



rideau lakes
artists' association

www.rideaulakesartists.com

The Paint-In

Rideau Lakes Artists' Association Newsletter

Fall 2023

URGENT INPUT REQUIRED FROM MEMBERS

Should we bring back Holly Jolly?

The RLAA board is looking into organizing another show for the RLAA to be held closer to the end of November, and beginning of December, as a Christmas show similar to the Holly Jolly show we used to host. The themes we have had in the past were small paintings or under \$100 items that do not

necessarily have to be paintings. They could include other art or craft items.

If there is enough interest we will need another show committee, set a date, find a new venue which does not need to be in Westport.

Please consider volunteering as part of this committee and let me know before

the meeting (svallent@ripnet.com).

The subject will be brought up at the next meeting (October 13th) so if you are interested please bring your ideas and enthusiasm to that meeting.



This year's *Paint the Summer* RLAA art show at the Westport Arena saw total sales of almost \$20,000 and a fairly steady parade of potential buyers coming through the facility. Among those exhibiting was Jessica Godin, RLAA's website coordinator.

(Photo by Riley Garner)

President's Message

"Winter is an etching, spring a water-colour, summer an oil painting and autumn a mosaic of them all."

(Stanley Horowitz)

Fall is such a beautiful time of year. We are so lucky to live in an area that produces such lovely autumn colours and smells that entice the senses and stimulate our imagination.

I love to explore the fall colours but can only dream of reproducing Mother Nature's palette.

It is also a time to look back on the passing seasons and for the RLAA it brings reflections of our very successful *Paint the Summer* show.

The show this year was larger than 2022 and the artwork displayed was wonderful. I think we should be very pleased and proud of our results. I would like to take this opportunity to thank the show committee members for all their work in organizing and promoting the event, all the participating artists and all the other volunteers who helped it run smoothly. It was definitely a group event. Now we can all plan for next year.

In the meantime, should we consider a late fall show for this year—see above!

Sherry Rogers
RLAA President

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Plein air at the Heritage House Museum



More than 30 artists from the area, including a few RLAA members, gathered at the Heritage House Museum grounds in Smiths Falls, September 9 and 10, to paint a motif of their choice. In its second year, it was the Rideau Artist of the Year juried *plein air* art competition. Seen here focusing on an antique water pump are Sydenham artist Lise Leskien, centre, and RLAA's Barbara Osborn Monahan of Elgin, right. The winners were Rachel Houlton (intermediate category) and Jordan Sinclair (youth category). The museum hosts its annual Smiths Falls Art Show later this fall. See *Events* (right) for more information. (Photo by Ben Bennett)

Events

October 7-8: Crown & Pumpkin studio tour, 10 am., to 4 p.m.
<https://crownandpumpkin.com/>

October 13: RLAA general meeting, North Crosby Hall, Westport. 1 p.m.

October 15-16: RLAA Workshop with David Gilmore— Urban water-colours. Contact Deborah Jodoin (jdjodoin@hotmail.ca)

October 27, 2023 -April 7, 2024: *Riopelle: Crossroads in Time* — National Gallery of Canada, Ottawa. Retrospective exhibition examines the 20th-century artist through a 21st-century lens. www.gallery.ca

November 10: RLAA general meeting, North Crosby Hall, Westport. 1 p.m.

November 12-December 16: Smiths Falls Art Show. www.smithsfalls.ca/heritagehouse (613-283-6311)

December 8: RLAA general meeting, North Crosby Hall, Westport. 1 p.m.

Art show promotion was time well spent



One of the reasons for the success of this year's *Paint the Summer* show was the promotion. A display at Perth Farmers' Market, July 22, proved very productive. The artists passed out 250 postcards for the show; Brian Bailey received a commission and Margaret Martin was asked to exhibit at the Hour Glass Coffee Shop. In this photo, Maureen O'Brien chats with market-goers. The outreach was followed up by another display at the Westport Farmers' Market later. (Photo by Riley Garner)

STARTED WITH “HYPER REAL”

Linda Rush's journey toward abstracts

By Linda Rush

Generally speaking, my paintings are very “realistic”, or even “hyper-real”, but in recent times I have been interested in abstracting my images to a greater degree — especially after taking an RLAA workshop last year with Deborah Krakow on “Abstracting the Landscape”. This recent series of paintings illustrates some of my movement in this direction.

FIRST PAINTING

The first painting, below, was inspired by an iconic photograph of my husband John at the time I met him.



He is driving the first, and most unsafe and eccentric, of several tractors we have owned.

In this painting, I abstracted the image from the photograph to some degree,

accentuating the horizontal sweeps of colour, and simplifying the tractor somewhat while keeping its basic elements. I liked the results, especially its abstract elements, and wanted to take the abstraction further.

SECOND PAINTING

So, in a second painting, below, I took the abstract elements I liked in the first painting and fit them into an angular composition that I liked.

It was fun playing with the shapes, and using the colour themes from the first



painting to create a different design idea. It's still a guy on a tractor, though I made the person bigger in this picture, in relation to the tractor.

BOTHERED

I found the result interesting, but there was something about it that bothered me.

Gradually I realized that the design I wanted for this image was more circular – less harsh – more like a mandala.

THIRD PAINTING

Thus the third painting, below, which I am quite happy with.



In it, the tractor is the dominant personality, barely controllable by its small rider.

The realism of the first painting has been mostly abandoned in favour of playing with the abstract shapes it evoked, and a refining of the colour story.

Linda Rush has been an RLAA member for almost two decades, holding several executive positions, including serving as president (2011-2012). A regular attendee at the Wednesday Paint-Ins, her studio is in Ompah.

**Learn more about
RLAA activities at our
website:**

www.rideaulakesartists.com

**(past newsletters can be found at:
[www.rideaulakesartists.com/
newsletters](http://www.rideaulakesartists.com/newsletters))**

...and our Facebook page:

**[www.facebook.com/
rideaulakesartists/](https://www.facebook.com/rideaulakesartists/)**

Musings from our RLAA members

Editor's Note: In our spring issue of The Paint-In RLAA members were invited to share thoughts and suggestions they thought might be helpful to others. Long-time RLAA member Margaret Kelk sent in these thoughts:

“While attending our summer picnic this year, a member expressed concern about showing her work.

My experience has been that the exposure of the show brings attention to one's work. A client may like your style and commission you for the painting he/she really wants.

He/she may want to sleep on it. I once had someone buy six framed paintings after a show. Four were already done and two were commissions.

You already know you can paint! Now you need to let the world know.”

(Thanks, Margaret. Now lets hear from others—editor.)



Susan Gibson, right, was one of more than 40 local artists to display at the RLAA's *Paint the Summer* show in Westport, August 26/27. Everyone just loved the laundry picture, bottom right corner of her display....
(Photo by Riley Garner)

Briefly...

Update on some RLAA positions

Bonnie McLean has taken on the role of RLAA recording secretary (Barb Ried remains as member email co-ordinator), Shaun Seaman has taken over the overall RLAA venues coordinator role, while Judy Hollinger is now the RLAA's local coordinator for the Elliot Clinic in Perth.

New art spaces in Carleton Place...

Carleton Place Gallery, which opened recently at 210 Bridge St, is a partnership of three local/regional professional artists. With a vision to showcase and support local and regional artists only, the gallery offers "a bright new and welcoming space filled with stunning 2D and 3D art by the region's finest artists." The displays will be rotated regularly. For more information, visit the website: (<https://cpgallery.ca/>).

....and in Smiths Falls

At Artisan Village at the Falls, located at 10 Maple Avenue, downtown Smiths Falls, there are retail artist studios for painters, sculptors, jewelers and other creators to showcase their work. Additionally, it offer rental space for lease for individuals and groups looking for a creative space. For more information, visit the website: (<https://artisanvillagesmithsfalls.com>).

Bringing wildlife to life



The Rideau Lakes Artists' Association hosted a painting workshop in September by the award-winning wildlife painter Wendy Quirt, left. Known for her realistic style and life-like quality in her paintings, Wendy explained that her creative process starts with an idea, a camera and a sketch book. The workshop started with an explanation of how she uses her reference photos to compose a painting, using well-known artistic guidelines such as the "rule of thirds" to place the focal point. She provided a detailed list of her preferred materials, palette colours, gridding technique, and a warning that her realistic painting style requires a great deal of patience, as it is very detailed and involves multiple coats of glaze. The participants found this out for themselves, as they painted a bald eagle using Wendy's grid technique. This workshop brought to life Wendy's love of nature and passion to conserve it through art.

(Story and photo by Susan Gibson)

The fine print

***The Paint-In** is the official newsletter of the Rideau Lakes Artists' Association. Our activities include oils, watercolours, acrylics, and other mediums. We hold our monthly meetings at the North Crosby Hall, south of Westport. They are scheduled on the second Friday of each month at 1p.m., except for the month of February when no general meeting is held. For an up-to-date monthly meeting and paint-in schedule please check our website at www.rideaulakesartists.com.*

Advertising

Business card ad (3.5 ins by 2 ins) - \$25 for one year

Display ad (3 ins by 6 ins) - \$50 for one year.

If you have workshops, seminars etc., that you would like to advertise in this newsletter we have a one-time cost of \$10 per ad.

To submit articles to the Paint-In, or for more information on advertising, please contact newsletter editor Ben Bennett at bbc@rideau.net.

PART OF CENTENARY OF THE ARTIST'S BIRTH

Riopelle Exhibit at National Gallery

A retrospective look at Jean Paul Riopelle is the latest exhibition to be featured at the National Gallery of Canada (NGC) in Ottawa. It runs from this fall until the spring of 2024.

As part of the centennial celebrations of the artist's birth, the gallery will present a major exhibition of its own works by Riopelle, together with loans from public and private collections.

According to the NGC, this retrospective, called *Crossroads in Time*, examines the 20th-century painter, described by the gallery as "an artistic trailblazer", through a 21st-century lens and introduces him as "a tireless experimenter and innovator, anchored in the contemporary realm."

Drawing on the artist's works across various mediums, guest curator Sylvie Lacerte will present Riopelle anew as she challenges some of the pervasive assumptions about his life and work.

Offering a unique take on this famed Canadian artist, the show includes his acclaimed works alongside creations rarely or never seen before.

FULL FORCE

Visitors will discover the full force of Riopelle's influence through the inclusion of selected works by artists – both his contemporaries and some working today – who represent a broad range of cultural and aesthetic perspectives.

The exhibition will be accompanied by a richly-illustrated catalogue featuring essays by art specialists, writers and artists who reflect on Riopelle's legacy as they look at his work.

Jean Paul Riopelle began his career at Montreal's école polytechnique in 1941, pursuing engineering with some architecture and photography.

ENTHUSIASM

His childhood enthusiasm for making art became a hobby at this time, and he described himself as a Sunday painter with a constrained, academic style. In 1942 he enrolled at the école des Beaux-



Jean Paul Riopelle, *Hommage aux Nymphéas – Pavane* [Tribute to the Water Lilies – Pavane], 1954. Oil on canvas, 300 x 550.2 cm. National Gallery of Canada, Ottawa. Purchased 1963. © Estate of Jean Paul Riopelle (Copyright Visual Arts-CARCC, 2023). Photo: NGC

Arts in Montreal but shifted his studies to the much less academic approach at the école du Meuble, graduating in 1945.

The coming years brought Riopelle increasing success and immersion in the Parisian cultural scene.

He was represented in New York and

participated in the biennials of contemporary art in Venice (1954) and Sao Paulo (1955). He spent his evenings in Paris bistros with friends including playwright Samuel Beckett and artist Alberto Giacometti.

In the 1960s, Riopelle renewed his ties to Canada. Exhibitions were held at the National Gallery of Canada (1963), and the Musée du Québec held a retrospective in 1967.

In the early 1970s, he built a home and studio in the Laurentians. From 1974 he divided his time between St. Marguerite in Québec, and Saint-Cyr-en-Arthies in France.

Riopelle participated in his last exhibition in 1996. From 1994 until his death, he maintained homes in both St. Marguerite and Isle-aux-Grues, Québec.

Crossroads in Time opens October 27 and runs until April 7, 2024.

For more information about this and other NGC exhibitions, visit the gallery's website: (www.gallery.ca).

"When I begin a painting I always hope to complete it in a few strokes, starting with the first colours I daub down anywhere and anyhow. But it never works, so I add more, without realizing it."

— Jean Paul Riopelle, 1959

He had his first solo exhibition at the Surrealist meeting place, Galerie La Dragonne in Paris, in 1949.

During the late 1940s and early 1950s, he met and became friends with artists, writers and gallery owners including Georges Mathieu and Pierre Loeb, who introduced him to André Breton. He also met Jean Arp and Antonin Artaud at Loeb's gallery.

PIONEERED STYLE

Riopelle pioneered a style of painting where large quantities of varied coloured paints were thickly applied to the canvas with a trowel for such works as *Pavane* (1954) and *The Wheel II* (1956).