

PARKSIDE GALLERY NEWSLETTER Vol. 5, No. 8

CURRENT AND UPCOMING EXHIBITIONS AT PARKSIDE

Until Oct 5 / **Helen Kellington** / FROM ARCHITECT TO ARTIST

Opening Oct 11 / **Anita Edwards, Barb Brown, Claudia Ring** WE DIE

Anita Edwards, Barb Brown and Claudia Ring, three local artists, are using their media of collage, drawing, encaustic and felting to explore their ideas and questions around death. **Join the artists at their opening reception from 5pm-7pm on October 11th. The show will be in the gallery until Nov. 9th.**

Anita Edwards

Death and life are inextricably linked. In this show entitled "We Die" I focus on this linkage. By juxtaposing skulls along flowers, two recognizable symbols, I illustrate the overlap of death and life.

I believe that life and death are a process. Part of a cycle leading ultimately to enlightenment. How we live determines the speed with which we progress towards Nirvana. Therefore, I do not fear death but when the time comes embrace it as the next step in my evolutionary journey.

Barb Brown

After observing deaths of family members and close friends, I realized that I and many others did not have a vocabulary to talk about the process of dying and death.

Drawing from life..models and friends I imagined and drew faces either dead or dying. I also worked the death face in encaustic.

I have no sense of afterlife for me. I see my dying as an energy released to the universe and a decaying of my body. I am trusting that my willingness to explore dying and death will serve me well to live fully in the present.

Claudia Ring

The year I was born 10 million people suffered a violent death caused by my country.

Like everybody my age I have witnessed the death of my grandparents, parents and siblings and lately my son.

Reading "Lincoln in the Bardo" and "The Tibetan book of Living and Dying" inspired me to phantasize about the Bardo. Bardo being the state of existence after death, when one's consciousness experiences a variety of phenomena, which I see as manifestations of unresolved issues, or the three poisons; attachment, anger and ignorance.

As I am 75 years old now, it is high time to deal with these forces and felting them seemed like the right approach to bring them into view.

Then on Nov 15 / 11th ANNUAL PARKSIDE CHRISTMAS BAZAAR / **Parkside Artisans and Creative Makers**

SET UP DAY for the 11th ANNUAL PARKSIDE CHRISTMAS BAZAAR

Will take place on November 12th. If you can help or need more information please contact Claudia at Parkside.



Notice to all involved in the community of Parkside Art Gallery, as operated through South Cariboo Arts & Culture Society, that our Annual General Meeting will take place on **Saturday, November 9th at 10 am at the gallery.**

We ask new and existing members to bring their participation to the board level so we can continue to serve and support arts in our Community. Meetings are held once per month, Mondays at 3:30 pm.

If you have questions, feel free to drop by the gallery to talk to Patsy, during her Thursday shift, 10 to 1, or come to a meeting to share ideas and consider participating.

EMILY CARR and the PARKSIDE MURAL

Emily Carr December 13th 1871 – Died March 2nd 1945.

Emily Carr was born in Victoria, British Columbia, and moved to San Francisco in 1890 to study art after the death of her parents. In 1899 she travelled to England to deepen her studies, where she spent time at the Westminster School of Art in London and at various studio schools in Cornwall, Bushey, Hertfordshire, and elsewhere. In 1910, she spent a year studying art at the Académie Colarossi in Paris and elsewhere in France before moving back to British Columbia permanently the following year.

Carr was most heavily influenced by the landscape and First Nations cultures of British Columbia, and Alaska. Having visited a mission school beside the Nuu-chah-nulth community of Ucluelet in 1898, in 1908 she was inspired by a visit to Skagway and began to paint the totem poles of the coastal Kwakwaka'wakw, Haida, Tsimshian, Tlingit and other communities, in an attempt to record and learn from as many as possible. In 1913 she was obliged by financial considerations to return permanently to Victoria after a few years in Vancouver, both of which towns were, at that time, conservative artistically. Influenced by styles such as postimpressionism and Fauvism, her work was alien to those around her and remained unknown to and unrecognized by the greater art world for many years. For more than a decade she worked as a potter, dog breeder and boarding house landlady, having given up on her artistic career.



In the 1920s she came into contact with members of the Group of Seven (artists) after being invited by the National Gallery of Canada to participate in an exhibition of Canadian West Coast Art, Native and Modern. She travelled to Ontario for this show in 1927 where she met members of the Group, including Lawren Harris, whose support was invaluable. She was invited to submit her works for inclusion in a Group of Seven exhibition, the beginning of her long and valuable association with the Group. They named her 'The Mother of Modern Arts' around five years later.

The Nuu-chah-nulth of Vancouver Island's west coast had nicknamed Carr Klee Wyck, "the laughing one." She gave this name to a book about her experiences with the natives, published in 1941. The book won the Governor General's Award that year. Her other titles were *The Book of Small* (1942), *The House of All Sorts* (1944) and *Growing Pains* (1946) *Pause* and *The Heart of a Peacock* (1953), and in 1966, *Hundreds and Thousands*. They reveal her to be an accomplished writer. Though mostly autobiographical, they have been found to be unreliable as to facts and figures if not in terms of mood and intent.

Emily Carr Institute of Art and Design, Emily Carr Elementary School in Vancouver, British Columbia, Emily Carr Middle School in Ottawa, Ontario and Emily Carr Public School in London, Ontario are named after her.

Emily Carr is interred in the Ross Bay Cemetery in Victoria.

A Short History of the Parkside Mural of Emily Carr

by Sheryl Fremlin

In 2005, Dianne Clowes, who was a board member of the 100 Mile Mural Society proposed that the Cariboo Artists' Guild design a mural for the community of 100 Mile House. Since we were members of the South Cariboo Arts & Culture Society and exhibiting members at the Parkside Gallery, it was proposed that we obtain their approval to paint a mural on the front of the gallery building. (I believe we also needed approval from the 100 Mile House Village Council.)

A number of CAG artists submitted proposals and designs for a possible mural. At the time, it was mentioned that the artist, Emily Carr, had visited the Cariboo and there was a photograph of her pictured on horseback in her autobiography. The members were enthusiastic about the concept of creating a mural based on Emily's trip to the Cariboo combined with one of her paintings.



We also loved this idea because Emily Carr was a well-known British Columbia artist who struggled throughout her life to obtain acceptance for her art. She created an historical body of work based on her paintings of the coastal indigenous people, and is famous for her inspired "Fauvist" style paintings of the Pacific Northwest landscape. She also became a celebrated author and protégé of Lawren Harris and the Group of Seven.

Dianne Clowes submitted the mural design based on combining elements from Emily's paintings. I submitted a drawing of Emily on horseback based on the photograph from her book. We then juxtaposed the two designs into one image and

submitted it for approval. The mural is a composite of four of her paintings and it has been stylized to emulate Ms. Carr's painting techniques.

According to historical records, Emily Carr visited her friend, Edna Carew-Gibson, in 1904 at the 150 Mile House. Edna's husband, Edward Arthur Carew-Gibson, was the managing director of the Cariboo Trading Company at that time. There are a couple of images in the BC archives of Emily on horseback, based on photos taken while she was there visiting. Evidently she learned how to ride a horse in the Cariboo.

A team of artists from the Cariboo Artists' Guild collaborated on the application and painting of the mural in tribute for the 25th Anniversary of their society. Participating artists were: Dianne Clowes, Sheryl Fremlin, Estella Erickson, Olaug Jaenicke, Carol O'Grady Miclash, Grace Mills- Hodgins, Mona Apps, and Yoka Loiseau.

IN OUR RECIPE GALLERY: MEXICAN LENTIL SOUP

By Greta Podleski

I fell in love with Mexican Lentil Soup the second I tried it at a new vegetarian restaurant in my neighbourhood. It's similar to chili, but not as "heavy," with just the right amount of spice. The slight hint of cinnamon tastes cinsational! Plus, lentils are PACKED with protein and fibre, so they really fill you up. It's basically a bowlful of goodness and one of my favourite vegan soups.



Ingredients

- 1 tbsp olive oil
- 1 cup each diced onions, diced celery and diced red bell peppers
- 1 tsp minced garlic
- 1 cup peeled, cubed sweet potatoes (small cubes)
- 2 tsp each chili powder and ground cumin
- 1 tsp each ground coriander and dried oregano
- ½ tsp ground cinnamon
- 3 cups reduced-sodium vegetable broth
- 1 can (398 mL) fire-roasted tomatoes, undrained
- 3 tbsp smoky barbecue sauce (store bought or homemade)*
- ½ tsp each sea salt and freshly ground black pepper
- 1 can (540 mL) lentils, drained and rinsed
- 2 to 3 tbsp minced fresh cilantro
- Diced avocados (for vegan) and/or Greek yogurt or sour cream for topping, optional

Preparation

Heat olive oil in a large soup pot over medium heat. Add onions, celery, bell peppers and garlic. Cook and stir until vegetables begin to soften, about 5 minutes.

Add sweet potatoes, chili powder, cumin, coriander, oregano and cinnamon. Mix well. Add broth, tomatoes with liquid, barbecue sauce, salt and pepper. Bring soup to a boil. Reduced heat to low, cover and simmer for 20 minutes. Stir in lentils and simmer for 5 more minutes.

Remove soup from heat. Using an immersion blender, purée about half the soup using quick pulses, so it's still a bit lumpy but appears thicker. Serve with diced avocados or Greek yogurt/sour cream dollop.



CALL FOR ARTISTS for the MAIN GALLERY 2020

We invite artists (Individuals and Groups) to submit proposals for exhibition. Preference is given to those who reside in the South Cariboo as our mandate is to present the works of local artists and artisans. However, if you have a unique proposal we can and will give it consideration. You must be a member of the South Cariboo Arts & Culture Society to exhibit (This can be arranged upon approval of your proposal, \$15.00 for single, \$25.00 for family or group membership).

Our Gallery does not pay exhibition fees. A commission rate of 25% is charged on all sales. We cannot offer specific insurance on any works on exhibit. 100 ft. of horizontal display space is available.

Your submission must include:

1. Artist and Contact Information: Name, Mailing Address, Phone Number, Email
2. Visual Documentation: Maximum fifteen (15) .jpg images clearly titled on DVD or CD or, good quality photos at least 4" X 6" may be submitted.* The images will be representational of the work to be exhibited and at least 4 of them will be shown in proposed exhibition.
3. Image List: List the name, size of work, year produced and the medium. Please specify which works will be displayed.
4. Proposal Description: A proposal including artist statement and project description (500 words max).
5. A Curriculum Vitae: Your artist's resume which features educational, professional and personal facts relevant to your artistic background. We require a self-addressed stamped envelope for the return of your support material or materials can be picked up at the Gallery.

The Gallery selection committee will choose from among all submissions received to create a diverse and interesting exhibition schedule. Artists will be notified no later than December 1st for the following year. Successful applicants will be sent contractual information upon approval.

Please send or bring your application to:

Parkside Art Gallery Attn: Gallery Committee

PO Box 1210 401 Cedar Avenue

100 Mile House BC V0K 2E0

*do not bring or send in original artwork

WORKSHOPS AT PARKSIDE



Beginner Art Classes with Bryan Austerberry

Ages 9 to 109
Parkside Art Gallery
Saturday October 5th, 12th and 19th 2019
Class includes all three days

Ages 9 to 13 ... 1pm until 3pm
Ages 14 to 109 ... 10am until 1pm

For more info or to register call Bryan (250) 593-0206



Learn to Paint with Bobbie Crane

Are you ready to take the leap into learning something new? This workshop is designed for the novice artist in you. You will learn design layout, composition, elements to create visual depth, create soft skies, blending/mixing paints, colour theory, brush control, and how to use acrylic paints and mediums.

Place: Parkside Art Gallery, 401 Cedar Ave

Dates: Tuesdays....November 12, 19 and 26th

Time: 9:30 – 12:30

Cost: \$165- includes all supplies and usage of shop paints.

Pre-registration with deposit is required. Call..... **250-396-7721** or email @ b_crane@bcwireless.com



If you are interested in **meditation** check out <https://100milehouse.shambhala.org>

PARKSIDE HOURS

Tues-Fri 10 am - 4 pm
Saturday 10 am - 3 pm

A Volunteer non-profit society

LOCATION/CONTACT

401 Cedar Avenue in 100 Mile House, BC.
Box 1210, 100 Mile House BC, V0K2E0
250-395-2021

www.facebook.com/parksideartgallery/

Email parksidecentre@shaw.ca

<http://parksideartgallery.ca/>