



Alberta
Foundation
for the
Arts

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EDMONTON ART CLUB

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cover: Fire and Ice, photo by Rob Guetre

C R I T I Q U E S

Notes compiled by Jenny Rodrigue



Meet
Sharon
Moore-Foster,
*our critic for
the October
meeting.*

SHARON MOORE-FOSTER is an Alberta visual artist and art educator. She has a BFA degree from the University of Alberta, plus post-graduate courses in various fields, most notably 4 years of sculpture (figurative clay and abstract wood and steel).

She believes that to continue to evolve as an artist requires the mind-set of a student, seeking new information and developing new skills to express and communicate, and allowing these discoveries to inform and interface with what is held dear.

Transition: the flow of beings from one form to another—the flow of creation from one media to another.

Sharon uses her visual and literary skills as tools to engage, provoke, elicit inquiry and response to challenging questions – in life and in art..

Sharon works within the cultural community, creating a dialogue that engages and encourages all in the joy of learning. Through this sharing, she reminds herself to retain innocence of perception and to work as a laborer of art.

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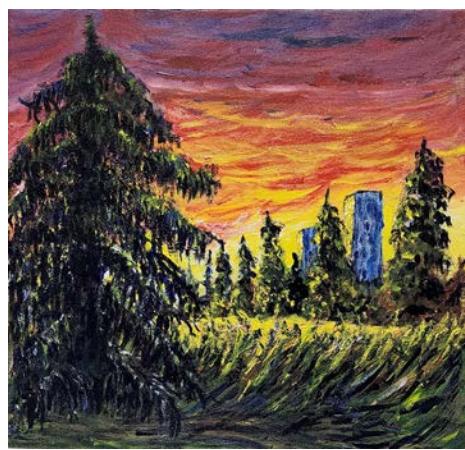
DIANA PANIZZON

Honest, brave, and a bit scary. This is because of the dark values within the light, and your use of an almost acid, nuclear kind of colour, rich and deep. The sky seems rowdy and pretentious so it might be interesting to keep working in that kind of style because somebody's got to tell those different kinds of truth, right? And we must be authentic. You don't have to make the 'nicest' painting.



FRANCES HESSELS

A lovely painting. You've created an experience with your painting, these two seem engaged in something, even if it's introspective. I like the feeling of the two characters having a discussion. They seem friendly and in the moment. The yellowish halo around your subjects works well. You might want to consider toning down the shadow on the left leg of the blue coveralls.



FRANCHESCA SONGCO

I love the loose style of the paint strokes. Lovely shadows and the composition draws in the viewer. What I like is you that you kind of know what these shadows portray, but it could be whatever you want it to be. Could it be a visitation of the gods? This painting invites the viewer's imagination, it's interactive in that sense.



GAIL FAREWELL

Richly satisfying in the way the paint is laid down, the bold lines, the way the colours were allowed to run down. You emphasize the bog and what's behind it seems not so significant, perhaps it can be eliminated or toned down. Maybe turn the painting upside down and play with the watercolour in the sky. Aerial perspective is well executed.

C R I T I Q U E S



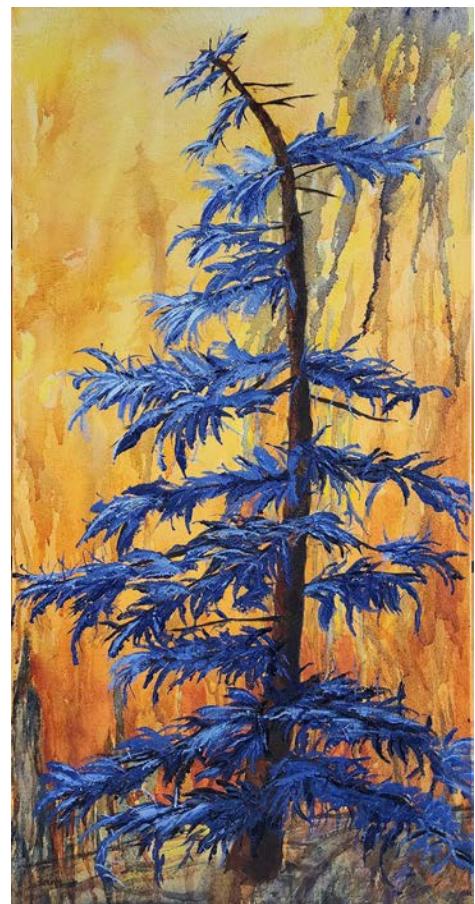
MYRNA WILKINSON

The feeling I get is of one of those moments of stillness before all the leaves blow off the trees. You've conveyed sense of tranquility here. The colours are beautiful. Your brush work is lovely, varied, more energetic in some spots, less movement in others. We get the sense of the type of weather you must have been experiencing, perhaps a breeze? Your use of unmuted complimentary colours in a rich palette is pleasing.



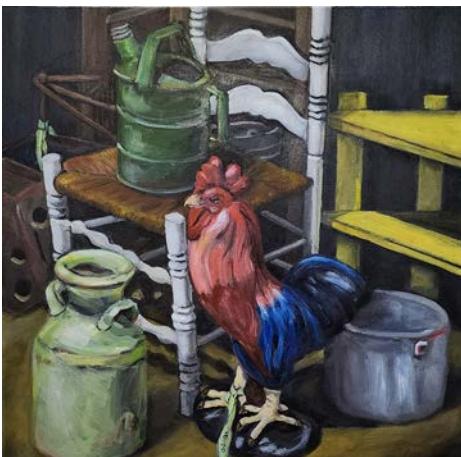
BARBARA STACHOW

This is very fine and elegant. The colours rich and lovely. The reds and greens diffuse wonderfully in the back with all the shadowy shapes which work well together. It feels beautiful and the frame works well.



SERAYA SMIT

I really like the expressive marks on the tree, this is an energetic painting. I'm not experiencing death and decay, but survival. Even if this is a fire, somehow there's a little bit of hope. The complementary colours work well to make this image edgy and loose. There's no stiffness in the brush work. The marks under the tree create a sense of shadow, space and placement. I notice the trickling out of branches over the edge, and some pointing up. There's that little guy that's poking to the top and rising to the sky. It feels good.



JUDY KOCH

Great composition and use of colour and value. The diagonals draw in the viewer. There's a sense of coming at it from the sides. Here is a good example of lines coming in and out of the picture plain to lead the viewer in. Something to try: view the canvas in different orientations and find a line or shape that could be redirected to create even more movement.



JANI GALARNEAU

This is a lovely, finished product. You have created a piece which is richly satisfying and makes you feel you are right there. This has lots of motion and fluidity and beautiful colours. My way of improving it is to keep doing more.

CRITIQUES



◀ JOHANNE SEPTOU

You've done a beautiful job of the colours, they are gorgeous. The viewer can pick out those pinks and ultramarines and the bits of magenta and you've managed to get this golden colour in there without muddying everything. That's genius in my mind. Keep doing what you're doing. It's very beautiful. It feels like you're sitting there right in front of this scene.



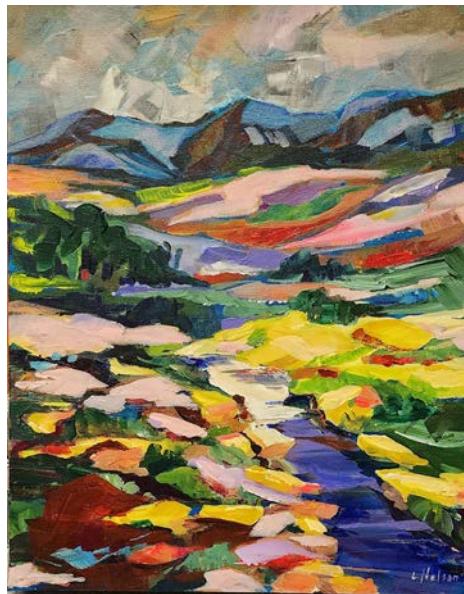
◀ YVONNE BILAN-WALLACE

Gorgeous colours and beautifully composed. Feels inviting. I particularly like the composition within the composition. The organic textures, the variety of shapes, the splashes of colour, these all come together for a successful piece.



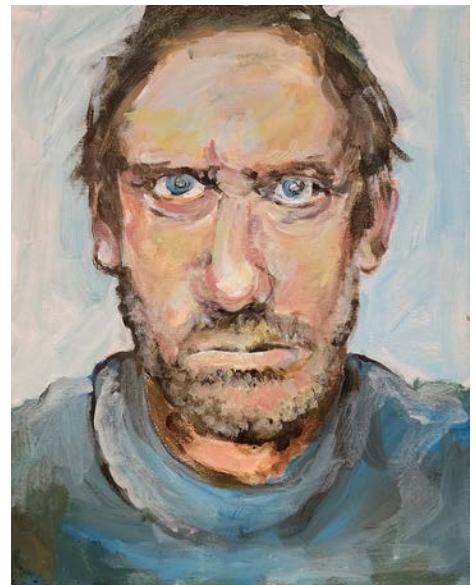
RUTH BAKER-BAILEY

Luscious, exquisite, looks effortless. Keep painting these images. The brushwork simply flows and it has just the right amount of sharp little details, where you could say "I meant to do that".



LINDA NELSON

This has the feeling of a tapestry. Wonderfully composed, the viewer is pulled in and is free to linger in the middle ground. Love the use of colour, both saturated and muted enhancing aerial perspective. Bold pure patches of colour enhance the composition hold the viewer's interest.



ROB GUETRE

I like the intensity and the clarity in the eyes. He is going to look at it directly and probably tell you the whole truth and leave nothing out. You've always done fabulous portrait work, but this is quite outstanding. I'm noting the asymmetry in the eyes which express complex emotions. It's very well done.

C R I T I Q U E S



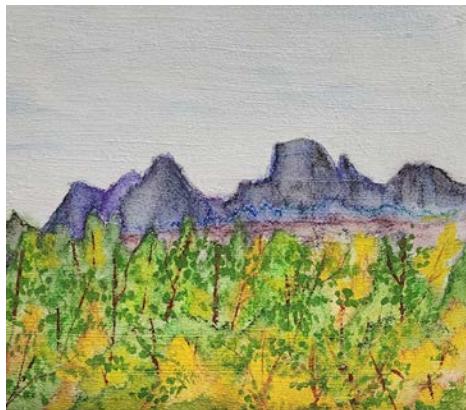
PENNY LAMNEK

Skilfully and beautifully done. Your use of complimentary colours feels unforced and natural with the varieties of oranges and blues. Really enjoy the wonderful variety of lines from crisp edges to subtle indications.



DONNA CHAMBERLAND

The back-alley view is inviting and familiar. Skillful brush work, nicely composed, with a variety of lines bringing the viewer almost to the end of the lane before pausing at the coyote. The trees are lovely. A suggestion I can make is I would make the coyote a little bigger because he is so interesting.



JENNY RODRIGUE

Beautiful use of colours. The greens, purples and magentas bounce off each other, so it sparkles. I suggest laying down the fibre paste in varying strokes to create movement and different effects that will show through to the next layers. There will be liveliness in that top layer because of the fiber paste texture, this in turn will help direct your brush and enhance your sense of playfulness.



JAN FRASER

Beautiful work, full of movement and not static and perfectly centred. The roots seem alive and are reaching down and I feel like they're searching for the source, like they want to connect in a way that would allow that arrow of expansion to go even further. I love the shifting and changing lines. You've imparted a sense of where it's going both to the heavens and through to the centre of the earth.



RHEA JANSEN

Delightful work, a nice party of flowers bringing joy. The mark making is clean, light, lyrical and beautiful. I particularly like some of the blending that you've done where the water has moved into the adjacent shapes and colours.



Book Reviews

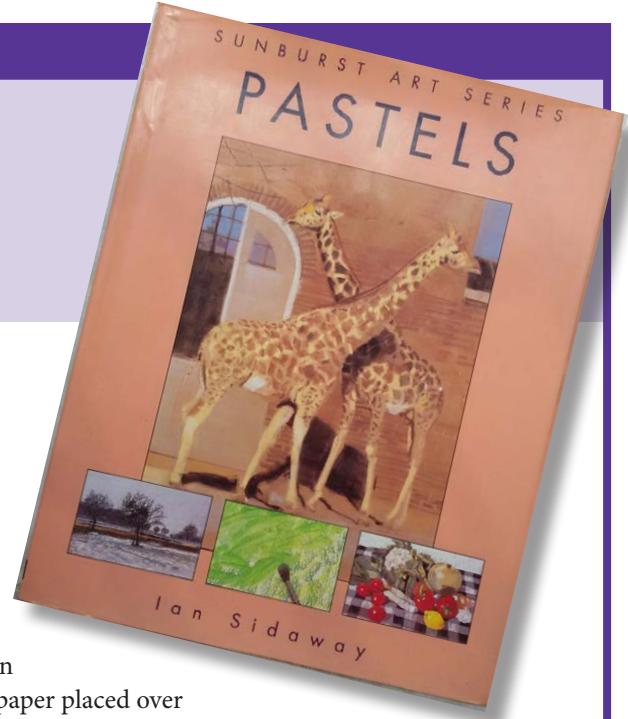
by EAC Librarian, Barb Stachow

PASTELS by Ian Sidway

SOMETIMES WE ARTISTS NEED SOMETHING new to encourage our creative muse to grow and expand. The Sunburst Art Series book "PASTELS" may be just what you need to overcome such inhibitions. Each project in this book includes simple easy to follow illustrated instructions pertaining to the materials and equipment needed to complete it. Like other books of its kind in the series, it covers various techniques used by the pastel artist while addressing the unique qualities of this colourful medium.

Pastels lend themselves to many types of surfaces, of which Velour Paper is one. This type of paper has a soft, velvety nap that ensures that pastel pigment adheres to it easily. It is one of the perks of being a pastel artist as it is available in various colours. It does however need extra care in storage and use due to the surface being easily scuffed or marked. The artist should not touch or rub their hands across the surface. By removing any jewellery including rings the artist will give the paper the respect it deserves. The paper cannot be wetted or stretched as can other types of paper nor can fixative be used because this dissolves the glue that holds the velour surface onto the backing paper.

Pastel is easily disturbed and creates dust that may be difficult to remove. It is recommended that you tap the edges of the paper on a hard surface such as a tabletop, to help remove excess dust as it collects. If you have difficulty keeping your hand off the surface, simply rest the side of your drawing



hand
on a clean
sheet of paper placed over
the drawing surface as you are working.
A preferred working method for many pastel artists
is attaching the surface vertically to an easel and using a mahl
stick (a tool found in art supply stores, which pastel artists
have learned to love). A mahl stick is quite simple to make
yourself. Simply cut a stick (a bamboo garden cane works
great!) to about three feet. Roll some cotton into a ball and
attach it over the cut end. Using a piece of chamois leather
about eight inches square, wrap the cotton and secure tightly
with string. This will help hold the pad and binding from
slipping off the end of the stick.

The author begins the process of creating the cover photo of Giraffes on dark ochre velour paper and shows the process from start to finish with both a color picture and written instructions and concludes with alternative approaches using different subjects: an elephant and macaws for example.

This book is available for loan from the Edmonton Art Club library.



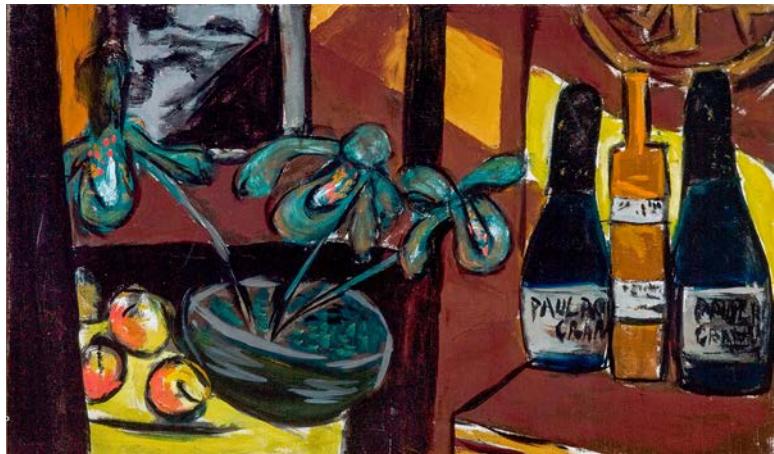
"STILL LIFE ON BROWN AND YELLOW" MAX BECKMANN

Edmonton Art Club member Judy Koch talks about, Max Beckmann, one artist she admires...

Max Beckmann, (1884-1950) is one of the most renowned artists of the 20th century and many are familiar with his triptychs... mythical images of an imagined world. For me, I LOVE his still life paintings. In his still lifes, Beckmann would "construct complex arrangements of objects in ambitious pictorial architectures". I admire his mastery of composition. In the painting shown, the yellow diagonal shapes add a dynamism to the work. The bowl of orchids almost totters off the surface, giving it tension. He often composed his still life paintings so that objects would emerge out of the front of the picture plane, in this case the edge of the table.

His paintings elevate ordinary subjects to the realms of symbolism and meaning. In his still life works he sought to move forward "from the deceptive appearance of life to the essential things". He sought the "magic of reality behind the everyday objects."

Beckmann's colour palette is often dark, with an abundant use of black. I recall, some years ago, an instructor admonishing us on the use of black and prohibiting its use in his class, and I remember resisting that "rule". I admire Beckmann's dark, complex, colourful yet sombre still life paintings, and they influence and inspire me today.



See: Max Beckmann – The Still Lifes, 2015, Karin Schick and Hubertus Gassner, ed.

In this article series, "ARTISTS WHOSE WORK WE ADMIRE", members of the Edmonton Art Club are invited to submit a short piece identifying an artist, famous or otherwise, whose work they admire, are inspired by, or which influences their practice.

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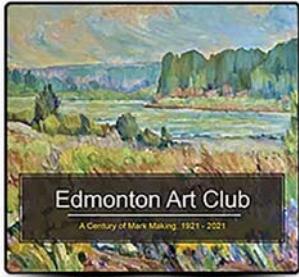
Of course, any unused art related books for donation to the club's library are also welcome!

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New Members Show

- This is an informal exhibit accompanying our December Christmas Celebration.
- Each new member can display 5/6 paintings, using their own grid systems and/or easels, creating their own labels and/or signage.
- Hanging and take down is the sole responsibility of the artist.

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.



Our November Critic

Allen Ball

Contemporary visual artist, on faculty at the University of Alberta.

<https://www.allenball.ca/>

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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!

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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.

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