

ISLAND ARTS MAGAZINE

MAY/JUNE 2022

Issue # 59



MADE IN CANADA

DIGITAL
INTERACTIVE
PUBLICATION



Feature Artist
**Carole
Finn**
on the cover
“Spirit Bear”

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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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

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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.**

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ISLAND ARTS MAGAZINE

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Featured

Thanks to our contributors
Featured Artist Carole Finn

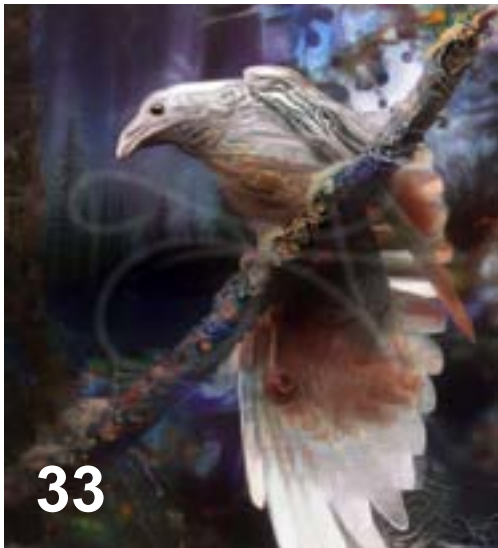
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Note *from your Editors*

Susan Schaefer
Jeff Shields

Chace - mascot

We've had a long and cool spring on the west coast of Canada. But just like the spring flowers, the art events are slowly coming into bloom. By the looks of things, we are going to have a jamb packed artful summer. Studio tours are returning after a long hiatus, musicians and performers are returning to the stage and outdoor venues will be in full swing. It's so nice to see the return of the ARTS.

In response to the war against Ukraine, we noticed that many artists were donating the sales of their works to support the people of Ukraine.

I joined the band wagon by offering one of my sunflower paintings to be sold with the proceeds going to the Red Cross. Two long time patrons stepped up and made a substantial donation. As an artist it is humbling to be able to help.

Keeping the sunflower theme in mind, you will notice in this issue there are plenty of colourful sunflower images. We put a call out to artists to send us their sunflower photos, paintings, etc to show solidarity to the people of Ukraine. As usual the artists came through big time.

Lastly, let's us send a warm greeting to all those wonderful mothers and fathers out there as we celebrate their special days in May and June.

Enjoy this edition in good health.



Train to Venice, 10 x 10", S. Schaefer





Annual Studio Tour Kick-Off Weekend

June 4th & 5th

tickets \$5 available at:

Campbell River Tourist Info Centre
Campbell River Art Gallery
Comox Valley Art Gallery
Inspirations on Quadra Island
Copper Coast Art & Gifts
Quadra Resorts



This year's Studio Tour is honouring the memory of William Van Orden.
The master marine-life replica makers' studio will be open for June 4th and 5th only.

After the June 4th & 5th weekend many studios remain open.

Take a self guided tour of Quadra Island artist studios.

Pick up a free map/brochure on the ferry, Quadra resorts and studios.

Quadra Island - Discover the Arts!

www.quadraislandarts.com



Caren Heine, Comox BC
www.cheine.com



Maureen Maryka
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On the Oceanside Studio Tour – August 6 & 7

TRANSITIONS

more than paint

VIRGINIA WHITEHEAD



Image: V. Whitehead Angles of Healing #1
2021 Acrylic on Paper H 9.5" x W 22"

APRIL 20 – MAY 14

Artful : The Gallery

526C Cumberland Rd, Courtenay BC
artfulthegallery.com

Transitions: More Than Paint

Transitions: More Than Paint is a visual record of the lifetime's art production of Victoria artist Virginia Whitehead. This retrospective summation culminates with her prolific pandemic production of the Angles of Healing Series.

Created within the time capsule of Covid, Angles of Healing illustrates Whitehead's exploration of trauma and healing, both personal and collective. Using her own hands to create, Angles of Healing traces Whitehead's journey through these past two years.

The healing power of our hands is a timeless universal symbol. From the 30,000-year-old ochre handprints discovered in Chauvet, France to the 12,000-year-old hands with dots and patterns from Borneo, to the Hopi Healing Hand with a spiral in the center of the palm; the hand represents healing and protection. Whether the Jewish Hand of Miriam or the Muslim Hand of Fatima, the open palm has always been seen as offering divine protection. Through ancient Mesopotamian artifacts and Hindu iconography, the hand represents unity, and is common through world religions. A dot, spiral or eye, centered in the palm, focuses transformational healing power.

Whitehead's transition is witnessed through multiples: transformation through time. The 14 paintings in this series graphically mirror the deterioration of the pandemic time frame. Beginning with bold clarity of colour and design, each iteration witnesses the further decomposition of the previous, a traceable descent into chaos, echoing the simultaneous wider cultural disorder, disintegration and dismay. Finally, these works incorporate mixed media collage, with the climate concerns of the world represented by human debris and detritus destroying the environment.



Whitehead has been creating art her entire adult life. Beginning with a year at the New Experimental College in Denmark at 17, followed by a road trip of adventure and art in southern Europe, Whitehead finally made her way back to Vancouver Island where she attended the University of Victoria to earn her Bachelor of Fine Art. Creating landscape and wildlife paintings and drawings for many years,

Whitehead has participated in many juried shows in Victoria, including both the Sooke and Sidney Fine Art Shows, Victoria Arts Council Exhibitions and Art on the Gorge. Owning and operating a B&B on the Gorge Waterway provided the opportunity to study and paint the birds and landscapes of Portage Inlet.

Transitions: More than Paint represents a selection from the various periods and themes of Whitehead's lifetime as an artist, documenting half a century of artistic production.

artfulthegallery.com

IN THE MIDST OF WONDER West Coast Paintings by Lisa Riehl

May 31 - June 26
McMillan Art Centre, Parksville, BC

Experience the wonder and joy of Vancouver Island's natural beauty through the paintings of Lisa Riehl. Lisa has created a masterful collection of oil and acrylic paintings of the island, from majestic old growth trees and forests to the beaches of the wild west coast. Being immersed in nature is a powerful thing and sometimes evokes very strong emotions.

A unique feature of this show are Haiku poems that have been specially crafted by Lisa to pair with each painting. Haikus are short Japanese poems inspired by the emotion of the moment.

www.lisariehl.com



Sunflowers for Ukraine,
by Nanci Cook, Campbell River, BC
firesign.ca

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1 Island - 2 Days - 10 Studios

1 Island. 2 Days. 10 Studios.

The Denman Island Pottery Studio Tour is back!

Part road trip, part art show, part treasure hunt, the 33rd Annual Denman Island Pottery Studio Tour on the Victoria Day long weekend is an adventure for pottery lovers and an authentic Gulf Island experience.

The free, self-guided tour on Saturday and Sunday, May 21 and 22 from 10 a.m. to 5 p.m., gets you behind the scenes where the art happens, the opportunity to meet the artists and learn about their techniques and processes, and the chance to explore the countryside, forests and shores of Denman Island.

As one of B.C.'s only pottery-specific studio tours, the Denman Island Pottery Studio Tour had been an annual event on the May long weekend since 1987 (minus two years during the pandemic).

This year features 10 studio locations and 12 diverse potters – including four island potters that are new to the tour! – that invite the public into the spaces where they create with clay, on the island that inspires them. Travel cliffside roads above the coast and through towering trees on winding gravel roads to discover art in its natural environment.

The artists create one-of-a-kind wheel thrown, hand-built and sculptural works in ceramic, earthenware and porcelain in a diverse range of styles, techniques and glazes from kitchen items and table ware, to classic and funky décor, to museum-quality pieces.

Many of Denman Island's potters established there in the early 1970s, as a peaceful way to make a living on this rural island paradise.

Part road trip, part art show, part treasure hunt.



An adventure for pottery lovers!

Saturday & Sunday
May 21 & 22, 2022
10 am-5 pm

denmanislandpotterystudiotour.com

Schedule a day or the weekend for an art adventure on May 21 and 22, 2022, from 10 a.m. to 5 p.m. Just a 10-minute cable-ferry ride from Buckley Bay, between Qualicum and Courtenay seaside route or Exit 101 from the Inland Highway 19; pick up your Pottery Studio Tour map from the ferry booth.

See the website www.denmanislandpotterystudiotour.com to learn more about each artist and their work and download the Denman Island Pottery Studio Tour Map. Follow the Facebook and Instagram pages @denmanislandpotterystour for regular updates and glimpses into the Denman Island pottery world.



Bowl by Lilac Sun Pottery, first stop on the Denman Island Pottery Studio Tour 2022!

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All unsold pieces must be picked up
on Sunday, June 19th at 3 pm.

Download the input form here.

Call to Art Patrons:

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HEATHER BROWN, artist - potter



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Featured Artist

Carole Finn



Carole Finn has had a lifetime of leadership in Haliburton Ontario to establish a school - the Haliburton School of Art and Design, a public art gallery - Rails End Gallery and a handful of art groups of differing disciplines.

After receiving the Queens Medal and many other awards for her work, Finn finally followed her hearts desire - to be a full-time professional artist in 2009. During those years of public service Carole's education as an artist continued, firstly, at OCAD and York University Fine Arts in Toronto and of course, at her beloved community College, Haliburton, HSAD. It was at this school that she enjoyed courses over the years with many of the countries top artists.

Featured Artist - Carole Finn

by Susan Schaefer



You have many accolades to your art career. Which one are you particularly proud of?

At Convocation in 2003 I received a Fellowship in Applied Education from Sir Sandford Fleming College, Ontario which is the highest award bestowed by the Community College System. This was certainly a great honour.

The greatest thrill, however, was to see the actual Haliburton School of Art and Design spectacular structure sprawling out its wings into the forest that surrounded it and welcoming its students to come in through its big red doors. We called it Hogwarths because of its leaning walls.



What began as a dream of a 3 or 4 people myself among them in 1965 became a reality after all those years. All of my achievements during that time until the construction were all part of the process required to get to place where there would finally be a physical Art College. Starting with the forming of the many art groups into a Guild, and making a railway station into an Art Gallery. Then a few years later the chairing its expansion, sitting on a Board of Governors for many years, heading the fundraising committee for the building, were all part of what it took to keep a public focus on the final goal. That was my life.



I didn't become a professional artist until 2012 when life settled enough that I could do really what I intended to do in 1965.

What inspired your move to the West Coast?

My family were skiers so we came west often and yearly. My son finally settled in Vancouver and then Ucluelet. Being in Nature has always made up the essence of who I am. I lived on a lake around water and in the woods always. I am always drawn to water.

You have quite a strong connection to Ucluelet. Please explain.

My husband and I first came to the Pacific Rim to stay at Wickaninnish Inn when it first opened after some spring skiing. I think 1998. Eoin Finn, our son met us. The beauty of that "stay" at the Inn started the connection for all of us.

In 2010 Eoin bought his home on the "Ridge" in Ucluelet that overlooks Big Beach. The whales swan by and the seals perched on the rocks just below the window. Bears and deer and even the odd misplaced wolf wandered through the spaces surrounding the units. I did my first paintings about the Wild Pacific Trail in Ucluelet to help raise awareness for the need to keep a coastline open for public access.

I still feel a spiritual connection with the trail that follows the shoreline and the miles of beaches that can be travelled almost from Ucluelet to Tofino. I hope these wild and natural spaces will always be part of our Canadian heritage.



What is your favourite subject matter to paint?

When I go to an area that I want to paint I spend a lot of time looking and taking pictures trying to explore what makes that area identifiable and special. Sometimes I come back 2 or 3 times. In the end I will do a series of paintings that I think will accomplish that. It may even be the animals in the ecosystem and not the landscape at all.

My artistic statement hasn't changed since I started to paint. "My paintings, which are done in series, are an attempt to show beautiful locations whose natural integrity has either been altered by human intervention or is about to be. What is the cost of our imposition on the virginal status of these lands and the inhabitants therein?"

You are also an instructor, having just completed a painting retreat in Ucluelet. What is it about teaching that inspires you?

Teachers are like artists born to do what comes naturally. As a little girl I used to run a "Summer School" in our Playhouse. Needless to say as a career I combined my 2 talents and became

an art teacher. I enjoy breaking learning into understandable step by step segments. All the precepts of art making can be broken into these smaller steps. When they are presented as a whole they are overwhelming but in pieces perfectly understandable. My biggest "kick" is seeing and feeling the pride of accomplishment of ALL the students, beginning or in between, for their finished works and knowing my part was giving them "a leg up" to get there.

~

carolefinnartist.com/shop



Inking It Through

by Isabelle Durand

When I first discovered Alcohol Ink, all I saw was wispy art. It was beautiful and ethereal, though maybe not my style. I loved a lot of the blue shades and started experimenting with canned air and blowing and extending closed shapes, varying them in colour intensity and trying to “control” their wispiness.

In addition to feeling unsatisfied with the use of too much non environmentally friendly and expensive canned air, I quickly came to realize this type of art was not for me. I needed something more than abstract shapes to move me. I started blowing and painting ink lines, moving them with isopropyl alcohol and discovering accidental features which would naturally enhance my vision. I started focusing on semi-realistic landscapes, mesmerized by how isopropyl alcohol would change the texture, intensity, and movement of what I was creating with the inks.

Water is a favourite subject of mine as it is so easy to evoke its movements, currents, strength and colour diversity through this medium. The natural and organic beauty of a wave is always such a mesmerizing subject, as its fascination can be so “felt” with the use of alcohol ink. As one paints a wave with alcohol ink, there is a process of meditation while changing the colours of the sea and its strong movement and currents. The brush plays with the ink and alcohol.

Equally as mesmerizing is the use of a dust blower to create the fragile and effervescent petals of imaginary flowers. Once again, it is the almost random or accidental action of the ink blown with the alcohol which often creates the perfect iridescence of a fragile petal.

Ink and alcohol dance together to create the right combination on paper and that is what is often so appealing in the creation of a piece. The “accident” creates the perfect spot from which the miracle seems to happen, whether it’s an ex-



ploding sunset over a reflective sea, or Northern Lights dancing in the black night.

For me, it is this organic re-occurrence which draws me back to my paintings over and over again. The inks always speak to me and keep me surprised.

isabelledurandart.blog



Elizabeth Evans

Painter of Special Moments



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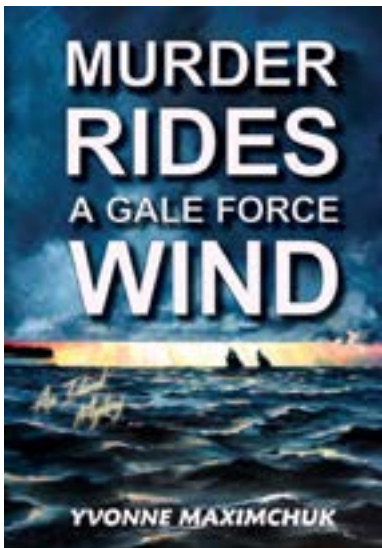
Emet's Box
by Jeni Chen
author / illustrator

What You Love Is Important.

In life we make time for important things and in Emet's Box author Jeni Chen is teaching kids of all ages that what makes you feel alive is important. Whether you are five or basking in retirement you can learn from Chen's message.

Through gorgeous illustrations and simple vignettes of Emet's journey, you will believe that your art, whatever it may be, is worthy of your time. Readers who have returned to their art after being told to do "important things" first will appreciate this book as well as those who want to share this life lesson with youngsters. Now, go make your art!

JeniChen.com



Murder Rides a Gale Force Wind
by Yvonne Maximchuk

If you think nothing ever happens in a small town, you're wrong.

In a small community that beckons those who want to escape a fast-paced lifestyle, Echo Bay appears serene, peaceful, and quiet. Yet underneath the quiet and beauty this place has its struggles and the story will pull you in quickly.

In her most recent book, Yvonne-Maximchuk takes readers on an unexpected journey placed in the Broughton Archipelago with characters so relatable and vivid you'll feel as though you're in the room with them. If mystery is a genre you love, this book will have you up all night waiting to find out what really happened. Weaved through the pages of this read is one single question: was it really murder? I can't give away the ending so you'll have to read it for yourself.

www.yvonnemaximchuk.com



Sunflowers
by students
at the Campbell River
Head Injury Class



Wind and Cows in Baja

by Linda Spenard, artist

In January 2022, I drove to Los Barriles, Baja California Sur to spend two months boon docking on the arroyo beach with other like minded old and new friends. My living arrangements included putting a mattress in the back of my Ford Escape making it my bedroom; and setting up two 10x10 gazebos as my kitchen and living area and studio.

I usually work in acrylic, oil and mixed media but I brought only water colours and pencil crayons with me. I have wanted to explore water colour for some time, here was my chance. Los Barriles is a smallish town on the Sea of Cortez so buying art supplies is not an option. I thought that this would be the ideal way to step out of my comfort zone. It did not turn out as planned.



Los Barriles is noted for its kite boarding and windsurfing and that requires wind! The El Norte winds range from 10 to 25 knots starting mid-morning and lasting to late afternoon; just in time for happy hour. Seeing these athletes in action is a thing of beauty. On an average windy day there could be a couple of dozen kite surfers. While it's fascinating watching the water ballet, the wind doesn't lend itself to plein air painting. Setting up to plein air paint on the beach was a no-go from the get-go.



Ultimately my gazebo became my studio. Turns out you don't need a large work area. I was able to work quite comfortably with two small plastic folding tables, one for my supplies and one as a work surface. But the wind still wrecked havoc. While I was somewhat sheltered in my gazebo my paint pallet and brushes frequently blew away.

I was able to complete one painting on a rare low wind day. I named it "Gringo Mall", from a picture I took of Suzy's Consignment store at the Gringo Mall. It got its unofficial name because it was built by some Americans. I loved the play of the lights and shadows and the colours of the building. It is basically my first attempt with water colors. Not a horrible first try but I have a very steep learning curve!



Perhaps the strangest challenge of all is the cows, which free range in Baja. On an almost daily basis I was encouraging them to not come into the gazebo looking for things to graze on. For some strange reason they love eating cardboard and paper. Even on a relatively calm day, you leave your work unattended at your peril.

continued on next page...

Wind and Cows in Baja... cont'd

Oddly the cows never bothered my gallery comprising of pieces I had stored in a friend's 5th wheel since the last time I was here and pieces I did this time. I guess even cows appreciate art.

I pretty much gave up on water colour and switched to pencil crayons; an easier medium to work with in the wind. I took this time to explore meditative art. No photo required and it satisfied my desire to create abstracts. I also did a pencil crayon on black paper piece inspired by the stunning sunrises.

I may have had a challenging working environment but there is no shortage of inspiration! Be it the stunning sunrises and sunsets, the wide variety of birds that visit the feeders, the kite surfers and even the cows.

I look forward to returning next winter for another fun and creative winter retreat.

LindaSpenardArt



**Whatever you do always give 100%.
Unless you are donating blood.**

Bill Murray



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Blue Jeans and Rubber Boots

By Susan Schaefer

Happy Mother's Day to all the Dear Lovely Ladies out there!

The month of May has always been a special time in my life. Not only is it Mother's Day but my mother's birthday is also in May. I am fortunate to still have my mother with us.

As a farm kid, my Saturday ritual was to ride my bike the whole 3.5 miles to town and visit my grampa Schaefer. There I would fill up on cookies, pop and home-made potato chips. Oh boy! My grampa was like the original Ms. Vickies. Everyone knew him for those delicious chips. I still have an addiction for potato chips. After all that great snacks, I would be too tired to drive my bike home, so grampa would toss my bike into the back of his truck and give me a ride back to the farm, toting a bag of chips for the rest of my siblings.

Anyway, back to the story. On one of those Saturday morning, I rode my bike past a local store and saw, what I thought, was the most beautiful candy dish ever. It was probably something that was made in China.

But as I remember it was shaped like a maple leaf and it just glistened in the department store window. I thought that would make a great mother's day gift. I don't recall how much it cost as I didn't have any idea about monetary value. It probably only a few dollars, but as a kid, that was a fortune to me.

I must have pestered my dad for several days or even weeks, as he finally agreed to buy that candy dish. On top of that, I also asked him to buy a bag of hard peppermints, to go into the dish, as that was my mom's all time favourite.

On mother's day I was able to present my mom with this wonderful token of love.

As the years went by, my mother always and still has a baggie of peppermints in her purse. On Sunday mornings us kids would pile into a church pew. We would often pretend to have a wee bit of a cough, and without looking she would reach into her purse and hand us a peppermint, as not to disturb the sermon. I think she was on to us.

All of her grandchildren knew that gramma always has peppermints in her purse. I would like to take credit for her fancy for the mints, but she tells a different story of how her gramma also had peppermints in her purse. So I guess it was passed down from generation to generation.

On this mother's day, let's celebrate all those lovely ladies who have made an impact on our lives. I certainly have been fortunate in that area.





Our 'Gallery Beyond Walls' offers contemporary Canadian West Coast Art in an intimate setting. Celebrating the diversity and talent of local and regional artists. Works by gallery artists can be viewed and purchased online or on location. We invite you to visit, explore and discover.

May 3rd – Jun 24th, Our Creative Nature - Group Exhibit

An exhibition of paintings, photography, mixed media and installations by local and Island Artists such as Cynthia Bonesky, Maureen Colman, Cecil Dawson, Karen MacRae, Patricia M. Mansell, Jillian Mayne, Ann McIvor, Shannon McWhinney, Emma Paveley, Judith Rackham, Todd Robinson, Susan Schaefer, Marla Thirsk, Sue Thomas, Gordon Wilson, Tamas Zalatnai among others.

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instructor Susan Schaefer
susan-schaefer-fine-art.ca

Saturday June 11, 2022



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~ all levels of acrylic painters welcome ~

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Kathy Hancock
Regina Sask.

Prints available with a portion of the proceeds being donated to the Saskatchewan Branch of the Ukrainian Canadian Congress.

The Green Bough Studio & Gallery

The Green Bough - a Sanctuary, dream inspired, began on Gabriola 26 years ago. The original vision of living my art/creating/healing intentions to share with others, after a lengthy hiatus, is once again infused with alive art.

For 18 years my life partner and inspired Sculptural Ceramist Joy Olsen, joined me at The Green Bough to share this beautiful life on multiple levels. A devastating illness took her from us. Through my grieving during the pandemic, a new image emerged of a sculptural art memorial garden to honour Joy. My creative practices were poured into the development of the art garden while simultaneously healing me.

The Green Bough art garden vision has come to fruition... new life, magic infuses it with sculptures and hanging 2 and 3 dimensional art extending the Gallery offerings of beauty.

A warm welcome awaits you at The Green Bough Studio & Gallery and Joy's Milagros (miracles) Memorial Art Garden.



Zulis Yalte - artist
ZulisYalte.com



"Daybreak, The Promise"
Oil/CW

The Green Bough Gallery
Gabriola Island, BC
250-247-7255



Diane Michelin
watercolour artist
NanOOSE Bay, BC

Brian Buckrell - Comox Valley Artist



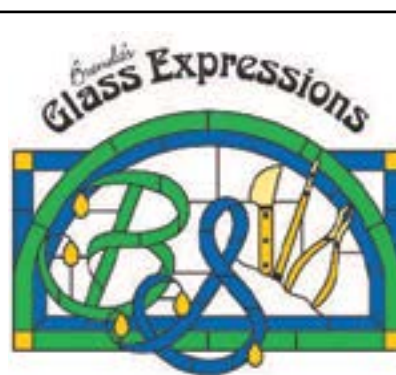
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register by contacting Deborah 250-607-7038
email: abstractbydesignngallery@gmail.com

TECH TALK

By Jeff Shields yaadev.com

I need a website

***Are you thinking you need a website?
Where do you start? What are your options?***

All are good questions. If you want to get yourself known and possibly sell your services or product or even just share your thoughts or ideas, having a website is a necessity today.

Can't I just use Facebook or other social media?

Social media such as Facebook, Twitter, Pinterest etc all can help you promote your website but are only one piece of the puzzle.

What about email?

Another piece of the puzzle, but it doesn't stand alone. Your social media presence, email and website all work together to funnel people to your message.

Consider social media as your day to day method of staying in contact with people interested in your message, whatever that might be. Email is a great way to let your followers know about a particular message. Your website is where your message lives.

OK so I need a website. Now what?

You can do it yourself if you have or wish to learn how. You can use drag and drop website builders, free or paid. You can hire a designer and developer. It all depends on your skill level, experience, budget and time constraints.

Talk to those you know who have websites and find out what they did and how they did it. Talk to a designer or developer to get an idea of costs.

Do I need a domain name?

Not necessarily, if you are using a website service but it will make you stand out better if you do. Domain names are inexpensive, usually under \$20/year, cheaper if you purchase multiple years at a time.

Do I need web hosting?

Yes. This is where your website lives but there are free options such as Google webpages with a drag and drop editor. Hosting costs can range from a few dollars a month up, depending on your needs. Often cheaper by the year. Heavy discounts can apply for the first period but can increase dramatically for subsequent periods.

What about email addresses?

You can have your own email address under your domain name or use public services such as gmail, hotmail, outlook, yahoo etc. Many services such as mailchimp do not allow you to use public email addresses for sending bulk email.

You have the option to use your domain name along with some of the public services. For instance you can use Google Workspaces which allows you to tie your domain name to gmail. There is a cost for this service, currently \$7/month/user. You do get a larger amount of storage than a regular gmail account. You can do similar with Microsoft Office 365 service.

Conclusion

There is a lot to sort out when you want to start your first website. It is important to do your due diligence. If you have a message, product or service it is time to get going today. Enjoy the process, it can be fun.

Colourful Cuisine

Ragu` Bolognese – the secret's in the soffritto
by David Essig

One of the most delicious and useful Italian sauces is Ragu` from the northern city of Bologna. This rich tomato-based meat sauce is the perfect foundation for many classic dishes, including pasta, lasagna and polenta. Ragu` is simple to make, as long as you keep to basic ingredients and follow some traditional techniques.

In North America, we tend to make tomato sauce with many ingredients, assuming that these elements will bring a complex flavour structure to the sauce. Unfortunately, all these flavour elements tend to cancel one another and the sauce winds up either very bitter or very bland. As acclaimed cooking writer Samin Nosrat correctly points out: “kitchen sink pasta sauce rarely works.” For our Ragu`, we'll keep it simple and concentrate on careful preparation of a few key ingredients, starting with soffritto.

Soffritto means “cooked underneath,” in Italian and it's the basis for dozens of Italian dishes. A collection of raw seasoning vegetable is chopped fine and lightly sautéed to start the sauce. For Ragu`, start with a medium-sized onion and add approximately equal amounts of raw carrot and celery, plus a smaller optional amount of cured meat: bacon or pancetta. Chop all these ingredients together with a large sharp knife on a big cutting board. Two caveats: first, don't be tempted to use a food processor (which turns the ingredients into an unappetizing paste) and second, keep chopping after you think you're done. It will take about five minutes of steady chopping to get all the ingredients down to the pieces the size of peppercorns.

Saute` the soffritto in olive oil in a large pan at medium-low heat, stirring occasionally, for about five minutes. Don't let anything start to brown



–it should just be soft and translucent. Once the soffritto is well underway, add an amount of crumbled raw ground meat (beef or a combination of beef/pork) of approximately the same size as the soffritto. Increase the temperature to medium. Here's the step that most North American recipes omit, but it's critical: add whole milk to the pan – just enough to cover the crumbled meat and soffritto. Get the pan up to a quick simmer so that the milk is just barely bubbling and cook until all the milk has evaporated. (This step brings out the best flavour in the meat and balances the acidity in the tomatoes.)

Once the milk has evaporated, add a glass of wine –red or white, turn up the heat to evaporate the alcohol, then reduce the heat again, and add the tomatoes. Here you have options - I advise either passata (Italian tomato sauce that is sold in tall bottles) or canned whole Italian tomatoes. The latter will take longer to cook, but will yield good results. Avoid using tomato paste or prepared tomato sauce with flavourings.

Simmer the ragu` for at least an hour, then take a ladle and skim off the fat. It's not mandatory, but it makes the sauce so much more delicate.

Make some pasta or polenta and dress it with your finished ragu` and serve with a good red wine. As the Italians say, *non c'e` il sugo piu` buono* – there's no better sauce.



Recently, I attended the 126th anniversary ceremony of Ethiopia's Adwa Victory at the Embassy of Ethiopia in Pretoria. Among the celebration's festivities were artist Netsa Lemma art exhibition, Ethiopian music and dance, Ethiopian cuisine and coffee ceremony.

Ethiopia celebrates Adwa Victory Day on the second March every year. During this day, Ethiopia celebrates its victory over Italy in the year 1896. Ethiopia was able to defeat Italian forces and seal victory in Adwa, a northern town, after many years of conflict and war with Italy. This day commemorates Ethiopian sovereignty and thus represents a significant milestone in Ethiopian history. Adwa Victory Day in way celebrates the resistance of Africans against colonial powers. In my opinion, this holiday is marked by pride, joy, and grief.

The celebration was amazing but I think Netsa Lemma's exhibition stole the show. Currently, her works can be found in a wide array of private collections across the world, including Ethiopia, United States, South Africa, and Russia.

Netsa has been living and working in Pretoria, Gauteng, South Africa, for the over ten years. Born in Ethiopia, she spent many years in the United States before moving to South Africa. Her work appears to be a response to a viewer's inquiry than a visual piece.

She exhibited some of her artworks and in her speech she paid tribute to her recently deceased father, the famous Lemma Guya. She talked about an art centre in Debre Zeit a town outside Addis Ababa to which the proceeds of any artworks sold will help fund. The exhibition appears to revisit resistance against colonialism.

There were 7 oil painting works on display, and the two that attracted my attention were "Victory" and "Celebration". The Battle of Adwa is depicted in the Victory painting, with Ethiopian warriors led by Emperor Menelik II attacking an Italian force. Ethiopians parade in the Celebration painting to commemorate the Battle of Adwa's anniversary.

continued next page...

Celebrating the Battle of Adwa through art

Continued from previous page

This battle is very important in the history of Ethiopia and Africa. It has cemented national pride and Ethiopia's independence from European colonization. Similar struggles have intensified around the world since the dawn of slavery and colonialism in the 16th century. The consequences of all the wars were the same. Europeans eventually dominating the indigenous peoples. Ethiopia stood as the direct opposite of the colonial posture.

The exhibition speaks to the victims of colonization. As a South African and much of South African history, particularly colonial and post colonial, is characterized by social clashes, furious fights between European settlers and local people, forced reallocation and abuse, and other racial and political tensions can relate to the battle of Adwa. The aesthetically captivating art exhibition really contributed to the debates around African renaissance and fight against colonialism.



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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OSA, SCFA

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Perspectives by John Warden

I start my day on the water. There is a public dock at the end of James Island Road in Central Saanich and during the spring and summer months, I go there to practice tai chi at dawn. It's calm first thing in the morning, yet there is movement. The almost imperceptible, swelling energy of the incoming tide pushes the sea up against the shoreline. It's a movement in stillness that is revealed only by the subtle shifting of reflections along the shore. Like tai chi, the movement of water is soft, slow and smooth.

Practice is not just something that I do. By working to smooth out the wrinkles of my tai chi form, I become the energy of my practice. Slow provides me with the time to think through my lessons and create a mind body connection. And in that connection, slow allows me to feel my movements flow, one into the other, until the experience becomes less about the correct structure of my movement and more about a spiritual, passionate expression of my feelings.

Slow feeds flow and flow is smooth.



Flow is Smooth

The Peace of Wild Things

classic peace poem from the American poet
Wendell Berry (born 1934).

When despair for the world grows in me
and I wake in the night at the least sound
in fear of what my life and my children's
lives may be,
I go and lie down where the wood drake
rests in his beauty on the water, and the great
heron feeds.

I come into the peace of wild things who do not
tax their lives with forethought of grief.



I come into the presence
of still water.
And I feel above me
the day-blind stars
waiting with their light.

For a time, I rest in the
grace of the world, and
am free.

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ENTRY DATES: March 15 - May 24, 2022

ARTISTS

A sculpture of a figure made of wire mesh, holding a net. The figure is white and the net is black.

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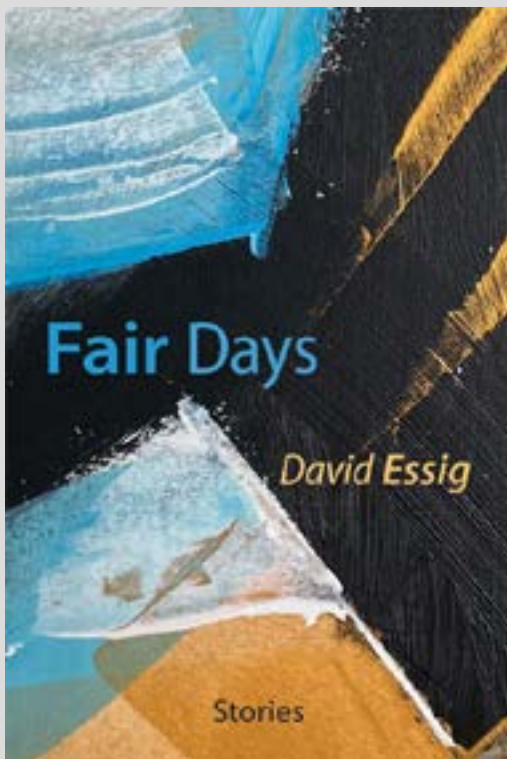
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photo by
Corinne James,
Surrey BC



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Of Visions and Verities

Jamie Lee Fisher

By Beth Lischeron

It's not every morning you come across a true renaissance man at the end of your driveway – but if you do, bless the day!

It just so 'happened' that one day last summer, the plumbing under my kitchen sink fell apart in my hands – NOT good. By coincidence my neighbours were renovating their kitchen, and I went out to chat with the contractor unloading his truck and ask if he knew of anyone who could handle my little job. In fact, he was able to do it, tiling and all, and the stunning sink/tile surround he created has transformed my daily dish washing grind into an entirely more enjoyable experience.

Long story short, that was how I met Jamie Lee Fisher. As the Sink Project progressed, I began to discover all kinds of interesting layers to Jamie. Not only was he a very adept and creative builder, a man of many talents and skills – a veritable walking Swiss Army knife if you will – but he's also a quiet, thoughtful

guy who seems to be constantly doing some kind of immense four dimensional rubik's cube in his head. A man of verity and vision, indeed. Not surprisingly, tiling in his hands is an art form – because it's rooted, for him, in his art.

“As a kid, I really wasn't into academics. Fortunately, my Grandfather was a sculptor and painter, so that was okay in my family I guess – all I wanted to do was draw. I had some really supportive teachers through my teens who really encouraged my art explorations.”

Jamie's grandfather wasn't just a weekend hobbyist – George Swaysland was an accomplished, professional sculptor and artist who mastered many media and whose admirers apparently included Prince Charles. He too seems to have drawn from the world of myth and imagination, as photographs of his work suggest.

Jamie came into his teens just as the new technologies of digital art, 3-D, animation and the like were becoming accessible and a young person with a curious nature could build their own computer system. It wasn't long before he dove head first into

digitizing his drawings and paintings of the natural world and exploring how to manipulate and enhance them, effectively stretching them as far as his imagination could push. Integrating his own musical

compositions, graphic and photographic art, animation and 3-D enabled him to roam the outer limits of the contemporary multi-media galaxy.

“I create pretend things that look like other things that do not yet exist. Then I spend a lot of time moving real things from one place to another place, often cutting off parts that do not fit.”



Jamie’s work as an artist is infused with a sense of tension. Photos of actual ravens, say, are layered with mythological Raven references and a constant cross-referencing between the tangible ‘real’ world and the liminal world of half-remembered dreams, mythologies, Old Stories and shamanic journeys from another time and place.

It’s not surprising that Jamie is a Celt by birth and a Nord by fascination. His work often explores Nordic icons such as Odin’s Ravens, named Huginn and Muninn. The birds are believed to represent the mind and memory of the god.

In ‘Huginn’, the solitary bird seems both as solid as bronze and as ephemeral as wind, caught in a beam of sunlight in a deep forest of echoes and shadows. One can almost see him drawing in breath, ready to take to the sky again in search of...what?

“I want somehow to create a bigger thing. I don’t know what that is, but I know I can’t do it in isolation. It’s like creating a village, a community, with the tools we have, that holds both the world of potential – our imaginations – and the practical world



of manifesting things that are useful, practical. It’s not so easy to do this in isolation. I have some tools, but...? We really need to direct the tools we have towards forging greater harmony in the world – especially these days – rather than just generating more empty wealth.”

Jamie echoes Odin’s Ravens’ search for knowledge, it seems. In the same way that his art work has an inner tension and energy, so too do the practicalities of physical life in a physical world as opposed to a digital or mythic one. Just as both the shaman and the Ravens journey and return, so too does Jamie find a balance between exploring his mental and artistic ‘outer reaches’, and the mundane world of rocks and mortar, hard landscaping, tile mosaics and useful objects like a sink back splash: but infused with “something”, for those who have the eyes to look beyond the surface to the underlying form and the mind which brought them into being.

Follow Jamie on Facebook: Novus Creations Canada

By Beth Lischeron
Dragonfly Dreaming Organics



Susan Langhorst
Qualicum Beach BC



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Eileen McGann
Mill Bay, BC
www.eileenmcgannart.com

Carried Through the Water

Diyan Achjadi

on until June 26, 2022
at the Nanaimo Art Gallery
150 Commercial Street, Nanaimo BC



Carried Through the Water is a solo exhibition by Diyan Achjadi. It features Diyan's stop motion watercolour animation Hush, set alongside new and recent works on paper that reflect on the impact of human activity on the ecosystem, including shifting of shorelines due to climate change and coastal land reclamation.

Through visual storytelling, Diyan's work also considers how activities in one location might impact multiple other locations. An ash-cloud from volcanic activity on one island might change the colour of the sky thousands of miles away, and the movement of people, objects, stories, and memories can have profound effects that reach across oceans.

Carried Through the Water is accompanied by a booklet and a Risograph print edition featuring reflections by Diyan Achjadi and Ashok Mathur that accent and inform the works in the exhibition.

After the Nanaimo iteration this exhibition will tour to Burnaby Art Gallery where it will be on display from July 15 – Sept 18, 2022.



Ingrid De Jong,
Qualicum Beach BC



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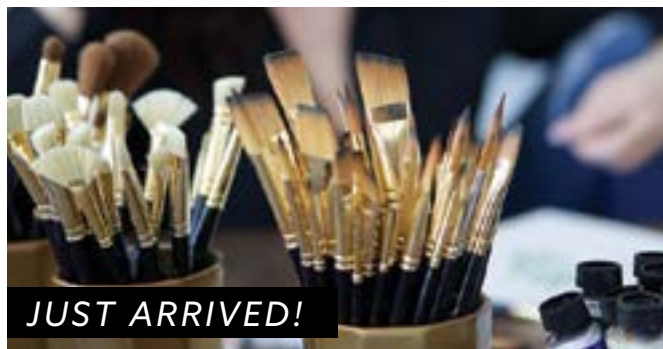
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