

# The Ontario Society of Artists

1444 Queen Street East, Room 101, Toronto, Ontario M4L 1E1 (416) 867-9448

July 2010

[www.ontariosocietyofartists.org](http://www.ontariosocietyofartists.org)

**138** Years

1872-2010

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2010-2011

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## Message from the President of OSA

I am so very pleased and honoured to have this opportunity to represent the OSA as your president. It is still amazing to me to be a part of a society that is Canada's oldest continuously operating artist's society, founded in 1872. We have played an important role in the establishment of major Canadian art institutions: the Royal Canadian Academy of the Arts, the National Gallery of Canada, the Art Gallery of Ontario and the Ontario College of Art. Other societies such as the Canadian Society of Graphic Art, the Sculptor's Society of Canada, and the Canadian Society of Painters in Watercolour came about because of the OSA influence.

Our membership has included many of Canada's best-known painters, sculptors, printmakers, and more recently photographers.

We have an active membership of over 200 artists living throughout Ontario and working in a wide range of media, and forms, with varying backgrounds and cultures.

We are a non-profit organization administered by a volunteer executive.

And all this activity is not in the past. We are still in existence after 138 years, still growing, reaching out with significant projects.

When I was elected to this Society, I immediately dove in (or maybe I was shoved in!) to participate with the council and various committees. I have been involved since my induction. I do enjoy working with members, learning about their various backgrounds, their skills and techniques, all combined together in this organization. We have a wealth of resources in the OSA.

I know many members are reluctant to get involved, to join committees, to be active participating members in this organization. It takes risk, commitment and a little bit of effort. For me I see the involvement as an opportunity. I know from experience that I get more out of being involved than if I were to sit back and do nothing.

- Begin by being informed.
- Read the newsletter and the emails.
- Comment - in the newsletter- by email- by regular mail.
- Ask questions.
- Complain if you must.
- Communicate.

As a group we have the chance to grow, to move ahead, to make changes – to be significant as leaders in Visual Art. It is difficult to move ahead on your own; together we provide connections and open doors to establishments. As a group we have a wealth of experience and talent - a powerful creative potential. Fostering visual art in the province is an OSA mandate.

Fostering learning and creativity has been my mandate for 40 years. I have done as such in teaching, in administration and in my local Uxbridge community and I am ready to do more with the OSA in a larger sphere.

Together we have great potential.

These are some of the things we can look forward to:

- The pARTners project (and all its activities) which Lillian Michiko Blakey has talked about involving OSA members and emerging artists beginning in 2011.
- An exhibition of OSA works in the collection of Ontario archives in early 2011.
- Our Annual Open Juried Exhibition in April at the John B. Aird Gallery.
- In 2012 another milestone, our 140th anniversary - 140 years as a significant society, fostering the growth of visual art in the province.

What can we do as a group to celebrate this event? Let's talk about it.

I am pleased to have your support and look forward to working with you in the next couple of years. I invite you to participate more actively in the organization. I do hope that the members of the council continue in their positions with positive energy. I am looking forward to working with all of you. Thank you for participating

Thank you, Ed Yaghdjian for your willingness to be the Vice President. Ed's experience as a leader makes him more than a great partner on the executive. Thank you, Mary Ng & Sam Paonessa for assuming major roles in the executive as Treasurer and Secretary. And thank you to all the past presidents. I know I can rely on your experience and that alone makes this position seem so much easier. And most of all, to all the members, especially those who came here today, thank you.

Carmel Brennan, OSA

# Member News

## Exhibits, Awards, Workshops and Communications

### Janice Mason Steeves

This summer I will be teaching a painting workshop here in my studio. The workshop will take place August 14 and 15 from 9-4 each day. Oil and Wax: Contemporary Painting We'll be exploring techniques of working with Cold Wax Medium and Oil paint to build up layers of paint to create overlapping colour fields and we will experiment with a variety of tools and methods for creating texture. [info@janicemasonsteeves.com](mailto:info@janicemasonsteeves.com)

### Work from Heart, Mind & Hand at Magic Door Gallery & Studio, Sunderland

OSA artists, Lynn Bishop, Lillian Michiko Blakey, Carmel Brennan, Lynda Cunningham, Lynne McIlvride Evans, Edward Falkenberg, Francis Muscat, Gerd Untermann and Wynn Walters are all part of this exhibition by the Uxbridge Artist Collective. The show continues until August 22<sup>nd</sup>. A book by the same name celebrating 25 years is available for \$10.

### HCA CURATOR SEEKING ARTWORK

Curator seeking established and emerging visual artists for and thematic exhibitions. For more information please see "Exhibits" at [BrunoCapolongo.com](http://BrunoCapolongo.com)

### 'The Hive' Encaustic School Opens in Alton, ON Andrea Bird

It's been a long time dream of my husband, Daniel and mine to open an encaustic school... I've been teaching for a long time, and often on the road... setting up a school wherever we go. Now, the school will be set up and it's my hope that students will come to

this lovely spot! The Alton Mill is a lovingly renovated heritage building 10 min. south of Orangeville, nestled in the Caledon Hills. A river runs through it, literally! The Bruce Trail has a side-path that winds uphill to 'The Pinnacle'... a lookout with a spectacular view! I feel very lucky to now be a part of this community of artists. The whole second floor of the building is artists studios and a yoga studio; on the first floor are galleries.

Headwaters Arts head office/gallery, and a great fresh food restaurant, 'With the Grain'. Please drop by sometime if you are in the area, and say hello! The full schedule for the fall is now posted on both of my websites: [www.andreabird.com](http://www.andreabird.com) and [www.waxworksencaustics.com](http://www.waxworksencaustics.com) so pass the word: lots of chances to try out encaustic at various levels from Sept. - Dec. 2010.

I'll offer a 10% discount to OSA members if you'd like to take a course/workshop!

### Andrea Bird

Andrea is in Art on the Street in Guelph on July 17<sup>th</sup> from 10 – 5.

### Mary Seymour

Mary Seymour was one of thirty artists from Canada, the United States and Europe selected to participate in 24<sup>th</sup> edition of Le Symposium de Peinture de Baie-Comeau, which was held from June 29- July 3, 2010, at the Lac de Pavillion, Baie-Comeau, Quebec. Artists created paintings, demonstrated techniques, and exhibited their work during the six day exhibition.

### Ivo Arnaudov

Ivo's sculpture, "Coin Fish" has been selected for the Canadian Sculpture Society's annual Open Juried Show. The show will run from August 11 to September 10 at The Canadian Sculpture Centre, 500 Church St. For

more information visit

[www.ivoarnaudov.blogspot.com](http://www.ivoarnaudov.blogspot.com)

### Alice Teichert

Alice will be participating in a multi-disciplinary performance involving Art. Jazz. Dance. Image. Light. The performance will take place August 14 at 8:00 at the Regent Theatre in Picton.

### Eileen Menzel

Eileen had two paintings accepted into The Society of Canadian Artists 42<sup>nd</sup> Annual Open national Juried Exhibition.

### Ona Alisauskas

Ona's painting "Rocky Shore #1" has been accepted into "Reflections" the 85<sup>th</sup> Anniversary Exhibition of members of The Society of Painters in Watercolour at the Roberts Gallery, 641 Yonge St. Toronto. The show runs until August 4.

### Judy Finch

Judy will be exhibiting several portraits in the Juniper Island Art Festival, Stony Lake, August 7 & 8<sup>th</sup>

### Lois Dierlam

Lois is one of 5 New Heliconian Artists, in an Art Show at the Toronto Heliconian Club, 35 Hazelton Ave., in the Yorkville area.

The show opens on Saturday, September 11 from 1-4pm A second viewing will be held on Wed. September 15, 5-9pm A preview of the work will be held on Thursday, September 9 from 9, Thursday from 4-8pm.

**Next Newsletter deadline is September 20. Send information on shows, articles you have written, tips, or any other information you feel our group would be interested in to [vrashon@rogers.com](mailto:vrashon@rogers.com)**

# The Green Tinge

by Jean Eng

During an interview after a World Track and Field Championship, the winner of a 100 meters hurdles event was asked what advice her coach gave to prepare her for the meet. She described how she was encouraged to focus on her own game and not be concerned by anyone else's rhythm or race. Sounds like good advice. It's applicable to artists as well, especially those of us who are easily influenced by the difficult distractions arising from professional envy and jealousy. It is hard to avoid competition with other artists when we bring our work out into the world. Unless strange motives dictate, few proposals and applications are submitted to a gallery, jury or call for entry— with the unique intention of losing. Since rejection is a given in the field (for some, more often than others) the apparent success of a chosen few can stab us when others have achieved what we ourselves want. Who wouldn't welcome decent gallery representation to free up time for the actual work while others do the promotion and sales? Who wouldn't feel bolstered by the encouragement and recognition bestowed by sales, grants, and prize endowments, especially if they arrive during a timely period of struggle and despondence when there are kids to feed and the money has been tight? What ultimate dream than to make a living as a full-time artist? The ongoing frustrations and disappointments artists cope with often provoke and intensify charged perceptions about the accomplishments of others. Have I ever been jealous of another artist? Absolutely. Not only that, I dare anyone to come up with more devious ways than I of pretending the sentiment is other than what it is. For example, acknowledgments are couched in language that alludes to privilege in an artist's life, the insinuation being that without the financial support of spouse, the connections of nepotism, or god forbid, their looks, they would never garner achievement based on their own merit. Or, generalizations about the injustice perpetrated by systems that reward the bizarre, novelty, mediocrity or the same thing over and over again.

Incomprehension at how final selections relate to themed shows and competitions where my own entry was declined.

However, both splendid artists and otherwise, have equally starved. I do know financially stable artists who facilitate and support the careers of those less advantaged by generously donating time and energy in volunteer service. Some even buy other artists' work. In spite of righteous indignation,

*Jealousy is an understandable part of the human condition.*

those very same “flawed” systems have also conferred upon deserving recipients— even in my own opinion. Indeed it's complicated when success happens to artists whose work you not only esteem, but actually like as people because they are friends and colleagues. Torn between genuine happiness for their sake, yet tamping down the impulse to snatch the 1<sup>st</sup> prize cheque out their hands, just to sniff at what \$1000.00 might really smell like before giving it back. Deeply pleased for someone who at last, found the right gallery and clientele but wistful because no gallery has expressed any interest in your own work. Glad for a colleague who can now paint full-time— yet personally, exhausted from two part-time jobs that leave you scraps of time and rags of energy, for your own creative projects.

But jealousy thrives even among artists who have comparable résumés. Tastes do change. What was once exciting and saleable becomes dated and predictable (and then keeps selling which really bugs us even more). Dealers release artists who are no longer profitable. Many galleries, even long established ones, fold. Procuring funding once, doesn't always guarantee another. Unexpected criticism can savage our work. New exciting artists emerge every year. I have noticed though, that even when some artists ultimately receive gains they've always longed for— they're too irritated to enjoy them because of being so use to perpetual toil and disappointment. Perhaps it's the

awareness that when abundance suddenly prevails, it too is subject to impermanence.

Jealousy isn't necessarily a bad thing as long as we don't take it out on those (or anyone else) whose good fortune we hold accountable for our own perceived failures. Artists do report increased motivation, commitment and work ethic upon learning what their peers have accomplished. The “if they can do it, I can do it” mentality is applied towards their own goals. The best way I dealt with malingering, conflicted envy was to approach the unsuspecting object of my emotions (and it was always someone I knew) and congratulate them as soon as possible. Poisons would drain almost immediately. Or, when things weren't going well in my career, instead of attending a colleague's opening, I would stay away to avoid bringing misery as my guest to their special occasion. If I viewed the show a few days later, my admiration would be far more present and I could honestly tell them how much I enjoyed their work.

Jealousy is an understandable part of the human condition. Many artists can't control their first gut reaction to the accolades won by others, or the circumstances in lives that seem blessed with greater charm than their own. I endure the corrosive effects of envy less now than when I was younger because I no longer have as much time or energy for it. When you reach an age where random parts of your person begin to stiffen and ache, it's amazing how fast a wandering focus on other people, snaps right back into one's own affairs. I'm too pre-occupied with how many years I have left where I can still physically paint; they need to be spent minding my own business. The volatility in our profession does offer a chance for attitudes to shift and adjust. If prosperity can change or conclude without notice, our less than stellar situations fall into perspective. The studio, our work resumes its place, becomes the one constant, what we come back to. Concentrated engagement with our creative process delivers its own reward. We might even discover a wider, kinder definition for what we once thought of as success.

# Member News, continued.....

## Christopher Schink - Creative Concepts Watermediums

November 6,7,8 2010  
Neilson Park Creative Centre,  
Etobicoke, ON  
\$325.00 for three days  
For more information contact Linda  
Kemp [studio@lindakemp.com](mailto:studio@lindakemp.com)  
or visit [www.lindakemp.com](http://www.lindakemp.com)  
and follow the link for Special Events

## Valerie Ashton

Listen to The Art Studio at  
[www.whistleradio.com](http://www.whistleradio.com) every Sunday at  
5, Monday at 9 a.m. & Wednesday at  
5:30. Valerie interviews artists, attends  
art openings & talks about issues  
relevant to today's artists. If you would  
like to be on The Art Studio contact  
Valerie at [vrashton@rogers.com](mailto:vrashton@rogers.com)

## Gill Caldwell

Gill will have a watercolour painting  
to be featured on the cover of "Life's  
Beach", an arts and entertainment  
magazine for northern Florida,  
winter 2011. He's the first Canadian  
to be selected. Gill will also host an  
exhibition of lino prints and  
watercolours at Visual Arts.  
Mississauga, from Nov.2 to Nov.23,  
2010 and also at Montgomery's Inn,  
Etobicoke, from Dec. 2 to Dec.15,  
2010.

## Antarctic Painting Expedition

Join the adventure cruise January 2011  
to **Antarctica**, on **Sharon  
MacKinnon's** fifth painting expedition  
cruise as artist-in-residence. The voyage  
takes you in comfort on the ship Marina  
Svetaeva, January 15th to 27th from the  
southern tip of Argentina to the  
Shetland Islands and finally to the last  
frontier - Antarctica and the Antarctic  
Circle.

Zodiac excursions offer an intimate  
experience with icebergs, albatrosses,  
orcas and penguins. Save up to \$1800 on  
bookings before July 31st. Sharon will  
provide painting instruction and  
opportunities to tap into your creative  
side. Contact Carolina at  
[cmantella@gmail.com](mailto:cmantella@gmail.com) or Sharon at  
[sbmackinnon@rogers.com](mailto:sbmackinnon@rogers.com)



## OSA Meeting Schedule at Ashbridge House

(Please confirm before arriving)  
Executive Council will attend.  
Members are Welcome

August 3, 2010  
September 14, 2010  
October 12, 2010  
October 30 or 31, 2010 Election of  
new Members- **General meeting**  
November 9, 2010  
December 14, 2010  
January 11, 2011  
February 8, 2011  
March 5 or 6, 2011 **General  
meeting**  
March 22, 2011  
April 7, 2011 **General meeting at  
Aird – OJE**  
May 10, 2011  
June 11 or 12, 2011 **Annual  
General Meeting**

## Life Drawing

OSA members please take note that, as part of some new initiatives to enhance utilization of our space at Ashbridge House, life drawing sessions will be held there every two weeks on Fridays, starting in September. Dates that have been set at the present time are September 10th and 24th, and October 8th and 22nd. Sessions will run from 10AM to 3PM with a one hour break for lunch. The cost per person to cover model's fees will be \$10 per session for members, and \$15 for guests accompanying a member, space permitting.

It is estimated that the main room where these sessions will be held can accommodate a maximum of fifteen participants at a time, and will be allocated on a first come first served basis. For this reason, anyone wishing to participate is required to register in advance for every session, and numbers exceeding fifteen will be placed on a waiting list.

Other than the obvious benefits of the shared studio experience, the lunch breaks will provide wonderful opportunities for the members of this venerable Association to spend some time together, to get to know each other better, and generally strengthen ties to each other and to the OSA.

In addition to drawing/painting materials, artists will be required to bring their own portable easels and supports. At the end of the day, everything must be removed as there is no storage space at Ashbridge.

To reserve your spot, please contact:

Ed Yaghdjian  
Vice-President OSA

# The Cleeve Home Award

The Cleeve Horne award of \$2,000 is given every two years by the Ontario Society of Artists, to a public gallery in Ontario. The funds are to be used at the discretion of the gallery towards a purchase of artwork by an emerging artist for their collection. When the award is presented, there must be a public recognition of the Ontario Society of Artists. So far, the Cleeve Horne award has been given to four galleries: the Varley Art Gallery, the Tom Thomson Gallery, the Art Gallery of Woodstock and Gallery Stratford.

Cleeve Horne (1912 - 1998) was President of the OSA from 1949 to 1951. In 1996, he was made an Officer of the Order of Canada, as "one of Canada's finest portrait painters and sculptors". Cleeve Horne had joined the OSA in 1943, while he was in active service during the war, and he was a member for forty-five years. When he passed away in 1998, he left a bequest, the interest of which is to be awarded to public galleries to help them promote the work of young artists.

It is with great pride that the Ontario Society of Artists presents the Cleeve Horne Award to The Robert McLaughlin Gallery this year. We are delighted to honour the memory of this distinguished OSA member whose bequest has helped in the work of public galleries.

The Cleeve Home Award was used to purchase Olexander Wlasenko's work.



Alice Teichert and Linda Jansma



## Happy Birthday Doris McCarthy



Photo of Doris McCarthy at her 90<sup>th</sup> birthday. Now she is 100 years old  
Happy Birthday Doris