



Fred gets to pass the torch after a long and successful presidency.

President's Message

I wish to take this opportunity to welcome everyone to a new and exciting year for the RLAA. We have new members in the executive bringing with them ideas and enthusiasm for the future. While still in the glow of the amazing Paint the Summer show and sale we see old members returning and new members embracing our group. Attendance at our Wednesday paintins is continuing to increase and, while we still have the spectre of Covid hovering over us, we are starting to get back to 'normal'. We have had a couple of difficult years but we have survived and are thriving. We owe a lot of this to our past President, Fred Fowler, and I would like to thank him again for his tireless energy and enthusiasm in promoting and supporting

this great association and know he will continue to be an integral part of our future. As an executive we look to the membership for suggestions and ideas and invite you to participate in the upcoming season with excitement, enthusiasm and respect for each other. Our Association is based on volunteers and I encourage you to participate in the different committees that keep us going. All the information about these committees is posted on our Website for your perusal together with a schedule of our upcoming meeting. Thanks and hope to see you soon.

Sherry Rogers,
RLAA President

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To find out more about the Rideau Lakes Artist's Association, it's members, what we do, and how to join, please visit our website at rideaulakesartists.com.

Our New Executive

Sherry Rogers is acclaimed as our new President, and **Margaret Martin** as our new Vice President.

Many of our Committee Chairs will continue in their positions.

*Committee Chairs are now:***Membership**

Kay Wallace (being mentored by Sarah Fowler)

Venues

Claire Jacobs

Paint-Ins

Deborah Jodoin

Hospitality

Deborah Jodoin

Library

Dayle VanAlstine and Caroline Evans

Newsletter

Laurel Wilson, Judy Hollinger and Deborah Jodoin

Friday Speakers

Dave Gilmore and Margaret Martin

Workshops

Judith Versavel

Website

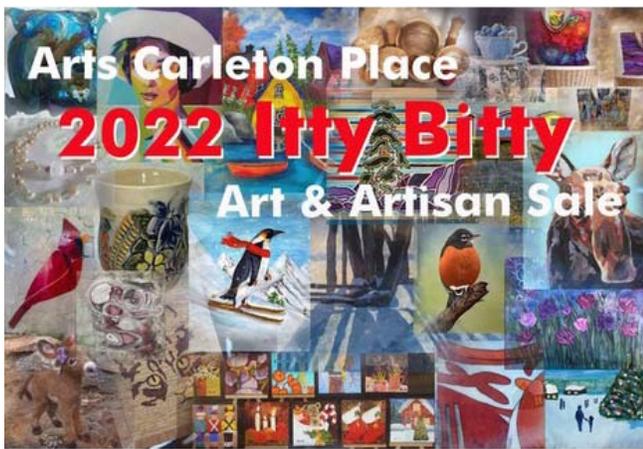
Jessica Godin

Facebook

Chris Dickson

AND a message from your newsletter team... as you can see above Jackie has left such big shoes to fill that it is taking three of us to get the newsletter out.

As newbies, please forgive any omissions. We are on a steep learning curve. Please feel free to email Judy Hollinger at japaints2@gmail.com with any content you would like to share with the membership.



Arts Carleton Place
2022 Itty Bitty
Art & Artisan Sale

NOV 12th & 13th (Sat & Sun, 10:00–4:30)

Carleton Place Arena 75 Neelin St, Carleton Place, ON K7C 2V8
Free Admission-Free Parking
 (ARENA UPPER HALL— New Location for 2022)

www.artscarletonplace.com / www.facebook.com/artscp

Debra Krakow Workshop

Members and guests met at the Crosby Hall to literally broaden our horizons with Debra Krakow. Our subjects were abstract landscapes. We were encouraged to observe our reference and break it down into simplicity. Next came the thumbnail sketches for composition and value. The hardest exercise followed as we were told to put away our reference. Debra demonstrated several techniques she used over the weekend. One of the most satisfying was the use of tape over a previous "Master Piece" to create trees. I'm sure we all left the workshop with great respect for those artist who master abstract landscapes.



RLAA Talk ~ Phil Chadwick

Oct 14, 2022

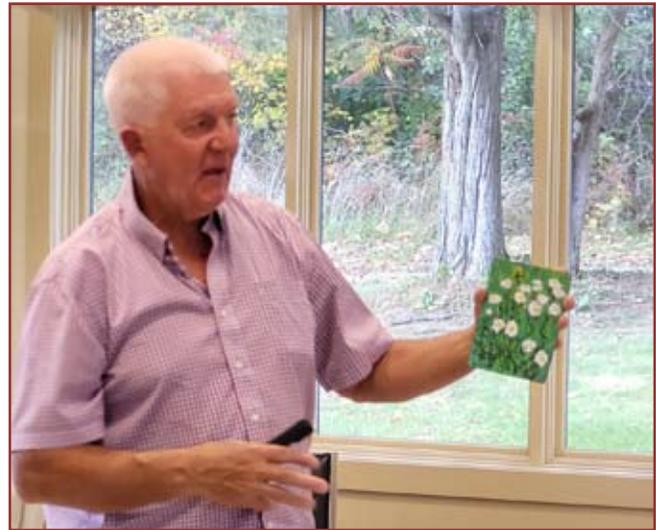
“Be Yourself as an Artist”

Our featured speaker for October 2022 was Phil Chadwick. A man of many hats, Phil was born and raised along the St. Lawrence of Ontario, Canada and studied at Queens University as a nuclear physicist. A meteorologist for Environment Canada since 1976, Phil specializes in severe weather and training. He has farmed, raised bees, become an avid canoeist, birder and naturalist, and, has written books and articles, lectured and made presentations in art and meteorology.

He started painting in 1967 in oils and never stopped. Phil paints mostly ‘en plein air’ allowing his passion for life and the environment to shine through the canvas. He varies the colours on his palette each time so happy surprises often result. He mentioned to us that painting plein air can be hazardous to your hands if done in sub-zero weather (with oils). His artist’s statement is as follows:

“I paint outside - nothing between my eyes and the inspiration. That special connectivity gets into the pigments and you quickly realize that we are all stewards of the land, privileged to appreciate its beauty during our lifetime but responsible for leaving the environment better off for the future and all inhabitants...”

Phil gave an engaging presentation and opened with the bold statement to “Be yourself at all times”. Don’t try to paint like someone else no matter how good they may be. That translates to not being concerned with making money, becoming famous, or popular. In fact he is not keen to be represented in galleries; he believes that one’s expression through art should not be judged by, say, a juror for a show. By submitting to that process you are giving them power over your work. One should focus primarily on telling ‘your story’.



Thus, it is important as you journey in art to record the story behind each work like a diary and to include details like size, medium, surface, etc and even the weather. Some famous artists like Tom Thomson and Vincent Van Gogh failed to do this; although Vincent’s brother, Theo, kept all of the letters from Vincent. Johanna van Gogh-Bonger, Theo’s widow used the surviving letters to tell the story of Vincent’s artist journey and the rest is history.

His interest in weather and art led him to study the science of Tom Thomson’s paintings. Phil visited the McMichael Gallery in the mid 1970s and upon seeing the original oils, realized what really inspired Tom – nature but especially the weather. Being a meteorologist helped. Presenting and writing about the weather in Tom’s art continue to this day. He wrote his “Tom Thomson Was a Weatherman” book in 2009 to summarize these efforts and showed it to the group. He couldn’t get anyone to publish it: either too much or too little science; so he has resorted to presenting the material in a series of blogs that will take a couple of more years to complete. Here is the address of the first post in that series.

<https://chadwicknaturallycurious.blogspot.com/2022/05/tom-thomson-was-weatherman.html>

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After Vincent, Claude never had a chance

By Ben Bennett

It was inevitable. After climbing the experience mountain right to the top with Vincent, Claude was always going to be a come-down. And he was.

Right before the world was locked up in March of 2020, my wife and I made the trip to Montreal to see Imagine Van Gogh. I was transfixed. We were literally surrounded by Vincent's classic works, above, below, across the huge walls. The images moved steadily, but not too quickly. The music was just right – loud enough to add to the immersive effect but not too loud. I absolutely loved it.

This past summer, with things opening up a bit, we went to Ottawa to see Imagine Monet. It was the same idea, but Claude never had a chance.

The Van Gogh exhibit was at the Arsenal Contemporary Art building, in a huge, converted shipyard facility in what is now a groovy part of Montreal called Griffintown. The Monet show was in that God-forsaken exhibition hall known as the EY Centre, with nothing else showing, nothing else open, surrounded by concrete and construction. There were no signs, just a huge parking lot, mostly empty. Not a good start.

As a new way of bringing art to an audience, the immersive approach is impressive; no issue there. And if we hadn't been to the Montreal show first, we would still have appreciated the spectacle. Compared to being part of a huge crowd for a new exhibit at a regular art gallery, all jockeying for a chance to take in a painting at a distance on a wall, with really no chance of seeing much at all, the immersive idea is very effective. So this is not about who is the better painter. And it is not about which venue is better (once you get inside).

I am a big Van Gogh fan, so let me put my bias on the table. To my mind, though, Monet is just not as immersible with this model as the Dutchman. Given his painting style, you already have to stand back to appreciate a lot of Monet's work – more than the other Impressionists, I think. So even in a huge exhibit hall, with so many other people all trying to get the big picture, so to speak, (or busy taking selfies with Claude's lilies) I just couldn't appreciate his work as much as I did with Vincent. I do like Monet's painting though, so it was still worth the trip, but I would not recommend it for everyone. Van Gogh is such an icon now, and his work so familiar (the greatest hits, anyway) his show in the must-see category.

Both shows are long gone now, although Imagine Van Gogh is now playing in London, ON at the Kellogg Factory until January 8 (www.imagine-vangogh.com/london-ticketing/). There was an immersive event featuring Monet and the Impressionists at various United States locations this year so maybe we'll see that show in our neck of the woods in 2023.

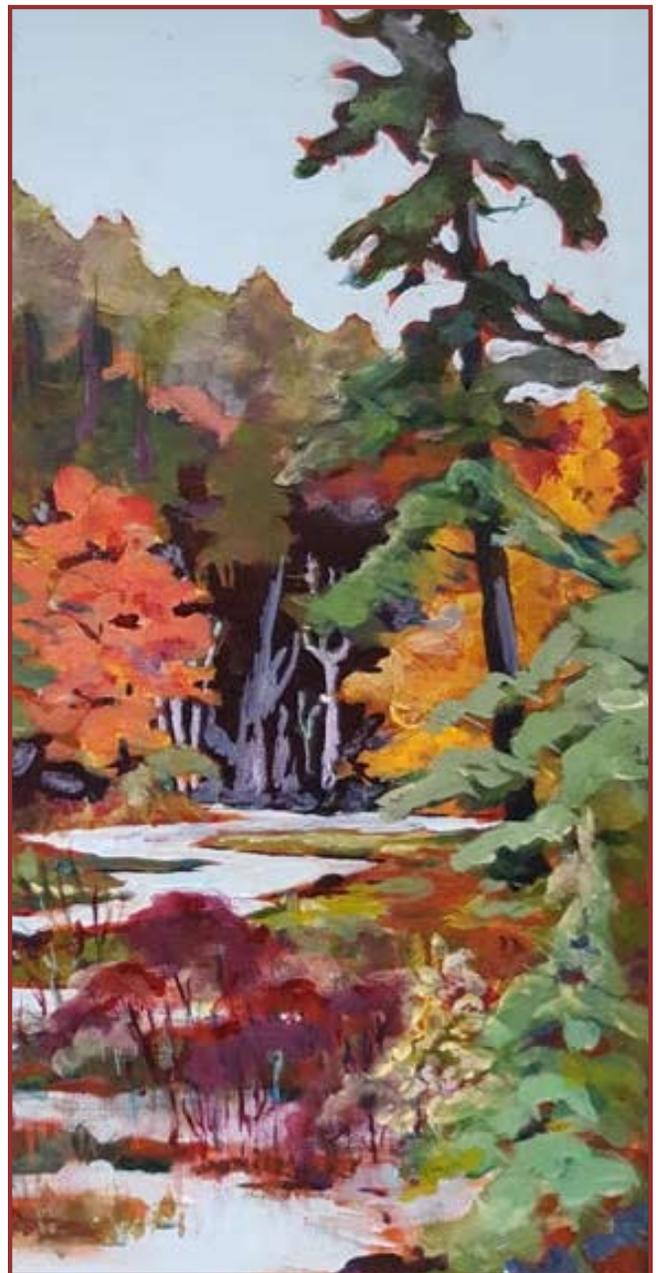
These immersive shows are all the rage now. There were events featuring Gustav Klimt and Frida Kahlo in Toronto this past summer. The Arsenal facility in Montreal even has a show on Pink Floyd, running from November 4 until December 31 (www.arsenal-contemporary.com).

Ben Bennett is a former journalist now living in Perth who admits to letting his Inner Vincent run wild once in a while.



Artists in Arden

Take a wonderful drive in the country, and even better take a friend. You can visit several of our artists at the Gallery on the Bay in Arden. The Arden artisans are Judith Versavel & Aileen Merriam. Then stop in and see Sarah Hale - Arden Batik, and Joanne Pickett - Arden Pottery, open by chance or appt. year round.





Paint the Summer!

Paint the Summer returned this year in a brand new location. Members were pleased to be welcomed to the Westport Community Arena. Fred spearheaded the organization of the event and with his committee planned a highly successful show. The two days were well attended and according to Fred over \$21,000 in sales were made by members. It is fair to say that both participants and visitors had a great time. It looks like the beginning of a whole new era for Paint the Summer! Riley Garner has provided some excellent photos of the show.



Phil Chadwick, continued from page 4

One interesting weather feature he mentioned is the "Belt of Venus" which occurs either at sunrise or sunset and showed us examples of the phenomenon. The assembled group thoroughly enjoyed the presentation from a person with a unique view of art and science. Phil inspired us to record our stories, include the beauty and drama of weather in our art and to consider plein air painting as an enjoyable activity.

Phil the Forecaster Chadwick Links:

1-phil-chadwick.pixels.com
 philtheforecaster.blogspot.ca
 philchadwickart.blogspot.ca
 chadwicknaturallycurious.blogspot.com/

Schedule for Upcoming RLAA Meetings

Nov. 18 at 1:30 pm, Speaker: Ann Gruchy

Dec. 9 at 1:00 pm, Christmas Lunch



The Paint-In is the official newsletter of the Rideau Lakes Artists' Association. Our activities include watercolours, acrylics, and other art mediums. We are located at the North Crosby Hall, where we hold our monthly meetings which are scheduled on the second Friday of each month at 1:30pm, except for the months of February and July when there is no monthly meeting held. For up to date monthly meetings and Paint-In schedule, please check the calendar on our website at rideaulakesartists.com.

Advertising

Business card (3.5" x 2")	\$25 for 1 year
Display (3" x 6")	\$50 for 1 year

If you have workshops, seminars, etc. that you would like to advertise in the newsletter we have a cost of \$10 for a one time only ad. For more information, or to place an ad, please contact the editor, Judy Hollinger at japaints2@gmail.com