



Alberta
Foundation
for the Arts

April 2023



EST. 1921
EDMONTON ART CLUB
edmontonartclub.com

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cover photo: "spring thaw" by Judy Koch

CRITIQUES



Meet our critic for February,
Frances Alty-Arscott

FRANCES RECEIVED HER BFA from the University of Alberta in 1980. Her vibrant work is in public and private collections throughout Canada and the United States.

In addition to her painting, Frances lectures and teaches both adults and children in creative approaches to watercolours and acrylics.

Frances Alty-Arscott began as a proficient watercolour painter and added the medium of acrylic on canvas to her repertoire in the early 2000's. Colour can be a powerful element of visual communication, and Frances was able to transfer her signature use of vibrant colour in her watercolours to her acrylic paintings.

Her work is inspired by the rolling countryside and the sparse woodlands of Alberta. She does not paint specific scenes so much as take the elements that she sees and attempt to portray her impressions on the paper or canvas. Having lived in the province her whole life, Alberta's urban and rural landscapes continue to be her inspiration for her own unique expressionistic style. The artwork of Frances Alty-Arscott is represented by Rowles & Company Ltd.

adapted from altyarscott.net



KEITH NUNAS

I recognize this place and it's very nicely done. I love your technique for rendering the evergreen trees, using negative space to cut them out. The transitions of values are lovely and the edges are beautifully executed. The feeling of depth and distance is unmistakable. A sophisticated painting.

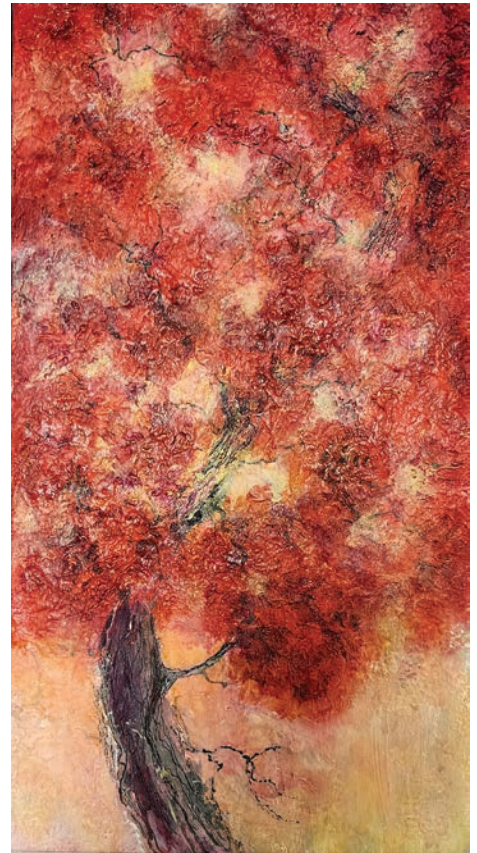


MICHAELA YANISH

This piece absolutely glows. Since the detail is more in the foreground, the viewer has the opportunity to focus on each section. The receding triangle line of the river enhances the composition. This is a successful painting and could be repeated on a larger scale.

DONNA CHAMBERLAND ▶

This sunflower has such character and movement. This is really captured well here. This is beautiful and wouldn't change a thing. This could even be done on a larger canvas.



JAN FRASER

This is a beautiful piece. What I like about it is the texture of the leaves. Very nice to have the background peeking through the tree. The pink smear works well giving a three dimensional effect. You can go big on this!





RHEA JANSEN

Beautiful composition, I love the movement that is created. The contrast of the lighter values holds well. A little more green as the complementary colour could be added to outline the leaf on the bottom right to enhance colour contrast. For the focal point, a touch of blue or green could be added. Nice use of colour.



DIANA PANIZZON

You've really captured the feeling of boats struggling through the waves. The boats are on a slight angle and helps tells that story. A little bit of green by the burgundy in the rocks would help make it "pop". The sky gives a dark day feeling. And the breakup of the sky is very nice. I like the way the colours of the sky and rocks harmonize.



NOLA BUKVI

You really treated depth well using perspective skillfully. The feeling of movement going into the background is effectively captured. The water recedes well. Beautiful sky. Maybe a bit more shadow along the distant left shoreline.



ROB GUETRE

Very sweet. Some paintings give you a feeling of time and story and this one really has a story and her face says it all. It's really nicely done. I like the tilt of her gaze, there is a sense that you're looking down on her. You really get that feeling because of the way you're looking into the fridge and the way she's holding on to the container. It works really well.



LINDA NELSON

You used colours that connect to each other on the colour wheel, analogous colours. Very pleasingly executed. And yet you've managed to set complementary colours next to each other creating interest. The lines and colours work very well together and gives a feeling of movement.



SERAYA SMIT

Definitely feels like Alberta! Eye catching composition. The viewer is drawn in by the receding road with its shadows. These shadows could be curved up a little for a more convincing effect. A few more touches of orange throughout the painting would help unify the composition. Your use of contrasting warm and cool colours surrounding the background and your focus make for a beautiful work. The tilted telephone poles ring true to what you see out in the country and are a nice touch.



RICHARD ST AMANT

A smaller piece can't help but be a little more intimate. There's a nice subtle use of red that moves the eye around the painting. A bit of complementary green contrasting with the red on the leaves might enrich these leaves. This would be really cool with some red wine in there.



YVONNE BILAN-WALLACE

A nice composition with good colour harmony. The colour transitions are gorgeous. Well done with the embroidery used to keep the foreground and background apart. This has served to bring a sense of depth into the piece. The sky has a very "Van Gogh" feel as it swirls in all directions, a movement that is repeated throughout. Skillfully composed.



ADA WONG

A calm scene, nicely composed, leading the viewer in. The soft muted colours in the background are well chosen. The foliage is well rendered. Perhaps a bit more darkness in the foreground to accent the shape of the road. The proportions of your shapes are pleasing to the eye.



◀ **JOHANNE SEPTOU**

The hair and the peacock feathers go together well. The eyes are a good focal point. Nice use of colour harmonies between the background and feathers.

JANI GALARNEAU ▶

You've captured the form nicely. The transition of values from warm to cool colours is beautiful. I like the rendering of the feathers added around the inside of the circles which brings the eye to the centre of the canvas. Your main subject matter is well done. I love the colours used.





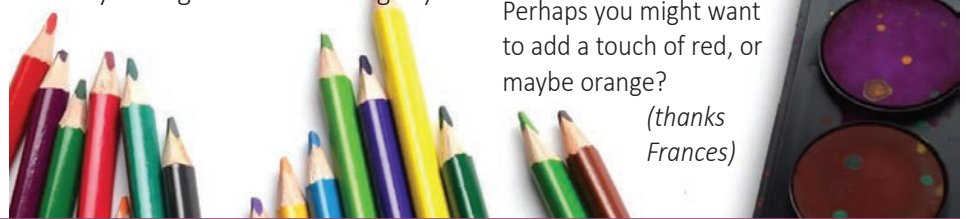
LEXI ZHU

The colours and texture of the feathers on the bird makes for a beautiful contrast. The branch is handled really well. The way you've rendered the bird, claws grabbing onto that branch enhances its three dimensional quality. The flowers are done well and their positioning seems well planned and very inviting. I wouldn't mind seeing one or two flowers more focused than the others, breaking up a bit of likeness. The flat area serves as a restful place giving room for the viewer to be able to focus on what's happening.



JENNY RODRIGUE

You've got the three main trees here which is good since odd numbers are more interesting than even. The parallel lines are broken up by the fallen trees and leads the eye into the composition. The trees in the background work quite well. I wouldn't mind seeing a bit more overlapping branches near their tops. This would help push these background trees further. A touch of red might create some interest. The bark on trees could be rounder to represent the roundness of the trunks. The tree in the middle could be grounded a bit more by flaring out the base slightly.



MARY FRANCES FITZGERALD

This painting style would look really good in a much larger format. It's just really neat. I see organic shapes that pulls the eye into the painting. A very successful painting!

ART TIPS from the wise:

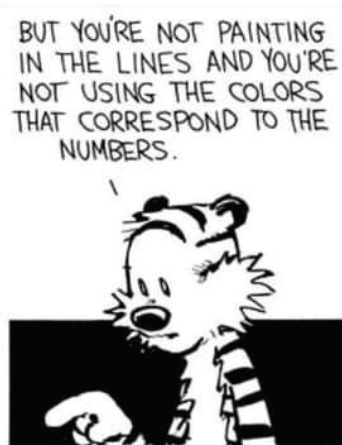
When in doubt, paint it out!
(thanks Jani)

Add some red!

How about a touch of red?

Perhaps you might want to add a touch of red, or maybe orange?

(thanks Frances)



THE FOUR STEP ART CRITIQUE

Adapted from <https://www.edmontonartclub.com/critiqueguidelines> with additions by MF Fitzgerald

Step 1 Description

What do you see?

Much like the information found on the credit line, a description has basic information about the artwork that you need to begin looking for.

First you must identify the credit line information (title, artist, date created, size, medium, location and genre).

Second, describe what you see in the art work (trees, people, shapes, colours, lines etc...). Make a list of objective observations. Use your identification skills; DON'T guess if you are not sure. Make your descriptions all observable facts. Go slowly through this process so you don't miss any details.

Example:

Starry Night, Vincent Van Gogh, 1832, size, media..., I see a large cypress tree in the foreground. The majority of the picture plane is occupied by an evening sky. There are many stars in the sky. There is a village behind the cypress tree, etc.

Step 2 Analysis

How is the work organized?

Focus on how the elements and principles of Visual Art have been used to organize the work. This is a clue-collecting step. Study the work in detail, how the elements and principles were used. How have the principles organized the elements? Cite specific examples

from the artwork. Analyze how the elements are put together. This step helps you discover how the artist created moods, messages or ideas in the work.

1 Use the vocabulary of art to analyze the artwork. You need to create an outline to help you organize your information.

ELEMENTS OF ART

Line / Shape / Space / Colour / Texture
Value / Form

PRINCIPLES OF DESIGN

Balance / Emphasis / Contrast / Rhythm
Pattern / Movement / Variety / Harmony
Proportion / Unity

2 Using your outline, complete a paragraph making sure you organize your information.

Example:

The night sky is dark blue. The sky is filled with vibrant yellow stars. The pattern of the stars moves the viewer's eye back and forth through the painting. The small buildings of the village have small glowing yellow lights which mimic the color found in the stars; this repetition of the yellow creates harmony helping unify the picture. The image is made up of short brush strokes that create a heavy actual texture, etc.

Step 3 Interpretation

What is the artist saying?

Using the information you gathered in Steps 1 and 2, explain what your

discoveries tell you the artwork or artist is trying to communicate. What is the meaning or mood being expressed through the artwork? Make guesses about the meaning of the artwork. What do the elements and principles tell you about the artwork's meaning, mood or intent? Everyone will have different interpretations based on different life experiences. Use expressive descriptive language, e.g. softly, bold, bright.

QUESTIONS TO THINK ABOUT DURING THIS PROCESS:

What do you think the artwork is about?
Why do you think that?

How does the artwork make you feel?
What does it remind you of?

Example:

I think that the artist is trying to convey a connection between a sleepy peaceful mood and the quietness of the little town found behind the cypress tree. In contrast the movement of the night sky is exciting and is dotted with bright yellow stars... etc.

Step 4 Judgment

Is this a successful piece of art?

Now you can actually express your opinion about the success of the work. However, your opinion is based on what you discovered in the preceding steps. You must be able to back up your opinion using the language of art. This is a carefully thought out decision in which

continued next page

THE FOUR STEP ART CRITIQUE

continued from previous page

you make a personal judgement about an artwork's success or lack of success (NOT merely liking or disliking). Prepare reasons to support your judgment.

- Is the work successful based on the different Theories of Art?:
 - Imitation / Formal Order
 - Expression / Function
- Identify the criteria you are using for judgment,
- Cite evidence (give reasons),
- State your conclusions "I do not think

this work is well designed because..." or "I think this work is excellent because..."

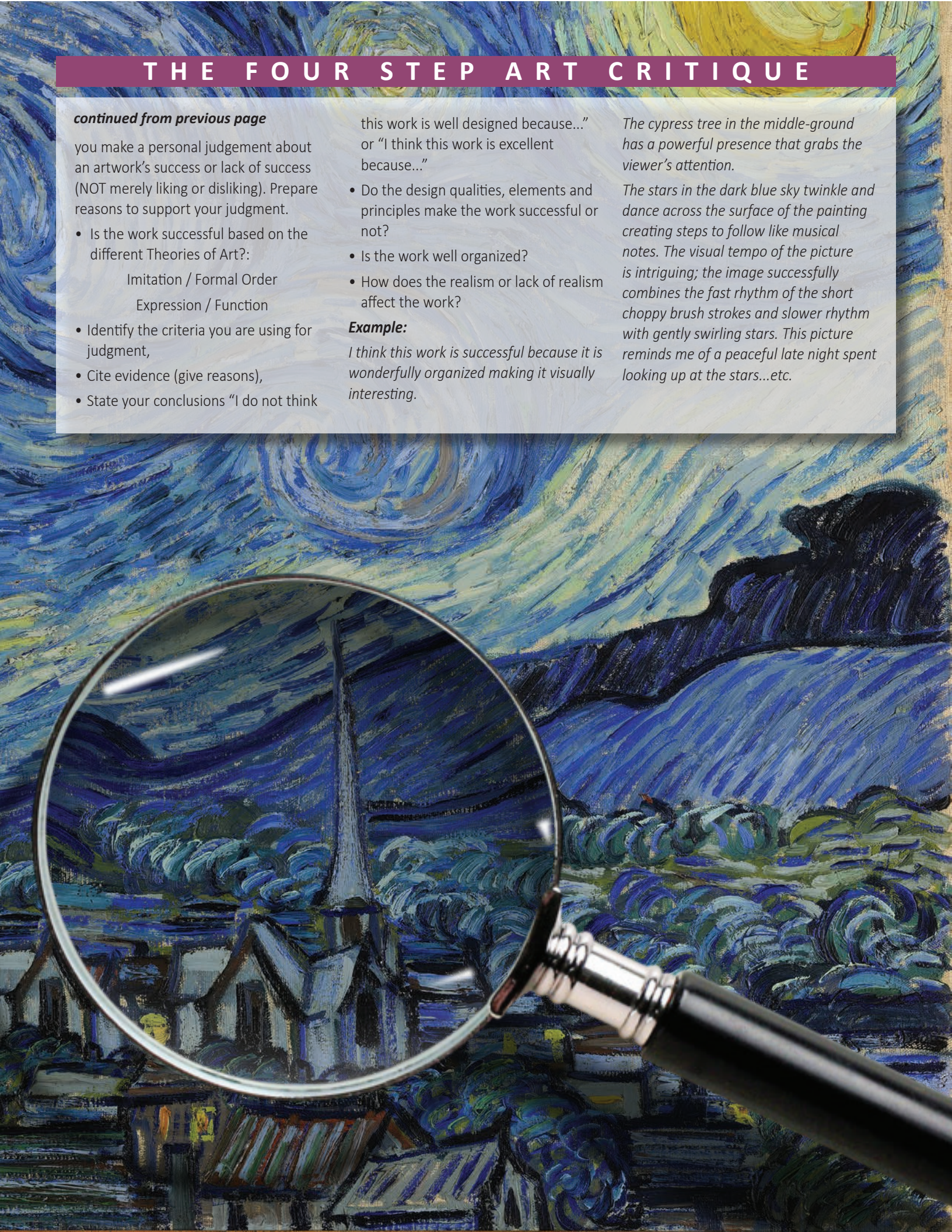
- Do the design qualities, elements and principles make the work successful or not?
- Is the work well organized?
- How does the realism or lack of realism affect the work?

Example:

I think this work is successful because it is wonderfully organized making it visually interesting.

The cypress tree in the middle-ground has a powerful presence that grabs the viewer's attention.

The stars in the dark blue sky twinkle and dance across the surface of the painting creating steps to follow like musical notes. The visual tempo of the picture is intriguing; the image successfully combines the fast rhythm of the short choppy brush strokes and slower rhythm with gently swirling stars. This picture reminds me of a peaceful late night spent looking up at the stars...etc.



20 REASONS ART MATTERS

1

Art gives us a visual representation of the past.

2

Art provides social commentary on the present.

3

Art communicates in ways words can't.

4

Art informs, inspires, and persuades others to make the world a better place.

5

Art communicates our innermost thoughts.

6

Art tells stories, both real and imagined.

7

Art brings people together.

8

Art makes people feel.

9

Art expresses dreams.

10

Art helps us understand ourselves.

11

Art provides a creative outlet.

12

Art embellishes the world around us.

13

Art memorializes people, places, and events.

14

Art helps us empathize with one another.

15

Art helps us design the world we live in.

16

Art makes us laugh.

17

Art makes us cry.

18

Art helps us show our appreciation for others.

19

Art is therapeutic.

20

Art is part of our everyday lives in more ways than we can imagine.

Why does art matter to **YOU?**

Meet Our Executive



Seraya Smit
President



Jani Galarneau
Vice President



Penny Lamnek
Treasurer



Rhea Jansen
Past President



Michaela Yanish
Recording Secretary



Diana Panizzon
Secretary



Annual Juried Show

- Members who have attended 5 general meetings and who have submitted five paintings for critique in the twelve months prior to the show are eligible to participate in the Edmonton Art Club exhibits and shows.
- New members are exempt. All new members can participate.

Edmonton Art Club

Illuminating Edmonton

12 X 12 One Price Show

\$325

June 2023

presented at Night of Artists
8330 82 Ave NW, Edmonton, AB T6C 0Y6



www.edmontonartclub.com

www.nightofartists.com

Edmonton Art Club
Annual Juried Show

SEASONS

12 April - 11 May 2023

presented at The Night of Artists
8330 82 Ave NW, Edmonton, AB T6C 0Y6

www.edmontonartclub.ca
Night of Artists

ART BOOK GIVEAWAY

I have been charged with finding homes for a dear lady's beloved Art Book collection.

You may pass this on to any Art History students who may find this useful.

Contact me if you are interested in any: Penny Lamnek penny.lamnek@gmail.com

<i>TITLE</i>	<i>AUTHOR</i>	<i>TYPE</i>
HISTORY		
The Art Book	Phaidon	resource, small book
The Pacific Northwest Landscape	Kitty Harmon	resource, small book
Prehistoric Art to Modernism	Dumont	resource, small book
French Impressionism	Carter Crown	resource, small Book
Group of Seven & Tom Thomson	Anne Newlands	resource, small book
Mosaics	Hamlyn	resource featuring ancient works
Theories of Modern Art	Herschel B Chipp	resource
Giotto, The Scrovegni Chapel	Stefano Zuffi	resource
Thomas More, The King's Good Servant	Gordon Rupp	biography with illustrations and colour plates
A Northern Nativity	William Kurelek	children's story with paintings, religious
Giotto	Vita Di S Francesco	resource, historical
Turner Abroad	Andrew Wilton	resource, historical, lovely book
Chagall	Taschen	resource, historical
A-Z of Art	Carlton	resource, small book
Toulouse-Lautrec	Joseph-Emile Muller	resource, biography, small book
Women Impressionists	Tamar Garb	resource
Images of Nature – Canadian Poets and the Group of Seven	resource	
Impressionism		resource
Goya	Frederick Whight	resource
William Turner	Berghaus Verlag	resource, german
Grandma Moses	Otto Kallir	resource, biography – coffee table book, lovely
19th and 20th Century Art	George H Hamilton	resource – large book
Celebrating Canadian Women		prose and poetry by and about Women
A Vision of Eden, The Life and Work of Marianne North		biography and colour plates of botanical works
Friendship of Women	Joan Chittister	spiritual
Krieghoff	J Russell Harper	biography, black and white and colour plates
Modern Art & the Religious Imagination	Rosemary Crumlin	resource, nontraditional art work
Avant-Garde Art, 1967		paperback size with black and white plates
The New Art, 1973		paperback size historical documentary
Modern Painting, 1970		small resource book with colour and black and white plates

TITLE	AUTHOR	TYPE
Goya	Coca Garrido	trade paperback, historical, biography with colour plates
Late Modern Visual Arts Since 1945	Edward Lucie-Smith	resource with colour and black and white
Cubism/Futurism	Max Kozloff	resource with black and white plates
Gauguin	Gaston Diehl	small biography with colour plates
The Wallace Collection	Hertford House 1976	historical
Visual Thinking	Rudolf Arnheim	analytical
Pop Art	Mario Amaya	resource with mostly black and white
Art in Context	Jack A Hobbs	resource, 1975
A Painter's Quest	Peter Rogers	biography, colour and black and white (interesting)
Transformations in Late Eighteenth Century Art		resource, historical black and white plates, 1967
17th and 18 th Century Art	Held / Posner	large resource, possibly a text book
Rouault	Pierre Courthion	coffee table size biography with colour plates
Great Australian Paintings	Laura Murray	resource with lovely colour plates
History of Art	H W Janson	large historical text book, in poor condition
Leger (20th century masters series)	Hamlyn	biography with colour plates
Piero della Francesca	Pierluigi de Vecchi	biography with colour plates
Italian Renaissance Art	Hall / Abrams	large resource, possibly a text book
The Modern World	Norbert Lynton	resource with colour and black and white
Painting for Pleasure	John FitzMaurice Mills	information and historical
Watteau	Ettore Camesasca	biography with colour plates
Trust the Process, The Artist's Guide to Letting Go		analytical
Still Life	National Gallery	resource, small with nice colour plates
An Artist's Handbook	Margaret Krug	resource
Joyce Wieland, Artist on Fire	Jane Lind	biography, very interesting
On Not Being Able to Paint	Joanna Field	analytical
Life and Times of Goeth	Curtis	biography with colour plates
Goya	Bernard L Myers	biography with colour plates
Dufy	Abbey Library	biography with black and white plates
Narrative Art	Hess / Ashbery	resource, historical, colour and black and white
The Nude in Canadian Painting	Jerrold Morris	resource, historical, colour and black and white
Northern Painting from Pucelle to Bruegel	Cuttler	resource, historical black and white
Italian Renaissance	Library of Fine Art	small historical resource with colour plates
Giotto	Arnim Winkler	small biography with colour and black and white
Stendhal and the Arts	David Wakefield	biography with some black and white plates
Rembrandt Life and Works	Rosenberg	biography with black and white plates, paperback
The World of Titian	Time Life Library	biography with colour and black and white plates
The World of Durer	Time Life Library	biography with colour and black and white plates

TITLE	AUTHOR	TYPE
The World of Bruegel	Time Life Library	biography with colour and black and white plates
Michelangelo	Simonetta Rasponi	biography with colour and black and white plates
Fra Angelico	John Pope-Hennesay	biography with colour and black and white plates
Children's Book Illustrations	Graphis	historical with colour and black and white plates
Fasanella's City	Patrick Watson	biography with colour and black and white plates
Norman Rockwell-60 yr retrospective	Abrams	biography with colour and black and white plates
Painting the Nude	Glen Hamms	instruction with colour and black and white plates
Cranach	H Kuenzel	biography with colour and black and white plates
Basic Design:Dynamics of Visual Form	Maurice de Sausmarez	analytical
Mary;Images of the Mother of Jesus	Pelikan/Flusser	historical with colour and black and white plates
Interaction of Color	Josef Albers	analytical
Neoclassicism & Romanticism I	Lorenz Eitner	analytical
Neoclassicism & Romanticism II	Lorenz Eitner	analytical
A Dictionary of Art & Artists	Murray	resource
David to Delacroix	Walter Friedlaender	resource, paperback
The Art of the Renaissance	Murray	resource, paperback with some colour
Simple Printmaking	Kent / Cooper	information
Art, Creativity and the Sacred	Diane Cappadona	resource, historical with black and white plates
Edward Hopper and the American Imagination		biography with colour plates
Neo-Classicism	Hugh Honour	historical resource with black and white plates
Searching for Icons in Russia	Vladimir Soloukhin	written as a novel with some colour plates
Towards a Visual Culture	Gattegno	analytical
American art	Francesco Abbati	historical with colour plates
Principles of Art History	Wolfflin	resource, historical with black and white plates
Artists in Exile – American Odyssey		biography, historical
Concise History of Modern Painting	Herbert Read	resource, historical with colour and black & white
Key Monuments of the History of Art	H W Janson	resource, historical with black and white
Ways of Seeing	John Berger	analytical with black and white plates
Room to Room Guide to the National Gallery		resource, small paperback with colour plates
Realism	Linda Nochlin	resource, analytical with black and white plates
Art and Techniques	Lewis Mumford	analytical, small paperback
El Greco	John F Matthews	resource, historical with colour plates
Great Masters of Art collection – Chagall		small hardcover, biography with colour plates
Great Masters of Art collection – Miro		small hardcover, biography with colour plates
Great Masters of Art collection – Max Ernst		small hardcover, biography with colour plates
Modern Painting I	Little Library of Art	historical with colour, tiny book
Modern Painting II	Little Library of Art	historical with colour, tiny book

TITLE	AUTHOR	TYPE
Modern Painting III	Little Library of Art	historical with colour, tiny book
Modern Painting IV	Little Library of Art	historical with colour, tiny book
Modern Painting V	Little Library of Art	historical with colour, tiny book
PHOTOGRAPHY		
Photo Guide to Enlarging	Gunter Spitzing	technical with illustrations
Movies: Universal Language	Sister Bede Sullivan	film study in high school, historical, analytical
The Cinema as Art	Ralph Stephenson	analytical, historical with black and white
Film and Video	Rand McNally	analytical with colour
The Silent Language	Edward Hall	analytical
L P Clerc's Photography	L A Mannheim	theory and practice
Zoom Lens Photography	William R Hawken	techniques
INSTRUCTION		
Drawing and Painting People	Blocksidge & Burzlaff	demo
Complete Guide to Painting Water	Bert N Petri	demo
Watercolour Challenge	Diana Vowles	guide to plein air painting
Introduction to Drawing	John Jackson	some demo, some analytical, nice illustrations
Grafilm An approach to a new medium	J Daniel	instruction
The Painting Handbook		instruction

Jack Rabbit, photo by Greg Wallace





OUR LAST MEETING

was on March 04, 2023, and I now realize that Spring is a major season for art shows around the province. Members of the Edmonton Art Club who would like to participate in the Zone shows must have individual membership in the ACACA. The Zone show dates are as follows:

- North Zone: Red Water Art Club, May 12-14
- Central Zone: Mirror Lake Art Club, May 12-14
- South Zone: Oldman River Art Club June 9-11

Some good news is the ACACA will support any Zone Show Host Club by way of reimbursing the New Artist Membership Fee that the club has sponsored – up to a maximum of ten artists. Also, due to the new North and South Zone representatives, the membership registrations to ACACA are open until March 25, 2023.

We are exploring youth involvement in the ACACA. There has always been a youth category for 15 to 18 year olds and their ACACA fee is \$10. As such, they may enter the Zone Shows.

Due to Covid and revitalizing our Zone Shows, we are hoping to connect with Alberta School art teachers across the province. We know that secondary schools have wonderful art programs and that they may

share art shows within their schools and perhaps at the major teacher conventions. Inviting young talent to be part of the Zone shows is exciting and offers

fabulous opportunities for networking. These emerging artists may present works in two-dimensional art: oils, acrylic, watercolour, pencil, graphite, encaustic, mixed media, sculpture, digital art illustration, digital photo manipulation, and fibre arts. Please contact me at maryfrances.fitzgerald@gmail.com if you would like to help with this initiative.

Please share our ACACA newsletter with your art friends and colleagues!



art by Oksana Zhelisko, Wonder Woman

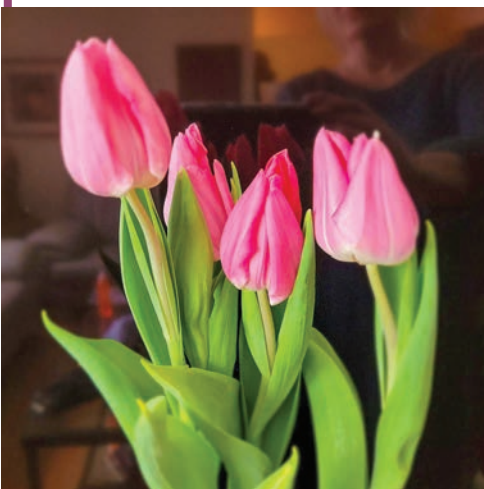
<https://acaca.ab.ca/wp-content/uploads/2023/03/acaca-March-2023.pdf>

Facebook: <https://www.facebook.com/groups/1429861520613441>

CALLING ALL VISUAL ARTISTS

You are invited to participate in this exhibition! It will feature art based on 'Pop Art' and popular culture. The scope is intentionally broad, to be as inclusive as possible. Common pop culture categories are entertainment (film, music, television, video games, sports), news (people and places in the news), politics, fashion, technology, and slang. It's as easy as 1-2-3:

1. Get a 12"x12" gallery profile canvas or gallery birch panel.
2. Create an image related to the 'Pop Art' theme.
3. Bring it in! Deliver it to The Paint Spot from May 30 to June 30, 2023. As soon as you've finished your work, share it on social media by tagging @thepaintspot and use the hashtag #BigBigPop. The sooner we get your image, the more we can promote you!



photo, Spring Ahead, MFF

NIGHT OF ARTISTS (NOA) MARCH 17-19, 2023

ART SALAD. EYE CANDY. ARTISTS GALORE.
Opportunities. Bonnie Doon Rocks!
Congratulations to the artists, organizers,
attendees, and all who participated!

On a beautiful Saturday morning, I visited the Bonnie Doon Mall to see this event. I just discovered that Bonnie Doon hosted an Art Gallery – not a tiny one, but quite sizable seeing the number of artists and their displays. I knew that our Edmonton Art Club (EAC) would be displaying our spring show at this Gallery, and I was curious, as this would be my first entry into participating in an Art Show. Well, who knew on entering the mall, it would be jam packed with art from one end of the mall to the other. Seriously! Artists were in attendance at most of the booths, conversations were happening, and I felt this was the “Whyte Avenue Art Walk” crammed into Bonnie Doon Mall. I was seeking EAC members and look who I found...

Thinking about recent research on art critique and artists’ statements, I realized my art education was working. As a patron, I practiced

conversing with the artists and in doing so realized I knew more than I thought I did. I read artists’ statements, and many were poignant while others were factual. I paused at booths and it felt like I was reading a book of art – or each booth. I listened to artists share their objectives, style, and most of the personal meaning of their art. I was able to chat about colour, styles, and how their paintings created an impact on me. I had fun meeting artists I followed on Facebook, and seeing the art displays of friends. I loved the two NOA magazines (freebies) from previous years. NOA used to be at the lovely and spacious Enjoy Center in St. Albert, and I remember reading about the NOA event – what a fabulous space. I learned the story of producer Phil Alain and his 26 years of artistry and promotion, and his initiative of supporting cancer patients at Amy’s House, <https://www.amyhouse.ca/>. See this interview with Global News, <https://www.eventbrite.com/e/539715041217>

Guess what, Amy’s House #2 is in the works!

Congratulations to all for a wonderful Edmonton Art Event.



Jake's Framing

10441 123 St, Edmonton, Alberta T5N 1N8 P: 780.426.4649 E: jake@jakesframing.com

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20% Discount for EAC
Members
10% Discount for All
Students and Seniors

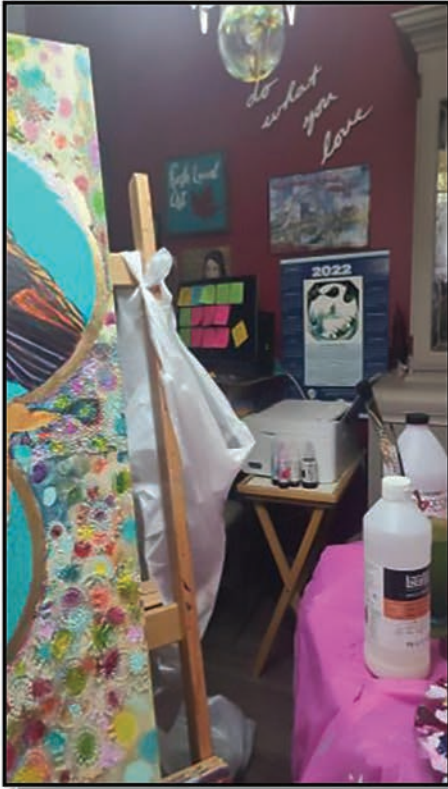
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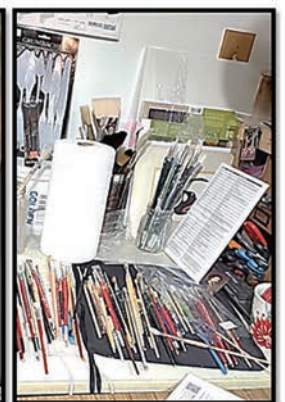
CHECK THIS OUT

MEMBER STUDIOS

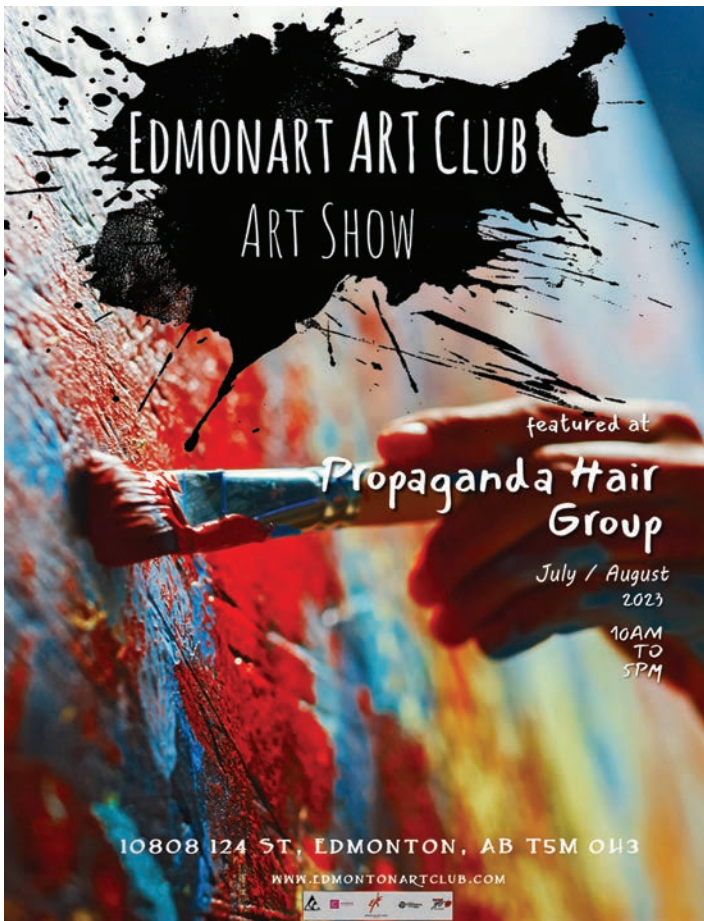
Jani's Art Studio



Seraya's Art Studio



UPCOMING EXHIBITS...



Scholarship Program

Card/Alling

- Card/Alling Scholarship is for studies in watercolour. Generally, two scholarships of \$2000.00 each are given annually.



Mildred Nelson

- Mildred Nelson Scholarship is for studies in mediums other than watercolour. Generally, one scholarship of \$1000.00 is given annually.



Make sure to check out Yvonne Bilan-Wallace's work at

CHROMATOPIA

an upcoming textile show

taking place at the Multicultural Heritage Centre in St. Stony Plain.

"The challenge was to produce two 12"x12" pieces using only colour in paint chips we were given. I had to dye different textiles to an exacting recipe, which in my case were specific green and yellow hues. It was an interesting challenge and when all the works are hung together, it's quite spectacular."

DATES: March 1- May 26, 2023

OPENING RECEPTION: March 4

GALLERY HOURS: Monday- Friday 11am- 4pm

CONTACT: 780-963-2777



Scholarship Eligibility Criteria

Application Deadline: April 30

- The eligibility criteria, is heavily reliant upon your volunteer standing within the Edmonton Art Club. It is not reliant upon your quality of artwork or your level as an artist.
- Should your qualifications meet the Scholarship criteria, we encourage you to submit your application to the Scholarship Committee!!!
- Please visit our Scholarship Page in the Members Only area of the website to learn more, including the membership application and a direct email link to the committee chair, Rhea Jansen.

by Rob Guetre

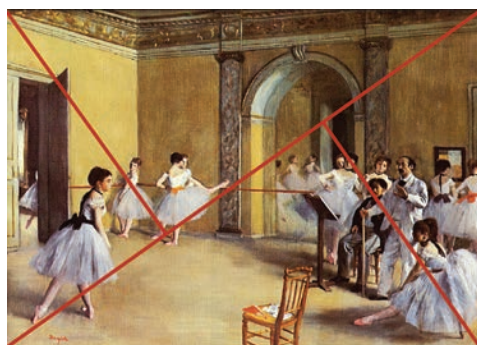
ARTISTS USE A VARIETY OF DIFFERENT ARMATURES to plan their artwork*. These armatures serve as visual frameworks that help artists create balanced and harmonious compositions. Composition is a crucial part of the process of creating any work of art and refers to the deliberate arrangement of visual elements in a way that creates a sense of unity, balance, movement and emotional impact within the artwork. The composition of the artwork can greatly affect how viewers perceive and interpret the piece.

In the first part of this series (see the March newsletter), I wrote about three popular strategies used by artists, namely the Rule of Thirds, the Golden Triangle, and the Golden Ratio. There are, of course, several others and far too many to address here. I've referred to Ian Robert's book "Mastering Composition", as well as his YouTube channel by the same name. As well, countless resources with illustrated examples that apply to all forms of visual art can be searched out on the internet using keywords like "composition in art". In this final part of the series, I'd like to focus on how artists can use these various strategies in a more deliberate way to create successful works of art.

When we speak of "elements" in art, we are referring to the components of colour, form, line, shape, space, texture, and value. So when we apply the "rules" of composition to a painting, we are ideally applying them to any or all the individual elements as required, to create impactful art.

Without itemizing the many ways we can arrange these elements to create successful paintings, I will offer a few examples which I hope will serve as a guide for further exploration in applying these principles more widely.

I've already discussed arranging the main subjects of a painting so that the desired focal point of the picture coincides with key points on the chosen armature. An obvious example is shown in Hokusai's *The Great Wave* (pictured above) where the artist uses a spiral to arrange the main subjects in his image, the wave and the boats.



The artist is free to use a range of suitable armatures as aids to placing design elements in the artwork. Edgar Degas, in his *Dance Class* (left) not only arranges the figures along the lines of Golden Triangles,

he has also managed to arrange other elements like movement and direction along those same lines. This is especially apparent in the

direction of the dancers' legs on the left half of the picture and the placement of the larger group of spectators in the left half with their gazes directed to the centre.



In Turner's *The Fighting Temeraire* (left), the artist arranges the horizon a third of the way up from the bottom and the elements are concentrated a third of the way in from the left. What is not as obvious perhaps is the use of cooler colours in those same areas.



In the painting of the flowers (*Rise to the Occasion*, by Bill Inman), the artist has deliberately arranged a group of brightly coloured similarly shaped flowers in the top third of the picture. This is a complex arrangement of

elements including form, colour, value and texture; but these elements are placed strategically to create a pleasing work of art.

In summary, here are some reasons why composition is important in a painting:

1. It guides the viewer's eye: A well-composed painting directs the viewer's eye to the focal point of the artwork, leading them on a visual journey that can evoke emotion or tell a story.
2. It creates balance: A well-balanced composition ensures that the visual weight of the elements in the painting is distributed evenly. This can make the painting more aesthetically pleasing and provide a sense of harmony.
3. It creates movement and rhythm: Composition can create a sense of movement and rhythm in a painting, making it feel dynamic and engaging.
4. It communicates meaning: The composition of a painting can be used to communicate meaning, whether it be through symbolism, metaphor, or visual storytelling.
5. It sets the tone: The composition can help set the tone for the painting, whether it be calming, chaotic, or melancholic. It can also create a mood that the viewer can connect with emotionally.

Composition is a crucial element of a painting that can greatly affect how the artwork is perceived and interpreted by viewers. A well-composed painting can guide the viewer's eye, create balance, movement and rhythm, communicate meaning, and set the tone for the artwork.

*In order to save space, I use the terms "art" or "artwork" or even "painting", inclusively to refer to any form of visual art.

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WEBSITE INSIGHT

Edmonton Art Club
Annual Juried Show
April 12- May 11, 2023



Theme suggestions!! Let's get creative

- | | | | |
|------------------------|-----------------------|-----------------------|------------------------|
| Seasons of the Wind | Seasons of the Larch | Season of Enchantment | Diving Season |
| Seasons of the Trees | Seasons of Artistry | Season of Decay | Coconut Season |
| Women and Seasons | Season of the Seeds | Charming Season | Dancing Season |
| Season of the Moon | Spring Season | Seasons of Grief | Wine Season |
| Seasons of my Mind | Winter Season | Flood Season | Season of Renewal |
| Seasons of My Journey | The Season of Autumn | Monsoon Season | Seasons of Regret |
| Seasons of the Ice Age | Summer Season | Season of Adolescence | Lobster Season |
| Planting Season | Harvest Season | The Four Seasons | Festival Season |
| Dry Season | Cool Season | Fertility Season | Ice Cream Season |
| Best Season | Warn Season | Season of Conception | Frightful Season |
| Wet Seasons | Season of the Blossom | Season of Discovery | Seasons of Adulthood |
| Season of Re-Birth | Swimming Season | Seasons of Birth | Sledding Season |
| Worst Season | Boating Season | Seasons of Reckoning | Tobogganing Season |
| Over Season | Skating Season | Hunting Season | Season for Snowshoeing |
| Story of Seasons | Skiing Season | Fishing Season | Snorkelling Season |
| Best Season | Hot Season | Seasons of the Wind | Story of Seasons |

We know there is more to painting than paint.



Our role in the arts community has been to provide artists with the best tools to meet their needs. This includes an obligation to provide the most complete information available on artists' materials from our laboratory, research, and collaboration with other innovators and material scientists. Since 1980 we have been champions of the acrylic medium with the GOLDEN Acrylic brand; in 2010 we were entrusted with the legacy of an amazing oil paint, Williamsburg Handmade Oils, and in 2014 we introduced a totally modern watercolor with QoR. We also know that there is more to a paint company than making paint. We've been delighted to share the story of Golden Artist Colors, its growth, its legacy and its commitment to social responsibility. As artists redefine our concepts of traditional media, we embrace the opportunity to challenge perceived limitations and capabilities of painting and seek to empower artists everywhere. *The mission for Just Paint remains: inform and empower artists in the realization and preservation of their creative vision.*

JUST PAINT

Published by Golden Artist Colors, Inc.

Subscribe to the free Just Paint Newsletter here at <https://justpaint.org/>

THANK YOU!

Thanks to Colours, Delta Art and Drafting Supplies, The Paint Spot, and the Strathcona Art Society for their ongoing support in helping to distribute the EAC newsletters!

And thanks to the following businesses who give generous discounts to EAC members!



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8882, 170th St NW, Edmonton



10032 - 81 Ave NW, Edmonton



10660 - 105 St. NW, Edmonton
7359 - 104 St. NW, Edmonton



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Foundation
for the Arts

We're grateful to the Alberta Foundation of the Arts for their continuing support.

As the primary arts resource and grant-funding body in Alberta, the Alberta Foundation for the Arts helps to unleash the potential of every artist through funding, arts promotion, and capacity-building. We provide behind-the-scenes support to artists and arts organizations, giving them the power to inspire minds, encourage expression, foster creativity, and contribute to Alberta's economy. From story time at local libraries to annual festivals on neighbourhood streets, the arts are active in your community. Albertans celebrate and support the arts as artists, volunteers, donors, and attendees at local arts events and activities. Experience, celebrate, and take pride in the arts—they're all around you!

Read more at affta.ab.ca/home.



CARFAC
ALBERTA

Visual Arts Alberta – CARFAC is a Provincial Arts Service Organization funded provincially and municipally that provide a communications hub between members of the visual arts community and the general public. Visual Arts Alberta – CARFAC is the affiliate for the national arts organization Canadian Artists Representation/le Front des artistes canadiens (CARFAC) in the province of Alberta.

CARFAC Alberta Office & Project Space:

3rd Fl., 10215-112 St., Edmonton, AB

Hours: Wednesday to Friday, 10–4pm and Saturday 12–4pm

t 780.421.1731 tf 1.866.421.1731

carfacalberta.com

general@carfacalberta.com

MEETING MINUTES, MARCH 9, 2023

recorded by Michaela Yanish

CALL TO ORDER

21 members; 1 guest, Helena Ball, Sachiko Motoda (Robertson)
18 pieces of artwork

Seraya Smit called the meeting to order at 7:00 p.m.

Moved by Jan Fraser and seconded by Johanne Septou that the February minutes be approved.

PRESIDENT'S REMARKS (Seraya Smit)

Our next meeting is April 13 in room 440

Minutes for meetings are published on the website in the Members Only section, as well as published monthly in our members only version of our newsletter.

We welcome Michaela Yanish to the executive committee in the role of recording secretary.

We thank Frances Hessels (prior recording secretary) for her volunteering, commitment and hard work over the years.

We would also like to take an opportunity to thank Mary Frances Fitzgerald for joining the membership committee.

Scholarships

The EAC offers two scholarship funds to our members annually via an application process. The Card/Alling Scholarship and the Mildred Nelson Scholarship.

- Card/Alling Scholarship is for studies in watercolour. Generally, two scholarships of \$2000.00 are given annually.
- Mildred Nelson Scholarship is for studies in mediums other than watercolour. Generally, one scholarship of \$1000.00 is given annually.

Rhea invited to provide her commentary on scholarships

- Deadline April 30th for scholarships
- Juror is Rick Rogers
- Looking for people who have done various volunteering.
- Volunteering is the largest part of criteria.

Exhibits

Updated exhibition dates:

- Annual Juried Show is April 12th to May 11, 2023
- Illuminating Edmonton Show is June or July, 2023
- Propaganda Show is July and August, 2023

Our Annual Juried show as well as the Illuminating Edmonton show will be featured at the Night of Artists (NOA) venue. Each of these events have an exhibit duration time of approx. one month each. Excellent opportunities for networking, sales, and fellowship with other artists.

- 30% NOA commission
- Correction: the \$25 hanging fee applies for all EAC exhibits.
- Visit the website to register or alternatively sign up sheets are located on the display tables.
- Artwork registration is online ONLY via our website - Members only, exhibits registration and guidelines section.

Critiques

We continue our tradition in offering our members monthly artwork critiques by accredited critics.

Art criticism is an important facet of the process of creating, sharing, and understanding art. Participating in our monthly critiques is also an important facet of maintaining your active status as a member. Each member is allowed to bring one piece of artwork per meeting for critique. Artwork can be a work-in-progress or a finished piece.

We thank our critic organizer Ada Wong.

Jani spoke with both the president and the critic at the February 13th, 2023 Society of Western Canadian Artists (SCWA) meeting about expectations when having a critique within the club.

Our recommendations on critique process

There has been a lot of feedback and analysis with respect to the critique process. In order to provide clarity and guidelines, the executive committee have the following recommendations:

- The promotion of works in progress, presenting the critique as a learning session with a view of adopting a more inclusive process that is more in line with our contemporaries SWCA and FCA. We use the same critics as SWCA and FCA.
- A piece can be ¾ done. Critic preference is between ¾ done and completed.
- A piece can be 100% finished but the artist is still unsure if it is really is or there are issues that they are unsure of
- It is to be a learning session
- Sides do not need to be finished or framed as long as it is present stable with intent.
- The critic is there to talk about the piece not the frame that it may or may not have.

Discussions on critique process

Rhea - *For watercolours, do they need to be matted?*

Jani responded with how SCWA and FCA present these types of works.

Allows options for extended or cropping in the future.

Jan likes that it's a work in process rather than finished.

Does not want it to be rushed to finish for the Thursday meetings.

Getting input is valuable, whether it's applied or not.

Will there be a limit on how long the critic has to respond to each piece?

Seraya mentions that we have the room until 10 pm.

It is part of critics job to manage time given to pieces.

We recommend 3 to 4 minutes per piece.

It also depends on how many people we have

Yvonne thanked the executive team for the thoroughness of the critique process.

MEETING MINUTES, MARCH 9, 2023 *continued*

VICE-PRESIDENT'S REPORT (Jani Galarneau)

Well as you could tell I've been missing for a wee bit. Thank you for all the well wishes and support. So thankful for the support of this club, kept my sanity going.

Workshops

Currently we have the workshop for Kelvin Sawatzky in oils/acrylics a joint venture with SWCA on March 31 & April 1 2023.

Talk to Donna Chamberland, if interested. There is room for 2 more attendees.

Shows

SEASONS, our Spring Juried Show, at NOA Bonnie Doon is around the corner and such a great space to be part of. April 12-May 11 2023

The bonus is that we are following the NOA Artwalk, so there will be lots of interest.

Juror will be Frances Alty-Arscott

ILLUMINATING EDMONTON 12x12 show is expected to be in June 2023.

Date times still need to be finalized. Likely to be June or July.

Again we will be at the NOA gallery.

We can fit about 60 12x12 pieces in the space.

There will likely be a limit of 3 pieces per person.

Pieces do not need to be framed, but must be 12x12 including any framing. Other media need to be mounted on canvas or panels.

PROPAGANDA HAIR SALON again will be hosting us in July and August.

We are currently looking at our fall programs and will update you soon.

Polled members to see if there is interest for Samantha Williams-Chapelsky to come back in the fall for a Golden demo. Overall majority interested.

TREASURER'S REPORT (Penny Lamnek)

Edmonton Art Club Treasurer's Report, February 9, 2023

Balance Forward:	\$7,540.03
Withdrawals	\$1,845.95
Deposits	\$1,558.00
Closing Balance	\$7,252.08

Penny Lamnek moved the report be accepted, seconded by Diana Panizzon.

NEWSLETTER REPORT (Rob Guetre)

All members are encouraged to submit a newsworthy item for publication in the newsletter. Deadline is the 23rd.

Rob asks for other members to submit photos to be used for future covers.

MEETING ADJOURNED

Adjourning of meeting at 7:30pm moved by Richard St. Amant and seconded by Jenny Rodrigue.

Critic: Frances Alty-Arscott

Thanked by: Ada Wong

Gofers: Mary Frances Fitzgerald and Yvonne Bilan-Wallace

Our Next Meeting

April 13, 2023
in room 440

call for submissions from the membership!



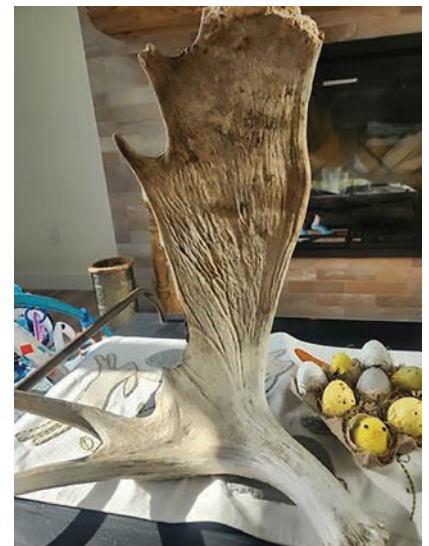
One of the members at our gym was really good friends with one of the police officers who was killed last week.

Her and her husband are both EPS and they want to find a local artist who would be willing to do a portrait or something and incorporate his badge onto this moose antler (pictured at right).

If anyone is interested, please contact me and I can get you in touch with this couple.

The photo at left is a reference that our friend sent us. If one of our members wants to do this for the family of the police officer then they can talk with the couple about exactly what they want. She said they are open to artists' ideas!

Thanks for considering this! Jasmin Alstad





Scholarship Program

Application Deadline: April 30

- Please visit our Scholarship Page in the Members Only area of the website to learn more, including the membership application and a direct email link to the committee chair, Rhea Jansen.

Website
What's New

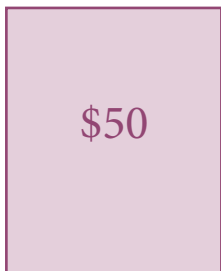
MEMBERS' ONLY UPDATE

- Streamlined Landing Page
- Resource Directory
- What Updates Have I Missed
- Calendar



A NOTE TO MEMBERS REGARDING ADVERTISING IN YOUR NEWSLETTER...

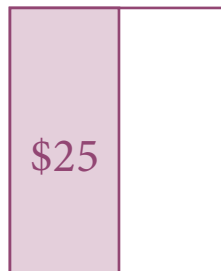
In order to help cover the circulation costs for our newsletter, paid advertising relevant to any artistic activities is being sought from artist groups, suppliers, and non-members. Rates on a per insertion basis are indicated in the page templates (pictured below). Please refer to these for sizes and shapes relative to the printed area of a newsletter page.



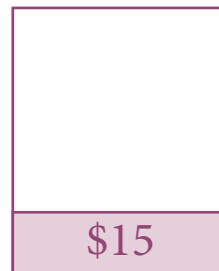
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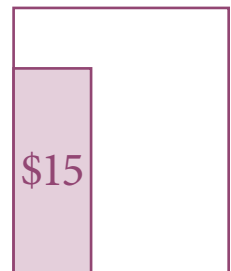
half page horizontal...



and vertical



quarter page horizontal...



and vertical

Important Notice Regarding Liability and Insurance

As per EAC Policies:

- As a condition of entering the show, participants agree that the EAC will not be held liable for damage, loss or theft of their artwork.
- Participants shall be responsible for obtaining adequate insurance coverage for their art work.

Insurance purchased for EAC is liability only, and does not cover personal items or art work.

Edmonton Art Club Executive and Other Committees 2021

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	VACANT			
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Publicity	VACANT			
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Edmonton Art Club Executive and Other Committees 2021 *continued*

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	Rhea Jansen	rheajansen@shaw.ca	780 242-6153
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	VACANT		
	VACANT		
<i>administrator</i>	Jani Galarneau	jgalarneau@live.ca	780 994-9210

Updated Critique Night Guidelines

The promotion of works-in-progress, presenting the critique as a learning session with a view of adopting a more inclusive process that is more in line with our contemporaries SWCA and the FCA.

- A piece be completed 3/4 done.
- A piece can be 100% finished but the artist is still unsure if it really is or there are issues that they are unsure of.
- It is to be a learning session.
- Sides do not need to be finished or that it is framed as long it is presenting stable and with intent.
- The critic is there to talk about the piece not the frame it may or may not have.
- The Red Dot System – labels with your name are located in the display area. Please affix a red dot (supplied in display area)
- The Red Dot System ●
- Labels with your name are located in the display area.
- If your artwork is a work-in-progress affix a red dot as per the sample label.
- The labels are to accompany your artwork when placing on the display table for critique. This helps the critic identify who you are as well as identify whether or not a piece of artwork is a work-in-progress.

