



THE CURRENT

Living Water College of the Arts

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THE PROGRAMS OF 2011

As we observe other institutions gearing up for the academic year and launching into their courses, we look forward to the day when Living Water College will be offering our full three-year program. Until then, we are pleased to announce our offerings for 2011: three programs, each two weeks in duration, providing a fine balance of the sacred and the practical.

Each of these programs is unique in its art, but all three contain what makes Living Water College unique: the integration of Art, Faith and Reason. While the primary focus of each program is the development of artistic skill, they are balanced with liberal arts instruction to give students the background, context, philosophy, and history of the art at hand. To truly possess artistic skill, the student must engage it intellectually and spiritually, making communication of the art clear, profound and beautiful. Opportunities for personal and community prayer and sacramental life assist the artist in achieving the

healthy balance needed for this program, and most especially for a lifetime of successful artistic accomplishment.

The Derwent countryside itself contributes greatly to the spiritual refreshment experienced by all who visit Living Water College, with its fields, wide open lanes, wild berry bushes and small community, all under Alberta's big sky.

“To truly possess artistic skill, the student must engage it intellectually and spiritually, making communication of the art clear, profound and beautiful.”

Former students speak of the joy and camaraderie experienced here, especially attesting to their opportunity to form friendships with like-minded artists who will remain part of their network of support for a lifetime. Our professional instructors

form a pivotal part of this community, modeling integration of faith and reason with their own artistic work and through their participation in the daily rhythms of the college.



Please take a look at the program descriptions and consider what you would like to do next summer. A live-in opportunity of this value does not present itself often. Pass our program brochure to any individuals who might be interested, and certainly contact our office for more materials if you are willing to spread the word about this work. It is important to us that you, and those who are important to you, have an opportunity to study the arts for what they truly are.

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ENTERING THE CONVERSATION

by Nicole Dunn



Frank C. Turner has quite the portfolio under his belt. He demonstrates longevity and perseverance, in a film career of 27 years and 122 credits. His entry into the world of iconography 20 years ago has yielded more than 50 commissioned icons for individuals and churches. This passion fuels itself, as iconography

is not merely fine visual art, but foremost a form of prayer and spiritual communication with God painted with each stroke. Frank's interest in icons began in his encounters with a specific image of the Blessed Virgin – Our Lady of Perpetual Help. Growing up in small town Alberta, the images at his church were somewhat limited; one of the only paintings was that of Our Lady of Perpetual Help. “I liked her. She ...Continued on pg. 3

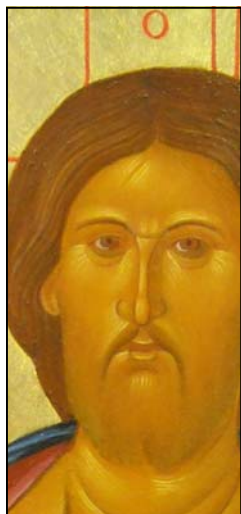
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THE PROGRAMS OF 2011

Iconography THE GOSPEL in PAINT

May 6 to 21, 2011



Back by popular demand, we are pleased to offer another Iconography program this spring, beginning our academic season with the sacred and profound.

The Gospel in Paint is a two week, intensive course in the art of iconography, integrating the

traditional method of egg tempera painting with the study of Eastern spirituality and tradition. Following upon the success of the 2010 Iconography Program, Living Water College will provide a solid foundation for beginners and will help refine the techniques of more experienced iconographers.

Students will advance from blank boards to completed icons of Christ Pantocrator. This step-by-step instruction will help the student develop iconography into a life-long pursuit. The methods of board creation, cartooning, creating egg emulsion, 24 k. gilding and pigment usage will be taught by instructor, Frank C. Turner. Mr. Turner is an iconographer with 20 years of experience, as well as a film and stage actor. This is his second year of instruction in iconography at the College.



THEATRE PERFORMANCE TRAINING

July 17 to 29, 2011

The first Theatre course, completed just over a year ago, launched the college's short programs with a very successful study of the art of William Shakespeare. Theatre 2011 will draw from the best elements of that program.

Theatre: Performance Training is a two week opportunity for actors, teachers, and community theatre directors to refine their skills through daily training in Acting, Directing, Movement, and Vocal Technique. Under the guidance of seasoned professionals, students will not only learn extremely practical skills but will also gain greater insight into the use of those skills. Socratic discussion of classical texts will help students achieve a greater understanding of the purpose and impact of Theatre. The art, mind, and faith of William Shakespeare will provide profound insight into the balance that made it possible for the Bard to create the greatest scripts of all time.



This is a very full program. Movement classes will provide focus sessions in Mime, Mask, and Stage Fighting; Vocal Technique classes will include focus sessions in script analysis; Socratic dialogue will leave students with an insatiable desire to read more about the great art of Theatre and discuss it with people who are equally inspired. The opportunity to network with professionals is central to this program.



CLASSICAL PAINTING & DRAWING BACK TO THE ROOTS

August 7 to 20, 2011

Back to the Roots is a two-week painting program, utilizing the techniques of classical realism to provide a rich practical experience. Study of the Old Masters will provide



valuable insight into the artistic developments of a variety of historical periods. Employing the classical method of planning and developing paintings from drawings, students will increase their understanding of color values in the description of objects and the human form. They will be coached in the use of proportion, space, structure, composition and in the traditional handling of paint, in a program designed to accommodate the specific skill level of each participant. Both the beginner and the professional will advance at their best pace through individual coaching. While painting from a model and still life, participants will practice the use of underlayers, glazing, scumbling, velatura, dead color, and grisaille; and each person will produce at least 3 works of art during the program.

Participants will balance each day of artistic training with reading and discussion of classical works, chosen for their effective understanding of the qualities of good art. Artistic and theoretical studies will occur within the cradle of a daily spiritual life of community prayer that supports the essential well-being and creativity of the artist.



PERMEATION

by Deacon Kenneth Noster

At a recent meeting between St. Mary's College, Newman Theological College, St. Joseph College, and Living Water College of the Arts, significant discussion revolved around the topic of "permeation", the teaching of our Faith through all subject areas. The colleges represented at this meeting wrestle with the ongoing challenge of helping teachers recognize that the Christian Faith is part and parcel of everything, and therefore should "permeate" everything from Mathematics to Chemistry to History. It was a sterling opportunity for Living Water College to present its upcoming programs and the purpose of its future full program, since it is being developed for the very purpose of utilizing time-tested means of teaching the arts integrated with faith and intellect. We believe it is

necessary to take a very purposeful approach to permeation. Living Water College wishes to attract active Jr and Sr. High Drama and Art teachers to its courses next summer for two essential reasons. First of all, teachers of Art and Drama benefit greatly from personal artistic involvement in the subject they are called to teach. Not only does study of their craft give them refreshing insight into their own creativity, but it helps them better stimulate the creative development of their students. Secondly, teachers become better artists and pedagogues when they experience their art in an integrated way, realizing the profound philosophical truths upon which their Drama or Painting is established and the limitless purpose and inspiration that Christian Faith

gives it. They are pleasantly surprised at the ways in which their art expands their faith and their intellect. Next summer will provide an excellent opportunity for teachers to pause for two weeks and refresh themselves artistically, intellectually, and spiritually. They will leave Living Water College with a new toolbox of artistic skills and a mind bursting with ideas, but perhaps more importantly, it will all make sense in the context of their faith. They certainly will come away refreshed spiritually and well-prepared to teach the arts permeated with faith.



Entering, continued from pg. 1

planted the seed," Frank said. "Our Lady of Perpetual help has always been a powerful image for me, but Our Lady of Perpetual Help that I had known has been a westernized, ivory skinned image." Frank's wife, Jan, pointed out to him a Russian iconography course which he subsequently took, and as Frank put it, caused him to "enter the conversation." Remembering the course, he said, "Our Lady of Perpetual Help is a true icon; it has that mysterious coloration, that depth of color that's in the icon tradition... And when you look at the original Our Lady of Perpetual Help, there's so much more there than just sort of a sweet lady. There's just... well, you have to enter into the conversation."

The conversation we call prayer, is key to the nature of icons and, although iconography is ancient, it is even more applicable to this modern era. "In our present culture we're inundated with superficial images," stated Frank, "and the icon is an invitation to an intimate conversation with the person represented... and you can only really enter into that intimate conversation when the icon is actually a real icon and

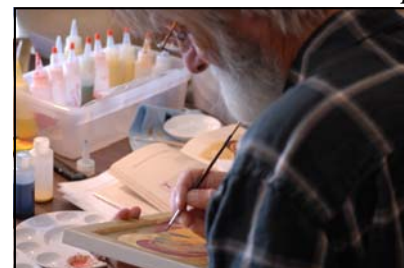
"In our present culture we're inundated with superficial images, and the icon is an invitation to an intimate conversation with the person represented."

not a photocopy, not a print, because a print is flat, static, superficial. The icon has depth and it invites the viewer to contemplation. And so that's why I think icons are particularly pertinent to the present time." Frank described how this effect of the icon distinguishes it from other paintings. Renaissance art is more three dimensional, the physical form and emotion painted into the image are impressive, but more passive in terms of the viewer. Since icons are less detailed, more flat and possess a visual ambiguity, they create a "better instance of prayer" because the viewer is not so taken with the detail, but with the representation of the saint who locks one in his gaze. "It causes one to become more reflective." A good example Frank gave was that of the crucifix. "An iconographic crucifix represents the person rather than the

experience. It is the Passion and Resurrection all in one."

Throughout his 20+ years of icon writing, Frank has studied under several master iconographers, including Russian Vladislav Andreyev and Italian Don Gianluca Busi. Each of these instructors focussed on a different variety of necessary aspects for iconography, giving Frank a rounded education which is perfected by practice. In 2007, he spent a month in Italy at Don Gianluca's studio. This was an opportunity which gave him the chance not only to experience uninterrupted time at his craft, but to study the medieval masters as he had never been able to before. "An 8x10 print just doesn't give you the same perspective or discernment as the real image does." He "loves the way colour

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works" within the icon. The many (30+) layers of paint which are laid onto the board create a living radiance which emanates from the depth of the icon. This feature is one of Frank's favourite aspects of iconography.

When asked to compare his passions for acting and iconography, Frank laughs as he states how different each is from the other. However, there is a fundamental similarity between them. "One loses oneself," Frank explains. "In iconography, you put yourself into the image by the close attention you pay doing what is necessary to bring forth the image. In acting, the role you take on requires that you lose your personality so that another comes forth." And as acting

and iconography are Frank's primary means of livelihood, he can't live without them.

Frank is also a principal founder of the *Epiphany Sacred Arts Guild*, a group whose mission is to promote "the practice and appreciation of sacred arts in conformity with the magisterium of the Catholic Church. The aims of the guild touch upon the spiritual, educational, promotional and practical aspects of sacred art." The core of approximately 20 members are trying to answer the "crying need for more traditional appropriate sacred art in churches throughout western Canada." Please visit their website, www.epiphanyarts.org, for more information.



Frank currently resides in Port Coquitlam, BC, with his wife, Jan. He continues to act in film and onstage, and accepts commissions for icons, both large and small. Frank will be teaching the *The Gospel in Paint*, the college's iconography program for 2011. This will be his third year of teaching for Living Water College. He may be contacted at: frank@livingwatercollege.com.

The development of Living Water College depends on the generosity of our benefactors. The next major fundraising drive is coming soon. Please watch the mail for our request this November.



IMPORTANT NOTICE: It has come to our attention that some of the Husky/Mohawk fuel cards which we mailed out recently are faulty. If your card does not work and you would like it replaced, please inform our office. We are able to get additional cards at no cost. Thank you.

"What the word transmits through the ear, the painting silently shows through the image, and by these two means, mutually accompanying one another...we receive knowledge of one and the same thing." St. Basil