

ISLAND

MARCH / APRIL 2022

Issue # 58

ARTS

M A G A Z I N E



MADE IN CANADA

Featuring
Pastel Artist

**Susan
White**

**Island Arts
Magazine
15th
Anniversary**

Thanks to our contributors

Perspectives by John Warden

"Pausing for a long, slow look, I feel the currents of nature coalesce into compositions of simplicity, subtlety, rhythm, and majesty – asthenic values that colour my thoughts. I breathe out and with a click, my feelings flow, onto the canvas of my camera."



Photo credit - Debra Kelly

Aly Bird Book Reviews

Aly Bird is a writer, coach, and therapist in training who lives in the Comox Valley. She believes in the healing powers of fresh air, art, and animals.



You can find her online on Twitter, Facebook, and Instagram @thealybird

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Deborah Nicol

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Beth Lischeron -,Dragonfly Dreaming

Beth's career has spanned three continents over 40 years; from theatre to journalism, narration and documentary production; fibre arts and festival production.

She has developed and pioneered organic plant-based body care "from the ground up"



Supporting artisans and artists, Indigenous peoples, sustainable living and ecological responsibility have been strong threads through her working life.

www.dragonflydreaming.com

Island Arts Magazine

Since 2008

Calling **ALL** Canadian Artists

If you are excited about a project you are working on ... **we'd like to hear from you.**

If you are having an exhibition ... **we'd like to hear from you.**

If you are an ARTIST ... doing what you do ... **we'd like to hear from you.**

We publish 5 digital editions per year.

Island Arts Magazine proudly sponsors:

Sooke Fine Arts Society
Bateman Foundation
McMillan Arts Centre
Parksville Senior Centre

If you like what you see, kindly consider sending us a donation.



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Note *from your Editors*

Susan Schaefer
Jeff Shields

Chace - mascot



We've been producing Island Arts Magazine for 15 years.

My background in publishing and design goes back to the 80's when I was living in Toronto. There I learned all about the printing industry. I learned about colour separations and how to strip the film making it plate ready for printing. I was ultimately the first female EVER to be trained on a 5 colour Heidelberg Press?

Yes indeed, that was me - a trailblazer.

Now having taken the Heidelberg Press course didn't necessarily mean that I became a press-man (person) but it did make me wiser about the process, thus I become a better designer.

I managed a company that catered to artists and art galleries. I designed invitations, brochures, posters etc. In those days print media was big.

At the same time, Jeff was very deep into everything and anything to do with computers. He owned and operated an Apple dealership. He was on the cutting edge of technology and still loves everything about computers.

Fast forward many many years, and here we are on the beautiful west coast of Canada publishing Island Arts Magazine, building websites and having the time of our lives.

We have been publishing Island Arts Magazine for 15 years and I honestly don't know where the time has gone? My mother used to say "Just wait until you get old. The time goes much faster." As a little kid, when the summer days used to drag on, I thought, how does that even make sense? Regardless, we have been on one wild, crazy, exhilarating and fun ride and look forward to continuing down that path.

Moving forward, into the digital age, we are pleased with the 'numbers' indicating that we are reaching a global audience, having more views than our print copies and engaging with artists from over the world. Now that makes our hearts sing!

Enjoy the read! of Island Arts Magazine.

~ Susan Schaefer ~

This is Chace - doing what he does best!
Just hangin' out and looking cute.





Jan 26 thru April 2
2022

Leonard Butt
Gary Dillon
Bill Friesen
Jeff Hartbower

Image: Leonard Butt 'Keeping It Afloat'
31" Raku-fired ceramic and mixed media sculpture

MAN ALIVE!

Paradigms of Man

Artful : The Gallery

526C Cumberland Road Courtenay, BC
artfulthegallery.com

Group Show “Man Alive! Paradigms of Man” at Artful : The Gallery in Courtenay, BC

Four Vancouver Island artists come together to exhibit from January 26th through April 2, at Artful : The Gallery in Courtenay, B.C. The gallery is open to the public Wednesdays to Saturdays from 12:00 - 5:00 pm.

Each presents their own vision of man, through a variety of sculpture, painting and drawing. Utilizing the rich context of history, archetypes, memories and lifespan, each piece speaks volumes on how men, at least these men, are reflecting on what it means to be a man.

The word paradigm originates from the Greek ‘para’ - which translates to beside and ‘deiknynai’ which means to display or show. That’s exactly what’s happening at Artful; men displayed side by side, in conversation with themselves and with their viewers.

From Leonard Butt’s noble-intentioned men, unexpectedly caught in their underwear and still managing to maintain their dignity, to Jeff Hartbower’s satirical carvings and assemblages, poking at the often ridiculous underbelly of man’s cultural representations, expectations and failures.

From Gary Dillon’s boldly beautiful Our Gods trilogy, the figures hinting at the recovery of, perhaps the last-ditch survival of, the ‘Big Stories’ of man (religion and mythology) seeking the fugitive Holy through the apparition of Tonantzín (Our Lady of Guadalupe) to Bill Friesen’s raw depictions of man’s mortality, wizened and darkly haunting.

In general use now, a ‘paradigm’ means to provide a pattern or a model that can be copied, a theory or group of ideas about how something should be made, done or thought. Currently, paradigms of man are being usefully questioned



and challenged. This collection of work speaks to many paradigms of man, including the good man. Men who are willing to wade into the muck and murk of manhood, carrying both the shadow and the grace of their naked vulnerability.

There are many themes explored in this body of work: materialism, gender-based violence, religion, sexuality, mortality, heroism, nobility and humility. These paradigms of man stand for examination. Come join the conversation!

Follow Artful : The Gallery on Instagram at @artfulthegallery or visit their website at www.artfulthegallery.com

About Artful : The Gallery

Artful : The Gallery is where talented emerging and mid-career B.C. artists come to exhibit and sell their work. Located in the heart of downtown Courtenay and offering pieces across a wide range of prices, sizes, genres and media, the gallery is also the working studio space of multi-media artist Kristina Campbell.

Come visit to see and learn about fantastic contemporary West Coast art and artists, as a collector looking to buy, as an artist looking for inspiration or as an art lover.

Classes

A vibrant acrylic painting of various flowers, including a large pink rose in the center, surrounded by other colorful blooms and green foliage. The background is a mix of bright colors like blue, yellow, and red.

**April Showers
Bring May Flowers**
acrylic painting workshop with
Susan Schaefer
April 2 - 3, 2022
@ the Lions Den
1729 (rear), Comox Ave. Comox BC

Sponsored by
Comox Valley Arts

susan-schaefer-fine-art.ca

"I love painting flowers, with their curvy lines, showy colours and forgiving designs."



[Register Online:](#) or by calling **250-334-2983**

Classes

Learning to Paint

She learned to paint on Monday - her strokes were going fine. She forgot to thaw out diner, so... we went out to dine.

She painted trees on Tuesday - she says they are a must. They were really quite lovely, but... she forgot to dust.

On Wednesday it was daisies - she says they're really fun. They had nice lights and darks, but... the laundry wasn't done.

Painting apples came on Thursday, so juicy, bright and red. I guess she really was engrossed, as she never made the beds.

It was violets on Friday, in colours she adores. It never bothered her at all that there were crumbs on the floors.

I found a maid on Saturday, my week in now complete. My wife can paint the hours away and the house will still be neat.

WELL...not that it is Sunday, you can't call me a saint. I cursed and raved and ranted...now the maid has learned to paint.

author unknown

Winter/Spring Workshops!

ONLINE

Mar 15: Social Media Self-Audit with *Evie Lavers*

Apr 6: Digital Development for the Working Artist with *Pennylane Shen*

IN-PERSON (Courtenay/Comox)

Mar 19-20: Getting Started with Portraits with *David Goatley*

Mar 24-26: Painting Portraits from Photos with *David Goatley*

Apr 2-3: Florals in Acrylics with *Susan Schaefer*

Apr 9-10: Painting Trees in Acrylic with *Cindy Mawle*

CV/ARTS

LEARN MORE AT
comoxvalleyarts.com

3 Abstract Acrylic Workshops with Deborah Nicol

At the Macmillan Art Centre Parksville, BC. Cost: \$100. each or take all three for \$250.

Loosening Up - March 26



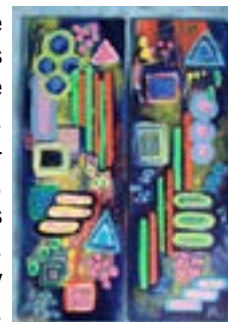
Loosen up and learn how to approach an abstract work. Our goal will be to create in a positive manner and discover new techniques to keep our paintings fresh, and spontaneous.

Mixed Media Fun - April 23



Delve into some multi-media ideas and how to utilise them in our work. Bring your favourite papers, cutouts, and small items that bring you joy. Let's get messy and have some fun.


Shapes - Shapes May 28



In this workshop we will focus our efforts on incorporating shapes and how that effects the outcome!


To register contact Deborah by email: abstractbydesigngallery@gmail.com or call 250-607-7038

Classes




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INFORMATION KIT -
carolefinnartist.com/learn-art/art-on-the-edge/

BOOK NOW TO RESERVE YOUR PLACE

Building a Landscape with Susan Schaefer - April 26 - 27, 2022

In this class we Susan will break down landscapes into it's main parts: land, sea, sky and terrain.

Working on small paintings, we will simplify each element, taking the mystery out of how to tackle a landscape painting.

Susan has been painting for 20+ years and is a well-known instructor in the Oceanside area. Her teaching method is fun and relaxed, paying special attention to individual needs.

for acrylic painters - all levels welcomed

at the Old School House Arts Centre, Qualicum Beach BC

Register [Online](#) or by calling 250-752-6133



Moving Forward

juried exhibition by the
Arrowsmith Chapter or the FCA

This will be the largest in person and public exhibit since Covid entered our lives. The whole gallery space of the McMillan Arts Centre in Parksville will be utilised as well as be an online show hosted by the FCA.

This show is a celebration of the importance and depth of our community in Art. As a juried event, all artworks were accepted under the high standard adjudication requirements. All media and all genres will be on display from traditional to edgy and everything in between.

Visit the McMillan Arts Centre, Tues - Sun 11:00 - 3:00 pm. or view the **virtual show**.

COASTAL SENTINELS ~ Landscape Paintings
by Tatjana Mirkov-Popovicki



Gabriola Haven, 40x60, acrylic on canvas

www.mirkov-popovicki.com

If someone tells you that you have enough art supplies and you don't need anymore, stop talking to them. You don't need that kind of negativity in your life.

SPRING JURIED EXHIBITION

"Moving Forward"



FEDERATION OF CANADIAN ARTISTS
Arrowsmith Chapter

March 29 - May 1, 2022

VISIT the GALLERY
MCMILLAN ARTS CENTRE

133 McMillan Street, Parksville BC



or see the

VIRTUAL SHOW:
www.arrowsmithfca.ca/show



2021 Spring Exhibition Winner Lucy Wallace "Big Red"

Susan Schaefer Fine Art



250-586-5510
Parksville BC CAN

susanschaeferfineart.ca

Brenda Brown - Journeys Along Coastal BC



March 1 - 31
Art 10 Gallery

North Town Centre
Nanaimo BC
Open Daily 10 - 6

brendakbrownfineart.com

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Tues. - Sat.
11:00 - 5:30

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2907-2nd Ave
Port Alberni BC
778-419-3474

bluefishgallery.info

"An important part of my Journey along Coastal BC was living and traveling throughout what's known as The Great Bear Rainforest. I lived in this area of BC for 20 years, and have continued to visit this inspiring and richly biodiverse environment. As I began my painting career in this Northern part of BC, I learned that the palette of colours was different than that of say, southern Vancouver Island, for example. The trees and even the rocks have more cool-toned colours.

The ancient old-growth in the Naikoon on Haida Gwaii are thickly blanketed with dangling mosses and ferns; the hundreds of waterfalls along Highway 16 cascade with rainbows when the sun tries to emerge.

On one of the ferry trips up through the Inside Passage I was privileged to see a white "Spirit" bear on the shore. I asked a ferry employee if they see the bears often. They replied, "I've been sailing this route for over 20 years and this is the first time." It made me realize that there is so much to this coast, and this province. I'm very thankful to live here and am inspired daily by the beauty of nature." *Brenda Brown*



"There are only two ways to live your life.
One is as though nothing is a miracle.
The other is as though everything is a miracle."

Albert Einstein



ISLAND EXPOSURES
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- Art Gallery
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- Mat Cutting

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Monday - Friday
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Saturday
10pm - 1pm

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www.islandexposuresgallery.com



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The 38th edition of Filberg Festival will take place July 29 - 31, 2022 at the historic Filberg Park in Comox, BC.

Filberg Heritage Lodge and Park Association (FHLPA) has selected MRG Events Ltd. as Producer for Filberg Festival 2022.

"The Filberg Heritage Lodge & Park Association Board of Directors, and our entire community of volunteers and festival supporters are all looking forward to Filberg Festival being a live and in-person celebration once again" said Board President Audrey Craig. "As we have all missed the excitement and connectivity of live events, Filberg Festival 2022 will mark the beginning of a new chapter for the festival as we look forward to welcoming past and new patrons to our new festival."

"Filberg Festival has been one of BC's most storied festivals and we look forward to working with the Board of Directors and the community to produce a safe, comfortable environment for Filberg's guests to return to live festival environments" said John Donnelly, VP of MRG Events.

MRG Events is planning several new initiatives this year including an expanded live music program, additional food and beverage services and enhancing the site to accommodate more artisan vendors and partner activations.

filbergfestival.com



Fibres & Beyond is a women's art textile co-operative based on the southern tip of Vancouver Island. The accomplished group of thirteen was founded in 2002 as a way to support and challenge these artists working with surface design, fibre, fabric and mixed media. It's all about fibre and cloth in one form or another, along with fun, support and companionship as their artistry evolves.

Although the group name has changed from Friends in Fibre, to Uncommon Threads, to finally Fibres and Beyond, affectionally the group is referred to as "The Lilies" referencing the yearly show, Consider the Lilies. Each year they gather their latest creations and band together for the annual "Consider the Lilies" show nestled amongst the lilies in Metchosin's Old St. Mary's Church churchyard.

This year they are celebrating their 20th anniversary at Old St. Mary's Church in Metchosin, 4354 Metchosin Rd. Show Hours: April 2nd - April 10th Sat - Fri, 11am- 4pm - Sun April 3rd & 10th 12-4pm

They look forward to seeing old friends, returning and new patrons of their show and sale.



Featured Artist

Susan White

Pastel Artist



From childhood onwards, I have felt the need to create art. When not drawing, I was exploring and observing the natural world around me in rural Manitoba. I now reside on Vancouver Island, where I am daily presented with breathtaking views and surrounded by wildlife.

Featured Artist - Susan White

www.susanwhitestudio.com

Coming from a jewellery maker background, why did I make the transition to a pastel artist?

I have always enjoyed making things, and have tried my hand at most crafts over the years. I took a jewellery making course at the Alberta College of Art in 1995, and completely fell in love with making metal jewellery as there are so many directions you can take it.

I worked in copper and silver, and learned how to make glass beads to add to it. I also added polymer clay to the metal framework of the jewellery. Jewellery making involves a lot of problem-solving; the ultimate object has to be functional and wearable, as well as beautiful. Of necessity, the work is very small scale, which I started to find frustrating. I would find myself responding to a texture or colour I would see, autumn leaves for example, and want to convey it through my jewellery but never feel I was succeeding in doing that.

When I moved to Vancouver Island, I didn't have a space for a functional jewellery studio anymore, and was ready to leave that part of my life behind. For fun, I took a drawing class at The Old School House Arts Centre from Martin Hill. It reminded me how much I used to love drawing. I was asked to be part of a small art group, and was inspired by all the different mediums and styles everyone was working with.

Coloured pencil seemed like a logical progression for me, and I had worked with them years ago. I was astonished by how much coloured pencil work had changed since then; it was now looking more like paintings than drawings. I didn't feel it allowed for much spontaneity, or scale. Enter pastel.

What is it about pastels as a medium that you enjoy?



Everything! I think of it as a “no-pressure” medium. I love that it is a dry medium. I don't have to worry about my paint drying out, or waiting until the paint is dry. I can leave a piece up on the easel, and do ten minutes of work on it if I want, and just walk away.

I work on UArt paper, which is basically artist grade 400 grit sandpaper. The paper really grabs the pastel and holds it, so there is very little dust created. I usually put down many layers of pastel to get the effect I want, and have yet to run out of “tooth” on my paper of choice. If that were to happen, it is a simple matter to brush the excess pastel off, or even erase it and start fresh.

Then there are the pastels themselves. When I am painting in public I have my box of pastels, arranged by hue and value, and people love to look at them. They are such beautiful saturated





colours, almost pure pigment with a little bit of binder to hold them in stick form. Sliding one across the sanded paper, and seeing the colour transfer onto it is a magical experience! If I want detail, pastel also comes in pencil form.

Do you have a favourite subject that you like to paint?

My subject matter seems to fall into three categories; wildlife portraits, botanical subjects and still life. Regardless of subject, I find I am always attracted to lots of detail, and the effects of light and shadow. Anything with strong shadows and/or reflections has been pulling me in lately. I do love the process of working on a subject, stepping back and seeing that yes, it does actually look dimensional! As a realistic painter, I find that exciting.

What does Associate Signature status in the Federation of Canadian Artists mean to you?

To me, it is a validation from my peers. As an artist, it can be difficult to know if your work is

“good enough”. Possibly that shouldn’t matter, but it does to me. Applying for signature status was one of my covid projects in 2021.

It is quite an intimidating process, sending off images of 10 of your best to be judged by a large jury panel. Then if you pass that test, sending 3 paintings to Vancouver to be judged in person. It was one of my highlights of 2021 to be phoned by the executive director of the Federation of Canadian Artists and told I now had an Associate Signature designation.

You’ve recently become part of the The Side Door Studio. Please tell us about that.

I was accepted as one of 10 artists who shared a studio at the Old School House, in 2020. I was very happy about this. Unfortunately it happened right about when covid shut everything down. Six members of that group, including me, recently became the Side Door Studio, and moved to a new studio space at TOSH in January, 2022.

I enjoy being part of this cooperative. We take turns painting in the studio, and hang our work there. The paintings get changed out every month, so there is always something new for visitors to look at. We all promote and sell each other’s work at the studio. I like getting out of my home studio and painting there, and have begun painting at the MacMillan Gallery in Parksville as well. It’s always fun getting to talk to other artists, and the public.



Elizabeth Evans

- painter of special moments



Elizabeth Evans was taught and mentored by Arthur Lismer, a founder of Canada's "Group of Seven". His influence is seen in many of her paintings, especially the Brickilism style she developed.

Work is available at

One Flower One Leaf Gallery, 436 Marine Drive, Gibsons, BC Canada
Koyman Galleries, 1771 St. Laurent Blvd. Ottawa ON, Canada

www.eaevans.com



OUR BACKYARD

Member's Show • March 1 - 27



Artist: Joanne Ayley

With the focus on **"Our Backyard"** the members have created a variety of art work in sizes of 12 x 12" or 6 x 6".

Open Tues. - Sat. 11am - 3 pm
McMillan Arts Centre, 133 McMillan St.
Parksville BC 250-248-8185

"Our Backyard" the Annual DeCosmos Fine Arts Society Member's Show at the McMillan Arts Centre in Parksville BC.

"Our Backyard" is where we've been spending our time lately. Enjoy our members creations at the MAC.

The DeCosmos Fine Arts Society began in 1966 when a small group of artists decided to get together to share ideas and inspiration. The group was instrumental in the establishment of the Parksville and District Art Council and continues to be part of the arts community in the Oceanside area.

DeCosmos welcomes everyone, practicing artist, art lover or anyone interesting in learning something new. We have members from all over the mid island area. We now have over 100 members of all levels as well as those who have an appreciation of art. **DeCosmos.org**

Pacific Rim Arts Society

ArtSplash!

March 18th – 26th, 2022

After two years of event closures ARTSPLASH! is returning!

ArtSplash! has been an annual art show on the West Coast of Vancouver Island for the past 40 years. It has gone by other names in the distant past and then morphed into the fantastic art show that we have grown to know and love as

ARTSPLASH!

Over the past ten years plus the majestic Black Rock Oceanfront Resort has generously provided the Pacific Rim Arts Society a beautiful venue to host this annual Event.

This event has brought visitors back year after year to get a taste of the talented artists from the West Coast and all over Vancouver Island.

Art has no limits and as an art society the Pacific Rim Arts Society supports all forms of art including poetry, music and theatre!

We are excited to welcome visitors and locals alike back to join us in this high caliber art event!
pacificrimarts.ca

one of a kind pyrographic art

Kelly Deakin



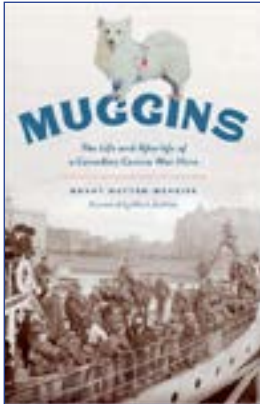
openwings.ca
250-266-2214
 Ucluelet, BC

Showing at
ArtSplash, March 18 - 26
 Black Rock Resort, Ucluelet, BC

Book Review by Aly Bird

Muggins: The Life and Afterlife of a Canadian Canine War Hero by Vancouver Island author Grant Hayter-Menzies

Unwavering Praise for the Power of Dogs



In a celebration of a little-known Canadian homefront hero, Grant Hayter-Menzies takes readers on a treasure hunt through time to tell the story of a four-legged creature who captured hearts and inspired action during World War One and beyond.

For those who love untold and exceptional stories of war, Muggins offers an impeccably researched account of a special dog's impact on a city, its guests, and soldiers in a time when the future was uncertain. It is obvious the author is a lover of dogs whose own canine companion, Freddie, was said to be nearby while the book was written.

What I loved most about this book was how the role of dogs on the homefront has been unwavering. Muggins was a homefront hero and so too are our dogs today. Bringing us love, joy, and refuge from all the uncertainty that the future brings when they look us in the eye begging for us to say I love you again and again.

Heritage House Publishing
heritagehouse.ca



Lynne Usher Original Artwork - Commissions



On the Edge of Spring , 24 x 20" acrylic on canvas

Artist by Heart - Follow me on Facebook
(604) 951-3403, Surrey BC CAN

HEATHER BROWN, artist - potter



250-956-4629
www.heathermarybrown.ca Port McNeill, BC





2019 Sooke Fine Arts Show –
photo by Serena Haley Photography

SOOKE FINE ARTS RETURNING AS LIVE SHOW

This summer, the Sooke Fine Arts Show will be returning to SEAPARC Leisure Complex in Sooke with live events and an in-person gallery. The 2022 Show will continue its 36-year legacy of showcasing exceptional original artworks from Vancouver Island and BC's Coastal Island artists from **July 21st through August 1st**.

For the last two years the Sooke Fine Arts Show has been a virtual event while the organization and the world adjusted to doing everything online. This made the Show accessible to new audiences from as far away as Morocco and Australia. Sooke Fine Arts Society (SFAS) will continue these connections by having an online gallery of the art displayed at the Show.

"Planning and organizing is well underway as we keep in mind flexibility and adaptability to respond to ever-changing circumstances," says SFAS President Elaine Thrale. "We are excited to be doing a live show and reuniting with our fantastic supporters in the local arts community."

Under the expert guidance of returning show designer, Bob Preston, the 2022 Fine Arts Show will see the SEAPARC arena transformed into a spectacular, 16,000 square foot gallery of curated art works from Salish Sea Island artists. The volunteers will help create the dynamic arts event, including a gallery of over 350 art works, and live music performances, artist talks and demos, docent tours, and the popular Seniors' Tea and Art4Kidz programs. It all kicks off

with the Purchasers' Preview Event on July 21, 2022, where keen art lovers will have the first in-person glimpse at the gallery. The live Show opens to the public from July 22 until August 1.

"It's been a challenging two years and we've missed these kinds of art events that bring the community together," says Executive Director, Terrie Moore. "We're working hard to include as many of the show's live elements while keeping the safety of our volunteers, guests, artists and our community top of mind. We're excited to welcome back artists and art lovers to our show!"

Sooke Fine Arts Society respectfully acknowledges that we live, work and create on the traditional territory of the T'Sou-ke First Nation, and we are grateful to be in this beautiful place.

SEAPARC Leisure Complex, 2168 Phillips Road, Sooke, BC www.sookefinearts.com

ENTRY DATES: March 15 - May 24, 2022

CALL TO ARTISTS

Sooke

FINEARTSSHOW

EXHIBIT OPEN:
July 22 - Aug. 1, 2022

SUBMIT ONLINE:
sookefinearts.com

sfas@sookefinearts.com • (250) 642-7256

I Wandered Lonely as a Cloud

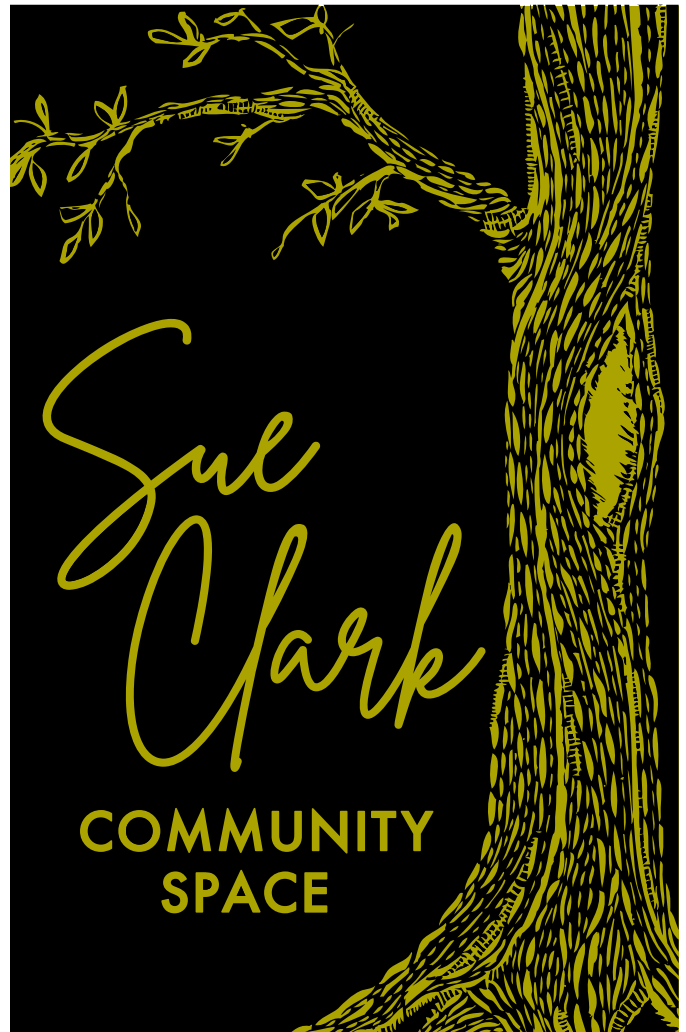
by William Wordsworth

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.



**We are pleased to announce
our new COMMUNITY SPACE!**

Rentable by the hour for
community events including:
pop up art shows,
club meetings,
and creative happenings!

See our website for more details.



250.752.6133

OPEN: TUESDAY through SATURDAY 11- 3

122 Fern Road West, Qualicum Beach

www.theoldschoolhouse.org



Blue Jeans and Rubber Boots

by [Susan Schaefer](#)

Spring Memories on the Farm

Spring on the farm always brought a new sense of joy. The long cold and windy days of winter were quickly disappearing into just a memory.

The snow was melting, the birds were chirping and as a little kid, that meant lots and lots of mud. You could jump in it, and play in it making letting your inner potter loose. We could re-direct the melting streams of water with sticks. In general it was a time to have fun and ultimately a time to be muddy.

This is a spring memory that clearly sticks in my mind. It was a bright and warm sunny spring day on the farm when us kids were playing outside. One of my older brothers was making his way out to a summer fallow field. My sister and I decided that we would follow and join on his adventure, wherever it would take him, because that's what sisters did. I remember him turning around and sternly telling us "Stopo following me, you stupid girls." But we did not heed his advise, and me being the youngest, I would follow my sister and brother blindly without questions.

We got a few steps in the field, and slowly our feet and legs became heavy as our rubber boots

were clogging up with thick sticky mud. My brother was only a few feet ahead of us, but his stride was slowing too. Each step became harder and harder as the mud was acting like glue. At some point we could not move any further. What to do? My bottom lip began to quiver and my eyes got watery forming big round tears. As little kid, I gave up and just sat down in the mud, That was it. This is how my young life would end. Out in the field, stuck in the mud.

As always, my mother's eye was never far from us kids. Looking out the kitchen window she was able to access the situation and send my older brother out to the field to rescue us. One at a time, he pulled us out of the mud, and right out of our boots, and hauled us back to the house.

I recently asked my mother if she remembers that particular incident, and she said that we were always getting stuck in the mud and loos-ing our rubber boots. She said that there was a lineup of rubber boots from small to big in the garage, as that was our favourite foot apparel. Wouldn't that make an amusing painting?

There was never any punishment for that, that I recall. It was just another day on the farm. All I know is that on that warm spring day, we lost three pair of perfectly good rubber boots.

My sister's memory on that fine spring day is slightly different from mine, as we question which brother led us to our muddy fate.

I still love wearing rubber boots in the spring and that childhood memory still brings a big smile to my face.





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Travelling for Arts' Sake

by Terri Bowen

"Should I stay or should I go?...If I stay, there will be trouble; If I go, there will be double." Who doesn't enjoy traveling! However, thanks to Covid's new variants we still have to be cautious, despite restrictions finally being eased.

Making Art (with a capital A!) a focus of your journey can be a rewarding venture. In this article, I will offer my opinions on two dynamic places to view some spectacular works of art of the masters – Paris versus Madrid. I have visited both these grand cities enjoying their museum galleries, chateaus, castles, palaces, and gastronomy. They both offer a range of opportunities to understand the breadth of art across the ages, but when you can only visit one, which one will you choose?

Firstly, Paris boasts 130 museums, three of which are ranked by Forbes as within the top 15 in the world. Built in the 12th century, the Louvre ranks first with its massive collection of antiquities and art which spans up to the 1800's. It is one of the oldest museums and is the largest, ranking second to London's British Museum for numbers of artefacts displayed.

From there, to understand the sequence of Western art, you should visit the Musée d'Orsay with its impressive Impressionism, Neo-Impressionism and Post Impressionism collection. Follow this up with a shorter visit to Claude Monet's Musée de l'Orangerie. You will get teary-eyed at the beauty of his Lily paintings which span rooms of curved walls.



our son Colter at Monet's l'Orangerie in Paris

Finally, visit the largest European center for modern art– the five-story Le Centre Pompidou. It approaches modern art brilliantly and chronologically. You will be thrilled to see the number of Kandinsky's there, donated by his young wife. If you have time, there's always the Museum of Modern Art of Paris or the Rodin, Picasso or Giacometti gallery collections, if you are a fan. And a piece de resistance – Versailles – just outside the city but well worth the subway ride!

Of course, the gastronomy of France is both delicious and eye-popping. Enjoy an espresso and an artful pastry while watching the activities on the Seine.

Second - Madrid – the capital of Spain and the center of its art and cuisine, although Barcelona and Bilbao would beg to differ! There are three stunning art destinations here, appropriately named The Golden Triangle of Art.

First, walk through the courtyard of the Royal Palace or down the Gran Vía. Head to the Puerta del Sol, (door of the sun), Madrid's most famous boulevard. Meet for tapas and vino at the Plaza Mayor or Mercado before starting on your epic art adventure. First, of course, is the world-renowned Museo del Prado where 18th and 19 Century masterpieces by Velázquez, El Greco, Rubens, Hieronymus Bosch, and Goya, for example, will captivate you.

Next, do a complete flip to the modern Reina Sofía with its massive Picasso painting titled Guernica and its thoughtful galleries of modern art including Man Ray, Dali, Braque, Hoffman and well, the list goes on as they have 20, 000 pieces of art.

continued page 25...

Travelling for Arts' Sake

by Terri Bowen...cont'd

Finally, the privately owned Thyssen-Bornemisza – the late Baron's collection will satisfy your Art craving. I was happy to see a beautiful Georgia O'Keeffe there! Picasso also has a gallery in Madrid which features some of his early work, including some from his Blue and Rose Periods. The home of Joaquin Sorolla – the great painter of light – will have you itching to get out your brushes.

Spain is a great place for foodies. The quality and variety of the classic and modern artfully made tapas and dishes makes it one of the world's best gastronomy destinations, in my opinion. The people of Spain are generous and friendly. They are family-oriented and the city feels safe. If you combine Madrid with Bilbao, Barcelona and Figueras (Dali's final gallery), you will feel art-fulfilled for sure.

So which one would I choose? I just can't - the stress to choose is too great– so my recommendation is plan to see them both!

Seeing the 'real' works of art rather than just being able to appreciate them in books or on-line has fostered a profound interest in and respect for the struggle and achievement of international artists. When I teach my workshops, I remember this and offer the most encouragement I can to beginning and experienced students – a true privilege and a pleasure.

If you would like to be on my workshop list, please email me at tlbowen@shaw.ca

Terri Bowen
standing in
front of a
Kandinsky
in Spain



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Environmental Impact II, a sequel to the first series which ran from 2013-2016 across North America, will continue through to May 28. Traditional art usually displays nature in all its glory but this collection of 60+ paintings, photographs, sculpture and film reveals ominous environmental issues plaguing the planet. This will include four original Robert Bateman paintings that after travelling around the US they are now coming home.

Developed and produced by David J. Wagner, the travelling exhibit shares the work of leading contemporary artists who focus their works on global as well as local environmental issues and the intentional or unintentional consequences of human action, or the lack of it.

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TECH TALK

by Jeff Shields
yaadev.com

Scams and Scammers - Two Stories

In the past 2 months, I received phone calls from 2 friends who almost fell for similar scams. Luckily they didn't.

In both cases, they were talking to a call centre regarding a technical issue. One was for a streaming service, the other a computer manufacture. In both cases the technician identified themselves by name and ID number. In both cases the technician had them download software so they could control their machines to fix the problem. It was the same software in both cases.

In the streaming service case he said he noticed someone had hacked her computer and was downloading porn to it. My friend closed her computer, the technician tried to encourage her to stay on the line and he would fix it. She hung up.

In the computer manufacturer case, the issue was someone was accessing her bank accounts. The female technician offered to contact her bank for her on a secure line and transfer my friend to the bank. She agreed and thought she was now speaking to her bank. This bank individual said she had closed the accounts so they could no longer access them. So to pay for the fix she should visit a bitcoin machine. RED LIGHTS FLASHING, she immediately hung up.

Both my friends caught on that it was a scam before any real damage was done, but they

both had to get new client cards, credit cards and change all their passwords and pins.

Moral of the story: even when speaking to a legitimate call centre, be on guard. Many companies use the same call centres and the person taking the call many handle any number of companies simply by following the appropriate script. When they identify themselves, there is no guarantee they are using their real name or ID number so there is no way to trace it back. Also the call centres can be anywhere in the world and many of their employees work from home making it even more difficult to trace.

Whenever they ask you to download software to take care of a problem, it should raise your level of caution. If they mention bitcoin or a mention they can fix it for a fee, BEWARE, HANG UP. Find someone local you can trust to fix the issue.

The number of scams and the sophistication of them leaves even the most computer savvy vulnerable.

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Colourful Cuisine

Polenta Al Forno by David Essig

Polenta is one of the most popular and adaptable foods in the Italian cuisine. Ground corn meal, cooked in water and milk, is served in a myriad of styles across Northern Italy - from a simple foundation for hearty sauces in Alta Adige to complex baked casseroles in Piemonte. After making dozens of polenta dishes, I have distilled the recipe down to these two principles:

1. Use coarse-ground organic corn meal. The best option in our area is Bob's Red Mill Organic Corn Grits.
2. Use a ratio of 4 parts liquid to 1 part dry corn meal. The rule-of-thumb for a main course is one cup of liquid per serving, with corn meal added by the 1:4 ratio.
3. A combination of stove-top cooking and baking in the oven yields the best results. Traditional Italian kitchens did not have an oven, so polenta was made entirely on the stove-top. Combining stove-top and oven is far less labour-intensive.

Here is a wonderful recipe for baked polenta, topped with traditional Northern Italian sauce.

Preheat the oven to 400 F. Stir together in an oven-safe skillet, 3 cups of water and 1 cup of milk. Bring to a gentle boil and slowly add 1 cup of cornmeal in a continuous stream, stirring the entire time with a wooden spoon. Pour with one hand, stir with the other, avoiding any lumps.

Once the cornmeal is fully mixed with the water and is nice and smooth, reduce the heat to a simmer and cook for 15 minutes, stirring occasionally. Add a pinch of baking soda and a couple pinches of salt as the polenta cooks to a nice pudding-like consistency.



Meanwhile, in another pan, saute sliced onions, mushrooms, chopped peppers, fresh tomatoes and any other Italian vegetables in a good splash of olive oil. Add some diced bacon or pancetta. The proportions are entirely flexible – you'll want about 2 cups of cooked vegetables. Cook at low-medium for about 15 minutes until everything becomes a nice sauce, with not too much liquid. Season to taste with salt, pepper, and thyme or any other Italian herb.

Take the polenta off the heat and stir in a couple tablespoons of butter or olive oil. Smooth the top of the polenta into an even layer with moistened back of the wooden spoon. Add the vegetable sauce to the top of the polenta. Sprinkle a cup, more or less, of crumbled gorgonzola cheese – or any other cheese you like – over the top. Add some chopped nuts – walnuts are traditional – maybe a half-cup at most.

Bake uncovered in the oven for 15 minutes. Remove from the oven and allow to cool and settle for 10 minutes. As it is cooling, add an optional additional uncooked topping of prosciutto or other thinly sliced Italian cured meat. Sprinkle with chopped raw greens – arugula or parsley.

Serve on heated plates, accompanied with a simple green salad and glass of Italian red wine. Our current choice is Il Leale Primitivo. It's from Puglia in Southern Italy, but pairs perfectly with this classic Northern Italian dish.

davidessig.com

International Arts

Remembering the Ben Macala, South African Artist By Michael Kabai

Benjamin Mzimkulu Macala, known as Ben Macala for his legendary accomplishments, died almost 25 year ago. He was a great artist whose death came as a shock and a sad ending to a very bright career. With his artworks that are very distinctive, instantly recognizable faces of his figures and their unforgettable eyes, he left an indelible mark across Africa and the world.

The Standard Bank Gallery in Johannesburg exhibited his works in 2019 as part of the "A Black Aesthetic: A view of South Africa artist 1970-1990". As with many art pieces by Black South African artists of the era, Ben's artworks are collectable. The fact that not so many people outside the art world are familiar with art is regrettable.

Ben was born on April 21, 1938, in Bloemfontein, South Africa. He worked as a young lad on a farm in the Free State, tending to the livestock. He passed time trying to express himself by drawing on the rocks with stones. He is one of the few black South African artists whose work was exhibited during the Apartheid days. He moved to Soweto where he lived with his wife and children.

A self-taught artist, Ben studied for a few months at the Jubilee Art Centre under Cecil Skotnes in 1964. In the mid-1960s, he was also mentored by Ephraim Ngatane, and for a brief period, he was a student of Bill Ainslie. He eventually went on to work as a full-time artist. From 1967 through 1985, he staged thirteen shows in South Africa, Europe, and the United States of America.

Pastel on paper was Ben's preferred technique, and his work is known for its expressive qualities. Picasso-like portraits with huge black eyes are the subject of most of Ben's works. Other media that Ben has used include charcoal, oil on paper, bronze and terra-cotta. Additionally, he experimented with acrylic paints during the 90s. In addition to being an artist, Ben was also known as a traditional healer.

In his time, Louis Maqhubela, Andrew Motjuaodi, Ephraim Ngatane, Durant Sihlali, Sydney Kumalo, Solomon Maphire and Lucas Sithole were among his contemporaries. In his drawings, Ben depicts various figures and subjects, including a mother and child, a head of Christ, a guitarist, a flutist, a choir, Virgin Mary, and a whimsical figurine.

When Ben brought in some of his drawings in 1965, Aubrey from Adler Fielding Galleries suggested he try sculpting. This led to Ben's first bronzes being cast and his "The Bull" appearing in a show at the Piccadilly Gallery in London, in July 1965.

David Day "Artlook" was quoted as saying "Macala has a beautiful tenderness in his pieces almost invariably dealing with the human figure and treated with sympathy and dignity". His subject matter of Picasso-like portraits with huge eyes is easily identifiable in almost all his works.

He participated in more than fifty group shows in South Africa, Australia, Europe, and the United States. 1968 saw him taking part in the Artists of Fame and Promise show. He was called "The Star" of a group exhibition held in Athens, Greece, in 1980 comprised of one hundred and thirty entries by South African artists.

In his own way, Ben was typical of the black artists of his time and remained bound to his roots.



Remembering the Ben Macala

continued from previous page



Having a great capacity for great sensitivity and understanding, he was able to feel, feed on, and draw upon that.

As a general style, he expresses himself in a way that is spontaneous and has a lot of vitality. Using inner feelings and personal expression to express inner life, Ben aims to create emotional impact.



In 1997, Ben died in a car accident on the highway between Johannesburg and Pietermaritzburg. It is very unfortunate that death robbed us of this great artist. Many of Ben's works can now be found in galleries, museums, and private collections around the world. I strongly believe that could he still be alive, the

world of art could have been pushed to a higher level than where it is presently. Bravo! Ben Bravo!

~

Michael Kabai - I am fine art photographer based in Pretoria, South Africa and a member of the Pretoria Arts Association of Pretoria. I am an art enthusiast. I love all kinds of art even though painting, drawing and photography are my absolute favourites.

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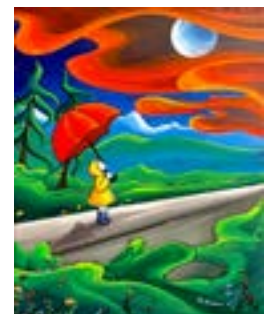
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Perspectives by John Warden

An Invitation to Mystery

A pathway is an invitation, it says come for a walk. It's also a comfort. I can travel where others have gone before rather than face the hazards of breaking my own trail.

A straight path takes me directly across the land. It's the way for those who are in a hurry. But, it's the meandering path that is my choice. It allows me to take my time and wander, discovering the gifts and learning the lessons of the land. And

where my pathway curves away out of sight, it is there that I am introduced to mystery. And mystery, then, drives the movement. What lies beyond the curve? Is it safe to explore further?

On a pathway that disappears into the distance, nearby trees offer the opportunity of prospect and refuge. Yet it is the agents of mystery - fog, mist, silhouette shapes and shadows that fire the imagination and fuel the journey.



Mystery lies upon the landscape.

Hello Spring



“Fierce Beauty”, photo by: Micki Findlay

www.TheSingingPhotographer.com

Hello Spring



"In a river of sameness, be different" 24 x 30"

artist Carrie Osborn www.paintlifelaughing.ca

Raven: House that Joe Build

By Beth Lischeron

It was 1986. A year of superb vintage—an Inukshuk in my palace of memory. In the days when we all wore big shoulder pads and sported Lady Di wings, 1986 was a year that really had legs, both for me personally and for Canada, too.

Over the Christmas break, I'd joined my family on Vancouver Island in the log house they were building. I had become obsessed with all things Japan, from art and culture to sushi and language, and decided I had to live there. I was four months into a gruelling Japanese language post-grad university program in Edmonton (where tires do freeze), but this was now the second-coldest winter in living memory (aren't they all?) and my cup of stoic determination was just about at the dregs.

I suppose it was the balmy coastal air that finally tipped my resolve, and I almost melted when my mum, in her wisdom, said, "If it's so unbearable, then you should let it go. After all, life is short. Why torture yourself?"

When I was 10, we had camped from Windsor, Ontario, across Western Canada to Vancouver Island. I remember posing in front of the Thunderbird totem at the Malahat summit with my little brother; the pole's still there, though the snapshot only lives in my memory now. But that was when we fell in love with the coast and decided this was where we were meant to live. And here it was, 15 years later. My parents had bought a stunning 10-acre parcel of forest in the Cowichan Valley, and I was finally pulling up the rear. I decided to pack up my dictionaries and calligraphy brushes and get on with the next stage of my move to Japan. Vancouver! City of Dreams! Japantown! Sushi!

It was January 1986. That meant everything Expo. I had high hopes that my CV, multiple languages and theatre background would land me something better than the \$3.65-per-hour wage that average jobs were paying. I joined the planning team of performer services, the Expo '86 department responsible for meet-

ing, greeting, feeding, housing, orienting and sending home all the thousands of performers who would pass through Vancouver that summer—all completed with one computer in the entire office (half a floor of the Plaza of Nations).

While my pioneering parents were busy in the woods peeling, scribing and laying log rounds, I was living a fantasy in the city: little things like watching Prince Charles and Lady Diana backstage just before they went on to open the Expo (she actually skipped across the room and gave him a hug—I saw it with my own eyes); a YVR pickup of the Mormon Tabernacle Choir (with 500 matching red suitcases); organizing the entire cast, orchestra, choir and crew of the La Scala opera house (possibly half the population of Milan) at the airport at 3 a.m. (and probably in the rain), likely single-handedly and most definitely in Italian (not one of my languages), to disperse them to their digs.



Round and round we went that summer, pioneers and pageantry. In July, the stunning brigantine Spirit of Chemainus made a commemorative voyage to Expo across the Salish Sea, by coincidence on my dad's 49th birthday. Of course, the "passage" was his gift from us that year. Mum spent half the journey in the galley making a birthday cake for him at the cook's insistence, and how exciting it was to meet them at the dock in False Creek, at the heart of the Expo site. What a birthday!

“The House That Joe Built,” as one Japanese magazine called it, was gradually completed. The international go-to guru of log was Allan Mackie, and my parents had camped out while taking his “couple’s course” in Prince George the summer before they started the project. Turns out that Dad, a professor of psychology at the University of Calgary, was a mean hand with a chainsaw. Mum, a professional potter, was very handy with a scribe, so they made a super team. My brother was assistant No. 1, and even I managed to peel a few logs on my rare weekend off from the glitterati and grind of Expo.

Between building spurts during sabbaticals and holidays, Dad was commuting to teach in Calgary, and Mum was churning out dinnerware sets to supply 15 galleries. The house actually became more of a log complex, built in stages: first, the two-storey coach house, with Mum’s pottery studio, garage and apartment upstairs, which they lived in while building the Big House; then, a separate open kiln building (now a forest hot tub spa), log outbuildings for tools and wood to fire six wood stoves; and finally the gatehouse, a quirky thing over the driveway that Dad deliberately built to be “too low for a moving van but high enough for a hearse.” One way or another, the main buildings came in at around 5,000 square feet. Never call this a log cabin.

Many years have passed since that magical summer of ’86, and the house, Raven, has been the most idyllic, archetypal Canadian home one could imagine. How did they do it? People from all over the world have come to visit, especially from Japan. They always ask, “How did you go from being a professor to being a log builder?” And my dad always answers, “Whoever said you can’t be both?”

Much has changed over the years, but the view from the living room window has only improved. The Major Maple now sports a log tree house, too high off the ground for me to go up, but adored by my daughter and her cousins. Our neighbours hauled a ton of peat away to create a small lake just below, the birthplace of dragonflies and a kazillion frogs that sing in the spring and dance through the summers. The sunset ridge of the Kinsol Valley is still pristine, and the Kinsol Trestle a few kilometres through the woods is now restored and admired by all who cast eyes on it.



So life goes, from one Inukshuk to another. With Dad now in his mid 80’s the decision to “think about” selling Raven has reluctantly begun. They’ve started the process of deep cleaning that can only foretell a serious transition. We managed to persuade him to finally have the gatehouse knocked down which greatly improves the view. Finding a smaller house, closer to town and more in tune with their current needs seems a better way to live at this stage in their lives. I asked Dad recently about his feelings about leaving their dream

home and his greatest life accomplishment behind. For once, the professor/log builder answered with only one word: “Mixed.”

Understandably, it’s not just leaving a structure or a piece of land (albeit one for which you’ve paid in sweat and blood). It’s leaving behind those seven little graves of beloved family pets; it’s the kitchen corbel wall that has been marked for 30 years with the inch-by-inch growth of your grandchildren; it’s pulling oneself away from the intricate and tightly woven fabric of a small community of neighbour friends who have helped each other survive the wilderness for decades. These are the deep roots around which the feelings are so terribly mixed.

by Beth Lischeron
[Dragonfly Dreaming Organics](#)

Hello Spring



“Bright Unfurling” by Ros Scott, 12X12 acrylic on canvas

Hello Spring



Spring in the Alders, 20"x16", Oil on canva
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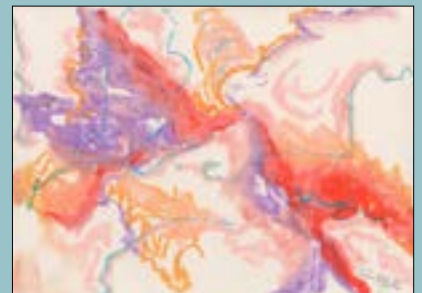


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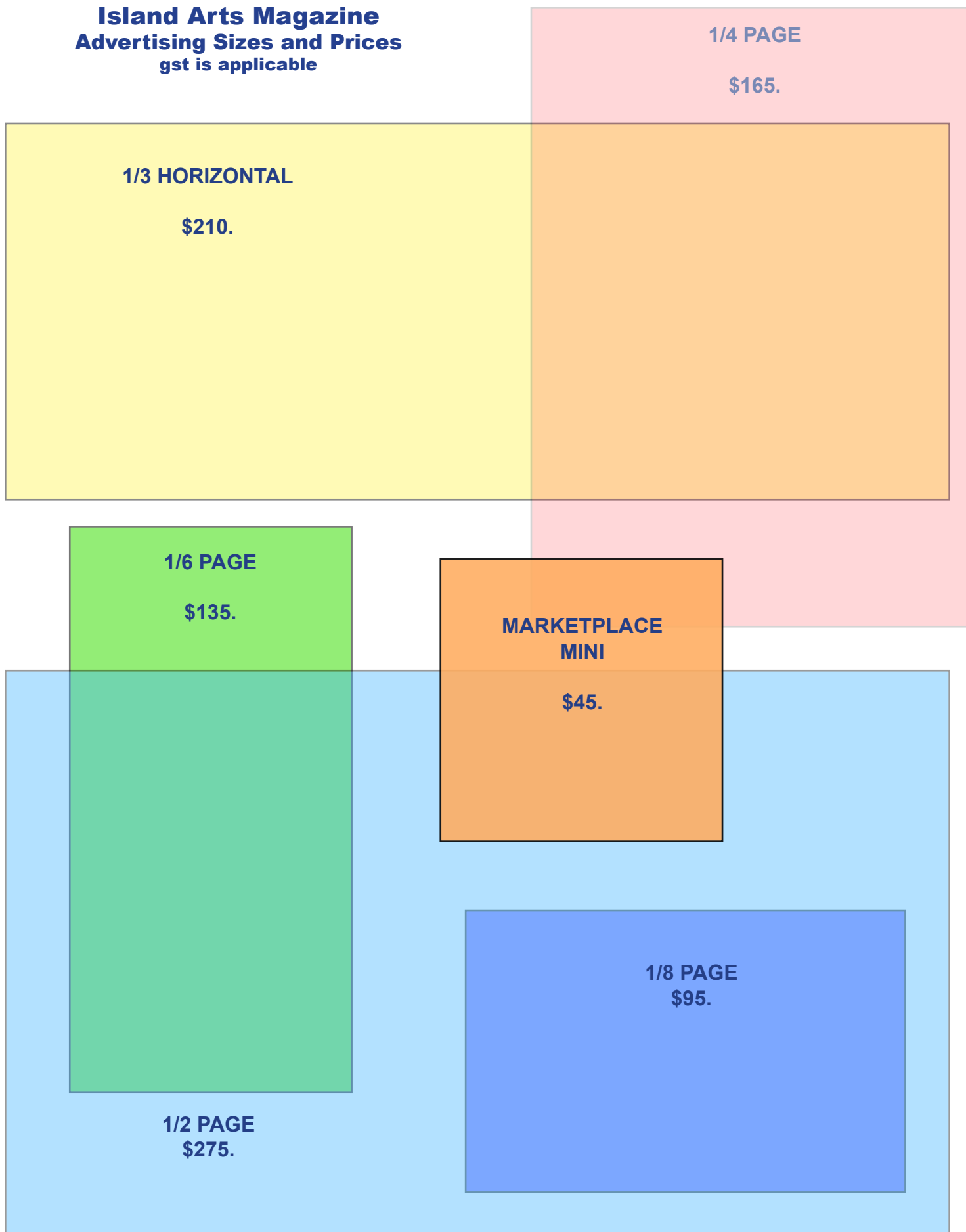
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