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November/
December
2007

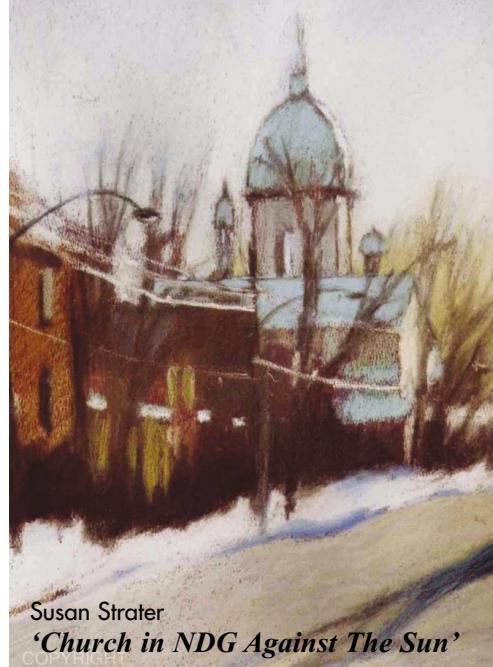
CANADIAN *Brushstroke* MAGAZINE

Serving the Canadian art industry • www.brushstrokemagazine.com

Making & Breaking
all the
rules

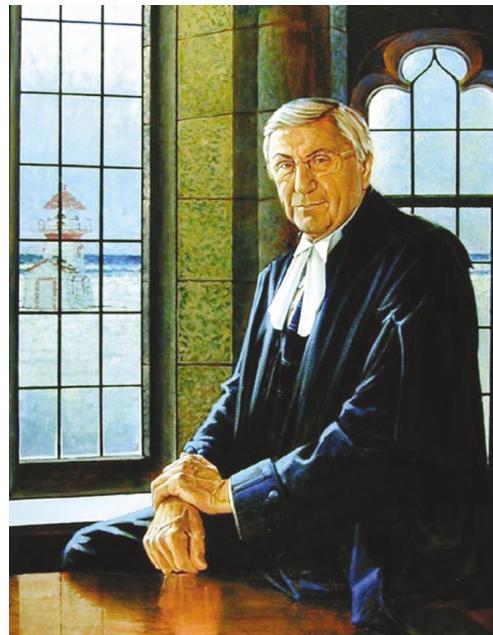


Carl Shinkaruk
'Eye of the Storm'



Susan Strater
'Church in NDG Against The Sun'
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Pastelist is 'Purely Visual'



Bernard Poulin
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Rt. Hon. 'Romeo LeBlanc'

From Artist to Business Person...

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SUBSCRIBE
TODAY!

**LAST CALL FOR
WATERSCAPES COMPETITION!**

Details inside



Publisher's Corner

As you read this I am excitedly preparing for my trip to Ottawa to attend the Visual Arts Summit Nov. 25 to 27.

During that trip I am planning to meet up with artist Bernard Poulin - you'll see his work in this issue - also perhaps Cindy Quayle Hauck and Larry Deacon (two of our competition finalists last issue), and Karen Bailey (the artist who went to Afghanistan - featured in last issue). I will also be visiting the War Museum to see Calgary artist Bev Tosh's war brides exhibit.

I am looking forward to see what comes out of the Summit, and how it will affect the Canadian art industry in the future.

I live just south of Edmonton, AB, but I grew up in Montreal, Ottawa and Toronto, so I have lots of family in the area, and I am also hoping to have a visit with some of them.

If any of you are at the Visual Arts Summit and see me hanging around, please stop me and say 'Hello.' I'd really love to meet you.

Several national art competitions were awarded in the last few weeks: The Kingston Prize for portraiture, the Sobey Award for an artist under 40 actively involved in showing their work in a commercial or public gallery, and the RBC Painting Competition - the country's largest disbursement to emerging artists.

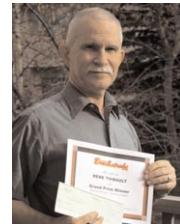
We sincerely congratulate Joshua Choi of Etobicoke, ON (Kingston Prize winner); Michel de Broin of Montreal, QC (Sobey Award); and Arabella Campbell (RBC Painting Competition winner).

I have to apologize that there is no feature story from our Central area (Saskatchewan, Manitoba, Nunavut, NWT) this issue. There was a glitch at the last minute and we had to pull the story. We will make it up to you in future issues.

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Canadian Brushstroke Magazine

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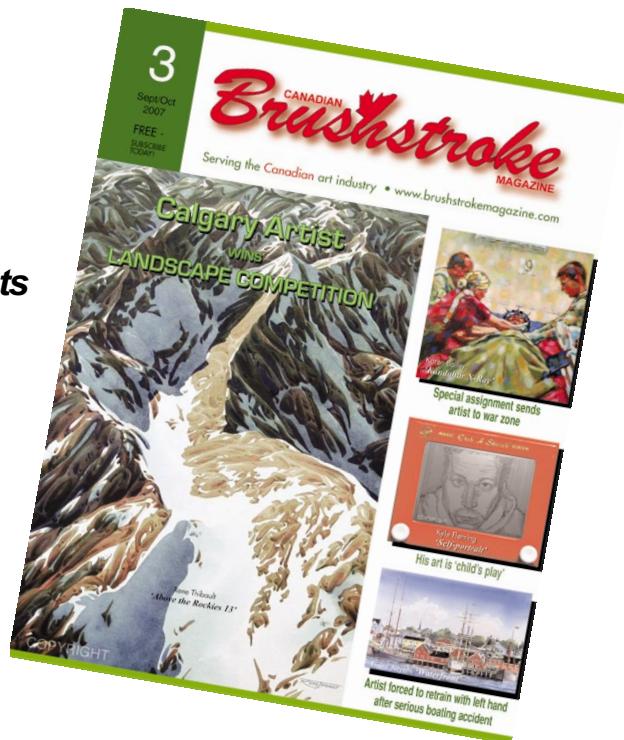
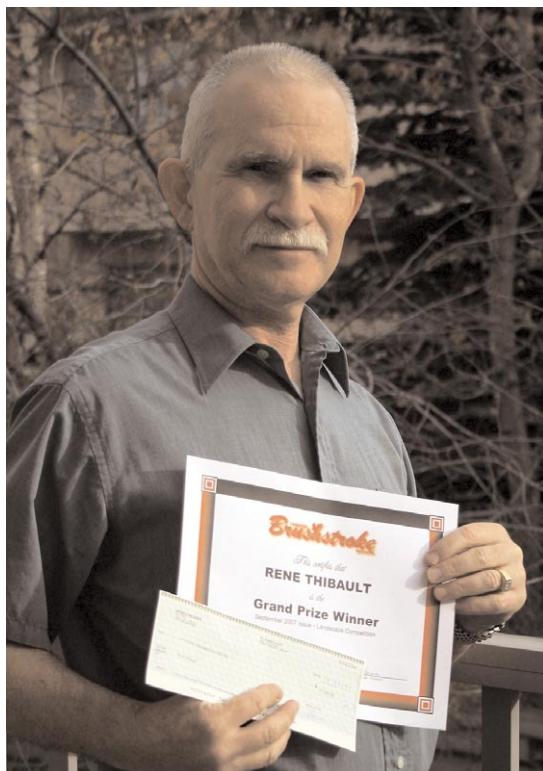
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letters...

Here are two letters: from one of the seven finalists and the grand prize winner of the first Canadian Brushstroke Competition - Landscape. The winning paintings were published in the last issue. (To view the issue, go to www.brushstrokemagazine.com and click on Free Subscription)



Being awarded the Grand Prize in the Landscape Competition was a total delight to say the least!

I feel so very privileged at being bestowed this award. A heartfelt thank you to the jury for its recognition of my work. It's beautiful bits of reality like this that are so encouraging to an artist through years of production.

Perusing through the competition results and the very generous comments on my work allowed me to savor even more having earned the award. To have my painting in the company of the impressive pieces by the other great finalists made me feel even more fortunate. I think Canadian Brushstroke Magazine is a very professional magazine with inspiring and informative articles.

**Rene Thibault (Grand Prize Winner)
Calgary, Alberta**

I wanted to write and let you know about some of the publicity that I have received as a result of being a finalist in your landscape competition.

I was featured, along with Larry Deacon (another of the finalists) in our local newspaper and I was invited on Rogers Cable 22 television to appear on their Live at 11 show. It was broadcast four times that day. On television, they showed the magazine and featured my painting.

Just thought you might like to know how things like this really help artists in their quest to be recognized in the big picture. Thank you again for your wonderful competition and for the nice certificate. It is framed and hanging on the gallery wall next to my current exhibit.

**Cindy Quayle Hauck
Ottawa, Ontario**



WEST (Yukon, Alberta, B.C.)

Making

And

Breaking

all the rules

BC artist
CARL
SHINKARUK's
training all
came from
'experiments'
that he says
were similar
to being in
a science
laboratory.



EYE OF THE STORM • Oil/Canvas, 20 x 30" *Chosen for cover of Calgary Telephone Book

"If you don't know the rules, you don't know how to break them," says North Saanich, BC artist Carl Shinkaruk.

Shinkaruk had no formal training in art. "I learned a lot of it by trial and error. My earlier works were mixed media. I've

used literally anything I could find - motor oil, Wite-out, shoe polish. I've taken the time to educate myself. To me, paintings were lots of little mistakes that turned into successes. My self-education process has given me knowledge in my application and the mistakes have been replaced with confidence."



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NORTHERN PASSAGE • Mixed/Board, 20 x 30"

Now, after a lifetime honing his artistic skills, Shinkaruk is "really into oils," he says. "I really enjoy it." He's also found a genre that he loves and he currently does a lot of Western themed work. "I just have such a passion for the horses. They are such magnificent creatures and there's such a romance in the cowboy. "I think everybody has a little bit of cowboy in them. Every once in a while I step away from the Western work, and revisit a cultural theme. I love the cultural pieces (Pages 8 & 9)."

He usually uses photo references for his horse paintings because "it's pretty hard to get a horse to sit still for you."

"I'm just in the process of putting a bow on my new studio," he says. "The old one - I had to leave it to grab a tub of paint because you couldn't turn around in it. I inherited this trait from my Dad. I used to call my Dad a crow. If he'd see a shiny object, he would pick it up and save it. I've also become somewhat of a packrat. All this stuff was consuming my studio. Thank God my wife Bonnie is the total opposite of me. Whatever order there is in my life, I owe to her."

The new studio is about 500 sq. ft. and has two windows. "I don't paint with natural lighting, so that was kind of irrelevant." What the windows are relevant for is that one looks out onto a pond with a large waterfall in his backyard, and the other looks out into the garden. "We think it's a spectacular backyard."

"Drawing was my passion and it still is. But commercially

there's not much call for it. A lot of my drawings, in my view, are good enough to sell as they are. Black, white and grey doesn't give you any room for error. The whole foundation of a good painting is a good drawing."

And he believes there are three other secrets to the success of any painting: The painting has to be solid, it has to have a proper frame for the piece, and it has to be hung in a place that sets the painting off to its best advantage. "If any of those three are out of whack, it's not going to work."

Art has been Shinkaruk's passion since he was a child. "I knew at a pretty young age that I had this gift. As I was maturing, art wasn't something that people really pursued as a career - not like today."

So when he wasn't able to support himself just with the proceeds from his art, he pursued other options. "Something else to keep my brushes wet." Some of the options included refereeing hockey, managing a bar, sales representative, and working in the health and fitness industry. "My wife says my resume looks like a phone book," he says, laughing. "Always they were secondary. I felt this was what I was meant to do. Nowadays I've been able to sustain myself. I absolutely love doing it, though. I'd paint whether I got a nickel for it. It's the first thing I do when I awake, and it's the last thing I do before I retire. My biggest regret in life is going to be that I won't have the opportunity to complete one-tenth of the paintings that I have in my head."



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HELL BENT • Oil/Canvas, 20 x 30"

"One of the most joyful experiences for me has been the mixed medium experimentation. You feel like you've just invented a cure for small pox. You're pioneering your own journey. I don't think art is something you can teach. I can't teach you to be an artist. I can show you tricks, but to me it's something you have in you and your passion will guide you through that journey."

"As much care as you give to your first stroke - give that same care to the last stroke. What you put into it, you're going to get out of it. Someone once said to me early in my career, 'There's no such thing as a lazy artist.'" The meaning behind it was that a person who doesn't take care with every stroke won't stick around as an 'artist.'

"There's no magic bullet. You're going to have to put your time in. You can take a painting from zero to hero in however long it takes you - it's just a rush!"

Shinkaruk has had works in several galleries, including The Metropolitan in Hawaii and Japan. He is currently represented by Webster Galleries Inc. in Calgary. "We are off south of the border soon to look for representation in the U.S. I have a fairly established clientele there. "When you shop for a gallery, you've got to find one that's as passionate about your work as you are."

Website is necessary marketing tool for artists

He also markets his work himself through his website. "If you don't have a website as an artist in this day and age, you're going nowhere. My website has increased my business 10-fold."

"I am connected with artincanada.com - run by Lynda Baxter. She's so committed to what she does. I get so many compliments on my website - I get the feedback. Plus, they get an incredible amount of visitors to that site."

In many cases, he is not keen on sites that artists create themselves. "They're doing themselves a great injustice," he says, adding that "It's that first impression that counts."

"I had a letter from a kid in Kansas who is doing a blog on me. I had a request from the Society of Rural Physicians of Canada (to have his painting Northern Passage (Page 8) on the cover of their magazine)." A couple other of the numerous requests have included a request for one of his pieces to go on the cover of the Calgary phone book (Eye of the Storm - Page 4), and from a lady in Colorado who wants to have his painting Hell Bent (Page 6) tattooed on her back. She has applied to television network TLC, hoping to be selected to have this done on the reality show, LA Ink."

"What a compliment to me that someone would walk around with this image on her body for the rest of her life. They are finding me - that goes back to Lynda. That's the kind of exposure that the website brings in."

And, the "invention of the giclee has changed the art world. It is no longer necessary to sit on large amounts of inventory or incur the initial cost of publishing an entire edition." With the website, "prints go here, there and everywhere."

You don't just "wear your little beret, drink coffee and paint"

Shinkaruk says potential artists have idealist views. "People don't realize - they think it's Shangri-La - you wear your little beret, drink coffee and paint. They don't realize a lot of 'crap' (the marketing end, accounting, inventory, etc.) goes along with it"

Shinkaruk usually prefers Grumbacher and Rembrandt brand paints, that he purchases through Island Blue Print because he says the staff are particularly knowledgeable. Of late, though, he has also been using the Maimeri brand as well. "I absolutely love it. It's made in Italy."

"I like buying and trying new colors. I think it goes back



GUIDING LIGHT • Acrylic/Board, 20 x 30"

to the experimenting thing. I'm not stuck in any rut, because no one taught me to be stuck in any rut."

His usual palette includes Raw Sienna, Cadmium Yellow and Grumbacher's Mondazo, which he says is "as orange as you can get. I find it really good with flesh tones. It's a nice little bit of salt on your pork." In the reds, he uses Rose Madder and Light Red. He uses Flesh to mix to the maroons and burgundies, but not necessarily for flesh tones.

"I didn't really realize this, but someone brought it to my attention that I use a lot of blue in my paintings. It wasn't a conscious thing. I really thought I used a lot of black." Blues in his palette include Cerulean Blue, Phthalo Blue, Indigo, Cobalt Turquoise, Turquoise and Ultramarine. Greens include Chromium Oxide Green, Nickel Titanate Yellow (a lime green), Veridian, and Greenish Umber, which he mixes with Raw Sienna to make "a beautiful, olivey color."

In the browns, he uses Raw Umber, Burnt Sienna, Maimeri's Cassel Earth, VanDyke Brown and Burnt Umber.

Titanium White is his favorite white, and for blacks he uses Ivory Black and Mars Black.

"I used to use black a lot. To me, that's the whole secret of painting - the contrast. It's created by how much black you put in. Although I love color, I don't need color. What I need is dark and light. It is feasible to create a wonderful painting using just one color. It's the combination of color, with the contrast of white."

Recently he's been experimenting with using a Burnt Umber and Ultramarine Blue mix instead of black, and he also often mixes browns in his blacks.

He prefers Connoisseur, Daler Rowney and Gold Sable brushes. He uses rounds and a lot of soft, flat brushes. "I don't generally use oil painting brushes. I use a lot of watercolor brushes. As brushes get experienced, I trim them. I keep whittling them down to keep the point fine on them. The subjects of my paintings are usually very detailed studies and I need fine brushes. I tend to be a little looser with my backgrounds. They take a lot of blending and if I don't feel I can do it with a brush, I'll use my fingers, a rag, a sponge, the applicator from a shoe polish container, Q-Tips. I've painted entire backgrounds using some other vehicle to get the paint there - it doesn't have to be a brush."

As for the support, he usually uses canvas, but he makes it "as smooth as I can get it. I would paint on ice if I could."



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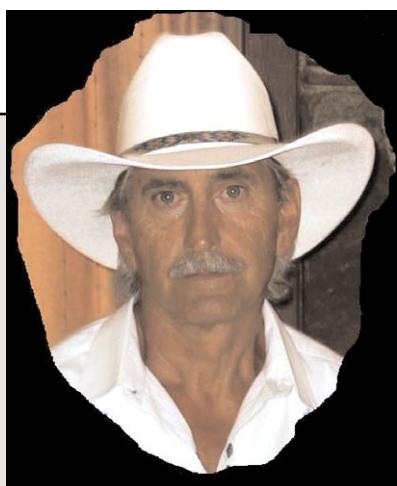
IT'S GOOD TO BE KING • Mixed/Board, 20 x 30"

Shinkaruk says canvas tooth can grab more paint than he likes in certain places. "By having the smooth canvas, I can dictate how thick and thin to apply paint and 'I control it.'

He smooths his canvas unconventionally - he uses several layers of drywall sealer. "After the sealer is on, I tone the canvas with acrylic paint, usually grey, so that there is no white showing. That way, when I apply white, I can see it going on." •



NO PRESERVATIVES • Oil/Canvas, 24 x 36"



CARL JOSEPH SHINKARUK
has been a career artist for more than 20 years. His work has attracted international acclaim. His portfolio is richly steeped in his childhood roots on the Canadian prairies and the place of his birth, Saskatoon, Saskatchewan.

He currently 'hangs his hat' on 'a little spread' in North Saanich, just outside of Victoria, British Columbia. His work is on display at Webster Galleries Inc. in Calgary, Alberta, and can be viewed on the artist's website at: www.carlshinkaruk.com .



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The Audain Foundation, Joan and Martin Goldfarb, Jay Smith



Artist believes political motivation was behind 'censorship'

Political motivation was the reason behind Edmonton, AB Mayor Stephen Mandel's "censorship" of four sculptures of Hindu deity 'Ganesh,' says the artist, Ryan McCourt.

Less than a month before the civic election (held Oct. 15), the Mayor ordered McCourt's four sculptures removed from outside the Shaw Conference Centre, where they had been for almost a year. He ordered them removed in late September. The sculptures had been installed in early November of 2006, and were due to be removed in early October of this year to make way for the next exhibit. Having the sculptures forcibly removed a few weeks earlier than planned was political, making the mayor appear to heed the citizens' concerns and the citizens' petition appear to be successful, said McCourt. The 'citizens' included about 700+ in the Hindu community who didn't like his depiction of Ganesh.

McCourt said he met with members of the group in January. One of the statues depicts Ganesh holding a cake. Ganesh is usually depicted holding a dessert. An issue at the time, he said, was that they felt that that cake was too decadent for Ganesh, and that they didn't like that Ganesh (depicted as an infant boy) appeared nude.

When the story came out in the media in mid-September, however, the story claimed that the group felt Ganesh was holding ammunition, which McCourt thought probably intrigued the media more than a cake being too decadent or Ganesh being nude.

"There's nothing offensive about the sculptures," said McCourt. "There are traditional views of Ganesh in the nude. It's not something I made up. There's nothing erotic about it - it's not even very detailed (graphic) - it's abstract. I'm not going out to shock people - it's just nudity. Have you ever been to Europe? It's full of nude art."

"I read about it (the Mayor's order to remove the sculptures) in the paper," said McCourt. "That's how I discovered the Mayor's orders. It's ridiculous and politically motivated." He said the citizens who opposed the art were just



reacting because "they didn't like it. And the weird thing is the way it gets portrayed in the media. It's unfortunate that the only art articles are sensational."

McCourt says this issue brings up the whole problem of censorship. "There's a very important principle at stake - freedom of expression. It's a fundamental right."

"It didn't hurt me at all," said McCourt. In fact it helped me (the publicity). Two of the sculptures have been sold. The person who bought them had seen them (at the Shaw Conference Centre) and had admired them." The person didn't know who to contact about purchasing the work, and the story in the media helped him find McCourt and purchase the two art pieces.

Editor's Note: Mayor Mandel did not return our calls so we are unable to provide his viewpoint. •

~~LAST~~ CALL FOR ENTRIES

We want to show off Canada's artists, and our competitions will offer us a chance to do that!

Be sure to enter your artwork in our competitions - not only do you have a chance to win

\$1000 CDN

plus an award certificate, but we also get a chance to see your work and we just may feature YOU in an upcoming issue of Canadian Brushstroke Magazine.



Waterscapes Competition

Creeks, ponds, streams, rivers, lakes, oceans, waterfalls, etc.

Competition No.	2
Subject	Waterscapes
Medium	Two dimensional drawing or painting medium
Entry Fee	\$15 <i>(You can enter as many works as you would like)</i>
Entry deadline	November 30, 2007
*Winners and finalists will be featured in the January/February issue of Canadian Brushstroke Magazine	

RULES — HOW TO ENTER

DIGITAL FILES ONLY

Enter with high res digital file only - on CD only. Do not send digital images via email to our offices - they will be automatically disqualified. You must print off the entry form on next page, complete it, and send it along with your CD and method of payment. If you have more entries than the space allotted, please print another form and fill it out complete-

ly. All CDs must be labeled with the artist's name, the number of entries on the CD, each of their titles and this issue's Competition Number. All files on the CD must be labeled as follows: lastname/firstname/Entry No. Example: John Smith's Entry No. 2 would be labeled smithjohn2.

ELIGIBILITY

This competition is open to any artist with residency in Canada. All work

must be original, not copied from any other artist's work, photographer's work or published work of any kind, and must have been completed in the last two years. The work can not have won previous awards or any distinction of any kind. No works created under supervision are eligible. We reserve the right to refuse any entry, or ask for source material at our discretion.

ENTRY FORM

RULES — HOW TO ENTER (CONTINUED)

ENTRY FEE/DEADLINE

The **DEADLINE** for Canadian Brushstroke Magazine to **RECEIVE entries** is **Nov. 30, 2007**. You cannot courier material to our box number, so be sure to send it in plenty of time (Address is on submission form below). The fee per entry is \$15 CDN, which can be paid by VISA, cheque or money order. The fee **MUST** be included with the CD and entry form submission. The entry fee is not refundable.

COMPETITION JUDGES

The competition entries will be chosen

by Canadian Brushstroke Magazine, and/or qualified judges of our choosing.

PERMISSION TO PUBLISH

Signing and submission of the entry form, digital files and payment will constitute permission for Canadian Brushstroke Magazine to publish your artwork(s), your name and information in our magazine, which is released on the internet, and copies archived on our website on the internet for as long as the publisher wishes to keep the archived editions

on the site. Submission of the entry also constitutes the entrant's acceptance of all competition rules. The winner and finalists will be notified by e-mail, and their work will be published in the specified edition of the magazine. The judges' decisions are final.

Canadian Brushstroke Magazine does not accept any liability for color variations that may occur as a result of different computer screens. The artists will always be properly credited.

Phone number: ()

E-mail:

PLEASE WRITE VERY CLEARLY

Entry 1

Title: _____

Medium: _____

Size: (hxw) _____

Entry 2

Title: _____

Medium: _____

Size: (hxw) _____

Entry 3

Title: _____

Medium: _____

Size: (hxw) _____

I enclose my cheque or money order for the total fee of \$15 Canadian PER ENTRY

OR, please charge the total sum to my VISA: _____

EXPIRY DATE: _____

Signature _____

I solemnly declare that all the works listed on this entry form are my own original artworks and I own the copyright to the work and to all source material used in creating this artwork. I understand the entry, including the form and CD, will not be returned, and I understand the entry fee is non-refundable. I have thoroughly read and agree to all competition rules, and I understand I am granting the rights to

publish my name, the artworks listed and information in an upcoming issue of Canadian Brushstroke Magazine and that the issue will be archived for an undetermined amount of time on Canadian Brushstroke Magazine's website: www.brushstrokemagazine.com.

**If you wish to receive confirmation that we have received your entry, enclose a self-addressed STAMPED postcard.

Address _____

Please PRINT name clearly _____

Postal Code _____

City/Province _____

Signature _____

Please mail this form and the properly labeled CD (see Rules - How to Enter) with properly labeled files to:
Canadian Brushstroke Magazine, Box 3449, Leduc, AB, T9E 6M2

Alberta & Ontario galleries celebrate milestone anniversaries

The Art Gallery of Calgary held a free public event in September to celebrate 30 years of contemporary art exhibitions, community outreach and cultural development in Calgary, AB.

The Art Gallery of Mississauga, ON, also celebrated a milestone - its 20th anniversary - in October.

To celebrate, the gallery held two parties - one for adults, and the other for families. •

Kingston Gallery now home to two Rembrandts

The Agnes Etherington Art Centre in Kingston, ON, acquired its second painting by 17th century Dutch artist Rembrandt Harmensz van Rijn (1606-1669) in September.

With this gift of both paintings by Drs Alfred and Isabel Bader of Milwaukee from their outstanding private collection of Dutch art, the Queen's University gallery now holds two of Canada's six Rembrandts.

'Head of a Man in a Turban, in Profile' is a small oil on panel depicting an elderly man in richly colored biblical dress. Dating around 1661 towards the end of Rembrandt's long career, its composition is linked to a painting in the collection of the National Gallery of Art, Washington, The Circumcision, and may have been a figure study for it. It embodies all the hallmarks of the artist's late style, evoking light, form and emotion with a few bravura strokes.

Valued at \$16 million (US), this painting joins an earlier donation by the Baders of a Rembrandt to the Art Centre - 'Head of an Old Man in a Cap.' Painted around 1630 when the artist was not yet 25,

"This is an outstanding way to celebrate this year's 50th anniversary of our Art Centre," says Principal Karen Hitchcock.

The Baders have donated more than 100 European paintings over the past three and a half decades, making the Agnes Etherington Art Centre a leading public gallery in Canada in the research and presentation of Old Master painting. They are included in An Enduring Passion, an exhibition celebrating highlights of the Bader Collection, on view until Jan. 6. •



Visual Arts Alberta and Harcourt House Arts Centre are pleased to present our 6th annual art auction and gala, featuring original artwork by top Alberta artists.

Live music by Dan Skakun Trio and Terry McDade.

Saturday, November 17, 2007
Hellenic Centre, 10450 116 Street
Edmonton 6 pm to midnite

Advance tickets available through VAAA at 421.1731 or Harcourt House at 426.4180.

www.visualartsalberta.com
www.harcourthouse.ab.ca

hh
harcourthouse



Support the arts in Alberta by joining us for a fabulous evening of art, music & fun.

National Portrait Competition

\$10,000 Kingston Prize Awarded

The Kingston Prize 2007, a national portrait competition, was won by Joshua Choi of Etobicoke, ON, for his oil on canvas, entitled 'Emily'.

Choi's winning entry is a heavily textured, emotive painting of a young woman.

He received \$10,000, presented by The W. Garfield Weston Foundation.

The 30 finalists' paintings were hung in the Firehall Theatre in Gananoque, ON, before the winner was announced in late October.

Winner of the People's Choice Award and \$750 is Paul Robert Turner of Toronto, Ontario, for his oil on canvas depicting a couple in an awkward moment, entitled 'Attach.'

Two honorable mention awards of \$500. each go to Miklos Legrady of Toronto, ON, for his acrylic on canvas, entitled L'OCAD Student 2225233' and Jennifer Walton of Toronto, ON, for her oil on canvas self-portrait.

The mission of the Kingston Prize is to encourage and reward the creation of contemporary portraits by Canadian artists through a biennial national competition for paintings and drawings.

The thirty finalists' work can be viewed at www.kingstonprize.ca . •

Gamblin's 10 Tips for Creating Permanent Paintings

- Paint on rigid, rather than flexible supports. Once paint layers are dry, they do not want to move. Painting on rigid supports will make for a more secure painting structure and resist cracking.
- Create a simple painting structure with as few paint layers as possible. Paint failures tend to occur between paint layers. The simpler the painting structure, the more permanent it will be.
- Keep the 'Fat Over Lean' principle in mind while building the painting structure. Manage the ratio of solvents and painting mediums that are included in paint layers so they increasingly become more flexible, and less likely to crack over time.
- Prepare your painting support with a high quality ground. Painting grounds should have a balanced level of absorbency and an adequate amount of tooth to ensure proper adhesion of paint layers.
- When painting on fabric supports, seal the fabric with PVA Size, rather than Rabbit Skin Glue. Rabbit Skin Glue is considered 'hygroscopic,' which means it absorbs humidity out of the air, causing the fabric to swell and contract. This causes unwanted movement of the painting support. PVA Size does not absorb moisture, making fabric supports more stable.

- Use the 'oiling out' technique, rather than retouch varnish within the painting structure. 'Oiling out' effectively evens out the surface quality and saturates colors while bonding permanently to paint layers.
- Use an easily removable final picture varnish. Varnishes that can be removed with mild solvents will pose less risk to damaging paint layers underneath.
- Use only those oil colors labeled with ASTM Lightfastness ratings of I & II. This will ensure that your colors do not change over time.
- Do not roll paintings done on flexible supports.
- Extend oil colors with a mixture of solvent and binder, rather than solvent alone. Thinning with only solvent will make oil colors too 'lean' which may prevent proper adhesion and permanence of paint layers.

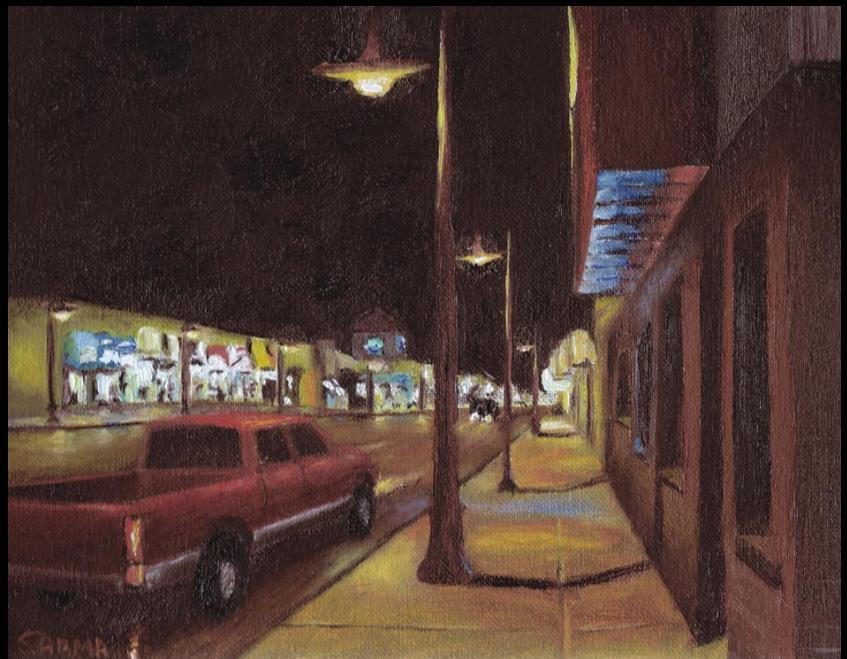
This information by Scott Gellatly, a technical advisor to Gamblin Artist Colors.



*For more useful information, visit the Gamblin website at:
www.gamblincolors.com*



Cindy Revell



Susan Abma

Johnson Gallery



Susan Box

7711 - 85 St., Edmonton, AB
• 780-465-6171
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RBC Canadian Painting Competition



Arabella Campbell in front of her award-winning painting. PHOTO BY ERIN RILEY

Vancouver artist takes **\$25,000** top spot

Vancouver artist Arabella Campbell has been named the national winner of the ninth annual RBC Canadian Painting Competition. Campbell was awarded a \$25,000 cash prize for her original work entitled, *Physical Facts Series #6*.

Two honorable mentions were given to: Chris Millar of Calgary for his work entitled, *Facebitor - The Untimely Transmogrification of the Problem*, and Melanie Authier of Toronto for her work entitled, *Apocalyptic Picnic*. Millar and Authier were each awarded \$15,000 for their work. The RBC Canadian Painting Competition award is the largest award disbursement provided to Canadian emerging artists.

"Each year the RBC Canadian Painting Competition showcases the high level of up-and-coming artistic talent that exists in Canada today," said Gay Mitchell, deputy chairman, RBC Wealth Management. "This annual competition, now in its ninth year, serves to foster the awareness and appreciation of the visual arts while shining a light on some of Canada's finest emerging talent."

The national winner and honorable mentions were selected from 15 semi-finalist works painted by talented artists from all across Canada. They were named at a gala event held at the Ontario College of Art & Design in Toronto.

The paintings were judged by some of Canada's finest artists, curators and gallery directors. For visuals and descriptions of the winning works, please visit www.rbc.com/paintingcompetition . •



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Stepping out of the studio...

Changing your role from artist to business person



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RT. HON. ROMEO LEBLANC, LEADER OF THE SENATE AND FORMER GOVERNOR GENERAL OF CANADA • Oil, 48 x 55"

The minute you step out of your studio, you've become a business person, says renowned Ottawa, ON artist Bernard Poulin.

"The faster we learn that, the better. Contemporary recognition is selling your product - and why not? It's still you - it's still yours."

He says artists need to "learn how to let go" of their work. "Get out there. Painting is an expression of sharing. You're offering it to the world. You want it to speak."

Poulin insists artists have to be creative in their business approaches. "There aren't enough galleries out there for all those who think they are an artist. It doesn't take money - do something in your own back yard, but do something special that people will talk about. Do it in a flamboyant way. Do little things to make the experience more tangible."

For instance, he suggests that artists could "clear out

three rooms in their homes and create a gallery for a day or two," involving as many friends or people in the community as possible.

Often artists feel unsuccessful if they're not in a gallery, he says. "When I sell a painting and I am not paying a gallery 50 percent, I feel very successful. If I can reach out and make people feel something - that's my success."

Poulin knows what he's talking about - he's been a painter for more than 40 years and recently had his 40th anniversary exhibition at the National Art Centre in Ottawa. "I'm not an artist, I'm a painter," he says, adding that it is up to the viewer to decide if his work is 'art' and if he is an artist.

Like every other painter or artist, he started out modestly. "Since no one wanted what I was making way back when, I decided to do it (the marketing of his work) on my own."



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JEAN CHRETIEN - ORATOR • Oil, 36 x 72"



COPYRIGHT PWL

SARAH • Oil, 30 x 36"

"A critic said, "Bernard, quit insulting the public by presenting your work." She was right in many ways - I was a beginner. But I'm still around and I haven't seen her writings in about 40 years.

We're never as good as we think we are, and we're never as bad as we think we are, but we have to get away from our mother being our wildest supporter."

Most artists, including Poulin, have often had dreams of painting "full-time." But, be sure to spend time on the business side of your artwork, he says. "Painting full-time - every hour of the day - doesn't make you a healthy painter."

Marketing your work doesn't mean you have to stop painting what you love, he says. "I've always chosen subjects that I truly find interesting and I focus on how well I can do it - can I render this to a point that I can connect with a viewer? That's what artwork does. It reaches out and touches people - it moves them."

When someone is looking at your artwork, "Step back from your easel and shut-up," he adds. "Stop talking about it - let your artwork speak for itself." If no one notices, he says, then maybe the artist has to learn a little more or work a little harder.

Poulin also does commissioned works. "I've always believed in 'bread and butter' artwork, plus doing what I've always wanted to do."

Many of his commissions have been portraits of world- and nationally-recognized prominent individuals, including Prince William, former Prime Minister Jean Chretien, former Governor General Romeo LeBlanc, and many others.

These important commissions elevated his reputation and as a result, he was able to initiate a 'flamboyant' marketing success of his own.



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MY BEGONIAS • Oil, 24 x 30"

About 12 years ago, Poulin started 'patron exhibitions.' He found a group of individuals who would invest in his work in advance. This meant a guaranteed 'paycheck,' and for that, the patrons got a guarantee also - a painting based on their level of patronship - small, medium, or large.

For the first patron exhibition, with the patrons funds, Poulin traveled and painted many views in Tuscany and Venice.

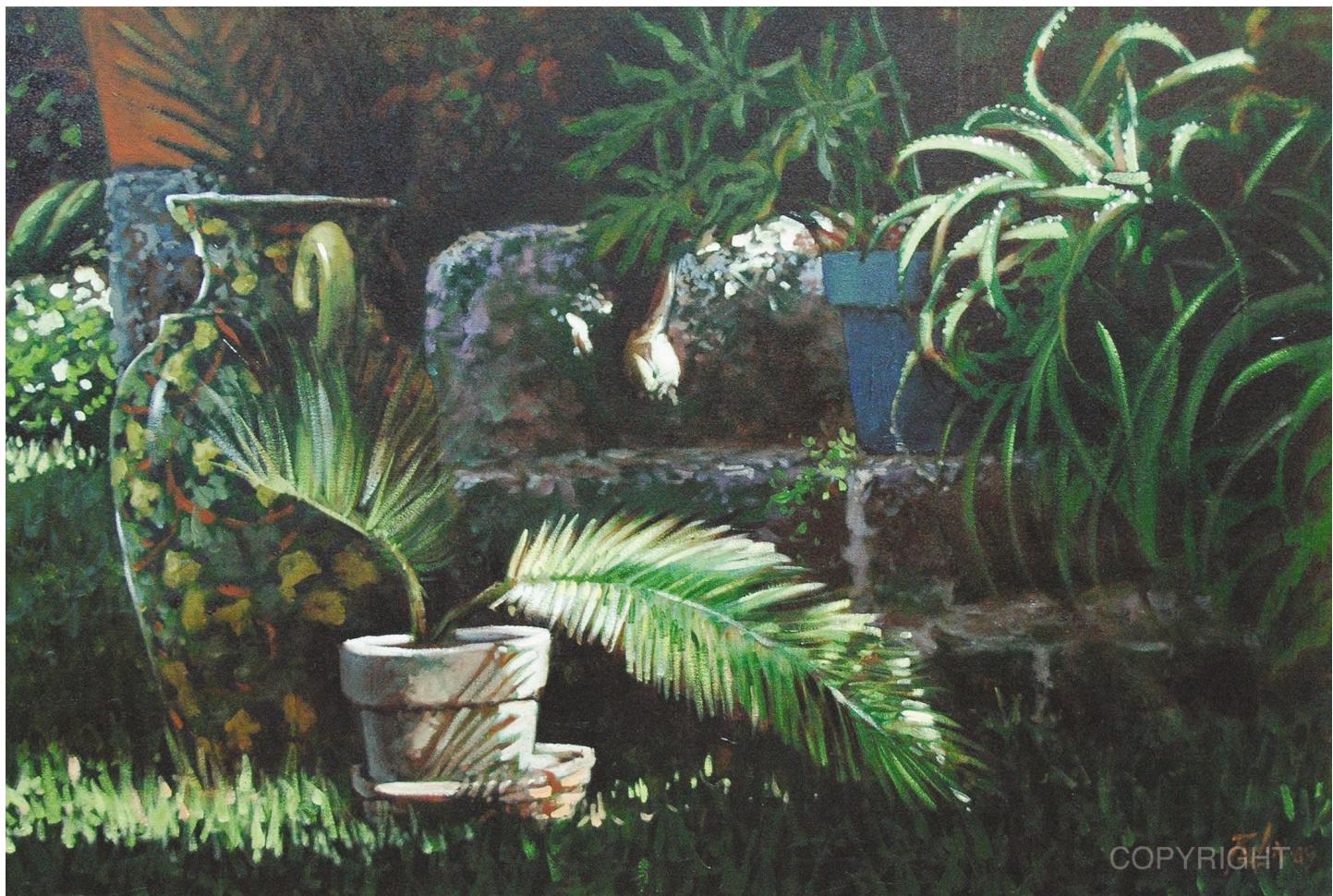
It takes him about a year and a half to complete an exhibition, and he paints approximately double the paintings as he has patrons so they will have lots of choice.

In October, he held his 40-year anniversary exhibition. All paintings were covered, and all were unveiled simultaneously in the morning, with the help of his wife, two daughters, his agent and his patrons. The exhibition was also unveiled online at the Bernard Poulin website. Patrons from afar could then participate on an equal footing with those who were present in the hall. After the unveiling, the patrons had a chance to view the paintings for a while before names were drawn.

"We pull the names out of a hat. Those in the first category - small - are pulled first. The first person takes the card and places it on the small painting of his (her) choice." This continues until all the patrons in the 'small' category have chosen their paintings. Then, in order of how they are pulled out of the hat, the patrons in the 'medium' category have the option to choose one medium or two of the remaining small paintings of their choice. And, following that, those in the 'large' category have the option to choose one large, or a medium and a small, or three small paintings of their choice.

The patrons look forward to the event with great anticipation, and the room is buzzing the day of the exhibition. After the patrons have chosen their paintings, the remaining half of the paintings are available to the public in the afternoon portion of the exhibition.

Poulin says established artists may be able to try this marketing option, but cautions beginner and intermediate painters against trying it before their reputation has been built because it will result in embarrassment to the artist."It helps when you've painted the Governor General or Prince William," he says.



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ITALIAN URN • Oil, 24 x 36"

Also on the business end, Poulin carries life insurance that protects his patrons' investment in the event of his death before paintings are completed for exhibitions.

His first shows were held in church basements where he had a captive audience - they were offered cookies and coffee in the basement where his artwork was hanging. "My first portrait sold in a church basement." A client saw some of his portrait work and commissioned a graphite portrait of his son, daughter and dog.

Poulin has been married for 30 years to Senator Marie-Paule (Charette) Poulin. They have two adult daughters - Elaine and Valerie.

He has a background in special education at psychiatric hospitals and met his wife when he took a job with CBC - Radio Canada reporting on social services. He asked her out, but she was the producer and wouldn't date him as a staff member. So, always a risk-taker, he quit his job, telling her that in six months they'd be married. The risk paid off and they've been together ever since.

As well as a renowned artist, Poulin has a very impressive portfolio as an author. He has published seven books - five with North Light Books, the last 'The Complete Colored Pencil Book' selling more than 75,000 copies. He has other books in the process and is trying to find time to finish a book about how to be creative with the business aspect of art. "My mistakes are the

same as everyone else, but why should everyone go through it if they don't have to?"

After 40 years, he's still in love with the process of painting but he can paint without thought to the process because his technical skills are ingrained. "I don't think technically anymore. I want my artwork to be sensual, I want it to talk. I believe in what Dali said: 'Ignore it and it will happen.'

At about 9 or 10 years old he told his father that he wanted to be an artist, and he's thankful to this day that his father taught him many business skills that have helped him be successful.

As a young artist, "I had to study the masters. There were no traditional art schools. "I was told: Here's a canvas, here's a brush. Express yourself! I wanted to learn the language of art (the technical skills)."

He is inspired by "whatever I see. It's always based on light. I will wander around in the woods to find that one space where the light is creeping through. I ask myself, does it turn an ordinary thing into something extraordinary?"

Home is where the art is for Poulin. "I never paint anywhere else but home." He says his studio has almost always been in the attic or the basement, and his current studio is in the basement of his home. It is L-shaped and 1400 sq. ft. It has fluorescent lighting - a warm and cool mix.

"I have lighting that looks like the sun - portable lighting, ceiling lighting..." He has an Italian drafting table, a filing system that is now raised from the floor (experience gained from a past flood), a natural fireplace, a watercolor section, a washroom where models can change, a wash area for brushes, an area for books and a storage area for paintings. "The rest of the house is showroom and exhibition space." The showroom space is grand with its 17' red cedar ceilings where Poulin hangs his paintings in 19th century salon-style (paintings hang on top of each other).

Poulin works mainly in Winsor Newton Alkyds, using Liquin as a medium and turpentine for washes. He works in many layers of glazes to achieve his signature style. His usual palette consists of Ultramarine Blue, Cerulean Blue, Sap Green, Alizaron Crimson, Burnt Sienna, Raw Umber, Cadmium Orange, Cadmium Red Light, Cadmium Yellow Light and Yellow Ochre. He also uses Ivory Black and Titanium White, but very rarely. "White and black are the extremes. White is a tint. It turns everything pastel. I use it sparingly. I'm very wary of white and I don't trust black because it kills."

He almost invariably prefers cool backgrounds for portraits and warm backgrounds for landscapes.

He is not partial to any brand of brush - he loves them all and has more than 1000 brushes. He uses almost exclusively filberts and says he prefers his old, rough brushes for most purposes. He usually paints on stretched canvas.

It's a good life and Poulin says he achieved his current success with "Hard work and a lot of luck - people come by and pay me for what I'd do anyway." •



OLIVIER • Oil, 20 x 40"

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BERNARD POULIN (in self-portrait at left) has painted numerous portraits of prominent individuals over his 40-year career to date. He is a senior member of the Canadian Institute of Portrait Artists. In addition to painting in most mediums, Poulin also draws in graphite and colored pencil and sculpts in bronze using the lost wax process. He is a noted lecturer and workshop presenter.

In 1990 the Hadassah WIZO organization of Canada (A non-political women's volunteer organization dedicated to the support of education, career training, healthcare, women and youth services in Israel and Canada) created the 'Bernard Aime Poulin Scholarships' for students wishing to pursue their studies in the visual arts.

For more information about the artist, please visit his website at www.poulinstudios.com or email poulin@poulinstudios.com .

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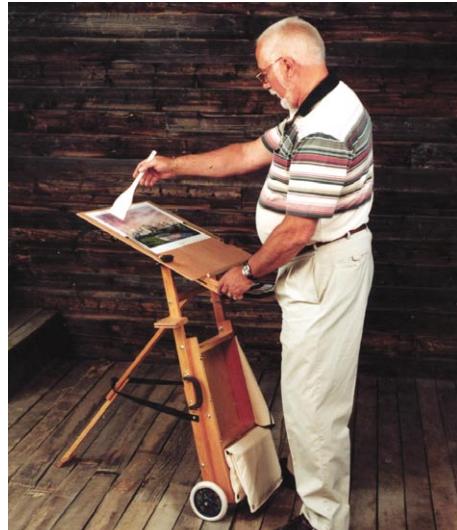
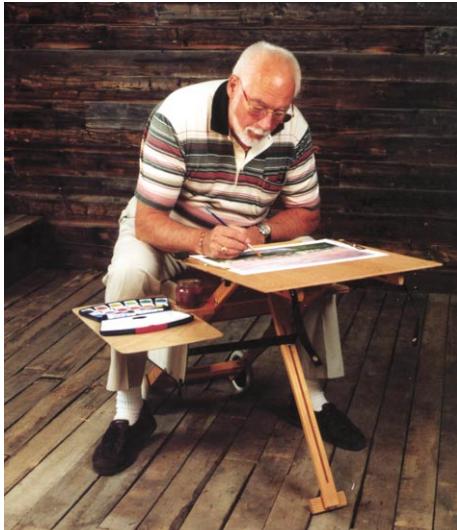
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Pictured below: Canadian artist Jack Ellis demonstrates the Banff easel





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SKATERS AT CHRISTMAS PARK • Pastel, 11.5 x 11.5"

Montreal pastelist is 'PURELY VISUAL'

SUSANNE STRATER seeks out color and contrast in her subjects, and the place where the environment meets the man-made.

Deep meaning in their paintings may be what some artists try to achieve, but Montreal pastelist Susanne Strater says that her blue winter scenes have nothing to do with loneliness or any other emotion.

"I'm purely interested in the visual aspect," she says. "I paint what I like to look at and the contrasts of things that I see. I find where the natural and the man-made landscape meets - the organic in front of the geometric - is what I like to paint."

She explains that a skating scene would interest her because of how the man-made shape of the rink's edge intersects the organic shapes of the people skating.

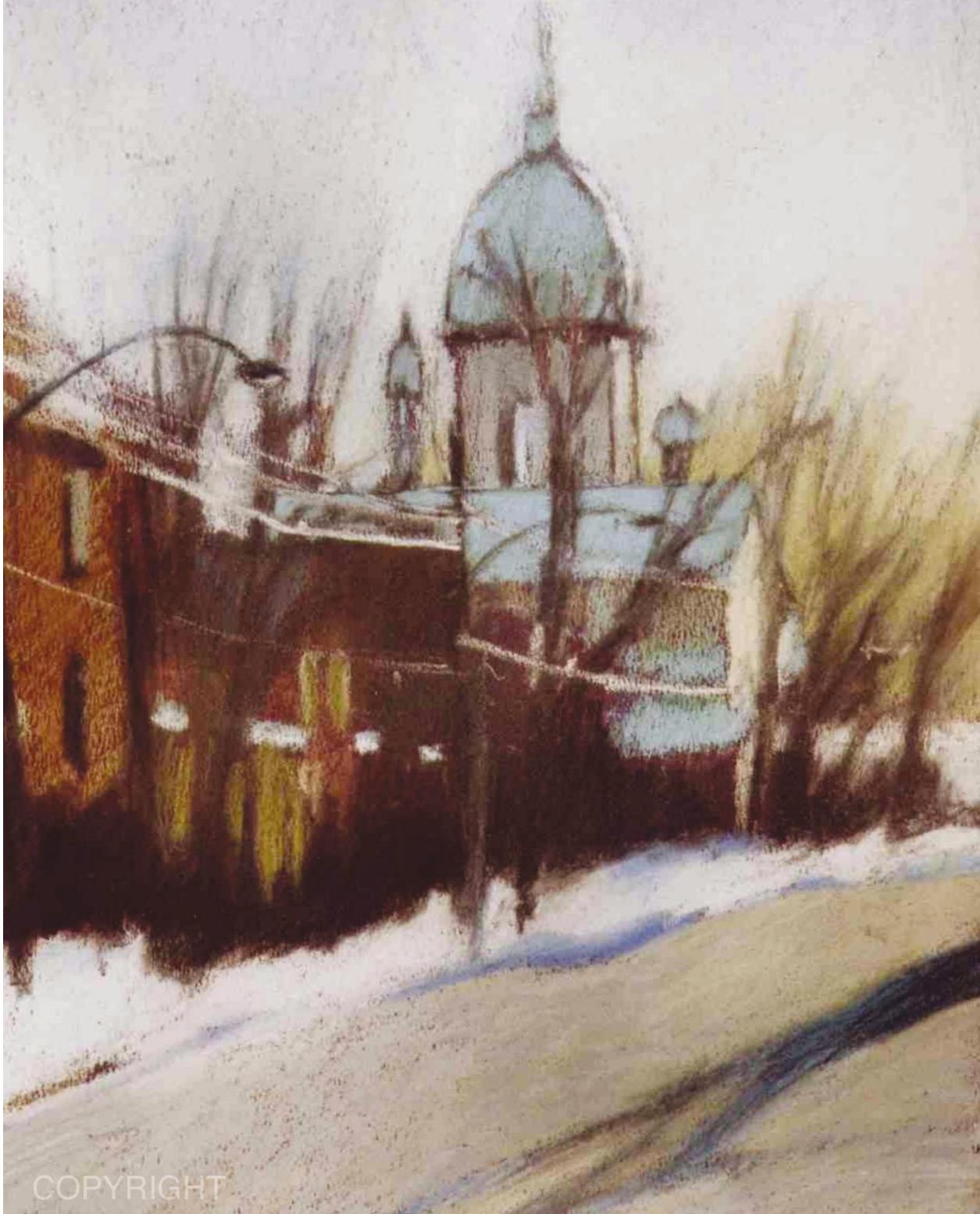
Born in Montreal, Strater studied art in the United States, where she was raised, and says she has augmented her art education by "taking classes everywhere."

Robert Pennebaker, one of her instructors about 20 years ago "really made me look: we learned to paint what we saw, not what we knew about what we saw. What color was the grass really? We knew it to be green, but it actual-

ly depended on how the light hit it. In the sun it might have been yellow, and in the shade - purple. It opened up a whole new world for me and made it so much more enjoyable just to look at things."

Strater moved back to Montreal about ten years ago. She paints in pastels and oils and says the two mediums are very complementary. "I find that I can't do the same things in oils that I can do in pastels and vice-versa. Pastel is in between drawing and painting, I think."

"I work quite quickly - get things down quickly and make big changes with broad strokes. It is a process of losing and finding the image over and over again. The result is one with a suggestion of detail, rather than a description of it." She says that although many artists tend to work harder to softer with pastels, "I find that if I spray fixative in-between, I can start with a hard one again. If you work the surface heavily, you're going to have to start again somehow - either on a new piece or fix the surface. If I've lost the surface, I fix it with fixative or acrylic spray."



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THE CHURCH IN NDG AGAINST THE SUN • Pastel, 14.5 x 11.5"

She often uses Krylon Crystal Clear to fix her paintings, but says she mainly uses it between stages, with only a light spray, if any, at the end. Spraying heavily at the end results in loss of clarity of color, she says.

Her usual paper of choice is Canson pastel paper, and for winter scenes, Strater often chooses dark blue, dark red or dark purple.

For medium/hard pastels, she uses NuPastels because she likes the "long, skinny sticks. You can hold them like a pencil or use them on the side."

Her softer favorites include Terry Ludwig, Grumbacher and Sennelier brands.

"I do a lot of painting of winter scenes," she says, adding that winter colors truly inspire her. "I really like looking at color. It's the thing that motivates me to paint."

She does as much painting as she can outdoors, except when winter temperatures get prohibitive. Most of her paintings are done of subjects very close to her home, and even from the window of her home.

"I don't have to go very far to paint. I'm more interested in the 'near' landscape rather than the broad vista."

In addition to winter scenes, Strater also paints still life - flowers and portions of her garden.

When painting pastels outdoors, she says she takes a board, paper, her pastels, and something to sit on. "I like to work flat on my lap." Indoors she works on a table.

In most years she completes 40-50 paintings, half being in pastels and half in oils.

The best advice she can give new artists, says Strater, is to expose themselves to as much good art as possible, be involved with other artists and critique each other's work so they will get better at critiquing their own work. •



MOON STRIPES • Pastel, 11.5 x 11.5"



SUSANNE STRATER received her art education at Middlebury College in Vermont and from a variety of art courses at the School of Visual Arts in New York City, Gordon College in Barnesville Georgia, the Visual Arts Centre in Westmount, Quebec (QC), and a workshop with Wolf Kahn in Maine. She is in several juried shows every year and belongs to the Lakeshore Association of Artists (West Island in Montreal) and the Pastel Society of Eastern Canada. She is also in several shows each year that help to raise funds for charity. Her paintings are in Stewart Hall, Pointe Claire, QC, Galerie Marie Ancelin in Kamouraska, QC and Galerie La Palette in Beaconsfield, QC. For more information about the artist, visit her website at www.susanne-strater.ca.



MICHEL DE BROIN ACCEPTS HIS AWARD

Halifax hosts annual Sobey awards

Halifax's Art Gallery of Nova Scotia played host to the annual Sobey Awards for contemporary, young artists in October.

The Sobey Award, presented by Scotiabank, was awarded to Michel de Broin of Quebec, who took home \$50,000 for winning the competition with his body of work.

"Michel de Broin's work raises questions of the body and society while engaging sculptural tradition, with ideas of resistance manifested in a physical way," noted the jury panel. "Through paradox and inversion, he turns systems against themselves so as to make their invisible properties visible. His work is non-canonical, highly individual, inventive and original."

de Broin, age 37, was born in Montreal, QC. He currently lives and works in Montreal and Berlin. He has a Masters in Fine Arts from the Université de Québec and a Bachelor of Fine Arts from Concordia University and he is represented by Galerie Pierre-François Ouellette art contemporain. He was selected from among five shortlisted artists from across Canada

"We are extremely proud that the Sobey Art Award continues to showcase the best in contemporary Canadian art," said Donald Sobey, Chairman, Sobey Art Foundation.

"This is Scotiabank's second year as presenting sponsor of the Sobey Art Award - and we are proud to celebrate Canadian contemporary arts and culture, and to provide young artists from coast to coast to coast with an opportunity to present their work nation-wide," said Jane Nokes, director of Scotiabank Corporate Archives and Fine Art. We are very proud of the contribution that the Sobey Art Award is making to Canada."

The Sobey Art Award, awards \$50,000 to an artist under 40 years of age who has shown their work in a public or commercial art gallery within 18 months of being nominated. A panel of five curators, representative of each of the five regions, met on May 15th and 16th, 2007 to take a national long list of 25 artists to a shortlist of five.

The exhibition featuring the five shortlisted artists is on display until Dec. 2 at the Art Gallery of Nova Scotia. Next year's Sobey Art Award exhibition will be located in Toronto. •



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news & information

BRITISH COLUMBIA

Nanaimo Art Gallery, Until Nov. 22: 'Onwards' by artist Tom Bendtsen combines film and video installations, drawings and three-dimensional techniques. The large body of drawings on paper depicts infantile birds.

Diane Farris Gallery (Vancouver), Until Dec. 1: Swagger, the new exhibition of work by Vancouver-based multimedia artist Angela Grossmann. In the paper works and vintage canvas that form the Swagger series, Grossmann investigates the period between childhood and maturity and exposes the performative nature of adolescent boys.

Emily Carr Institute (Vancouver), Until Dec. 1: Arabella Campbell, recipient of the top prize - \$25,000 - in the RBC Canadian Painting Competition.

Art Works Gallery (Vancouver), Until Dec. 3: (**Depicted at right) Earth, water, air and fire make up the body of work for Robert Florian's latest exhibit of paintings entitled 'Elements' at Art Works Gallery. A West coast landscape artist, Florian travels extensively around the province and areas of the Pacific Northwest in an effort to seek out places and subject matter that are new and fresh to him.

Nanaimo Art Gallery, Until Dec. 20: 'Arboretum Arborescence,' an installation by Vancouver-based artist Haruko Okana, incorporates natural time-based materials that explore the intersection between human beings and the natural environment and conservation issues.

ALBERTA

Wallace Galleries (Calgary), Until Nov. 15: Willaim Duma - Rivers & Stream.

The Studio Gallery (St. Albert), Until Nov. 24: Lamellae - that which is layered! - an exhibition of new works by Douglas Fraser. Recognized for his harmonious treatment of colour, he creates works that prompt a memory, remind of a place, recall an experience, suggest a metaphor, or touch a chord.

Artpoint Gallery & Studios (Calgary), Until Nov. 30: An exhibition of new paintings and drawings by Alberta artist Chris J. Melnychuk.

The series is about the alteration of organic subject matter as a response to his battle with cancer last year.

The Works Gallery (Edmonton), Until Dec. 7: Telling Tails and Other Stories, an exhibit of contemporary paintings by recent Master of Fine Art graduate David Folk, during Exposure - Edmonton's Queer Arts and Culture Festival.

Newzones Gallery (Calgary), Until Dec. 22: 'The Sheltering Sky.'

Don Pollack uses references to technology to question man's environmental urbanization.

In these highly realistic oil landscapes there is a twist, an element of uncertainty populating his classical representations of nature.

More Alberta, Next Page...



ROBERT FLORIAN • Exposed to the Elements: 54.5 x 46" (At Art Works Gallery, Vancouver until Dec. 3)

news & information

ALBERTA



MICHEL LEROUX • Frantically: 90 x 60" (At Art Mode Gallery, Calgary until Dec. 29)

Art Mode Gallery (Calgary), Nov. 24 until Dec. 29: Michel LeRoux celebrates 25 years as a landscape painter. LeRoux has a signature style that is immediately recognizable as his own.

.....
Art Gallery of Calgary, Until Jan. 5, 2008: This exhibition, called The Alberta Biennial Celebrates Alex Janvier, is part of the 2007 Alberta Biennial of Contemporary Art: Living Utopia and Disaster and is presented in collaboration with the Walter Phillips Gallery at The Banff Centre and the Art Gallery of Alberta. The Janvier exhibition is comprised of more than 30 works. Alex Janvier's modernist abstract paintings have played an important role in the development and recognition of Canadian native art.

SASKATCHEWAN

Mysteria Gallery, Nov. 17 until Dec. 29: Marsha Kennedy/Marlo V. - The Rapture of Flora.

MANITOBA

Plug In ICA (Winnipeg), Until Nov. 17: 19 Winnipeg artists present their visions of the 'Post-Prairie' Landscape

.....
Art Gallery of Southwestern Manitoba - Community Gallery (Brandon), Until Nov. 24: The Spirit of Energy - a group exhibition of over

MANITOBA

30 Southwestern Manitoba artists.

.....
Winnipeg Art Gallery, Until Nov. 30: 'Cities,' John Hartman. He is known for his large-scale expressionistic landscape paintings animated with the imagery of local historic events and personal narratives.

.....
Winnipeg Art Gallery, Until Jan. 6, 2008: The exhibition (Andy) Warhol: Larger Than Life.

ONTARIO

Art Gallery of Hamilton awarded Exhibition of the Year

In a ceremony on October 23, 2007 at the Art Gallery of York University, the Art Gallery of Hamilton and exhibition curator Shirley Madill were awarded the honor of 2006 Exhibition of the Year by the Ontario Association of Art Galleries (OAAG) for the AGH exhibition Sublime Embrace: Exploring Consciousness in Contemporary Art.

On view at the AGH during the summer of 2006, this international, multi-disciplinary exhibition brought together artists who have created strategies of sensation into their work - reminders of feeling, seeing, perceiving and knowing.

Canadian and international artists in Sublime Embrace: Exploring Consciousness in Contemporary Art included Miroslaw Balka, Tania Bruguera, Janet Cardiff & George Bures Miller, James Casebere, David Höffos, Anish Kapoor, Mark Karasick, Annika Larsson, Robert Longo, Katarina Matiasek, Ernesto Neto, Tony Oursler, David Rokeby, Barbara Steinman, and Bill Viola.

.....
Thielsen Gallery (London), Until Nov. 17: Geochroma is an exhibition of recent paintings by artists Jeff Willmore and Deborah Worsfold.

.....
Artguise Gallery (Ottawa), Until Nov. 19: Painter Erin Robertson's new series 'Response.' These new oil and resin compositions were inspired by the artist's observations after witnessing various emergency situations. Erin's night scenes are rich with colored strobing spotlights and the sheen of artificial light that pulses and reflects off of wet pavement.

More Ontario, Next Page...

news & information

ONTARIO

Art Mode Gallery (Ottawa), Until Nov. 24: Michel LeRoux (work depicted on Page 32) celebrates 25 years as a landscape painter. LeRoux has a signature style that is immediately recognizable as his own.

Edward Day Gallery (Toronto), Until Nov. 25: Lost in the Echo, New Paintings and Drawings by Dan Kennedy.

Latcham Gallery (Stouffville), Until Dec. 1: Portraits of the Everyday includes work by three artists: Pastelist Valerie Ashton, oil painter Jenni Johnston and pastelist Gordon Leverton. Although each of these three artists has their own distinct body of work, style, and motivation, this exhibition reveals themes and ideas where their work comes together. Painting subjects include everyday objects such as a coffee cup left on the kitchen table, a clock, wallpaper, a storefront, doorway, etc.

Roberts Gallery (Toronto), Until Dec. 8: Alan Steinís exhibition, Venice - Georgian Bay. This new series of pastels and prints, explore the theme of islands; from ancient palaces reflected in canals to wind swept pine trees under skies with northern lights.

Susan Hobbs Gallery Inc. (Toronto), Until Dec. 15: Sandra Meigs, Scenes for My Affection, features intimately scaled paintings addressing affection as an act of viewing. The works recall Matisse's 'Red Studio' or Van Gogh's 'Night Café' with their flattened perspective and vivid spatial assertions. Meigs's scenic tropes include a medieval pub, a pool hall,

an Edwardian bar booth, and a Victorian railway station.

Petroff Gallery (Toronto), Dec. 1 until Dec. 31: Tamara Baskin's glass art. Baskin has 20 years of experience. Born and raised in Israel, her emphasis in her work is creating designs to celebrate Jewish life.

Monte Clark Gallery (Toronto), Nov. 22 until Jan. 6, 2008: Graham Gillmore's 'Wash Away Your Tears.' Gillmore is known for his large, text-based panel paintings.

QUEBEC

Galerie Trois Points (Montreal), Until Nov. 17: Seven artists' work in 'Those Beasts,' depicting animals in their environments. Distinct techniques and a variety of mediums.

MARITIMES

Gallery Page and Strange (Halifax, NS), Until Nov. 22: 'Crude,' Cal Lane turns oil barrels into contemporary icons, cut with laser precision to create pointedly critical compositions.

Gallery 78 (Fredericton, NB), Nov. 9 until Nov. 23: Ann Manuel's 'Head Above Water.' This body of work continues the theme of floating figures that have occupied such a central position in Manuel's artistic vision for the past few years.

Art Gallery of Nova Scotia (Halifax, NS), Until Dec. 2: Sobey Art Award 2007. Features the work of five artists under 40. Each artist repre-

MARITIMES

sents one of five Canadian regions: Québec - Michel deBroin (winner \$50,000); Atlantic Provinces - Jean-Denis Boudreau; West Coast - Ron Terada; Ontario - Shary Boyle; and Prairies and the North - Rachelle Viader Knowles.

NORTH

Birchwood Gallery (Yellowknife, NWT), Nov. 12 until Nov. 17: 'The North, A Reflection,' by Helene Croft. Atmospheric and reflective images of the Canadian north. Dec. 3 until Dec. 8: 'Explorations,' an exhibition of landscapes by Graeme Shaw.

BLOGS TO CHECK OUT

<http://www.artmatters.ca/blog>
Blog of the Art Gallery of Ontario

<http://mainlydrawing.blogspot.com>
Artist/illustrator Suana Verelst Verelst posts 'an illustration a day'

<http://www.dailypainters.com>
This site has several Canadian artists who usually post a painting a day

<http://canadianoilpainter.blogspot.com>
Artist Susan Abma posts works in progress and art articles

<http://inuitnativeart.blogspot.com/2007/02/places-in-canada-with-native-aboriginal.html>
Inuit and Native Art Bulletin

<http://www.kickingdragon.com/karen>
Art blog for Canadian Artist, contemporary painter Karen Lorena Parker

<http://wheezard.blogspot.com>
Plein Air Painter Michael Chesley Johnson

<http://ionvdanu.blogspot.com/>
Ion Vincent Danu's Almost Daily Paintings

BLOGS TO CHECK OUT (CONT'D)

<http://carollopezartist.blogspot.com>
Carol Lopez painter- oil, acrylic and watercolor

.....
<http://www.rembrandtetc.blogspot.com>
Daily paintings by artist Bobbi Dunlop

.....
<http://christopherstott.blogspot.com>
Still life artist Christopher Stott

.....
<http://apaintersday.blogspot.com>
Small oil paintings by artist Judy McLaren

.....
<http://michaelpieczonkablog.blogspot.com>
Sketches and plein air paintings by Michael Pieczonka

classifieds

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Invitation to all Artists PASTEL ARTISTS CANADA SYMPOSIUM

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Attend an exciting array of seminars/workshops. Hands-on workshops with materials provided. Early Bird Registration by Dec. 31 only \$35. Plus, pre-symposium 4-day plein air workshop with Michael Chesley Johnson at the Halton Region Museum. For information and registration, visit www.pastelartists.com.

the last word...

Our next competition subject matter will be floral/garden, so I hope that you'll be checking through your recent material, or picking up your brush/pencil and painting specifically for this competition.

Our winners in the first competition - Landscapes - were outstanding, and the work that has arrived for the Waterscapes competition is already proving to be top-notch.

If you have been meaning to enter the Waterscapes competition but haven't yet, now is the time to get your material in because the deadline for us to receive it is Nov. 30.

We have been busy checking out artists' and art-related blog sites - some of them are listed on Pages 33 and 34.

If you've never thought about blogging - there's never been a better time. Believe it or not, there are not as many Canadian artists doing it as we would have hoped.

Managing a blog is easy because there are many free sites with templates that allow you to update very easily, especially compared to maintaining a website.

Updating the site is simple, and all it really takes is a little discipline and 10 or 15 minutes each time you update (that includes uploading material and writing time). You don't need to write a book - just an update on what you're working on, or even, if you don't like writing, just post your new works as they're completed, or post progress photos of your work.

Keep in mind though, a blog is really at its most effective when it is updated at least three to four times per week. People don't want to waste their time checking your site if you don't update it for long periods of time.

If you don't want to commit the time to do your own blog, you might really enjoy reading other artists' blogs, though. It can be really stimulating and inspiring, and you get to know more about your favorite artists.



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