

FCA Meeting – October 24, 2013
Critique – Ken Campbell

Call to order: 7:00 pm

Minutes: submitted via email by Kristina Boardman
submitted by Mary Conley - correction to September minutes– page 1, paragraph 6,
remove reference to Sophia Morrison having an upcoming show on Abstraction.
at Coast Collective.

Chris Stusek, President, opened the meeting and made the following comments:

Reminder to members to check their spam to see if emails coming from CFA have been deposited to spam and not showing up in their current in-basket. All information from CFA comes via email to the members.

December 12, 2013 – date of the Christmas party.

-starts at 6:00 pm, no alcohol

-members are reminded to bring their own eating utensils, plate and glass/mug and a delicious dish to share

- If a member would like to take part in a painting swap, bring an unwrapped and unframed painting, no bigger than 8 x 10

Fall Exhibition – Dales Gallery, drop-off Wednesday, October 30 between 10:30 and 12:30

Members should refer to the October Grapevine regarding submission details and requirements for the show.

Rack Cards and Posters are available, please pick-up and distribute.

Members are asked not to contact Dales directly. Communication should be with an executive member, preferably with Jim McFarland.

Congratulations to those who got into and/or sold work at the Sidney Fine Arts show.

Workshops – request for feedback on what people want with respect to future workshops. A comment sheet will be passed around for members to provide information. The FCA – Victoria chapter would like to increase participation in workshops and would like to offer workshops that appeal to more individuals and answer a need.

Claire Christenel introduced artist Ken Campbell...

West Coast artist Ken Campbell was born and raised in Ontario and grew up around Thunder Bay, Peterborough and Port Hope during the 1950s & 60s. He lived in a 'creative' home. His mother worked in kiln-formed glass. His father was an independent filmmaker and artist working in ceramics, welded steel, photography and painting.

In his early career Ken shared his creative time between fine art and commercial art. Like his early influences, Tom Thompson and the Group of Seven, many of whom were also commercial artists, he wore many creative hats including editorial cartoonist, production artist, graphic designer, art director, creative director, book illustrator and painter. In these too he was largely self-taught, preferring to train on-the-job, resulting in the emergence of a distinctive style that earning recognition in television, display, print, publishing and the galleries.

Today Ken Campbell is a full-time fine art painter working from Imagecraft Studio in Victoria, BC. His original fine art includes drawings, plein aire paintings and studio works. A practitioner in oils and acrylic media he adapts such techniques as "oils over acrylics", "metallic pigments painting" and Renaissance-style "underpainting & glazing". His style is based in realism with notes of impressionism and abstraction.

Ken's oil and acrylic canvases reflect his passion for remarkable places and contemplative moments... seascapes, landscapes, figurative, still life and wildlife compositions.

*When not travelling on painting trips or preparing for exhibitions, Ken makes time to lead **painting and drawing classes and workshops.***

Ken Campell's introductory comments:

- "I don't know any more than you do."
- It is best to make observations
- When evaluating a painting – think in terms of 5 elements (Richard Schmidt)
 - Design – division of space and placement
 - Drawing
 - Values – light and dark – expresses three deminsionality, in Ken's drawings he uses white, black and 3 greys.
 - Colour – Ken uses a double primary colour wheel – warm colours are the inner circle and cool and outside.
 - Edges – hard and soft are an important part of design, think in terms of a choreography
- There are three kinds of paintng -
 - Studies – use when trying things out, to work out a problem
 - Gallery painting – galleries are in the driver's seat and they want you to repeat those that were successful and sold.
 - Passion pieces – "Ones I have to do"; not meant for galleries.
- When I give a critiques, I work on 4 statements
 - Who, topic, dimensions
 - Materials
 - What do I think the artist is trying to say
 - Evaluation – Do I like it? Does it speak to me?

Ken then proceeded to critique individual member's work. He provided commentary on 18 pieces of work.

Feedback he provided:

Number 1: Swans

Broke the edges and created interesting negative shapes

Number 2: Apple Orchard

Seems more of a study

Needs more separation, wants one thing to "win"

Number 3: Abstract – Castle

Interpretable

Composition note: avoid corners and detail toward the edge, soften the effect as it nears the edge

Number 4: Illumination

Seen as a study. Would like to see it much larger –

"Size is a design decision"

Number 5: Gonzales Bay

A little centred

Could move the horizon up or down and the tree off-centre

Number 6: Everything Peaches

Very decorative, lots of character and contrast.

Surreal toward dreamlike

Stylized shaping, pattern in the centre of interest

Style appeals to galleries

Number 7: – fantasy piece

Pen and ink with watercolour over

Separate foreground from the background with more contrast, soften the background

This is a special place

Number 8 – Statue at Royal Roads

A good rendering of the patina

Would like to see it off-centre with more contrast using darks and lights

Number 9 – Building and roofs - from a photo

A study, simplify it, needs a centre of interest

Number 10 – "Wrath" (a rooster)

"Wonderful"

Number 11 – Trees and doorway in Cambodia

Subject matter results in 10 lines parallel to the canvas – suggestion to angle things slightly as this helps believability

Number 12 – Abstract - Turquoise
Example of texture, pattern, colour and structure

Number 13 – Abstract – Broom - looking down on a field of broom
Has a lot of colour and energy
No value drama – no sense of background, want a sense of depth

Number 14 – Watercolour – Landscape – water and mountain
Use complement to intensify, give dramatic intent

Number 15 – Watercolour - Boat moored to pier (Cape Breton)
Difficult viewpoint – directly behind the boat, better to turn to ¾ view

Number 16 – Abstract – Rocks and splashing waves
Patterns jungle – all pattern, where is the centre of interest
Need some area to be more descriptive, narrative

Number 17 – Barn with fence –
Busy but well separated, needs more drama – use darker darks and lighter lights

Number 18 – Tree and House
Dramatic sky,
Strong colour contrast, good at suggesting leaves.

Remember the Golden Mean

Chris thanked Ken for his comments.

