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Ducks Unlimited Canada's
**2012 ARTIST OF
THE YEAR**

MASTER OF THE NORTH
Denis Mayer Jr.

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A Green Winter:
Will Global Warming be good for Canada?



"We feel that we are heroes, that we are battling the snow. There's a whole mythology that Canada is cold," says Franke James... "Canada without winter is a huge loss. This is really going to shake our identity to the core."

MACLEAN'S
THE YEAR THAT
WINTER DIED

**Artist
bothered
by her
GREEN
Conscience**

**From
Brushes
to...
GRAVITY**





Publisher's Corner

At last - it seems like spring is springing and for some of us, that means...plein air painting.

Some will be attending workshops, some will be teaching, some will be painting, and others will, hopefully, be purchasing some of the fresh works that will be created this season.

Before you head out on your first spring plein air trip, I hope you'll take some time to check out the articles on the artists we've covered in this issue.

Franke James fights her battle against climate change with her art. A self-proclaimed former 'snob' who didn't believe there was any value in commercial art now spends all her energy promoting her cause with her images and words.

Amy Shackleton has a unique method of painting that creates her easily identifiable style. She is working on a new series that demonstrates the significance of urban agriculture for sustainable development.

And Denis Mayer Jr. supports his cause - wetland conservation with his work, that recently garnered him Ducks Unlimited Canada's 2012 Artist of the Year.

PUBLISHED BY JENSU DESIGN

PUBLISHER: Susan Blackman

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By Susan Abma



By Cindy Revell



By Shairl Honey

PROJECT HEROES™ will see every fallen Canadian soldier from the Afghanistan war commemorated in a 14 x 18" framed work of fine art, with the intent to exhibit the paintings in every province in Canada, along with other commemorative paintings, military paraphernalia, personal items from the soldiers, including written material such as letters they wrote home, and video clips, etc.

Artists Susan Abma, Shairl Honey, and Cindy Revell have been touched by the bravery of the soldiers who died serving our country in Afghanistan. As painters, they will have the extraordinary honour of recording history and preserving the memory of these exceptional men and women.

With your help, they will be creating a massive, historic, military oil portrait collection. The fallen soldiers from Afghanistan could possibly 'live' in their paintings for many hundreds of years.

For more information on this project, go to:

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ATTENTION GALLERIES:

**Venues in major Canadian centres that are equipped for and large enough to host this exhibition in 2011/2012 are invited to contact Project Heroes™ at 780-986-0789 or email info@projectheroes.ca. All venues will be considered, but the venues chosen will be those best suited to the project.

The paintings shown above are - Top: Sgt. Greg Kruse, Centre: Cpl James Hayward Arnal, Bottom: Master Cpl. Raymond Arndt. The fallen soldiers' portraits will be revealed on a rotating basis. The entire collection will not be displayed together until after the first exhibition in 2012/2013



GREEN UNDERWAY (TORONTO + BOSTON + CROATIA + FLORIDA) 2011, Acrylic and enamel on canvas, 45" x 60"

From Brushes to... **GRAVITY**

Toronto artist puts down her brushes and drips her way to a global market

I first learned how to paint with paintbrushes, but it took me longer to learn how to paint without them!" says Amy Shackleton, Toronto-based visual artist. "It sure wasn't easy to stop using the tool I was most comfortable with, but you have to take risks to discover new things."

Shackleton is a visual artist inspiring a change in the way things are done. Her consistent strides in evolving as an artist have led her to discover a 'no-brush system' where she literally drips and rotates her vision into a reality. Shackleton's reality is that of different urban landscapes colliding together to make fascinating images, so precision is extremely important.



REINFOREST CONCRETE (BOSTON + FLORIDA) 2011, Acrylic and enamel on canvas, 55" x 55"

"I've been working with gravity since I graduated from York University with my Bachelor of Fine Arts. My rotating-easel device is a recent development. I used to work on un-stretched canvas. Since the surface was flexible I could move it around to control the flow of paint."

"Once I abandoned my brush, I also eliminated the controlled element of my work, which I wasn't ready to give up."

Before her elimination of the brush, "I used fan brushes

for textural effects, round brushes for details and flat brushes for bold strokes and glazing." Shackleton also adds she "often used bristle brushes made from hogs hair to apply thick splotches of color. I also had a few nice sable brushes for smooth, watercolor effects and fine detailing."

"I had to make a change to achieve straight edge details. With gravity alone, you can't drip straight lines on a bumpy surface. So I created a rotating device on my 8' x 12' wall easel that allowed me to spin stretched canvases."



TERRACED CITY (TORONTO + PERU) 2011, Diptych, Acrylic and enamel on canvas, 60" x 90"

"Now, using the natural force of gravity I'm able to control the flow of paint but also allow for unpredictable results."

With such determination one could assume this was all the plan but simply put "It just happened. I wasn't trying to eliminate the brush at first. I simply went with the flow and strengthened my drip-technique as I went along. As I became more confident with it, my no-brush goal became more realistic."

Once Shackleton had the technique down it was then a matter of showing the world her unique process. Shackleton says that at opening receptions, "I'm often asked about my process."

"I always think I'm doing a



great job of explaining how I use squeeze bottles, a rotating device and a level to guide each drip as it flows down the canvas but the majority of people couldn't wrap their heads around how I can create straight lines, controlled curves and concrete buildings with gravity."

With that, Shackleton set out to create a time-lapse video to truly show the viewer the process into her system. Nearly a million hits later Shackleton's response to the world's reaction is simply "shocked".

Shackleton says modestly "I thought a few people might find the video interesting, but, over 900,000? I never expected such a global response".

With such global attention, one could wonder how this has changed her client base. "If change means 'increase,'" Shackleton states, "then yes, I don't think I've lost any local fans, but I've definitely gained some international ones, which is pretty neat."



Shackleton adds that she is “always striving to discover new modes of artistic production. It’s not something that happens overnight, and I wouldn’t expect it to. I enjoy the little discoveries along the way.”

Regarding deadlines however, she says they “are, and always have been a challenge. I have multiple shows to prepare for each year and no one wants to see empty walls.” Shackleton adds that “lucky for me, if I don’t feel like painting, there are many other things I can distract myself with in preparation for a show: exhibition statements, invites, press/interviews, computer studies, website updates, travel, photography.”

Regarding her next major project, Shackleton happily shares that she is “working on a new series that demonstrates the significance of urban agriculture for sustainable development.” Her inspiration behind this is “using terraced land in Italy and Peru. I am transforming modern architecture into examples of sustainable design. The new work will be on display this April at The Elaine Fleck Gallery in Toronto”.

Lastly, Shackleton adds that using her no brushes system, “I actually feel like I produce less waste. I mix my paint in air-tight bottles, re-use it until it’s gone and wash little-to-no paint down the drain.”

To see more of the artist’s work, please visit www.amyshackleton.com. •

This article was written by Christopher Massardo



AMY SHACKLETON is currently represented by The Elaine Fleck Gallery (Toronto), the Gerry Thomas Gallery (Calgary) and Degree Art Gallery (London, England).





Susan Abma

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All About Light

We want to show off Canada's artists, and our competitions help us 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.

Competition No.	15
Subject	All About Light (Artist's favorite subject)
Medium	Two dimensional drawing or painting medium
Entry Fee	\$20 each * (You can enter as many works as you would like)
Entry Deadline	May 11, 2012
*Winners and finalists will be featured in the May/June 2012 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 completely.

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.

RULES - HOW TO ENTER (cont'd)

ENTRY FEE/DEADLINE

The DEADLINE for Canadian Brushstroke Magazine to RECEIVE entries is MAY 11/12. 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 \$20 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. Grand Prize winners may not enter the competition for a full two years after winning. Finalists may re-enter. Canadian Brushstroke Magazine does not accept any liability for color variations that may occur as a result of different computer screens. The artists will be properly credited.

ENTRY

FORM

Entry 1	Entry 2	Entry 3
Title: _____	Title: _____	Title: _____
_____	_____	_____
Medium: _____	Medium: _____	Medium: _____
Size: (HxW) _____	Size: (HxW) _____	Size: (HxW) _____

I enclose my cheque or money order for the total fee of **\$20 Canadian PER ENTRY**

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

EXPIRY DATE: _____ Signature _____

***Please BE SURE to include a paragraph about yourself AND another about each painting for us to use in the event we publish your painting(s).**

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.

Name (PRINT CLEARLY)

Street Address

City/Province

Postal Code

Phone Number (include area code)

Email

Website

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

Governor General Awards

'Eight Great' visual/media artists honored

The winners of the 2012 Governor General's Awards in Visual and Media Arts include:

- Margaret Dragu, performance artist
- Geoffrey James, photographer
- Charles Lewton-Brain, artist-goldsmith (Saidye Bronfman Award)
- Ron Martin, visual artist
- Diana Nemiroff, art gallery director and curator (Outstanding Contribution)
- Jan Peacock, visual artist – media and installation
- Royden Rabinowitch, sculptor
- Jana Sterbak, visual artist

In addition to a \$25,000 prize from the Canada Council, the winners will each receive a special issue medallion sponsored by the Royal Canadian Mint.

"Throughout their careers, the 2012 winners of the Governor General's Awards in Visual and Media Arts have surprised, touched and inspired us," says David Johnston, Governor General of Canada. "Let us celebrate these Canadian artists whose creativity and talent we can all be proud of."

MARGARET DRAGU

Over her 40-year career, Margaret Dragu has been a performance, video, film and installation artist, a writer and a choreographer. Initially a dancer, she soon began to move freely between art forms, always striving to connect with the public in meaningful ways. She's worked with both artists (including Tom Dean, General Idea, Rodney Werden and Kate Craig) and non-artists in her community. She has captivated audiences at galleries and museums across Canada and abroad, and in local women's centres libraries, strip malls and city streets. Eccentric and engaging, with glamour and wit, Dragu and her many personas (Verb Woman, Lady Justice, Nuestra Senora del Pan) elevate the everyday to comment on feminism, the environment and social issues. When she's not performing, she brings her expertise on body and movement to her work as a personal trainer for teens to seniors, including those with clinical needs. Dragu was born in Saskatchewan, worked in New York City, Montreal and Toronto, and, since 1986, is based in Vancouver/Richmond, B.C.

GEOFFREY JAMES

Geoffrey James's work in the 1970s looked at the aristocratic idyll of European formal gardens. His scope has since widened to include the work of American landscape



RONALD MARTIN. Photo: Canada Council for the Arts / Martin Lipman

architect F.L. Olmsted, the asbestos-mining landscape of Quebec, the "no man's land" along the US-Mexican border, and the nature of urban space in such cities as Paris, Lethbridge, Toronto and Havana. James was born in St. Asaph, Wales, and lives in Toronto.

CHARLES LEWTON-BRAIN

Charles Lewton-Brain has made a lasting mark on fine crafts both in and outside the studio. His jewellery – distinctive in that it shows the natural outcomes of tensions that occur when metals are pushed to their limit – has been exhibited across Canada and abroad. He teaches at the Alberta College of Art and Design (1986-present), and has written extensively on goldsmithing techniques, safety and studio photography. He has lived in Calgary since 1986.

RONALD MARTIN

For over 40 years, Ron Martin has consistently and rigorously explored the medium of painting, producing a remarkable body of work that has made him one of Canada's most celebrated artists. He launched into London's vibrant

art scene of the 1960s, where he worked with Greg Curnoe, Murray Favro, Royden Rabinowitch and other key Canadian artists. His work has been shown in exhibitions across the country, notably a major solo exhibition of his black paintings (1971-1981), organized by the Art Gallery of Ontario, which toured to the Vancouver Art Gallery, the National Gallery of Canada and the Musée d'art contemporain in Montreal (1989-91). He earned international acclaim when he represented Canada at the Venice Biennale in 1978. Martin is currently based in Toronto.

DIANA NEMIROFF

Diana Nemiroff has made an enduring impact on the Canadian art landscape and curatorial practice. She has lived up to her reputation of "star curator" by showing us Canada's vibrant and inclusive contemporary art scene. Curator at the National Gallery of Canada (NGC) for more than 20 years, and director of the Carleton University Art Gallery since 2005, Diana Nemiroff has organized ground-breaking events such as the Millennium Prize Exhibition *Elusive Paradise and Land, Spirit, Power: First Nations* at the National Gallery of Canada, and has been instrumental in the acquisition of works by Aboriginal artists and women artists at the NGC. Adjunct Professor with the School for Studies in Art and Culture at Carleton University and in the Department of Visual Arts at the University of Ottawa, she holds an M.A. in art history from Concordia University and is a well-known lecturer. Nemiroff has published extensively and won prizes such as the Janet Braide Memorial Award for contributions to Canadian art history. Born in London (UK), she grew up in Montreal and now lives in Ottawa.

JAN PEACOCK

Constantly experimenting with video through editing, narrative structure, observed and performed action, and with spoken and written text, Jan Peacock has completed over 20 impressive works in the areas of single-channel video and video installation, including the seminal *Reader by the Window* (1993). Her work has been exhibited throughout Canada, as well as in France, the Netherlands, United Kingdom, Germany, Italy, Japan, Korea, Mexico, Poland, and other countries, and is found in national and international collections. She has won awards at various festivals, such as the Atlantic Film & Video Festival and the Chicago International Film & Video Festival. In 1997, she received the Canada Council Bell Award in Video Art. Also a curator and scholar, Peacock has written extensively about video and contemporary art. Born in Barrie, Ontario, she lives in Halifax, NS.

ROYDEN RABINOWITCH

As a teenager growing up in Toronto, Royden Rabinowitch developed an appreciation of modern ontology, the corollary of modern physics. This appreciation would inform all his artistic thinking, just as his five earliest constructions (1962-65) would become the foundation for all his art. The first versions of these foundational works are dispersed in international collections. The Neue Nationalgalerie Berlin and the Hooft Collection, Ghent, Flanders (opening to the public in the summer of 2012) are the only collections possessing versions of all five foundational constructions. Rabinowitch's works are in the collections of over fifty major museums. In the 1980s, Rabinowitch began constructing works discoursing on early



JANA STERBACK. Photo: Canada Council for the Arts / Martin Lipman

modern ontology referencing the founders of modern physics which were seen by chance to relate to particular public places – the earliest being *Judgment on the Keplerian Revolution* (Furkapasshöhe, Swiss Alps); the latest being *Bell for Kepler* (Sesquicentennial Plaza, Waterloo, Ontario). Rabinowitch now divides his time between Ghent, Belgium; Cambridge, U.K.; and Waterloo, Ontario.

JANA STERBAK

For more than 30 years, Jana Sterbak has defined contemporary art through her sculptures, videos, installations and performances. Her work, such as the famous *Vanitas: Flesh Dress for an Albino Anorectic*, uses unusual forms and materials to ruthlessly consider the human condition. Her unique vision – like that of the animal in *From Here to There*, presented at the 50th Venice Biennale – renews the relationship between spectator and art. She occupies an enviable position on the national and international art scene, with major retrospectives presented at the National Gallery of Canada, the Carré d'art in Nîmes, London's Serpentine Gallery, the Fondation Tapes in Barcelona and the Museum of Contemporary Art of Chicago. Her art is included in several Canadian, European and American collections, and she has won numerous prizes, among them the Ozias-Leduc Award from the Fondation Émile Nelligan and the Chalmers Award. Sterbak was born in Prague, Czech Republic, and now makes her home in Montreal.

EXHIBITION AND FILM SCREENING

The National Gallery of Canada exhibition held in conjunction with these awards will run from March 30 to June 17. More at: www.canadacouncil.ca/prizes/ggavma •

classifieds

OPEN CALL TO ARTISTS

OPEN CALL

JUNE 9 TO JULY 15, 2012 All Alberta artists are invited to submit to "Inspired by Travel", an exhibition at the Leighton Art Centre in Calgary. Deadline March 1, 2012, download documents at www.leightoncentre.org, Artist Member page.

CALL FOR ENTRY

6th Annual Arts Without Borders Fine Art Shows Show runs from June 4th to the 23rd. Deadline to enter – April 15th, 2012. Contact Cindy at goldfarm@telusplanet.net or 780-847-2294. Website – www.artswithoutborders.ca Jurors are: Dennis Mayer, Murray Phillips, & Hubert Nanzer, and the photography juror is Eric Deis.

ARTIST PROJECTS

FALLEN HEROES

Sign up for the Project Heroes™ newsletter and get regular updates on the progress of the upcoming exhibition of the portraits of fallen Canadian soldiers. (See ad on Page 3). To sign up, email your name and info, including email address, to info@projectheroes.ca. Website: www.projectheroes.ca.

MARKETING/PROMOTION

CREATE WEBSITE

Create your own website and promote your work online with the help of our videos. Or have us set up a website for you that's easy to update yourself. No monthly fees. See www.ArtistsWebsites.net for details.

WORKSHOPS/RETREATS

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Paint In The Footsteps Of Masters at spectacular Lake O'Hara, Bow Lake & Moraine Lake in Alberta, Canada. July 13-16 or July 16-19. All skill levels oil/ acrylic. Visit www.jerryarkham.com/workshops.html for details.

WORKSHOPS/RETREATS cont'd

WILDLIFE WORKSHOP

May 31- June 3 Mississauga, On. Terry Isaac-wildlife artist workshop. Learn composition, design, anatomy, drawing, fur, feathers; lectures, demos, slideshows, critiques, individual attention. hearthspun@sympatico.ca www.hearthspun.com/

STILL LIFE - OILS

Nov. 10-13 Mississauga, On. Elizabeth Robbins-representational realism still-life oil workshop; explore planning, composition, values, colour, temperature, brush work & more in small class. hearthspun@sympatico.ca www.hearthspun.com/

TUSCANY PLEIN AIR

Workshop: ' Capturing the Tuscan Light in Plein Air' with William Rogers CSPWC SCA TWSA, September 12-19, 2012. For more information and to register go to <http://toscanaamericana.com/brogerspleinairhome.html>

WATERCOLOR ALLA PRIMA

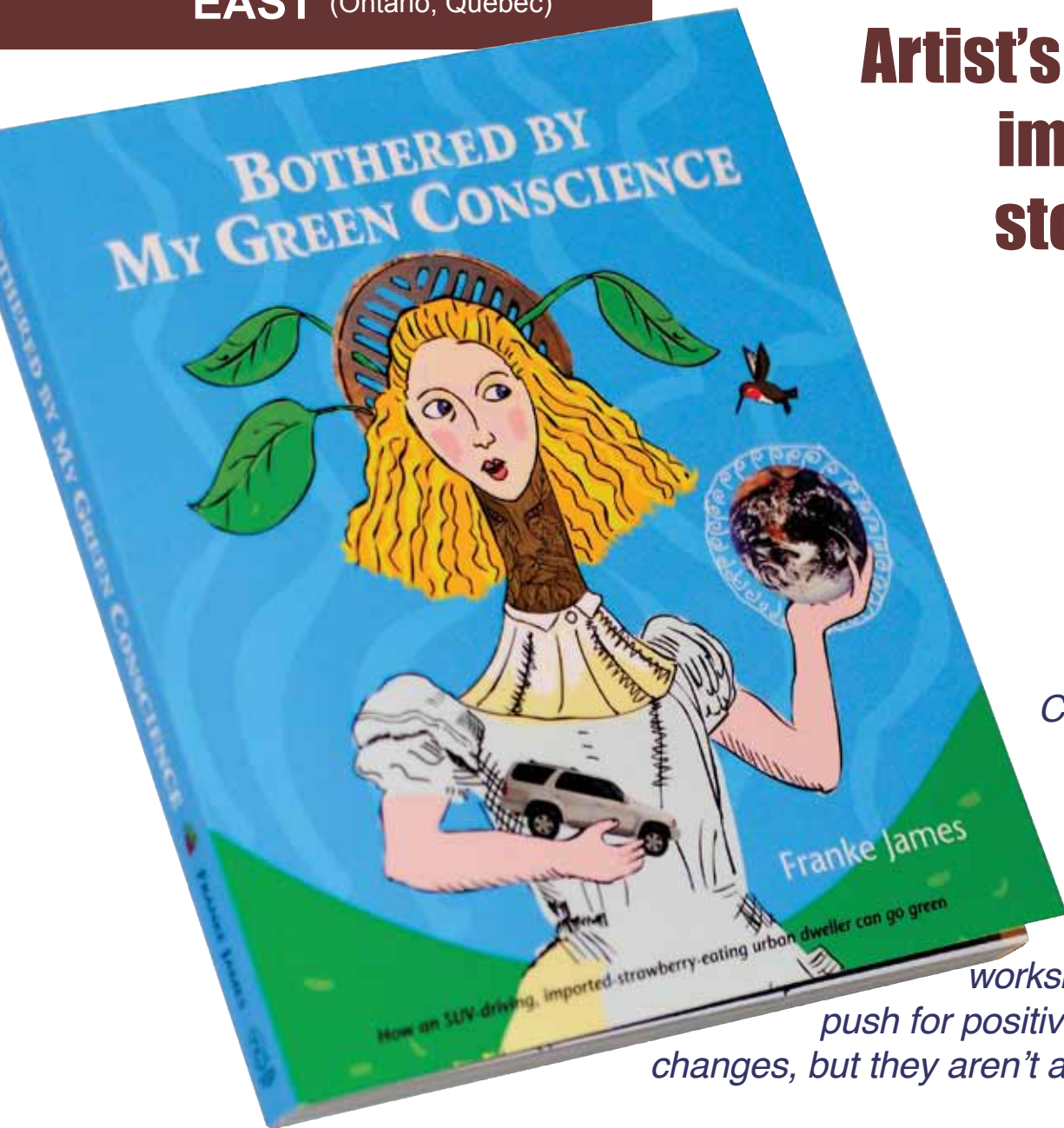
Workshop: Alla Prima Figures in Watercolor, with William Rogers CSPWC TWSA SCA from September 23-28, 2012 at Dillman's Bay Resort in Wisconsin. For information go to: <http://www.dillmans.com/dcaf/2012/william-rogers.html>

PLEIN AIR IN MARITIMES

Summer Plein Air Painting Workshops on Campobello Island with Michael Chesley Johnson MPAC. Workshops for all levels and all media. For details, visit www.PaintCampobello.com

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Artist's powerful images and storytelling push for positive social change

Climate change is a great concern to Toronto artist Franke James. Her visual essays, workshops, and books push for positive environmental changes, but they aren't always welcome.

Years ago, when her home received a less than positive energy score, Toronto artist Franke James knew she had to make some serious changes.

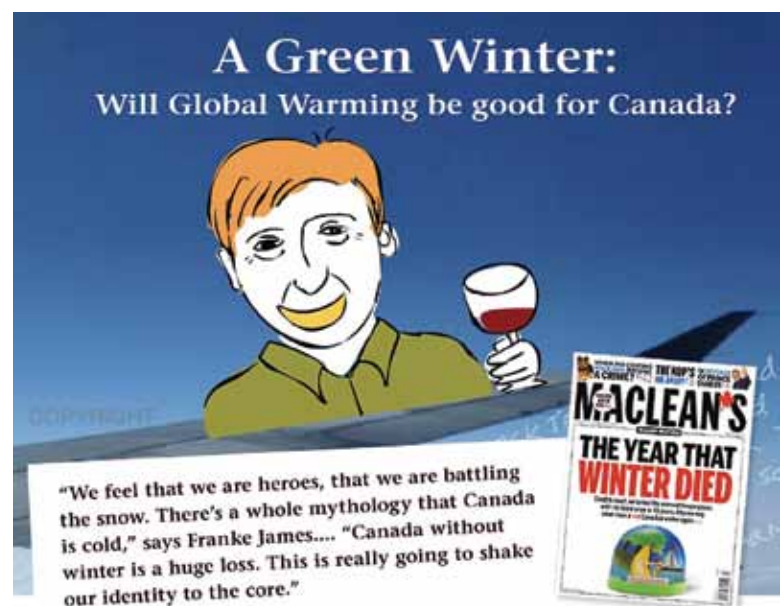
She realized that energy efficiency, and climate change were going to be huge issues in the 21st century and she wanted to motivate people to take action.

She started to blog about climate change and the need to take action, but few people took notice.

"I realized I had to go back to the drawing board - literally."

The first visual essay she created was published online in 2007. It was called 'A Green Winter: Will Global Warming be Good for Canada?' It got attention, and was quickly published in a cultural anthology for university students, and adapted into an animated short which was shown on-stage between appearances by Al Gore and Robert Kennedy Jr.

(It's still getting noticed. In March 2012, Maclean's Magazine read the Green Winter essay and interviewed James for an article called 'The Year That Winter Died.')





PART OF JAMES' BILLBOARD 'SHOW' IN OTTAWA.

"That first essay was fun and really connected with people," James says.

After the initial success of 'A Green Winter,' James adds, she thought she was off to a good start but she thought about what she could do next.

With the support of her husband, the couple sold their SUV. In accordance with her signature saying, she felt they had to "do the hardest thing first" and make significant change in their own lives. So walking was their new mode of transportation.

After discovering James' work online, a publisher contacted her and asked if she was interested in having some of her essays and accompanying artwork published in a book.

Agreeing to do that, provided she could design the book, James published 'Bothered by my Green Conscience,' a collection of five essays.

Her humorous and up-beat approach gets rave reviews. The Montreal Gazette said her book is "A message for people who want to make environmentally friendly changes in their lives," and "Toronto artist Franke James delivers a fun read on climate change." Those are only two of numerous positive reviews that compliment her mission, her art and her writing.

Recently, when an educational non-governmental organization in Croatia asked to buy her art to use to educate students in 20 cities in Europe, James was ecstatic.

Unfortunately, her excitement didn't last long. From documentation that she has received through the Access to Information Act, James says she learned that the Canadian government disapproved of her "Fat Cat Canada's Giant Litter Box" — which is critical of the oil sands and the federal government's inaction on climate change. Documentation posted on her site (<http://www.frankejames.com/debate/?p=8533>) shows that the government did approve her show in Croatia, but then the 'Climate Office' killed it.

Pulling funding wouldn't have stopped the show, but the government appears to have 'black-listed' James' work, causing the non-governmental organization to eventually back out because of the pressure.

That didn't stop James. She raised funds to post billboards and posters of her artwork in Ottawa, right where the Prime Minister would be sure to see them. With messages such as: 'The tar sands is Canada's largest growing source of greenhouse gas pollution,' James managed to get her 'show' right here in Canada.



photo by Franke James, 2004



One of Franke James' and her husband's initiatives to be environmentally responsible was to get the City of Toronto to agree to allow them to remove their driveway and create green space instead. This was not an easy task. More information about their green driveway is available on the artist's website. (See end of story)

She also created another essay called 'Banned on the Hill (and in Europe)' that outlines her journey as the government intervened in her plans to show her artwork in Europe.

"It is absolutely wrong to interfere in the way that they (the federal government) have. It's a blow against free speech," says James. [deleted a few words here] "I'm being bullied and intimidated [deleted a few words here] for having spoken out."

"We need to shine a bright light on this bullying and on the silencing of environmental voices."

She's not fighting this fight alone - she has had a great deal of press coverage of her fight in major media in Canada, and media from around the globe, as well as from environmental groups including Greenpeace.

All of James' art is created on a digital drawing pad and is a combination of digital drawing and photography. She prefers to use that as a medium because the work is converted into vectors in the computer. It means that a picture that she draws quite small can be blown up to the size of a building without losing quality.

Early in her artistic career she thought she would take the route of a gallery artist. She jokes that she was a 'snob' who wanted to do fine art and wanted nothing to do with commercial art.

But everything changed when she organized a \$750,000 national 'billboard art show'. It attracted a lot of media coverage in the late 80's. James hoped it was going to be her entry into the fine art world.

It wasn't. Instead, it was her entry into marketing and design. She and her husband formed their company 'James Gang' in 1989. But James says confidently that the training she got in the "ad world" is what has helped her communicate effectively now that she is an artist and author.

In addition to her book 'Bothered By My Green Conscience,' James has also published 'Dear Office Politics,' and is currently working on a new book which will feature her political essays. Both of her published books have won awards.

"I think that art has a huge role to play in creating positive social change," she says. She also wants her future grandchildren to know that she listened to climate scientists and she took action.



FRANKE JAMES has a Masters in Fine Arts from the University of Victoria, and a Bachelor of Fine Arts from Mount Allison University. She is a Member of the Writer's Union of Canada, CARFAC Ontario, and PEN Canada. Throughout her artistic career she has received awards and support from Canadian institutions including Telefilm Canada, the Canada Council, the Ontario Arts Council, the Ontario Media Development Corporation, the Banff Centre, the Gairdner Foundation, Mount Allison University, the University of Victoria and others.

James continues to use her art to get her message across and to bring about positive changes for the environment. She says it is far more effective to spread a message when it is given tangible form.

She also created a workshop to help others, including non-artists, to get their own message across visually.

Called 'Six Tools For Climate Change Art (and Action),' the workshop started with two ideas, says James. (To read about the workshop, click on <http://www.frankejames.com/debate/?p=955>.)

"I wanted the students to understand that artists can make a difference in the world, and I wanted to give them the tools to make climate change art on their own."

She says that Andy Warhol told artists to paint what they love, but she recommends a slight variation of that: "Paint what you care deeply about. You can inspire and motivate other people."

To see more of the artist's work, go to www.frankejames.com . •



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MASTER OF THE NORTH, By Denis Mayer Jr., 30 x 40", Gouache, *courtesy of Ducks Unlimited Canada*

Burnaby artist claims Ducks Unlimited Canada's ARTIST OF THE YEAR FOR 2012

Of the hundreds of artists who submit their artwork in hope of being chosen, Denis Mayer Jr. of Burnaby, B.C. has been selected as Ducks Unlimited Canada's 2012 National Artist of the Year for his painting, *Master of the North*. Mayer joins some of Canada's foremost nature artists by donating his artwork to help Ducks Unlimited Canada (DUC) raise much-needed funds for wetland conservation.

The selected National Art Portfolio artists have their artwork made into high-quality, limited edition prints and are given national exposure through DUC fundraising initiatives. This is Mayer's fifth appearance in the NAP, but his 18 • Canadian Brushstroke Magazine • Mar/Apr 2012

first time being named Artist of the Year.

"I have a lot of respect for DUC," Mayer said. "For me, it's a great honor and achievement to be named the National Art Portfolio's Artist of the Year. As a wildlife artist, I try to convey the beauty that exists in nature – and the growing need to conserve these natural areas. I care about our environment very much, and feel that DUC's wetland conservation work helps to ensure our environment will still be enjoyed by generations to come."

To view more of the artist's work, please visit his website at www.denismayerjr.com. •



Susan Abma

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Produced and Presented by the Central Okanagan Chapter of the FCA

Finalists announced



Our Juror Jean Pederson has completed selection of the The Classics' competitions' finalists. These are now posted online to the Finalists gallery. 1, 2012.

The finalist gallery can be reached via the front page of The Classic competition website: http://centralokanaganfca.com/fca_classic or by going directly to the finalists gallery at: http://centralokanaganfca.com/show/the_classic_painting_competition_finalists

Pederson is currently selecting the top five winners which will be ready for announcement by April 20, 2012.

Pederson's work is in many collections world-wide and has received many awards and special honors. She has published several books and her work has been published in the Artist's Magazine, Watercolor Artist Magazine, Canada's Who's Who, International Artist, among others. She teaches at the Alberta College of Art & Design, hosts workshops at Red Deer College and has been in many solo and selected exhibitions. For more information about this juror, visit www.jeanpederson.com.

HONORS TO BE AWARDED IN THE CLASSIC PAINTING COMPETITION

BEST IN SHOW: Classic Gallery Framing Award, \$500 cash plus:

\$200 gift certificate from Classic Gallery Framing
\$300 gift certificate from Swinton's Art Supply & Instruction
\$125 gift certificate from Westshore Artist Panels
Article in spring issue of Canadian Brushstroke Magazine
Featured on FCA-COC website

SECOND PLACE: Swinton's Art Supply Award \$500 cash plus:

\$100 gift certificate from Swinton's Art Supply & Instruction
\$200 gift certificate from Classic Gallery Framing
\$75 gift certificate from Westshore Artist Panels
Featured on FCA-COC website

THIRD PLACE: Westshore Artist Panels Award \$250 cash plus:

\$100 gift certificate from Classic Gallery Framing
\$100 gift certificate from Swinton's Art Supply & Instruction
\$50 gift certificate from Westshore Artist Panels
Featured on FCA-COC website

2 HONOURABLE MENTIONS:

Each receiving video from Artist's Websites on how to create your own website & promote your work online.
Featured on FCA-COC website. •

CREATING AN ACTION PLAN

What's your priority?

As with anything in life, being able to accomplish what you want to do often requires setting a specific plan of attack.

For example, if your goal is to approach a gallery about showing your artwork on consignment you will need a minimum of 10 pieces of original work to show them plus a portfolio of 20-30 images. It has been suggested that 20-25 original pieces in your completed inventory is ideal so they can view a larger body of work and have a selection to choose from (plus it leaves you with some work in inventory for juried shows and other opportunities that may arise). The reason galleries often want to see a larger body of work as opposed to 5 to 10 pieces is to look at the consistency in style and quality and the type of subject matter you tend towards. They want to know you can do that many pieces of a consistent quality and continue to provide new work of the same caliber.

Keep in mind that the images in your portfolio and the original pieces in your inventory should include your best work, not every piece you do. That means you need to figure out how long it will take you to build up the inventory you need. If you know from experience that approximately 30% of your work is of the best and most consistent quality and you do about 50 paintings per year, that means that you will produce about 15 paintings annually that can be included in your portfolio and inventory to approach a gallery, so you know it will take you about 2 years to build up the amount of work you need. If you want to approach a gallery sooner or prefer to take more time to really work on your paintings, then you can adjust the timeline. If it works better for you, you could break it down further into a monthly goal.

Your priorities will also come into play. If you decide your priority is approaching a gallery within a certain time-frame and you know you don't produce enough paintings to save the inventory you need in addition to entering art shows throughout the year, then you know you either need to paint more or choose to make saving an inventory of work a priority that year rather than entering shows.

Setting a plan of action and having a timeline in mind is helpful to ensure you keep on track and achieve your goals.



Leah Markham provides marketing and business services for artists. Visit her website at www.artistswebsites.net.



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