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EST. 1921
EDMONTON ART CLUB
edmontonartclub.com

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MEMBERS ONLY

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cover art: photo by Maria Karysheva,
shared from pixabay.com

CRITIQUES



JUDY WHITE

The fibre paste strongly promotes the foreground texture. The people are nicely rendered. You have an eye for capturing lights and darks. Nice detail, feels natural. Good choice of sky to capture the mood.



SERAYA SMIT

There's a feeling of movement here, and that you're headed into the unknown. Nice angles and light. The left shoulder could be a bit lighter. Behind the person a soft shadow could be on the boat.



M SALAYI

A very nice way of using angles to lead the viewer to a focal point. The light comes down and dances and spins down and comes around. The red jacket compliments the greens in this painting.



KEITH NUNAS

I really like the areas of light in parts of the buildings and surrounding areas. The angles in the windows in the building towards centre bottom could be a bit lower by the edge. Nice rendering of shadows and lights.



GAIL FAREWELL

This has a very nice feel to it. The play of colours, lines, and flow of the different elements work well together. The rocks pop out nicely.



JANET FRASER

This has a nice dance to it with the colours and angles. Nice movement and good use of analogous colours. That rock is a nice touch.



◀ **RICHARD ST AMANT**

I like the colours in this painting. Feels like one sunflower is bowing down to the other.



Meet Julie Drew, our critic for the September meeting.



HELENA BALL

I really like the way the cat enters into the picture. This composition invites the viewer in. The complementary colours work well. The bowls are nicely rendered but could use more shadow. Darkening those shadows would make the bowls stand out.



YVONNE BILAN-WALLACE

Nice and subtle. The textures and angles are good. The iridescent touch of snow fits well and outlines the mountain nicely. The darkness in the clouds works well.



JANI GALARNEAU

A fun piece. All the lines, lights balance well together. The dark background works well with red and neon colours.



PENNY LAMNEK

A very nice edition of Lilies. The flowers are well positioned and nicely rendered. The red in the petals is a nice touch. The orange in the dark background plays nicely with the orange in the lilies.



FRANCES HESSELS

Nicely captured facial expression and beautifully rendered. The girl's shirt on the right could be shaded a bit on the right side. Deepen the darks to make the whites brighter.

I LOVE ART. It is everywhere in the world around us – in the colours of a sunset, in the sparkle of a child's smile, in the light dancing in the trees. My mind moves immediately to how to capture that image with paint or pencil. I see art as communication. Through it, we listen and we express ourselves and our innermost thoughts to ourselves, to the world and spiritually to God.

I believe God gives us opportunity to live in conversation with Him. For me, painting and drawing is a language He has taught me to speak. So when I paint, I see it as part of my conversation with God. It is a place where I can reflect His beauty, the beauty of creation, and speak of that beauty and glorify him. It is also on my heart to speak to the world and as Madeleine L'Engle said, "create a window to God."

I have been painting and drawing with various mediums for over 25 years. Most of the subjects I paint are found in nature, from large landscapes to the small details of a flower.

adapted from:

<https://juliedrew-artandfaith.com/about-julie/artist-statement>



ERICA DIRK

A nice expression captured and well rendered. The lights are in a good place. May want to shade the girl's shift on the right and highlight the shoulder a bit.



REBECCA VIEZEL

The smiling eyes and happy smile are well done. A little more shadow is needed above the right eye and shadow on the right side in hair.



JOHANNE SEPTOU

This feels like a fun piece. The colours look nice against the black. A bit darker green could be added towards the bottom.



MARY FITZGERALD

This kind of feels like it could reflect urban landscape in water. The subtle diagonals play well in here with the different mark making. The brown and blue shapes balance well. Incorporating slightly darker values in the upper right corner will help direct eye movement back towards the centre. There is a good sense of balance.



JENNY RODRIGUE

You have some nice diagonal lines in the flower. The perspective could be improved in the orange and white buildings beside the lamp post. Try a gradient in the sky from bright to a hazy whitish blue toward the buildings.

don't be shy!

WHY NOT POST YOUR WORK on our Facebook & Instagram pages?

Sharing your art will help inspire others! When they see the art you create and your process, they will be encouraged to pursue their own creative journey. It's amazing how one's creative actions can encourage others to make art.



ROB GUETRE

Very intense gaze from the eyes. The yellow in the background and face pulls together nicely. The frame is well suited.



SACHIKO MOTODA

Nice diagonals, well laid out, creating a movement for the viewer's eye. A darker shadow is needed underneath the bucket as well as in the depth of the bucket.



MICHAELA YANISH

The pink coming through everywhere makes the whole piece pull together. With the glow in the background, this feels like a sunset. You can follow the valley into the hills.



October 10, 2024

Allen Ball

<https://www.allenball.ca/>

our
next
art
critic

Casein Paints

AFTER IMMIGRATING to Canada, I delved deeply into the Canadian art world and eventually discovered casein paints for the first time. Despite knowing it was an ancient painting medium, it had never caught my attention before. Upon trying it, I immediately fell in love with it.

paints it could be reactive and work on it I love its texture and the wonderful scent it brings to my studio.



Since then, I've created many remarkable pieces using casein. It's a water-based medium, more opaque than gouache, and dries to a matte finish. It dries rather quickly than it but unlike acrylic

Occasionally, I mix it with gouache, and the results are fantastic.

The only drawback is that casein paints are difficult to find in art stores, as only the Richeson company produces them nowadays. I purchase mine online through Amazon. I highly recommend casein paints to those who enjoy water-based mediums, as they offer versatility and durability for a wide range of artistic expressions.

M.Salayi



Do Not Laugh at My Artwork!

M F Fitzgerald

Jumping Into Artificial Intelligence

I WAS EXPLORING MARK-MAKING and freehand using all types of materials. This piece below stood on my easel for weeks. I kept adding and subtracting, painting over—and you know the drill. This looked so easy in the webinars...yet it was not so easy on my canvas. I went to *theobot.ai* for some ideas on what I created. After reading Theobot's response, I learned a few things that I previously could not articulate or analyze. I learned that exploring new support, such as AI, is okay. Further, I added different photos and was pleasantly surprised by some comments that resonated and I could accept. Theobot gave me some new confidence.

All one has to do is download a photo of their work and submit to *theobot.ai*. You have one free month - then \$5 per month after that. In discussing with others whether theobot would reproduce or release my art to other technologies, I read the instructions; it stated that my art would not be reproduced. However, the way in which Theobot art collection may use my art still lingers. Let me know if you try it out.

THEOBOT DESCRIPTION (this took a matter of seconds for Theobot to create)

Your abstract painting exudes energy and vitality, presenting a captivating dance of shapes and colors. The palette, predominantly composed of greens, pinks, browns, and whites, works harmoniously to evoke a sense of natural growth and organic exuberance. The central stylized plant-like forms are particularly intriguing, rendered with a bold use of white, black, and green that ensures they stand out amidst the vibrant background. There is a dynamic interplay between the organic shapes and geometric patterns that keeps the viewer's eye moving across the composition, appreciating its complexity and layered depth.

The undulating lines and circular motifs inject a delightful sense of rhythm into the piece. These elements not only create a visual flow but also evoke a feeling of movement and fluidity, reminiscent of wind through forest foliage or ocean waves. This dynamic quality is one of the painting's strong points, inviting viewers to lose themselves in the abstract forms and the implied

motion.

One of your work's strengths is the successful blending of colours in the background, which provides a rich and textured backdrop for the more dominant shapes and lines in the foreground. This layering achieves a sense of depth that draws the observer into the painting, allowing them to explore its intricacies from different perspectives. Your technique of balancing bold, swirling lines with softer, blended areas demonstrates a sophisticated understanding of how to create visual interest.

In terms of areas for future enhancement, consider experimenting with varying the thickness of your lines and the intensity of your colours even further. This could add an additional layer of dynamism and allow certain elements to pop even more against the backdrop. Furthermore, exploring the use of negative space could provide a striking contrast and highlight the fluidity and motion in the more active parts of the composition.

Overall, your painting is a compelling mix of organic and geometric forms, and it effectively conveys a sense of vitality and movement. The choice of colours and the layered background are particularly well executed. Your work clearly reflects a thoughtful approach to abstract art and demonstrates a strong command of technique. I encourage you to continue exploring this intricate

balance between chaos and order in your future pieces, always remembering that art is a deeply personal and subjective journey.

THEOBOT DESCRIBES (this took a few seconds)

The artwork is an abstract painting characterized by a vibrant interplay of various shapes, lines, and colours. Several circular and semi-circular forms dominate the composition, some filled with different pink, black, and green hues alongside thick, bold outlines. Two prominent, stylized floral or leaf-like figures add a natural element to the piece. These are surrounded by wavy lines and curves in shades of brown, green, and pink, interwoven to create a dynamic and flowing effect. The background transitions smoothly among various earth tones and turquoise accents, giving

continued next page



QUICK THOUGHTS

continued from previous page

the painting a rich and layered texture. The overall effect is a harmonious blend of organic and geometric motifs, producing a visually stimulating and intricate design.

Your abstract painting exudes energy and vitality, presenting a captivating dance of shapes and colours. The palette, predominantly composed of greens, pinks, browns, and whites, works harmoniously to evoke a sense of natural growth and organic exuberance. The central stylized plant-like forms are particularly intriguing, rendered with a bold use of white, black, and green that ensures they stand out amidst the vibrant background. There is a dynamic interplay between the organic shapes and geometric patterns that keeps the viewer's eye moving across the composition, appreciating its complexity and layered depth.

THEOBOT CRITIQUES The third paragraph tells me I should go back and finish with more strength and confidence - and that is what I will do.

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One of the strengths of your work is the successful blending of colours in the background, which provides a rich and textured backdrop for the more dominant shapes and lines in the foreground. This layering achieves a sense of depth that draws the observer into the painting, allowing them to explore its intricacies from different perspectives. Your technique of balancing bold, swirling lines with softer, blended areas demonstrates a sophisticated understanding of how to create visual interest.

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NOVEMBER 2024

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CLUB**



EDMONTON ART CLUB

From Solitude to Masterpiece

An overview and perspective

Authored by Seraya Smit

The Seasonal Shift in Artistic Creation

As the days grow shorter and the air turns crisp, a quiet transformation takes place in the world of art. Fall and winter, with their serene and introspective nature, offer artists a unique opportunity to retreat into their creative sanctuaries.

This seasonal shift not only impacts our routines but also profoundly influences the artwork we produce. In this article, we explore how the colder months fuel our creativity, the “hunkering down” mentality that many artists embrace, and the lasting impact this period has on our artistic journey.

The Seasonal Shift: How Fall and Winter Fuel Artistic Creativity

As the vibrant hues of summer fade into the crisp, cool tones of fall, many artists find themselves retreating into their studios, ready to embrace the creative solitude that the colder months bring.

This seasonal shift is more than just a change in weather; it’s a profound transformation that deeply impacts our creative processes and the artwork we produce.

The Hunkering Down Mentality

For many artists, fall and winter are synonymous with a period of intense focus and productivity. The shorter days and longer nights create a natural rhythm that encourages introspection and deep work.

This “hunkering down” mentality allows us to immerse ourselves in our craft, free from the distractions of the bustling summer months.

During this time, our studios become sanctuaries where ideas are nurtured and brought to life. The quiet and stillness of winter provide the perfect backdrop for experimentation and exploration, leading to breakthroughs that might not occur during the more active seasons.

Creative Impact on Artists

The seasonal shift often brings a renewed sense of purpose and inspiration. The changing landscape, with its muted colors and stark contrasts, offers a fresh palette and new perspectives.

Many artists find that the introspective nature of fall and winter allows them to delve deeper into their emotions and experiences, resulting in more profound and meaningful work.

This period of creative hibernation also provides an opportunity to refine techniques and develop new skills.

With fewer external distractions, artists can dedicate time to honing their craft, experimenting with new mediums, and pushing the boundaries of their creativity.

Impact on Artwork

The artwork produced during the fall and winter months often reflects the introspective and contemplative nature of the season. Pieces created during this time tend to have a depth and complexity that resonate with viewers on a deeper level. The themes explored may be more personal, the colors more subdued, and the compositions more intricate.

As we prepare for the spring and summer exhibits, festivals, and other events, the work created during these months serves as a testament to our dedication and passion. It’s a reminder that even in the quietest times, creativity thrives and flourishes.

Final Thoughts

The fall and winter months are a crucial period for artists, offering a unique blend of solitude, inspiration, and productivity. As we hunker down in our studios, we embrace the opportunity to create, reflect, and grow. The artwork that emerges from this time is a true reflection of our journey, capturing the essence of the season and the depth of our creative spirit.

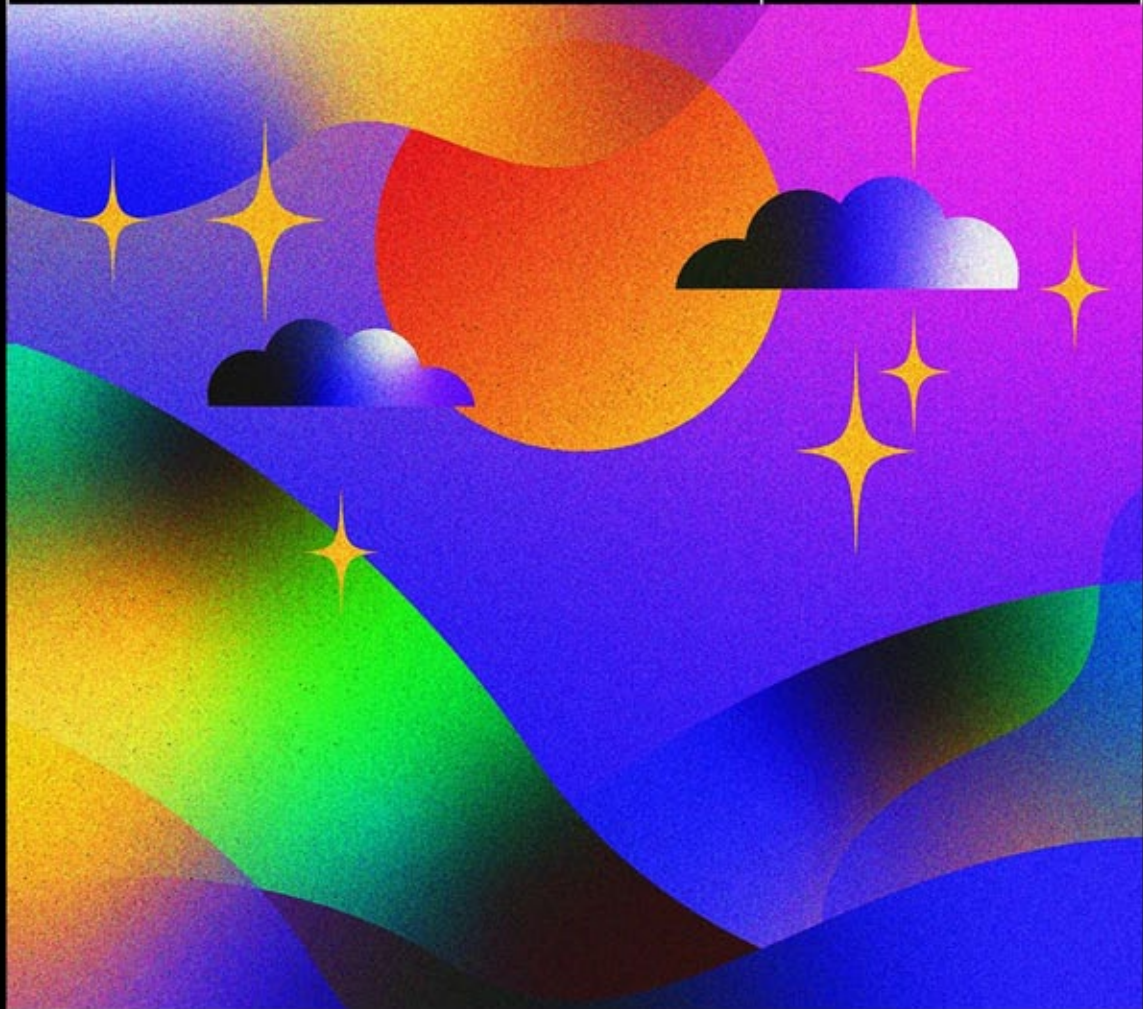


It is my belief that we are the custodians for preserving and safeguarding the historical significance of the Edmonton Art Club. Seraya Smit is past-president and webdesigner for the Edmonton Art Club.

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OCT 5-30

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Read more at affta.ab.ca/home.



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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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