

Art Avenue

CONNECTING, INSPIRING, PROMOTING OUR ARTIST COMMUNITY FOR 80 YEARS



ABSTRACTED

FEBRUARY 22 TO MARCH 7, 2021



1ST PLACE:
PATRICIA PEACOCK, SFCA *Fat Flakes Falling*
acrylic on birch panel, 36" x 36"



3RD PLACE:
SHERYL FISHER *Less is More, More or Less*
collage and mixed media on cradled wood panel, 24" x 48"

HONOURABLE MENTION:
LINDA BELL *Feeling at 6s and 7s*
mixed media on canvas, 30" x 36"

HONOURABLE MENTION:
JANIS EAGLESHAM *Joy*
cold wax/oil on panel, 20" x 20"

HONOURABLE MENTION:
NADINE JOHNSON *Ocean Blue*
mixed media on birch panel, 12" x 12"



2ND PLACE:
KAREN OLIVER *Celebrating Movement*
mixed media on 2 1/4" thick canvas, 9" x 9"

BLOOM!

MARCH 15 TO 28, 2021

HONOURABLE MENTION:
MARJORIE BROADHEAD, SFCA
Second Look
acrylic on canvas, 24" x 20"

HONOURABLE MENTION:
JENNIFER HEINE, SFCA
Solitaire
acrylic and oil on canvas, 14" x 18"

HONOURABLE MENTION:
MARGARET LAWTHOR, AFCA
White Iris 2
oil on canvas, 48" x 36"



2ND PLACE:
ANKE DUFFY *Pink Peony*
acrylic on canvas, 24" x 24"



1ST PLACE:
AGNIESZKA NIEMIEC *Orchid Sky*
oil on canvas, 28" x 22"



3RD PLACE:
LYNN C SYKES, AFCA *More & More & More Fuchsias*
oil on canvas, 18" x 36"



Art Avenue

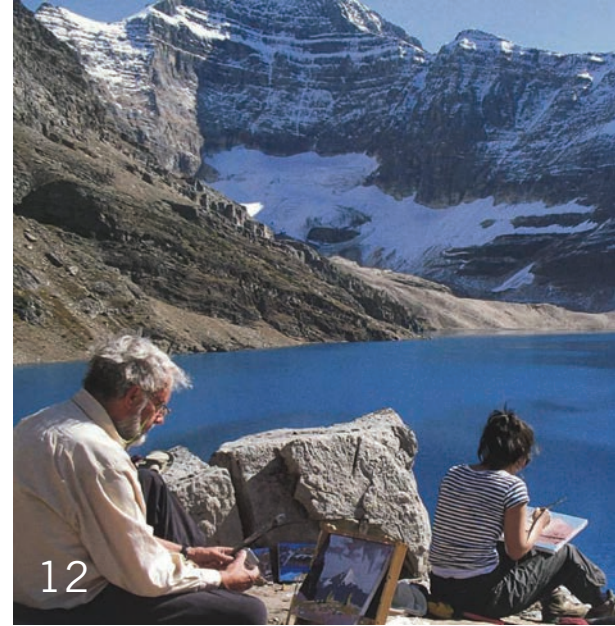
A FEDERATION OF CANADIAN ARTISTS PUBLICATION



BLOOM! 2021:
Marjorie Broadhead *Second Look*



ABSTRACTED EXHIBITION 2021:
Janis Eaglesham *Joy*



FEATURE:
Remembering Robert Genn

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ON THE COVER

1ST PLACE, WATER ONLINE EXHIBITION:

GALE MORE OFERRALL, AFCA
Carpool!
oil on canvas, 30" x 30"

"I love the way light shines through the car's front windshield, distorting the outside world through raindrops, and offering me a new perspective on the world. Traffic doesn't seem all that bland when the scenery has so much to offer. This is one in a series on rain hitting the windshield that I am painting."

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David Ellingsen
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What artwork recently sold in the FCA Gallery?



AIMAE 2021:
Gale More Oferrall, AFCA
Storm before Calm



WATER ONLINE EXHIBITION 2021:
Charlie Frenal *My Cup Runneth Over*

Art Avenue

MAY/JUNE
2021

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Art Alternatives Sierra Aluminum Tripod Easel

Great for outdoor use, this stable light-weight (2.5 lbs!) aluminum easel is ideal for canvases or panels up to 48" tall. A spring-loaded top clamp secures canvases in place. Telescoping legs adjust with one touch control.



Art Alternatives Sierra Watercolour Easel

This compact aluminum watercolour easel is the perfect way to keep things light while on-the-go! Use it in an upright position for canvases or panels and recline it when using watercolours. Telescoping legs adjust easily.



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AA DIRECTOR'S COMMUNIQUE



In managing this ever-growing, ever-changing Federation, I rely on my team to get the work done. There is far more going on here than I can keep track of, much less be involved in. So I concentrate on building a solid team of professionals who provide the services our members desire.

So I have Helen building and expanding our gallery and exhibition services, Katrin developing an entirely new education program, Tessa facilitating membership services and building our Vancouver Studio space, Tarin and Edward developing newer and better sales strategies, Carol managing the members magazine, and Ted stewarding the artwork, receiving and shipping ever-increasing numbers of paintings and sculptures.

But life doesn't always go smoothly for said executive director, because the individuals who make up his team have lives of their own. The end of March saw the departure of two of our team members: Ted and Tarin.

Tarin led the sales team to new heights, selling nearly \$100,000 in artwork in the first 3 months of the year. That's more than we used to sell over the whole year! But Tarin got it into her mind that her own professional development was somehow important so she has returned to school. Tarin's protégé, Edward, will be taking over sales moving forward. Please be patient though; it'll likely take a little while before we're back up to full speed.

Now, Ted. Where do I begin? Ted started as a volunteer at the Federation Gallery about 15 years ago and joined as part-time staff 12 years ago. When I joined the Federation 8 years ago, Ted was well into being THE expert in packing and shipping. Nothing is more valuable to me as executive director than having a team member that I know will get the work done without my needing to get involved. Ted got 'r done every time. Thousands of works of art come through our doors each year and Ted would receive, unpack, and after the exhibition, repack the work with care. I knew that if Ted packed it, it would arrive at its proper destination without damage.

I frankly don't understand why issues didn't happen more often. There were days that Ted had been packing all day, with 25 to 30 boxes ready to go with four different couriers to countries throughout the world. How Ted kept it all straight, I will never know, but I am very appreciative of his years of dedication to the Federation and to all of us.

Ted retired, and the whole team is missing him very much. But he now has some much deserved time off. He plans to get back to his own artwork in the coming months. Ted is, after all, a well accomplished artist in his own right. Personally, I hope to see his work in the gallery later this year.

All the best to both of them!

Patrick Meyer
EXECUTIVE DIRECTOR



OFFICIAL SPONSOR



"No Space to Think" - Gale More O'Ferrall, AFCA - Grand First Place Prize, 2020

ON THE EDGE

Annual International Open Call
Juried Exhibition and Competition
Grand First Place Prize: \$2,000
2nd Place: \$1,000 OPUS Gift Card
3rd Place: \$1,000 OPUS Gift Card
Best Sculpture In Exhibition:
\$1,000 OPUS Gift Card
3 x Honourable Mention Awards
Exhibition: July 12 - August 1, 2021
Submission Deadline: May 15, 2021



Federation Gallery | 1241 Cartwright Street, Vancouver | artists.ca

WATER (2D & 3D)

MARCH 1 TO 31, 2021



BEST SCULPTURE:

LOUISE SOLECKI WIER, SFCA *Entangled*
ceramic with oil paint, 40" x 16" x 24"

1ST PLACE (ON COVER):

GALE MORE OFERRALL, AFCA *Carpool!*
oil on canvas, 30" x 30"

HONOURABLE MENTION (2D):

CHARLIE FRENAL *My Cup Runneth Over*
acrylic on canvas, 24" x 18"

HONOURABLE MENTION (2D):

JANICE ROBERTSON, SFCA
Shannon Falls II
acrylic on canvas, 24" x 24"

HONOURABLE MENTION (2D):

RAY SWIRSKY *Subway*
oil on canvas, 32" x 24"

HONOURABLE MENTION (3D):

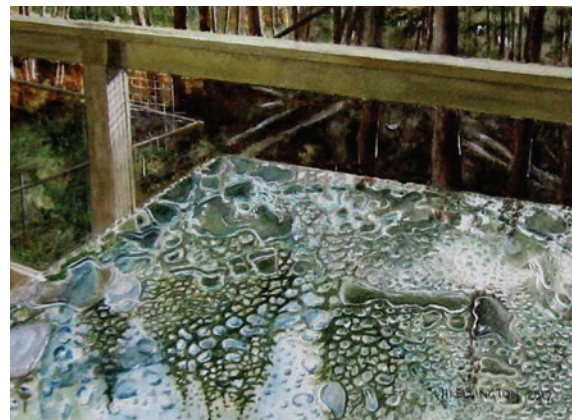
BRENT COOKE, SFCA *Silent & Serene*
bronze mounted on black granite,
31" x 25" x 20"

HONOURABLE MENTION (3D):

ALEN FOX *Waterfall Castle*
medium size stone, 14" x 6" x 3.2"

HONOURABLE MENTION (3D):

KINDRIE GROVE, SFCA
The Swimmer, Polar Bear In Water
cast bronze, 6" x 8" x 12"



2ND PLACE (2D):

HELEN KELLINGTON *Trees and raindrops*
watercolour, 18" x 22"



3RD PLACE (2D):

LORRI PULLMAN-MACDONALD *Rocks and Reflections*
acrylic on canvas, 16" x 40"

PICTURE THIS -

Documenting Artwork Using a Mobile Phone
with David Ellingsen, Dazed & Confucius Artist Consulting

Saturday June 12th, 2021
10.00 AM - Noon via Zoom

Members: \$60 | Non-Members: \$65

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FEDERATION
of CANADIAN
ARTISTS



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ARROWSMITH



Susan White *Spring Blossom*

Lucy Wallace *Big Red*

SPRING EXHIBITION

The Arrowsmith Chapter is holding its Annual Spring Exhibition at the McMillan Arts Centre, 133 McMillan St.,

Kelly Corbett *Imbue*

Parksville, BC, from April 6-May 2. The show may be viewed in person and also online by accessing our website <https://arrowsmithfca.ca> or https://federationgallery.com/show/2021_arrowsmith_chapter_2021_spring_exhibition/0. For hours and protocols, visit <https://mcmillanartscentre.com>. This juried show drew 126 art works from 41

Susan White, *Spring Blossoms*

3rd Place: **Kelly Corbett, *Imbue***

Honourable Mention: **Gloria Ainsworth Mout, AFCA, *Pink Sensation***

Honourable Mention: **Peggy Burkosky, AFCA, *Streets of Beauty, Fabiano Italy***

Honourable Mention: **Pat Palmer, *Iced Over***

participants, but since the gallery space has capacity for 50 paintings, rigorous standards were required to pare the selection.

WINNERS

1st Place: **Lucy Wallace, *Big Red***

2nd Place:

NORTH OKANAGAN



Kate Tooke *Snickers*



Juve Furtado *Autumn Flight II*

EXHIBITION

The North Okanagan Chapter had a wonderful opening of its "Playing With Light" juried show on April 9 at the Arts Center Front Gallery, Vernon Community Arts Centre, Vernon, BC. The exhibition showed 23 qualifying artworks submitted by 16 member artists.

WINNERS

1st Place: **Kate Tooke**, oil on canvas, *Snickers*
2nd Place: **Juve Furtado**, watercolour on paper, *Autumn Flight II*

3rd Place: **Kathryn Ross**, acrylic on cradled panel, *Ripe for the Picking*

Honourable Mention: went to **Margaret McSweeney, *Early Spring***

Honourable Mention: **Mary Tremayne, *Addicted***

Honourable Mention: **Shannon Wylie, *Arrowleaf Balsamroot Morning***

In addition, the 16th Annual Thompson Nicola Shuswap Chapter Regional Spring Show & Sale, in which there were members



Kathryn Ross *Ripe for the Picking*

represented from North Okanagan Chapter, was held April 13-24 at The Old Courthouse Cultural Centre gallery in Kamloops, BC, both in person (with covid restrictions) and online. www.tnsc.ca

EDMONTON



Judy Schafers *Sunshine and Laughter*



Jori Warren *Pocket Change*



Hilda Valdes *Cherries & Tequila*

\$200: **Hilda Valdes**, *Cherries & Tequila*
3rd Place and
\$100: **Judy Schafers**, *Sunshine and Laughter*
Honourable Mentions
and \$50: **Anne McCartney**, *At*

EXHIBITION

The Edmonton Chapter had its second exhibition in March 2021. The entire exhibition is viewable online at: <https://exhibitions.fcaedmonton.ca>

WINNERS

1st Place and \$400: **Jori Warren**, *Pocket Change*
2nd Place and

Home; **Cindy McLaren**, *Smoke on the Water*; and **Cindy Revell**, *Singing Their Joys*.

WORKSHOPS

The Chapter also presented numerous online workshops hosted by local experts including: "Opportunities and Using Working Art Walks and Art Fairs," "Using Social Media To Showcase and Sell Your Art," and "Choosing The Artist's Website That Works For You." There were also three separate Critique Sessions hosted by **Doris Charest** and **Cindy Revell**. In addition, the Chapter conducted regular Coffee Chat Sessions where members joined in to keep in touch. All these opportunities were at no cost to Chapter members.

NANAIMO

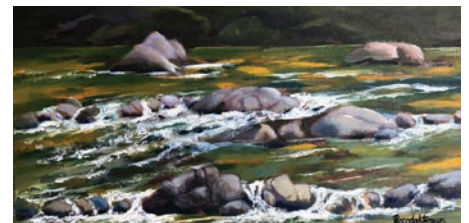


Sarah Boileau *Unveiling Robson*



Karen Poirier *Old Bones*

Boileau demonstrating how she paints clouds.



Brenda Brown *A Day for Pie on the Nanaimo River*

Artist **Brenda Brown** enjoys the challenges of painting textures and special moments from nature with a different outlook. Her 12" x 6" oil on paper (mounted on a cradled panel), *A Day for Pie on the Nanaimo River* evokes a warm summer day while plein air painting with several other artists who enjoyed fresh baked blackberry pie. Member **Karen Poirier** is always searching for inspiration in the language of lines, shapes and patterns in nature. This 25.5" x 27.5" graphite on paper, *Old Bones*, was inspired by a day on a West Coast beach. Her preferred medium is watercolour, but has always found drawing not only relaxing, but striking with its contrast of darks and lights.

MEETINGS

In spite of the current restrictions, the Nanaimo Chapter has been moving forward. The Fall Nanaimo Fine Art Show in November will once again be digital. Our general meetings or "open houses" have been successful online. The most recent one on April 10 featured **Sarah**

ARTIST SPOTLIGHTS

Artist **Sarah Boileau** says, "I hope to bring more love and beauty to our lives by creating artwork that embodies the spirit of nature so that we may always be reminded of the way that it supports and nourishes our souls." Featured: her 24" x 24" oil on canvas *Unveiling Robson*.

CALGARY



Rita Rankin *Sunset in Northern Alberta*

EXHIBITIONS

Calgary Chapter's spring online-only show "Spring Into Hope" Exhibition was a great success! A round of applause to the six award winners; your work is outstanding. WINNERS: 1st Place: **Sharon Williams**, *Marsh Madness*; 2nd Place: **Melanie MacVoy**, *Cedar Elder*; 3rd Place: **Rita Rankin**, *Sunset in Northern Alberta*; Honourable Mentions: **Janet Armstrong**, *Hidden Haven*; **Christine Normoyle**, *In the Glow*; **Kristin Vignal**, *Midsummer Bouquet*.

ARTIST SPOTLIGHT

Artist **Rita Rankin** has developed a unique style in her preferred medium, pastel, after 15 years



Sharon Williams *Marsh Madness*

of use. She is inspired by scenery encountered during drives through the Rocky Mountains between Calgary and Fairmont Hot Springs, BC. A trip to Northern Alberta inspired her to create a series of striking sunsets, offering the challenge of painting changing skies. Rita recently had a solo show at Palliser Art and Framing, Calgary, and is showing with **Natalie Kurzuk** at Framed on Fifth in September.

WORKSHOPS

Chapter members were offered online workshops with Pamela Caughey and Susan



Melanie MacVoy *Cedar Elder*

Woolgar. Next workshop: "Layered Mixed Media Paintings Live Online" with Sara Post on Saturday, May 15 & Sunday, May 16.

VICTORIA



Claire Christinel *The Little Red Suitcase*

EXHIBITIONS

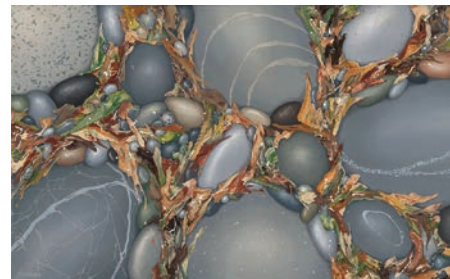
The Victoria Chapter Spring Exhibition, "Somewhere in Time" is being shown May 1-31. It will be online only at the Federation's website, federationgallery.ca. Its theme/title is open to interpretation, reflecting the subjects that inspire our artists. All works are available for purchase through the Federation website. (Poster image: **Claire Christinel**, *The Little Red Suitcase*)



Barb Springer-Sapergia *Hot Rocks*

MEMBER SHOW

Barb Springer-Sapergia, AFCA, is having an exhibition at the elegant McGregor Lounge at Union Club of BC, downtown Victoria, on display until May 31. Most of the paintings are inspired by Cordova Bay Beach where Barb lives, and some by the Union Club interiors.



Kristina Boardman *Connection*

All artwork was completed during the covid lockdown. Barb loves both colour and rocks, which are definitely themes in this show.

ARTIST SPOTLIGHT

Kristina Boardman, SFCA, is "Featured Artist" at the new Aquamaris Art Gallery in Duncan, BC. Through her paintings of beach stones, arranged and rendered in a manner evocative of serene micro-landscapes, Kristina pays homage to BC coastlines. She chooses meditative titles that gently nudge us to consider connections between different elements in a composition, and values we hold dear.

CENTRAL INTERIOR



Melanie Desjardines *Deserted*

EXHIBITION

Our chapter exhibition, "In Light of Self" will run from May 28-June 30 at the Pope Mountain Arts Centre, Fort St James, BC. Chapter members will explore the subject matter that continually inspires them and is the fabric of their creative lives.



Melanie Desjardines *Plaid Series*

MEMBER SHOWS

Multimedia artist **Melanie Desjardines** has a solo exhibition at the Prince George Railway and Forestry museum, May 8-July 30. "Diverse Explorations" is a retrospective featuring an eclectic sampling of Melanie's artwork. Melanie states, "Creating imagery that catches the eye, delights or surprises, or simply questions the mind or the process, is what inspires me. I believe creativity is a state of



Bobbie Crane *Bison*

mind; a way of thinking and looking at things a little differently than most."

NEW MEMBER

The Central Interior Chapter welcomes **Bobbie Crane**. Bobbie is a self-taught wildlife artist who works in acrylics, painting birds and animals and their many layers of fur and feathers. Bobbie leads acrylic workshops in BC, and has won many awards. Her work is represented by Parkside Art Gallery, 100 Mile House, Station House Gallery, Williams Lake, and Quesnel Art Gallery.

AIMAE 2021

JANUARY 25 TO FEBRUARY 7, 2021



1ST PLACE:
CHARLIE FRENAL *New Day*
acrylic on canvas, 8" x 10"

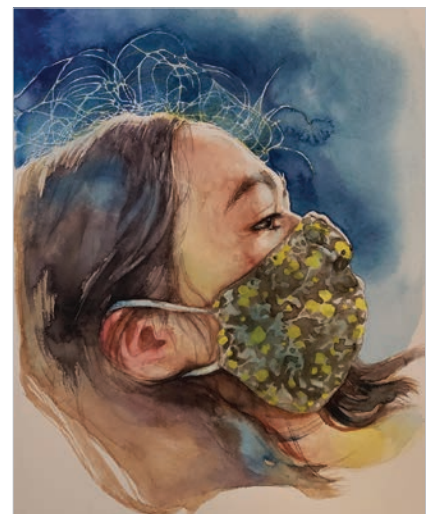


2ND PLACE:
XUE XU *Tiger*
pen and ink on paper, 8" x 10"

HONOURABLE MENTION:
GALE MORE OFERRALL, AFCA
Storm before Calm
acrylic on Canson board, 10" x 8"

HONOURABLE MENTION:
DALE BYHRE, SFCA *Coastal Surf*
acrylic on canvas board, 8" x 10"

HONOURABLE MENTION:
DI AI *Dream of girl*
pen and ink on paper, 10" x 8"



3RD PLACE:
JUNGMIN KO *New Norm*
watercolour on paper, 10" x 8"

TED FRASER ON SHIPPING ART

By Carol Crenna

Ted Fraser, a watercolour artist and former graphic designer, began volunteering at the Federation 15 years ago and was then hired as Shipping & Receiving Specialist. Now retiring, we honour the many hours Ted dedicated to ensuring that literally hundreds of Federation exhibitions with hundreds of thousands of dollars' worth of artwork were successfully received, repaired if needed, properly catalogued, securely stored, carefully repackaged, and safely returned—all within an extremely tight 12' x 16' storage/shipping/workshop space. With 250 artworks being stored at any given time in this space (including 2–3 incoming exhibitions, 2–3 outgoing exhibitions and the permanent collection), this expertise is mastered only through years of experience. Thank you, Ted!

TED OFFERS MEMBER MUST-KNOW ADVICE FOR SENDING ARTWORK:

AA: How many paintings each exhibition are not properly presented/shipped?

TED: It puzzles me that artists spend many hours creating beautiful work, but focus little attention on presentation and finishing of this product they hope to sell. On average, **25% are well finished & shipped** (framing, wiring, wrapping) worthy of the artwork price and acceptable for a commercial gallery. **25% are inadequately or poorly finished:** frames are inappropriate, scratched, badly painted, broken; canvas backs are unclean; they're improperly wired using uncoated wire that is dangerous since it unravels; and they're poorly shipped: inappropriate or nonexistent box, no insulation to support the painting inside, damaged or pieced-together bubblewrap. **50% are adequately finished and shipped**, but would not meet professional standards of many galleries.



AA: What repairs are needed because of this?

TED: I may need to clean-up and remove broken glass and then buy new glass because it shattered, or I need to repair a broken frame. Mats are often marked, dirty or damaged, which means the artwork has to be taken apart.

TED'S 7 GUIDELINES:

1. Follow submission & pickup dates. Don't send artwork in earlier or let it sit at the gallery longer since it allows more time for potential damage. Artwork is being moved & re-shelved constantly to make room for new arrivals.
2. Put your name & exhibition name on the outside of the package so the receiver does not need to open it to know where to store it.
3. Finishing: No homemade, poor quality or self-finished frames. And, ensure the canvas back is clean & paint-free (except for signing/dating, if you wish).
5. Use pallet wrap (saranwrap-like packing material available at hardware stores) that wraps ovetop of the bubblewrap rather than using packing tape/scotch tape which destroys the bubblewrap when removed.
6. Follow wiring directions. Twelve paintings in a recent show all had to be rewired because the type or placement was incorrect.
7. Package it as carefully as you paint it. I've had many paintings shipped with almost no protection. Remember that no one in the shipping warehouse or driving the truck knows what's in your box.

Federation Retreat 2021

September 19th - 24th

Flying U Ranch

Instructors: Janice Robertson, Maria Josenhans, Kit Bell, Ann Willsie

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**FEDERATION
of CANADIAN
ARTISTS**

80TH ANNIVERSARY: REMEMBERING ROBERT GENN, SFCA

One of Canada's most accomplished and prolific painters, Robert Genn, SFCA (May 15, 1936 – May 27, 2014) gained international recognition for his painterly landscapes featuring fresh colour and strong design. Often done en plein air, Robert pioneered "heli-painting" trips to the wilderness of the Rockies. The resulting artwork continues on posthumously, represented by six Canadian galleries.

Robert became a member of the Federation in the early 1960s, instigated by Lawren Harris. Daughter and respected artist Sara Genn confirms, "My Dad and Lawren Harris were neighbours in Point Grey and became friends." Genn had problems painting skies and Harris advised turning the picture upside-down. "At the time, Harris was turning his paintings upside-down in order to 'cut in' and therefore amp up the abstract quality in his skies. My Dad didn't turn his canvases upside down, but he did develop a lifelong technique of 'cutting in' his skies."

Robert became an enthusiastic Federation supporter. He believed strongly in community-based arts organizations that welcomed artists of all stripes for creative and professional support and connection. He gave numerous workshops, was a regular columnist for *Art Avenue*, and participated in many FCA Salt Spring Island plein air retreats.

Robert, remembered as a loveable, rather eccentric character, shared his creative writing talent with many. His humour, generosity of spirit, imagination and antics with his beloved Airedales were shared in detail in his "The Painter's Keys" Twice-Weekly Letters on Art. The inspiration for these globally-distributed letters came from a 10-hour FCA workshop, and positive response to his book *The Painter's Keys: A Seminar With Robert Genn*, which was a transcription of that workshop. While on a family sojourn in Spain, Robert emailed five recipients his first art letter—artists he knew that might accept an epistolary studio friend. Soon



Robert Genn, *Self-portrait with Emily Carr*, 30" x 34", acrylic on canvas, 2000



Robert Genn painting en plein air at Edith Lake, Jasper, 2010 (Stanley Munn photo)

requests for it trickled in, and he came to understand what he called, "a Brotherhood and Sisterhood of Artists—a worldwide community of creative people with a lot of the same concerns."

Sara says, "My Dad wrote these letters non-stop for 15 years, and when he was diagnosed with pancreatic cancer in 2013, he asked that I continue the letters for as long as they might be useful. Since then, I have re-published one of his historical letters and written my own each week. The Letters have therefore been continuously sent to over 50,000 direct subscribers for 23 years."

THE PAINTER'S KEYS

Here are excerpts from Robert's many informative & entertaining newsletters (full letters available at *The Robert and Sara Genn Twice-Weekly Letter*, www.painterskeys.com).

Excerpt from "Commissioned Artwork"

"An artist wrote to a friend: 'I asked him for some of the money I need to continue my work. He told me to come on Monday. I went on Monday, Tuesday, Wednesday and Thursday and there was no money... I'm discouraged about getting paid for this job.' The letter is dated May 2, 1506. The artist was Michelangelo and the patron was Pope Julius II. The job was a three-story tomb with 40 bronze and marble statues. Michelangelo never completed the job because he was never properly paid. When Paul III took over, he got Mike to finish a ceiling. Then he told him to paint the end wall. We're talking about the Sistine Chapel. Virtually a prisoner for four years, Mike applied what Thomas Craven called, 'the compacted fury of 20 years in which the artist's vision is compromised by the world of fact.'

But this job has been called the greatest work of art that man has ever produced. We artists are often asked to create somebody else's ideas. If the subject matter turns your crank, I recommend you say 'yes.' Commissions tend to bend your mind into dimensions where you may not at first be prepared to go. This is good for you. If the job or patron makes you angry, pretend the job is for someone else. Even for some higher power. Popes are only popes but art is pretty darned permanent. And another thing, it doesn't matter who you're dealing with, get a decent deposit."

Excerpt from "The Timid Test System"

"...Here's another system: the Timid Test System. When you're looking at work in progress, you're asking, 'What could be?' With time and

a curious mind, a few ideas pop up. This is when you need to go to the canvas and lightly touch in possible maneuvers. Having put something in, however meekly, gives an idea of just how great something might be later. Toward the final stages, you can put it in with audacity.

The “What could be?” question is personal. It’s your ability to make choices that leads to effective, professional, unique work. It goes like this: “In that area, I wonder what it would look like... if that light over there really dazzled? if there were an extreme gradation? if darks were really punched in? if that colour were intensified? if this were made to line up with that?”

At Moraine Lake in the Rockies, I was painting and scratching my head. An American couple began watching me: “Very much in the style of Robert Genn. Did you know him?” said the man. I told him I did a bit and that I thought Robert was probably still alive. I asked the couple if they thought my style might be a little more timid than Robert’s. “Yes,” he said, “Yours is really nice, but he had a lot of verve and energy in his, don’t you think?” I told them that like Robert I often put my verve and energy in later. “Keep at it,” said the woman as they left.

Creativity means thinking on your feet, making adjustments as you go along. Unless you express your wishes, you may never know your power. Your general overall theme may be audacious, but it is the final, well-planned flourishes that help your work to fly.”

Excerpt from “The Subconscious Eye”

“Our eyes move toward those interests on our minds, but deeper cues also move them. Studies have examined tiny eye flicker movements called microsaccades. Developed to aid hunting and gathering, they have evolved with us, and may be keys to innermost preferences. You may be visiting with someone, but your attention is drawn to something else. It could be that last piece of cake on the table. The wandering eye’s movements are windows to the subconscious.

Here are a few of my eye-catchers: Fuzzy—Blurs, puzzles, mysterious entanglements. Textured—Roughness, protrusions, indentions. Illusive—Intrigues, fascinations, eye-foolery. Colourful—Jarring and unusual combinations. Cute—Babies, Kewpie dolls, rubber duckies. Patterned—Checkerboards, repeats. Human-like—Shapes, forms.



Robert Genn, Rebirth, 30" x 34", acrylic on canvas

Calm—Horizontality, tranquility. Wet—Rivers, oceans. Microsaccades interpret still objects and help make them interesting. Without them, things fade from view. The human eye adores a massage. Mere subject matter may not always be enough. But just painting Kewpie dolls would miss the point. It’s the more abstracted, devious stuff that flirts with our minds. To the eye and the complex interpretive devices wired to it, suggestion may be more powerful than reality.”

Excerpt from “One To Another”

“To beginning artists: There’s a singular habit you need to develop to build a regular productive rhythm that explores your own doing. It’s a bit like chain-smoking—you use the last one to light up the next. But unlike a production line where all the products are the same, this conveyor belt only exists in order to show development, variation, possibilities.

Here are a few keys: Let no one and no thing interrupt your flow. Supplement your imagination with books. Let motifs and ideas grow out of themselves. Keep asking yourself ‘what could be?’ Keep fresh—do not linger or languish. Be delusional—full of moxie and mojo. Let your processes become your governors. Become particular about your tools and systems. Take joy and optimism to your growing mastery. Be always prepared to change your mind. Fall in love with the actual doing. Use your intuition to assess progress. Accumulate your winners and toss your losers. Of all the motivation that comes and goes for art creators, there’s a single insight that’s above diamonds. It is that our currency is what we are able to make; more than anything, we need to see ourselves as thing-makers.”

Gamblin



Sue Cowan, SFCA, *Reflections*, oil on canvas, 40" x 30"



Gamblin Transparent Earth Red

Experience Color

 @gamblincolors

Sue Cowan, SFCA, says, "The rich, deep browns of this painting, *Reflections*, were achieved with Gamblin Transparent Earth Red, one of my favourite colours. When painting landscapes and portraits or carrying a limited palette to paint outdoors, I'm never without Transparent Earth Red. Its rich transparent colour glows from within, mixes perfectly with other colours, and allows me to create a full range of values."

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

View more color swatches at gamblincolors.com/swatches

HOW TO PHOTOGRAPH ARTWORK: DAVID ELLINGSEN

Even the best artwork can look lacklustre if a photo of it is poorly lit, out of focus, or the perspective is wrong. But in today's world, this image must be powerful enough to stand alone, accurately representing the art without a potential buyer or exhibition jury seeing the original. Long-time professional photographer David Ellingsen says that taking professional-quality photographs of your painting or sculpture doesn't need to be expensive or take special gear. Here, he offers tips to give it your best shot.

AA: How do we take a perfect photo with a mobile phone?

DAVID: First, attach your phone to a tripod. This is for two reasons. 1. It forces you to slow you down and give the time and attention needed to set up the shot properly, considering all aspects of a good photo are met before taking a photo. 2. It allows you to work carefully on the focus and the angle, which is difficult with a handheld camera, without having to take more than one photo.

After accomplishing this, consider creating other images at the same time to be used for various channels: 1. a detail shot, zooming in close, perhaps for an Instagram page 2. stepping back for an "in process" photo using an easel, showing the scale and process, for social media or a client (many buyers are interested in this) 3. a self-portrait with you standing beside the work (camera on a timer on tripod) 4. a 10-second video that pans around the work for your website.

AA: What type of tripod?

DAVID: It doesn't need to be expensive, but must have enough weight to hold the phone in place in wind or other vibration during photo capture. Consider a secondhand one if a lesser priced new one is too lightweight.

AA: What if the photo still looks out of focus?

DAVID: 1. Polish the camera lens. A phone is always in our hands and we have it up to our ear, and skin oils transfer to the tiny lens. I see fingerprints on artists' phone lenses all the time. 2. Tap on the screen to target the focal point even when there's only one object (painting) in the photo. Once you've taken the shot, confirm that it is sharp before editing it. Immediately delete any that are not.

AA: What type of lighting do you recommend?

DAVID: First and foremost, natural light: it's free, most people have access to it, and it is full-spectrum (includes all colours for an accurate image capture). It depends on the artwork size whether it's done inside or outside using natural light: whether you have a large enough work space and window to create completely even light across the entire work. It's best to get adequate lighting indoors beside a window where it is safer for the art and with fewer environmental factors (wind, insects) than outside. When outside lighting is poor, the key to photographing inside without natural light is to have at least two sources of the same type of light to make it even across the artwork.



Poor camera angle resulting in perspective distortion.

AA: What do you mean the same type of light?

DAVID: Using lighting on each side from a window, floor lamp, table lamp, ceiling light creates more even lighting. However, all of these have a different colour temperature depending on the bulb — illuminating (and influencing) the artwork differently: eg. bluer daylight from a shaded window, warmer orange tones from a lamp and greener florescent ceiling light. This makes it challenging to get consistent colour reproduction on all areas of the painting.

It's most advantageous if all lighting comes from the same source. If using daylight from a window, turn off lights and use a reflector (a large piece of white foam core works well) set at the opposite side of the painting to reflect light onto the darker areas.

Lighting consistency is also important for a professional portfolio and website's gallery. That means creating a shooting environment or "set" that remains the same for all artwork photographs—even if taken years apart—including background and lighting whether it is a plain white wall, floor or table (covered by a large piece of white foam core, or for sculpture, one piece creating a base and another as upright back). Note: If the background is multicoloured, this changes how your camera interprets colour balance in the scene (see photo p.16).

AA: Do you think using an advanced editing program (eg. Photoshop) to change specific areas of a painting for saturation, brightness, contrast is "cheating" if submitting work to exhibitions/contests?

DAVID: No. If the final photograph looks more like the painting does in person than the original photo, it doesn't matter how you get there.

AA: How do you get perfectly squared-off angles to create no distortion on the painting shape (trapezoid instead of rectangular)?

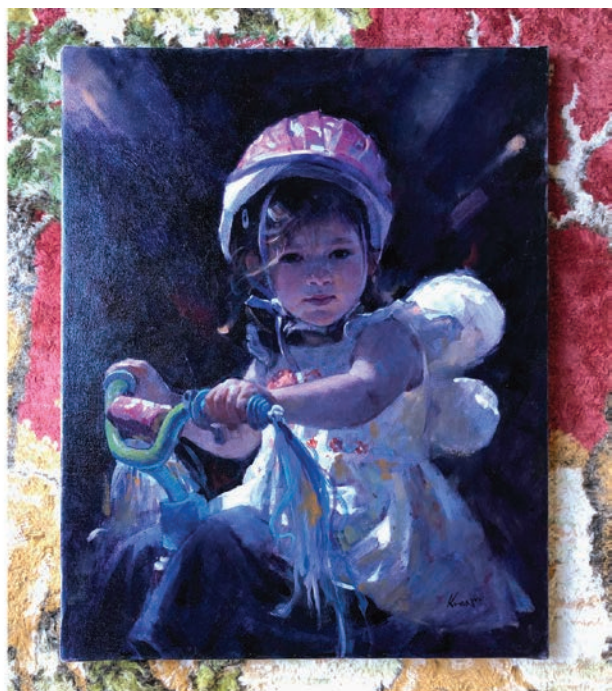
DAVID: Again, don't take a handheld photo. Set up the tripod to get correct perspective, lining up the painting edges. If you need to lean the painting, tilt the camera to match its angle. Set the camera lens to line up with the painting's centre. Leave a bit of the background environment surrounding the painting because the photo dimensions that a camera takes often don't perfectly fit the artwork dimensions. And use any simple editing program to crop it.

AA: *Why do photos look washed-out?*

DAVID: That's exposure, or sometimes glare. It depends on the phone and its settings, but often you can control the exposure at the time of capture or add an app for that to help decipher shadows and highlights. I recommend downloading either Snapseed (free professional photo editor developed by Google), Moment (paid app by Apple), or Lightroom (paid app by Adobe). All offer lots of editing options including exposure control. They also allow you to take the photo, do the editing right on the phone and send it to the client/web designer/gallery without ever needing to transfer it to a computer.

AA: *Why do submissions for Art Avenue sometimes arrive very low resolution even though the sender says they were sent in high res?*

DAVID: This is often simply due to the email program. No matter what type of computer you use, there should be a setting in Mail Preferences to change this. Sometimes Preferences are automatically set to reduce the size sent to the recipient's mailbox, but the sender doesn't realize



Colour shift issues when using Auto White Balance

White vs. colour background in exactly the same lighting conditions—notice unintended colour-cast phone camera automatically applies after evaluating the scene

this. Check your phone, too, since they often offer the option of choosing file size and resolution (low/medium/high) to send the image via email, not just when saving the photo.

David Ellingsen will be teaching a FCA seminar via Zoom Saturday, June 12, 10:00 a.m.–noon titled "Picture This—Documenting Artwork Using A Mobile Phone." Register: www.artists.ca. As an internationally exhibiting photography artist, David also uses his experience to offer practical one-on-one consultations (currently online) with Vancouver's Dazed and Confucius Art Consulting that discusses business growth & next steps (including sales/marketing strategies) to take artists to the next level.

PAINTING:

CLEMENT KWAN, SFCA, *Fairly Rider*, oil on canvas, 20" x 16"



No reflector



With reflector—but too close, adding glare to the right side



With reflector—positioned correctly further away to add a small amount of light fill without too much glare

AA MEMBER NEWS

1. Vancouver Island's **Gabriela Hirt** had an in-person solo exhibition titled "The Indelible Mark: Legacy of a German Upbringing" at Gage Gallery, 2031 Oak Bay Ave, Victoria, BC from March 9-28. Gabriela, a German-Canadian artist, investigates the troubling legacy she inherited growing up in the wake of the Holocaust. Her new collection explores belonging and exclusion, and the relationship between German guilt and de-colonial healing in her adopted home in Canada. She features large paintings, an interactive 3D (collaborative) installation & a life-size "mosaic person floor piece" outside. <https://www.gabrielahirt.com>



Gabriela Hirt *The Bystander's Trauma*

2. Penticton artist **Lyse Deselliers** had a well-received exhibition called "Our Lakes: Connecting the Dots — Harnessing the Power of Art to Promote Conservation" at the Osoyoos Art Gallery, April 1-24. Lyse spent six months interviewing people involved in conserving Okanagan's lakes, and had aerial photos taken as reference for her acrylic landscapes to help promote the preservation work being done for this important water resource. "I received wonderful media coverage, and sold 14 out of 55 paintings plus 6 collages that are fundraising for one of the organizations the show will support." Show available at Deselliers.ca



Lyse Deselliers *Flying South*

3. **Shirley Williams** participated in North Vancouver's very successful 10th Annual North Shore Art Crawl, March 12-April 12, which attracts thousands of visitors each year to open studios and demos. Although this year's event moved online to accommodate safety protocols, an even larger audience was expected to view the artists' work. Shirley paints in oils directly from life...in her garden and in the quiet grandness of the forest, which is an immersive experience she finds essential to connect to the essence of the natural world. www.shirleyclairewilliams.com



Shirley Williams *Walking the Path*

4. Quebec City-based artist, **Celyne Brassard** will be showing three paintings within the prestigious 29th Annual Invitation Miniature Art Exhibition, or "The Art of The Miniature XXIX," taking place at The Snow Goose Gallery in Bethlehem, Pennsylvania from May 2-June 13. (Details: 470 Main Street, Tuesday-Saturday, 10 a.m.-5 p.m. Sunday: 11 a.m.-4 p.m.) www.thesnowgoosegallery.com



Celyne Brassard *Flea Market*

5. FCA members **Catherine Sheppard**, SFCA, **Nance Dean**, AFCA, **Diane Akey**, **Adrienne Moore**, **Gillian Olson**, **Ann Hilton**, **Jodie Blaney**, **Veronica Newell**, **Kathy Swift**, **Roxanne Tierman**, **Susy Baranszky-Job** are participating in The South Delta Artist Guild's exhibition called "With Gratitude" from June 4 – July 4 at Gallery 1710, 1710 56th Street, Tsawwassen, BC. "It has been organized in appreciation for all the Essential Workers that have made our lives so much safer during these covid times." www.southdeltaartistsguild.com



Diane Akey *House Sparrows Clutch*

6. **Ira Hoffecker** is having a solo exhibition from May 1-23 at Fortune Gallery, 537 Fisgard Street, Victoria, BC. In the exhibition of 20 paintings, Ira combines geometric structures with organic elements. The new series explores the perception of depth, where colour incursions rouse the picture plane. She "integrates the significance of nature's bold defiance that counters urban perplexity as states of transition." www.iraheffecker.com www.fortunegallery.ca



Ira Hoffecker *Corridor*

7. **Jeanne Krabbendam** was part of the "Isolation" exhibition at Vancouver's new Gallery George for the month of March. Jeanne showed paintings along with 10 other artists depicting how they've artistically responded to living through the pandemic. The Gallery George, 990 George Street (across the street from mega artists' complex, 1000 Parker building), is a spacious, contemporary gallery run by artist Niina Chebry. Jeanne's painting *Fire!* speaks of the power of fire and the new growth and possibilities that open up after fire has swept an area. "Fire also stands for cleansing and a 'quality test' of real friendships, real relationships & what is important in our lives, revealed during times of pressure, of trouble."

8. In 2018, FCA member **Sara Genn** bought a mid-century post-and-beam house and studio in Palm Springs, California and moved there from New York City with her husband, Peter Bray. In 2020, her installation *Moon Woke Me Up Fifteen Times* was shortlisted for the Luxembourg Art Prize and was exhibited at the Pinacothèque Museum in Luxembourg. She also mounted two solo exhibitions: *Everything Will Be Okay* at Morgan Lehman Gallery in New York City and *Shelter in Place* at Winston Wachter Fine Art in Seattle. Sara is currently preparing for a solo exhibition at Gallery Jones in Vancouver, BC, opening in Fall 2021. She also continues to write and publish "The Painter's Keys" twice-weekly Letters. www.saragenn.com



Jeanne Krabbendam *Fire!*



Sara Genn *Moon Woke Me Up Fifteen Times*

FCA EXHIBITION CALENDAR APRIL – AUGUST 2021

EXHIBITION TITLE	Success!	Peace & Trust	Landscapes	Vancouver Salon
				
EXHIBITION DATES	April 19 – May 2	May 17 – 30	May 31 – June 13	June 14 – 27
SUBMISSION DEADLINE	N/A	March 15, 2021	March 31, 2021	April 15, 2021
OPEN TO	Active and AFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members
RECEPTION	No	No	No	No
QUALIFYING	No	Yes	Yes	Yes
PRIZES OR AWARDS	New Membership Titles	\$1,000	Awards in Title	Awards in Title

EXHIBITION TITLE	365	Signature Exhibition	On the Edge	Small Exhibition
				
EXHIBITION DATES	May 1 – 31	June 28 – July 11	July 12 – August 1	August 2 – 15
SUBMISSION DEADLINE	April 24, 2021	April 30, 2021	May 15, 2021	May 31, 2021
OPEN TO	Active, AFCA and SFCA Members	AFCA and SFCA Members	Annual International Open Call	Active, AFCA and SFCA Members
RECEPTION	No	No	No	No
QUALIFYING	No	No	Yes	Yes
PRIZES OR AWARDS	\$1,000	Specialty Awards + Awards in Title	\$5000	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 sold within the Federation's Vancouver Gallery:

- 01. CATHERINE ROBERTSON
Sea to Sky Gondola, Squamish, BC
 acrylic on canvas, 16" x 16", \$500
PURCHASER: From Vancouver, BC
 (Bought 2 paintings by Catherine)
- 02. NIKI PAPP *Balance*
 water media on paper, 11" x 8.5", \$280
PURCHASER: From Portland, Oregon
- 03. KAREN OLIVER *Dance of Joy*
 mixed media on watercolour paper,
 6.5" x 4.5", \$160
PURCHASER: From Vancouver, BC
 (bought 2 paintings)
- 04. SANDY TERRY, SEGA *Rococo*
 acrylic on canvas, 36" x 48", \$5200
PURCHASER: From Vancouver, BC
- 05. SHIRLEY THOMPSON *Aqua Falls*
 acrylic on canvas, 24" x 48", \$2000
PURCHASER: From Vancouver, BC
- 06. DANYNE JOHNSTON *Spending Time*
 acrylic on canvas, 16" x 20", \$375
PURCHASER: From Vancouver, BC

