



Alberta
Foundation
for the Arts

February 2023

EST. 1921
EDMONTON ART CLUB
edmontonartclub.com

EAC

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MEMBERS ONLY

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cover: photo by Rob Guetre



Meet Jayne Willoughby, our critic for the January meeting.

JAYNE WILLOUGHBY has been working as an artist, teacher and life/performance coach for over 30 years. Her textile works have appeared annually in National and International exhibitions since 1990, where she has won awards for design and technical skill. Her textile and mixed media works appear in public and private collections in Canada and the USA.

Jayne Willoughby works with textiles and mixed media painting and drawing. She continues to be inspired by her early life on the southern Alberta prairies. Her textiles focus on exploring sparseness in composition and use of neutral color palettes. Jayne's fascination and exploration of the human condition appear in the obsessive mark-making, and a visual process of revealing things hidden in her mixed media paintings and drawings. She has recently focused on a series of mixed media drawings and paintings exploring the ways humans hide the shadow parts of themselves from others.

Adapted from The Alberta Society of Artists website at

<https://www.albertasocietyofartists.com/jayne-willoughby/>



RICHARD ST. AMANT

I really love what you're doing. It feels like obsessive mark making and feels unfinished. I would like to see the focal point more defined so that it pops forward a bit more. So darken it or make it bigger. If you decide to have a focal point make some minor accents around it to draw your eye around the painting. Or else don't have a focal point and make it an over painting like Jackson Pollock did.



RHEA JANSEN

Beautiful. I really like the way you are arranging the petals, the flower area and the leaves. The background, (bottom right where the yellow stands out) seems to be fighting with the flowers. Maybe tone down by glazing or lift some of the paint out to soften. What you've done with the flowers is beautiful. I like the colour palette.



JUDY WHITE

Nicely composed picture. I encourage you to explore the idea of altering the value or the intensity of some of the colour in the background. The left foot is a problem, it's in line with the guitar's bottom edge and should be lifted up so it stands out more (or the guitar can be lowered slightly).



ADA WONG

I like the neutral palette in this well composed painting. The mist should be cooler. When you see mist it's more blues and purples unless there's been a rain and then some warmer colours reflect off the ground into the mist.



MYRNA WILKINSON

This is a beautiful composition. The golden colours in the middle ground can be toned down by glazing over with a blue wash to push it back and in turn bring up the foreground.



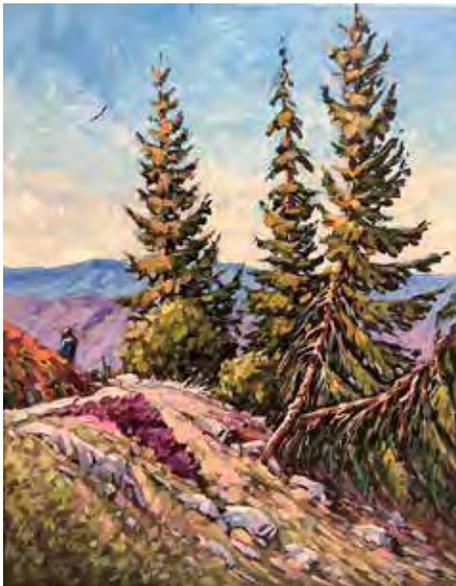
PENNY LAMNEK

Beautiful work. I love the way the layers work to give an illusion of space using the darks in the background. Some areas in the berries are a bit too washed out, and I noticed that you put some dark bits on the ends of some of the berries. I would have liked to see maybe a more defined outline and a bit more darkening of some of the other berries for a bit more definition to the edges. Beautiful palette.



YVONNE BILAN-WALLACE

I like this painting. I guess it's because of the texture and being a textile artist myself. I like the palette you're using, the colours for these rabbits is quite sophisticated because they're not clearly identified. I'd like to see a little bit more definition of the rabbits with perhaps more texture.



MUHAMMED SALAYI

Beautiful use of colour and the brush strokes are wonderful. You might try and blur out the edges of this painting to enhance its focal points and prevent the eye from wandering off.



JOHANNE SEPTOU

It's a moody scene and a great start. I encourage you to use some of the sky colours in the water. Keep going. It's a moody composition.



DIANA PANIZZON

The viewer gets drawn toward a painting and that was my experience looking at this. It's lovely the way you've broken up your sections creating little paintings within the rectangle. What you could think about in terms of strengthening it is toning down the yellow. This colour tends to take over any painting. Here, the yellow is detracting from the beauty of what else you have going on. You can glaze down the yellow by using blue or purple to push back its intensity.



JANET FRASER

I really like the texture that you're seeing and the way you're using the paint. I encourage you to keep going. The background works well. The foreground is a bit overpowering. I'd like to see it toned down a little bit in some places rather than have it equally strong straight across. Try blurring the edges, softening the texture. You can depict a swath of grass, but when you look at it visually, there's often parts that stand out more than others. So that's what I'm encouraging you to experiment with.



NOLA BUKVI

Nice variation in the background which works well with the sky. The reddish trees at the base of the mountain should be toned down (try glazing it with blue). Try a very light glaze of blue to start and add a few layers until you begin to see it pushed back a bit. I think if you deal with that the foreground will come out more.



ROB GUETRE

I think the brushwork and the rendering of the fur exquisite. Your palette here is good. The cat is fantastic. You might consider mixing some of the greens with some of these warmer colours on the cat and see if that can just change up the greens for you. The branches, especially the one on the right, needs to be blurred out as it's taking away from the main character.



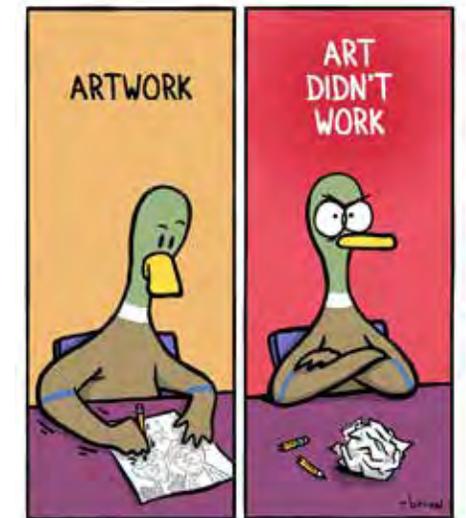
FRANCHESCA SONGCO

I like the way you've applied the paint and the loose brushstrokes. I think the composition is fun and interesting. I would encourage you to experiment with the placement of the objects in the composition. Here, for instance, the amount of space between the objects is almost equal. I like the way you're mixing your colours. So keep going and just experiment with the placement of objects.



FRANCES HESSELS

There's this really wonderful energy going on between the two figures and they're connected through these game pieces. Your colour palette works really well. I just love these two figures and how you've arranged them. The hand on the left figure *might* be too detailed. Try and smudge it out a bit, lift some of the paint out to perhaps take some detail out. The green bottle in the pocket is quite nice touch.



Artwork Critique

An overview and perspective

Artwork critique

Seraya Smit

There are personal growth benefits derived from a cogent critique

Art is a language, a form of creative expression. When you create a piece of art, you're essentially starting a conversation. You invite others to join the conversation as soon as you share your work.

Art criticism is an important facet in the process of creating, sharing, and understanding art. What makes art so important is its ability to evoke a variety of responses.

Sometimes the artist's intent and a viewer's perception of a work of art do not match. But these are the instances in which internal and external dialogue begin.

Art criticism is the practice of presenting questions and perspectives on a work, and by result, encouraging discussion. In many ways critique is crucial for artistic development. Don't fear it, instead embrace what it can do for you.

The function of a critic is to elucidate works of art.

This function he/she performs through, "comparison and analysis". The function of a critic is not to interpret, for interpretation is something subjective and impressionistic.

A proficient critic delivers his critique with erudition, is entirely impersonal and objective, and is not guided by the inner voice, but rather by some authority outside himself/herself.

How to survive an art critique? Remain open minded and try not to be on the defense. It can be difficult to hear people pick apart your work.

Remember to listen to reactions and opinions. They can help you further develop the piece and make it more successful.

From the responses you get, pick and choose which appeal to you and make any alterations to those suggestions as they apply to your vision, work and process.

When we critique the work of others, we not only offer helpful suggestions but we also learn to find things that can be applied to our own work. We see how other artists solve problems and if their solutions are better than our own, we can borrow them. As a result, we all grow.



It is my belief that we are the custodians of preserving and safeguarding the historical significance of the Edmonton Art Club. Seraya Smit is president and webdesigner for the Edmonton Art Club.



Izabella Orzelski holds a MFA from the New York Academy of Art and a PhD in Art Education from the University of Alberta. Her awards and grants include a Winspear Fund Grant and a Dahesh Museum Award in New York. Among her commissioned works is the lifesize portrait of Dr. Harriet Winspear, the late honourable Lois E. Hole, former Lieutenant Governor of Alberta, and of Dr. Grant MacEwan.

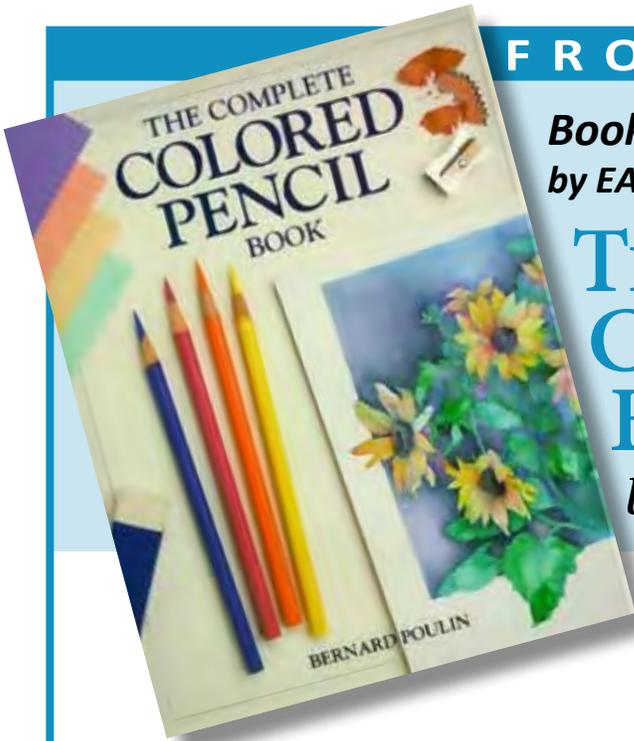
<https://www.izabellaorzelski.com/about>

Book Reviews

by EAC Librarian, Barb Stachow

**THE COMPLETE
COLORED PENCIL
BOOK**

by Bernard Poulin



T HIS BOOK HAS 19 PAGES OF INFORMATION

on portraits and figures including step-by-step instructions with colour illustrations to guide you along the way. By getting to know the subject, the artist shares moods, feelings, mannerisms and expression through the work to the viewer. Like a surgeon the artist begins to carve away with tools that are used determine the success or failure of the portrait.

The author demonstrates the use of an analogous, high-key style. The colours used are in harmony with each other and

those colours should be bright and fresh with dark tones that bring out the brightness. The mood and feelings should be introspective and low key and this will be relayed through the colours used.

The book adopts a step-by-step format to demonstrate how to use reflected light and shadow colours for emphasizing the facial features. The eyes are portrayed staring out to into space. Mystery and wonder finish the work as the viewer senses the emotional impact of the portrait.

This sounds very intense and is a new way to explain what the viewers feel when the artwork is presented to them. Something to ponder not only as we attempt a new portrait but also when we view the work of others.

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

Contact Barb Stachow for more information or to borrow any of our library books.

UPCOMING WORKSHOP

What: Kelvin Swatzky Workshop(Oil/Acrylic)
When: March 31(6:30-9:00), April 1st (10am-4:00pm)
Where: Signworks Plus, 15607-100A Ave NW (Evelyn Garneau’s shop)
Fees: \$155.00 for members of either EAC or SWCA \$175.00 for nonmembers

Payment can be made by cheque or cash at either the February meeting to Donna Chamberland or by cheque to the Society of Western Canadian Artists (address above).

Program: Kelvin will do one or two demonstrations on Friday evening and work with students individually on Saturday, helping with the same landscape demonstrated or on a painting of the student’s choice.



A list of suggested supplies will be given to registrants in the course, and you may bring your own paints and supplies you already have. We will be working on tables, a small table easel should work too.

Light snacks will be provided, bringing your own lunch on Saturday is suggested.

There are only 13 slots, each club has forwarded a list of 5 interested so far. If there is not full registration by March 17, the course will be cancelled. However, this is unlikely with the present numbers.

Kelvin’s work may be viewed at his website:

www.kelvinsawatzky.com

or at his Gallery at Zorzos.



Executive Committee



Seraya Smit
President



Jani Galarneau
Vice President



Penny Lamnek
Treasurer



Rhea Jansen
Past President



Frances Hessels
Recording Secretary

Edmonton Art Club

Illuminating Edmonton

12 X 12 One Price Show

\$325

May 2023

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



www.edmontonartclub.com

www.nightofartists.com

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Annual Juried Show

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

www.edmontonartclub.com
Night of Artists





M F Fitzgerald

IT WAS A PLEASURE MEETING with the Alberta Community Arts Clubs Associations on January 21, 2023. Most of the Board was in attendance and we could meet and chat with one another online. I am looking forward to all of the upcoming art events throughout Alberta. The ACACA aims at uniting, servicing, and networking with artists throughout Alberta. The goals are to foster and maintain instruction in art and to develop an interesting knowledge of art and culture in the communities throughout the province. Three Edmonton members are on the executive, myself, Betty Dean the wonderful newsletter editor and Joyce Boyer who is the Edmonton and Central representative. Joyce is also a member of the Strathcona Art Club.

This year there will be Northern, Central, and Southern Zone shows, the Alberta Spirit Show and the Alberta Wide Show. We are now planning and confirming dates and times. It is suggested that you get out your paint brushes and canvases, graphite supplies, sculpting and Fibre Art supplies, Digital Art, and more, and get started on pieces of art to be submitted in the Shows for 2023. To be a part of these shows you must be an ACACA member. If you choose to sign up, go to <https://acaca.ab.ca/art-resources/online/>.

Membership applications and dues need to be in by February 27, 2023. All shows are juried and you will meet wonderful artists of all specialties and levels.

I also found out that Alberta Art Clubs that are members of the ACACA are entitled to four workshop

grants per Zone. So if you are an EAC member or a member of another Alberta Art Club you may want to sign up for a membership and take advantage of this financial opportunity, at <https://acaca.ab.ca/grants-scholarships/>.

There are also categories of expertise, such as Youth (ages 15-18 years old) Beginner, Intermediate, Advanced, Master, and Signature levels. Being a long-time educator who has seen many Teacher Conventions across the province I know that each convention features student art. These students are usually from high school Art Programs and this would be a fabulous opportunity and connection for our talented art students. Also, those who are older than 18 could apply at 19 years of age, with no formal art training. These are amazing art connections for our emerging artists. Please share this information with the schools near you.

This fun fact is that after the great success of the Alberta Wide Art Show, August 2022, held in Camrose, the Mayor of Camrose stated that August in Camrose was Art Month. The ACACA Facebook Group page at <https://www.facebook.com/groups/1429861520613441> is open to the public.

It is going to be a great year for Alberta Arts. Let's get to it!



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HOW DOES CREATIVITY FEEL FOR YOU?

Do the following words capture your feelings while being creative: satisfying, joyful, energizing, freeing, stimulating, flowing, encouraging, fulfilling, and thought-provoking? Or, do the following thoughts capture your reality of creativity; a long, dull process of attention, processing, and synthesis? Or, is it a mix of feelings? At what part of the creative process do these feelings need attention, or do you just go with the flow? There are no wrong answers.

According to a variety of creativity theorists, there are a few stages we experience such as incubation or brainstorming, illumination, and investigation, composition, clarification, changes, evaluation, verification, completion. Psychologist of intelligence and human development Robert Sternberg has proposed that creativity has five components: expertise, imaginative thinking skills; a venturesome personality; intrinsic motivation; and a creative environment that sparks, supports, and refines creative ideas. Do the ideas of these theorists resonate with you? Again, there are no wrong answers.

The one state, not mentioned in Sternberg's repertoire, and that resonates with me is flow. Mihaly Csikszentmihalyi explained it, flow is "a state in which people are so involved in an activity that nothing else seems to matter; the experience is so enjoyable that people will continue to do it even at great cost, for the sheer sake of doing it." Flow can be experienced in sports, cooking, science, research, the arts, walking the dog, and numerous other adventures. It is not important that one stops to analyze how they are feeling or thinking in the creative moments, however, it is interesting to know that flow occurs. According to Csikszentmihalyi, you might experience some of the following characteristics of flow:

1. Complete concentration on the task;
2. Clarity of goals and reward in mind and immediate feedback;
3. Transformation of time (speeding up/slowing down);
4. The experience is intrinsically rewarding;

5. Effortlessness and ease;
6. There is a balance between challenge and skills;
7. Actions and awareness are merged, losing self-conscious rumination;
8. There is a feeling of control over the task.

Currently, as an educator in post-secondary, I often hear from my students that they do not believe they are creative. This occurs because students are stuck in the traditional notion of the 'arts' such as musicians, performers, artists, and so on. When I share the beauty of creativity in all of the sciences, technologies, business, and construction, it opens their perspectives on their own creative endeavors. I do enjoy reading their notes upon understanding and learning about their newfound creativity. They can now identify the sense of flow within their learning, which opens the door to connecting and synthesizing, which further opens the door to new ideas.

Opening the door to new ideas is the gift that I have received by joining the Edmonton Art Club. Rather than being alone with my artwork, I feel the enrichment of an arts community. For me, this proves we can keep on learning, exploring, expanding, and flowing.

<https://learn1.open.ac.uk/mod/oublog/viewpost.php?post=233058>



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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 | Warm 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 | Skating 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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Alberta
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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!

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

CALL TO ORDER

20 members including 1 new member, Judy White and 1 guest, Keri Haskell

15 pieces of artwork

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

Moved by Jan Fraser and seconded by Jenny Rodrigue that the December minutes be approved.

PRESIDENT'S ANNUAL REPORT (Seraya Smit)

We continue with our tradition in offering our members monthly artwork critiques by accredited critics. We thank our critic organizer Ada Wong. Our critic this evening is Jayne Willoughby.

Art critique is an important facet of the process of creating, sharing, and understanding art. 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.

Membership Fees Membership fees for 2023 are due now. E-transfer our Treasurer, Penny Lamnek: edmartclub.treasurer@gmail.com Credit card option available through Eventbrite. Debit/Credit, PayPal or Google Pay, OR cheque payable to Edmonton Art Club. If paying by cheque, please see Penny today. Information about membership fees can be found on our website.

Call for Volunteers During the November 2022 meeting we initiated a call for volunteers. We had a good response, however, we're looking for a great response.

In order to maintain a cohesive infrastructure, we are actively seeking volunteers to fulfill various executive and other committee positions.

Note that a volunteer sign up sheet on a clip board is circulating. Please search your hearts and volunteer.

Group work not only fosters teamwork, but also offers opportunities to learn more about different perspectives ultimately embracing our mandate of delivering a diverse executive committee alongside a team of member-led committee members, who are independent of the executive committee.

Executive Committee As per our Official Constitution, Policies and Bylaws, next year the club will see a change in the executive committee, Jani Galarneau will become President and I will become Past President.

Among other positions, we are seeking members to fill the vital position of Vice- President and Treasurer. These two positions are vital to the success in the operations of the club.

Michaela Yanish will be taking on the position of Recording Secretary. Her training is to commence immediately.

The executive committee positions are a two-year commitment, with the exception of the Vice President position. The vice-president takes on a six year commitment. The first

two years comprises training to equip the VP with the necessary skills when becoming President for two years and Past President for the last two years.

Membership Committee The Membership Committee is seeking to immediately replace our long-time co-ordinator, Jan Fraser. Jan has been an integral part of the Membership Committee for several terms. Jan is ready to train someone right away. Located on the display tables are some copies of the Membership Committee Description and Guidelines. Interested members, please take a copy of your consideration.

You can find more committee information and guidelines on our website.

Website The website functions as a communication tool enabling our members and the community to remain connected. The yearly statistics continue to reveal an impressive overview of growth and global visitors to our website. To view all of our website statistics including your individual statistics for the year 2022, please visit our web page located in the Members Only section entitled Website Insight. As well, the statistics are featured today on our display tables. The 3 top cities that visited our website last year were all from Alberta. Edmonton leading with 1,743, Gibbons with 456 and Calgary with 197.

Shows We sold 3 paintings at the Misericordia Hospital show. One painting was stolen the night before the exhibit came down. It's under investigation. Security cameras are installed in that hallway as well as the parking lot.

We are pleased to announce that we have resumed our Annual Juried Show. Our last juried show was October 2019. Dates are April 12 to May 10, 2023. As Jani Galarneau announced during our December meeting our Annual Juried Show as well as our exhibit entitled "Illuminating Edmonton" will be featured at the Night of Artists (NOA) venue at Bonnie Doon. Details are being negotiated. As we anticipate each of these events will have an exhibit duration time of approximately one month each. These are excellent opportunities for networking, sales, and fellowship with other artists. A volunteer list was created last month and is currently circulating again tonight.

Our return to Propaganda Hair Salon will be announced and discussed by Jani.

Membership List The membership list has been updated and published to the website in the Members Only Section. When sending emails to our members, particularly when sending group emails, please be extra mindful to only use the current and updated membership list published on our website. Best practice is to use the bcc option when sending group emails. This eliminates replying to all. When replying to group emails, please do not use the reply all. Please just reply to sender.

VICE PRESIDENT'S ANNUAL REPORT (Seraya Smit on behalf of Jani Galarneau)

I want to talk to you about the process of shows especially for our new members.

There is usually a hanging fee of \$25 per show (there is not an

MEETING MINUTES, JANUARY 12, 2023 *continued*

extra fee for more pieces). This fee covers multiple items like opening nights. It could be a host gift or wine and cheese. It can also cover incidentals like our tool kit.

Some venues will take a percentage of each painting sold. This is important to keep in mind when pricing, as is the consistency of your pricing. Your client may notice and complain.

As a side note, most major galleries' cut is between 40 and 65%. Please keep in mind they have major costs to pay so you have the privilege to be represented in their gallery.

Please note when participating in our shows to always keep in mind the time it takes to hang our work (and it would be great to have volunteers helping with the process). You are responsible for picking up your art work at the appointed time. If the time says 9 to 11, it means pick up is at 9 as there is usually another group waiting to set up their show right after.

It's very important that we have lots of volunteers for these events. Set up and take down can be very hard with only a couple of people. Also please pick up your art pieces in a timely fashion if someone else is picking up for you.

Documented volunteer hours equals grant money, scholarships etc.

SHOWS AND WORKSHOPS (Jani Galarneau)

March 31 and April 1, 2023 – Oils with Kelvin Sawatzky. This course is in collaboration with SWCA and a great way to be able to get these fabulous groups together. Donna Chamberland will talk more about this.

April 12 – May 10 – Spring Juried Show, Seasons at NOA. We have the choice of hosting our opening or joining their monthly opening or doing both.

Working with NOA helps with our social media advertising. We will be rotating with SWCA and Western Canadian Federation of Artists. Basically we will be piggy backing with them also. A win-win situation.

We are currently booking with NOA again for the Illuminating Edmonton show, which would be in their back gallery.

Moving forward, we are hoping and it is very likely we can do regular spring and fall shows.

TREASURER'S REPORT (Penny Lamnek)

Account Balance as of January 12, 2023

November 23/22 Balance Forward:	\$6,980.03
Withdrawals	\$285.00
Deposits	\$100.00
December 23/22 Balance	\$6,795.09
Card Alling	\$92,821.09
Mildred Nelson	\$32,863.80

Penny Lamnek moved acceptance of the report, seconded by Jenny Rodrigue

NEWSLETTER REPORT (Rob Guetre)

All members are encouraged to submit a newsworthy item for publication in the newsletter. Deadline is set for the 26th.

MEETING ADJOURNED

Moved by Donna Chamberland and seconded by Nola Bukvi that the meeting be adjourned.

The critic for this evening was Jayne Willoughby. She was thanked by Ada Wong.

Gofers – Nola Bukvi, Yvonne Bilan Wallace



calling all members!

Consider submitting articles for the newsletter. It could be almost anything even remotely art related.

Examples: works in progress with pictures, quick tips, how-to's, sharing about an artist you admire or artistic style you like, a favourite technique, reviews about art supplies, anything really...

Edmonton Art Club
President's Report for the Year 2022
President: Seraya Smit



This is the 102nd Annual General Meeting of the Edmonton Art Club. January 2023 ushers in an exciting new year rife with exhibit and event opportunities for the Edmonton Art Club. We continue to grow in numbers welcoming ten new members in 2022 with a total of 44 members.

The Edmonton Art Club is continuing our tradition of meeting on the second Thursday, monthly, with a hiatus in July and August. We continue with our tradition in offering our members monthly artwork critiques by accredited critics.

Our Newsletter is published on average ten times per year and is distributed via monthly email campaign, social media and is published to our website.

Our website yearly statistics continue to reveal an impressive overview of growth and global visitors to our website.

2022 analysis revealed that our website had visitors from 132 countries, 953 cities worldwide with 5,060 users.

In our efforts to grow and nurture the club, we extend a big "Thank You" to all our members who supported the Team, attended the meetings, and participated in our events and exhibits. In 2022 we hosted five workshops and four exhibits. We renewed our memberships with CARFAC and ACACA.

Our year began with a Zoom meeting for January and February, resuming in-person meetings in March. The relief, connection and fellowship was felt immediately. It was great to be back.

We reached and surpassed our vision with respect to raising the level of awareness within the community and achieved the goal of promoting and elevating the club to a more recognized public entity.

Edmonton Art Club
President's Report for the Year 2022
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From 1921 on, the Edmonton Art Club's general mandate has been to propagate a wider appreciation for fine art in the capital; elevate local artists; and encourage production of original work by setting up exhibitions, including our anniversary show.

With over 6,000 objects in storage, AGA's current collections manager and curatorial assistant Danielle Siemens was really the perfect choice to help Edmonton Art Club herd the dozens of paintings, prints, sculptures, lithographs, historical show brochures and even scrapbooks into our exhibition partnership.

January 20 the Art Gallery of Alberta ("AGA") hosted a Critique Night. This public critique occurred in Manning Hall at the AGA and was open to the public and to all artists.

Our exhibition partnership with the Art Gallery ended January 24, although the retrospective exhibition hosted by the AGA ended March 23, 2022.

February was our final zoom meeting. Our critic was Campbell Wallace.

March we resumed our meetings at the Orange Hub. Our critic was Samantha Williams-Chapelsky. On March 23 we hosted an on-line lecture discussing Paverpol moderated by Bev Oliwa. This event was open to the public and to all artists. Reiterating the above, our exhibition partnership with the AGA ended.

April critic was Randy Hayashi. April also celebrated our first in-person workshop since 2019 with the return of Mixed Media moderated by Suzanne Northcott on April 29, 30 and May 1. This event was open to the public and to all artists.

May our critic cancelled due to illness. We had a member led Open Forum critique. The exhibit at Propaganda Hair Salon commenced including a Meet the Artist reception. May 28/29 we hosted a Mixed Media Madness



Workshop (moderated by Jani Galarneau and Seraya Smit). The event was open to the public and to all artists.

June meeting Betty Dean, the Scholarship Committee Chair, gave a short history of the scholarships and announced this year's recipients and presented their certificates. The Card Alling Scholarships went to Barb Stachow and Jani Galarneau, while the Mildred Nelson Scholarship went to Rob Guetre. June 18 we hosted a Paverpol workshop moderated by Bev Oliwa. This event was open to the public and to all artists. Our critic was Cindy Revell.

July 3 the Bridges and Connections Exhibit at the Stanley Milner Library commenced.

July/August Open Studio continued during our summer hiatus. Surrounded by lush flowers and trees, Betty Dean's backyard was the hub for artistry, fellowship and food.

September critic was Donna Miller. Misericordia Exhibit commenced on September 2. Our exhibit at The Stanley Milner ended September 23. We also hosted Clay Creation Workshop Part One moderated by Sharon Moore Foster. This event was open to the public and to all artists.

October 5 we offered a Golden Products Demo moderated by Samantha Williams Chapelsky. This event was open to the public and to all artists. Our critic for our monthly meeting on October 13 was Sharon Moore Foster.

November critic was Allen Ball. November 19 the Clay Creation Workshop Part Two moderated by Sharon Moore Foster was a success with each participant completing 2 or more masterpieces.

December We ended the year with a Merriment and Cheer celebration surrounded by music, food, prizes, a "New Members Show" and artistry.

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It is my belief that we are the custodians of preserving and safeguarding the historical significance of the Edmonton Art Club. Well done, team.

This ends my official 102nd Annual General Meeting President's report.

A handwritten signature in black ink, reading 'Seraya Smit', is located below the main text. The signature is written in a fluid, cursive style.

Seraya Smit, President

Signed by: 19b77465-27ec-446e-a530-aff5f0acb0fd

Website What's New

MEMBERS' ONLY UPDATE

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

UPDATE

IMPORTANT NOTE REGARDING ONLINE PAYMENTS

Most of you are using the e-transfer method to pay for workshops, hanging fees etc and that's great.

When you do this, could you please put your name and what it is for in the message box. Most of the time this is not a problem but names do not always come across or its a company name etc. Sometimes a person will pay for two or more people and I don't know who they are. Putting in the names and for what the payment is for will save my poor head from a lot of scratching.

Thanks so much!

Penny Lamnek, Treasurer

Website Analysis

Report Period: Oct 01

	2022	2021	2020	2019	2018	2017	2016
Countries	132	111	50	70	68	50	72
Cities	953	639	339	512	519	405	494
Users	5,011	4,461	2,987	4,095	4,111	2,974	2,910

132 Countries

953 Cities Worldwide

5,060 Users

VIEW YOUR WEBSITE STATS
January 1 to December 31, 2022

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

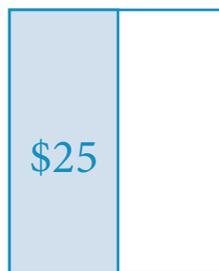
In order to help cover the circulation costs for our newsletter, paid advertising relevant to any artistic activities is being sought from artist groups, suppliers, and non-members. Rates on a per insertion basis are indicated in the page templates (pictured below). Please refer to these for sizes and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



full page



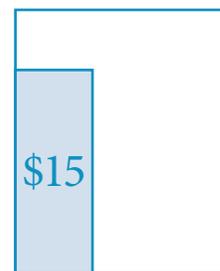
half page horizontal...



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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