



EST. 1921
EDMONTON ART CLUB
edmontonartclub.com

EAC

in this issue...

critiques	pages 2 - 4
mural in progress	page 5
comparing notes	page 6
time to shine	page 8
from our library	page 9
preparing for our show	page 10 - 11
our sponsors	page 15
	members only
meeting minutes	pages 16
committee phone list	page 19



cover: "Late Fall Colours", at Strathcona
Wilderness Centre, photo by Rob Guetre



Meet our critic for October,
Karen Bishop

I WAS BORN IN CHELTENHAM, England, in 1968 and moved to Kingston, Ontario, in the winter of 1992. When I first arrived in Canada I was unable to work while I waited for my papers, so I made use of the time by enrolling in some art classes which I enjoyed very much. In 1996 I moved to Edmonton and in 2002 graduated from the University of Alberta's Extension Centre with a Fine Arts certificate. Since 2007 I have been pursuing my art full time and between May of 2011 and January of 2016 I co-owned and operated The Daffodil Gallery in the heart of Edmonton's Gallery district.

My work is not intended to be a faithful reproduction of the landscape before me. Instead I paint by feel. The paintings that evoke the most emotion are those completed on location where I am able to allow my surroundings and the weather to dictate how I proceed. I try not to worry about the ending, rather I let the painting unfold and track its own course across my paper. For me painting allows that perfect quiet, where I am peaceful and at peace with myself, and my surroundings. It's an escape from the everyday, a chance to experience the earth more fully, a chance to breathe and know that all is well. To put it simply, I paint because it makes me happy. My hope is that the viewer can find a similar joy and peace in my work.

adapted from karenbishop.ca/



Ada Wong *Light Shines Through*

This piece is lovely, the palette and composition evoke a peaceful feeling.

There is a light below the walkway, I would like to see a bigger area of light in that spot. The red tree in the top right is too much red in one spot, add touches of red in darker areas for balance.



Andrew Beddingfield *Untitled*

Different, a nice surprise. Well defined line. I like the flatness and the palette. The vase could perhaps be rendered flatter?

The pattern's edges are meticulous. The edges of the vase where it hits the table can be tidied up. The shadow under the vase could be lengthened to ground it better. The red reflections on the right should be changed to match the background.



Betty Dean *Untitled*

Very dramatic. I enjoy that and the bold colours. The shapes are appealing and gives power to the trees. Perhaps the trees could have more substance. I like the darks at the bottom, but they don't jive with the top. You could add a bit more substance to the smaller trunk.



Cynthia Carson *But you don't look disabled, collage*

This is a powerful piece. I think you have done a tremendous job here. The background doesn't do the leather work justice. I suggest on the turquoise side make the lines of the brushwork more jagged and chaotic and/or try using colours that suggest the emotions like reds and oranges. Perhaps even reverse the two colours.



Frances Hessels *Untitled*

Beautiful work. You show personality. One suggestion: carefully consider where you place your signature. You could put it on the shirt perhaps. The body does look a bit flat, follow the shadow of the face down onto the shoulder. You could also put a speck of highlight in the right eye.



Jani Galarneau *Dangerous Liaisons*

I think you are the busiest person I know and all you do is spectacular with texture and colour. His head looks a little flat. The patch of blue under his chin ties in so well. The snow part is a bit too parallel to the bottom edge, perhaps have it go off the page.

◀ **Diana Panizzon** *Apple Blossoms*

I love this palette, and the lovely glow in the tree trunk. All the blossoms are clumped together, making it seem a bit busy. I do like the looseness of the strokes.



Jan Fraser *Dreaming Tree*

Very appealing, I like the title. I would like to see a bit more contrast between the top and bottom, bring more darker reds and purples into the bottom. The composition and pen work and colour scheme are lovely.



Jenny Rodrigue *Untitled*

I think you have done a nice job. Looking at the wheel barrow, it looks bit too light for what it is, the colour of it could be adding to this feeling. Add shadow under the window. I would have liked to see more of that window, by the way. Add some tendrils coming toward the wheel barrow. The shadow seems to end where window ends, more shadow needed there as well. Overall a nice piece.



Johanne Septou *Untitled*

This is a marvelous job. Good composition with negative shapes and a limited palette. Improve the composition by breaking up the black space between the four bottom and two middle shapes.



Mona Innes *A Fire in the Distance*

Good work. You might want to straighten the middle bank of trees. There is a similar colour intensity at each level of the work, the distant block of trees could be paler to look like they are more in the smoke. I like the rocks, grasses and the reflection.



Rhea Jansen *St Mark's Place*

I love your style. You have captured distance using soft edges with harder colours and lines in the foreground. This looks lush. The lines on the left side of the structure's are too light. I like the negative painting on the right.



Seraya Smit *Mount Rundle*

Intriguing! There is a "group of seven" feel to this. Visible, loose brushstrokes imparts a spontaneity to it and a naivete with lines underneath. One criticism, the top of the left bank meets with the shoreline in the middle, seems a bit awkward. Either bring the shoreline down or the bottom right bank up. I love your colours.

Ted Widen *Orca Mom* ▶

Lovely work. Good rendering of the splashes and the clouds. Good composition. The Orca on the little girl's shirt is delightful as is the Orca in the clouds. The small tree coming out of the larger stump is puzzling. The girl's head does seem too small and the mom's shoulder too square.



Sharon Bongers *Untitled*

Amazing and expressive. I love the composition, the colours, the negative space above his head. I'm confused by his ear and the top right line looks unfinished, intended perhaps? You've done the eye really well. Fluid style.

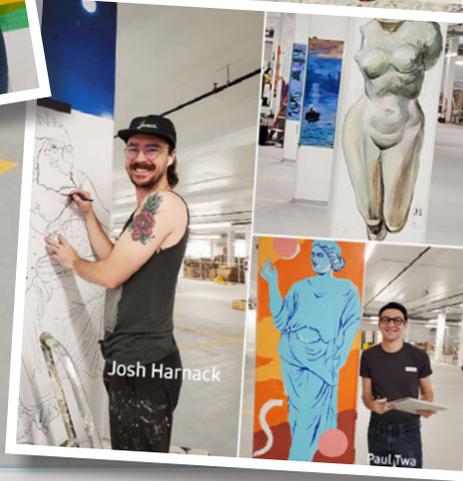


Stanza Widen *Scream of the Butterfly*

An interesting piece. I'm intrigued by the title: a scream signifying distress. But now you have explained it as a statement on global warming it makes much more sense. I might say butterflies are too pretty to be screaming. I like the sheet music on the top, but perhaps you could have brought some lower to the bottom. This is a powerful piece.



MURALS IN PROGRESS



Nearly 50 artists were selected to create a painting in the parkade at the Louvre in Century Park in South Edmonton.

2504 110 Street NW (the old Heritage Mall site).

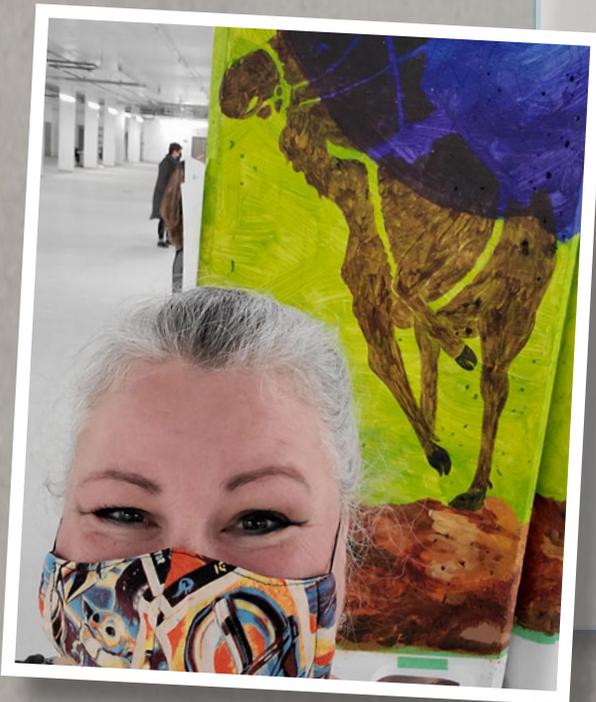
All art activity and displays are on parkade level 2.

Saturdays from 10 AM to 5 PM October 16, 23, 30 and November 6, 13

JANI GALARNEAU WAS SELECTED as one of the artists to paint in the Louvre Mural Contest. An amazing way to showcase fabulous art in the city of Edmonton.

Each artist was asked to be inspired by art from the famous Louvre in Paris. Jani's inspiration was Napoleon Bonaparte on his horse. An iconic painting that Jani chose to "Canadianize". Her version will be a Canadian riding on a moose with a Timmy's in hand and the Rockies in the background. Something sure to make you smile.

The public is welcome to watch the artists on Saturdays and to vote for their favorite! Thanks to The Paint Spot and Procura Real Estate for this fun opportunity.



COMPARING NOTES

adapted from the website <https://painterskeys.com/comparing-notes/>

Dear Artist,

Yesterday, Jonathan Kwegyir Aggrey of Ghana wrote, “In my society there is no single word for ‘art.’ We have no distinction between ‘art’ and ‘craft.’ All are creative activities requiring skills and a sense of aesthetics. The aesthetic qualities of arts are not only determined



Elmina Ripples, 2020
Watercolor on paper, 22 × 29 9/10 inches
by Jonathan Kwegyir Aggrey

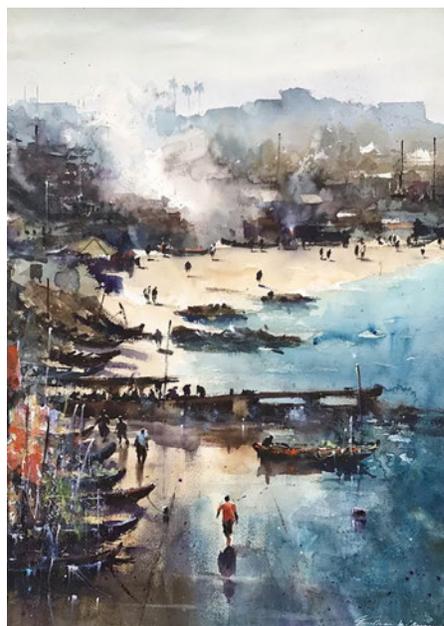
by the language of art (i.e., rhythms, balance, shapes, lines, texture, etc.) but by the ethics or values of the people. Several art forms can be combined for a purpose. For example, music, sculpture, pottery, painting, textiles and dance may be used simultaneously. (A man may dance to a drum while wearing a mask and a special costume with his body partially painted — while carrying a ceremonial pot.) Art is a necessity, an integral force and a part of living — an essential role in everyday lives of Ghanaian communities. A particular work of art may be destroyed after use, no matter how beautiful or expensive it may be. We also have taboos: A blacksmith should not strike a person with his bare hands. A carver should not work when annoyed. Tools and materials need respect. The arts are not the privilege of a few selected people.”

Thanks, Jonathan. I’ve never actually been hit by a blacksmith, but it’s handy to know that when I am, she’s liable to do it with her ball-peen hammer. What is evident from



Business Day II, 2020
Watercolour on Arches 300 gram Watercolour Paper, 22 × 29 9/10 inches
by Jonathan Kwegyir Aggrey (b.1984)

Jonathan’s information is just how universal and yet how particular are one’s attitudes about art. Both relief and insight are here. By contrast, in Western cultures it’s safe to say that art is often relegated to an elite activity — for the benefit of insiders. Broadening this base would mean inviting art into our human totality. In both cultures, art is a part of the way we understand things. In this sense we are brothers and sisters.



Cape Coast Fishing Bay, 2020
Watercolour on Arches 300 gram
Watercolour Paper, 29 9/10 × 22 inches
by Jonathan Kwegyir Aggrey

We, the windows to our cultures, struggle daily with the same sorts of challenges — to understand, modify, and remake our worlds in our own way. Alone, but not always alone, we perform our dances.

Art need not be precious. Art’s a doing thing that sometimes gets commercialized — even in Ghana. Investment in, speculation on, and the private coveting of art are not prerequisite in all places. One might conclude that the

introduction of commerce adds an odd spin to the act of art. But it’s still the ideas, tools, process and spirit that make art. For the people of this planet, art is as perennial as joy.

Best regards,

Robert



Jonathan Kwegyir Aggrey

PS: “The visible universe is a storehouse of signs to which the imagination assigns a place and a relative value; it is a kind of nourishment that the imagination must digest and transform.” (Charles Baudelaire)

This letter was originally published as “Comparing notes” on October 4, 2005.



Suzanne Northcott

Acrylic and Mixed Media

Location: TBD

Friday, April 29 to Sunday, May 1, 2022

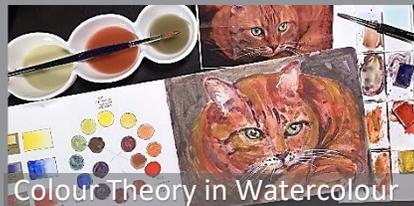
9:00am to 4:00pm
\$375

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 Here](#)



Urban Landscapes in Oil



Colour Theory in Watercolour



R&F Pigment Sticks Demo



Online Classes and Zoom Demos



Figure Reference Photos



Watercolour on Yupo



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I'M HAPPY TO SHARE that I am one of four runners-up for Alberta Art Ambassador / Artist In Residence of the Government of Alberta for 2021-2022, and the *only* Edmonton artist. Congratulations go to Zach Polis, the final winner!

Thank you to all who visited (or planned to but were unable) my YEG Old Houses Solo Exhibition. All the YEG Old Houses Paintings are currently available to view and purchase online. I remain open for Commissions as well!

The applicants of this project are not limited to visual artists but to all the arts, including filmmakers, poets, playwrights, musicians, etc.

In contrast to the other runners-up who have either achieved a Master of Fine Arts degree or practice art as their profession, I have never attended any art classes or formal training except in junior high school.

So this definitely counts as one of the greatest honours of my life. To be a self-taught visual artist and a Hong Kong-Canadian Citizen, and be on the shortlist for Alberta Art Ambassador!

Art or painting for me is my passion and my favorite way to express the joyful moments in my life.

I learned painting early, on arriving in Canada, through reading books and watching videos. Of course, visiting museums and attending other artist exhibitions are some of my favourite activities. Traveling and road trips are the true inspirations for my artwork! I have been on many road trips with my husband to the Rockies and B.C. My earliest paintings are all inspired by those areas, but without any formal series.

Therefore, the *YEG Old Houses* painting series is different than my other paintings. This first painting series and the first theme are about the capital city of Edmonton, Alberta where I have been living in since 2007.

YEG Old Houses painting series can be viewed online at <https://aerisosborne.com/shops/yeg-old-houses-painting/>

The project YEG Old Houses can also be seen at <https://aerisosborne.com/yeg-old-houses>

series. In September, I was interviewed by both Rat Creek Press and CKUA Radio. Two different media platforms with different audiences.

Never happier than when YEG Old Houses painting projects are recognized by local media. They are interested to know the reason and ideas behind the YEG Old Houses series and share them with their audience.

Definitely, it has helped me realize my vision of increasing public awareness and promoting education of the value of Edmonton's rich residential history.

Rat Creek Press – Reimagining Edmonton's Old Homes.

Reimagining Edmonton's Old Homes, Rat Creek Press article What a wonderful way to describe the way I interpreted Edmonton's historical old houses paintings which were built between the 1900s to 1930s!

A well written article by high school student Grace Tunski who, with her friend, attended my Meet and Greet Night. The article focused on Alberta Avenue Craftsman House Painting and the surrounding neighborhoods.

CKUA Radio Interview

How does a Hong Kong-Canadian self-taught artist come to an interest in painting Edmonton historical old houses?

On the other hand, the CKUA Radio interview was a completely unique experience. Five minutes of on-air time, Albertans could listen to my voice regarding YEG Old Houses...unbelievable!

Originally, the full recorded interview was 50 minutes by journalist Savannah Parke. She did an amazing job asking me questions exploring the connection between my background, my culture, and my home town (Hong Kong) and the YEG Old Houses paintings project. It forced me to self-reflect and more deeply understand how it all started for me, from the journey back to 2005 as an international traveler.

Now, you can listen to a 10 minute version of the radio interview from their website:

<https://ckua.com/listen/on-art-yeg-old-houses-exhibit/>



Interview Stories, Rat Press Creek & CKUA Radio

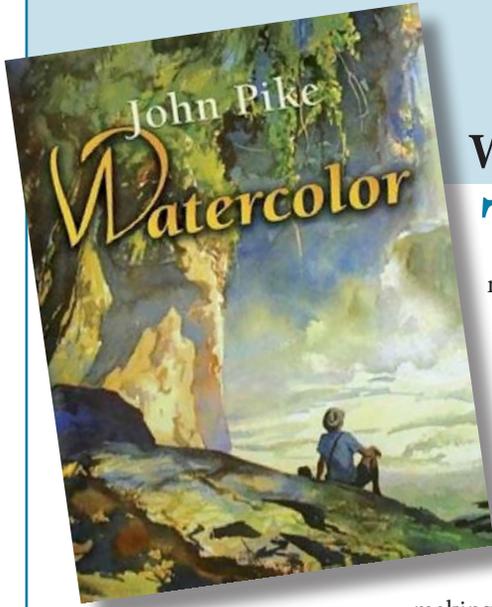
Why paint historical houses that were built from the 1900s to 1930s?

Indeed, media interviews did help me to organize and express my rationale about the YEG Old Houses painting



Aeris Osborne

EAC Library Book Reviews
by Barb Stachow



WATERCOLOR by John Pike

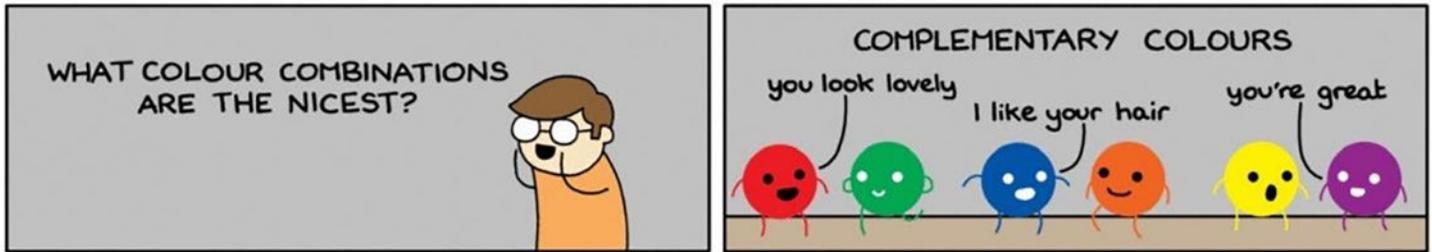
THIS IS A GOLDEN OLDIE!

At first glance it looks like a very basic watercolor book of examples and narration. The reader is taken from simple still-life exercises to complex landscape problems. Sometimes the gentle reminders when reading this book make it all worthwhile.

Sketching your ideas on paper before you attempt the painting is a learned skill. Almost anything can be sketched but everything that your sketch includes should not necessarily go into your painting. The how and why things happen will help you understand the construction of your painting. You, the artist, must consider why you are putting something into the painting. Where a photographer does not have these liberties, you as a painter do. Why the tree leans, the roof sags or the mist rises are some of the types of questions you'll have to answer that will help in making a convincing and believable painting.

The photographer must accept what is before his lens, but you the artist have the freedom of taking these creative steps before you start the painting. Doing so can go a long way toward making you a truly creative painter. If you can't say why something is in your painting, then it shouldn't be there. Taking the time to make several preliminary sketches will be beneficial in helping you make choices before brush hits canvas.

This book is available in the Edmonton Art Club's library.



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PREPARING OUR EXHIBIT

RHEA JANSEN AND I had a wonderful experience at the AGA recently. Part of our responsibilities for the 100 Year Anniversary Show has been pulling all the paintings together for a cohesive look. The staff at the AGA had asked our team to put a template together with all the art work.

Man we are gonna look fantastic, something to tell our kids many years from now!

Jani Galarneau



Sounds easy right? Not really! Let's just say it involved some math skills...

Then, we were able to come to the AGA as all the paintings were laid out ready to go. A few changes needed to be done as it wasn't easy to work with such a variety of sizes and frames.

I have to say it was a thrill for me personally to work with their professional team. Honestly who gets to say they helped put a show together at the AGA? The Gallery and all their staff have been so gracious and are so excited for our show. Looking at all that talent was humbling and I am so honoured to be part of the Edmonton Art Club team.



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

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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

OPENING RECEPTION

November 5, 2021

7 – 10pm

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PREPARING OUR EXHIBIT



OUR EXHIBIT ART GALLERY OF ALBERTA



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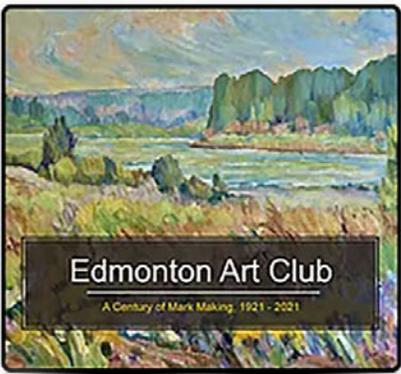
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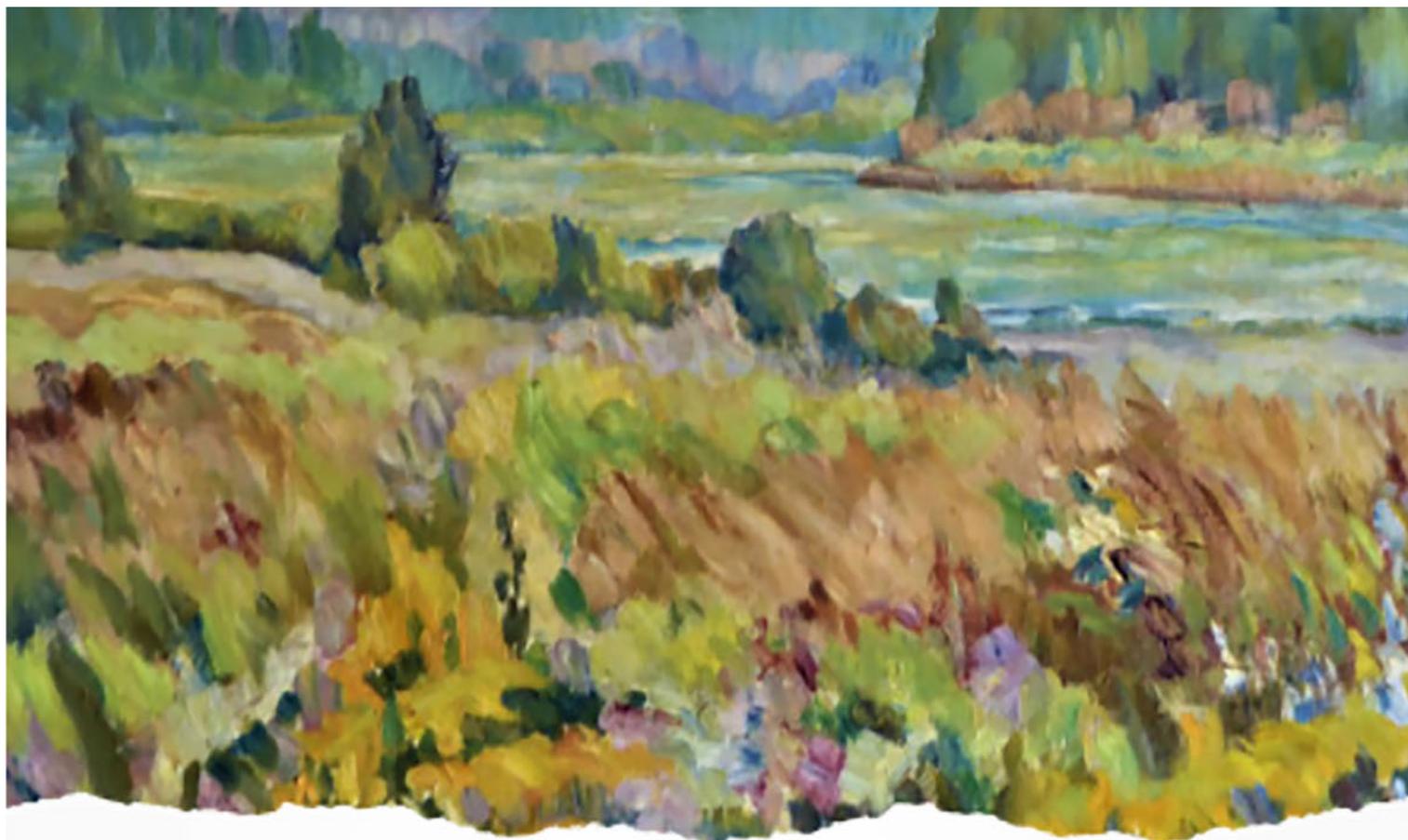


EAC/AGA Poster \$5.00



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

to purchase, contact Seraya Smit
serayasmit@hotmail.com



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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Thanks to Colours, DeltaArt 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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Foundation
for the Arts

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

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

Read more at affta.ab.ca/home.



CARFAC
ALBERTA

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

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