

art avenue

A Federation of Canadian Artists Publication Vol.10 - No. 3 May/June 2010 \$5



Landscapes

March 2 - 14



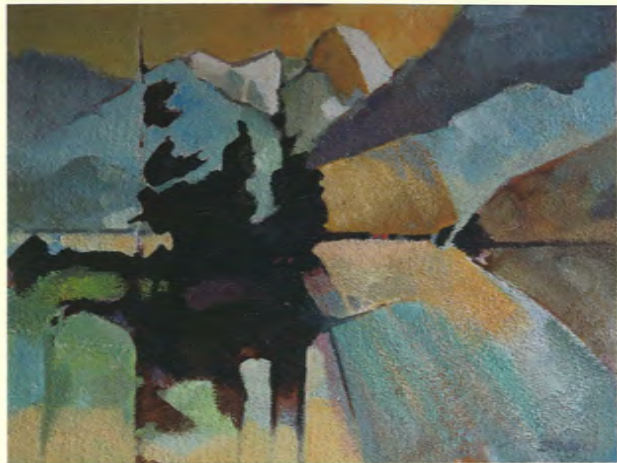
Haitao Yin
Dancing Grass In Mist
oil 14 x 14 \$2,800
1st Prize Alfonso Tejada Award



Zoe Evamy
Waiting
watercolour 21 x 28 \$1,050
2nd Prize Award



Juhli Caldwell
Alpha and Omega
acrylic 30 x 36 \$2,325
Award of Excellence



Don Hodgins, AFCA
Desolation Sound
acrylic 12 x 16 \$600
3rd Prize Award



Jennifer Harwood, AFCA
Sand and Stone 4
acrylic 24 x 24 \$695
Award of Excellence



Jan Poynter
Tarn Grasses
acrylic 36 x 48 \$2,200
Award of Excellence

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artavenue

a Federation of Canadian Artists publication

exhibitions

MAY/JUNE 2010
Volume 10, No. 3



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& on the cover

Uli Ostermann, AFCA
Eureka
65 x 56 acrylic
\$6500

Generally speaking about painting: struggle, frustration, joy, a lot of time and paint, Eureka-moments and passion. I like to be spontaneous while painting, but I also regard conceptual art works and the therapeutic power of colors as very important. My themes are predominantly about human life and its processes of inner changes. Sometimes rough surfaces or scratches on the canvas can serve as an expression of the roller coaster character of these processes often leaving marks of emotional scars. In order to tame complex ideas, symbols and minimalism serve for this purpose.

For the description of the painting "Eureka", please look up www.uliostermann.com



artavenue

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Alex Fong July 19-23

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Greta Guzek, BAFA July 26-30 - FULL

Seeing with Wild Eyes Acrylics

Ken Campbell Aug 9-13

Drawing Foundation

Sharon Lynn Williams, FCA, AFCA, ASA

Aug 16-20

Creative Mixed Media Painting-Learn by Doing

Lisa Birke, BFA Aug 23-27

Brush Stroke Camp Acrylics

Registration by phone will commence January 15, 2010 at 10 am.

Only mail-in registrations post marked after January 10, 2010 will be accepted.

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JUNE 12, 13 & 14	JULY 27, 28 & 29	AUGUST 21, 22 & 23
Marianne Broome	Janice Robertson	Donna Jo Massie
JUNE 27 & 28	AUGUST 5, 6 & 7	AUGUST 26, 27 & 28
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behind the easel

The Male Spin at Workshops

Robert Genn, SFCA



"Male Answer Syndrome" (MAS) is the tendency among men to give answers to questions whether they know anything about the subject or not, particularly when in the presence of women. The idea was first written about by author Jane Campbell in the Utne Reader in 1992. It seems that women tend to be more truthful and modest about their knowledge--or lack of it--than men, and are more likely to answer, "I don't know." Some men hardly ever venture those three little words.

Psychologists tell us it's a form of "male display behavior" and is a subtle method of attracting females. It's prevalent in pretty well all cultures and can result in significant abuse when inappropriately used from positions of power--politicians, generals, salesmen, priests, critics, etc.

Researchers also report that many females actively encourage Male Answer Syndrome. Thus we have "Female Question Syndrome" (FQS), coined by Bob Genn in 2010. During a recent speech, I had an opportunity to observe the phenomenon and watch myself in action.

Women asked pretty well all the questions. They were mostly good ones like, "Do you pre-visualize, or do you make it up as you go along?" or "Why Sap green?" Straightforward and useful, these questions didn't leave much room for baloney. Questions of a more difficult nature had me catch myself to stay on track. The only male questioner was a folded-armed, glowering chap who asked, "Do you still have your Bentley?" I had the distinct feeling that he would rather be on the stage exhibiting MAS tendencies himself.

Now here's the interesting part: Jane Campbell pointed out, "Men have the courage and inventiveness to try to explain the inexplicable." This suggests the use of creativity, fictionalizing and visualization. A man may even start to believe his own baloney. This might account, in part, for the disproportionate number of men over women actively successful in the arts. While there are far more female artists than male, we often find the women networking, taking courses, and politely asking questions. At the same time, more men are riding to the top. In some cases it may be on ever-building crests of baloney.

I've observed that successful male artists often exhibit some typical female tendencies (sensitivity, flair, humility, empathy, etc.), while successful female artists often exhibit some typical male tendencies (egotism, audacity, righteousness, exaggeration, etc.). Nothing to do with sexual preferences, it has lots to do with creative impulses. Girls can learn to take more liberties with the truth, to ride on a crest of baloney. And girls need to remember what boys have always known: The shakier the position, the more baloney required.

PS: "Growing awareness of MAS has led some to call for a moratorium on all male-female conversation. This is alarmist. But women must remind themselves that if a man tells them something particularly interesting, there is a good chance that it is untrue." (Jane Campbell)

Robert Genn writes a free, twice-weekly email letter that is read worldwide by more than 250,000 artists. You can find out about it at www.painterskeys.com



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www.richardsmcdiarmid.com or www.leslieredhead.com)

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Kunamokst: Coastal Inspirations

Teresa Gaye Hitch



Photo credit: Phil Alain, www.muralmosaic.com

The Kunamokst Mural, with lead artist, Lewis Lavoie.

I confess. Sometimes I just follow my heart and jump into things. When asked to contribute a painting to a project for the Olympics, I forgot about the debilitating injury to my painting hand, and impulsively said, "Yes!"

I never imagined the tremendous project this would become or how this remarkable collaboration between such diverse artists would move people by its magnitude. I simply thought, as a Salt Spring Islander, this was a way for me to contribute to the 2010 Olympics. Contributing to worthwhile causes is very much part of Island life over here.

What was the genesis of this remarkable achievement? The Galiano Island artists' community dreamed of bringing Island artists together into one work of art. When they invited well-known Canadian (Alberta) muralist Lewis Lavoie and producer/artist Phil Alain (Mural Mosaic) to help them, a little synchronicity was in the stars. Lavoie and Alain were already planning a much larger mural to unite artists along the west coast, from Canada to Mexico, for the 2010 Olympics. With the convergence of aspirations, Kunamokst was born.

Kunamokst (the mural) is about "unity through diversity — a great symbol of the Olympic ideals through art," explained Phil Alain. The word, Kunamokst, is from the Chinook language, meaning, "to bring together." Fittingly, the mural consisted of 231 paintings by 173 artists (including 53 FCA members), ranging in age from 16 to 91, with diverse cultural backgrounds from Canada to Mexico, in a variety of media, including glass, fabric and stone.

Participating in this legacy project has been magical. Only the organizers knew what the final mural would represent, and trusted that our panels would all come together, while those invited to participate made aesthetic sense out of the colours and shapes of our chosen panels.

After months of anticipation, Kunamokst was unveiled on February 13 at Spirit Square in West Vancouver as part of the Vancouver Olympic Games. The mural was a stunning success and truly a cultural legacy! West Vancouver's Cultural Program Coordinator, Glenn Madsen, responsible for the mural's part in the Cultural Olympiad, was struck with awe after seeing the completed mural and recognized it as "a great symbol of the Olympics through art (that) should be shown to the world." (Phil Alain)

Kunamokst will travel to Coquitlam Centre (March 31 - April 16) and the Victoria International Airport (April 17 - June 18) before going to its permanent home at the Galiano Oceanfront Inn this summer. The final unveiling will be on June 20.

For more information about Kunamokst, and its upcoming book, visit its website: www.muralmosaic.com

Participating FCA members

Steve Baylis
Brian Buckrell
Virginia Chin
Mary Conley
Rachel Daws
Karel Doruyter
Melodie Douglas
Lynn Erin
Ingrid Fawcett
Tim Fraser
Stephanie Gauvin
Perry Haddock
Bente Hansen
Marilyn Harris
Sharleen Hartfiel
Gordon Henschel
Teresa Hitch
Mark Hobson
Michael King
Lynn Kingham
James Koll
Jeanne Krabbendam
Howard Ku
Rohana Laing
Laura Levitsky
Carla Maskall
Jennifer Mitton
Peter Moore
Christina Munck
Sher Nasser
Robert Nelmes
Louise Nicholson
Iryna Nikitinska
Tom Omid
Barbara Parkin
Renay Piper
Dianna Ponting
Lea Price
Alice Parmelee Rich
Lisa Riehl
Valerie Rogers
Tish Saunders
Wolf Schenke
Fay St. Marie
Ron Straight
Jackie Tahara
Shirley Thomas
Roxsane K. Tiernan
Norman Vipond
Jim Walsh
Dennis J. Weber
Gary Whitley
Maxine Wolodko

Artist, educator, naturalist and conservationist, Teresa Gaye Hitch, lives on Salt Spring Island. Her mixed media paintings are inspired by the wonder and the mysteries of our natural world. When she is not working in her studio, she may be found helping to preserve and protect our coastal paradise. www.TeresaGayeHitch.com

new members

February 1 - March 31

British Columbia

Lower Mainland

Sherry Bellamy, Maple Ridge

Goldis Brawn, Vancouver

Pai Chiu, Vancouver

Rachel Choi, Burnaby

Tessa Mendoza Daza, North Vancouver

Jennifer Demery, White Rock

Jane Gardner, Maple Ridge

Evita Le Roux, Maple Ridge

Theresa Magee, Richmond

Angela Matthews, Delta

Iryna Nikitinska, Burnaby

Brigitte Ursula Potter-Mael, Vancouver

Andrea Saujani, Coquitlam

Bella Sherman, Vancouver

Ann Simpson, Surrey

Janet Strayer, Vancouver

Elena Surayeva, Burnaby

Vancouver Island &

Gulf Island & Sunshine Coast

Rhonda Deering, Nanaimo

Jodi Forster, Mansons Landing

Margaret Gabriel, Gibsons

Majie Lavergne, Nanaimo

Wendy Neilson, Victoria

Astrid Notte, Duncan

Susan Schaefer, Qualicum Beach

David M. Skrypnik, Cowichan Bay

Columbia-Kootenay

Lainey Benson, Nelson

Joanne Cremer, Rossland

inthe news

current exhibitions

through May 5 **Jeanne Krabbendam** and **Norm Chodirker** exhibit their work in *Alley Ways* at the Sidney and Gertrude Zack Gallery at the Jewish Community Centre, 950 W. 41st Avenue in Vancouver, BC. Opening reception: Thursday, April 15, 7pm - 9pm. Mary Kastle performs at the opening; Pandora' Collective performs poetry inspired by the exhibition on Tuesday evening, April 20.

May 2 - 15 **Jutta Kaiser, SFCA** has work in the *Abstract Group Show* at the Avenue Gallery in Victoria, BC.

May 4 - 29 **Enda Bardell** has an exhibition of her acrylic landscapes of Greater Vancouver, *Common Ground*, at the Leighdon Studio Gallery, 190 W. 3rd Avenue in Vancouver, BC. Opening reception: Friday, May 7, 6pm - 8pm.

May 6 - 29 **Lesley White** has a solo exhibition at The Station House Gallery, #1 Mackenzie Ave. N., Williams Lake, BC. Opening reception: May 6, 7pm - 9pm.

May 13 - June 6 **Barbara Day** has a solo exhibition, *Seasons*, in the Plum Gallery and the Scotiabank Gallery of the Port Moody Arts Centre, 2425 St. Johns Street in Port Moody, BC. Opening reception: Thursday, May 13, 6pm - 8pm. For more information, visit www.pomoartscentre.ca

May 15 - June 30 **Marney-Rose Edge** has a solo exhibition, *The Secret Life of a Garden*, at the Chilliwack Museum 45820 Spadina Avenue in Chilliwack, BC. For more information call 1-604 795 5210 or visit www.chilliwack.museum.bc.ca. Hours 9am-4:30pm Mon-Fri. Opening reception: Saturday May 15, 12pm - 2pm.

June 1 - 30 **Gabrielle Greig** has a solo exhibition, *Soulstice*, at Tommy's Restaurant, 1308 Ross Road in North Vancouver, BC.



Lesley White



Barbara Day



Marney-Rose Edge

new members

February 1 - March 31

Northern BC

Carla Armstrong, Fort St. John
 Carol Barclay, Fort St. John
 Penny Boden, Rose Prairie
 Sonja Butts, Charlie Lake
 Ken Crowle, Chetwynd
 Inez Demuyneck, Dawson Creek
 Gudrun Gunther, Dawson Creek
 Rita Henderson, Tumbler Ridge
 Darcy Jackson, Tumbler Ridge
 Jane C. Kelly, Tumbler Ridge
 Volker Kroecher, Charlie Lake
 Rosemary Landry, Fort St. John
 Karl Musgrove, Charlie Lake
 Caily Oldershaw, Dawson Creek
 Donna Ony, Chetwynd
 Tracy Proctor, Calgary
 Judi Roberts, Fort St. John
 Jennifer Stacey, Tumbler Ridge

Thompson-Okanagan

Jeryl Auten, Salmon Arm
 Kara Barkved, Vernon
 Sandy Boblin, Oliver
 Lauri Copeman, Kelowna

Alberta

Darlene Dautel, Goodfare
 Janet Enfield, Wembley
 Carrie Klukas, Grande Prairie
 Enid McGarry, Edmonton
 Suzanne Sandboe, Sexmith
 Toni Schuler, Goodfare
 Catherine Scott, Edmonton
 Marian Shilka, Grand Prairie
 Douglas Glen Strickland, Red Deer

Quebec

Renee De Gagne, Montreal

June 1 - 30 **Barb Hofer** and **Dianne Korsch** have an exhibition, *Season's Surprises*, at the Red Rooster Winery, 891 Naramata Road in Penticton, BC. Opening reception: June 6, 1pm - 4pm.



Jack Campbell

June 16 - July 11 **Jack Campbell** has a solo exhibition of acrylics, watercolours and prints at The Old School House Brown Gallery in Qualicum Beach, Vancouver Island, 122 Fern Road West. Opening Reception: Wednesday, June 16, 7pm - 9pm.

June 17 - July 31 **Jutta Kaiser, SFCA** and **Raymond Chow** exhibit their recent works, *Impressions*, at the Chemainus Theatre in Chemainus, BC. Gala reception: June 17.



Tanya Bone

through July 17 **Tanya Bone's AFCA** painting, *Prehistarback Ages*, has been selected for inclusion in the NWSWS 2010 70th Annual Open Exhibition at the Washington State Convention & Trade Center, 800 Convention Place in Seattle, WA.

recent exhibitions

April **Gabrielle Greig** had a solo exhibition at the Tsawwassen Arts Centre, 1172 56th Street in Delta, BC.

Sheila Kernan had new work in *Playful Interpretations: People and Places*, at Elevation Gallery, in Canmore, AB.



Sheila Kernan

inothertools

There is an article in February 8, 2010 publication of The Dependent on Active member Sonya Iwasiuk. To read the article, visit <http://thedeependent.ca/>



Sonya Iwasiuk

SuccessShow

March 16 - April 4



Gary Whitley, AFCA
Sun Burst
oil 12 x 12 \$275



Marilyn Cooney, AFCA
Lunch
dye on silk 11 x 9 \$475



Barry Rafuse, AFCA
Sand Dollars
acrylic 36 x 36 \$2,380



Brian Buckrell, AFCA
Coastal Community
acrylic 24 x 36 \$1,300



Anne Hudec, SFCA
Celestial Visions
watercolour 12 x 18 \$2,295



Shirley Thomas, AFCA
On the Slope
acrylic 20 x 24 \$1,100



Amanda Jones, SFCA
Beach at Savary Island
acrylic 18 x 24 \$1,650



Sandrine Pelissier, AFCA
Laurent
watermedia 22 x 15 \$1,200



Jennifer Harwood, AFCA
Kits Beach II
 acrylic 36 x 36 \$1,500



Jim McFarland, AFCA
The Gulch-Tofino
 acrylic 24 x 30 \$1,500



Dawn Heinemeyer, AFCA
State of the Art-Denver
 watercolour 16 x 12 \$595



Sandy Kay, AFCA
Of This Time, Of This Place
 watercolour 15 x 22 NFS



Harold Allanson, SFCA
Calling for Rain
 watercolour 26 x 41 \$7,400



Myrtle-Anne Rempel, SFCA
Images of Mediterranean
 mixed media 40 x 30 \$3,400



Susan Cowan, SFCA
Blue and Orange
 oil 28 x 22 \$1,600



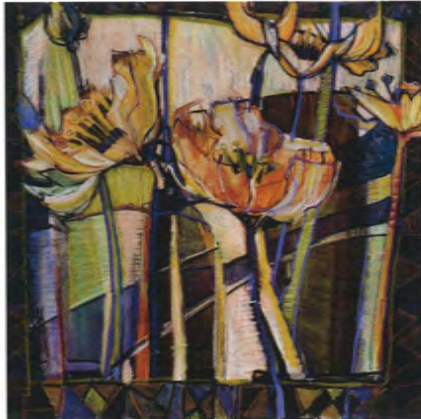
Rick McDiarmid, SFCA
The Thinker's Muse
 acrylic 48 x 36 \$6,300



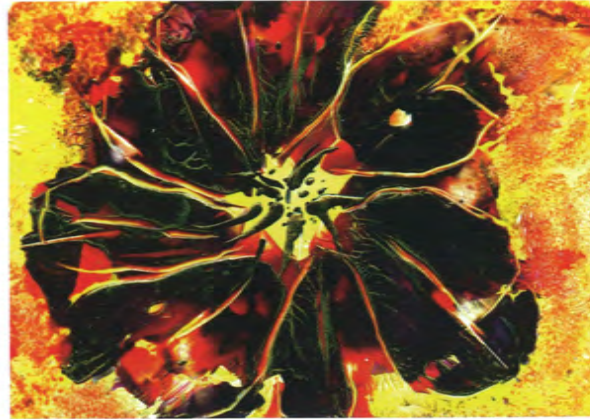
Lorna Hannett, SFCA
Never Again
 scratchboard 10 x 8 \$1,050

Blossoms

April 6 -18



Barry Rafuse, AFCA
Poppy Patchwork
 mixed media 36 x 36 \$1,950
FCA 1st Prize Harold Allanson Award



Thea Haubrich
Velvet Beauty
 encaustic 4 x 6 \$295
2nd Prize Award



Lea Price
Cornflower Reaching for the Light
 acrylic 16 x 16 \$400
FCA 3rd Prize Award



Daniel Messam
Dogwood Mirrored
 gouache 22 x 30 \$1,200
Award of Excellence



Marney Ward, AFCA
Twin Stars
 watercolour 14 x 21 \$1,700
Award of Excellence



Marney-Rose Edge
Sensuous
 watercolour 30 x 22 \$2,000



Sipei Teng
Forever
 acrylic 12 x 12 \$450
Award of Excellence



Gerda Volz
Going to Seed
 gouache/ink 26 x 14 \$1,200
Award of Excellence



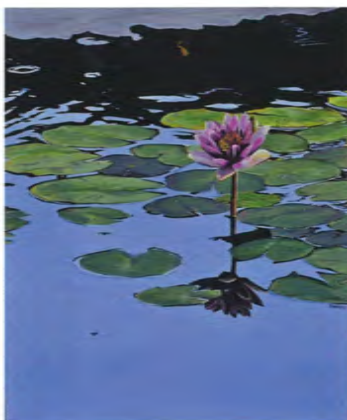
Dianna Ponting, SFCA
Flower in a Flower
 pastel 12 x 12 \$1,095



Aphrodite Blagojevic
Dry Bouquet
 mixed media 30 x 12 \$7,500



Etsu Inoue
Iris
 watercolour 48 x 72 \$4,500



Kendra Walters
The Supported Bloom
 acrylic 36 x 30 \$1,026



Yang Wu
October
 oil 24 x 24 \$680



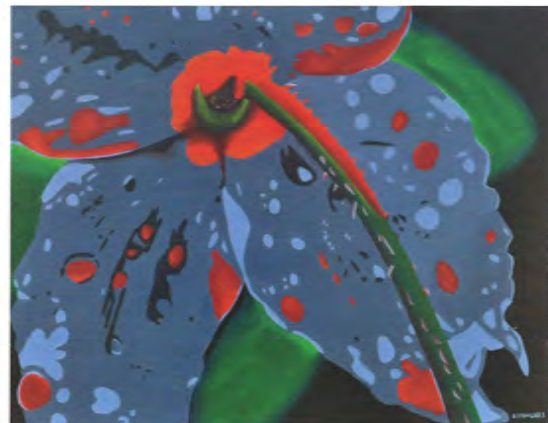
Ingrid Fawcett
Oak Bay Poppy
 acrylic 16 x 20 \$400



Kathy Hildebrand
Luminescence
 charcoal 15 x 26 \$1,025



Joan Mostad
Zephyr's Embrace
 mixed media 16 x 36 \$850



Brittani Faulkes, SFCA
Vibe
 oil 22 x 28 \$995

Chapter Award Winners



Nancy Gray
Camouflage
watercolour
Best in Show

South Okanagan Similkameen Chapter
Spring Renewal
March 18 - May 1
Summerland Art Gallery



Bonny Robert
Time
acrylic 40 x 40
Honourable Mention



Thea Haubrich
Spring Forest
encaustic 9 x 9
Honourable Mention



Doug Wilson
Winter Reflections
acrylic 16 x 20
Honourable Mention

Victoria Chapter
Spring Show
April 5 - 14
Community Arts Council Gallery



Jennifer Olson
Three Onions
watercolour
Honourable Mention



Joane Moran
Cardinals
oil 23 x 27
Honourable Mention



Claire Christine
On the Terrace
acrylic 30 x 30
Award of Excellence



Mary Conley
Maddy
oil 12 x 12
Award of Excellence



Lisa Riehl
The Nose Knows
acrylic 24 x 24
Honourable Mention

Chapter events Calendar

Calgary Chapter

May 18:

Chapter meeting, 7pm at the Haysboro Community Centre, 1204 89 Avenue SW, Calgary. All Welcome.

June 15:

Chapter meeting, 7pm at the Haysboro Community Centre, 1204 89 Avenue SW, Calgary. All Welcome.

May 1:

Annual Juried Spring Show and Sale
ABSOLUTELY ART 10am - 4pm at the Haysboro Community Centre,
1204 89 Avenue SW, Calgary.

July 1 - 31:

Show and Sale JOURNEY IN ART, 233-10 Street NW (Kensington).
Opening Reception: Friday, July 2.

Nanaimo Chapter

May 1 - 15:

Spring Juried Showcase at the Ladysmith Waterfront Arts Centre in
Ladysmith. Opening reception: May 1, 7pm - 9pm. The public is
welcome.

unveiling

65 Red Roses

May 15, 2010 at 5pm

Performance Works

1218 Cartwright Street

on Granville Island

a fundraising event in collaboration with the Canadian Cystic Fibrosis Foundation

Join us for the unveiling of the 57" by 112" collaborative painting, consisting of 65 individual tiles, each including a symbolic red rose of the artist's choice. These tiles are the contribution of FCA members, including the largest number of Signature members to ever participate in a single painting! This collaborative work, in memory of Eva Markvoort, will be donated to the Canadian Cystic Fibrosis Foundation to be used in their fundraising efforts. This unveiling is a key event planned for the National Cystic Fibrosis Month of May.

RSVP: 604.681.2744 or fcaoffice@artists.ca



Canadian Cystic
Fibrosis Foundation



art techniques
David Langevin

Oil Priming

Hello David,

Is it worthwhile to apply lead white oil ground to a sized hardboard (masonite), or would it be better to use the lead ground on canvas? I do have some spare boards available, but didn't know if the end product is good, or as good as the quality of canvas w/lead ground. And what drying time would I allow between the lead ground coats on hardboard? And what drying time would I allow between the lead ground coats on canvas? Should I size the back side of the hardboard as well?

Thanks! Sara

Hi Sara,

I would use acrylic gesso on the hardboard and save the lead white ground for the canvas, and you don't need to size the back, though it may help to keep it from warping too much. If you find the acrylic gesso too absorbent you can apply a size layer or "Imprimatura", made of alkyd medium and some color if you like.

Wait a day or two before applying a second coat of lead primer on the canvas. Make sure that your canvas is properly sized before you apply the oil primer though, using a PVA primer, Golden's GAC 100 medium, or good old fashioned animal hide glue (Rabbit Skin Glue), or it will eat your canvas.

Have fun! David

Questions of a painterly nature can be asked via e-mail david@davidlangevin.com
For an archive of past technical Q&A's go to davidlangevin.com



HEMING, WYBORN & GREWAL
C H A R T E R E D A C C O U N T A N T S

...working with artists
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Partner

2010 Signature Members



Harold Allanson, SFCA

I joined the FCA thirteen or fourteen years ago and started taking watercolour workshops that immediately helped my development as an artist. My involvement with the Nanaimo chapter and later with the FCA Board of Directors has brought me in contact with many wonderful artists. These generous individuals have greatly influenced my development both as an artist and active member of this organization. A very special thank you to everyone who has helped me along the way. I'm very honoured.

Brian Buckrell, AFCA

I am very pleased to have been awarded AFCA Signature Status. The FCA program has been a large part of my growth as a new artist. I feel

very fortunate to have been given the opportunity to have my work critiqued by artists of such high calibre. My thanks for the time and effort of the many Signature members and the FCA staff and volunteers required to make such programs happen. Thanks also to the many members from whom I have taken workshops over the past few years.



Sue Cowan, SFCA

I am thrilled and honored to receive SFCA status. I have learned so much over the years through my involvement with the Federation: taking courses and workshops, participating in shows, serving on the Board of Directors, meeting fellow artists and achieving AFCA status. Great friends met through the Federation have offered critique, support and encouragement to push me forward. With this validation from the Board of Governors I am encouraged to follow my passion to paint and learn.

Lorna Hannett, SFCA

I started doing artwork in 1996, joined the Calgary Chapter of the FCA in 1997 and promptly thought "I am in way over my head...my gosh these people were real artists!" I stayed anyway. I got involved, volunteering in nearly every position, (something I highly recommend every new member do) all the while learning,

growing, both as an artist and a person. I was Chapter President when I left Calgary to move to BC in 2006. So far, I have enjoyed my journey and look forward to many more years with the FCA in my new roll as SFCA.



Jennifer Harwood, AFCA

I am very excited to now be an AFCA member. In my journey as an artist, and not having an art school degree, I felt I needed something to gage my progress and validate my achievements and skill as a visual artist. The Federation has given me that opportunity.

Dawn Heinemeyer, AFCA

I have been drawing for as long as I can remember but it wasn't until my children grew older that my interest in art was once again piqued. Being a part of the FCA community has allowed me to meet so many wonderful and supportive artists. It is inspiring to work with such a talented group and this has helped me push my boundaries, take risks, learn and grow. I have enjoyed challenging myself and discovering a unique subject matter, looking at it from a microscopic, abstract point of view. Receiving AFCA status from the Board of Governors has been a great honour.



Anne Hudec, SFCA

I would like to thank the Board of Governors for this Signature designation; to be acknowledged by one's peers is indeed the highest honour. I would also like to extend my thanks to the FCA Victoria Chapter for their support, enthusiasm, and friendships that have enriched my creative journey, as it is inspiring and motivating to be surrounded by such talented artists. For the future, I look forward to improving my abilities to express my vision while continuing my creative growth.

Amanda Jones, SFCA

I am very honoured to receive my SFCA designation. I would like to thank the Board of Governors and all of the volunteers who work to keep things running smoothly. I have been a member of the Federation for 18 years. I took the Foundation courses in 94 and 95, and received some excellent instruction from some terrific artists. I have taken many workshops over the years, and participated in some wonderful events. The Federation has challenged me to grow as an artist and continues to do so. I feel more inspired to work harder now than ever before.



Sandy Kay, AFCA

I have wanted to achieve Signature status since joining the FCA. I work in many styles and mediums and was hesitant to apply. With encouragement from other signature artists I decided to go for it this year. I have been painting and drawing all my life and am mostly self-taught. However, the amazing access to Master Painters who teach at the FCA has provided an avenue for much improvement in my painting. I believe strongly in every person's creative ability, and the positive influence that accessing this creativity can have on that individual, our communities, and the world.



Jim McFarland, AFCA

I live and paint in Victoria BC and have been a member of the Federation since 2002. I made the decision in 2007 to work towards Signature membership. In the next couple of years I was successful in entering a number of FCA shows including eight in Vancouver, two in Kelowna and four in Victoria. I then collected this background in juried shows, and body of current paintings and made application for signature membership.



Uli Ostermann, AFCA

Being accepted as an AFCA is more than wonderful. I'm coming a long way as a self-taught painter. Moving a lot in the past also always meant trying to establish oneself as an artist again and again. It challenged energy and belief-system. Many thanks to the Board of Governors for this honour! It feels so welcoming and supporting. Also a big Thank You to the staff and volunteers for their support and patience.



Sandrine Pelissier, AFCA

When I started my artistic journey a few years ago, the FCA was the first organization to give me an opportunity to show my work even though I had no previous exhibitions. This great organization has also provided me with opportunities to take classes and to take part in wonderful exhibitions, always keeping its high standards. The way the FCA is functioning with juried exhibitions associated with specific requirements also pushed me to be more adventurous and try new subject matters and new techniques. I am very honoured to be part of this group of excellent artists and would like to thank the Board and staff.



Barry Rafuse, AFCA

Not so many years ago, I had to ask someone what the letters 'FCA' meant. I well recall waiting to hear if my work "qualified" for me to become a member. I also remember the good feeling I had when a painting was first accepted for a Vancouver show! One thing leads to another and one day you find yourself being told you have become a Signature member. I feel so honored. I have admired other members work and I have always felt it a privilege to be professionally associated with them. I recognize some new responsibilities go with this title and I will make every effort to ensure that no one is disappointed.



Marilyn Stubbs Cooney, AFCA

Membership with the Federation of Canadian Artists has provided the opportunity of personal growth as an artist along with fellowship and support within an active art community. The workshops and critiquing sessions produce a positive stimulus for the betterment of the creative process. More importantly is the exposure of fine art to the general public. The structure of the Federation of Canadian Artists along with its chapters, web site and resources set the standards for professionalism.



Shirley Thomas, AFCA

I have been a member of the FCA for a long time. After I was juried in, I entered a few shows in Vancouver but was not accepted. So for many years I did not try entering any at all, since I knew that I was competing with many professional artists. Then I started to be accepted and some of my paintings sold. It took me several tries to get the AFCA standing. One senior member told me to keep trying every year even if it took a long time. So I made it a challenge. This year I followed the advice given at the previous years critique and it worked. I am happy and proud to be a new AFCA member.



Gary Whitley, AFCA

When I first joined the FCA in 1978 as an Active member, the gallery was still in Gastown. I owe a lot to many senior members who early in my career exhibited unbelievable patience with me at many workshops, most notably Alan Wylie, and not a day goes by in my studio that I don't recall advice given that makes more sense today than it did then. I view making AFCA this time as a re-affirmation that I'm still moving forward. I sincerely thank the Board of Governors for seeing potential in my endeavours. I am humbled.



LOST & FOUND

rediscovering your passion to paint

a series on problem solving, path finding and the art of seeing

JASON'S GARDEN

ANNE-MARIE HARVEY, SFCA



Fritillaria obliqua (burgundy lily with red interior)



Erythronium fawn (pink and white fawn lilies)



Fritillaria pyrenaica



Cephalotus (carnivorous plant)

LOST

April again, and the calendar says winter is over. Maybe not (I wear my red Olympic mitts and fresh snow graces Cypress). With my camera and sketchbook I head to the one place that unflinchingly knows the whereabouts of spring (my son Jason's wildflower garden). Just east of Main Street, Jason's backyard is home to thousands of wildflowers. Endless in variety and miniscule in nature, each plant glows with love and meticulous care. On islands and shelves, plants in pots share their space with moss-covered chunks of rough wood and porous stone. Miniature orchids and ferns spring from this moss of every hue and texture. The similarity of the garden to the neighbourhood is striking. Like the citizens of this multi-cultural area, these wildflowers come from every corner of the world. It is too cold to paint, so I take pictures. From pink and white west coast fawn lilies to checkered European Fritillaria; from bold Japanese Arisaema to a rare Fritillaria obliqua from what is now Athens, I record them all. What really intrigues me is the newest addition to the garden, a carnivorous pitcher plant from Australia. But it is too tiny to photograph with my lens. So I head back in my studio and settle on painting three portraits of fawn lilies, because I know them. Before I finish the initial drawings I know this approach is not going to fly. With three days to my deadline, I lay down my brush. I am lost.

RE-CONNECTING

I dream I have been away for some time, and on returning want to give an artist friend a gift. In the dream I come to the decision to not choose the gift myself, but give him the money and allow him to choose his own gift. When analyzing the dream, it is to my benefit to assume everyone in the dream is a part of me, so I delight in and totally embrace the idea of less work and more presents for the artist! All morning, my dream tumbles around with the idea of photographing Jason's new carnivorous plant. In a flash of insight the two merge, and soon I am on my way back to Jason's garden with a new macro lens.

THE EXERCISE

The day is gloriously warm and sunny, so I walk the long distance at a leisurely pace. The city breathes spring (from cherry blossoms overhead to dandelions under foot). I walk the warm brown earth as birds sing open the flowers. I practise using my new lens, and stop for a tea and apple tart along the way. It is spring. I have a brand new toy and am on my way to visit a totally unusual and uncommon wildflower. I know now what I really want to paint, but these paintings will have to wait for my next article. In the meantime, the excitement I feel just imagining them is as fresh as a walk on a spring day.

FOUND

I find the act of consciously slowing down and simplifying brings the joyful experience of life into focus. Don't rush the process of finding new ideas; they will find you. Savor these new ideas and bask in the pleasure their inspiration brings you. Think more and act less. Allow your imagination to point the way and the outcome you desire. Then action will flow with ease and joy. I find it makes me happy to remember my artist self as a good friend whom I rely on continually. Be generous with this part of you. More supplies to work with are helpful, but new toys to play with are divine. In play, you catapult yourself into the moment, into a fantastic world of expanding ideas, where the passion to create is the name of the game.



Arisaema (bold striped red and green flower)



Fritillaria meleagris (red checkered lily-4 flowers)