

# art

*A Publication for the Visual Arts*  
Fall/Winter 2007 Issue 9

*of the Peace*

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## **Brian Jungen:** A DEEPER WELL

**Symposium '07**

**Deryk Houston:** Cultivating a Place of Peace

**Open to Interpretation:** Three Peace River Artists



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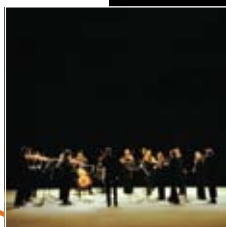
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# art out there...



Edward Bader's mock-up of John Will's planned video installation in the window of Midwest Furniture.

## Taking it to the Streets

This coming January, just as you are putting away your Christmas lights, a new exhibit is going to be lighting up Grande Prairie's 100th Avenue! ARTery will be a convergence of video and text art by nationally and internationally renowned artists occupying the storefronts along the street, which is a major artery in the city. Together, the Prairie Art Gallery and curator Edward Bader have assembled a cast

of artists including John Will of Calgary; Michael Campbell and David Hoffos of Lethbridge; C. Wells of Hamilton; Anne Troake of St. John's, Newfoundland; Bill Viola of Long Beach, California; and Karina Ksvirsk, as well as the team of Micah Lexier and Christian Bok of New York. Bader hopes that bringing art to the streets will help revitalize the heart of the city during a traditionally slow time of year, create a surge of attention amongst people who might never have been to a gallery, and quicken the pulses of long-time art lovers.



*Toast*, acrylic on panel, by Calgary artist Anne McKenzie

## The Healing Arts

On September 21st, the Queen Elizabeth II Hospital in Grande Prairie hosted its First Annual 5 x 7 Benefit Show and Sale. Over 50 local artists had submitted pieces of original art on 5 x 7 inch pieces of wood supplied by the hospital. Each of these was signed on the back, creating mystery and excitement for art patrons, and every work was sold for the same amount: \$50. Some people went home with works by acclaimed artists, and others with works by up-and-comers. In addition four works were raffled off: one each by artists Harold Klunder, Laura Vickerson, Peter von Tiesenhausen and Dale Sales. All proceeds went to benefit the Courtyard Gallery for "arts in healthcare."



## En Plein Air

From June 7th to 9th, well-known watercolourist Brent Laycock led a three-day plein air painting workshop at the Euphemia McNaught Homestead near Beaverlodge. Participating artists had the opportunity to paint the scenery, flowers and homestead buildings, with an additional field trip to a local landscape vista. Laycock, whose work has been exhibited widely and published in *Waterton: Brush and Pen*, provided demonstrations and critiques on a daily basis.

On June 9th, Peace Country photographer Don Pettit of Dawson Creek joined the group to lead a day-long photography workshop, also finding many subjects for artistic expression on the homestead site.

Workshop participants observe Laycock's demonstration at Halcourt Cemetery near the McNaught Homestead.



Sales poses with his painting, *Lazy Evening*, in the hospital cafeteria.

### Donations by Sales

According to Karen Longmate, Visual Arts Coordinator at the Queen Elizabeth II hospital in Grande Prairie, artist Dale Sales is by nature a very generous man. Last May, Sales donated four of his paintings to the hospital following the success of an exhibit of his work at the Courtyard Gallery there. Longmate says Sales' subjects – horses, landscapes and people in the community – reflect the lives of the patients in a way that they can easily connect with, bringing them comfort in challenging times.

Sales has recently returned to painting, after a 30-year hiatus during which he raised his family and built a successful woodworking business. He believes that each painting he does is a progression from the last one, and that by giving these early paintings away, he frees up energy so his work can evolve.



A diptych entitled *Nebula* by Grande Prairie artist Carrie Klukas used in the staging of the 2007 Dream Home.

### Dream Home Art Sales through the Roof

Every year, the Queen Elizabeth II Hospital Foundation in Grande Prairie holds a Dream Home Lottery, and every year there is art by local artists on the walls of the furnished home. This year, an additional gallery space was created on the lower level in order to showcase all of the art that was submitted. What nobody expected was that the art sales from this venture would total

\$16,600! Twenty-nine pieces ranging in price from \$125 to \$2400 went home with happy art lovers, and while 25% of the purchase price went to the Hospital Foundation, 75% went to the artists involved. Hospital Visual Arts Coordinator Karen Longmate speculates that, "many collectors view the Dream Home as a venue to purchase great local art."

### Artists of the BC Peace Receive Recognition

Each spring, artists from across northeastern BC answer the call of the Peace Liard Regional Juried Art Exhibition. This year the event was co-hosted by the Phoenix Theatre Society in Fort Nelson and the Peace Liard Regional Arts Council during the month of May, but the exhibit will travel throughout the various communities in the BC Peace over the course of the coming year. Grande Prairie artist Carrie Klukas was on hand to provide feedback to artists and jury the show, selecting the winners of three generous cash prizes provided by EnCana. Taking home the \$1000 Distinguished Award was Peter Shaw, for his work *Wood Frog*.



*Wood Frog* by Peter Shaw

### Retrofit, Renovation and Relocation for the Centre for Creative Arts

The building in which the Centre for Creative Arts has been housed is temporarily closed. The City of Grande Prairie, which owns the structure, has planned a retrofit which will see them opening up the walls to remove asbestos, as well as to update the electrical system, plumbing and heating. They are estimating that this work will take 6 to 10 months to complete.

While the sledge hammers are flying, the Centre for Creative Arts will be carrying out renovations of its own, altering the layout to better suit the needs of their users. To view the floor plans and up-to-date photos and information, see the Centre's new website – [www.creativecentre.ca](http://www.creativecentre.ca). Until the renovations are complete, the Centre for Creative Arts will be located at 10031-103 Avenue, in the old RCMP building.



The once-and-future Centre for Creative Arts, currently closed for renovations.



Hikers at the summit of Mount de Veber.

### Passport To The Peaks: Willmore Wilderness Wanderers

The Willmore Wilderness Wanderers climbed to the top of Mount de Veber during July 2007 to acquire another embossed stamp from the *Passport to the Peaks* cairn perched at the top. Each of the 21 cairns has an original painting by Grande Cache artist Robert Guest on the front, depicting that particular mountain. All of the peaks can be viewed from the town of Grande Cache. Two members of the group pictured, Ian McDonald (centre) and Jack Deenik (bottom right), have since completed their passports. Less than 10 people have accomplished this task to date.

### ArtsPost Too!

Until recently, the Fort St. John Community Arts Council (FSJCAC) was housed in a historic building owned by the City. Dubbed the ArtsPost, the space was ample enough to house the Potter's Guild as well as the Spinners and Weavers, with room to spare. However, the City recently sold the building to developers, leaving the FSJCAC scrambling for a new home.

Happily they were able to rent a new space, and spent the summer renovating the facility to suit their purposes. With hard-working volunteers contributing over 600 volunteer hours to the project, they were able to move in by the end of September, and hosted their grand opening on the weekend of October 5th and 6th. The FSJCAC's new location has been christened ArtsPost Too.



Volunteer Rosemary Landry helps with the renovations at the new ArtsPost Too.

### Welding Together Peace River History

Artist Sonia Rosychuk will be welding together old steel implements to make what she refers to as a "sign sculpture" for the Peace River Museum and Archives, and she's involving the whole community in the venture. The sign will have the letters that spell out the word "Museum" embedded in a larger, abstract overall design, all of it fashioned from found metal. Rosychuk is looking for metal pieces which have some connection to the area's history – farming, oil exploration, the railroad, etc. – to be donated by local people or businesses. Integrating these heritage pieces into the new and contemporary sign is uniquely appropriate for a museum, says director Laura Gloor. Rosychuk hopes to begin assembling the work on site at the Museum in spring 2008.



This 3-foot papier maché frog was a collaborative project by Shirley Kerr and other community members.

### Reduce, Reuse and Make Art!

This past July the Fort St. John Community Arts Council (FSJCAC), in partnership with the Northern Environmental Action Team, mounted a show of artworks made from recycled or found materials. They called it "The Art of Reduction." Unloved CDs, newspapers, and old suitcases all found new lives as art media. The FSJCAC used this, their last show in their ArtsPost location, to "go out with a bang."



Artist Sonia Rosychuk (left) and museum director Laura Gloor discussing plans. Photo by Kristjanna Grimmelt, Peace River Record Gazette.



Jennifer Bowes

### Bowes is Back

Artist and instructor Jennifer Bowes is making a repeat performance at Grande Prairie Regional College this school year. While long-time instructor Ken Housego is on sabbatical, Bowes will be covering his classes. Bowes taught at GPRC in 2005-2006.

# Prairie Art Gallery: Rising Again?

by Wendy Stefansson



Left to right: Grande Prairie Mayor Wayne Ayling, Grande Prairie Public Library Board President Wendy Nurcombe and Prairie Art Gallery Board President Marj Taylor wielding shovels at the sod-turning ceremony for the new Grande Prairie's Cultural Centre.

On Friday, May 25th, a small crowd of politicians, media members, and loyal supporters turned out for the official sod-turning ceremony at the site of the new Grande Prairie's Cultural Centre. Turning a spade on behalf of the Prairie Art Gallery was Marj Taylor, president of the gallery board. Marj was joined by Wendy Nurcombe of the Grande Prairie Public Library board, the two boards having partnered in this project since its inception. Although

the ceremony took place in late May, work had clearly begun at the site several weeks prior, and backhoes and trucks could be seen busily moving and removing dirt behind the presenters.

According to City of Grande Prairie Marketing and Communications Manager David Olinger: "Pilings, caps, concrete walls for the parkade, and underground services (were) installed (in late August). Before November, weather permitting, a concrete slab will be placed over the parkade. During the winter, steel walls will be erected. By spring, construction on walls and masonry will occur." The new library/gallery project, which is to be connected to the old Prairie Gallery building, is slated for completion in early 2009. You can watch the progress on the construction site web cam at [www.makeitgrand.ca](http://www.makeitgrand.ca).

Meanwhile, the half-collapsed heritage building of the Prairie Art Gallery laid pretty much where it landed on March 19th. Owned by the City of Grande Prairie, its fate was in the hands of their insurance company whose adjusters needed time to assess the damage. According to Olinger, the green light has now been given and, "the collapsed Prairie Gallery can be reconstructed back to its former state with updates to meet present-day standards." A final decision will not be made on whether to proceed until the cost of completing the work is determined. That information is expected by the end of October.

In the interm, the Prairie Art Gallery is down but not out! It has temporarily relocated to #103, 9856 97 Avenue in Grande Prairie. While there is limited space in this location, 250 works from the gallery's permanent collection have been mounted as well as a children's discovery room. Shows which had been scheduled prior to the gallery's collapse last March have been cancelled or postponed for the time being, but a variety of other programming has been planned taking advantage of other spaces in the region including the Glass Gallery at Grande Prairie Regional College, the Grande Prairie Public Library, the Shannon Library in Sexsmith, and the classrooms of many local schools.



Prairie Art Gallery's permanent collection on display in their temporary location.



## Coming Soon to a Computer Monitor Near You!

The Prairie Art Gallery website ([www.prairiegallery.com](http://www.prairiegallery.com)) received a major redesign over the summer. One of the new features that will be launched on it this fall is a "virtual collection." Peace Country artists will be able to submit digital images of their art to this visual database, which will then be accessible to internet users everywhere. *Watch for details on the site in October!*

# Workshops in Progress:

## Two Artists Using Art for Growth and Healing

by Jody Farrell



Roy Salopree, *Gho'ni Kah ne ta*, water based medium, 2007.

### Roy Salopree

Roy Salopree of Meander River recalls making pencil drawings at an early age. He was given his first set of oil paints at 15 by a local Hudson's Bay manager who spotted his talent. Today, the 54-year-old's exquisite designs give the impression their creator follows a fairly straightforward and grounded path. And he does. But the circle you'll find in every painting signifies the circuitous route Salopree travelled to get home.

Salopree spent much of his adolescence and adulthood as "a different person," with alcohol, and later, prescription drugs, obliterating most of what inspires creativity. He

only found his way out for good in 2000, after several stints in rehab and aboriginal healing programs. Today, he and his wife Celine live in the centre of the small Dene-Tha First Nation village, 70 km north of High Level. He welcomes visitors, talking openly about his past and his art, and takes young people to healing conferences in the far north. He participates in traditional dancing, drumming and song, and uses his own paintings to inspire others to embrace their heritage.

"I came back to my senses and started to pick it (my life) up in a good way. I started to receive back the elder history, and what it all meant."

Salopree says his precise compositions and clean lines reflect the singular meanings and rather formal ways of the elders' teachings. "When elders taught, we had to be very still. We could not look away. The fine line, for me, represents the accuracy of their stories." In one work, two open-mouthed fish are receiving the awesome wisdom that comes with the knowledge of life's interdependence. The empty, open circle between them

represents all that remains to be learned from the elements and the elders.

For Salopree, "every little line is a word from an elder."

### Marian Jacoba Shilka

An interest in tapping into our innermost person is what excites Marian Jacoba Shilka most these days. The Grande Prairie artist facilitates "Awakening Your Creative Powers" workshops in which she encourages exploring and illustrating our personalities and feelings.

"I do a lot of work around emotions," Shilka says. It's not always an easy task. People may wish to explore their personal landscape, and sign up to do it in an artistic way, but getting adults to access their own deepest feelings requires confidence as well as skill. "I tell them: 'Let's approach this with a childlike spirit.' As we become adults we let that go. It can be hard to get it back again, and yet that's what's needed."


While the introductory watercolour course is designed

to put people in touch with their true selves, accessing the emotion is just the start. What's needed next is the capacity to put it all down on paper in a free, no holds-barred fashion. Along with exercises that evoke different sentiments, Shilka teaches watercolour techniques that fit a variety of feelings. Still, what participants put down is not always what they intended. "It's not you, it's the medium," Shilka will explain to the exasperated will-be artist. "It might just be that you're really a cabinet maker."

As for Shilka's own work, art is a soul to soul connection. She believes that by following, not forcing, creativity, the artist produces authentic works that do not require justification. When Shilka was inspired to turn out watercolour paintings that some deemed "aboriginal" in spirit, she explained that the images she renders resonate with something deeply felt. And while that something might include elements of aboriginal art, it came from a place of authenticity, and therefore, works for her.

Marian Jacoba Shilka, *Jungle Jester*, watercolour.






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'Foggy Moon on the East Slopes'  
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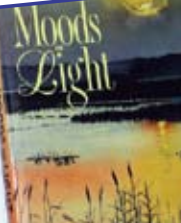
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# the BUSINESS of Art

## Why arts councils matter, PART II - BC

by Ellen Corea

Unlike Alberta, British Columbia has a network of community and regional arts councils that promote and support the development of all sectors of the arts on a community basis within the province, operating differently in each community according to its unique needs. In most cases the Community Arts Council functions as an umbrella organization for member groups that provide cultural services and programs to the community (galleries,

guilds, arts centres, libraries, museums). Regional arts councils represent the community arts councils on a regional basis. Over the entire arts council system is the Assembly of BC Arts Councils, an advocacy organization for all the councils in the province.

The British Columbia Arts Council (BCAC), on the other hand, is an arms-length agency of the BC government which is responsible for supporting

arts and culture in the province through public education, research, advocacy, and – perhaps most importantly – the awarding of funds. These funds are divided amongst individual artists, cultural facilities, organizations and provincial advocacy organizations including the Assembly of BC Arts Councils.

The Arts Council System works well in the majority of communities providing support for grass roots arts and the artists

and organizations that work on the “ground floor” of culture. On the other hand, rural and isolated areas vying for the same funding dollars as large organizations and areas with huge population bases are somewhat disadvantaged. Those of us in northern and rural communities will have to continue to work just that much harder to have our voices heard and our cultural achievements recognized. I say we are up for the challenge.

### Cash Injection for Alberta Art by Wendy Stefansson



Beaverlodge artist Darlene Dautel speaking with Canada Council's Jim Logan.

Representatives from the Canada Council and the Alberta Foundation for the Arts (AFA) played to a packed house at the Peace Library System board room on May 23rd. The information session addressed all of the arts – music, dance, literature, theatre, etc. – as well as the visual arts. For visual artists, the news was mixed.

Jim Logan of the Canada Council reported that only 10% of individual artists' grant applica-

tions are successful. (Visual arts organizations do much better.) Logan explained that the reason for such a low success rate is the huge volume of applications that the Canada Council receives, but he encouraged artists to apply again even if they've been turned down before. Applications are reviewed by a jury of art peers, and assessed solely on the basis of artistic merit. There are no quotas allocated by gender, age, race, language, artistic medium or geographic region.

That said, the number of grant requests received from Alberta artists in the past has been low – so much so that the AFA and the Canada Council will be partnering in a venture called the Alberta Creative Development Initiative to encourage Albertans to apply. Through this initiative, \$6 million will be injected into the Alberta arts economy over the next 3 years. Details should be available this fall on the Canada Council and AFA websites.

*Suzanne Sandboe* ASA, PWS

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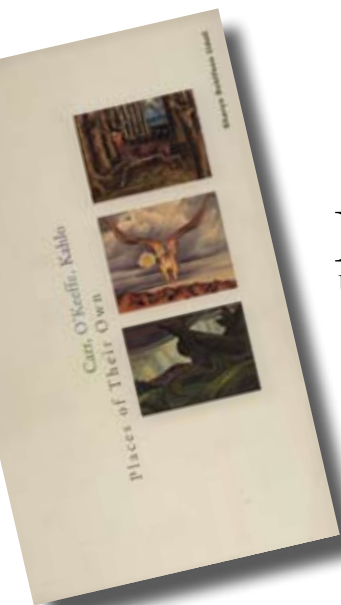


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# Art Books in Review

## *Places of Their Own* and *The Forest Lover*

by Wendy Stefansson




In *Carr, O'Keeffe, Kahlo: Places of Their Own*, writer and curator Sharon Rohlfson Udall braids together the stories of three of the most remarkable female painters of the twentieth century – Emily Carr, Frida Kahlo and Georgia O'Keeffe. Weighty but well-worth reading, this triple-biography-cum-art-book inspired an international exhibit which toured in the early years of this millennium.

Try to imagine Emily Carr and Frida Kahlo in the same room. If you are thinking that just about the only thing they have in common – other than painting – is a pet monkey, you might not be alone. Add into the mix a third comparison with Georgia O'Keeffe, and Carr comes out looking somewhat maiden-auntish – the Victorian spinster who rejected, it seems, a conventional social life for the inner life. Of course, the fact is that all three rejected a conventional life; that part of being a serious artist and a female has always been the necessity of first inventing a life that allows you the hard-won freedom to make art. At best, their lifestyle choices were difficult and idiosyncratic. Eschewing or obsessing about men (or both at the same time), remaining childless, spending large portions of their adult lives alone – it *cost* these women to be artists.

All three were brilliant and original artists who nonetheless struggled for recognition in a male-dominated art world. And ultimately, all three achieved it.



*The Forest Lover* by Susan Vreeland, is a fictional retelling of the life of Emily Carr. Vreeland clearly understands the struggles of an artist – financial, emotional and spiritual. These are all in the story. But she balances these with exquisite descriptions of the moments of grace in which art happens. Describing one of Carr's artistic breakthrough moments, she writes: "A single swirl of energy – birth, growth, feeding, breeding, and decay – all of it continuous Life, teeming with mystery, and she a part of it. She felt an incoming and an unfurling, a momentary mindlessness, a long-awaited union, a beautiful silent oneness, and she was left with an unutterable calm." For an artist, this book is a gift.




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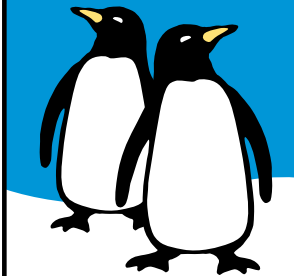
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# Deryk Houston: Cultivating a Place of Peace

by Jody Farrell

Deryk Houston's landscapes and still lifes are rich and happy and colourful. Their titles, sometimes humorous and always warm, give the sense of an artist in love with the land and those who inhabit it. So, when Houston returned from a visit to Iraq in 1999 and found himself painting out of anger and pain, he gradually realized that the messages of love and hope he felt he was really about would necessitate a change of canvas.

Houston lives in Victoria and has property in Hudson's Hope in northeastern BC. He made his first trip to Baghdad as part of a peace delegation after expressing concern for the children there who'd suffered the ravages of war. His visit to Iraq and its lasting effect on him and his art is beautifully documented in the National Film Board's *From Baghdad to Peace Country*. It follows the artist's attempt to understand all sides of the conflict, and his subsequent landscape art, first in Iraq; later, in Victoria, BC, and his native Scotland, and finally in Hudson's Hope.

Houston says in the film that his art always sought to explain

life's purpose. He was also interested in contrasts though, and the United Nations-imposed sanctions and their devastating effect on the children of Baghdad - Unicef estimates that as many as half a million children under five have died as a result of the war and sanctions - left him desperate to both make sense of the situation and offer a message of hope for all parents and children living in fear and conflict.

**"When I got back (from Iraq), I was quite totally shattered," Houston explains.**

"When I got back, I was quite totally shattered," Houston explains. His early artwork following the trip was dark, accusing, and angry, and did nothing to help matters. It took about a year, he says, to figure out how to turn what he'd witnessed into something spiritual and positive.

In 2000, following his bout of despair, Houston made a large image with hay in a farmer's field in Victoria. It featured a mother and child and resembled a small one he'd made of stones

in Baghdad before leaving in 1999. "It opened up something inside myself," Houston says of the large-scale land sculpture. He went on to create another near his birthplace in Scotland in 2001, and then started the *Peace Sanctuary* in Hudson's Hope in 2002.

Along with his son Sam and catskinner (bulldozer) Phil Kirtzinger, Houston created a 1000-foot diameter raised

but the project ground to a halt in late 2002 with the threat of further bombing. Houston returned to Canada. No plans have been made yet to continue the sculpture as the country still faces widespread destruction and grief.

These days, Houston continues his overall vision, which includes healing himself and those who have suffered alongside him. The Hudson's Hope *Peace Sanctuary*, which he purposely set in a remote area so that visiting required genuine effort, has been a comfort. And while plans are afoot to plant trees that help protect the artwork from an onslaught of all-terrain vehicles, Houston envisions a lifetime commitment of making it a place of peace.

"It was a great healing process for myself after having been to Iraq," Houston says of the land art. "I want people to approach the site the same way they might a modest church. I hope it will stand for generations to come and become a symbol of peace for those who never give in to hatred in the struggle against evil."

Deryk Houston, painting of his *Peace Sanctuary* land art (detail).



Houston takes an imprint of the hand of an Iraqi child dying of cancer in a Baghdad hospital.



Aerial view of Deryk Houston's *Peace Sanctuary* near Hudson's Hope, BC. Photo by Don Pettit



# Art of the Peace Symposium '07

by Wendy Stefansson

On October 12th and 13th, the fifth annual Art of the Peace Visual Arts Symposium once again brings together artists and art lovers with four fascinating presenters in Grande Prairie, Alberta.

## Chris Cran

Renowned Calgary painter Chris Cran is interested in the way that a painting is perceived. He contends that we are “hard-wired to stare at a rectangle with coloured stuff on it that’s almost dead flat” and see a vista in it. That the way we look at a painting is “the pleasurable side of looking for a tiger in the bush.”

In his well-known series of self-portraits from the 1980’s, Cran made paintings that consciously denied the viewer the illusion of looking into a vista. Rather than seeing through the artist’s eyes, the viewer was looking *at* the artist who was looking back at him/her with a directness more evocative of advertising than of art. With such iconic works as *My Face in Your Home* and *Self-Portrait Accepting a Cheque for the Commission of this Painting*, Cran poked fun at the pretensions of the art world while begging a more serious question about art as conspicuous consumption and the complicity of artists in making it so.

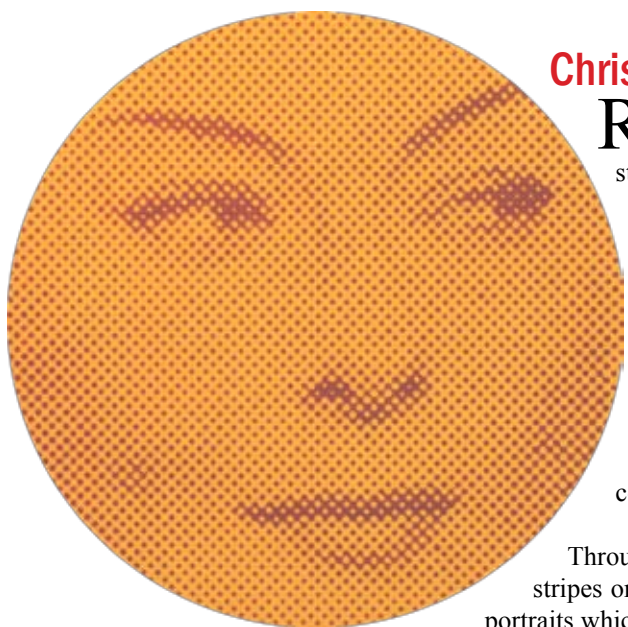
Throughout the 1990’s Cran played with the optics of perception, imposing a pattern of stripes or dots over an image to obscure or dissolve it. Most recently, he has been making portraits which deliberately do not look back at the viewer. Rather, the faces are depicted glancing past or around the viewer, presumably taking in what is on the opposite wall of the gallery. About these works, Cran claims: “It’s a really sneaky way of appropriating other people’s work!” Cran contends that he paints and assembles the works in a given show like disparate elements in a story,

but that it is up to each viewer to compose a unifying narrative. Ultimately, it is the viewer’s perception of a painting – or a show – that completes it.

## Jane Ash Poitras

The experience of looking at a Jane Ash Poitras artwork, especially a large-scale piece, is an investment. It takes time. It’s a bit like putting together all of the pieces of a puzzle; or perhaps, in this case, more like investigating the scene of a crime.

I am looking at a detail of Poitras’ *Potato Peeling 101 to Ethnobotany 101*. It is long and horizontal in format, an alphabet frieze in big white letters all along the top edge. Below that there are pages from a book or books, collaged and painted over loosely with stencilled words and simply rendered horses reminiscent of Aboriginal pictographs. There is a photograph of a student with his back to us, working out an equation on a chalkboard, a smaller one of a formal class picture, a hand-coloured student’s map of Canada, and a painting of a tipi encampment



Above: Chris Cran, *Chorus Painting (orange)*  
Below: Jane Ash Poitras, *Potato Peeling 101 to Ethnobotany 101*, (detail)



by the edge of a river. In handwriting it says: “A government official came to my father and asked him to send me to a place called Qu’Appelle school ....” The third visual band is crowded with sepia-toned photographs of Aboriginal people, most of them children in school settings. At the bottom, there is the Union Jack centrally imposed on a band of Hudson Bay Company stripes. And that’s just the first of three panels.

This, as most of Poitras’ work, is endlessly evocative. As a mixed media artist, Poitras uses collage, printmaking, and painting to bring together diverse fragments, both visual and textual, and challenges the viewer to identify the references and “read” the story. Robert Rauschenberg once said, “The artist’s job is to be a witness to his time in history.” Poitras appears uniquely poised to witness hers.

## Stephen Teeple

Stephen Teeple is an award-winning architect, three of those awards being Governor General’s Awards for Architecture. He’s also the architect of the long-awaited 8000-square-foot expansion of the Prairie Art Gallery, the adjoining Grande Prairie Public Library and their common central hall – collectively known as Grande Prairie’s Cultural Centre.

Teeple says that his design for the Centre was “very definitely inspired by Grande Prairie and the landscape around Grande Prairie.” From the ground up, he tried to “reference the local colour.” He sourced out new bricks with colours and textures similar to bricks once made from local clay; they will form the exterior walls of the building. But it is the “flowing zinc roof” which will really be the centre of attention, abstractly recalling the “billowing fields of the prairie.” The silver-coloured zinc will change with the light from moment to moment, reflecting the natural colours of the sky. The angles of this roof, in combination with strategically placed glass walls will bounce light into the building and reflect it off interior roof structures, causing subtle shifts in the play of light throughout the day.

According to Teeple, the “poetics” of architecture have changed. Today architects conceptualize a “building as a natural system.” The light, the shadows, the colours, the materials, the way the building absorbs heat and moves air – everything is part of an organic whole. Teeple’s building has been “imagined in terms of the earth environment.”



Artist’s rendering of the north elevation of Grande Prairie’s Cultural Centre.

## Edward Bader

In his artist’s statement, Edward Bader says that “Drawing is a tool of inquiry,” which he uses to explore ideas and convey his emotional responses to life. Although he paints, does film work, and teaches a range of subjects from drawing to new media at Grande Prairie Regional College, Bader finds that he continually comes back to drawing.

Bader’s drawings have an elegant simplicity reminiscent of Chinese brush paintings. Balancing large areas of white space against intricate brush or pen strokes, he embraces an aesthetic in which “the void is just as important as the marks on the paper.”

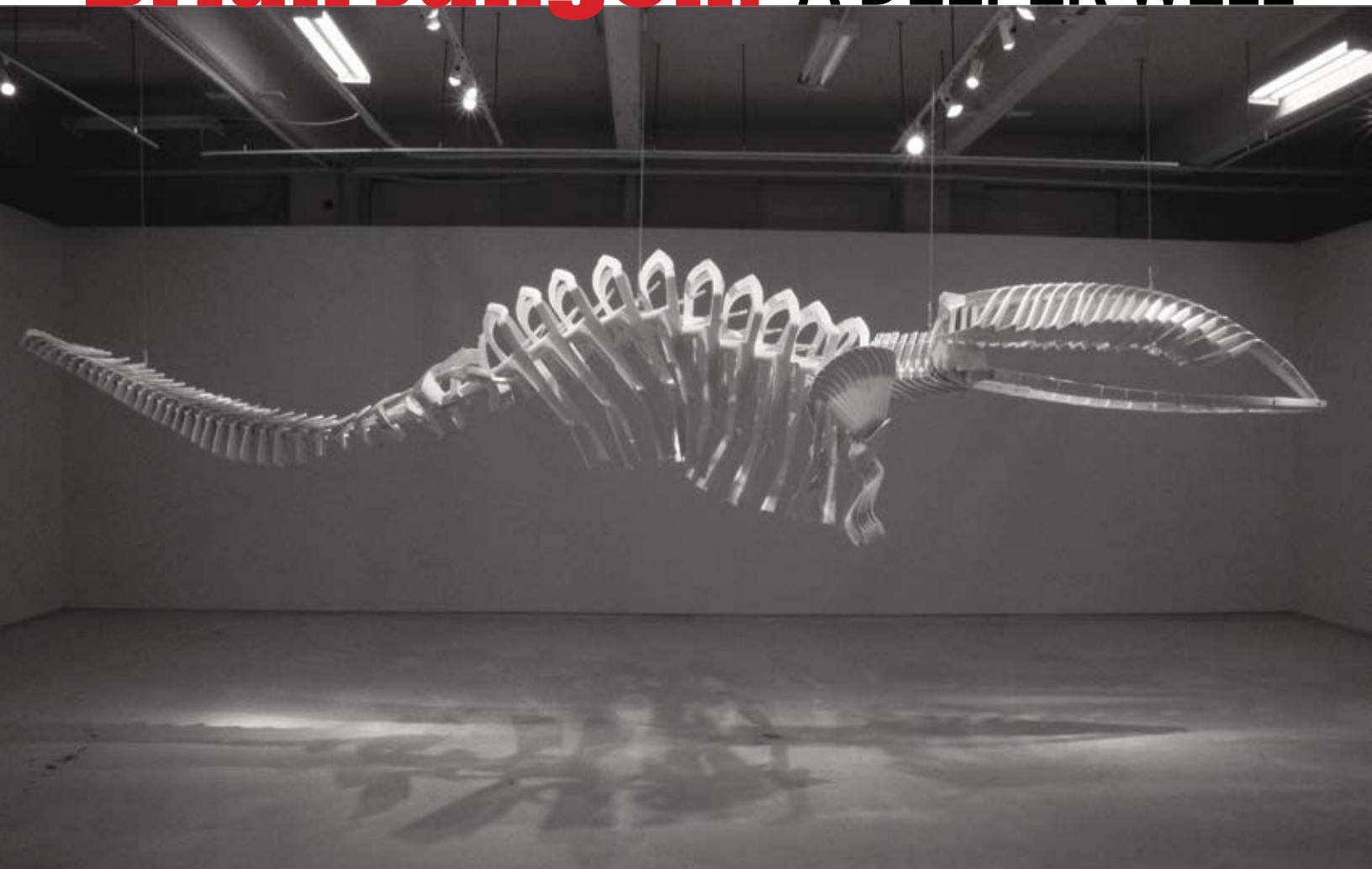
However, unlike Chinese brush paintings, Bader’s drawings tend to be site-specific in a way that I usually associate with installation art. He responds not only to the specific landscape around him, but also to the social and political aspects of place. For example in *The Beaver Hunters*, the sexual references – the hunters with their phallic guns, the beaver representing the female for reasons I need not explain – speak of the skewed demographic of northern Alberta where men, especially young men, have numbers and power disproportionate to the population as a whole. However, the piece is also intended to question the role of Canada (symbolized by the beaver) as a resource-based economy. Beavers, it is well known, destroy their own habitat. *The Beaver Hunters* suggests that in our current commitment to resource extraction, Canada may be exceeding ecological limits.

As in *The Beaver Hunters*, Bader’s “inquiry” sometimes morphs into satire, resulting in works which function much like oversized political cartoons. Yet the sheer mastery of his drawing keeps them solidly within the world of fine art.



Edward Bader, *The Beaver Hunters*.

# Brian Jungen: A DEEPER WELL



by Jody Farrell

That Brian Jungen (pronounced Yung-un) is shy becomes clear the more (the less) he talks. He pauses before he speaks, and speaks softly. His words are carefully chosen: if he finds he's getting ahead of himself, he stops and starts again. Every now and again, he briefly dips his head as if to consult some deeper well. Then with quiet, perhaps reluctant resolve, he raises it to part with what he's retrieved from the source.

"I actually chose the visual arts because I am a shy person," Jungen confides. "I thought I could hide behind what I made... At first, when I had to give talks, I wouldn't sleep for days... It has been hard." He smiles. Shyly. He later allows that with all the opening receptions and gatherings he's attended in recent years, he has come to enjoy speaking, though he would never lecture on a regular basis.

*Shapeshifter*, 2000, plastic chairs. Installation view. Courtesy of Catriona Jeffries Gallery, Vancouver.

We are in my home in Grande Prairie. This famous Vancouver-based artist who spent his childhood in the B.C. Peace region has generously agreed to take time out of a hard-won holiday to be interviewed. It happened quickly – he was here only briefly to grab a few things before heading back to his family near Fort St. John – and in my own awe and excitement, I’m having trouble just letting him talk. Or not. I’ve read too much and have too many questions, and it’s difficult to sift through it all and be coherent.

Jungen is, if not *the*, then *one* of the most celebrated Canadian artists of the new millennium. Those keeping track of the contemporary art scene will have read about or seen his collection of aboriginal ceremonial masks made from reconstructed Nike Air Jordans. The pages of print that collection alone has engendered, the layers of meaning and connections drawn between such opposites as the dissolution of aboriginal rituals and the ongoing ritualization and fetishism of sports and its gear, is mind-boggling. Critics and curators employ every manner of artspeak in describing his genius: Jungen’s careful linking of the sports and aboriginal cultures in reassembling Nike footwear with as little alteration as possible. The Air Jordan’s red, black and white colours’ evocation of Northwest Coast Aboriginal art. How the back of the masks, with some still-attached “Made

in” tags, link the artist to workers in the Third World where the shoes were produced. How, in displaying Nike masks in museum-like cases, Jungen recalls the state-of-the-art displays of running gear he discovered in the U.S. shoe emporium Niketown. How those shoe stores in turn mimic museums in rendering their product an artwork. How museums, in their conservative and dusty treatment of what was once a very live tradition, have reduced Aboriginal ceremonial wear and culture to something old and dead. These articles point to other famous artists, architects, and literary theorists whose work and words inform Jungen’s art. The double meanings, the intellectual layers, the myriad of “tensions,” have your brain bouncing back and forth so fast it leaves you dizzy. Jungen’s Vancouver dealer, Catriona Jeffries, offers an artist bibliography online that, downloaded, totals 13 pages, with articles in several languages detailing various exhibitions across Canada, the US and Europe. And it only dates back to 2000.

“I am not really into talking art,” Jungen confesses somewhere in the middle of our conversation. “I find it boring to talk about what I have already done.”

The revelation has me tuck questions about his older works away in my notebook. Still, I can’t help but mention my favourite, a series of whale and sea creature skeletons made

from those familiar white plastic Canadian Tire chairs. The whales, like the masks, evoke many “tensions,” and have been reviewed extensively. I love that he took such an ungreen material – these chairs will live forever – to fashion a museum-like skeleton of a nearly-extinct mammal, embodying along the way a wide range of references to aboriginal mythology and lifestyle, its decay, and its reduction to that hands-off, museum-style exhibition.

He graciously offers that the skeleton idea was almost too obvious as he considered the chairs, which, when piled outside a restaurant, stood looking very much like stacked bones. In toying with other potential creations, he kept returning to the notion of disassembling and reconfiguring the chairs into a museum-like replica of a skeleton. I know by the mounds of articles I have pored over that he’s explained these things all too often. The initial idea and its many related themes, followed by a sometimes slow and deliberate investigation of resources, references, materials and the eventual resolution of it all, is what keeps him interested.

“Those connections can happen all at once, and you get so excited that you work 16 hour days. I get that maybe 10 per cent of the time,” Jungen concedes. The rest of the time he spends seeking inspiration.





Top to bottom:  
Installation view, *The Evening Redness in the West*, 2006. Mixed media. Courtesy of Casey Kaplan Gallery, New York. Photo: Adam Reich.

Brian Jungen. Photo courtesy of Ca-triona Jeffries Gallery, Vancouver, BC.

Study for *The Evening Redness in the West*, 2006, softballs. Courtesy Casey Kaplan Gallery, New York. Photo: Bob Goedewaagen.

He gets more animated as he recalls preparing for a 2006 show in New York. Prior to that installation, created on site, he'd discovered "these big, overstuffed chairs you could plug into your home entertainment system. There's a motor in them that responds to the sub-woofer channel..." I'm trying hard to keep writing as he joyfully describes how these crazy chairs move to the music and movie sounds. I imagine a hilarious scene with a person happily plunked down in front of his super-sized television and stereo, physically jerking around like that dog you plug into your iPod. With some difficulty, he purchased two of these over-the-top chairs and proceeded to take them apart right there in New York's Casey Kaplan Gallery. In the three weeks preceding his show, he built two western saddles and stands. The special motors from the chairs were attached to the saddles and wired to a home theatre/stereo system. He added eight hand-made human "skulls" that he created using old baseballs he and his dog had found in an overgrown park in Vancouver. Some of the balls had writing on them, and he constructed the skulls keeping most of the baseball features. He wired mini speakers into these skulls. The installation, with its mounted saddles and skulls bumped and bounced and moved to a surround sound system that pumped out at top volume the music and words of big budget films. Jungen chose the sounds of movies that represent the flag-waving American consciousness, including *Unforgiven*, *Saving Private Ryan*, and *Platoon*. Critics and visitors loved it.

Jungen still creates in his studio but finds it "way more exciting" to explore an environment and its particular culture, making art

using objects that refer to that place and its people. His courage and determination in pursuing on-location installations has created a demand for this approach from galleries around the world. He has been invited to Sydney Australia's Biennale in 2008, with the understanding that he will research and produce a public artwork that somehow relates to that region's culture.

His success is not only critical. While public galleries have clamoured to purchase his art, Jungen is awed at the interest among private collectors. One patron bought a 6,000 square foot installation Jungen had mounted in Harlem, New York.

**"My art is about what people see in their everyday environment ... I look out at the world."**

The exhibition was in a converted factory where he joined 300 old sewing tables and painted a basketball court on their surface. The collector is erecting his own building to house the work. The irony of it all is staggering. Interest in personally owning such big works reflects some of the very "commodification" of culture that Jungen addresses in his art. Still, it has allowed him to continue exploring new ideas which often demand space and materials he could not otherwise afford. His job is to stay the course of the artist. He is now able to employ two assistants in his Vancouver studio, where work is anything but dull. "I phone one day and say, 'find out everything you can about golfbags,'" Jungen laughs. It helps too, to have help handling the sometimes repetitive work of disassembling the various sports gear he favours using.

Lately, Jungen has been researching suits of armour, fascinated by how different cultures protected themselves. In particular, he's intrigued with the historical battle gear worn by the Japanese. "It was angular, and made with cloth and leather. Very different and delicate," he says. But for these few precious weeks in July, he has returned to his roots. His late mother was Dane-zaa, his late father, Swiss. He likes "hanging out with family, eating caribou and elk and canoeing on the Doig River." He notes with pride that the young children are keen to "do art," and he enjoys the drumming and dancing.

To questions around why his works evoke the Northwest Coastal peoples' culture and not the Doig River First Nation's, Jungen says that British Columbia, by filling its airport and museum walls with the coastal nations' art and ceremonial attire, has created a sort of "branding" of all Aboriginal traditions, pulling them all under one roof, and rendering them dead in this tired and formal representation. This feeding the public a specific culture is one message he addresses in his art. He also hints that, like everyone, everywhere, his family has suffered dark times. Those are not what fuel his bouts of creative inspiration. He doesn't look to the sadness for answers. Who would, he asks.

"I am often asked why I don't speak the (Doig River First Nation) language. I'll be in Europe, and they will ask me that, and I think: 'You took it away, and now you want me to be able to speak it? My art is more about what people see in their everyday environment, not my immediate family. I look out at the world.'"

# Artists with Issues:

## Talking with their Hands

by Wendy Stefansson

Like Brian Jungen, many visual artists are uncomfortable talking about their work. They prefer to let their art speak for them. If art is a conversation – and I think it is – then these artists have learned to talk with their hands, letting their hands give visual form to their ideas. And for some, those ideas are of a decidedly social or political bent.

Jane Ash Poitras is one of these. She has commented: “I’m not afraid to take on social issues. It’s interesting that these paintings (the ones that address issues) are the ones that I’ve become known for, not any peaceful ones of landscapes. It’s tough art and it pricks the social conscience, but people have accepted it even though it can be difficult to look at... When I was painting those pictures, I wasn’t thinking of fame or money, it was just a passion to express the story.” (Heather Andrews Miller, *Windspeaker*, March 2006)

This, I think, is where most artists who choose to take on larger issues in their work are coming from: they make art to speak about what is important to them. Poitras’ work tells the story of her re-discovery of her Aboriginal roots after being raised in Edmonton by a non-Aboriginal woman. Much of it is celebratory, but not all of it; she wrestles with some difficult topics. In many of her works, for instance, she addresses the cultural dislocation that has resulted from the policy of placing Aboriginal children in residential schools.

Jungen also addresses the complexity of Aboriginal/non-Aboriginal relations in his work, but he does so in a way which overlaps with Chris Cran’s concerns about how culture becomes a commodity, and what gives it value and to whom. Both Jungen and Sonia Rosychuk are concerned about the exploitation of workers in the developing world. Edward Bader’s work sometimes satirizes aspects of the distinctive culture of northern Alberta, with an eye to social, political and environmental issues. Deryk Houston went all the way to Iraq and back to understand war and its aftermath, and to make art about peace. And that’s just the artists in *this* magazine.

Perhaps the greatest value of using art to speak about political or social issues lies in its open-endedness. Because art creates images instead of arguments, its meanings can be less explicit and less linear, and therefore richer and more complex. It has the ability to reference multiple sources, juxtapose seemingly unrelated ideas, and function on multiple levels at once. Freed from the necessity of spelling everything out, artists can put issues out for consideration without dictating a conclusion, without imposing a false clarity. They can beg the questions but leave the answers open to interpretation.



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# Open to Interpretation:

## Three Peace River Artists

by Wendy Stefansson



Kristine McGuinty. Untitled composite photo of images from her altered book, *The Limits of Words*.

### Kristine McGuinty

Kristine McGuinty has long been known in Peace River as a talented portrait photographer. Perhaps it is not surprising, then, that human faces and figures feature so prominently in her other art work, particularly females.

McGuinty's women are simplified, abstracted and set in similarly simplified backgrounds. They are depicted with heads cocked on improbable angles, their necks gazelle-like, their eyes sometimes closed. They have, on occasion, been compared to Renaissance madonnas; or perhaps to the more stylized faces of Byzantine mosaics. The resemblance is there, but for McGuinty the specifically religious content is an unintentional reference. Rather, she is drawn to Renaissance images of women for the peacefulness and serenity in their faces, and the sensuous draping of their clothes. About her women, she says: "I want to portray the power they have within, their strengths, the hardships they have endured, their heartaches. In the end, it's the power of survival I am looking for."

These women have appeared in a recent series of acrylic paintings collectively called *Liminality*. They have appeared in a mixed-media altered book on which McGuinty has been working over the last two years, and now they are turning up in some of her photographic works. Using film and camera, McGuinty has layered images of her own artwork by means of multiple exposures, creating associations and meanings through chance juxtapositions. Far from the crystalline clarity and light of her professional portraits, these works are filled with complexity and ambiguity. Meanings are layered one upon another, images are lost and found, text emerges from and disappears back into texture. Writing about art becomes writing as art. It is as if several pages of her altered book have been combined and compressed into a single image. To quote McGuinty: "Art becomes art becomes art."

Paul Martel. *Prayer for Sunset*, acrylic on canvas.



### Paul Martel

Self-taught artist Paul Martel is best-known for images loosely laid in using vibrant colours, then overlaid with fluid black marker lines; lines that outline areas of colour while they describe and energise landscapes, skies, suns. These works are nearly-abstract paintings with their own interpretations superimposed; the drawing and the painting distinct but related entities in animated conversation with each other.

Favouring primary and secondary colours – colours straight from the crayon box – and using them undiluted and unmixed, Martel's colour palette is perhaps in part an outgrowth of 18 years of teaching elementary school. His black lines are evocative of colouring books or school worksheets. There is an unapologetic childlike exuberance to his paintings. Martel reflects, "If I hadn't been teaching my art would be totally different."

Recently, however, Martel has been moving back into abstraction – returning to his roots as a painter – having felt limited by the demands of representation. In his new work *Prayer for Sunset*, a piece completed for a show of art inspired by poet Leonard Cohen, his lines have acquired a new freedom and complexity. Evocative of – and perhaps inspired by – a Jackson Pollock drip painting, these lines convey raw, unmediated emotion. They capture but don't literalize Cohen's words: "The sun is tangled/in black branches."

When Martel opens up about his work, his words flow as rapidly and freely as the lines in his paintings. He tells me he uses "flowing line trying to show a Buddhist way of thinking. Everything is a

flow of energy and we're kind of caught up in it, all part of this flowing, fluid energy that is always changing." Martel is trying to interact with this stream as it flows by and through him in the moment of painting.

## Sonia Rosychuk

Mixed media and installation artist Sonia Rosychuk describes her art process as "flying by the seat of (her) pants!" Preferring not to start with a clear idea of where she will end up, she lets the work evolve and become whatever it becomes. There are no sketches, and no maquettes. She doesn't say, "This is what it will be like." She says only, "This is what I'm going to try."

Because she doesn't go into a project with a preconceived idea of what it should be, Rosychuk is happily surprised. She says: "Even if it doesn't look 'pretty,' I feel it's beautiful because I've created something out of nothing." A piece that she doesn't like can always be reincarnated in another form when integrated into a new work, continuing to evolve through its second (or third) life.

With play as her primary process, nothing is ever wrong, and everything is interesting. Rosychuk has taken workshops in techniques as diverse as metal weaving, Chinese brush strokes, and altered books. Similarly, her media are many. From driftwood to scrap metal, from nail polish to watercolours, from Chinese newspapers to National Geographic magazines, it all fuels her creativity.

Recently, Rosychuk came across a box of 157 decorative birds for \$10 in a local liquidation store. Compelled by the "Made in China" sticker attached to each one and the way these handmade objects had become so grossly devalued – by what this says about the fickle demands of western consumerism and how those demands are both supporting and altering the lives and the economy of the Chinese – Rosychuk created an installation piece posing the birds on a long cable between a retro-style black telephone and its receiver.

About this work, as about her life, Rosychuk says only, "it is what it is." She says it with both passion and serenity.



Sonia Rosychuk. *A Little Birdie Told Me*. Mixed media. Detail view of installation.



*Marjorie Henry*

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## BEAVERLODGE, ALBERTA

### • Beaverlodge Cultural Centre

#### Exhibits & Events

All shows & sales open at 2 p.m. at the Centre.

**Ruth Heijne**

*Show & Sale*

September 30th - October 26th

# exhibitions & opportunities

#### Artists North

*Show & Sale*

October 28th - November 30th

**Vicki Hotte**

**& Kathy-Jo MacAlister**

*Show & Sale*

December 2nd - December 23rd

**Dave Everett**

*Show & Sale*

January 6th - February 1st

#### Grande Prairie Regional College Art Students

*Show*

February 3rd - February 29th

#### Beaverlodge Art Club Miniature

*Show & Sale*

March 2nd - March 28th

#### 14th Annual Quilt Show

March 30th - April 25th

#### Programs

Ongoing programs in pottery, stained glass, batik, weaving, acrylic, oil and watercolour painting classes for a variety of ages. Please call Debbie, 780-354-3600 for dates and details.

#### Opportunities

Call for Entries, Winter 2008 - Beaverlodge Art Club Miniature Show & Sale, images cannot be larger than 16 square inches. Open to all artists, call Darlene at (780) 356-2128 for information.

Gallery exhibition and gift shop sales opportunities are available. Please call Debbie at 780-354-3600 for further information.

## McNaught Homestead

### Programs

Provincial Historic Site with 160 acres, farmsite buildings and Euphemia McNaught Schoolhouse Studio (restoration in progress), nature trails throughout. Future artist's retreat. Interested sketching groups/photographers/individuals welcome, call 780 -512 -6316 for information or to visit site.

## DAWSON CREEK, B.C.

### • Dawson Creek Art Gallery

#### Exhibits & Events

**Vicki Hotte**

*"Bush Pasture"*

September 17th - October 20th

**Heather McNair**

*"New Leaf"*

October 22nd - November 10th

#### South Peace Art Society Annual Christmas Show and Gift Fair

November 10th - January 4th

5th annual Christmas Gift Fair will feature an array of gifts from local artists and artisans throughout the Peace Country. Grand Opening on November 18th - 10am to 4pm.

**Marjorie Taylor**

*"Contemporary Works: A Common Touch"*

January 11th - February 9th

**Don Pennington**

*"Vertical Views"*

*50th Anniversary Photo Exhibit*  
February 15th - March 1st

**Time Out for Seniors**

*"Exploring Art"*

April 2nd - 19th

**Students in School District**

*"Mixed Media"*

April 25th - May 10th

**Art Auction**

May 2nd, 2008

Call 250-782-2601 for info.

## Programs

For details on courses and registration visit [www.dcartgallery.ca](http://www.dcartgallery.ca) phone 250-782-2601.

## Opportunities

Opportunities for exhibition in the gallery are available. Guidelines for exhibitions can be viewed at [www.dcartgallery.ca](http://www.dcartgallery.ca).

## Art Auction

Opportunity to donate art in support of the Dawson Creek Art Gallery. Call 250-782-2601 for details.

## FAIRVIEW, ALBERTA

### • Fairview Fine Arts Centre

#### Exhibitions

**Agriculture Society**

*Quilt and Fiber Show and Sale*

Showing until October 27th

**Erin Stelmaschuk**

**& Paula Fiorini**

*Show*

November 2nd - 24th

**Members Christmas**

*Show & Sale*

December 1st - 22nd

## Programs

The Centre offers fine art courses on an ongoing basis. Watch the Fairview Post for the new season of fall courses and membership information, phone the Centre at 780-835-2697 or send an email to [fairviewfinearts@hotmail.com](mailto:fairviewfinearts@hotmail.com).

## GRANDE CACHE, ALBERTA

### • Grande Cache Tourism & Interpretive Centre

#### Exhibitions

Check out [www.grandecache.ca](http://www.grandecache.ca) for an up-to-date schedule of exhibitions and events.

## GRANDE PRAIRIE, ALBERTA

### • Centre for Creative Arts

#### Programs

Check out our new website at [www.creativecentre.ca](http://www.creativecentre.ca) for current information about our education programs, drop-in and artist run studios.

## • Grande Prairie Museum

#### Exhibits & Events

**Lantern Tours**

October 19th & 20th

GPRC Drama students

**Pioneer Christmas**

Opening December 2nd

## Programs

Tours and school programming available by phoning (780) 532-5482 for further information.

### • Grande Prairie Regional College

#### Exhibits & Events

**Visitor in the Arts Series**

Room L106

*Ed Pien*

October 24th, 11:30am-12:45pm

*Allan McKay*

November 8th, 11:30am-12:45pm

**Remembrance Day Conference**

**Memories and Monuments**

November 8th, 10am-4pm

Room L106

**Contemporary Showcase**

Douglas Cardinal Theatre &

L106/L107

November 23rd & 24th

#### Glass Gallery

Rotating exhibits on an ongoing basis throughout the year.

## Programs

**The Fine Arts Department**

Offers students a wide range of career and learning opportunities in the Fine Arts. These include Diploma, University Transfer programs, and courses in Music, Art, and Drama. Students in all programs may also fulfill their Fine Arts option requirements with FAD credit courses. Non-credit Visual Arts courses include drawing, painting, digital arts, and photography.

### • Heritage Discovery Centre Centre 2000

#### Exhibits & Events

Exhibits in the Kin Gallery

**Princess Louise: A Woman of Substance**

Showing through November, 2007

## A Century of Prints

December 6th, 2007 - January 15th, 2008

## • Picture Perfect

## Opportunities

**Capture the Beauty of the Peace;** call for entries - winter 2008 - call (780) 539-4091 for more info.

The Robert Guest Gallery at Picture Perfect is available for exhibitions - call Allan at 780-539-4091 for information.

## • Prairie Art Gallery

## Exhibits & Events

### Safe and Sound

June 8th, 2007 - January 1st, 2009  
Prairie Art Gallery

Over 250 works from the Permanent Collection of the Prairie Art Gallery.

**Michael Campbell, David Hoffos, Karina Ksvirsky, Micah Lexier/Christian Bok, C. Wells, John Will, Anne Troake, Bill Viola**

ARTery

January 4th - January 31st, 2008  
100 Avenue, Grande Prairie, AB

### Annual Art Auction

April 26th, 2008

## New Travelling Exhibitions

### Tim Heimdal

*Maquette to Mural*

September 1st, 2007 - August 31st, 2008 | Travelling

**Carmen Haakstad, Carrie Klukas, Tina Martel, Anita Pimm, Marjorie Taylor**

*Brainstorm: 5 Abstract Painters*  
September 15th, 2007 - August 31st, 2008 | Travelling

**John Hall, Helen Mackie, Jim Westergard, Illingworth Kerr, and others**

*Wildlife Excursion*

October 1st, 2007 - October 1st, 2008 | Travelling

For a complete list of travelling exhibitions please check our website at [www.prairiegallery.com](http://www.prairiegallery.com).

## Programs

Check [www.prairiegallery.com](http://www.prairiegallery.com) for current programs for all ages or call (780)532-8111 for information.

## Opportunities

### TREX

For information about the Traveling Exhibition Program contact  
The Prairie Art Gallery  
780-532-8111  
[www.prairiegallery.com](http://www.prairiegallery.com)

### Art Auction

Opportunity to donate art in support of the operations of The Prairie Art Gallery. Call 532-8111 for details.

Winter 2008

## • Queen Elizabeth II Hospital, The Courtyard Gallery

## Exhibits & Events

### GALLERY

#### Janet Enfield

September & October, 2007

#### Holly Crichton & Caroline Sinclair

November & December, 2007

#### Carrie Klukas & Carmen Haakstad

January & February, 2008

#### Natalie Green

March & April, 2008

## SHOWCASES

### Polar Bears- collection

October & November, 2007

### Seasonal Holiday

December 2007

### Antique Toy collection

January & February, 2008

## Opportunities for Artists

For information about exhibitions contact Karen at the QEII Foundation office 780-538-7583. Display cubes (showcases) are also available for collections or 3-dimensional art.

## • Unique Gallery

## Exhibits & Events

### Peace Watercolour Society

*Fall Show & Sale*

October 11th - November 8th

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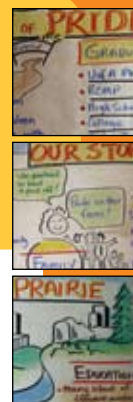
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## FALL SHOW & SALE

P.W.S. Peace Watercolour Society



Opening Reception: October 11th, 7 - 9:30pm  
Showing until November 8th

20th Anniversary  
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Amanda Allen, Training Time

## SPEND SOME TIME IN THE PAST!

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Heritage Discovery Centre at Centre 2000  
& South Peace Regional Archives



Heritage Events, Programs & Tours  
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# STEVE MILLS



Steve Mills, *UNBC #3*, copper etching.

I work in a variety of media and subjects, but my work always deals in some way with the land, my place in it, my view of it, or my relationship to it. I choose to work in a serialized format so I can explore a subject fully, sometimes over a period of several years. Periodically I combine series, and I always work a series through a number of different media to see how the process and materials will affect my message. Recently, I find myself undergoing a change of direction after a couple years of introspection and consultation with my mentor, Gordon Smith, who painted with Lawren Harris.

# The Last Word:

## Unpacking Prairie North

by Wendy Stefansson

Last May at Prairie North, artist Edward Bader made a comment to the effect that the real impact of a residency like this one only begins to make itself known three to six months after it is over. He must be right. I've just crossed the three-month mark, and I feel like I've barely begun to process it all.

The Prairie North Creative Residency at Grande Prairie Regional College is two weeks of unstructured studio time in the company of some of the best artists around, and I was lucky enough to be able to participate in it this year. The whole experience was humbling, working in the presence of so many *incredible* artists. It was exciting, watching art emerge almost moment-by-moment at the hands of so many different people working with so many different approaches. It was a great time, getting to know each other over meals and coffees and laptops and campfires and glasses of wine. It was funny, as jokes developed almost organically, like mushrooms popping up all over the place at once. It was delicious – catered by Jeffrey's Cafe every day. It was intense, as – for me anyway – this was a rare opportunity to make art uninterrupted by my life and supported by others who didn't think that making art was an odd way to spend one's vacation time. Or one's life, for that matter.

So, what did I learn?

That if you're an artist, then not making art is not an option. You've got to discover the art you came here to make, and make it. That knowing this, seeking out others who are on the same journey is, at the very least, validating. That being able to dedicate time to making art is an incredible gift, and that time spent getting to know the other artists is just as valuable.

I came home from Prairie North with an incredible quietness in my head, something I rarely experience in my cacophonous brain and whirlwind life.

Thank you to the tireless organizers of Prairie North (Tina Martel and Ken Housego), to the gracious mentoring artists (Laura Vickerson, Harold Klunder), and to all of my fellow participants. It was a great ride!

Wendy Stefansson, Editor  
*Art of the Peace*



Visiting artist Laura Vickerson sewing vintage linens onto a 12' x 12' sheer scrim, *Memoria*, during her time at Prairie North.



Palimpsest 2007

Wendy Stefansson  
Visual Artist

780-624-8522  
wstef@telus.net

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Bill Viola

Curated by Edward Bader

## In The Gallery:

SAFE AND SOUND:  
The Prairie Art Gallery's  
Permanent Collection  
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## Programs at The Gallery:

- Cultural Tours
- Art Appreciation
- YOUR SPACE: Discover Art
- Art Trading Card Sessions

## Outreach Programs:

- Artists in the Classroom
- Getting to know your Cultural Heritage

# TREX

The Alberta Foundation  
for the Arts Travelling  
Exhibition Program

presents three new exhibitions for 2007



BRAINSTORM:  
5 Abstract Artists



MAQUETTE TO MURAL:  
Tim Heimdal Retrospective



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