



EST. 1921  
EDMONTON ART CLUB  
[edmontonartclub.com](http://edmontonartclub.com)

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cover photo: Art by Jani Galarnau





meet our critic from the April meeting, Kim Fjordbotten

**KIM FJORBOTTEN** has a BFA in Art & Design and owns The Paint Spot. She has been teaching methods and materials for art-making for more than 20 years. As a member of the International Trade Association she has gained experience in the traditional ways paints are manufactured and endeavours to stay up-to-date on the latest advancements in the industry. Her passions are encouraging people to get started in art and helping professionals to get the most from their materials.

*adapted from paintspot.ca*

There's no good or bad in painting, Cheryl... it's just that plants died to make all that linseed oil, and they're probably sad to end up like this.



**NOLA BUKVI**

The time of day and the purple is lovely. At least one more silo could be added. A cute house with a touch of blue in the window. The little trees in the front feel authentic. I like the shuffleboard wax with a little glitter on the snow.



**MARY FRANCES FITZGERALD**

The details are very nice to see with the snake pattern on the bottom. The professionalism shows through. Love the movement and the turquoise. Try a birch panel for strengthening the background for support. The matt finish is lovely.



**ADA WONG**

I love your marks in watercolour, you have the shapes of the trees. A really careful design. A great colour theory with the greens and yellows and the highlights in the rocks draw you in.



**RHEA JANSEN**

The glass is well done. The sun coming in is lovely with the chairs and the window. The bit of blue is nice. I love the way the white you leave gives the impression of sunlight. Darken the fabric a touch at the bottom right of the vase. The lilac in the center could use a bit more detail.





**MYRNA WILKINSON**

A nice little piece. The focal point leads you to the future part of the story and gives you a sense of future expectations. A very nice composition. Colours balance nicely, not being too dark or light.



**YVONNE BILAN-WALLACE**

Quite original. This could be put in a shadow box to protect the pine cone. This piece is beautiful because it creates a feeling of our environment.



**JENNY RODRIGUE**

I like the spacing of the spruce trees is on the left side. The contrasting shadows in the vertical and horizontal fits nice. The trees are well rendered. Might add a dark spot on the trees in the right to increase the depth. The time of day is good, the subtle hint of clouds is nice.



**KEITH NUNAS**

This has energy and a nice movement of colours. Your use of primary colours and the white of the paper's surface is expert. Very good discipline and perspective.



**FRANCES HESSELS**

The book illuminating the face is a nice touch and draws the eye in. The unfinished treatment of the bike handle bar work great. The bike is rendered beautifully. The bottom left could be a little darker blue in the shadow.



**GAIL FAREWELL**

A very simple way of showing off your watercolor painting. You can take a small painting in high pixel resolution to have blown up on an aluminum panel. This works very well as it is not as costly as professional framing and incorporating glass in your frame to keep the weight at a minimum. This is a new, different way of showing off your work and is inexpensive as well.



**M SALAYI**

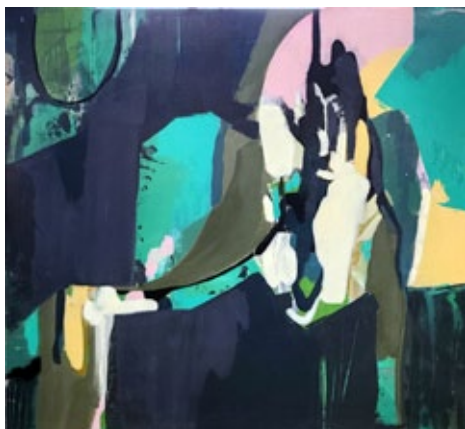
Nice composition leading the eye. Clever use of paint markings and colour mixing. The upper background is so straight and may need extending.





**JANI GALARNEAU**

A classic and recognizable piece. The stencil work in the background is great. The outline of the yellow reads as gold and if this was gold leaf, even better.



**KERI HASKELL**

The greens and pinks work well. The highlights and the intensity and subtleness are a lovely combination, as the composition is very nice. I like your Kavik shape and the geometric shapes to tell a story. The variety of lines that you have peeking out just enhance the interest. There's a lot of stories here. This needs to have a signature.



**PENNY LAMNEK**

Very well composed. A low key ethereal appearance, really nice. Your transition from yellow hues to blues is very calming because they are all in that same color family. The depth is great and the movement is lovely.



**JOHANNE SEPTOU**

A nice effect. I like the colours, that touch of copper in the green and the patina makes sense. Could try some interference colours to make the colors shift.



**DONNA CHAMBERLAIN**

The background of the portrait was handled well. You can tell you're very experienced because every stroke on that bear is going to where it needs to be, so well done. The unpainted parts enhance the movement of the composition.

U P C O M I N G

# ANNUAL JURIED SHOW

Fall 2024

Featuring the  
Edmonton Art Club



## MISERICORDIA HOSPITAL Art Exhibition

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EDMONTON ART CLUB

September 6, 2024 to January 5, 2025





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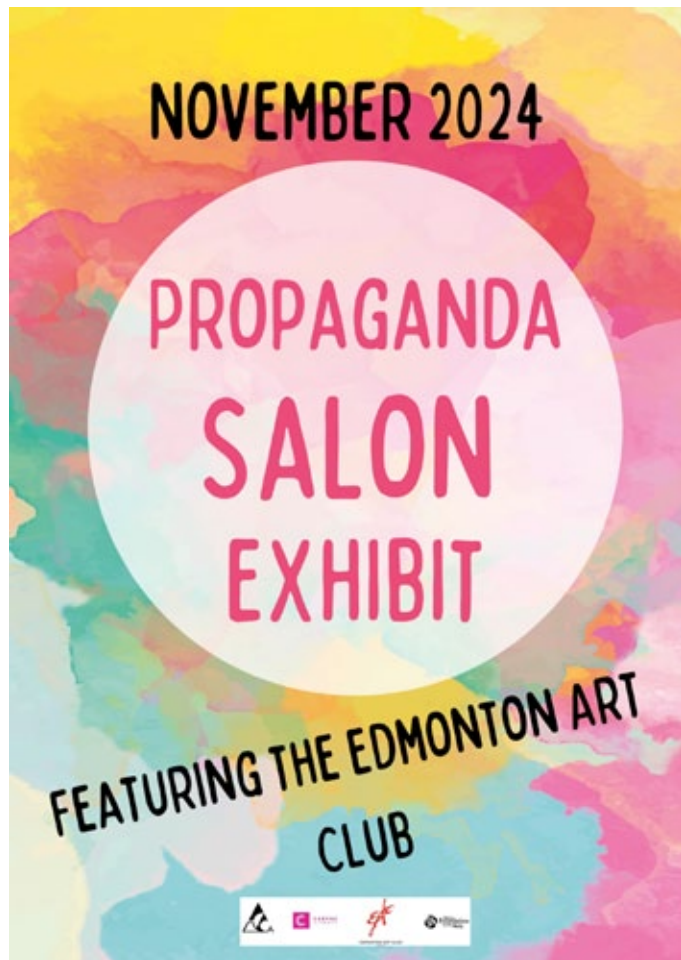
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2nd Public Viewing September 21 / 1:00-5:00pm  
Other viewings by appointment



WWW.EDMONTONARTCLUB.COM  
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*introducing...*

# T H E O B O T . A I

Well, art friends I had to try this out. In the following paragraph, you will see how I interpreted my painting below. Following this is the OBOT version.

**MFF VERSION**

*This was something I experimented with about two years ago. I was mixing different colors and letting the paint take shapes as I tilted. Then I created some lines for definitions. I am not sure about it. Hmmm.*

**THE OBOT VERSION**

*The image shows a close-up view of a vibrant abstract painting with a rich texture that suggests it is an acrylic pour painting or employs a similar fluid art technique. The painting prominently features a blend of warm orange hues that form the backdrop for swathes of pink and purple, creating a dynamic and flowing composition. The colors bleed into each other, revealing intricate details and suggesting organic forms or natural phenomena like petals, flames, or geological formations. White and black lines and shapes are woven throughout the piece, adding contrast and depth to the composition. The lustrous surface of the painting reflects light, giving it a glossy finish.*



Which version would you choose? MFF versus THEOBOT: AI?



opening day

fun at

NOA



And so it begins. We walk into NOA, find our lovely and bare corner, place our paintings on the floor, and group them by the artist's names. We stand back as a group as we observe all the art. Jani talks to us about the flow and movement of our gallery. Then we decide which two paintings would 'catch the eye of the observer' in the corner. Thus decided, Jani, seeking a theme or concept demonstrates how to mix and mingle our art. We learn to consider the size and scale as the paintings on the floor move around different spaces. We observe how our paintings interact with each other and see the arrangements take place. Then, the hanging begins.

Fortunately, we were able to hang the paintings on nails, and everyone saw what a blessing that was. Due to the creativity of the EAC artists, we see variety, which can be a distraction or create an engaging viewing experience. Obviously, we all thought it was engagement due to the flow and placement of the works. Our labels are pasted beside the art.

We stand back and enjoy what we see. Being together with a like-minded group, we observed, participated, learned, had fun, and appreciated our experiences.

*Thank you for Jani and Seraya being at the helm!*



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*the learning begins...*

## ENCAUSTIC ART

**O**N SATURDAY, APRIL 20, we spent the day at SIGN WORKS, which is across from The Orange Hub. I must say, Sign Works is a 35 year old staple in West Edmonton, and we were fortunate to work in the great art spaces, with huge tables. EAC joined with members from the Society of Western Canadian Artists (SWCA).

Many of our EAC members are also part of SWCA. This cross-club membership not only strengthens our ties with the Alberta art scene but also opens up a world of learning opportunities as we share our knowledge and experiences with each other. Our expert for the day was Erin Evans, (<https://www.erinnevansart.com/>) an encaustic artist working out of her home studio in Sherwood Park. We marveled at some of her personal examples.

The new-to-us materials were set on the long table. These included beeswax, pigments, heat sources and hotplates, brushes, our wooden panels, knives, and scrapers. After this introduction, we chose a photo to guide us and created an outline of it. We learned how to melt wax and mix our pigment to create coloured wax.

We brushed, we dipped, and added details. It was fun to watch the wax melt and distort shapes and lines. We were creating layers upon layers, and our artwork became heavier.

We were able to take our work home. We all agreed it was a great experience because when you spend five hours with new artists, you can learn so much.

*M F Fitzgerald*





## CHECK IT OUT!



Last year, after discussing what shaped us as artists, we decided to create a showcase examining 15 prompts of what made us the artists we are today. These vibrant and evocative works invite viewers down a colourful memory lane. Drawing inspiration from influences throughout their childhoods in the 70's, 80's, and 90's, this collection of works offer a thought-provoking exploration of the past. Through their dynamic use of painting and mixed media, Galarneau, Bigelow and Baker have created works connected to favorite foods, toys, moments in history, pastimes, collectible items, and references to popular music and culture.

With a keen eye for detail and a deep understanding of nostalgia, the art created for the Childhood Throwback Memories showcase captures the essence of a bygone era while inviting viewers to reflect on their own cherished memories. These include favorite toys, snack foods, historical moments, things that no longer exist and favorite bands.

These vibrant works provide an energetic experience guaranteed to promote connection over nostalgic memories. This collection of 45 works examines iconic memories of the 70's, 80's and 90's.

This season, we're aiming to raise money to support taking this showcase across Canada.

**T**HROWBACK CHILDHOOD MEMORIES is a traveling art showcase created by Jani Galarneau, Kevin Bigelow and Kelsey Nowaczynski Baker.

This nostalgic collective based in Edmonton, Alberta has represented the Arts in the Edmonton area for over 15 years.

## ART CHAT

Mary Frances Fitzgerald

**I**N THE MARCH NEWSLETTER, I shared information from Seth Apter (artist and psychologist), who wrote the book *Mixed Media Artists: Art Tips, Tricks Secrets, and Dreams from Amazing Artists*. Seth asked 44 artists numerous questions, which I thought had value for all artists. In March I shared a number of questions composed by Seth and responses by different artists. Now I am completing this Art Chat with a few more questions.

### Do you feel vulnerable showing your creations to others?

- Yes, so much so that I rarely show my work 9%
- Yes. A big issue, but I share my work anyhow. 19%
- This is a problem for me but only sometimes 26%
- I felt that way in the past, but I no longer feel that way 25%
- Not at all. I have always been confident in showing my work. 21%

### Have you ever felt like giving up your creative endeavors?

- Yes 42%
- No 58%

### Do you find it easy to promote yourself?

- I have no trouble doing this at all 12%
- This is uncomfortable/difficult for me, and I am inconsistent with self-promotion as a result 48%
- This is so uncomfortable/difficult for me that I barely do this at all 24%
- I leave promotion up to somebody else entirely 2%

### Of the following, which is most important for your art?

- Process 40%
- Expression 35%
- Concept 15%
- Beauty 8%
- Sales 2%

I believe we members of the Edmonton Art Club could have a great discussion about these questions. We consist of many artists in many stages of our art careers and have had these questions on our minds at some point. Visit Seth online at [www.thealteredpage.blogspot.com](http://www.thealteredpage.blogspot.com)



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# START HERE

Is there a subject? Can you see "stuff" you recognize?	No	Check the title, are you sure there is no subject?	Yes	<b>Abstract Expressionism</b>
	Yes		No	Start Over
Are people wearing togas? ( <i>Roman Robes or capes</i> ) If there are nudes, do they look like the kind you might see in church art?	Yes	Are their poses relaxed or very dramatic?	Relaxed	<b>Renaissance</b>
	No		Dramatic	<b>Neoclassical</b>
Is there anything impossible, magical, or "dream-like" happening?	Yes	<b>Surrealism</b>		
Is there a strong sense of emotion in the art and do the colors, shapes, or textures help make that stronger? <b>OR</b> does it have a very unusual use of shape, form, color, or texture that almost hides the subject?	Yes	Do you see obvious geometric shapes or shattered images?	Yes	<b>Cubism</b>
	No		No	<b>Expressionism</b>
Does it include images from popular culture of regular common stuff with bold color that wouldn't normally be considered art?	Yes	Did it take effort to make?	Yes	<b>Pop Art</b>
	No		No	<b>Dada</b>
Does it show very rich or royal people playing or being naughty? Do even the trees and clothes look rich and fluffy?	Yes	<b>Rococo</b>		
Is the background very dark but you see dramatic spot-lighting? Is it old fashioned with clothing of the 1600s like from the 3 Musketeers or Pirates of the Caribbean	Yes	<b>Baroque</b>		
	No			
Is the paint thick and obvious and could it have been painted from observation?	Yes	<b>Impressionism</b>		
Do you see hunting, hiking, or farming? (People formally interacting with nature)	Yes	Are the people working or might they be slaves?	Yes	<b>Realism</b>
	No		No	<b>Romanticism</b>
Is it dramatic, like showing a fight or something that may cause death?	Yes	<b>Romanticism</b>		
Does it look like a photograph?	Yes	<b>Realism</b>		
	No			

It might be a style not on this chart.



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# Navigating the Depths Creativity

An Overview by Seraya Smit



Seraya Smit

Art is a deeply personal journey of self-discovery, where each creation reflects the artist's inner world and emotions. It's a solitary yet universal voyage that challenges and transforms the creator, culminating not in the artwork itself, but in the growth it fosters within the artist. This article encapsulates the essence of art as a continuous cycle of introspection and expression, where the process is as significant as the product.

Creating art is an explorative and personal adventure, highlighting the individuality and depth of the artistic process. Art is not just a product; it's a chronicle of the artist's journey through the realms of imagination and emotion. Each stroke, each hue, and each texture is a footprint on the path of self-discovery. As artists, we delve into the depths of our psyche, unearthing hidden facets of our identity. The canvas becomes a mirror, reflecting the complexities of our soul, the echoes of our thoughts, and the whispers of our dreams.

This journey is solitary yet universal, intimate yet expansive. In the solitude of the studio, we confront our fears, embrace our passions, and challenge our limitations. The act of creation is a dance between the known and the unknown, a delicate balance of control and surrender. With every piece, we offer a piece of ourselves to the world—a testament to our existence, a legacy of our essence. Art, in its truest form, is the essence of life captured in a moment, a bridge between the artist and the observer, inviting them to share in the odyssey of creation.

The artistic journey is a voyage that transcends the boundaries of the tangible world, inviting the creator into a realm where intuition and inspiration reign supreme. It is a pilgrimage to the inner sanctum of the mind, where every artist is both the mapmaker and the traveler. This expedition is not for the faint of heart—it demands courage, resilience, and an unwavering commitment to the pursuit of one's artistic truth.

In this odyssey, the artist's tools are more than mere instruments; they are extensions of their very being. A brush, a chisel, a pen—each holds the potential to unlock new dimensions of expression. The materials, with their diverse textures and hues, serve as the artist's companions, each contributing its unique voice to the chorus of creation. The process is a symphony of elements, orchestrated by the artist's hand, guided by their vision. As the journey unfolds, the artist encounters a landscape rich with challenges and triumphs. Each project is a new territory to be charted, a mystery to be unraveled.

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“Art washes away from the soul the dust of everyday life.”

- Pablo Picasso

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The act of creating becomes a dialogue with the self, a series of questions and answers that delve deeper with each iteration. It is in this introspective conversation that the artist discovers the essence of their message, the core of their artistic identity.

The culmination of this journey is not found in the completion of a work but in the transformation it incites within the artist. With each creation, the artist evolves, shaped by the experiences etched into their work. The artwork, therefore, stands as a monument to the journey—a beacon for others who dare to embark on their own creative quests.

In the end, the artistic journey is an infinite loop, a cycle of creation and reflection that never truly ends. Each piece is a waypoint on an endless path of growth and discovery. For artists, the journey is the destination, and the canvas is the diary of their soul's voyage through the vast seas of creativity.





# Urban Sketching Week

May 1 – 7, 2024

Join us to sketch in Old Strathcona and use hashtag #UKSWeek2024.

View Exhibition of Sketchbooks by members of Urban Sketchers Edmonton at The Paint Spot

FREE Zoom Art Talk Gearing Up for USKWeek2024 with Kim Fjordbotten

Daily Prompt List for inspiration

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- May 2: Cafe & Restaurants
- May 3: Theatre & Music Venues
- May 4: Art Shop Sketch Meet
- May 5: Green Space
- May 6: Places of Worship
- May 7: Buildings with Murals

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*don't be shy!*



*Why not post your work on our Facebook & Instagram pages?*

Sharing your art will help inspire others! When others see the art you create and your process, many will want to pursue their own creative/art journey.

It's amazing how one's creative actions can encourage others to create and make art.



# 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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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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