



Alberta
Foundation
for the Arts

May 2023



EAC
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EDMONTON ART CLUB
edmontonartclub.com

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cover photo: "new family" by Rob Guetre

CRITIQUES



Meet our critic for April,
David Shkolny

BORN IN PINAWA, Manitoba in 1969, David has spent most of his life in Alberta. His art is collected internationally and is also represented in The Canada Council. He graduated with a Bachelor of Fine Arts degree from the Nova Scotia College of Art and Design in 1992.

adapted from gallerieswest.ca/events/spotlight-on-david-shkolny/



JOHANNE SEPTOU

I like the variation of the strokes in the grass. Attractive texture and use of colour. A compositionally strong picture with this grouping of horses, well rendered with their overlapping bodies. The misty mountains could use a bit of punch with heavier paint.



JUDY WHITE

Really nice. The variation in the washes like the like greens and use of negative space are very well done.



JUDY KOCH

An intriguing composition, a frame within a frame. My favourite bit is the file cabinet, a very beautiful rich sort of rusty patina on there. Nice reflection of the canisters which are well painted. The reflections are well painted and the eye moves easily throughout this piece. A little darker value on the left side will help contrast between the canisters and bulldozer.



MICHAELA YANISH

Love the pink under-painting showing through. The mountains could have more variation in the gray. The bush stokes in the foreground could be a bit sharper. Consider using different size brushes to create bigger brush strokes in the foreground.



DIANA PANIZZON

The use of mostly primary colours and variations between each painting makes this an attractive work. You have enough differences between each painting keeping it interesting. The thumb tacks could be painted over.



RICHARD ST AMANT

Successful use of colours. Borderline abstract, impressionistic thing happening. There's different things you could with it. If you wanted something else happening a subtle impression of trees could be added further back into the background.



PENNY LAMNEK

Beautiful composition and colours. The washes in the distance are nice. The needles in the foreground trees could be repeated a little more.



JANI GALARNEAU

The gold leaf is striking. Compositionally strong, but you might consider enhancing composition by cropping something to impart a sense of movement coming into the picture. The two objects have the same weight, I would make one a little lighter or darker. The gold works really well.



KEITH NUNAS

The foreground trees are nicely painted and the washes in the buildings are well done, enhancing the composition. The boat in the front needs a bit more shadow. Would like to see a little more atmospheric perspective in the background. Well conceived and executed. Your perspective is phenomenal.



JENNY RODRIGUE

A road or path is actually the most used compositional device in the history of painting, you done this well. The mountains are well rendered, conveying volume with light and shadow. The edging on the left side of the road is too strong of a line and needs softening and looser strokes.



ANDREW BEDINGFIELD

I like the limited colour palette. It's sort of stylized and abstracted. The brush strokes work well. Perhaps add a wash on the right figure to create more drama. This will help create a focal point on the left performer.



JAN FRASER

My favorite part is the nest, thoughtful use of colour as well as how you've organized the composition. Maybe there could be more variation in the colour of the eggs or size difference.



ADA WONG

Nice loose strokes, rich colour. Very good portrayal of the beaver lodge using negative space. There is a good division between the land and sky. The sizes of trees could vary a little more and have a few more dominant points. Consider having some of the tips of those trees going past the frame and out of the picture, setting up a tension between the strong directional shapes and the edge of the frame, leading the eyes back into the picture.



MARY FITZGERALD

A very satisfying palette with the contrast of the warm and cool colours.



HELENA BALL

The pigeons are nicely rendered. This is a challenging piece with the pigeons and architecture. A very good learning experience. The perspective on the left arch towards the base is a little off. It almost feels like this should be a high level and the top to be angled straight across. Good job on the textures and colours. Good composition.



GAIL FAREWELL

You have some fascinating and interesting colour going on. This piece is energized and vibrant. Perhaps even more colour and variation in the smaller branches is needed. The background could be pushed back a bit more adding to enhance depth.



NOLA BUKVI

I like what you've done with the composition, placing the ship back so it appears to have just come in from outside the frame. Good use of subtle tones in the pathway leading to the water. Could have positioned the horizon a little higher or lower. The rocks in the front could be a bit bigger. The edges on the path are well rendered.



ROB GUETRE

Beautiful use of a limited colour palette. The rendering of the laces is nice and the use of negative space is well administered. The sneakers could be bigger in this piece, or the picture could be cropped.





**Alberta Community
Art Clubs Association**



Central Zone

Art Show

Saturday
2pm - 8pm

MAY
13 & 14

Sunday
11am - 2pm

Chuck MacLean Arts Centre

4809 - 52 Street • Camrose, AB



PAINTING WITH KELVIN SAWATZKY

Donna Chamberland

FORT MCMURRAY ARTIST, KELVIN SAWATZKY, facilitated a successful oil painting workshop on March 31st and April 1st. This event, sponsored jointly by the Edmonton Art Club and Society of Western Canadian Artists (SWCA), was held in Signworks Plus, thanks to owner Evelyn Garneau.

There were 12 in attendance, including 10 members and 2 nonmembers. Each participant received individual instruction in completing a work demonstrated by the talented and versatile instructor who did several quick demos before his long study. Everyone received a

beautifully illustrated book, "Through the Fire", which was a tribute to the first responders during the fire in the Fort McMurray area.

Many thanks to those who helped promote the workshop and those who brought delicious treats to snack on during our time together. Each club will receive a cheque as a share of the profit after expenses. It is hoped that the clubs will collaborate on future projects that help us to develop our skills and showcase our talents.



JUST A TYPEWRITER

"I am left in awe of such talent, patience, bravery, and perseverance!"



two keys at the same time, he almost always locked the shift key down and made his pictures using the symbols at the top of the number keys. In other words, his pictures were based on the characters @ # \$ % ^ & * () _.

During a lifetime spanning seven



HE LIVED AT ROSE HAVEN NURSING HOME (Roseburg, OR) for years. Paul Smith, the man with extraordinary talent was born on September 21, 1921, with severe cerebral palsy.

Not only had Paul beaten the odds during his life with spastic cerebral palsy, a disability that impeded his speech and mobility, but he also taught himself to become a master artist as well as a terrific chess player even while being deprived of a formal education as a child.



decades, Paul created hundreds of pictures. He often gave the originals away. Sometimes, but not always, he kept or received a copy for his own records.

As his mastery of the typewriter grew, he developed techniques to create shadings, colors, and textures that gave his work the look of pencil or charcoal drawings.

This great man passed away on June 25, 2009, but left behind a collection of amazing artwork that will be an inspiration for many. You know that saying about "When life closes a door, God opens a window"? Well, I think God just helped this man build a whole new house.

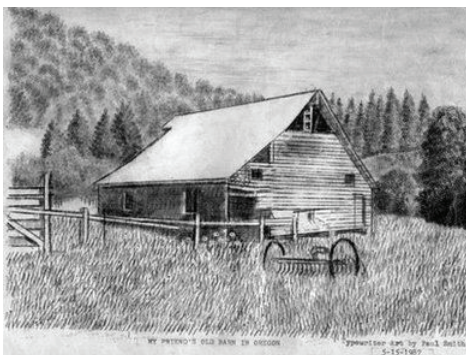
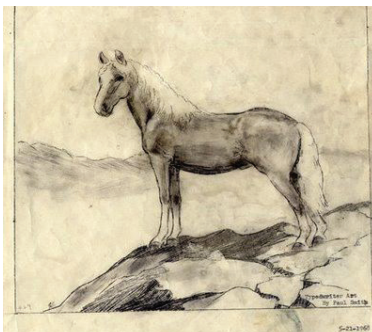
Can you believe that this art was created using a typewriter?



"I shall look at the world through tears. perhaps I shall see things that, dry-eyed, I could not see"

Nicholas Wolterstorff

When typing, Paul used his left hand to steady his right one. Since he couldn't press



SOMETHING TO THINK ABOUT

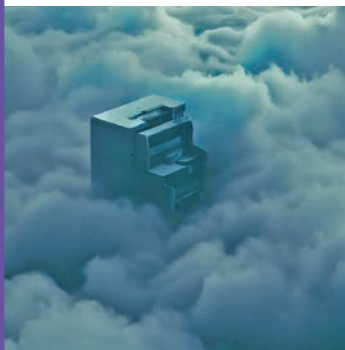
THE ART IN ARTIFICIAL INTELLIGENCE

M F Fitzgerald

DO YOU REMEMBER the emergence of the photocopier? How about computers? Oh my! Now let us think of the cameras you used to own. These days, what would you do without the camera on your phone? Some of your apps can generate missing parts of photos, modify details, remove unwanted objects from images, or erase parts of your work and let AI complete the work. We have progressed since 2000 haven't we? Today we have Artificial Intelligence, known as AI. AI is the simulation of human intelligence processes by machines that are programmed to "think" like humans. In fact, AI learns from human inputs and instructions.

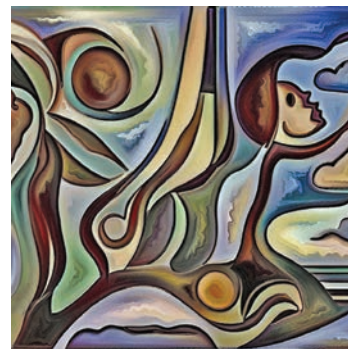


Will human art be replaced? That seems unlikely — human emotions, feelings, and thoughts are unique and intangible things that computers can't replicate. (<https://www.techopedia.com/what-is-the-impact-of-ai-on-art/2/33399>) The current thinking is that AI will become a collaborative tool for creative types. Still, others find the notion of AI to be upsetting and disruptive. As you read this article AI is collecting and using data: models, ideas, and plans from history, including up to the present day.

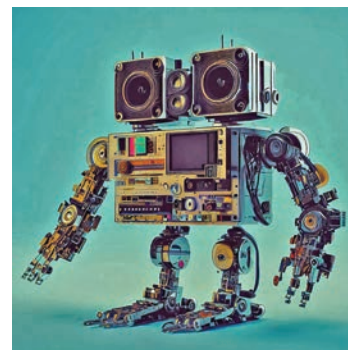


These two photos with the assistance of <https://www.bing.com/images/create/> are the result of prompt #1 (left): "a photocopier in the clouds"; and prompt #2 (right); "a computer in an operating room".

Now, let's look at some art creations. These two versions were prompted by my one suggestion of "a dreamscape about climbing trees in Picasso style". You can use this tool too, very easy!



For the two slides below, using the same image generator as above, I used simple prompts (inputs): "dreamscape and climbing trees". Try it out. Have fun.



Prompts use for this "art": (left) "robot made of analog stereo equipment parts, digital style" and (right) "young lady working on laptop, orange cat sitting beside her, impressionistic style". The more detail in the prompts, the better the results!

Questions about copyright arise. Artists who have created images from which AI was trained were not consulted and are not remunerated or recognized for their work. Alexander Nanitchkhov was concerned that ArtStation, a platform for digital artists, found that AI was lifting or 'scraping' material that was free of charge. He stated that AI is "created on the backs of hundreds of thousands of artists and photographers who made billions of images and spend time, love and dedication to

continues next page

THE ART IN ARTIFICIAL INTELLIGENCE

continued from previous page

have their work soullessly stolen and used by selfish people for profit without the slightest concept of ethics." When AI is "being trained" it is using already created documents for which no recognition is given. 'Create, don't scrape' is the newest caution. AI does not credit the artists.

Author Haziqa Sajid posted an article, 'What is Responsible AI? Principles, Challenges, and Benefits (April 21, 2023)' that states there is much to be reconciled regarding AI. Sajid cites the five Principles for Responsible AI as fairness, accountability, transparency, privacy, and security. The four Major Challenges and Risks of AI are bias, interpretability,

governance, and regulation. The three major benefits of AI are reduced bias, enhanced transparency, and better security. There will be many serious issues in the future, however, there may be many gains. For more on these issues, refer to <https://www.unite.ai/what-is-responsible-ai-principles-challenges-benefits/>

For one last thought about AI, take 15 minutes to watch the following vlog cast by Michelle Lloyd, founder of United Art Space: *How Should We Feel About Using AI To Create Artwork?* at <https://www.youtube.com/watch?v=7ZJZUDIAXDI>.

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June 2023

presented at Night of Artists
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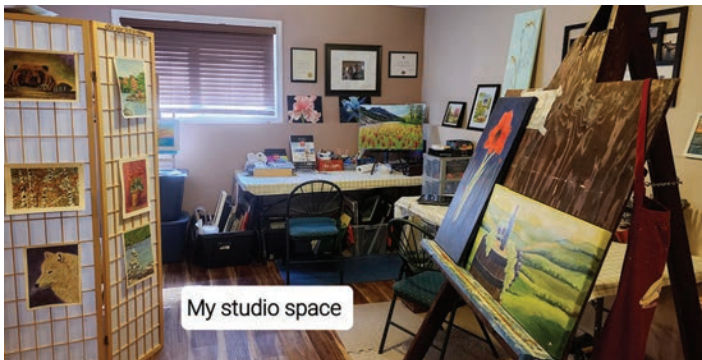
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CHECK OUT THE MEMBER STUDIOS

Jenny Rodrigue's Studio



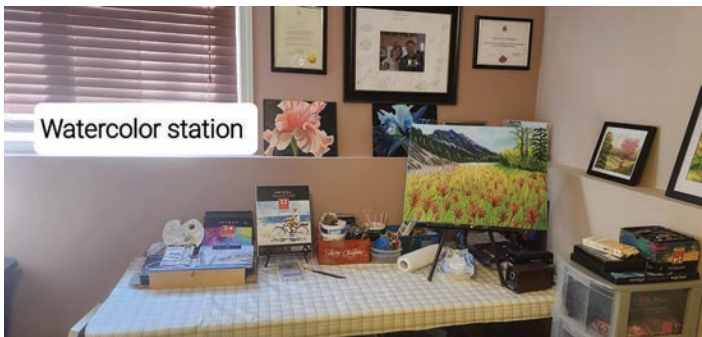
My studio space



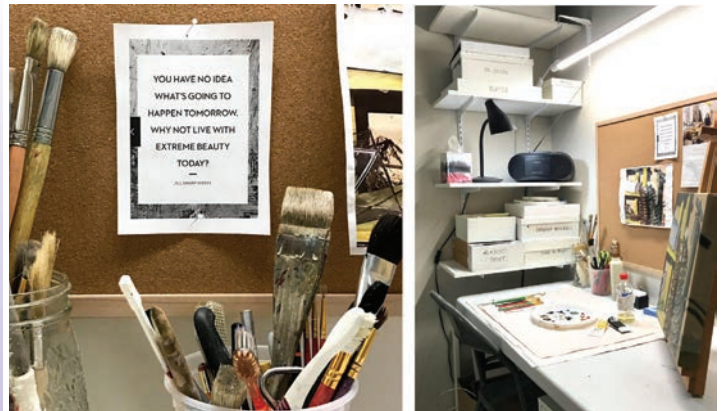
My Art



Acrylic station



Watercolor station



Judy Koch's Studio

Judy Koch is an artist living in Edmonton, Alberta. She has studied painting, drawing and printmaking at the Faculty of Extension University of Alberta, Red Deer College (Series), the Banff Centre and SNAP (the Society of Northern Alberta Print artists).

"Studio" is much too grand a word to describe my painting place! It is a corner with a table and a couple of easels in a storage space in my condo. It does not have natural light but I have good artificial light in which to work.

I paint fairly methodically now (long gone are my days of messy abstract expressionism!) and the space suits my needs.





great iron on template for shapes (and screen printing)

The toner based laser printer on the other hand works best for image transfer with matte medium. I also use it for substrate to transfer images with the heat press.

Finally, what would I do without my laptop, Wacom tablet, camera, and Photoshop elements software? Of course I have all the watercolour, acrylic, inks and gouache supplies and papers.



“I WONDER IF...”

What I love about using multiple mediums is that the art skills are transferable and the results can be innovative. Switching mediums and art styles also keeps me engaged in making art.

MY STUDIO IS NOT THAT BIG but I have thread, fabric and wool fibers squirreled away everywhere. My watercolour and acrylic paints are in a small alcove by comparison. Thank goodness for a large laundry room to store dyes, plants, and cooking pots ... even pool noodles I need for felting.

And of course I love painting, stitching, felting books!



In the summer my cauldrons bubble away outside dyeing with natural dyes and printing with plants. My heat press is used to eco print on fabric and paper. It is also used to transfer images on fabric and felt with a special transfer paper.

One silhouette cutting machine and the trusty box for rusty objects used on paper and fabric

INK JET VS LASER

Yes I need 2 types of printers. The inkjet uses a pigment based ink which makes it ideal for printing on fabric. I can also run freezer paper through this machine since it does not use heat like the laser printer. Freezer paper makes a



I might never find perfection in any particular medium but for me it is the journey of discovery that is exciting..... asking “I wonder if....”.

Unlike my sewing machine that makes well over 100 unique stitches, has a laser to keep my lines straight and countless adjustment options, my Sashiko machine stitches out only one stitch which I can control and length of the stitch on top and the distance between 2 stitches. Something my sewing machine can't do. It also works using only one thread unlike a regular machine that uses separate top and bottom thread feeds.

EMBELLISHER AND SEWING MACHINE

My workhorse is my sewing machine. This is the fourth machine I have used. The original one was my mother's 1950 Westinghouse which I still have. Things have changed a lot, this one is computerized! It does not make coffee but with a push of a button it threads needles and cuts threads. An attachment allows me to stitch out highly detailed embroidery with a preprogrammed pattern.

continued next page

YVONNE'S STUDIO

continued from previous page

I sometimes use the embellisher for dry needle felting. The needles can go up and down a lot faster than my hand can go. The other machines was for wet felting.



the felting machine and furry friend

For an art project I will typically start with felting, then dry felting embellishment, machine stitching and finally hand stitching.

My latest art quilt. Playing with shapes in an Edmonton skyline scene. Try and guess which one is right side up (this is a single piece of art).

Two children's books by Anne Jonas (Round Trip) and also

Molly Bang (Picture This) inspired me to play with positive and negative shapes.

You can see this piece and several other textile pieces at the Edmonton and District Quilt Guild Show at Central Lions Centre on June 3 and 4.



Yvonne Bilan-Wallace is a member of the Edmonton Art Club. You can learn more about her and see some of her work on our website by visiting edmontonartclub.com/memberprofile/Bilan-Wallace-Yvonne

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

C H R O M A T O P I A

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

GALLERY HOURS: Monday- Friday 11am- 4pm

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featured at
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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.



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WEBSITE INSIGHT

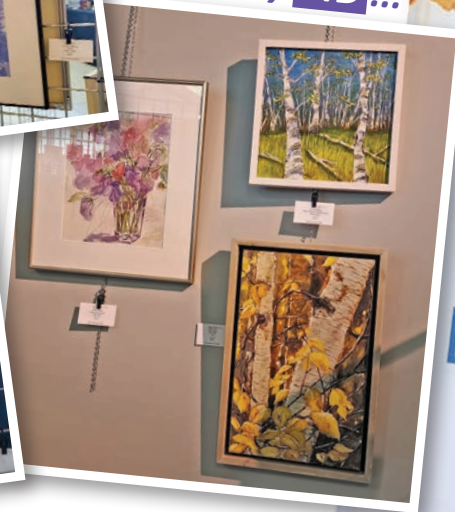
The Annual Juried Art Show SET UP DAY



the VOLUNTEER crew



what they DID...



...and the WINNERS!

Edmonton Art Club

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/>

Artist Paint Brush Guide

FLAT/WASH

This is my most used brush in my set. Great for filling large areas, blending, and the dry brush technique.



FLAT

The straight edges make this brush a simple choice for buildings, squares, and rectangles. Great for easy evergreen trees and impasto style brush strokes.



FILBERT

Curved bristles are great for flower petals, fur, hair, and creating soft edge blends like clouds. I use this brush often for grass, foliage, and flourishes.



ANGLED

Good for precision painting like hard to reach corners & edges. Can be used for fine lines and details when used on its side. Easily create leaves and impasto style brush strokes with this brush.



ROUND

This is the most versatile brush. Use it for detail work, flourishes and outlines. Great for flowers, filling in areas, lettering and soft blending without edges.



LINER

Use this brush when painting intricate details, accent marks, or any skinny lines. Great for hair, fur, grass, and more.



FAN

The wispy bristles are great for grass, palms, evergreen trees, fur, and feathers. They also make splatter effects, and light highlights easy. Create texture with dry brushing for a weathered look.





PRO TIPS

- 1** Put more paint on your brush than you think! When I used to teach in person paint classes and people were frustrated with their brush strokes not looking like mine, 99% of the time it was because they did not have enough paint on their brush. You want it fully loaded without dripping. If you don't have enough you will have sparse lines that separate.
- 2** How do you know how much is enough? It should glide easily for you and make a full brushstroke. If you feel like it is pulling or tugging on the canvas, you don't have enough paint.
- 3** Pay attention to the pressure of which you apply the paint. The same round for example can make a large bold brushstroke or a light accent mark. It all depends on the pressure at which you apply.



BRUSH CARE GUIDE

Proper brush care is very important for the longevity of your brushes

A few things to remember when washing and storing brushes

- **Never leave them sitting in water.** Not only will it damage the bristles and leave them bent but it will also damage the handle and cause the water to soak into the wood and crack the painted coating.
- **Always wash your brushes when you are done painting** - I recommend Masters Soap - Continue to wash and rinse until water runs clear
- **Lay your brushes flat to dry.** Remove excess water, reshape and lay flat to dry.
 - You don't want them store vertically while drying. It will damage the bristles. Once they are completely dry, you can store them with bristles up and handles in the jar.

Following these tips will help your brushes last a long time.



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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Read more at affta.ab.ca/home.



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