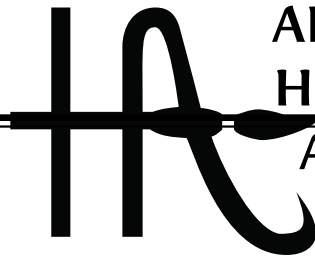


Who are the



ARTISTES
HUDSON
ARTISTS ?



Volume 1
Summer 2015



Portrait of AHA president Jane Wright
by Hilary Ravenscroft Ford

Who Indeed?

The Artistes Hudson Artists turns 65 this year but who, indeed, are they ?

They are working professional artists.

They are accomplished amateur artists.

They are emerging artists.

They are art lovers and supporters of art.

They are people who recognize the importance of creative expression through visual art.

They are people who contribute to their community.

The community of Hudson Quebec has a long history of the arts embedded in its social fabric. The concentration of theatrical, musical and artistic talent found in our little village is worthy of a much larger city. In fact, it was this profound depth of culture, the quality of the exhibitions, productions and concerts, which precipitated my move here three years ago. And it is this profound depth of culture which I believe has the possibility to restore the town and carry it proudly forward.

The Hudson Artists is the oldest continuing English language art organization in

Quebec, founded as The Lake of Two Mountains Sketching Group in 1950 by four artists for the purpose of exhibiting their work. The name was changed to Artistes Hudson Artists in 1979 to reflect the bilingual nature of the region. Today with a membership of 80 and a long waiting list, the AHA is a vibrant art incubator offering a myriad of artistic opportunities and experiences to its members and the public alike.

The AHA encourages the production of original artwork by means of monthly meetings and criticism, by holding exhibitions and workshops and by encouraging the public to appreciate the value of original artwork.

Why should you buy original art? A good question when you can buy pleasing, inexpensive, mass-produced things for your walls. The answer is that all art is a form of self-expression and communicates the artist's message. How you interpret that message is intensely personal and therefore unique. If a piece of art "speaks to you" in some way, it will give you a jolt of delight every time you look at it or touch it. Original art should always start a conversation whether it is with yourself or someone else; conversations teach you things and enrich your life. Artists are compelled to produce art; buying original art produced in your community supports local artists and by extension the local economy.

The AHA actively supports NOVA Hudson through raffles of a painting donated by a member artist at each exhibition. Over the years more than \$10,000 has been raised for the local charity.

For 65 years the AHA has been consistently contributing to Hudson life. It is no mean feat to keep an organization active and vibrant for such a long period of time. The fact that the AHA is still in existence is testament to the strength of our artistic community.

The fact that Hudson is also blessed with the Village Theatre, the Music Club, the

Players Club, the Chamber Music Society, the Village Quilters and the Film Society without even a cultural center or permanent art gallery really beggars belief. Imagine how this nugget of artistic wealth could blossom with a larger theatre, a well lit exhibition space, sufficient storage and workshop spaces. We are all familiar with the phrase "...build it and they will come", our version is the reverse, "...they are here, let's build it!"

In this first issue of the AHA Magazine you will meet several of our talented artists. I hope that you are encouraged to find out more about us and keep up with our current events through our website artisteshudsonartists.com

or blog

hudsonartists.wordpress.com

-Jane Wright, President

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Mona Turner: What made you want to be an artist Barry?

Barry Melsom: It came naturally, I think. As a child I always had a pencil in my hand, drawing my parents, trains (steam in those days) and cars – all the important things in life for a little boy.

Mona Turner: At the beginning, who or what influenced you? And today, who or what influences you artistically? Who are your favourite living painters? Your favourite artists from the past?

Barry Melsom: My grandfather was an artist in the Norman Rockwell vein; he taught me at a young age about the direction of light, reflected light, how to see colour intensity and shading through squinted eyes and how to frame a subject – close or far. He also taught me about skin texture and highlighting, etc. He loved, as I do, Caravaggio and Turner and Vermeer. In the sixties I worked in Italy and was surrounded every day by fabulous renaissance and baroque artists' works. Then one day in Milan, quite by chance, I discovered the American abstract expressionists at an exhibition – it changed my conception of art....

Mona Turner: Lucky you to have spent time in Italy, bathing in all that beauty!



First Kiss

The Abstract Work of Barry Melsom



Tell us about your process. Do you start with a particular idea for your paintings, or do you follow where the painting leads? Do you ever use what you have created as the basis of other versions for different works? What draws you to paint your subject?



First Touch

Barry Melsom: What lights the spark for me is “energy”. At first it was all about motion – something that had already started before the viewer arrived in front of the painting. But I gradually came to realize there can be expressions of energy and emotion in subjects without dramatic motion. I don't look for “subjects”. When I paint abstracts I have to suppress my urge to paint the known.... It can be counter-intuitive. But I came to realize – for me – the painting is the subject, not a canvas as a window looking at a representation of a subject. Yes, I have repeated a theme for a discernible series of paintings.



Norm

Mona Turner: Is the finished result always as you envisioned? Are you surprised sometimes? Does the accidental play a role in your art making? Are you always, or ever, “satisfied” with your works?

Barry Melsom: Sometimes the finished result is how I imagined, but I start off with only an idea of the final effect – the ‘gestalt’ if you like. Surprise comes into it, usually when I realize the painting is ‘finished’ before I had added some sort of artistic device. In my opinion it is important not to over-paint, to know when it is enough and when more will spoil the composition.

I am rarely 100% satisfied with any of my works – nor do I ever want to be; there would be nothing else left to paint or prove to myself....

Susan Porter

Graphically Bold!

Mona Turner: Susan, When did you first say to yourself, "I am an artist."

Sue Porter: Well, I aspire to be an artist. It is something I want to be so very much. But to call myself an artist to me is huge and I'm not quite there yet. Meanwhile I am very keen to learn and to feed my basic need to create.

Mona Turner:: At the beginning, who or what influenced you? Who are your favourite living painters?

Sue Porter: Without question Georgia O'Keeffe has been a major influence on me but I love many other artists' work too, for instance Andy Warhol, David Hockney, Damien Hirst.



Mona Turner: Do you have any training, or are you self taught? Which teacher stands out? What is the best advice you have ever received?

Sue Porter: I have had lessons with many artists but without question the most influential has been Shernya Vininsky. She once said to me if you want to be any good at this you really have to paint every day! Good advice.

Website: www.susanporterart.com



At the end of a long winter I am wanting colours so although I love to paint monochromatic paintings I am painting in bold colours!

Mona Turner: What is your favourite medium, and why? Do you have a favourite tool?

I paint on canvas with acrylic paints. Favourite tool has to be the palette knife I use to mix the colours!!!

Mona Turner: Do you have a favourite painting?

Sue Porter: Yes I have favourites but it's often because of something simple, like

Mona Turner: Tell us about your process. Do you start with a particular idea for your paintings, or do you follow where the painting leads?

Sue Porter: Typically I paint flowers and as such I paint a season ahead. It's almost like I am getting ready for the upcoming changes and getting excited like a child.



Marie-Ève Lauzier

Abstract Realism

Mona Turner: When did you first realize that you wanted to be an artist?

Marie-Ève Lauzier: I always wanted to be an artist. I knew it when I was a child.

Mona Turner: At the beginning, who or what influenced you? And today, who or what influences you artistically? Who are your favourite living painters? Your favourite artists from the past?

Marie-Ève Lauzier: The Old Masters were my first love. But I have to keep in touch with everything that is done in contemporary art to have a fresh approach to my work. My favourite living painters are: Odd Nerdrum, David Leffel and Jeremy Lipkin. My favourite artists from the past: Rembrandt, Velasquez, Picasso and Lee Krasner.

Mona Turner: Do you have any training, or are you self-taught?

Marie-Ève Lauzier: I was trained in a classical atelier in Toronto called Academy of Realist Art. Morgan Weistling and David Leffel were also a revelation. Learning how to paint like a professional takes ten years full-time. Drawing and painting are not the same language: they are related, but when dealing with colors, this is when the jello hits the fan.

Mona Turner: Tell us about your process.

Marie-Ève Lauzier: My process is to work with opposites. Abstraction/figurative, beautiful/spooky. I start with an abstraction. The abstract is the ground for a figure or a portrait. Both the ground and the



figure are in a relationship. The abstraction comes and then the figure finds its way in it. I also like to make a beautiful person a bit spooky.

Mona Turner: What medium do you use, and why? Do you ever mix media?

Marie-Ève Lauzier: Oil for my figures and acrylic for the abstract. There is question of pace. I don't want to think too much when in an abstract mode. Abstraction's operandi comes from my subconscious. When dealing with the figure, oils are the best.

Time slows down and I need my technical



In Between, mixed media, 18" X 30"

ability for it. Another duality.

Mona Turner: Is the finished result always as you envisioned? Are you surprised sometimes?

Marie-Ève Lauzier: Never! The idea is there, but I want to be surprised. This is why I embraced abstraction. Accidents are a major part of my work. I got bored with the traditional approach I was trained under; I want to push things further. Any smartphones can do a better job rendering reality than me.

Mona Turner: Can you speak a little about the works that you have included?



Hymne à la Joie, mixed media, 30" X 40"

Marie-Ève Lauzier: There is all of it. Paintings are like people; some are your family that you could not live without. Some are close friends, others a distant relationship. And some are enemies you can't live with. There are a few works I could not resolve; they were either a bad idea or I was not ready for them yet.

Mona Turner: Is there anything else you would like people to know about you and your work?

Marie-Ève Lauzier: Hymne à la Joie is perfect example of my process. The background is always done first, but the figure, my daughter in this case, was the prime idea. The spooky mood came from the photo references of the figure. Because of the blurr motion, she really had this kind of eyes. I decided to try them to see if it would work and it did.

Hilary Ravenscroft Ford

Mona Turner: Hilary, when did you first decide on a career in art?

Hilary Ravenscroft Ford: I always knew I wanted to be an artist even when I was young. I was eight when I truly started.

Mona Turner: Who or what influences you artistically? Who are your favourite painters?

Hilary Ravenscroft Ford: My grandfather who was an artist was my mentor, and I loved the work of Alex Colville, Gerard de Rose, Ingres, Manet and Rembrandt.

Mona Turner: Do you have any training, or are you self taught? What advice would you offer to artists starting out?

Hilary Ravenscroft Ford: I have two degrees, one in Graphics and Fine Arts and one in Art History. The best advice I can give is never stop learning and be yourself!

Mona Turner: Tell us about your process. How do you start a painting? What are your preparations?

Hilary Ravenscroft Ford: I am an experienced photographer and if I see something that appeals to me and I don't have my sketch book with me I work from the photo back in my studio.

Mona Turner: Do you have a preferred medium?



Reflections

Hilary Ravenscroft Ford: I like oil best as I prefer the subtlety of the colours. I like pastels for the purity of the colours.

Mona Turner: Is the finished result always as you envisioned? Are you always, or ever, "satisfied" with your works? Do you currently have a favourite painting and why?

Hilary Ravenscroft Ford: Never, my work often takes its own path. I am my own

worst critic and am rarely satisfied with the result.

Mona Turner: Can you speak a little about one of the works that you have included? What do you hope the viewer will get from it?

Hilary Ravenscroft Ford: The theme of several of my works recently is the movement of water and the play of light. This and portraiture of which I am very fond. A fleeting moment is often hard to capture in a portrait, so the end result is a compilation of several moments in a period of time.



Steve



H. Gordon Greene

Barry Melsom: What made you want to be an artist Mona?



Mona Turner: Growing up in an arty neighbourhood, in an arty family, it was just part of the landscape. It never seemed like a yes or no question.

Barry Melsom: Where do you work? Tell us a little about the environment where you create.

Mona Turner: My studio is in a tiny building that used to be a milk house on a farm. I love that it is away from the distractions of home, of the phone and the internet. Because it is so small I have to tidy frequently; there is no room for clutter.

Barry Melsom: At the beginning, who or what influenced you? And today, who or what influences you artistically?

Mona Turner: My father for sure. He earned his living as an artist, and worked from home. He was always available and willing to help with the "how-to" of any project I came up with. This was encouraging, as it narrowed the gap between what I envisioned and what I was able to produce, a gap that is so frustrating for beginners.

I am currently intrigued with new wave of Atelier painters who are putting a great emphasis on developing the skills and craftsmanship of realist art. At the same time, I am drawn to a certain ambiguity in painting. I like to leave room for interpretation, so that the viewer can come up with a narrative that explains the image

Mona Turner Holding Still



"Let the beauty we love be what we do; there are hundreds of ways to kneel and kiss the ground."

-Rumi

to them personally.

Barry Melsom: Do you have any training, or are you self-taught? Which teacher stands out? What advice would you offer to artists starting out?

Mona Turner: I have always taken art courses and studied fine arts in CEGEP. I went back to school to do my BFA at Concordia, (Distinction, 1995). I particularly enjoyed a painting class with Guido Molinari, who had the charming habit of

prefacing his critiques with the phrase "As you can see..."

Advice for artists? I would say two things... show up and do your work every day, and don't compare yourself with others.

Barry Melsom: Can you speak a little about these works? What do you hope the viewer will get from it?

Mona Turner: Yes. In this series, bowls are kind of hovering in the landscape. I was thinking of the bowl as a kind of offering, a container for something good. Bowls are universal, and ancient, and made of clay/earth, so they seemed a good stand-in for something that speaks about our shared humanity. I try to create a tension in my work, whether between realism and impossibility, or between beauty and danger.



John Vazalinskas True to Life

Mona Turner: What made you want to be an artist? When did you first say to yourself, "I am an artist"?

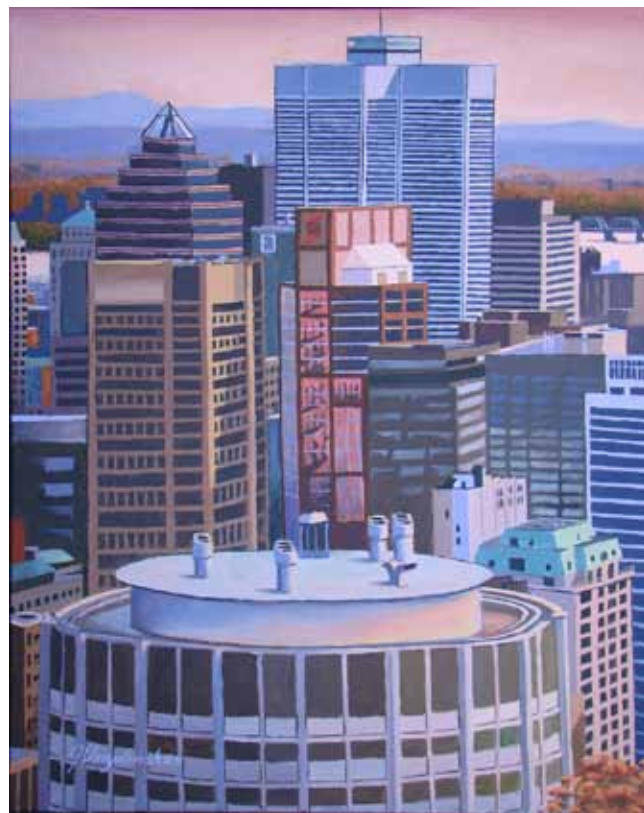
John Vazalinskas: I drifted into this occupation naturally from early childhood when I learned to amuse myself with pencils and paper which always seemed to be available. I used them to profusely record my environment and everything that fascinated me. My efforts were noticed and encouraged by my peers leading me to drawing caricatures and getting my cartoons published in weekly school newspapers. As I started college, I met well-known Canadian cartoonist Doug Wright who warned me that his profession was very competitive and a hard way to make a living. I therefore became a professional engineer but, during my corporate career, I never lost my dream of eventually becoming a full-time artist. After taking an early retirement, I started producing and regularly exhibiting my paintings. When they also started being regularly purchased, I decided that I was finally an artist.



in a home studio. It is a custom-designed 11-foot high space on the 3rd floor of our corner townhouse with windows facing north and east and overlooking a park – a great place to work during inclement weather and our Canadian winters! During more favorable seasons, I also like to do plein-air painting in scenic areas such as Charlevoix and on the East coast, particularly when I get to do so together with artist friends.

Mona Turner: Can you speak a bit about who or what influences you artistically? Who are your favourite living painters? Your favourite artists from the past?

John Vazalinskas: In my younger years, I had the good fortune of visiting many internationally renowned art museums and galleries during vacation travels where I was impressed by the Impressionists, Van Gogh and others. Closer to home, I studied and admired the work of our Group of Seven and particularly Lawren Harris because of the way he dramatized and simplified landscapes. More recently, I became a fan of Quebec painters such as Bruno Côté, John Little, Sergio Brunoni, Humberto Pinochet, Eddy Dion, Carlo Cosentino as well as of the impressive techniques used by many of my talented artist acquaintances.



Mona Turner: Where do you work? Tell us a little about the environment where you create.

John Vazalinskas: I create most of my works

Mona Turner: Tell us about your process. How do you start a painting?

John Vazalinskas: The works I create in my studio are usually based on sketches that I have made or photos that I have taken during vacations or outings that are made to record specific subjects for painting. I adjust formats, content, color and mood for maximum impact and get to work. As I work, I often try introducing unforeseen effects and keep them if I like what I see. Painting outdoors presents a unique challenge of quickly capturing the essence of a scene under rapidly-changing ambient conditions and serves to refine my painting skills. Fortunately, the look of plein-air oil paintings can always be further improved back at the studio. While I rarely paint more than one version of a subject, it often serves as an inspiration for a theme of a series of paintings.



Mona Turner: Do you have a favourite medium or tool?

John Vazalinskas: My favourite medium is oil because the paint dries slowly, can be applied on different surfaces (canvas, wood panels, etc) using a variety of tools (brushes, palette knives, etc.) to obtain many different effects. I sometimes paint in oils over acrylic or colored gesso bases. On travels, I always bring my pen and ink kit and miniature watercolor set which I use to record the scenes that I encounter. I have created some works using liquid acrylics and mediums on tissue paper applied to different backgrounds and I have experimented with scratchboard art. Variety is the spice of life!



Mona Turner: Heather, tell us a little about the environment where you create.

Heather Dubreuil: I have a studio in my home, overlooking the Lake of Two Mountains. It features a separate wet area, perfect for hand-dyeing. My trusty sewing machine is housed in a specially-built table, and I have a counter-level surface for cutting and assembling. Wicker baskets are filled with a rainbow of hand-dyed fabrics, and art books line the walls.

Mona Turner: Who or what has influenced you?

Heather Dubreuil: I am influenced by the many art shows I visit here in Montreal, and I also like to focus on art when traveling. I love the work of Henri Matisse, his mastery of colour and the way that textile design informed his painting. Another favourite is Edward Hopper. Buildings feature strongly as



characters in his paintings. I like the unexpected cropping of his subjects: he was as likely to choose a rooftop, a door or a staircase for his focus as he was to paint a house in the landscape. Even though her work is very different from mine, Deidre Adams is a favourite contemporary textile artist. By painting over stitched cloth, she creates a subtle layering of luminous colour and complex texture.

Mona Turner: What is your training? What advice would you offer to artists starting out?

Heather Dubreuil: I graduated with a degree in Fine Arts from Concordia,

Collages in Cloth the work of Heather Dubreuil



and have taken many dozens of workshops in textiles, collage and even painting and photography. I think taking courses outside my *métier* allows me to bring something new to my own practice. My advice to any young artist would be, "Just do it". I'm a believer in the ten-thousand hour philosophy of mastering one's craft.



Mona Turner: Tell us about your process. What draws you to your subject?

What are your preparations? Do you ever use what you have created as the basis of other versions for different works?

Heather Dubreuil: For my subjects, I am drawn to the urban landscape, to the interlocking shapes of buildings, to the rhythmic patterning of doors and windows, and to the strong diagonals found on city streets. For my current series of cityscapes, I begin with one of my own photos, cropping it thoughtfully to enhance the composition. I then reduce the image to a simple drawing, giving me the lines and shapes that form the essence of the piece. I then turn to the transformative potential of colour to create the kind of mood I'm after. It might be a complex array of neutrals, or an exciting and dynamic mix of hot colours. I cut the shapes from cloth and collage them into place, and then superimpose a stitched line in black thread, essentially drawing with my sewing



machine.

Mona Turner: Is there anything else you would like people to know about you and your work?

Heather Dubreuil: Occasionally I will rework an image with a different colour palette. "Camden Town" was based on a photo taken in the London suburb. I was drawn to the syncopated rhythm of the windows, and chose to portray the scene in reds and violets. I made "Camden Town 2" from the same image, but in a palette of yellows and oranges. I hope that those who see my cityscapes will look at the "built environment" around them with fresh eyes and perhaps even a sense of wonder.

Audna H. Smith

Painting with a Water Theme

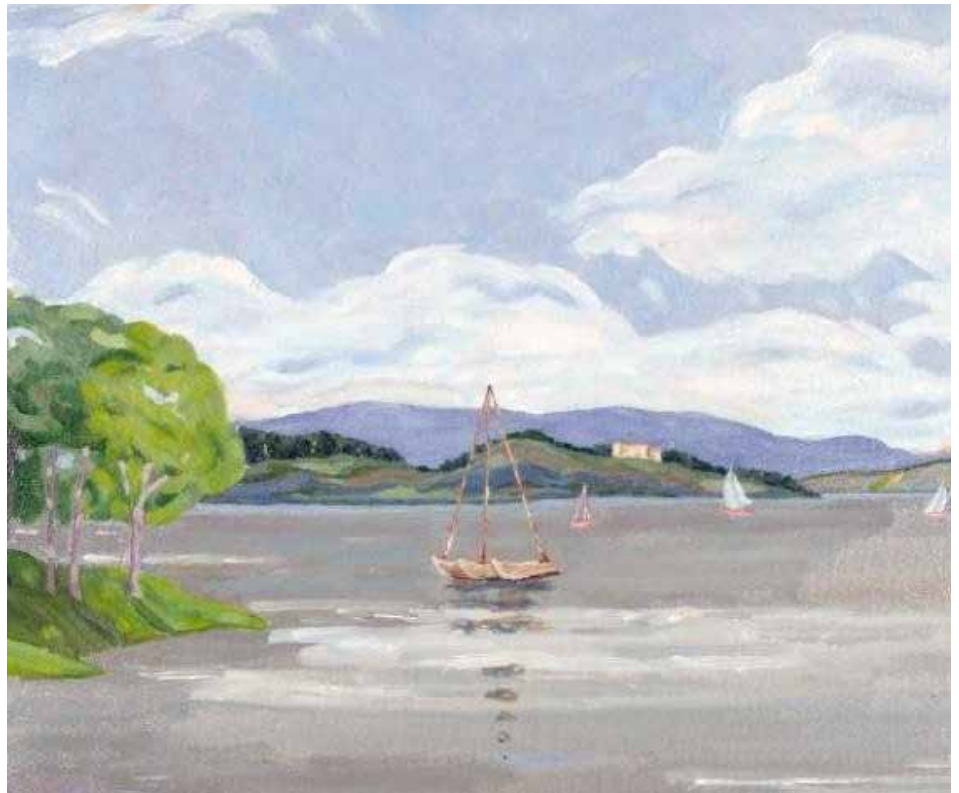


Mona Turner: Audna, tell us how you came to be an artist.

Audna H. Smith: My mother was an Ecole des Beaux Arts grad and my godmother had paintings in the National Art Gallery and Ontario Art Gallery; therefore, I was encouraged to draw at a young age. After my



husband died I began painting and found my metier, I believe.



Mona Turner: Where do you paint, Audna?

Audna H. Smith: I work in my studio at home after I have made my sketches of scenery on trips or on local excursions.

Mona Turner: Do you have any training, or are you self-taught?

Audna H. Smith: Truly, I am self-taught, although I have taken courses at the MMFA, the Visual Arts Centre and have taken part in local workshops. Retired Concordia art



professor Mervin Dewes has been most helpful in offering advice on my painting.

Mona Turner: Do you have a preferred medium?

Audna H. Smith: I began painting in oils thirteen years ago when I inherited my mother-in-law's oil paints and art supplies. I simply found that oils were easier for correcting or going over works.

Mona Turner: Can you speak a little about one of the works that you have included? What do you hope the viewer will get from it?

Audna H. Smith: My favourite work would be the painting titled Vaudreuil Bay. I would like the viewer to appreciate the beauty of the Lake of Two Mountains as seen from Vaudreuil and the mountains and boats in the distance. There is a trimaran in the foreground and the overall effect is of a lovely summer day by the water.



Visitors to the AHA Spring Show 2015

Fall Show and Sale

October 2, 5:30 to 9:00 PM

October 3 and 4, 10:00 AM to 5:00 PM

Stephen Shaar Community Centre

394 Main Road, Hudson QC

All welcome, admission is free.

Artists Hudson Artists

P.O. Box 224

Hudson, Quebec J0P 1H0

AHA Executive 2015

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Rose Grinham, Membership

Barry Melsom, Show Coordinator

Heather Dubreuil, Newsletter / Blog

Mona Turner, Publicity

Special thanks to Barry Melsom for his help setting up these interviews, and to Heather Dubreuil for a wonderful job proofreading this issue.

Mona Turner

EXPOART

VENTE / SALE
2-3-4 octobre

VERNISSAGE

Vendredi 2 octobre 19:30 - 21:00

Friday October 2, 7:30 - 9:00 pm

Samedi/Saturday: 10:00 am - 5:00 pm

Dimanche/Sunday: 10:00 am - 5:00 pm



'Shoreline Deer Island' donated by /offert par Mallé Jurima-Romet
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