouhal.com/book-press-kit).



Frantisek Strouhal  
*Illuminations: Art Embracing Awareness*

## 2. EMINENT PASTELIST RECOGNITION

**Kathy Hildebrandt**, AFCA, is honoured to be one of four artists to be inducted as an "Eminent Pastelist" with Pastel Artists.CA. This is the highest level of recognition a pastel artist can achieve from Pastel Artists.CA. It is conferred on those artists who have achieved mastery with pastels, been accepted into 15 or more juried Pastel Artists.CA exhibitions, and garnered three or more awards in those exhibitions. [kathyhildebrandt.com](http://kathyhildebrandt.com)



Kathy Hildebrandt *Cheeky Little Monkeys*

## 3. ROGERS' CHOCOLATES TIN

**Catherine Robertson** was contacted by Rogers' Chocolates Ltd., a well-known and long-established BC chocolatier, to feature one of her paintings on a chocolate tin. The 10" x 10" acrylic *Fun in the Snow* will decorate one of Rogers' collectible gift tins for the Christmas 2020 season. "They felt the happy little snowman was quite engaging and full of the spirit of winter and fun!" states Catherine.



Emily Lozeron *Ode To Joy, Sung By The Chickadee*

## 4. SOUTHWEST ART MAGAZINE

**Emily Lozeron's** artwork was featured in prestigious Southwest Art, the Colorado-based international magazine highlighting Western-focused settings and subjects. In its annual Excellence competition, Emily's entry was a Juror's Choice in the "Animal/Wildlife" category, making her a finalist for the acrylic painting *Ode To Joy, Sung By The Chickadee*. [www.southwestart.com](http://www.southwestart.com)

## 5. UNIVERSITY FINE ART ACQUISITIONS

To mark the 2019 year of "Climate Awakening in Canada," Victoria-based **Nancyanne Cowell** had two paintings *Fusing Love* and *Between Tomorrow* acquired into Royal Roads University's fine art collection. "Edging Forward" is a collaborative body of research, artwork and multimedia dedicated to Canada's changing landscape. "I hope the love and energy in these paintings will stir people's hearts to reconnect to the natural world and all its rhythms," says Nancyanne. The paintings are permanently featured in the School of Environment and Sustainability in the new Sherman Jen Building on the Hatley Park National Historic Site near Victoria.



Nancyanne Cowell *Fusing Love*



Catherine Robertson *Fun in the Snow*

## 6. ART BASEL & RED DOT MIAMI

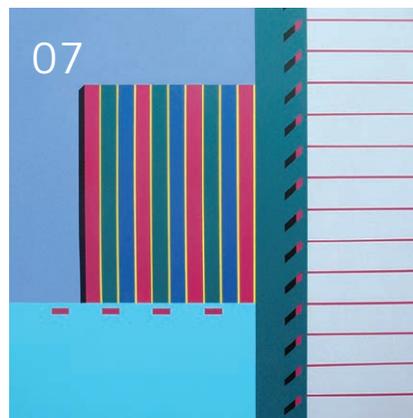
St. Lazare-based **Jacinthe Rivard** had her artwork displayed at Red Dot Miami in December as part of Art Basel in Miami, Florida. Her eight nostalgic photo-realism oil paintings were represented by Studio Jackie's Gallery, a commercial gallery from New York, during the exposition. Jacinthe sold six out of eight artworks there; and the gallery won the Spotlight Award for "Best Booth." This year's Art Basel made headline news for a \$120,000 *Banana and Duck-Tape* art piece (a ripe banana duck-taped to the wall) that was eaten by another artist amid a crowd of stunned onlookers. Jacinthe is also attending Art Expo New York in March.



Jacinthe Rivard *Vintage Play Boy*

## 7. ABSTRACTS AT PENDULUM GALLERY

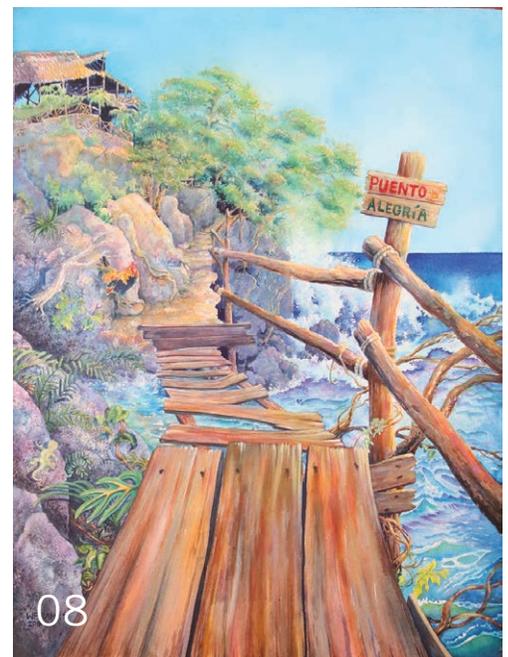
**Enda Bardell**, AFCA, had a solo exhibition called "Vancouver Reconstructed" in mid-January consisting of 22 hard-edged acrylic abstracts. It exhibited at the Pendulum Gallery in HSBC Building, across from the Vancouver Art Gallery. She was honoured to be invited by Chris Keatley, Pendulum curator, who suggested she include reference photos to help identify iconic downtown Vancouver architecture in these abstracts. The collection also exhibited at Queen Elizabeth Theatre from November until January, and two works from it are now in KUMU, the National Museum of Art in Tallinn, Estonia.



Enda Bardell *LINK*

## 8. ARTWORK POSTCARDS

**Wendy Framst** had her first solo show "Postcards From My Walkabouts" January 30-March 8. Wendy staged an Artist Talk for the opening in the Rustad Galleria at Two Rivers Gallery, Prince George, with over 70 people in attendance. Her 15 pieces included graphite drawings and watercolour paintings (five paintings have sold). The theme "capturing a sense of location" made reference to the artwork depicting Scotland, Paris, Netherlands, Mexico, Tunisia and Canada.



Wendy Framst *Puerto de Alegria (Bridge of Joy)*

## 9. DANCING COLOURS SHOW

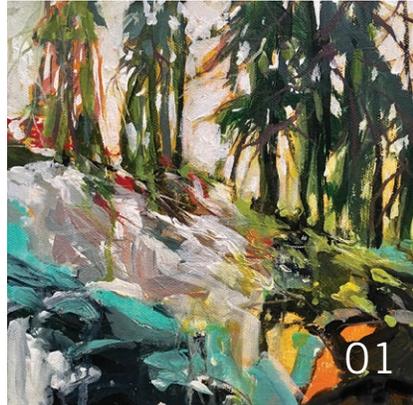
**Diane Akey** was part of a three-artist exhibition featuring seven of her mixed media paintings. The show, "Dancing Colours," was at Silk Purse Gallery, West Vancouver, in February. Woven through all three artists' work is an exciting, bright use and exploration of colour. Her painting *Dancing Colours* (shown) reveals the colours and textures in a garden moving about by wind and breezes.



Diane Akey *Dancing Colours*

# AA MEMBER NEWS & SHOWS

1. Thirteen FCA Signature members will display their artwork and offer free educational demos at "Show and Tell" exhibition from March 19-31 at Crescent Beach Pop Up Gallery, 12160 Beecher St, South Surrey. Reception: March 21, 2 p.m.-4 p.m. Show hours: Thursday-Sunday 12 p.m.-6p.m. Through demonstrations and talks, guests will view the step-by-step processes in which these artists create an array of styles and techniques. Participating artists: **Gaye Adams**, SFCA, **Enda Bardell**, AFCA, **Marney-Rose Edge**, SFCA, **Perry Haddock**, SFCA, **Jennifer Heine**, AFCA, **Jeanette Jarville**, SFCA, **Andrew McDermott**, SFCA, **Patricia Peacock**, SFCA, **Tatjana Mirkov-Popovicki**, SFCA, **Janice Robertson**, SFCA, **Kathy Traeger**, SFCA, **Jack Turpin**, SFCA, **Jeff Wilson**, AFCA.



"Show and Tell", *Landslide*

2. The Artists of Kerrisdale, a Vancouver collective, is staging a group show titled "As We See It" that will be displayed April 3-May 14. The exhibition will feature paintings in various media from FCA members **Lee-Anne Chan**, **Gay Collins**, **Jane Crosby**, **Sharon Fenton**, **Kathryn Gademans**, **Jane Hicks**, **Kathy Martin**, **Linda Rosenfeld**, **Ann Rowley**, **Irmela Topf** and **Margo Veenhoven-Joe**. "As We See It" will take place at Kerrisdale Community Centre Art Space, 5851 West Boulevard, Vancouver. [www.artistsofkerrisdale.com](http://www.artistsofkerrisdale.com)



Irmela Topf *Conversation*

## Creativity - Re-learning how to play with Lalita Hamill, AFCA

**March 21st - 22nd, 2020**

**10.00 AM - 4.00 PM**

Dene Croft Studios,  
118 Pemberton Ave, North Vancouver  
Members: \$220 | Non-Members: \$270

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



## Federation Retreat 2020 September 20th - 25th Flying U Ranch

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**2020 Instructors: Mike Svob, Kit Bell, Ann Willsie, Maria Josenhans**  
**Enroll at: 604.681.2744**



# Gamblin



Gaye Adams, SFCA, *Crystal Cove*, oil on canvas, 24" x 36"



Gamblin Transparent Earth Red

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Instagram icon @gamblincolors

Gaye Adams, SFCA states, "I love Gamblin's Transparent Earth Red. It has beautiful warmth to it. I use it in every painting that comes off my easel including this one. I also utilize Transparent Earth Red as a modifier to warm up other pigments, create underpaintings for plein air work, and to mix my favourite range of darks — a combination of Transparent Earth Red and Ultramarine Blue. As a landscape painter, I find it indispensable."

Tint= color+ Titanium Zinc White, Tone= color+ Portland Grey Medium, Shade= color+ Chromatic Black

View more color swatches at [gamblincolors.com/swatches](https://gamblincolors.com/swatches)

## TORONTO SPURS FEDERATION GROWTH FROM ITS ROOTS

By Carol Crenna

*The launch of the new Federation of Canadian Artists Toronto Chapter is headline-breaking news not simply because it expands the organization eastward into a new province with its 13th chapter, but because it is an ambitious and unprecedented undertaking that affects the entire organization's long-term goals. It will also aid members across the country to have a presence in Canada's largest city.*

### THE TORONTO CHAPTER LINKS THE FEDERATION TO ITS BEGINNINGS

The Federation of Canadian Artists was created as a society in Ontario in 1941 by artists including Group of Seven luminaries Lawren Harris, Arthur Lismer and AY Jackson, Ernest Linder, Honourable Mark Kearley, and founding president, Andre Bieler. Seventy-nine years ago, Bieler organized the first conference of Canadian artists in Kingston that led to its founding. There, Arthur Lismer proposed the FCA's goals: to improve understanding of the role of artists in society, to encourage youth while supporting established artists, and to bring art to the community. Soon the FCA became a powerful national lobby for patronage of the arts while also maintaining an identity in each region with chapters that bridged the country, addressing isolation felt by individual artists.

The Federation's latest projection forward is spearheaded by Toronto's Alan Douglas Ray, PhD, formerly an entrepreneur in the corporate training industry before retiring to become a full-time artist in 2015. His passion for painting began early, though; he held his first exhibition at age 19.

### CHAPTER BEGINNINGS

Soon after becoming an Active member a year ago, Alan approached the Federation to initiate a Toronto Chapter (approved in December 2019). "I wondered what happened to the original association in Ontario; there has not been a presence here



Sheila Davis, *Lost in Translation*, oil on canvas, 54" x 54"

since the 1960s. Perhaps the founding artists felt they had achieved their mission once Canada Council for the Arts came into being. (The FCA was one of the main forces behind formation of Canada Council in 1957.) And in decades that followed, artists found new opportunities to meet and exhibit locally so the need for a chapter in Toronto was less compelling."

Alan argues that the need persists. "There are over 220 current FCA members living in Ontario, but no chapters east of Alberta. Many of us already belong to regional art societies, but their activities are limited to a few public exhibitions a year, and they don't have the financial or volunteer resources to offer professional development programs, regular networking opportunities, and gallery space for a greater number of exhibitions." These are all future goals of the new chapter.

The Federation approached members living within 100 km of the Greater Toronto area to gauge interest in a chapter. An extensive online survey was sent to determine commonalities. Alan says, "We'd focused on members living within a two-hour driving distance of Toronto, but news about forming a chapter spread quickly. I received survey responses and enquiries from almost all corners of the province — as far east as the Quebec border and as far west as the shores of Lake Huron."

He was surprised by answers to questions about their interests, needs and objectives. "I assumed the majority would say that exhibiting under the FCA banner in a major city would be the strongest incentive for joining a Toronto chapter — to save on art shipping fees to Vancouver, among other reasons. This is a factor, yet many look forward to meeting other professional artists since they live in outlying towns and feel a sense of isolation. They also want to develop their skills, and are envious of the high quality workshops available in Western Canada."

Local FCA members met at Alan's home to brainstorm the new chapter's mission and how it can entice artists to join, distinguish itself from established art societies in Ontario, find exhibition space, enable



Alan Douglas Ray, *Teddy's Rescue*, oil on panel, 20" x 16"



**Anthony Batten, SFCA, *The Tower of the Old North Toronto Station*, acrylic, 24" x 24"**

members not living within Toronto to gain access to its resources, and build the FCA brand and reputation in Central Canada. With many FCA members living in smaller communities, logistics will be a challenge. Alan states, "I realized then that we have a large community here that's hungry for opportunities, but we'll need to make very good use of technology to connect FCA members, to enable them to participate, and to keep them engaged." Fortunately, Alan and others have the experience and skills to make this happen.

## 2020 PRIORITIES

Since receiving approval to form, FCA Toronto has been building its infrastructure to manage and promote the chapter. Among its early achievements: a set of bylaws and policies for this chapter that will also become the template for other new FCA chapters; a contemporary logo, a website (<https://www.fcatoronto.ca>) and a public Facebook page (<https://www.facebook.com/fcatoronto/>) where artists can be added to the mailing list and read answers to frequently asked questions. Application forms (open to all artists regardless of location) will be available online later in spring. Job descriptions have also been written for volunteers needed.

FCA Toronto plans to hold an inaugural general meeting in June, and to host at least one online juried exhibition in 2020 that will be open to all Active status FCA members. Development will begin on a Foundations Program that the chapter hopes to launch in 2021. The executive committee will be scouting locations for at least one exhibition in a physical space in the Toronto area in 2021.

## LONG-TERM VISION

FCA Toronto aims to host regular FCA sanctioned exhibitions in future years, and will explore the possibility of travelling exhibitions to reach a wider audience. Finding a permanent exhibition venue in Greater Toronto equivalent to the Federation Gallery in Vancouver is a major objective.

When asked how gallery space might be accommodated, Alan responded: "Six major art societies are represented on the board of the non-profit John B Aird Gallery,

a beautiful and well-known exhibition space in downtown Toronto. I would like the FCA to join that board and work towards gaining a spot on the gallery's annual exhibition schedule that will be dedicated to FCA exhibitions."

Given Alan's extensive experience in business development and web technologies, he is excited at the prospect of introducing a Foundations Program for Professional Development with experts in all areas of art marketing, in addition to guest artists for art education.

Gaining connections, publicizing the FCA's presence in Toronto, building its reputation within the visual arts community, and finding opportunities to promote FCA chapter and affiliates will be ongoing.

## BENEFITS FOR TORONTO CHAPTER MEMBERS

- Participation in at least one online juried exhibition that will be heavily promoted. (Prospective dates: first one June 2020, second one November, 2020)
- Inclusion in a Directory of Artists on the website: Each affiliate will have an entry linking back to their website and/or social media page
- Profile and Gallery in the website's Artist Galleries section that affiliates can maintain themselves.
- Participation in at least one networking or professional development opportunity in 2020
- Gain exposure through the Facebook page and other social media
- Networking opportunities and reputation enhancement as an Active member of a national organization
- Membership open to artists across the country (regardless of physical location)

<https://www.fcatoronto.ca>

<https://www.facebook.com/fcatoronto/>

Email: [toronto@artists.ca](mailto:toronto@artists.ca)

**Images:** All artwork from FCA Toronto member affiliates



**Debra MacArthur, *A Bluebird Day*, acrylic on canvas, 18" x 24"**

## A PASSION TO PAINT: LEANNE M CHRISTIE

By Carol Crenna

Vancouver based Leanne M Christie, SFCA, believes that painting takes 100% dedication, and before she committed to it full-time in 2008, her desire felt like a burden carried whenever she didn't give it sufficient attention. Within her cityscapes, Leanne's lively brush strokes appear fresh and spontaneous, but she says the work is very laboured. AA talks to her about this process.

**AA:** Could you explain your "obsessive" interest in the painting process?

**LEANNE:** When creating a painting, I have an idea of where I want to go with the subject, but even more so with the painting process itself. When I first began painting, I looked at the world outside of me and painted that reality. Now, when standing on a street, I don't look at the scene in front of me as "a good subject to paint," but more as a means to explore how I want to use the paint. For example, I was obsessed about brushstrokes at one time, grappling with whether there should be one brushstroke instead of two to describe something. These "process obsessions" may last a year. And if the artwork doesn't achieve what I tried to attain, I feel very unsatisfied. Visual complexity in painting has now become an obsession so I push the painting more than I normally would to develop this, which makes it even more laboured.

**AA:** It must be difficult to know when a painting is finished.

**LEANNE:** I don't feel that paintings have a "finishing point" or have "mistakes" because they are more about my ongoing conversations with the paint than the physical object. For example, I don't pay much attention to perspective in buildings since it's the brushstrokes that draw you in, not the accuracy of the details.

**AA:** What did you learn about brushstrokes during that obsession?

**LEANNE:** The secret of good brushwork is to be able to harness your strokes so you can lead the viewer through your painting easily, a visceral aspect of enjoying art. These marks are very seductive, so leaving even bristle marks can lead the eye along the canvas's surface.

**AA:** You talk about the energy of the painting. What do you mean?

**LEANNE:** I once saw another artist's painting, and could feel a heartbeat or tremor inside me, and it has haunted me ever since. I want to bring that feeling into my work by creating the same energy. I can now decide how fast I want that heartbeat to be: do I want to have a more relaxed rate or very fast beat? I try to evoke that in the viewer — a physical reaction rather than an academic response like "Congratulations, your building perspective is good." Every now and again, I get the heartbeat right.

**AA:** What enables that?

**LEANNE:** I have discovered that it has to do with repetition of colour throughout, and having both softer edges that allow the viewer to move easily through, and hard edges placed exactly where you need them to also halt the flow (focal points).



Over the Bridge, oil on canvas, 60" x 72"

**AA:** You teach the Concept Course within FCA's Foundations Program. What does that include?

**LEANNE:** Concept is a big, general word. It's about learning what inspires the artist. You need to understand where you are in order to understand what direction you want to go in. Even if you only have an hour per day to paint due to other commitments, if you've done this work in your mind prior, that hour will be meaningful and productive.

**AA:** How do you begin concept work?

**LEANNE:** Look at artists who came before you, and analyze what it is about their work that feels "essential"; distill what calls to you, and use that as a launch pad for your own work. To recognize exactly what calls to you, and similarities in artists' work that help identify it, you may first need to understand what "makes you tick" — what you enjoy and value most about the world. Then you examine exactly what tools others used to express this.

This learning journey doesn't happen immediately. It took years to discover my motivation and inspiration, and I'm still digging. But this doesn't mean it takes years to be fulfilling! In the digging process the level of satisfaction and confidence in your work simply increases because it becomes more expressive of you.

**AA:** How does an artist dig deeper?

**LEANNE:** Become self-aware by asking questions of yourself. This can be difficult. For example, when we are unhappy, it can take a long time to admit that we are, be honest to ourselves to admit why, and then to make the changes needed. The simplest thing I do every day is look at a painting that I like and then ask, "Why do I like this?" Then I question the answer. I continue questioning answers to dig more deeply. After this brainstorming, I muck around with paints to work out the process.

**AA:** You describe yourself as an "urban painter." How did that concept begin?

**LEANNE:** The 50 kilometre cycling commute to my studio has enabled an intimate kinship with the flow of urban streets, and passion for industrial settings. One day I was riding my bicycle, wedged between two moving trucks and close to a train rushing past and my heart was pounding! It was exhilarating riding amongst these massive engines, like within a herd of wild buffalo. By delving into why?, I realized it wasn't buildings or even vehicles that attracted me. Instead I wanted to re-enact and communicate that exhilaration to create a reaction from the viewer.



*The Channel, oil on canvas, 30" x 48"*

**AA:** *The heartbeat! Can we talk about The Channel painting?*

**LEANNE:** It wasn't this scene's street construction that appealed to me, it was its movement. I also wanted to tackle how to marry the strong oranges (in the road construction signs) in the mostly grey-toned setting. I used the scene as my "platform" to play with these colour relationships.

First I put in the darks, usually with three basic colour statements. Then I put in my "full stop" whites — not dull, boring white that would kill the other colours — bright sparkling white. White is an essential element for me; it is an interactive colour that reflects the light back to us, and white oil paint has an additional translucent quality. I also use

Titanium's thick, opaque sculptural elements to break the two-dimensional surface.

I work in cycles painting on the entire surface at once. I splash on first the dark values and then light ones using white. This begins the conversation back to me of what needs to be done next. Beginning the next cycle, I add darks over the original ones, reestablishing important ones based on the new information of what happened on the canvas. Then I again layer whites ovetop until balance is created. As I weave and push the white paint throughout the canvas, it may subtly pick up and interact with other colours close-by. The orange statement is subtly woven into the entire background and within buildings.



*Beneath the Summer Blossoms, oil on canvas, 30" x 40"*

**AA:** *Why don't you consider building perspective?*

**LEANNE:** One of the biggest moments in my journey was when I understood that the reality of the world's appearance on first view is not the reality of a painting. On the canvas, there is no gravity, for example. A painting might "feel" like a cityscape, having similarities to it, but it is a completely different world. You can allow yourself to be free of the world's rules while remaining a representational rather than abstract painter. In *The Channel*, buildings are not in correct perspective and light sources are coming from many directions. These aren't relevant to the viewer who simply feels delight when realizing that a construction site can be enjoyable to look at. This feeling is evoked through a conversation with the paint.

**AA:** *Do you consider yourself prolific?*

**LEANNE:** No. I created quite a large body of work, but for the past 11 years, I have devoted 10 hours per day, 6 days per week in the studio, and often labour for two months to complete each painting.

## ARROWSMITH



Patt Scrivener *Prairie Vista*

### 25TH ANNIVERSARY EXHIBITION

The first juried show of the Arrowsmith Chapter's milestone 25th Anniversary year will be held at the McMillan Art Centre, Parksville, from March 31-April 25. Opening Reception: Sunday, April 5, 1 p.m.-3 p.m. Members' art will be displayed in 3 galleries within the Arts Centre so this promises to be an exceptional exhibition with many artworks.



Valerie Giles *Chelsea Cabin*

### 25 YEARS OF MEETINGS

The Arrowsmith Chapter was formed in 1995, and now has over 80 members, several of whom have been attending since its inception. Arrowsmith's Chapter represents visual artists from communities in Central and North Vancouver Island. It meets on the second Thursday of every other month at Qualicum Beach Civic Centre (10 a.m.). Art demonstrations coordinated by **Kelly Corbett** are presented following each meeting. Spring meetings will feature: Advertising presentation



Peggy Burkosky *Sunlit Alleyway, Stari Grad, Croatia*

by **Susan Schaefer** (March); Oil and Cold Wax demonstration by **Patt Scrivener**, AFCA (May). New members always welcomed. Visit [www.fcaarrowsmith.ca](http://www.fcaarrowsmith.ca) for more information.

## SOUTH OKANAGAN SIMILKAMEEN



Deb Tougas *Love Letters*

### MEMBER NEWS

**Deb Tougas** is holding a solo show, "Love Letters," at Leir House, Penticton, February 6-March 28, inspired by her grandparent's love letters from the 1940s. **Mike Jordon** has been invited to exhibit artwork at the Fine Art Show at Cloverdale Rodeo, BC, May 15-18. **Dorothy Tinning** was invited to join Artists For Conservation, a well-established international organization of nature artists dedicated to wildlife conservation. **Diana Skelhorne's** Timid Turtle Creations is hosting a 2-day exhibition, "Artists in Bloom" May 2-3 at Flowers On The Bench, Penticton.



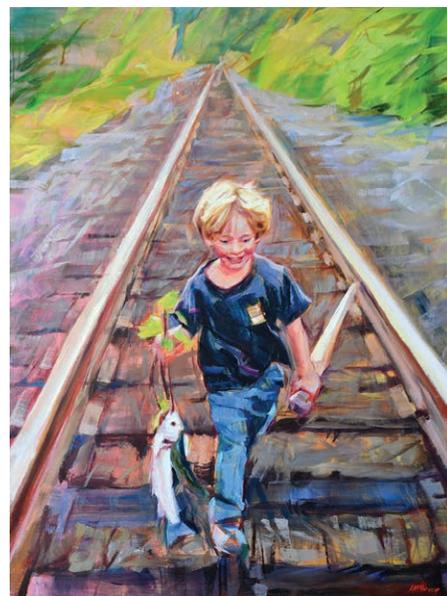
Lyse Desellier *One last run*

### EXHIBITIONS

Thanks to **Judy Byer**, the SOS Chapter completed another successful exhibition at Nest and Nectar. The next show, "Into The Blue," runs January 27-March 30. SOS is also holding a juried show at the Osoyoos Art Gallery, "Beauty is in the ...," March 7-28.

### WORKSHOPS

Registration is full for "Playing In The Big Picture" workshop with Anne-Marie Harvey,



Anne-Marie Harvey *Joy*

SFCA, May 23-24. **Lyse Desellier** hosts a 3-part workshop at Flowers On The Bench, January-March.

## CALGARY



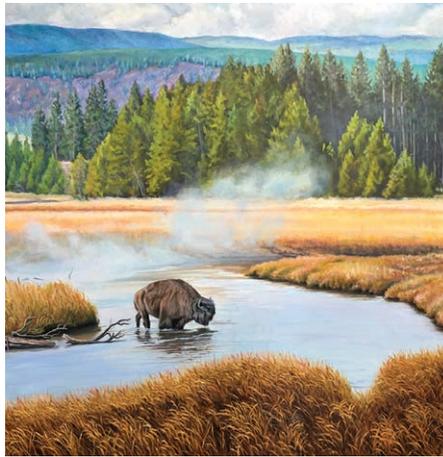
Amanda Crozier *Three's Company*

### CHAPTER NEWS

The Calgary Chapter will have its juried Spring Show on March 28 at Strathcona Community Hall, 10 a.m.-5 p.m. featuring a great selection of paintings by local artists.

### WORKSHOP

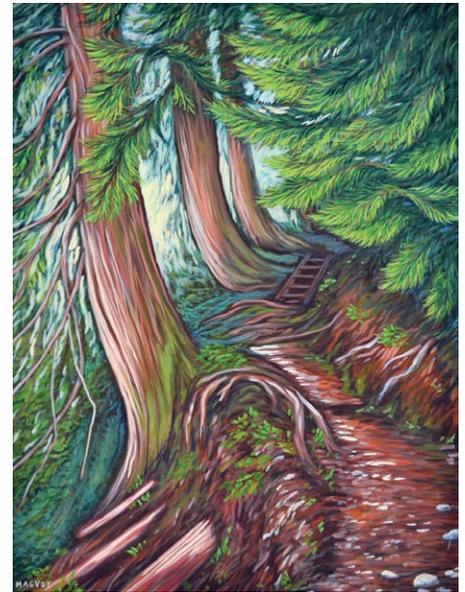
"Loose and Lively Landscapes" with **Perry Haddock**, SFCA, March 20- 22, at Kensington Art Supply. Painting can be fun and experimental. Take creative risks. Try new ideas & palettes. Through exercises and demonstrations, Perry will offer his approach to tackling design fundamentals and processes while encouraging participants to break out of their old routines.



Ray Swirsky *The Crossing*

### MEMBER UPDATE

**Amanda Crozier** joined the Painted Moose Artist Collective in Bragg Creek, Alberta, joining members, **Ray Swirsky**, AFCA, and **Andrea Slack**. **Ray Swirsky** recently joined the Mahogany Art Guild in Southeast Calgary, which will host its Spring Art Show May 1-2 at Mahogany Beach House. Ray also attended **Dominik Modlinski's** "Introduction to Oil Painting Workshop" in Nanaimo that focused



Melanie MacVoy *Mountain Lakes Trail*

on colour, composition and medium use. **Melanie MacVoy** had two paintings exhibited at Vancouver's Federation Gallery in "The Group of Seven 100th Anniversary Exhibition".

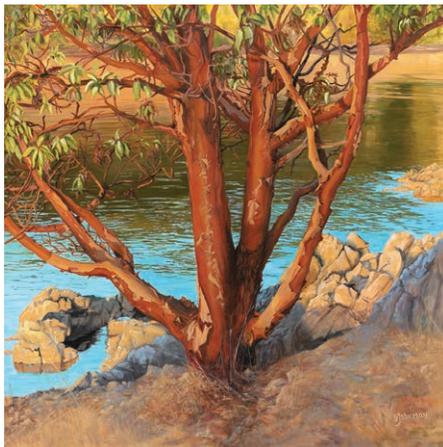
## NANAIMO



Joane Moran *Roses for Sharon in a Vase*

### EXHIBITION

The 2019 Nanaimo Fine Art Show was a success, with high attendance. **Sandy Johnman's** painting, *Island Appeal* won People's Choice Award, and was sold during the Show. **Joane**



Sandy Johnman *Island Appeal*

**Moran's** *Roses for Sharon in a Vase* won 3rd Place Award, and **Eunmi Conacher's** *Je-Ju* won a Juror's Choice Award. Exhibition Chair, **Charlotte Mougeot** won the Vic Levson Award for 2019 in recognition of the great job she did planning the show, and for many other tasks she is involved with as Chapter Vice-President.

The chapter is already planning the 2020 Nanaimo Fine Art Show with Chair, **Trudy**



Jane Evans *Tofino June*

**Broadly**. It will take place November 13-1, 2020, at Vancouver Island Conference Centre. Submissions from Nanaimo, Arrowsmith and Victoria Chapters will be accepted. For updates & calendar of events including workshops, demos, meetings: [www.nanaimofca.com](http://www.nanaimofca.com).

### MEETINGS

The Nanaimo Chapter, with 102 members and a vibrant group of volunteers, meets once a month, offering 12 demos a year, one at each meeting. Guests and new members welcome. In 2020, the Chapter is planning 3 workshops. View the chapter's monthly newsletter on our website [www.nanaimofca.com](http://www.nanaimofca.com).

## CENTRAL INTERIOR



Kristin Vignal *Tulip Riot*

### FCA SQUARED EXHIBITION

The chapter had a successful show in December-January with 13 participating artists, our first show at Two Rivers Gallery where we were viewed as a professional, well organized, talented group. Winners: **Lesley White**, AFCA, 1st Place, *All Heart*; **Wendy Framst**, 2nd Place, *Hearts For Sale*; **Kris Vignal**, 3rd Place, *Tulip Riot*. Honourable Mentions: **Andrea Fredeen**, *The Artist Project*; **Pat Gauthier**, *Belly Deep*; **Megan Long**, *Under a*

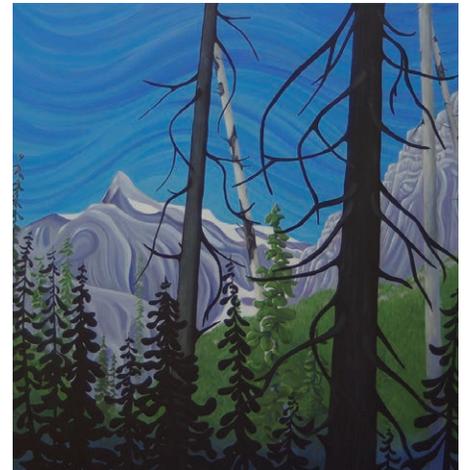


Lesley White *All Heart*

*Clear Blue Sky*. Other successful participants: **Heather E.S. Armstrong**, **Laura Chandler**, **Melanie Desjardin**, **Anne Moody**, **Jeanette Orydzuk**, **Fred Paulson** and **Karma Vance**.

### OTHER NEWS

The January meeting ended with a potluck and social that attracted members from as far as Vanderhoof, Fort St. James and Quesnel. The next workshop, to be held at the end of March, will feature **Janice Robertson**, SFCA.



Megan Long *Under A Clear Blue Sky*

### FEATURE ARTIST

**Megan Long** recently became an Active member and soon after received Honourable Mention in her first CIC exhibition. Her stylized acrylic paintings express her love of the outdoors, and adventures on forest and mountain trails. She is enjoying companionship with other artists and looks forward to developing her art further through FCA workshops.

## PEACE RIVER



Suzanne Sandboe *Sundown*

### EXHIBITIONS

At the chapter's autumn-winter show, "A World of Contrast" at Centre for Creative Arts, Grande Prairie, in November, artists injected beauty, intrigue and messages as a sharp contrast to the concerns of our time. Winners: 1st Place – **Suzanne Sandboe**, 2nd Place – **Elizabeth Hutchinson**, 3rd Place – **Tannis Trydal**. Honourable Mentions: **Caily Oldershaw**, **Mary Parslow**, AFCA, **Sandy Troutt**, AFCA. The next juried show, "Fleeting Moments," is in May at Fort St John Art Gallery.

### WORKSHOPS

Alberta landscape artist **Susan Woolgar** led

an "Abstracting the Landscape" workshop at St Catherine's school, hosted by **Elizabeth Hutchinson**, a member and a teacher at the school.

Two students

were invited who subsequently became Active members. The chapter has workshops planned with **Suzanne Sandboe** during May's Fleeting Moments show and **Susan Woolgar** at a summer Painting Retreat at Charlie Lake.

### MEMBER NEWS

Printmakers **Donna Bozarth** and **Mary Parslow** had their work accepted into the 39th Adogi Mini Print International of Cadaqués competition, exhibited in Spain, England and France. Two online art teachers, **Angela Fehr** (water-colour) and **Tannis Trydel** (drawing) have successfully attracted a large following of viewers for their lessons.



Elizabeth Hutchinson *Moonlit Wind Braid*



Tannis Trydal *Different Stripes*

VICTORIA



Gordon D. Smith *Interlude*  
(Sydney Fine Arts Show)



Grazyna Wolski, AFCA *The Flow Of Life*  
(Hon. Mention Chapter Fall Show)



Marlene Howell *Howe Sound IV*  
(Hon. Mention Chapter Fall Show)

EXHIBITION

The Victoria Chapter's spring show called, "Looking In, Look out" will be at Fortune Gallery, 537 Fisgard St, Victoria from April 21-27. Reception: Tuesday, April 21, 6:30 p.m.-8 p.m., with music, food, wine (and fun!). Looking In, Looking Out will continue for one month on-line at the FCA's [www.artists.ca](http://www.artists.ca) website.

NEWS

It is with great sadness that we announce the passing of long-time member, **Anne E. Snelgrove** at the age of 97 on December 23,

2019. Anne was a member of the FCA since its inception and would often tell stories of painting with Lawren Harris and others. In 2015 she was honoured as lifetime member of the Victoria Chapter. Anne was a trailblazer; as a young woman, she worked as a commercial artist in what was essentially a male domain. Throughout her life she produced artwork in multiple mediums, many featured in private collections across Canada. Her spirit and smile will be missed by many.

WORKSHOP

**Charlie Easton**, "Plein Air Dynamo" May 22-24, 2020

Locations TBA. FCA Members: \$320, Non-FCA Members: \$360

More information & availability:  
<http://www.victoriafca.ca/workshops.html>

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# WORKS ON PAPER

JANUARY 21 TO FEBRUARY 2, 2020



**2ND PLACE:**  
ALICE BOTTRILL *Song of Autumn*  
watercolour & ink, 15" x 22"

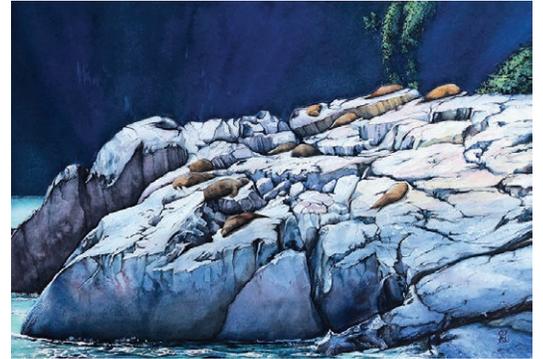
**HONOURABLE MENTION:**  
DIANA GREKOW  
*My Little Girl, Mitzi*  
graphite and white charcoal  
on paper, 12" x 9.5"

**HONOURABLE MENTION:**  
BARBARA REGAMEY  
MCDONALD  
*Peter's Prime Time*  
watercolour and pastel on  
paper, 23" x 17"

**HONOURABLE MENTION:**  
GERI WATSON  
*Happy Together*  
acrylic on Arches paper,  
12" x 18"



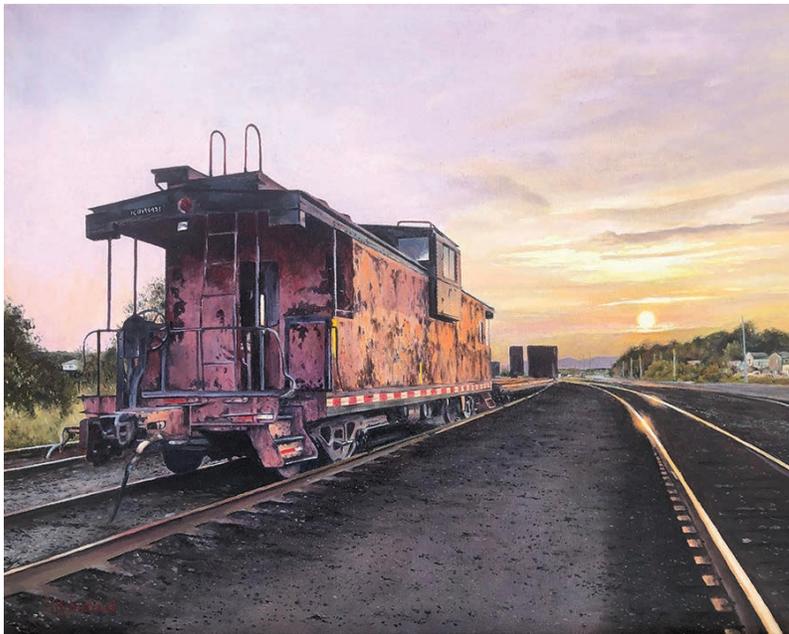
**1ST PLACE:**  
SUE DAMEN *The Silo*  
collagraph on paper, 10" x 17"



**3RD PLACE:**  
RENEE LIPPA *Crazy Lazy*  
watercolour, 15" x 22"

# ARTIST'S CHOICE

FEBRUARY 4 TO 16, 2020



**2ND PLACE:**  
SHAWN ROBICHAUD *Yesterdays Tomorrow*  
oil on canvas, 16" x 20"



**3RD PLACE:**  
LYNN C SYKES, AFCA *Summer Morning Williams Park*  
oil on linen, 14" x 18"

**1ST PLACE (ON COVER):**  
JACINTHE RIVARD *Ketchup Bottle*  
oil on wood panel, 12" x 12"

**HONOURABLE MENTION:**  
AUDREY BAKEWELL, AFCA  
*Out of the Silence*  
acrylic on canvas, 10" x 8"

**HONOURABLE MENTION:**  
GREG DOW *Night Peach*  
acrylic on canvas, 24" x 36"

**HONOURABLE MENTION:**  
WILL YANG  
*CarGill North Vancouver*  
watercolour, 15" x 22"

# FCA EXHIBITION CALENDAR

## MARCH – JUNE 2020

EXHIBITION TITLE	Abstracted	Muse	Bloom	Canvas Unbound
				
EXHIBITION DATES	March 3 – 15	March 17 – 29	March 31 – April 12	April 14 – 22
SUBMISSION DEADLINE	February 7, 2020	February 24, 2020	March 7, 2020	March 21, 2020
OPEN TO	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members
RECEPTION	No	No	March 31st, 2020	No
QUALIFYING	Yes	Yes	Yes	Yes
PRIZES OR AWARDS	Awards in Title	Awards in Title	Awards in Title	Awards in Title

EXHIBITION TITLE	Success!	365 Calendar Project	Animalis	AIMAE
				
EXHIBITION DATES	April 28 – May 10	May 1 – 31	May 12 – 24	May 25 – June 14
SUBMISSION DEADLINE	February 28, 2020	April 22, 2020	April 15, 2020	April 16, 2020
OPEN TO	Active and AFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	International Open Call
RECEPTION	April 30, 2020	No	No	May 28, 2020
QUALIFYING	No	No	Yes	Yes
PRIZES OR AWARDS	New Membership Titles	\$1,000	Awards in Title	\$2,000



Return & Address Correction Requested  
**Federation of Canadian Artists**  
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# AA BIG RED DOTS

## WHAT PAINTINGS SOLD?

A sampling of what sold within the Federation's Vancouver Gallery:

- 01. CHERYL BODNAR *The White Dress*  
oil on gallery canvas, 12" x 12", \$350  
**PURCHASER FROM:** Burnaby, BC
- 02. HEATHER BOYLE *Bug Lyf*  
acrylic on birch board, 10" x 10", \$275  
**PURCHASER FROM:** Vancouver, BC
- 03. LARISA NIKONOVA *Peonies*  
oil on wood, 12" x 9", \$425  
**PURCHASER FROM:** Sutton West, ON
- 04. PEGGY SCHWENDENER  
*Alpine Trail, Grouse Mountain*  
acrylic on canvas, 30" x 24", \$1800  
**PURCHASER FROM:** Burnaby, BC

# OF ARTWORKS SOLD WITHIN VANCOUVER'S FEDERATION GALLERY IN THE PAST 2 MONTHS:  
**67**

