

EST. 1921
EDMONTON ART CLUB
edmontonartclub.com



Alberta
Foundation
for the Arts

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cover: "Fall Tree" by Jan Fraser,
watercolour mounted on birch



Meet our critic for September,
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 is represented by several galleries across Alberta.

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.

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. Her artork is represented by Rowles & Company Ltd.

adapted from altyarscott.net



Marge Somkuti

I am impressed with the composition. I see a repetition of colours, large and small shapes, white space and a variety of lines. It feels vibrant. The background is not overdone. Good rendering of shadows.



Dianna Panizzon

I appreciate the way you have used texture here. The separation of the water and sky is interesting, the red is vibrant against the green. Very nice piece.



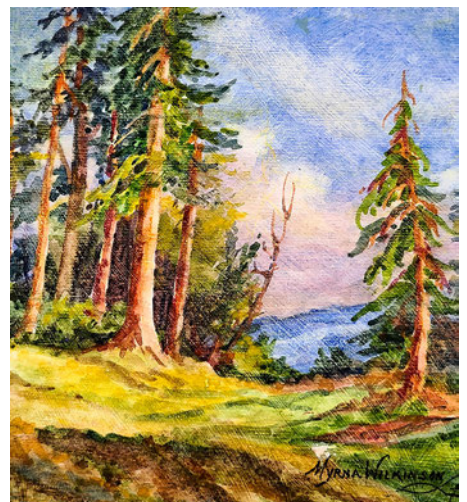
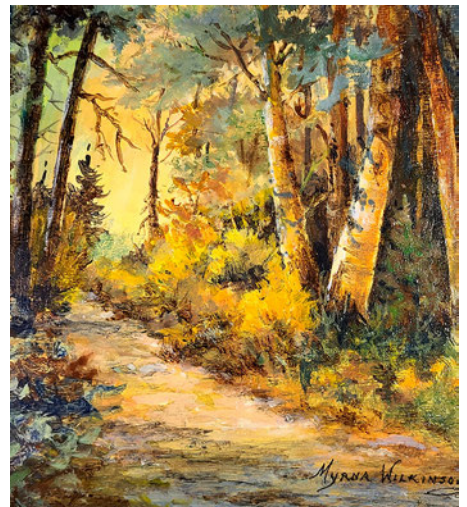
Nola Bukvi

I like the mountains, you have lots of texture. The contrast between the mountains and hills is good. The yellows light up the area. Foreground depth is well done and creates a nice composition.



Rhea Jansen

Beautiful work. Within the middle ground there is a coolness and a bit of a glow. Our eye bounces around, you are leading our eyes. Good shadows.



Myrna Wilkinson

Beautiful vibrant colours, good composition with a variety of tree shapes, the dark trees creating a connection from one side to another with the path weaving into the background. I love the sky and light in the mid ground.

CRITIQUES

Myrna Wilkinson *continued*

Softness and warmth pushes back. The sense of light enhances the 3D effect.



Seraya Smit

Very intimate. The light coming out of the area is attractive. The green is warm here. Wonderful composition, this picture sings. The light in the background is repeated on the shoreline, you have opened it up for us. The island is framed by the space. The painted edges are well done.



Johanna Septou

Good placement of the elements. The thick and thin lines really add to the painting. Some areas are transparent and I like that you allowed parts to touch the edges, positive and negative spaces are both important. Good format as well.

Jani Galarneau

This is really neat and quite beautiful. I like the way you've rendered the scales, the line of the Milky Way, the contrasting texture of the Dragon and the stars is gorgeous. I feel I should recognize this person.

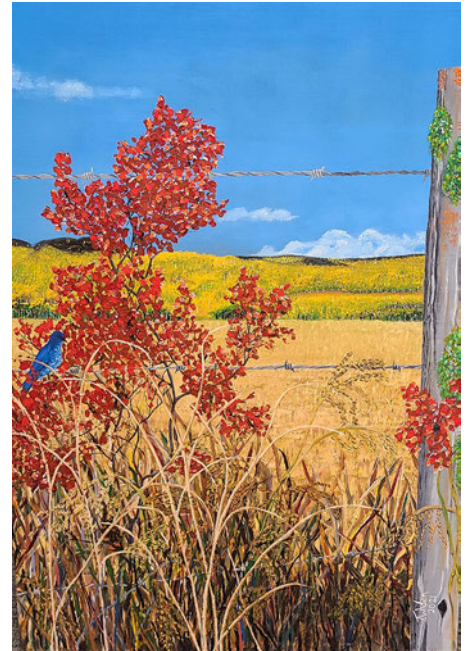
Ted Widen

Complementary colours are carried through, you have texture as well as relief where the eye can rest. Larger and smaller shapes and nice lines. You've broken up the composition with the wires, it's a good division and well done. I like the pole, this is really difficult, but it feels connected.



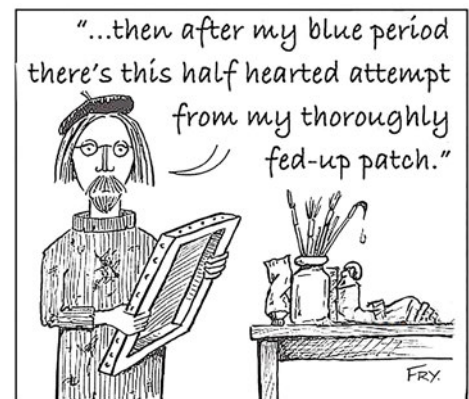
Gail Farewell

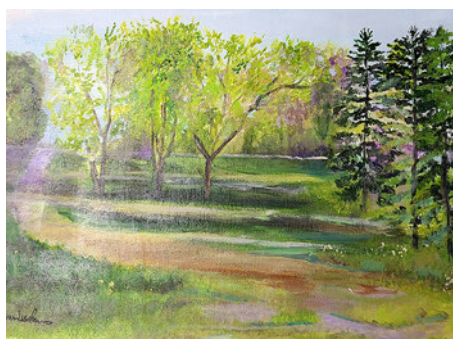
The snow feels right, there's a connection between cool white and the warm explosion of colour. Well defined and pulls the eye through. Rhythmic lines separate foreground, middle and background. A beautiful piece.



Ada Wong

Beautiful work. The road further back follows the distant hills, the eye follows it easily. There's a lovely division of shapes. A feeling of distance and depth, negative and positive shapes makes this very successful.





Mona Innes

Feels like spring. Good texture created. Soft and hard edges creates connection and doesn't cut it in two. I like the dark trees. You have sandwiched the foreground and background, this makes the area recede.



Richard St. Amant

Very nicely composed, you've pushed the subject it off to one side which gives interest. The blue eyes connect to the background. You have handled the mouth well, the necklace is well placed. You have good highlights and flowing texture in the hair.



Frances Hessels

I love the flowing hair, the background, the striping! The highlights are so well done. There's a definite expression on her face. Hands are well done, even the texture on the shoe. Hard and soft textures and the background works with it.

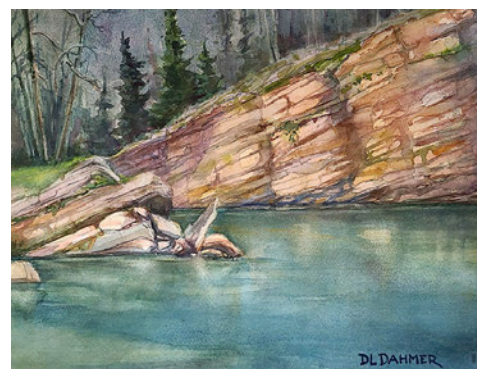


Ruth Baker-Bailey

I like the texture here and the edges are beautiful. To add some texture to the water, indicate waves with just a few lines, longer at the back and smaller coming forward. The background mountains are well handled. Don't change this one, do another.

Donna Chamberland ▶

Beautiful. Love the glow of light. The lines of the water are interesting, and the reflections are well done. The composition with diagonal line adds to the depth. Good colour combinations, the neutrals set off the colours. Soft and hard edges push shapes back giving volume.



Donna Chamberland will be having a display of paintings at the Riverbend Library from October 1st to 31st – barring further restrictions.



"I don't care if Jackson Pollock did start out this way. We are drawing kittens."

I N S P I R A T I O N



Recently, I've come across a call for submissions for an open art competition at the Allied Arts Council in Spruce Grove. The call was open for members and non-members alike, and from what I understand they have this competition on a yearly basis. There are different levels one can enter, based on their experience. I decided to give it a shot and entered the Beginner Category of the 2021 Open Art Competition.

Each individual artist could submit up to three art pieces, as long as they didn't exceed a specific size (specified in square inches including frames).

I chose "Vulnerable Beauty", "Confidence – Strength Within Series" and lastly, to stay within the size restrictions, "Let the Music Cheer You Up" (a music piece).

Art pieces went through a jury process prior to being hung for the exhibition. There was a small reception and awards ceremony, just prior to the change in restrictions due to the Covid pandemic.

I've entered, just because. I feel like we gotta take chances and put ourselves out there.

What's the worst that can happen? They don't like it and won't hang it? Maybe. But what if they do!?

...it's a wonderful way to meet other artists, make connections...

I am so happy that I took the chance and put myself out there. As a direct result of simply trying I have some fabulous news that I am thrilled to share with you.

My piece "Vulnerable Beauty" won the Honourable Mention Award in the Beginner Category at the 2021 Open Art Competition at the Allied Arts Council.

I've later learned that "Confidence" has found a new home. It shall be added to the permanent municipal art collection at the City of Spruce Grove.

Thrilled and ecstatic aren't quite strong enough expressions to describe how

I felt during the awards ceremony or when I received the call to tell me that "Confidence" sold and where its new home shall be.

I've started all this as a kind of rehab to allow me to regain lost skills after a severe brain injury. It's something I CAN do, in a world of things I CAN'T do anymore, or have not yet relearned how to do. I hope that maybe one day I can make a small living with my art. And every connection, exposure, and opportunity I get is worth the risk of overcoming the fear of WHAT IF, and just try.

I would encourage all of you to enter next year. Even if one doesn't win one of the awards, or sells one of their pieces, it's a wonderful way to meet other artists, make connections, and feel appreciated.

Just do it...I dare you!

Cynthia

A SECRET PLACE



ARTISTS ARE AMAZING. Often our creativity spills over into other areas of our lives.

This week a few members were able to go visit fellow member Richard St Amant who has been a with us since 1984. We were there to see what beautiful sculptural elements he created in his yard.

I have to say it was like we popped into the book "The Hobbit". Richard has taken branches from the trees on his property and created lovely vignettes.

Sheltered from the wind we had tea and cookies with his wonderful wife Joanne. We talked about what drew him to our club and he shared his first drawing and the first painting he bought from Greg Thurston, a member at the time, titled Sandy Coast!

As we chatted, it was like we were in another place and time. Thank you Richard for sharing your sanctuary with us!

by Jani Galarneau



EDMONTON ART CLUB	
Artist	Greg Thurston
Telephone	454-5816
Address	#107, 10220-122 St. Edmonton
Title of Work	Sandy Coast
Medium	Watercolor
Value	\$85.00

SECURE FIRMLY TO BACK OF WORK
Please keep original art work out of sunlight or other strong direct light, heat and moisture. Use proper nails, wire and eyelets for supporting framed pictures.

THE JOY MODE

This letter was originally published as “The Joy Mode” on September 4, 2001 adapted from <https://painterskeys.com>

Dear Artist,

Being happy with your life is one thing — being happy with your work is another. Between snow-capped peaks, by satellite hook-up, some email responses to the previous letter ‘Happiness’ made me pay attention. One thing leads to another, so over the weekend we were onto the late British potter Michael Cardew’s oft-discussed concept of *The Joy Mode*. Cardew said; “If you’re lucky, and if you live long enough, and if you trust your materials and you trust your instincts, you will see things of beauty growing up in front of you — without you having too much to do with it.” This insight is basic to many of our daily sorties into art. Luck, long life, and the trust and understanding of materials are givens — but it’s the old instinct thing that often has us face down in the snow.



*Bowl, 1950
Reduced stoneware
115 × 260 × 260 mm
by Michael Cardew
(1901–1983)*

Some, it’s said, have a simple instinct for getting into the joy mode. I’ve always thought it had something to do with competence — the better you are at it — the more you automatically do it. It seems confirmed incompetents have been known to be joyful too. Here are a few suggestions for artists of all stripes:

Permit the brain to separate from the hand.
Soften your vision, focus beyond and before.
Allow yourself to be “entranced” by your work.
Feel a “process” rather than an outcome, and...
Live in the life of the brush, chisel, roller.

Prepare to be surprised by your prowess.
Labor to make things look not laborious, and...
Take your time to be fresh.
Come into the wonderland of “Flow.”
See that your “touch” is where you touch.



*Soya Sprinkler Bottle,
c.1955
Reduced stoneware
90 × 90 × 90 mm
by Michael Cardew*

Know that you sit before an altar and are a servant of something greater.

Best regards,
Robert

PS: “I have touched with a sense of art some people — they felt the love and the life. Can you offer me anything to compare to that joy for an artist?” (*Mary Cassatt*)

ESOTERICA: It’s a lofty dream: We modestly desire to turn work into play, minor joys into greater values, and our outpourings into a contribution toward the general good and by a stroke of outrageous luck into our personal profit. “Art is man’s expression of his joy in labor.” (*William Morris*)

ANNOUNCING...

our new baby Aylah! (born September 5)
Jasmin Alstad



our newest member?



Suzanne Northcott

Acrylic and Mixed Media

Location: TBD

Friday, November 19 to
Sunday, November 21, 2021

9:00am to 4:00pm
\$375

This workshop format will lean on individual instruction and will also include lecture, discussion and demonstration of particular techniques, including mark making and composition, building beautiful surfaces, brushwork, figure/ground relationships and personal expression. Artists may choose to integrate drawing media or image transfer.

REGISTER:

www.edmontonartclub.com/workshops/Acrylic-and-Mixed-Media



Urban Landscapes in Oil



R&F Pigment Sticks Demo



Colour Theory in Watercolour

Online Classes and Zoom Demos



Figure Reference Photos



Watercolour on Yupo



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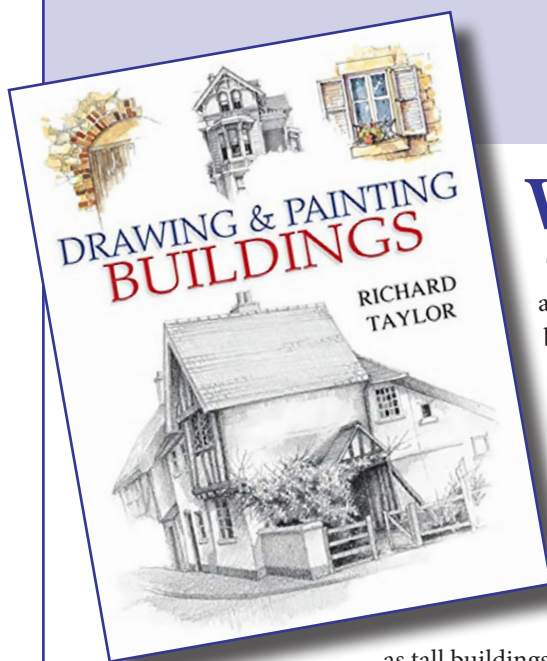


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Time for New Brushes?
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EAC Library Book Reviews by Barb Stachow



Who hasn't done it? Driven by that beautiful home or building and had a nostalgic urge to draw and paint it.

This book "Drawing & Painting Buildings" by Richard Taylor is a wide-ranging and practical guide full of advice and inspiration for anyone wishing to capture the beauty of wonderful buildings in a range of styles and media which are thoroughly explained with demonstrations of key techniques and important details.

Various examples are provided to show what can be achieved by following his helpful guidance and advice.

Three point perspective is revealed through photos. This type of perspective is often misrepresented

as tall buildings appear to be narrower at the top than they are at the bottom. As artists, we may consider using artistic license to correct the type of distortion that often shows up in photos. Three point perspective can, however, add visual impact to your drawing that a corrected perspective may not supply.

The first step is to create a drawing, using the rules of two point perspective. Once that is accomplished you can begin to consider the angle that suggests the height of your building. A very high building will need a third vanishing point. This is accomplished using a high point in the sky. Similarly, a lower tower will require a lower vanishing point. With your creativity, you may consider using a higher vertical point with less of an angle of junction; the lower the point, however, the more dramatic the perspective will appear. You may also wish to distort the angle so as to create a stronger image or you might wish to use this technique to suggest one individual tall building.



*Detail
Even the slightest level of
distortion or perpendicular
structures help to add a
dramatic element to the picture.*

Kindly Donated to the Edmonton Art Club Library by Frances Hessels

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The “Imagine Van Gogh” Experience

Ted Widen



Having an entire wall filled with a painting isn't entirely unheard of, we've all seen murals, right? To be entirely surrounded by big walls full of paintings was definitely new to me. And it wasn't just “one wall – one painting”. Sometimes it was only a small portion of a painting that filled the wall, and there were several walls, and they were all moving and changing...even the floor was part of the show. And it was all Vincent Van Gogh's artworks.

The displays of information in the first room certainly expanded my knowledge of the man who struggled through life and died unappreciated and unknown. I was eager to move into the exhibit rooms, but I soon discovered that the whole show was one huge room. There were people of all ages and descriptions around us. How was this going to work?

It was an ongoing show, more like visiting a museum than going to a movie. There were strange rules like “no sitting,” and “don't touch the walls,” and “take as many photos as you like.” We were surrounded by Van Gogh's art, with classical music filling the space. I don't know how other people took it all in, but we found ourselves slowly turning 360 degrees to try to see everything, but

that didn't work because the artworks were moving and changing on the various walls. So we slowly moved to a new location and turning in circles again, stopping as something noteworthy that caught our attention...which happened a lot.

Although I didn't go there with the purpose of learning, I soon noticed that Vincent's use of colours was very different from my own. The number of different colours he would put into a small area was amazing, and it looked like he was often applying brush strokes with several colours at the same time. The other thing that impressed me was that he was not concerned with details; some of his people had very odd body shapes, and his angles didn't always look “right.”

The number of paintings he created is amazing. What drove him to do another painting, day after day, in the depths of his struggles with mental health, when he had no income, when no one encouraged him? He obviously had an inner strength that I can't relate to.

The Van Gogh event was an inspiration. There are lots of things I want to try. Should I put him on a pedestal and try to be like him?

I think I'll just continue to admire his art.

Celebrating
100 Years

FINE ART EXHIBITIONS



EDMONTON ART CLUB

A Century of Mark Making 1921 - 2021
Oct 30, 2021 to Jan 23, 2022

asa art gallery of alberta

Making Art, Building Community:
100 Years of the Edmonton Art Club
Nov 6, 2021 to Mar 13, 2022
Presented by

ATB

Exhibition Partnership

presented at the Art Gallery of Alberta

Dates as per public health restrictions



For more information visit our website www.edmontonartclub.com/exhibits

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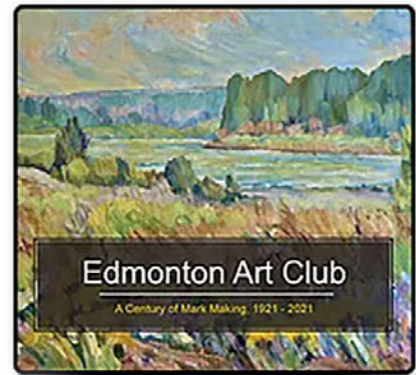
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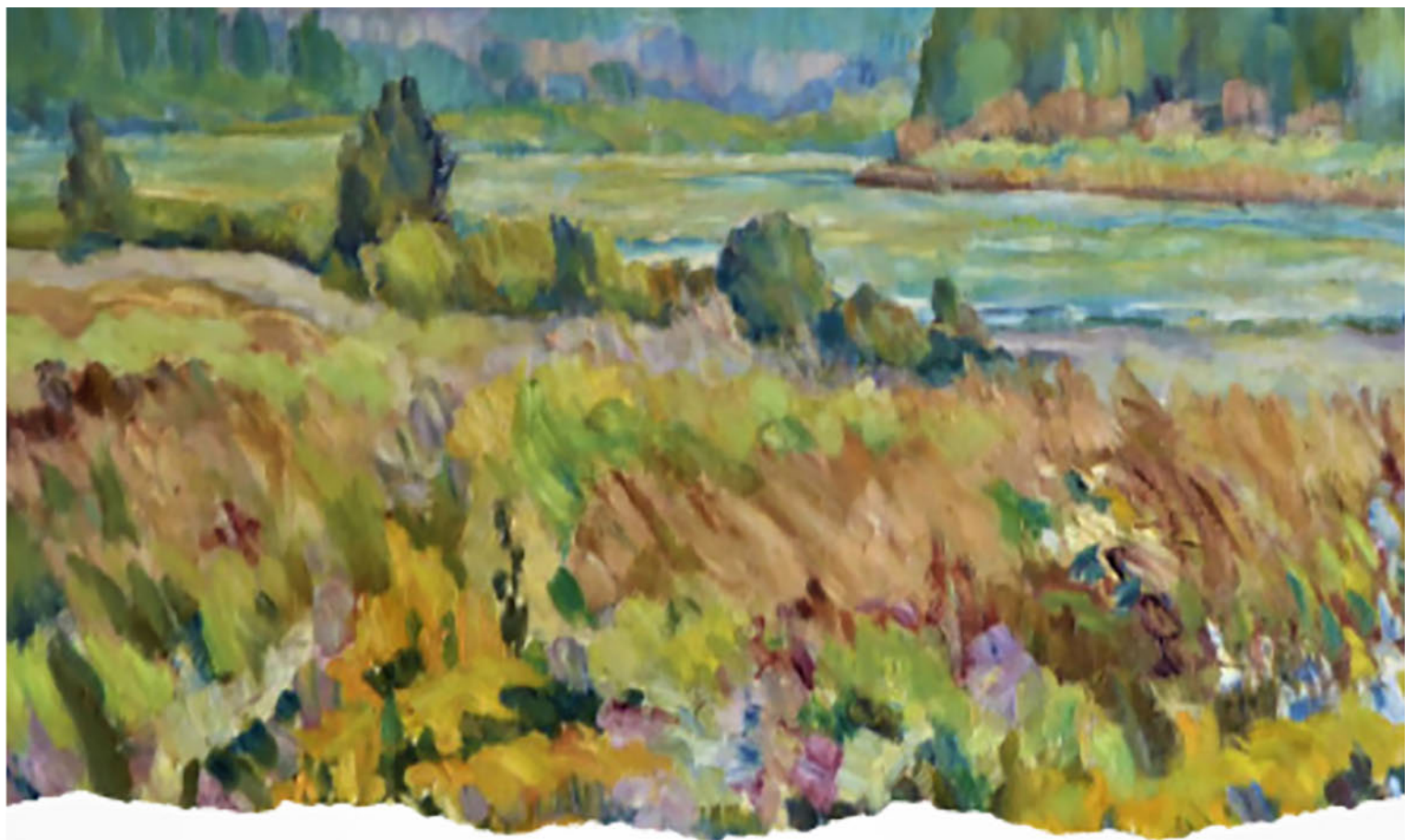
EAC/AGA Poster \$5.00



**Mural Poster (double sided)
\$5.00**

to purchase, contact Seraya Smit
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Edmonton Art Club Celebrating 100 Years 1921 - 2021

The Edmonton Art Club is a professional association for visual artists with a mandate to promote the visual arts through exhibitions, special projects and arts advocacy. It is an environment of artists gathering to explore creativity.

Friendships are established, information is shared, opinions and ideas are exchanged in a supportive environment.



Artwork: J. Gordon Sinclair
"Tawatinaw Creek Country"

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



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Foundation
for the Arts

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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 – CAREFAC 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 – CAREFAC is the affiliate for the national arts organization Canadian Artists Representation/le Front des artistes canadiens (CARFAC) in the province of Alberta.

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