



Alberta  
Foundation  
for the Arts

February 2023

EST. 1921  
EDMONTON ART CLUB  
edmontonartclub.com

*EAC*

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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.



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# Artwork Critique

An overview and perspective

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## 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](http://www.kelvinsawatzky.com)

or at his Gallery at Zorzos.



## Executive Committee



**Seraya Smit**  
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**Jani Galarneau**  
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Edmonton Art Club

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[www.edmontonartclub.com](http://www.edmontonartclub.com)

[www.nightofartists.com](http://www.nightofartists.com)

Edmonton Art Club  
Annual Juried Show

# SEASONS

12 April - 11 May 2023

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

[www.edmontonartclub.com](http://www.edmontonartclub.com)  
Night of Artists





*M F Fitzgerald*

**I**T 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.

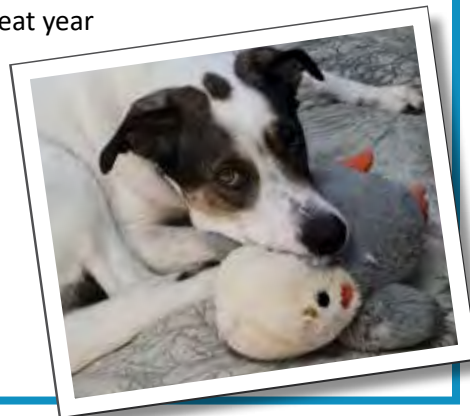
I also found out that Alberta Art Clubs that are members of the ACACA are entitled to four workshop

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!



BY ABANDONING REPRESENTATIONALISM, I'M FREE TO EXPRESS MYSELF WITH PURE FORM. SPECIFIC INTERPRETATION GIVES WAY TO A MORE VISCERAL RESPONSE.





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# How Does Colour Make You Feel?

M F Fitzgerald

**DOES ANYONE REMEMBER THE 1980'S?** Do you remember purchasing clothes based on colour selections that matched certain seasons, thus you were defined as a winter, spring, summer, or autumn person? These colour palettes ascribed to you were based on your skin tone, hair colour, and eye colour. This was popularized in Carole Jackson's book "Color Me Beautiful". I remember being introduced to this concept at an educational professional development session and it made me think about how colour influences people and how we separate ourselves into groups or norms.

Sometimes counsellors or therapists will use a colour wheel as seen below. The thought behind the colour wheel is that the colours represent the identity and intensity of emotions. Here are some common phrases, "I am feeling blue", "green with envy", "the black sheep of the family", and "that is a grey area". Sometimes it is easier to give your emotions a colour instead of the

actual name or feeling. The pillow below gives you an idea of how this might work for young people. If you search the internet for the colour/emotions wheel you will find a variety of ideas. As artists, we tend to work with a certain style or colour palette. I wonder if, while working with the colours we use, we feel different emotions or connections?



Mood Meter Feelings Chart

## Free Art Class

The Paint Spot, in collaboration with Etchr Studio (an online art learning platform), can offer access to your first class **FOR FREE!**



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Blog Post: [5 Tips for Using Etchr Accordion Sketchbooks](#)

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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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**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](http://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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