

MAY 9/82



Glorious Garneau

By PETER MICHALYSHYN

From the porch of his mansion on Saskatchewan Drive, Alexander Cameron Rutherford must have taken great pleasure in what he saw.

To the north, the new Alberta government he formed in 1905, and led for five years. To the west, the University of Alberta he founded in 1908. And all around him, his burgeoning community of Garneau.

"The Garneau" it was called from the turn of the century, a happy, spirited place, once described in a U of A senate task force report on housing as "an oasis for the spirit."

Isolated from the more intensive development of Strathcona to the east, Garneau is a neighborhood that's seen to best advantage when you're on foot.

For a fine Sunday stroll through time, start with the best example of preserved Garneau there is — Rutherford House, nestled between the modern HUB and Humanities buildings on Saskatchewan Drive. Rutherford lived here until his death in 1941. In its prime, his mansion was "the epitome of the aspirations of the first generation of the residents of Garneau," says historian and former Garneau resident L.G. Thomas.

(Alberta Historic Sites now operates Rutherford House as a public museum. Hours are 10 a.m. to 8 p.m. during the summer, 12 to 6 p.m. Saturdays and Sundays in winter.)

Take time to examine the furniture, the fittings, the workmanship. Then head east down Saskatchewan Drive past the Humanities Building to the Triangle, (also known as The Park.) The homes here are famous for their well-preserved vintage 1925 architecture.

Sadly, the very house at 11023 Saskatchewan Drive is missing, a victim of demolition. Folk legend has it that it was haunted by the shade of a tenant who committed suicide.

At the end of The Park, there's a modest monument to Laurent (Larry) Garneau after whom the neighborhood was named. The original owner of River Lot 7, Garneau was a Metis veteran of Louis Riel's Red River Rebellion of 1870 who came west in 1874 to homestead. His home stood on what is today a parking lot, but a grand old maple tree he planted behind the house still grows apart from a more common grove on 111 Street and 90 Avenue.

Standing at the edge of acres of gravelled parking lots, Garneau's tree stands as a mute witness to the razing in the early Sixties of many fine homes to the south

Heritage Edmonton

Goes on Sunday Safari



along 111 and 112 Streets: the Algonquin and Pearce houses, along with the Revell, Rankin, and MacDonald residences. The loss of these buildings — contemporary to Rutherford House if not as grand — has caused irreparable damage to the neighborhood's historic character.

One very old brick house that did not fall, at 11013 89 Ave., was home to Dr. and Mrs. Richard Procter. Built in 1912, it is now called Laputa House, a home operated by Campus Co-operative Ltd.

Further east stands the Garneau lamp, a beacon at the south end of the High Level Bridge walkway. Commissioned by some community-minded citizens in 1929, Major F.H. Norbury designed the standard with four bracketed lanterns and a central colored light, carrying the inscription "The Garneau."

Garneau's greatest legend, feminist, social reformer, the British Empire's first woman magistrate, Emily Murphy lived just

west down the block from that lamp. At 11011 88 Ave., Murphy likely planned strategy with colleague and Garneau neighbor Nellie McClung. Murphy's house, dating from 1912, is the only building in the area provincially designated as an historic site, and thus safe from the developers.

Unfortunately Emily Murphy House is currently only visible through wire-mesh fencing, stranded in the midst of new university student housing developments which occupy two blocks of the centre of North Garneau.

To the west around the new housing developments on 111 Street are the famous Algonquin Apartments. Built in 1913 as Garneau's first apartment block, the Algonquins were a significant, if "less pretentious" contemporary to the LeMarchand Mansion across the river, according to historian Thomas. Now vacant, the university landlord has not decided yet whether or not to condemn the landmark.

The university is however renovating five of its old houses standing in the midst of the new developments, in an effort to retain at least some old Garneau's unique character.

Ironically, many of its former foes are now praising the university for buying up North Garneau in the Sixties and keeping it intact (until recently, at least). Private developers would have built highrises, say the locals. At least the university as landlord has built attractive walk-up apartments, and restored some of the old buildings.

In two or three years, the wounds of construction will have healed, and North Garneau will again be, to use Thomas's phrase "a good address."

Long ago, 87 Avenue was the mystical line dividing North and South Garneau. In the old days, northern residents had more airs of importance than their neighbors across the border.

But in South Garneau today there is renewed prosperity. Young families have moved into old homes which themselves poke out defiantly between the apartment high rises and low-rise condominiums. The community league, over 1,000 strong, has a beautiful new \$800,000 multi-use building.

Lawn-bowling and tennis clubs are as vibrant as they were in the Twenties.

A walk through South Garneau will show you one of the best-kept older communities in the city. Unlike its northern reaches, construction in South Garneau is mostly complete, and renovations to old privately-owned homes are well under way.

More GARNEAU Page C3

Grand-Daughter Member of E. A. C.

Garneau

(Cont'd from Page C1)

Quiet tree-lined streets invite strollers into their confidence; surrounded by thoroughfares on every side, South Garneau on a summer afternoon is a refreshing return to an ordered, yet more spontaneous lifestyle. A browse anywhere between 109 and 111 Streets along 86th., 85th., and 84th. Avenues will turn up dozens of early Twenties and Thirties homes.

From the Algonquin Apartments, turn east up 87 Avenue to 109 Street. At the corner is Garneau School, built in 1923, and still serving local kids up to Grade 6. A few blocks south, there's the new location of Robert Ritchie's house (now moved to 10910 84 Avenue, the mayor of Strathcona's house originally stood from 1898 to 1941 on Saskatchewan Drive.)

Down 84 Avenue to 112 Street and there's Garneau United Church. To the east, the one-time site of the "old" Garneau school (built 1915) which

began as a four-room school and was expanded eventually to eight rooms, for Grades 1 through 8. It is now a parking lot.

A contrast between old and new is immediate along 112 St. as you pass by the old Strathcona Hospital, now the staff entrance portion of the University of Alberta Hospital. Looming gigantically behind the old brick monolith is the new Walter C. Mackenzie centre, featuring tropical trees worth \$36,000 a piece.

In South Garneau, change is most apparent along 112 Street. From College Plaza in the south to Campus Towers and the HUB in the north, these are the forces — private and public — which have so transformed "The Garneau."

"It will never be like it was," says historian Thomas. "But it will still be an interesting neighborhood."

The Journal wishes to thank staffers at the city's Municipal Heritage Survey for assistance with historical research for this article.

- Nick Lees
- Ann Landers
- Science
- Comics

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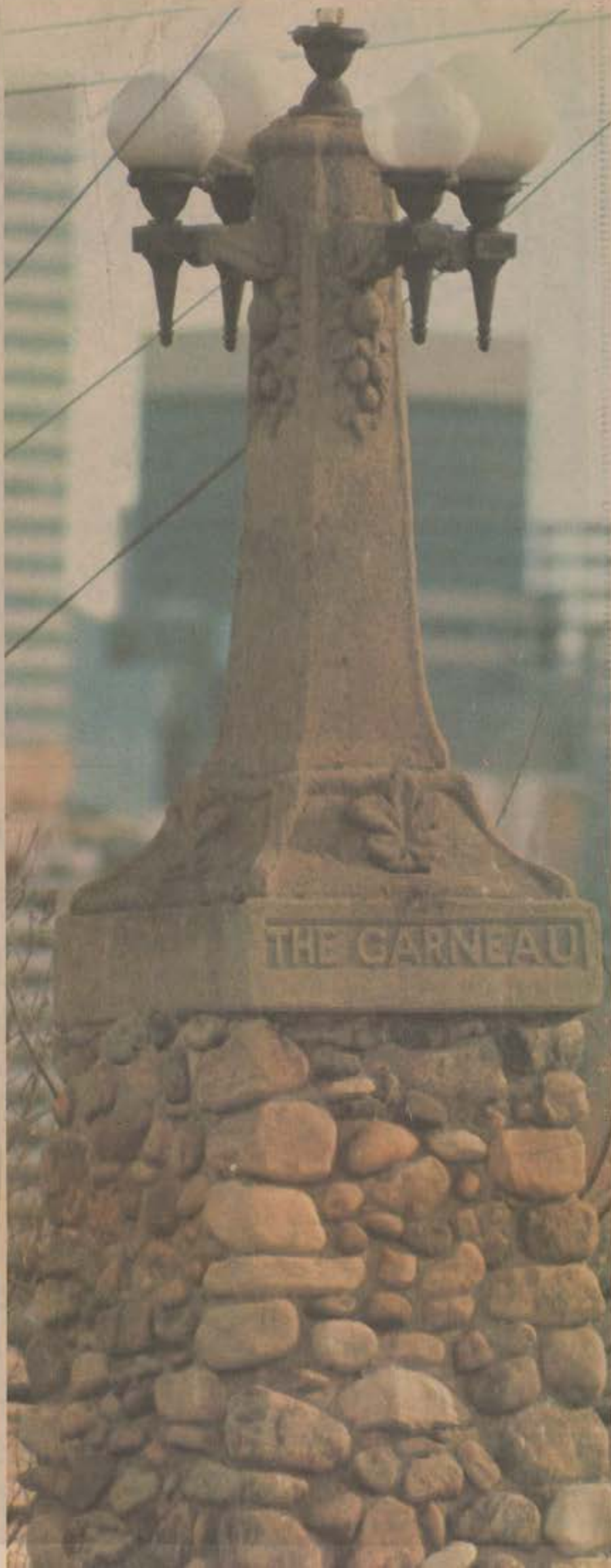
Sunday, May 9, 1982

EDITOR: DAVID MAY

MR. TWEEDY by Ned Riddle



"I'm sure he's perfectly aware that if Andrew Wyeth were doing it he wouldn't be doing it that way."



Edmonton Journal April 21, 1982
Art gallery
'like a club,'
artist claims

By Robert Sibley

The Edmonton Art Gallery has painted local artists out of the picture by refusing them gallery space and exhibition time, says city artist Margaret Chapelle.

Speaking for the Alberta Society of Artists (ASA), Ms. Chapelle told the city economic affairs committee Monday that gallery director Terry Fenton runs the gallery "like a private club" for friends and modernist painters he prefers.

She said in the last seven years Alberta artists, and especially Edmonton artists, have been largely cut off from holding shows and exhibitions and having studio and class space because of Mr. Fenton's policies.

"We (local artists) are not welcome," said Ms. Chapelle. In the past, local artists were welcome to use the facilities on a regular basis, she said.

She asked committee members to "attach some strings" to city funding for the gallery that would force a change in policies to give local artists first priority for exhibitions.

But aldermen pointed out that the city, while providing funds, doesn't oversee the gallery. However, they sent the matter to the administration, asking them to refer Ms. Chapelle's complaints to the gal-

lery's board of directors.

Later, Mr. Fenton said he's familiar with Ms. Chapelle's complaints, but said some of her facts are "a little wrong."

He said local artists had many displays in the gallery when it was located in the old Seccord Mansion, but that was when Edmonton was "smaller and more parochial."

He said the ASA no longer represents the majority of the province's "professional" artists as it once did.

The ASA, he said, is "an organization that has outlived its usefulness for the young, the professional and the ambitious artist."

He said he suspected a main cause of Ms. Chapelle's resentment is that she's "angry at being left out."

He said while he's never seen Ms. Chapelle's work, he would look at it if she approached him. He said if it was good, she, or any other ASA member with good work, would get an exhibition.



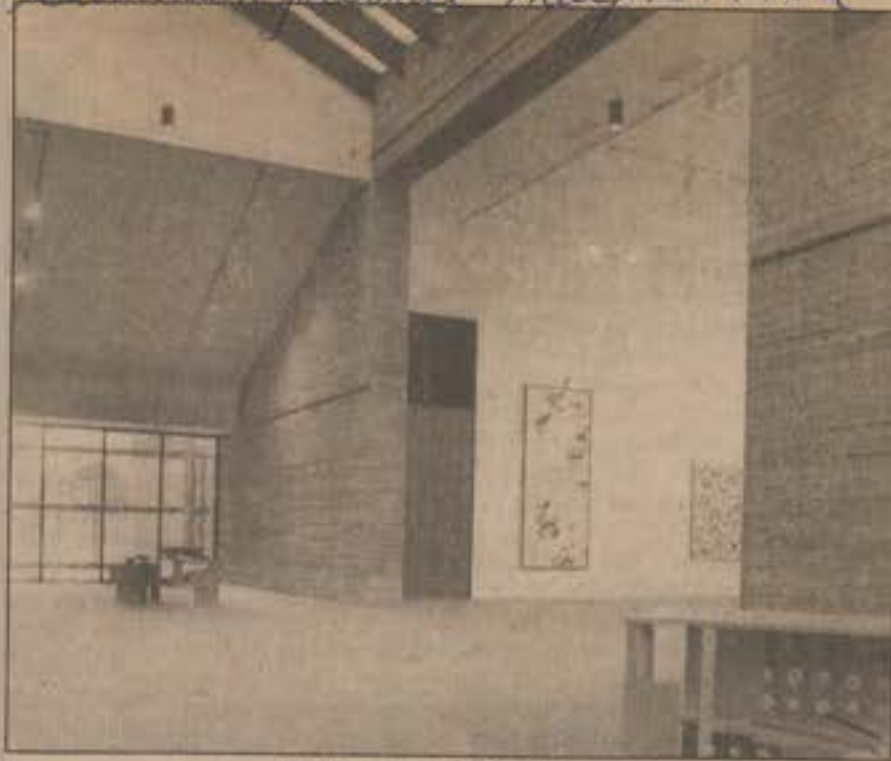
Feature Exhibitions

Horse Brasses, organized by the Glenbow Museum, a collection of horse brasses from 1860 to 1930. Opens March 9.

Birds of Alberta, an exhibit of watercolors and gouaches by Ralph Carson and Ludo Bogaert, produced by the Provincial Museum's Travelling Exhibition Program.

Readers' Journal

Edmonton Journal May 15, 1982



Edmonton Art Gallery

Hold the hors d'oeuvres until economics look better

In Mr. Thorsell's article of April 30, his verbosity is exceeded only by his inaccuracy. He states that members of the Alberta Society of Artists are amateur painters and that their work "belongs where it is most often seen, in the Westmount Community Hall."

In actual fact, most of our members would be classed as professionals because they sell their work through commercial galleries, some have prestigious reputations, and some make their living through sales of their work. Our organization has never shown pictures at the Westmount Community Hall, and will not be doing so in the future. Obviously, Mr. Thorsell was, at best, confused, and certainly owes us an apology.

The ASA is not against the idea of an occasional show of New York art at the Edmonton Art Gallery, but we are opposed to the manner in which work shown is selected.

Everyone has some personal prejudice in regard to styles of painting — Mr. Thorsell himself spoke of his own likes and dislikes. Truly, beauty is in the eye of the beholder.

In the *Arts West* magazine of November, 1977, Terry Fenton said, "If it's good art, it's going to be similar to the art in New York..." Mr. Fenton obviously leans in this direction, but that is his personal privilege. It is only when this personal outlook sets the policy of the Edmonton Art Gallery that it becomes unpalatable.

At present, Mr. Fenton has sole authority to decide whose art shall

or shall not be shown in the gallery. We maintain that a more democratic system should be put in force. Each year Alberta Culture should appoint a well-balanced jury to which Alberta artists could submit their work. Those who passed the jury would then have their names put on a waiting list with public galleries of their choice, making them eligible to take part in group or one-person shows.

Public galleries now receive the lion's share of funds given out by the visual arts director. In spite of receiving such generous amounts from both Alberta Culture and the city of Edmonton, Mr. Fenton claims the EAG needs still more to make ends meet.

Perhaps the board of directors should consider some changes in their policy. While some fine, educational shows have been held, we suggest that one room should be set aside to display the work of Alberta artists at all times. A fair and friendly attitude to provincial artists would definitely increase gallery membership and public attendance.

Gallery members would accept less luxurious brochures and opening night refreshments; proposed renovations could wait for a better economic climate. Most of us have to make changes in our lifestyles to meet inflation problems, and the EAG can do the same.

I would be disappointed to see the gallery receive further funding at this time when so many are facing desperate business situations.

Isabel Levesque
Alberta Society of Artists
Edmonton

The Edmonton Art Club's annual spring exhibition has been installed this time at the Edmonton Art Gallery, its 44 works overflowing the small northeast gallery. The exhibition continues until June 13.

Oils predominate, but there are also a large number of watercolors, and a few drawings. Landscape is, overwhelmingly, the favored subject.

Among the winter scenes, I especially enjoyed Kay Mais' watercolor snowscape, Emily Murphy Park in March and Cora Emberg's oil of Whitemud. When it comes to mountain scenery, I recall Jill Owen-Flood Simon's *Distant Mountains*, a watercolor, and Edith Miller's *Mountains, Streams, and Blue Lupins*, in very dilute oils in a blue-green-violet color scheme.

Others which seemed to me to be very satisfying compositions were Alvira Boettcher's *Creek Near Nakusp, B.C.*, although the water seems a tad too blue, Jerry Heine's *Farm scene* — especially the sky, Susan Gardiner's crisp depiction of a city lane, Eileen Stuart's autumnal foothills, Barbara Hohn and Don Sharpe's verdant scenes, Desiree Burford's exotic abstract, and the portraits by Sidi Schaffer and Joan Ullman.

Meanwhile, Harry Savage's showing of recent watercolors at the Downstairs Gallery has been extended to Friday.

MR. TWEEDY by Ned Riddle



"I'd better stop right there before my creative juices start drying up."

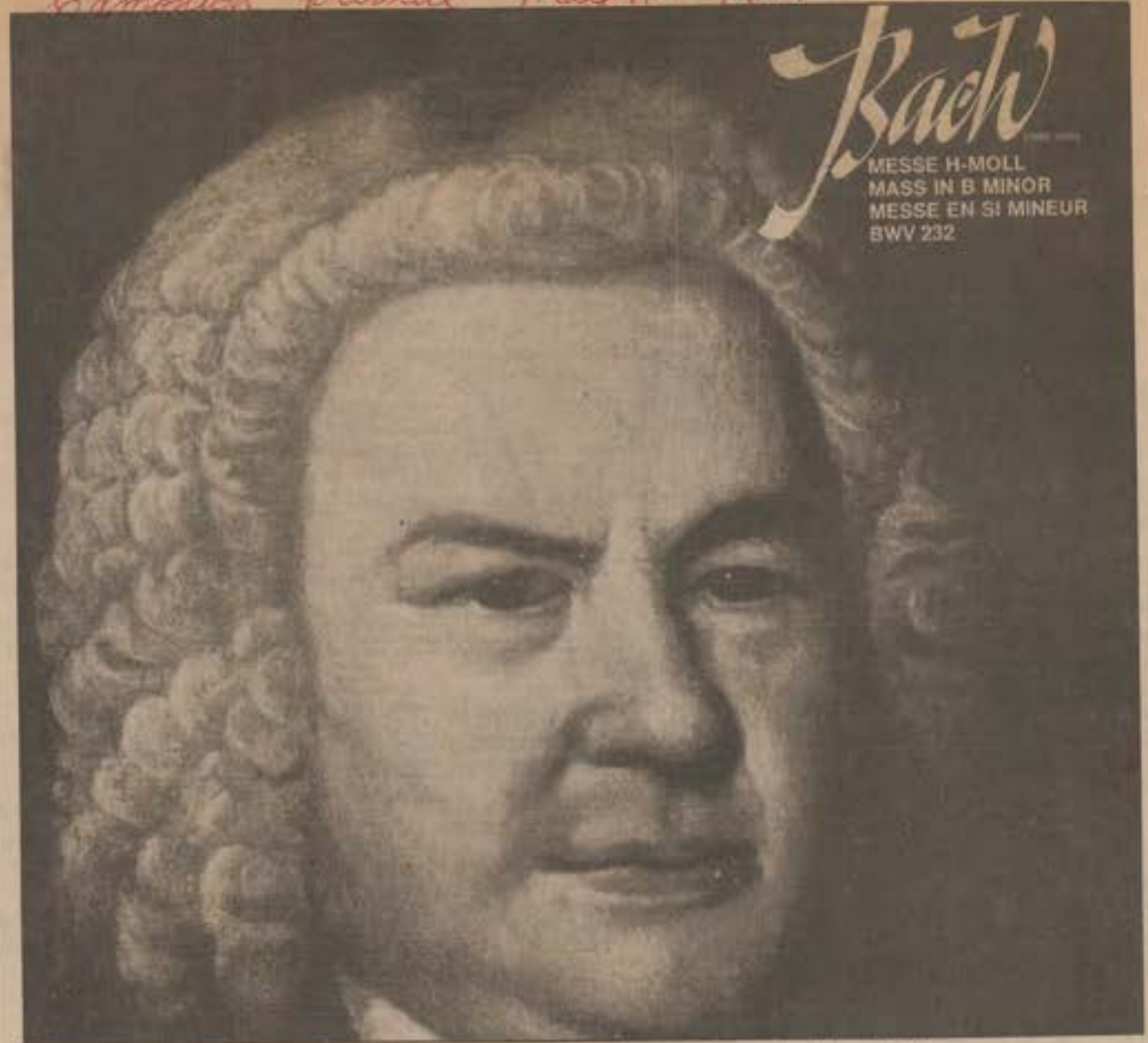
Artists elect

June Montgomery has been elected president of the Alberta Society of Artists. Also named were Pat Strakowski, vice president; and Helen Mackie, secretary-treasurer. All are of Calgary. James Stolee, president of the Edmonton branch, is the new provincial councillor. Edmonton artist Thelma Manarey is also a provincial councillor.

The 50-year-old society, founded by internationally recognized artist A.C. Leighton, plans an exhibition Dec. 7 at Calgary's Muttart Gallery, and will participate in the art and culture phases of next year's Universiade. Four artists were selected from 30 applicants for ASA membership: Colleen Millard, Lori Lemco, and Eileen Oxendale, all of Calgary, and Judy Matlock of Airdrie.

June 21/82

Edmonton Journal May 11th 1982



Bach
MESSE H-MOLL
MASS IN B MINOR
MESSE EN SI MINEUR
BWV 232

Sublime complexity of Bach is in no sense "minimalist"

A blah record of blankness isn't spirit of parklands art

I write in defence of a great composer dead for two centuries and of a society of artists who are alive and kicking.

William Thorsell in his editorial page article of April 30, "New York and prairie sensibility," draws an unfair analogy between Bach and "minimalist" art.

If Bach were like the minimalist artists his music would consist of three notes per composition held for lengths of five minutes. —

musical boredom to parallel the visual boredom of their paintings.

A much better visual approximation to Bach's sublime and complex music, where a few motifs are repeated in gloriously varied combinations, would be the paintings of Constable, where a few forms — clouds and trees — are repeated in wonderfully varied ways.

Mr. Thorsell gasses on about the Saskatchewan prairie and the landscape north of Medicine Hat.

Edmonton, for his information, is in the parklands and not out on the bleak and howling ultimate prairie, and so there are local members of the Alberta Society of Artists who paint clumps of trees, fields rolling up to meet the sky, and sloughs.

Having eyes they see the un-minimalist landscape in which they live and paint it. Mr. Thorsell, blinkered by his ideas, is offended by their paintings.

Terry Fenton in his concrete bunker art gallery papered inside with the tennis court-size paintings of blah emptiness by Jules Olitski and company, which he has inflicted on Edmonton, needs no help from Mr. Thorsell. He is already repelling the public quite successfully, thank you.

Incidentally, the Alberta Society of Artists has never had a show in Westmount. Mr. Thorsell should check his facts before writing his articles.

James Stolee
Edmonton

FEBRUARY 1982

FEATURE EXHIBITIONS

BIRDS OF ALBERTA An exhibition of 28 watercolours and gouaches by Provincial Museum artists, Ralph Carson and Ludo Bogaert. Many of these illustrations have appeared in the book *The Birds of Alberta* by W. Ray Salt and Jim R. Salt. Produced by the Provincial Museum, Travelling Exhibitions Program. Opens February 2 in Feature Gallery #2.

Artists part of the economy

My immediate response to the person (*Readers' Journal*, May 7) who felt that money designated for art works in the grounds of the provincial legislature "would be better spent helping small businesses" made me question the level of awareness of at least some of the general public.

Artists make up a considerable volume of the "small business persons" who contribute to our economy in Alberta. Their need to purchase materials and equipment, occupy space, provide the products which others sell, etc. is a necessary segment of the economy.

Unfortunately, as self-employed persons in part or in total, they are highly vulnerable and lack the income protection afforded many others in times of economic stress.

At all times we are the benefactors of the skills of "creative people": musicians, actors, dancers, writers and visual artists. At this particular time, we need them more not less.

How barren our surroundings and devoid of the things that are a feast for the eye, the ear, and the intellect would our lives be without their contribution.

Almira E. Nicol
Edmonton

May 18 1982



HERMAN

"You gotta be real fast when you're painting ducks!"

Join us for the unveiling of Rhonda Galper's limited edition offset lithograph "Shared Moments"

Tuesday, June 22nd at 12:30 p.m. in Eaton's Gallery of Alberta Art, Third Floor, Downtown.

Eaton's is pleased to be the distributor of this beautiful offset lithograph by internationally exhibited Alberta artist Rhonda Galper. "Shared Moments" was created especially for the Northern Alberta Children's Hospital Foundation* and is another of Rhonda Galper's moving portrayals of children. The edition is limited to only 375 prints and each is signed and numbered by the artist. They will be available from June 22nd in our Gallery of Alberta Art, Downtown and in our Picture Departments, Londonderry, Heritage, West Edmonton and Red Deer.

"Shared Moments", limited edition offset lithograph by Rhonda Galper. Image size 14" x 18". 150.00 per print. *Net proceeds will go to the Northern Alberta Children's Hospital Foundation. Receipts for income tax purposes will be issued by the foundation.

Meet Rhonda Galper

Downtown, Tuesday, June 22nd, 12:30 p.m. to 1:30 p.m.
Heritage, Thursday, June 24th, 3:30 to 5:00 p.m.
West Edmonton, Thursday, June 24th, 7:00 to 8:30 p.m.
Londonderry, Wednesday, June 30th, 7:00 to 9:30 p.m.
Other works of Ms. Galper's will be available for sale in our Art Gallery, Downtown and Picture Department, Heritage and West Edmonton.



EATON'S

June 22 1982

Art Journal 1982

- Opening June 1: Official opening of A Feast of Color, Corpus Christi, (dance costumes of Ecuador); photographs by French photographer Eugene Atget; 18 reproductions of works of M. C. Escher; and an exhibit of drawings and sculptures of prehistoric life by Charles R. Knight. Provincial Museum, 12845 102nd Ave.
- June 3-Sept. 20: Osiris Live Forever on loan to U of A's Ring House Gallery from Museum of Manchester, England.
- June 7-28: Drawings of the Aged by Donna Rawlins, Foyer Gallery, Centennial Library.
- To June 4: Harry Savage landscapes, Downstairs Gallery, 10154 103rd St., 429-4410.
- To June 6: Installation by San Francisco sculptor Launa Beuhler, Latitude 53 Gallery, 9749 111th St.
- To June 12: Watercolors by Rakhel Biller-Klein, Fireweed Gallery, 10310 81st Ave., 433-9551.
- June 8-19: Art glass by Bob Heid and Martha Henry, Fireweed Gallery, 10310 81st Ave., 433-9551.



Fancy Birds Courting (watercolor) by Rakhel Biller-Klein

- June 11-Aug 1: Photographs by Bernice Abbott, Edmonton Art Gallery.
- June 11-30: Original work by Woodland artist Clemence Wescoupe, Bear Claw Gallery, 9724 111th Ave.
- June 11-Sept. 5: A Survey Exhibition of Hans Holmann, Threshold of Color, Edmonton Art Gallery.
- June 15-26: Hand-painted stoneware by Susanne Balslov, Fireweed Gallery, 10310 81st Ave., 433-9551.
- To June 20: Pathfinder in Glass, more than 100 handmade glass works by Benny Motzfeld, Provincial Museum.

- To June 25: Kids 'n' Clay, Beaver House Gallery, third floor, 10158 103rd St.
- June 20-Aug. 1: Drawings of Edouard Vuillard from 1885-1930, Edmonton Art Gallery.
- June 22-July 3: Emerging native artists exhibit masks, jewelry beading, baskets and other traditional native crafts, Fireweed Gallery, 10310 81st Ave.
- To June 27: Threshold of Color, Edmonton Art Gallery.
- To June 13: Edmonton Art Club's annual spring exhibition, Edmonton Art Gallery.
- To May 29: Calgary artists, Lefebvre Galleries, 10238 123rd St., 488-1251.
- To June 5: Chantal de Rementería, Walden's.
- To June 12: Alvina Green and Alma Landry, landscapes in oils by two emerging Alberta artists, Oxford Galleries, 10464 Whyte Ave.
- June 5-19: Jacqueline Stehelin, Walden's.
- June 19-July 3: Alison Webster, Walden's.

Beg Your Pardon

A story on C1 of Friday's Journal gave incorrect times for the appearance of artist Rhonda Galper at the Londonderry Eaton's store next Wednesday. She will be at the store from 7 p.m. to 8:30 p.m.



Rhonda Galper

Rhonda Galper's art to help area children

By PHYLIS MATOUSEK

Rhonda Galper's upbeat art gives the viewer a feeling of warmth and gratitude to be a member of the human race.

Her realistic style centres on children from the perspective of love. There are no rollercoaster rides in a Galper painting; there is a calmness and genteel candor that skilfully avoids the trap of over-sentimentality.

Ms. Galper, who has been painting for 18 years, has donated one of her works *Shared Moments* to the Northern Alberta Children's Hospital Foundation research centre fund. Net proceeds from sales of 375 lithograph reproductions of the work will go to the foundation. Each of the lithographs are signed and numbered by Ms. Galper and sell for \$150 each.

She was at Eaton's downtown and Heritage mall stores this week for the official unveiling of *Shared Moments*. She'll be at the company's

Londonderry store next Wednesday, June 30, from 3:30 p.m. to 5 p.m.

While most realist artists create work with razor-sharp edges, Ms. Galper chooses to soften the images.

"When I first started, I was semi-realistic, semi-impressionist, abstract, and then into sculpture. I've been doing realism for about 10 years."

She had always been interested in art, and not even flunking an art course in school cooled her ardor.

"I decided that since I failed... art must be my forte in life.

"When I was in my teens, I just picked up a pencil, started drawing and went on from there."

Going on from there translates as having exhibitions across Canada, in the U.S. and Mexico. Her art is in public collections of the government of Mexico, Esso Resources, Alberta Energy Company, R. Angus Alberta and the City of Edmonton, and in private collections in Great Britain, Switzerland, the U.S. and Greece as well as in Canada.

Children are of particular interest to Ms. Galper. She seems to become one of them through her art rather than remaining aloof and uninvolved as a mere observer.

Shared Moments captures one of those rare childhood moments of stillness, children caught up in a happening outside their normal routine, their natural curiosity temporarily halting play. The viewer can't help but wonder what it is outside that window that holds their attention.

"There are a lot of children in my neighborhood. They get a kick out of being models and now they all want to be artists.

"For the last two or three years, it seems I've been focusing on children, but now I want to go back into landscapes."

She will be going to the American Southwest — Arizona and New Mexico — in a few months to concentrate on landscapes.

"Our Canadian Rockies are magnificent of course, but there on the desert is such marvelous scenery. I didn't think I would be affected so deeply... I've never seen anything quite like it. It's a different feeling.

"It's important that an artist evolve, see different things and places, and gain new perspectives," she says in anticipation of the journey.

Edmonton's art scene has burgeoned in the last few years, she says, but the emphasis seems to be on the abstract.

"I've been well received fortunately. But there is a feeling that with realism you aren't achieving anything. I feel what I'm doing is in a purer sense, a more honest sense (than abstract). And, of course, the kids bring you back to reality."



Shared Moments goes to Children's Hospital fund

She frequently works from photographs. For *Autumn Treasures*, she took some 60 photographs, incorporating photographic precision into the picture.

Born in Edmonton, she studied at the U of A, and with Ernestine Tahedl who she describes as a "wonderful person."

"I got some very good basics from her early in my training. I owe a great deal to her."

Opening the exhibition Tuesday was T.E. Poppitt, Eaton's administrative manager for Alberta North. Eaton's opened a gallery devoted to Alberta artists in its downtown store three years ago.

"We think Alberta artists are very talented," he said. "And we are happy to give them place to exhibit. We are especially honored to be selected to exhibit Rhonda's work and to participate in the children's hospital fund-raising."

THE ARTS

FOR THE YEAR 1981-1982

LORD, V. E. L. BOND, JR. - PRESIDENT

MEMBERS:

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MRS. EILEEN STUART - 1988

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MRS. SUSAN GARDINER - 1991

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MRS. MARY BURNS - 1993

MRS. ROSEMARY REES - 1994

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MRS. EILEEN STUART - 2000

Mary Burns

Rosemary Rees

Susan Gardiner

Eileen Stuart

Rosemary Rees.



EB-51-89



EB-51-90



Eileen Stuart.



Mary Burns.

SUSAN GARDINER

- Born in England - Alberta resident since 1944
- Received Training - Slade School of Art, London, England
- Studied under - H. G. Glyde & Walter Phillips in Calgary
J. B. Taylor in Red Deer
Bart Pragnell in Lethbridge
- 1954 - Painted the Murals in the Nursery, Children's Pavilion - Red Deer Municipal Hospital
- 1961 - Painted the Mural in Adams Park Arena - Lethbridge
- 1964 - Painted the Mural in the Officers Mess Camp - Wainwright
- President of the Edmonton Art Club - 1978
- Member of the Board of Directors Edmonton Art Gallery - 1979 - 1980

- Associations - Edmonton Art Club
Vice President - Canada West Artists Ltd.

Corporate Collections

- Bank of Montreal
- Gulf Oil Co.

Exhibitions

- Jubilee Exhibition, Calgary - 1955
- Wainwright, Alberta - 1959
- Lethbridge, Alberta - 1961
- Edmonton Art Gallery with Edmonton Art Club
- Jubilee Auditorium with Edmonton Art Club
- Walterdale Theatre
- Student Union Gallery, University of Alberta
- Lefebvre Galleries Ltd.
- Jasper Park Lodge, Jasper, Alberta
- Johnsons (Framecraft)
- Chapman Galleries, Red Deer
- Devonian Botanical Gardens, University of Alberta
- Multicultural Centre, Stony Plain

Also represented in many private collections - Canada, U.S.A., Japan, West Germany, Great Britain, Australia, etc.

Mary Burr



Eileen Stuart



Eileen Stuart.



Mary Burns.



Ed 1-90



Painting of Art & Rosemary Rees by
E.S. Freeman in Jasper 1982.

E8-51-93
Friday, June 4, 1982

Keith Ashwell



The program for the 1957 dedication week of the Jubilee Auditorium lent me by Bob Rae is almost a book.

It is almost the book on artists and entertainers in Edmonton then and now.

Take, first, the Edmonton Symphony Orchestra. True, flutist Harlan Green is the only member of the band 25 years ago still playing professionally.

But, in my few years associated with the music scene in the city, there are names from 1957 that are still familiar. I saw violinist Edgar Williams on the street the other day, still looking chipper. At concerts you will often see Randal and Vera Sheen. Ernest Dalwood scurries around the U of A and Alan Clarke, Joan Pecover and Eddy Bayens are casual players with the orchestra.

I almost fear to bring up some of the hundreds of names associated with the theatrical, operatic, variety entertainment and visual arts because as I've spotted builders of the cultural fabric of Edmonton, I surely overlooked many influential people and not a few friends.

But, in for a penny. . . Surprise, surprise, Midsummer Night's Dream was designed by Prof. Norman Yates. I didn't know theatre design was one of the talents of the former chairman of the Alberta Art Foundation.

Music director was Arthur Crighton and stage manager Frank Glenfield. One of the fairies was a favorite actor of mine, Brian Taylor.

A well-known trio was in charge of staging the Orion Musical Theatre's Varieties — Dasha Goody, Jack Unwin and Tommy Banks.

The Public School Board's Ray

Phipps was dramatic director of the Civic Opera's presentation of Carmen.

For children's theatre, the play was Once Upon A Clothesline and two of the grasshoppers were Judy Unwin, currently president of Walterdale, and Maureen Tighe, box office manager of the Citadel. Phillip Silver, now one of Canada's most notable stage designers, was a stage assistant.

On to a musical potpourri and I see long-time thespians Elsie Park Gowan, Peggy Miller, Dorothy Dahlgren and Mary Glenfield were also lyricists in their day. Jack McCreath was doing what he does very well — composing. Wally McSween was playing a Mountie, Joe Macko a singing rancher.

In the lists of visual arts are quite a few names remembered from my art foundation days, such as H. G. Glyde, Thelma Manarey, Euphemia McNaught and Violet Owen.

I knew when I started my casual leafing through this souvenir program I'd miss some names. One of the most important, I guess, is Ron Wigmore, still the manager of the auditorium.

He was, I recall him telling me, the one who over-charged a flashpot in Dream and Bottom. It exploded onto the set, his face blackened by the powder.

And I forgot Bob Rae, who's somewhere in the playbill and who made a welcome return to the stage last winter in the Cosmopolitan Band Society's production of Promises, Promises.

I wasn't in town 25 years ago but I bet a lot of people will be saying to Bob, thanks for the memory.

Galleries and Exhibits

Provincial Museum, 12845 102nd Ave. Cavemen, mammoths and dinosaurs by Charles R. Knight, to Sept. 26. Wildlife paintings by Robert Baseman, to Sept. 19. Bronze sculptures of the Old West by Charlie Beil now to Oct. 17. Wild flowers of Alberta, to Sept. 20. Collection of photographs of street scenes in Paris and French urban landscapes by Eugene Atget, to Sept. 26.

Fireweed Gallery, 10310 80th Ave., East to West, watercolors and ink on rice paper by Amy Luk-Loewan and Woo May, Sept. 28-Oct. 2.

Metal, Fiber, Clay and Glass. Beaver House Gallery, 3rd floor, 10158 103rd St. Sept. 13 to Oct. 8. Paper and Clay, in recognition of the 10th anniversary of the creation of the Alberta Art Foundation.

Multicultural Heritage Centre, Stony Plain: Watercolors by Vivian Thierfelder, and works in stoneware and porcelain by Calgary-based ceramists David Set-

Multicultural Heritage Centre, Stony Plain: Watercolors by Vivian Thierfelder, and works in stoneware and porcelain by Calgary-based ceramists David Settles, Anita Dumas, Marilyn Settles and Debra Sheilberger, to Sept. 26.

Strathcona Place Gallery, 10831 University Ave.: Raku by DesVides and Flowers in Watercolor by Kay Mais, to Sept. 30.

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Downstairs Gallery, 10154 103rd St. Annual Fall Show, works by Dorothy Knowles, John McKee, Evan Penny, Reta Cowley, Phillip Surrey and John Little, Sept. 13-30.

Edmonton Art Gallery, 2 Sir Winston Churchill Square: L.L. Fitzgerald drawings, Sept. 10-Oct. 31. Contemporary Art Show and Canadian Historical Permanent Collection to Oct. 31.

Latitude 53 Gallery, 9749 111th St. Linocuts by Richard Yates, Jim Cave, and Arnold Shibbes; a group show of Ed-

monton photographers, to Sept. 26.

Archibald Gallery, 10154 103rd St., permanent display of Robert Baseman's wildlife drawings and paintings.

Shadows Gallery, Walden's, 10245 104th St.: Paintings in ink and watercolors by Karen Hazada Brownlee. To Sept. 11.

Strathcona Place Gallery, 10831 University Ave.: Raku by DesVides and flowers in watercolors by Kay Mais, Sept. 8-24.

Canadiana Galleries, 12222 Jasper Ave.: Sculpture and prints by world-renowned Inuit artist Kenojuak who has received the Order of Canada for her work, Sept. 18-Oct. 1, 1982.

Examiner

New Artist's Group

The northern Alberta branch of the Federation of Canadian Artists has been organized. The non-profit organization sponsors lectures and workshops by top-notch professional painters, offers qualified artists exhibits for their work, and enables members to become acquainted with others who have the same interests. Anyone interested in painting, including beginners, is warmly invited to join, at which time his or her work will be juried to establish the level of membership. Further information may be obtained from Margaret Chappelle, 452-4375, Desiree Burford, 436-7611, or Isabel Levesque, 484-3198.

L.O.S.S. Sept 30/82

Strathcona Place, 10831 University Ave., ping-pong at 9:30 a.m., Scrabble at 10 a.m., cribbage at 1 p.m. and an Outreach Social Monday: pottery and ruffling, duplicate bridge, Shakespeare class, and watercolor classes start plus a public health nurse visit at 1:30 p.m. Tuesday: weaving and lip reading starts, ladies shuffleboard at 10 a.m., Treasury Branch banking at 11 a.m., bridge at 1 p.m., dinner at 4:30 p.m. Wednesday (entertainment: slide of Columbia, South America, by W.M. Henker, geologist); stitchcraft starts, ping pong and gentle yoga at 9:30 a.m., Fort Refurbishers Sewing at 10 a.m., Fort Refurbishers Woodworkers and Choral Group at 1 p.m. Thursday: Friday, mixed shuffleboard starts at 10 a.m. along with the Writers' Group, woodworkers and whist at 1 p.m. The art exhibit is Flower Sketches by Kay Mais and ceramics (Raku) by Desvides.

Sept 12 1982

12th ANNIVERSARY SHOW

OPENING SATURDAY, SEPTEMBER 18th, 10 A.M.

DAVID BLACKWOOD R.C.A.
F. H. BRIGDEN
ADRIAN DINGLE
ART EVOY
MEREDITH EVANS
SUSAN GARDNER
LES GRAFF
N. DE GRANDMAISON R.C.A.
JOHN HARVE
ANN KIPLING
JOHN SNOW R.C.A.
ERNESTINE TAHEL R.C.A.
BRENT TUOMI
LESLIE POOLE R.C.A.
KAZUO HAMASAKI
KEITH THOMPSON
JOSE TRINIDAD

LEILA TRINIDAD
ILLINGWORTH H. KERR, R.C.A.
EV. KLEIS
ERNEST LINDNER R.C.A.
HERBERT PLASTERER
HELGA POZNANSKI
TIM HALL
JOHN LIM
THELMA MANAREY
MARY PARRIS
JANE SARTORELLI
H. G. GLYDE R.C.A.
HELEN MACKIE
MARION NICOLL R.C.A.
TONI ONLEY
KEN WALLACE
JOHN ZUPAN

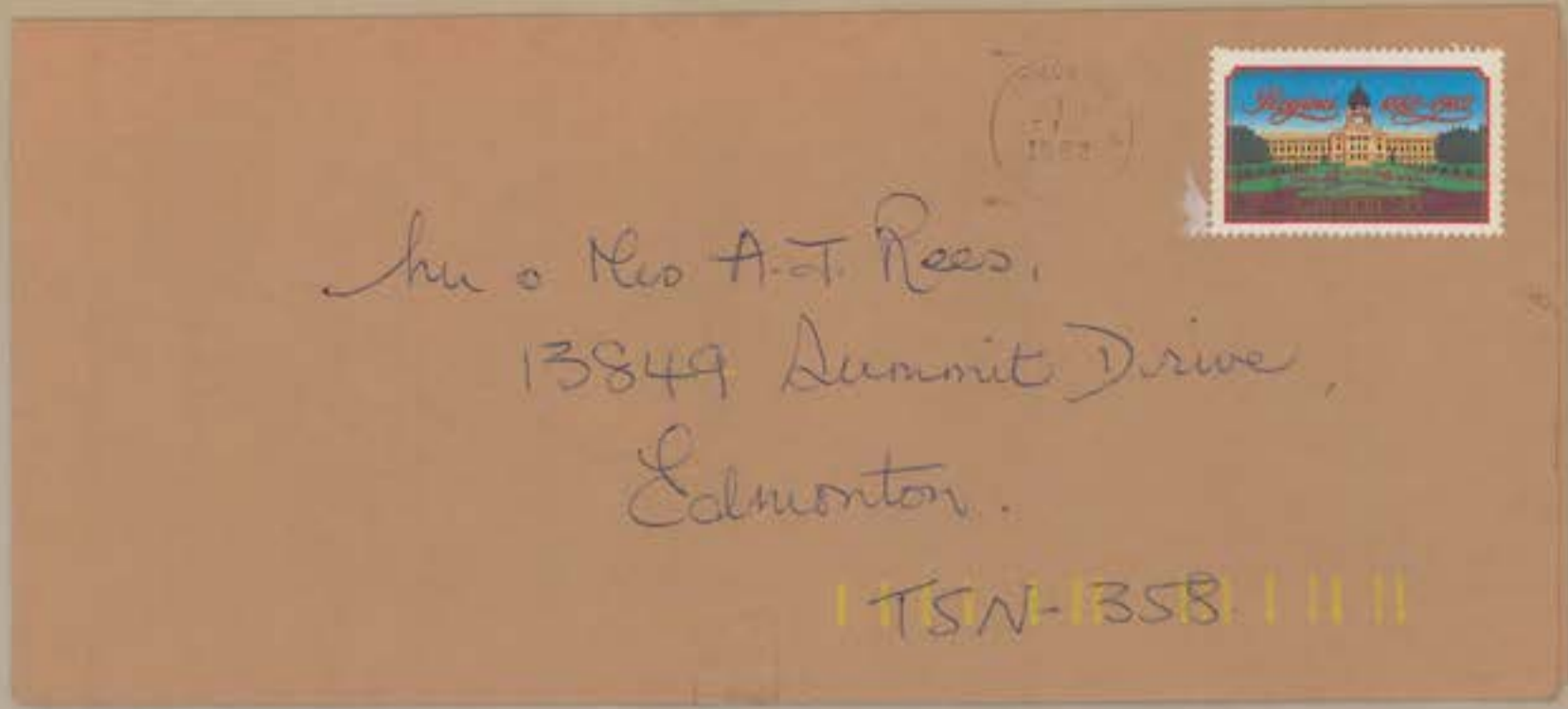
PORCELAIN BY HARLAN HOUSE

1982



Lefebvre Galleries Ltd.

10238-123 St. Edmonton, Alta. T5N 1N4 (403) 488-1251



Raku and watercolors refreshing

Raku
by DesVides
Flowers in Watercolors
by Kay Mais

By PHYLIS MATOUSEK

Raku pottery and traditional English watercolors create an eye-pleasing and artistically refreshing exhibition at the Strathcona Place Art Gallery.

More than 100 people showed up for the opening Wednesday night buying 23 of DesVides' 49 pots on exhibit as well as the graceful flowers created by English watercolorist Kay Mais.

DesVides (a nom de pots if you will) is bringing the technique of raku into a new era with the use of mineral salts. By placing a glowing hot claywork onto a bed of gold chloride, for example, he obtains delicate pink colorations. As it cools, the glaze cracks creating an impressionistic vision of a delicate Japanese painting. This is particularly evident in a work titled *Mist Does Not Leave Scars*. No two pieces of raku are ever the same and that is what presents a challenge, he claims.

DesVides' concept of raku is broad, ranging from a sophisticated black pot enlivened by traces of copper salts to large wall masks. Originally from Vancouver, he comes to Edmonton via Quebec. Some of his work was on display during the SummerFest exhibition at the Muttart Conservatory, but this is his first major show since arriving in Edmonton 3½ years ago.

Sharing the space in the Strathcona Place centre

is Kay Mais, a familiar name on the local art scene. A graduate of the Dover and Folkestone Academy of Art in England, she and her husband Robert, now a retired design and survey engineer, have lived in Edmonton since 1958.

Kay's watercolors of flowers are in the classical English style, beautifully rendered on pure white paper and a delight to see in this high-tech age. They take the viewer on an imaginary journey through the garden that is Kent. Her use of color in the faithful reproduction of flowers is a joy to behold even though the subject matter is a departure from the landscapes and portraits for which she has become well-known. The colors may well be a subliminal flash-back to the years

she lived in the lush British West Indies, working for the ministry of information during the Second World War.

Kay has been active in the Edmonton Art Club, serving as president and on the executive board.

The exhibition continues to Sept. 30.

— Strathcona Place Gallery, 10831 University Ave., 9 a.m. to 5 p.m., to 7 p.m. on Wednesdays.



We cordially invite you to a Show of our recent work.

Rosemary & Art

Kay



RAKU by DesVides

and

FLOWERS IN WATERCOLOUR by Kay Maxis.

Strathcona Place : 10831 University Ave.

Edmonton, Alberta.

Opening: Wednesday September 8, 1982.

7-9 p.m. Refreshments.

Show continues until September 24 th.

ig

Indies, working during the Second

Edmonton Art Club Executive board.

at 30, 10831 University on Wednesdays.

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Sharing the space in the Strathcona Place centre





John Arends with weaving by Jane Sartorelli

PICTURE: Mike Dean

High-tech no threat to art

By **PHYLIS MATOUSEK**
Journal staff writer

It all started 12 years ago over a cup of coffee with a friend.

"We believed Edmonton needed another art gallery," recalls **John Arends**, owner of Lefebvre Galleries. There were fewer than a dozen art galleries in the city then, and about 20 today.

"Our first step was to find a location. At that time I was selling pharmaceuticals, and while I was talking to a druggist I looked across the street to the LeMarchand Mansion. 'That's it' I said, and I went over to talk to Dr. **Charles Lefebvre**.

"He had a long waiting list for space in the mansion, but he offered a house for rent. On May 25, 1970 we rented the house at 9845 110th St. We renovated the interior, and planned our first show to open Sept. 17 featuring works by **Jack Taylor**, then professor of art at the University of Alberta, **Graham Peacock** and **Marian Nicoll** among others."

Edmontonians were shocked to learn that both Jack Taylor and Dr. Lefebvre died during the night of Sept. 14-15. "We hadn't decided on a formal name for the gallery and chose Lefebvre as a fitting honor for the doctor."

In 1977, Arends moved the gallery to its current location 10238 123rd St., and in October, Edmonton's **Thelma Manarey** was the featured artist for the opening.

Born and raised in Edmonton, Arends discovered his artistic leaning while in fourth grade at Allendale School. His mentor was art teacher **Muriel Bowman**. He continued studying art at the University of Alberta and Banff School of Art. But the necessity to earn a living forced his art to take a back seat — until that cup of coffee. Even now, although he takes great pleasure in bringing art to the public, he admits to a great yearning to return to his own art.

He takes chances on emerging artists. "I can remember many, many times putting money out for a show by an unknown artist and lost money. But I believed in the artist, in what he or she was doing," Arends says.

The exhibitions Arends offers cut across regional lines, creating an eclectic mix of art by nationally recognized artists and talented local artists.

Looking ahead to the next dozen years, Arends considers the impact the new sophisticated special interest television systems may have on art.

"I would hope it will help. . . I can't imagine the act of creating, that is, applying color and shape by brush onto a canvas will ever be lost. People will still need personal involvement whether it is in creating a work of art or enjoying someone else's effort.

"I can see the new television systems hurting convention centres more than art galleries. If you can tie into a TV system and stay in your own office or home, why have convention centres?"

He's confident art will have a role in the high-tech future, so confident that he has expanded the gallery, doing most of the work himself.

For the 12th anniversary show which opened yesterday and continues through the month, Arends is exhibiting the extraordinary dimensional woven wall hangings by Jane Sartorelli, porcelain by Harlan House, and works by major national and local artists.

Sept 19/82

Music filled 1982 violinist's life

Music played an important role in the life of Alec Adams, who

died Oct. 26 in Edmonton at the age of 83.

Mr. Adams was a violinist with the Edmonton Symphony Orchestra from 1945 to 1950 and more recently belonged to the Rambling Seniors, a senior citizens' orchestra.

He was also an active member of **Jean Richards Art Class**.

Born in England, Mr. Adams came to Alberta in 1906 and grew up in the Vegreville area.

Edmonton Journal

CERCLE D'ÉNERGIE est l'oeuvre de l'artiste Ernestine Tahedl, RCA, **art-world international** d'Edmonton et de Victoria, Canada, a collaboré à la publication de cette édition.

Les douze planches en couleurs gravées ont été tirées et imprimées sur papier Arches pur vélin par l'artiste elle-même à son atelier de Mont-Saint-Hilaire au Québec.

La typographie manuelle, le montage et l'impression du texte ont été effectués par le Service Typographique Limitée de Montréal.

L'emboîtage a été exécuté par Pierre Ouvrard, RCA, à Saint-Paul-de-l'Île-aux-Noix au Québec.

Il a été tiré de cette édition quarante-huit exemplaires numérotés de I à 48, trois épreuves d'artiste numérotées de AP I à AP III, deux exemplaires marqués DL I à DL II réservés au dépôt légal et trois exemplaires, hors commerce, numérotés de HC I à HC III réservés aux collaborateurs de l'édition. Format: 16 X 15po. (40x 38cm.)

Les planches ayant servi à l'impression ont été obliérées après usage. Ainsi, aucun autre exemplaire ne pourra être tiré ultérieurement.

Tous les exemplaires de cette édition ont été signés par l'artiste.

DELUXE FOLIO
«CIRCLE OF ENERGY»
BY
Ernestine Tahedl

LIMITED EDITION OF 48 VOLUMES



ALBUM DE LUXE
«CERCLE D'ÉNERGIE»
PAR
Ernestine Tahedl
TIRAGE LIMITÉ À 48 EXEMPLAIRES

This edition, CIRCLE OF ENERGY, has been issued by the artist, Ernestine Tahedl, RCA, in collaboration with **artworld international** of Edmonton and Victoria, Canada.

The twelve original colour-etchings were printed on rag paper Arches Velin by the artist in her studio at Mont-Saint-Hilaire, near Montréal, Québec.

The text pages were handset and printed by Typographic Service Limited of Montréal.

The folio cassette has been bound in kideather and linen by Pierre Ouvrard, RCA, of Saint-Paul-de-l'Île-aux-Noix, Québec.

The edition consists of forty-eight volumes numbered I to 48. In addition, there are three artist's proofs identified as AP I to AP III, two volumes reserved for the Legal Depot marked DL I to DL II, and three volumes reserved hors commerce marked HC I to HC III for the collaborators of the edition. Size: 16 X 15 in. (40 X 38 cm.)

The plates used for this limited edition have been obliterated so that no subsequent prints can be pulled.

All of the volumes have been signed by the artist.



John Arends with two women

High-tech ne

By PHYLIS MATOUSEK
Journal staff writer

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Edmonton Journal

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New Board of Directors For The Edmonton Art Gallery

A new Board of Directors has been elected to govern The Edmonton Art Gallery. Dr. William H. Lahey, Director of the Kidney Transplant Program at the University Hospital, Professor of Surgery and Director of The University of Alberta Urology Department accepted the position of President for a one year term of office.

Dr. Lahey says his priority is to bring quality art to Edmonton. He wants to see more people involved in the gallery and hopes to bring back programs to teach gallery-goers about art.

The Edmonton Art Gallery is a private, non-profit organization. It is funded through its membership, individual and corporate donations.

The newly elected Board of Directors for The Edmonton Art Gallery includes:

| | |
|---------------|---------------|
| W. Bagshaw | J. Maybin |
| A. Bryan | C. Moore |
| E. Cadham | G. Mowat |
| D.M. Campbell | K. MacKenzie |
| T. Dvorkin | V. Owen |
| H. Eaton | G. Pederson |
| K.A. Edwards | H.J. Richard |
| C. Fairley | A. Schloss |
| M. Fisch | D. Sherbaniuk |
| D. Hamm | W. Stemaschuk |
| P. Haynes | S. Thomson |
| M. Hemingway | K. Vik |
| B. Hohn | W. Weir |
| B. Lowe | C. Willemse |
| L. Mabbott | D. Wong |
| T. Mather | |



Dr. William H. Lahey
1982.



Visitors at the Annual Fall Show, Prairie Gallery 1981

Background Information on the Peace Watercolour Society

by Robert Guest

The Peace Watercolour Society is an entity of Western Canada, the Peace River Country. Members are from both sides of the Alberta-British Columbia boundary, and are held together by a common goal - to express in watercolour painting impressions of our own environment. Such an organization is unique in the West. In some ways, geographic isolation has limited our contact with the outside world, but this in no way has hindered our optimism or drive. In fact, away from distractions, people sometimes work a little harder. The Peace Country, with its diversified population and wonderful landscape offers as much variety as almost any other part of North America. The land is new and our history recent, and, compared with other places there is tremendous promise for the future. The atmosphere is exciting and very positive and artists, like others, are learning to respond. What makes the Peace Country stand out and kindle the imagination of people in faraway places? Can this be identified visually? Our painters will attempt to find out.

The Peace Watercolour Society is not a closed group. But, in order to maintain standards in watercolour painting (which can be a difficult medium), careful screening is done when an application for membership is received. At present there are ten members working in at least as many styles. They represent the following centres: Beaverlodge, Dawson Creek, Fairview, Grande Prairie, Peace River and Pouce Coupe. Each year two shows are featured, one on each side of the border and, if feasible, in different places. The first group exhibit was opened in the Dawson Creek Art Gallery in the spring of 1976. Since that time the quality of work and the serious attitude of the members have improved dramatically. Already there is a lot of interest in the standards set by the Peace Watercolour Society. Visitors and collectors from distant parts of Canada as well as throughout the Peace River Country have attended shows and have frequently expressed an interest in following our progress. This is most encouraging! In 1977 the Society put together its first travelling show of watercolours which toured many centres in British Columbia.

1982 is the seventh successful year of the Peace Watercolour Society. For each year two shows have been presented for public viewing and all paintings have had to be new or recent - that is, they must not have been shown in a previous exhibit. Not all paintings are for sale. The P.W.S. believes in growth and change, but only if quality is a goal. In other words, we do not support the idea of "change for the sake of change". We believe quality must evolve gradually in a meaningful way and have roots in the past and present.

Individually, the members of our organization have come from different walks of life and although academic background can be important, we recognize two things mainly: personal conviction and talent.

Robert Guest

Founder and Coordinator
Peace Watercolour Society

Visual Arts Newsletter Summer '82

Can you talk about your art?

by Olenka Melnyk

Edmonton painter Isabelle Levesque, 63, has on occasion phoned a magazine editor and asked whether he/she wanted to run an article on her art. She figured the advertising wouldn't hurt picture sales a bit.

Abstract painter Giuseppe Albi, 35, shies away from talking about or promoting his own work. "What can I say? Isn't my work great? It would be embarrassing." He feels it's the artist's job to create art and his dealer's to sell it. The role of critics, historians and art writers is to discuss it.

An artist shouldn't have to support his work with the written or spoken word, says Lefebvre Gallery owner, John Arends. "The art will do the speaking. It's the quality that counts."

Quality is crucial agrees Bill Mitchell, director of Calgary's Gallery Moos, but an artist also needs to be able to talk about his work to the public and to a potential dealer or patron. "The exposure of an artist has a direct affect on public awareness of his work."

To speak or not to speak — that is the question. Does art speak for itself? Or do artists need to do some talking too to help get the message across? Artists vary widely in their opinions on whether there is a need for them to communicate to others about their work. So do the opinions of professionals who make a living through art by training artists, selling their work, or writing about it.

There is no consensus as to whether the artist has a role to play in educating the public about art, in particular, and the state of art in general. Everyone interviewed by the Visual Arts newsletter for this article agreed upon one thing, however: The quality of the art itself is the most important thing.

As Levesque puts it: "I feel that it's generally a good thing for an artist to be able to intelligently talk about his work, but there has to be something in the art that speaks to people. Otherwise, you can talk until doomsday and the public won't buy it."

Ten years ago Levesque quit a secure teaching job, opting for the precarious existence of making art for a living. "When I first got started in Edmonton, nobody knew me at all," she says. Today, the Alberta Art Foundation board member is a successful realist landscape painter who sells her work directly to the public and corporations without going through commercial art galleries or dealers. She has a waiting list of prospective buyers that will keep her busy for a year.

Making herself accessible to the public has been a key ingredient to Levesque's marketing strategy. She provides biographical information and her phone number and address at public exhibitions of her work as well as with each picture she sells. She also organizes private shows in her home and finds potential buyers enjoy talking to her as much as they do looking at the pictures.

"People seem to feel it's a special privilege to come into an artist's studio and be able to talk to them. They mostly want to ask about my lifestyle and how I feel about my painting. Art collecting has become a status symbol. People like to be able to tell their friends 'I went to an artist's studio'."

Giuseppe Albi relies on his dealer to explain what he's trying to do to the public. His job, he says, is to make the art. "Looking at art is like reading a short story or watching a play. You pick up the symbolism and meaning from the work itself."

When an aspiring artist walks through his gallery door, John Arends prefers not to be subjected to a verbal dissertation on the merits of that artist's work. "Some people have the gift of gab, but others can string such a meaningless line of garbage it confuses more than it helps. It's quality work I want to see."

Chattiness may not impress Arends, but a good presentation does. He likes to see an artist treat his work with respect. A painting wrapped in a garbage bag with dog tracks or coffee rings on the matting simply won't do.

"Some people have the gift of gab, but others can string such a meaningless line of garbage it confuses more than it helps."

"Talking about art has nothing to do with making art."

The Revival of the Federation of Canadian Artists

by Margaret Barry-McGeachie

"I know some people will think, oh no not another organization. But I'm really interested in it because the educational opportunities are terrific". Referring to the Federation of Canadian Artists, associate member, Jill Simon, is especially positive about the revival of a chapter in Alberta.

At present, Alberta residents who are members of the organization are under the umbrella of the British Columbia Federation of Canadian Artists. However, the process of forming an Alberta chapter is in the works. A tentative executive and a nucleus of professional artists for jury purposes has been selected. Exact names and the date for the first meeting won't be publicized till autumn. But prospective members can look forward to an organization that will gear itself to uniting not only artists but any person interested in the promotion of art. The free exchange of ideas from other Canadian art groups will be encouraged.

The most unique aspect of the Federation is its three level membership. General and associate members (A.F.C.A.'s), with no limit on numbers. The third group are the upper echelon (F.C.A.'s) senior members of "selected" professional artists. Their number is maintained at no more than twenty-five at a given time. Because of the mix and degrees of experience, the Alberta chapter will hopefully stimulate a lively intermingling of ideas and techniques that will later be reflected in its seminars, workshops, and exhibitions.

The Federation of Canadian Artists isn't a new concept to Alberta. In 1941, Andre Bieler, founded the F.C.A. at Kingston Art Conference, Queen's University, and it slowly spread to most major centers in Canada — attracting members such as: Loren Harris, Jack Chabolt and George Webber. By 1956, with the exception of the British Columbia chapter, the Federation ceased to exist. There are a number of surmises as to its demise. Active local art organizations are usually pin-pointed as the catalyst, but according to Prof. H.G. Glyde, a former F.C.A. president and U of A teacher... "The Federation ran its course. It's that simple. Even the founder, Andre Bieler, thought so. The A.S.A. and the Edmonton Art Club were around long before the F.C.A., so I wouldn't blame them. People just began to think that the Federation of Canadian Artists had served its purpose, (recommendations to the Massey Commission in 1949 and direct influences on Canada Council). Bit by bit chapters began to fold."

When informed of the revival of the Federation in Alberta, Glyde, who now resides in British Columbia, promptly replied, "Jolly Good. It's a closed shop for young artists coming up these days. An organization that has broader interests can help because it's getting harder to get money from the communities. It could give artists outside contacts, more visibility and promotion to exhibit elsewhere".

For more information on the Alberta Federation of Canadian Artists contact Margaret Chapelle at 452-4375.



ARTHUR EVOY AT CHAPMAN GALLERIES

Arthur Evoy brings forth a new facet of his talent in his latest exhibition, *Their World*, opening at Red Deer, Alberta's Chapman Galleries in October. His oil paintings of strong yet romantic figures, mainly women, interact with the land about them to emphasize a sense of self sufficiency as well as contemplation and tranquility. Summer and winter; solitary figures; a young man and the old folks in land transaction — the work is bold and fascinating. Also included will be some of the artist's softer landscape watercolours for those whose taste is more traditional. An exciting one-man show.

1982

The Peace Watercolour Society

P.W.S.



The Peace Watercolor Society, L to R: Inez Demuyneck, Esther Gibson, Simon Cox, Jim Adrian, Suzanne Dempsey, Euphemia McNaught, Roman Tiesenhausen, Laine Dahlen, Robert Guest.

The Alberta Society of Artists

Fifty-one years ago, when A.C. Leighton proposed to a few of his friends that they create The Alberta Society of Artists, he did so, knowing such an association was the only way individual painters could have a say in their own future. The need for such a body of informed professional artists is even greater today.

With this in mind, the A.S.A. met recently in Kananaskis Park, not only for their annual meeting, but to discuss ways to revitalize the society and explore new aims and directions. "As times change, our needs change" became the theme, thus a think-tank type of immersion weekend gave members right across the Province, a superb opportunity to discuss ideas, share experiences and generate enthusiasm within the Society. A major petition was endorsed to urge the re-opening of the Art Acquisition Program for the Legislative Grounds in Edmonton. It was felt the artists had not made their needs clearly known and a petition would greatly assist the Government in re-assessing their decision to shelve the project. The A.S.A. feels strongly that this Art Acquisition plan, representing only one per cent of the total project cost should be re-activated. Forms will be available to the general public through galleries, institutions, and other outlets challenging every artist, patron, or persons concerned with our cultural heritage, to sign, thus supplying the Government with data which shows the collective need for such a project.

Future plans also include an Annual Exhibition scheduled for Dec. 7, 1982 at Muttart Gallery, in Calgary. It promises to be the largest show of its kind mounted by members.

Arrangements are being made for exhibitions to coincide with the World-Wide University Games in Edmonton in '83 and plans are underway for exhibitions at the Olympic Games.

Over 30 prospective applicants submitted works to be evaluated by a 5 member jury for A.S.A. membership. Those successful were: Colleen Millard, Lori Lemco, Eileen Oxendale, all from Calgary and Judy Matlock from Airdrie. The next jurying for members (Province-wide) will be in October of this year in Edmonton and Calgary.



Meeting of the Alberta Society of Artists at Kananaskis

Election of the Provincial Executive took place with the following results: President - June Montgomery, Vice-President - Pat Strakowski, Secretary-Treasurer - Helen Mackie. Council: Thelma Manarey, Kay Perry, James Stolee, Colleen Millard, Sharon Holmes, Bill Duma, Eileen Taylor. The Alberta Society of Artists maintains a provincial office at Muttart Gallery in Calgary. Further information may be obtained by writing to: A.S.A., Muttart Gallery Associates, Memorial Park Library, 1221 - 2nd Street, S.W., Calgary, Alberta, T2R 0W5.

Edmonton elections - James Stolee, Chairman of Local Branch. Kay Perry - Secretary.



Allan Shute

Devil's Lake story corralled in print

History happens to us all, I realized as I read the recently published *Reflections on Lake Matchayan*.

There I was, a fat-faced little sprog bouncing on my Daddy's knee . . . and there again, grinning goofily from Might's boat, manned by the Dunwoodie clan.

And there was Uncle Bill, frowning with a question at the photographer, Auntie Cec waiting patiently for the picture to be taken, inscrutable Uncle Robin in the back and impish cousin Faye, back to camera.

The book is a regional history, dealing with a little-known private club on Devil's Lake — on the other side from the internationally famous Corral.

It's all about a handful of families and a CNR whistlestop called Bilby which now survives only in their memories.

Before you dash down off to the booksellers for your copy, don't. Most of the 125 copies in existence have been spoken for. So here's the abridged — but unexpurgated — Sunday Brunch version . . .

It all started when Jake Warner, former owner of Armstrong's Drugs, fell in love with a small wilderness lake one Dominion Day in 1916. His wife Gertie and two small sons Jack and George agreed Lake Matchayan was the closest thing to heaven they had ever seen.

The seeds of Bilby Camp were sown.

Little is known of Bilby's origins. It was a watertank, and later a post office (1918 to 1961) named improperly after a local resident named Wilby.

I guess that fewer than 500 souls know about Bilby — and that includes scrupulous mapmakers.

Dates and places aside, the richness of this history is people — as it is with all regional histories. The Warner family, for instance, with its extended family of friends, is now into a fifth generation and still paddles the lake's waters.

Most of the history detailed happened before the *Shute* and Dunwoodie clan took root in Cabin 2, back in 1955.

But I can remember sharing in the local traditions: running to meet the train, pennies on the track, keeping an eye to windward Sunday morning because a shower would turn the roads to gumbo, entering and leaving the dances at the Community Hall, Hector's store, walking the tracks, berry-picking, getting into trouble . . . and being desperately in love.

Reflection's highlights include cameos of very important people like Grandpa Winter, Bill Hughes, the Meyers — even old Mr. Madden who despaired at the pranks of the lake's young people.

There was Gerry Guenette, born in 1889, who owned the property now occupied by the Corral, and who helped early campers with services that money couldn't buy — even towing them across the lake in the fog. (Corral visitors will have noticed the Guenette room there.)

The book's editors have carefully nurtured everyone's story so it sounds just like them.

My own favorite story?

The day my brother Ralph (now a veterinarian with Alberta Agriculture) got stuck down the privy when cousin Janice (always a troublemaker) dropped his Kellogg's three-color flashlight into the big black hole the night our camp acceptance was still on probation.

That's Ralph — on page 56 — with the jackfish nearly as big as he is . . .

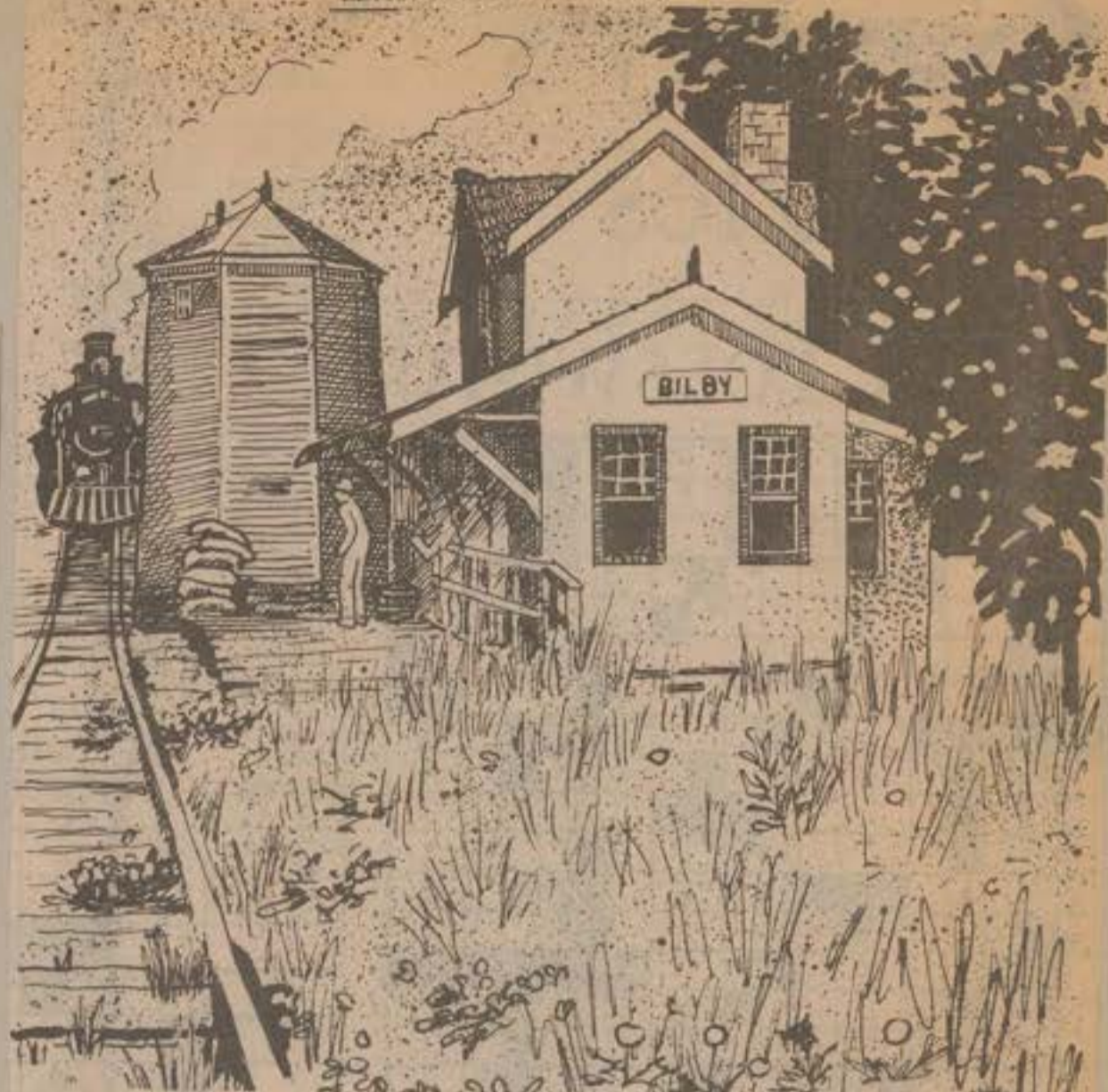


ILLUSTRATION: Dorothy Shute

Bilby whistlestop: the quiet watering hole by Devil's Lake

U.S.A., Canada, France, Australia and

is exciting exhibition of this important
you to an "exclusive preview" on

J. M. Duciaume
Jean-Marcel Duciaume



Allan
Shute

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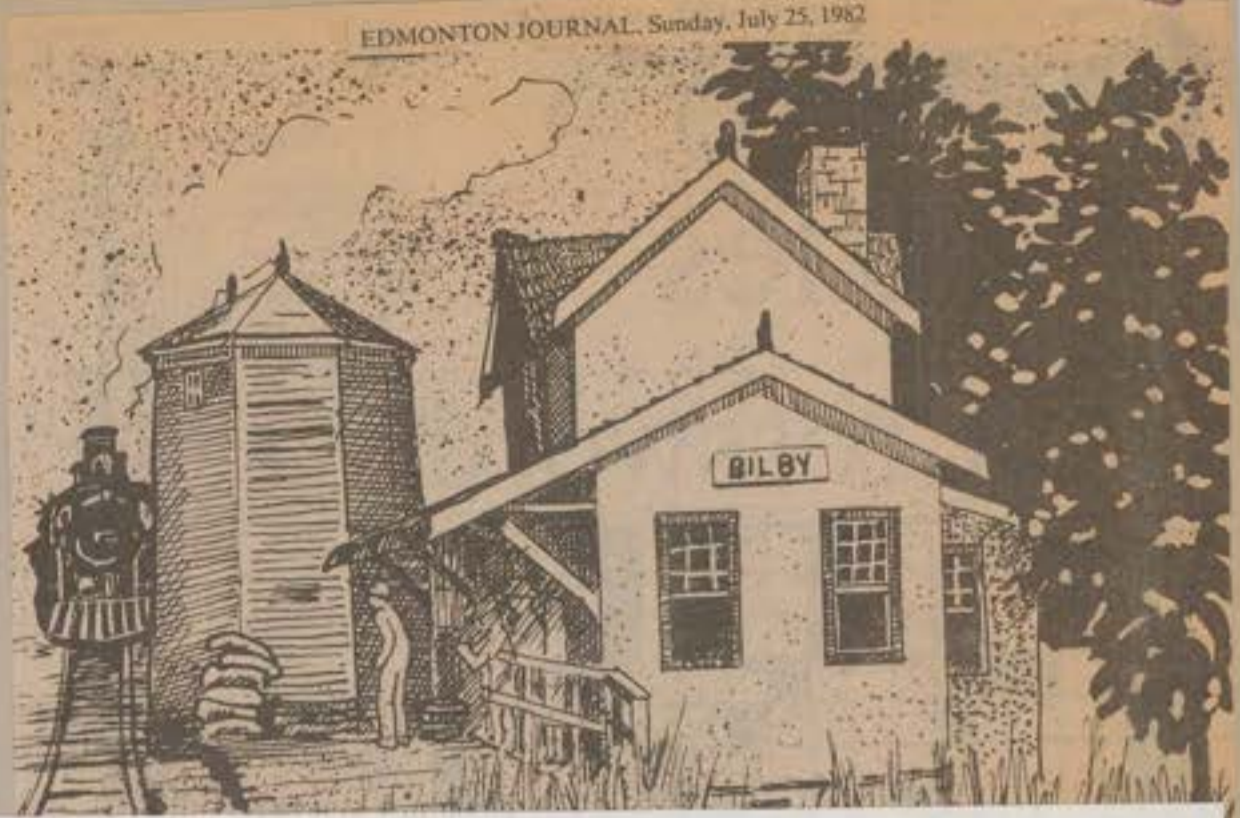
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That's Ralph — on the jackfish nearly as big



galerie d'art
graphica
art gallery



10357-82 Avenue, Edmonton, Alberta T6E 1Z9
Tel. (403) 432-1810

LLEWELLYN PETLEY-JONES

EXHIBITION FEB. 4 TO FEB. 27

PREVIEW THURSDAY FEB. 4, 1982, 8:00 P.M.

Dear Friends:

We are pleased to invite you to an exhibition of the watercolours and oils of Llewellyn Petley-Jones.

Petley-Jones, who was born in Edmonton in 1908, is one of the founding members of the Alberta Society of Artists. He studied in London, Paris and Florence during the 1930's and taught paintings at the Vancouver School of Art with F.H. Varley (1953 and 1954).

His many commissions include the Royal Portraits (1954) in the collection of the Government of Alberta and his work was chosen and exhibited in the Robert Kennedy Memorial Art Exhibition at the Ford Showroom, London, August 1968. The exhibition toured the United States, opening at the Waldorf Astoria, New York, in September 1968.

Petley-Jones' work is included in the permanent collections of:

- The Art Gallery of Toronto
- The Edmonton Art Gallery
- Birmingham Art Gallery
- The National Museum of Wales

and numerous private collections in Great Britain, U.S.A., Canada, France, Australia and New Zealand.

Graphica Art Gallery is proud to present this exciting exhibition of this important ex-patriot Canadian and takes pleasure in inviting you to an "exclusive preview" on Thursday February 4, 8:00 P.M.

Suzanne Devonshire Baker
Suzanne Devonshire Baker

Jean-Marcel Duciaume
Jean-Marcel Duciaume

OXFORD GALLERIES CALENDAR

10464 WHYTE AVENUE • EDMONTON, ALBERTA T6E 2A2 • TELEPHONE (403) 439-6611

| september * | | | | | october * | | | | |
|-------------|--|--|-----------------------------|----|----------------------|--|--|----|----------|
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| | | | 25 | | on canvas | | | | 30 |
| november * | | | | | december * | | | | |
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| | | | colour group show | | christmas display | | | | |
| | | | | 20 | | | | | |
| | | | | 27 | christmas rush | | | | 25 |
| | | | christmas display | | | | | | |

* SEE REVERSE FOR MONTHLY FRAMING SPECIALS.

LEN GIBBS

Exclusive to
the Junior League of Edmonton

Not available at retail outlets
2 limited editions Intaglio Prints
(50 prints)

Numbered and signed by Len Gibbs

Available at our
"POP-POURRI FAIR"

Held at the Terrace Inn
November 13 & 14

Or by contacting
Pauline Farmer at 487-3514
or Francie Harle at 458-6397

Thank you Burlington Art Shop

• **Edmonton Art Club**
Holds its Fall Art Exhibition
at the Standard Life Building,
10405 Jasper Ave. from Oct. 17
to Oct. 30.

Edmonton Art Club

The Edmonton Art Club will hold its Fall Show this
year at the Standard Plaza, on the corner of 105 Street
and Jasper Avenue. The show runs from Sunday,
October 17th to Saturday, October 30th with the
opening on October 17th at 3:00 p.m.



OXFORD GALLERIES CALENDAR

10464 WHYTE AVENUE • EDMONTON, ALBERTA T6E 2A2 • TELEPHONE (403) 439-6611

september *

|| october *

new wave

ray brune

november

land for

colour

christmas

* SEE REVERSE



NEW HOURS

Effective September 13, 1982
9:00 A.M. to 5:00 P.M.
Tuesday to Saturday
CLOSED MONDAYS

ART SHOWS

Karen Heninger: September 25 to October 9
Recent works in watercolor and acrylic.
Artist in attendance September 25.

Harold L. Lyon: October 23 to October 30
Recent works in oil, including many paintings
in the western theme.
Artist in attendance October 23.

Vilem Zach: November 6 to November 13
Recent paintings and bronzes in the western theme.
Artist in attendance November 6.

Russian Artists: November 27 to December 4
Fine works of art by leading Russian artists.

Throughout the Fall we will be featuring recent
works by the following artists:
Gail Adams, Brian W. Banks, William Baird, Verna
Bennett, June Bourque, C. Denys Cook, Elaine Fleming,
Jennifer Hale, Joan Healey, George Horvath, Gary
McMillan, Harold D. Olsen, A.C. Patstone, A. Reilman,
R. Whelpley, Dale Shuttleworth

WORKSHOPS

Painting in Oil with Harold L. Lyon
Sunday October 24; 9:30 - 4:30 \$25.00
Monday October 25; 9:30 - 4:30 \$25.00
Pre-registration required. Bring your lunch; coffee
and tea will be supplied.

LEN GIBBS

PICTURES, PICTURE FRAMING
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11018 - 127
EDMONTON,
TELEPHONE

STREET
ALBERTA
455-4950





Series 82, A Students' Perspective

Dominion Day, 1982: Canadians everywhere were taking time from their toils, picnicking, watching parades, just loitering around their own back yards. But, to the people assembled on the Olds College Campus, the holiday could have been happening in another dimension. For the past week they had been absorbed in a universe of their own known as Series 82, a mini time warp where holidays don't exist and the normal division of time between work, play and sleep doesn't apply.

These people had deliberately chosen to spend their holidays bent over easels, work tables and pottery wheels, often till the wee hours.

In that sense, Series 82 was running true to form. For the seventh year running, Alberta Culture, Visual Arts had created a portable art school, furnished it with the best instructors and materials available and plunked it down in a residential setting where people from all over the province and all walks of life could totally immerse themselves in courses they would not normally have access to.

From Peace River Country to the Crowsnest Pass they came: Housewives, salesmen, retired couples, school teachers and students, from 17 to over 70.

Gudrun Pedersen had made the trek all the way from her Peace River Country farm, lured by the prospect of a Portrait Painting course taught by Esther Skaar-Freeman. On Dominion Day afternoon, toward the end of her second week and second course at Series 82, she was sitting in the sun putting the finishing touches on a landscape for her Basic Painting class. No time to bask in the accomplishment, however. Only one day to go and so much more she wanted to do.

"Tomorrow we're doing abstracts," she said brightly, still fired with enthusiasm despite the intensity of the past 11 days.

"I do get tired from the long days. But, I go back quite willingly at night. Up where I come from we're miles away from everywhere. I would never have had the opportunity to take portrait painting back home."

Like most of her fellow Series students, Pedersen took advantage of 24-hour-a-day access to materials and workshops... and instructors who get so caught up in the Series spirit they voluntarily work late into the night.

Sponsored jointly by Olds College and Visual Arts, this year's Series ran from June 21 to July 16, attracting over 130 people to a variety of painting, drawing, ceramics, fabric arts and arts management courses in addition to stained glass, jewelry and the only summer hot glass course in Canada. Priced at \$12.00 per day for instruction and \$22.00 per day for room and board, it was an opportunity for a holiday with a difference.

Joan Shimizu of Edmonton and Elenore Kubic from the Crowsnest Pass area chose Chuck Wissinger's ten-day course in Raku and Primitive Pottery Techniques from among 23 courses available this year. Their group built sawdust, wood, charcoal and gas-fuelled kilns by day and worked late into the nights making objects to fire.

Back for her third Series, Kubic was picking up ideas for continuing education programs she coordinates in her area. "In isolated areas like ours, we just don't have access to these things."

Shimizu, a relative newcomer to ceramics, said she was gaining a whole new perspective on taking courses.

"The very first day he (Wissinger) shocked the hell out of us," she explained, indicating a broken raku plate. "He handled the things we made so roughly, some of them broke. Then we relaxed. He was trying to make us understand that the idea is to learn the process, not to go home with a bunch of junk we'd made."

"So, I don't have much for show and tell when I go back. But, now I know I can do raku in my own back yard in a garbage can if I want."

That Dominion Day afternoon, Kubic and Shimizu were anxiously watching the sky for signs of rain threatening to put a damper on the firing they had planned that evening. Nearby, Ray Huene of Calgary was firing up the grill for the traditional Series Thursday barbecue. He'd enrolled in the Silversmithing and Jewelry course to fine-tune skills he'd picked up over the past eight years in night courses.

Now Huene was taking a ribbing from other Series participants about finally "coming out of hiding." His group had been the most gung ho of the lot, hitting the workshop before seven each morning and working till nearly midnight.

"It's a real holiday for me," he said. "The week's too short. I've been learning and doing things in this course I never did before."

By six o'clock, most of the 50 students and instructors had put down their tools and drifted into the area where the barbecue and dance were getting underway.

Marty Cender broke away from soldering her stained glass window. The project was only a first step. But she could already envision a stained glass window in the house she and her husband were building in Leduc.

"This has been a great opportunity to learn to do it right," she said. "And, I haven't wasted a minute."

Eddie Bruns asked his wife Elsie for the first dance after exchanging notes on their day's work. Eddie, a retired farmer from Lacombe, was making silver rings for his grandchildren...and working longer hours than he remembered putting in on the farm. Elsie had done some oils at home, but this was her first formal art course and she was enjoying every minute of it.

Beside them on the dance floor, Jean Turner of Calgary was unwinding after a day at her easel. The daughter of artist J.D. Turner, she quit selling real estate last fall to paint full-time.

"I've painted most of my life, but Series has been a great adventure and an opportunity to meet so many new people. Even though I make my living at art, I'm learning something new: I never thought I could like doing acrylics. But, here I am, doing acrylics and liking it."

Peggy Dahl, a senior citizen from Brechin, Ontario, was enjoying her barbecue across the table from 17-year-old Laurie Harris and her father Larry from Sherwood Park. Visiting her daughter in Olds, Dahl heard about Series and decided to take in the Basic Painting course. "We don't have anything like it in Ontario. I'm going to go back and tell them all about it."

The Harris family had brought their camper and made a family outing of it, both father and daughter, in Basic Painting. A high school art teacher, Harris was brushing up on his techniques. "The instruction is excellent and they're not skimping on materials. What I like about it is that it's inexpensive and it's convenient for married people like myself who might not otherwise take a course."

The group touched bases briefly with the outside world with a chorus of Oh Canada. Then someone noticed the jewelry contingent were missing. Wouldn't you know it. Across the way in the next building a light was glimmering in the Silversmithing and Jewelry workshop.



Jean's Doll House

11024-127 street
Edmonton, Alberta
Canada T5M 0L2
454-2236

October 12, 1982

Dear Doll Friend,

JEAN'S DOLL HOUSE is pleased to announce EDMONTON'S THIRD ANNUAL DOLL SHOW & SALE, Sunday, November 7, 1982 from 10:00 a.m. to 5:00 p.m. at the CHATEAU LACOMBE (10111 Bellamy Hill). Admission is \$3.50 for adults and \$1.00 for school children. Youngsters five years of age and under will be admitted free. The door prize this year will be Faith Wick's "Billy Bum" (EFFANBEE #7007) valued at \$97.50.

Last year well over a thousand doll lovers and miniature enthusiasts attended the EDMONTON DOLL SHOW & SALE to see hundreds of antique dolls, modern collectible dolls, antique reproductions, miniatures and doll houses.

WE WOULD ALSO LIKE TO DISPLAY YOUR DOLLS AND DOLL HOUSES!

If you would like to display your doll(s) or doll houses as a part of the THIRD ANNUAL DOLL SHOW & SALE, please contact JEAN'S DOLL HOUSE. Your doll(s) will be insured while they are in our possession and will be given proper security (Edmonton City Police) while at the doll show. Your display dolls must be received at JEAN'S DOLL HOUSE by the end of October to be included in the show. As a displayer you receive free admission to the show and we provide the staff to care for your doll(s) at the show.

Again, this year's THIRD ANNUAL DOLL SHOW & SALE promises to be an exciting event. Doll and miniature makers and dealers already committed to this doll show include: Creative Crafts, Miniature Enthusiasts of Edmonton, Pat Axani, D & G Antiques Exclusive, Laurie Toth, Lee Purches, Magestic Ceramics, Creative Porcelain, Something Special, Elaine Howell, Ellen's Doll Carousel, Bea Stenson, Sheila Forster, Janice Moore, Edmonton Opera Guild Dollhouse Raffle, Zoie Gardener, Andrew Reilman, Hearthside Crafts, Iris Mather, and Lorna Bryant. In addition the THIRD ANNUAL DOLL SHOW & SALE will feature a display of fine old toys.

Please let us know very soon if you wish to display your dolls and dollhouses at EDMONTON'S THIRD ANNUAL DOLL SHOW & SALE.

See you there,

P.S. JEAN'S DOLL HOUSE will be open on Mondays following the doll show til the end of the Christmas season.

A poster of an antique doll on a rocking horse is being used to advertise the doll show. If you have an good location where lots of people would see this poster, feel free to come into the store and get one to put up. Of course, after the show the poster would be yours.

Series 82

Dominion Day taking time from parades, just to the people assemble the holiday celebration in a universe of time warp where the division of time apply.

These people holidays bent their wheels, often times.

In that sense for the seventh Arts had created the best instruction down in a room over the province immerse them normally have.

From Peace they came: He school teacher

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Despite the 'downturn' Effort 1982 lured 213 people out for the 14th Annual Effort Auction, Dinner and Dance at the Westin Hotel last week.

Betty Krysa, president of Effort, said "I'm so relieved that we did as well as we did — this year we had more acquisitions than people, thanks to the business community." Mike Lawrence, the auctioneer, this year Mike really had to work hard — he got \$175 for breakfast in bed by Cristiannes Fine Cuisine from Pal Hooper; a sculpture by Roy Leadbeater was bought by Gerry Yuen for \$2,200; Sam Steele purchased a white mink coat for \$4,000; Jack Segan spent \$1,000 on a wind buggy; Howard Henry paid \$350 for his 12-year-old daughter to have a guest appearance in the Ballet Cinderella (that's what I wanted); John Hunter paid \$1,750 for a miniature doll house his wife made; Bob and June Kerrison bought a Gourmet Brunch for 30 people prepared and served by members of the Effort Board for \$2,500; and Henry and Joan Shimizu won a cruise to Alaska — too bad they just came back from one.

Let's hope there is enough money left to help the Edmonton Opera Guild, which is holding an exclusive show and sale of original art at Le Marchand Mansions, starting at noon Thursday, Nov. 11 and ending Saturday, Nov. 13.

Hi, society!

Maureen
Hemingway



Nov 7th 1982, Edmonton Journal

Maxwell Bates, A.Y. Jackson, Len Gibbs are the painters represented with ceramics and pottery by Doug Falkins and Richard Selfridge. Batik scarves by Tricia Stevens plus many other artists. The show will be opened by Lieutenant Governor of Alberta Frank Lynch-Staunton and by Jeanne Loughheed.

... The Junior League is having its 2nd Annual Pot Pourri Fair over at the Terrace Inn. The sale starts on Saturday from 10 a.m. to 4 p.m. and on Sunday from 10 a.m. to 3 p.m. 150 league members each made \$50 worth of goods, and have two watercolors by Len Gibbs with only 50 prints made from each.

Part of the Edmonton Art Gallery is leaving the West ... Sandra Shaul is moving to Toronto to work for Key Porter Books, publisher of Allan Fotheringham. John and Maggie

Mitchell held a cocktail reception in their home to enable friends such as Chris Varley (some friends are closer than others), Victor Chan, Claude and Patrice Mannoni, owners of the soon to be opened Almondine; Allison Edwards; and Colin and Daphne Campbell to give a tearful farewell.

Last week the Citadel's production The Black Bonspiel of Wullie MacCrimmon opened in competition with the Oilers' hockey game — somehow both events ended in a draw. Howard Pechet said he related to this play because he remembered his father's life 30 years ago. Eric McCuaig said "I'm an old fashioned guy and I enjoyed it." Others weren't so kind ... Claude Bede acted as the devil and word has it that he plays the same part when he's downstairs having a drink ...

EXCLUSIVE ART SALE

PRESENTED BY —
EDMONTON OPERA GUILD



118 Street and 100 Avenue

NOVEMBER 11th 12 noon to 9 p.m.

NOVEMBER 12th 10 a.m. to 9 p.m.

NOVEMBER 13th 10 a.m. to 6 p.m.

ORIGINAL WORKS OF ART BY

Maxwell Bates • Stanford Blodgett • Lorne Bouchard • Mel Heath • Len Gibbs • A.Y. Jackson
• Wm. Kurelek • Roy Leadbeater • Jean-Paul Lemieux • John Little • Arthur Lismer • Janet Mitchell • Toni Onley • W.J. Phillips • Robert Pilot • R.P. Riopelle • Goodridge Roberts • Albert Robineon • Allan Sapp • Baker Lake Eskimo prints and others

The sale will also include pottery, weavings, ceramics, stained glass, etching, and more.

OFFICIAL OPENING ON

Friday, November 12th at 2 p.m.

by

The Honourable Frank C. Lynch-Staunton
Lieutenant Governor of Alberta

and

Mrs. Peter Loughheed

for more information phone

Edmonton Journal 452-7134; 469-6531; 477-9601

1982

Fair at weekend

The Junior League of Edmonton is having a Pot-Pourri Fair this weekend at The Terrace Inn.

Local art, hand-made crafts, home-baked goodies, new and used books will all be on sale for Christmas gifts ... or gifts to oneself.

One of the highlights of this year's event is two limited edition intaglio prints by Canadian artist Len Gibbs.

Sales times: Saturday 10 a.m. to 4 p.m. and Sunday, 10 a.m. to 3 p.m. The \$1 admission fee buys a chance on a trip for two to Lake Okanagan Resort.

Edmonton Journal
Nov 11th 1982

EXHIBITION

MURRAY MacDONALD

will be present to autograph copies of his
newly released book

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JANET TANASICHUK

Watercolours

November 13 to November 19

ARTISTS IN ATTENDANCE SATURDAY, NOVEMBER 13

Edmonton Journal 10 a.m. - 4 p.m. 1982

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Edmonton Nov 19th 1982
Journal



Paintings
by
**ARTHUR
EVOY**
Oils & Watercolours
**OPENS
TOMORROW
10:00 A.M.**

Lefebvre Galleries Ltd.

10238-123 St. Edmonton, Alta. T5N 1N4 (403) 488-1251

Art or cars? City stalls on critical decision

By Phylis Matousek
Journal Staff Writer

Since the SUB art gallery closed, emerging artists have struggled to find adequate exhibition space.

Although some businesses such as Walden's, the Citadel, Weinlos Books, Dante's and Bjarne's Books among others have generously provided some space, it hasn't been enough to help all the artists not represented by a gallery.

However, there has been good reaction to an appeal for space from the Universiade staff for Kaleidoscope, the performing and visual arts portion of next year's games.

Oksana Dexter, who is in charge of locating venues for Kaleidoscope visual arts exhibitions, describes the reaction from managers of downtown buildings and outlying shopping malls as "absolutely wonderful."

And that may have a spin-off effect for local artists and craftsman in the years to come.

All countries participating in the games have been invited to submit craft exhibitions, joining Canadian artists and craftsmen in a truly international exhibition.

The manager of one of the large buildings in downtown Edmonton has given tentative approval for use of the lobby for a stained glass exhibition.

The Edmonton Art Club held its recent fall

NOV 23/82

show in the lobby of the Standard Life Centre building. Now it looks as though an area in the Canadian Commercial Bank building may be set aside as a venue for works by unknown artists. At least, management is taking a close look at the possibility.

The Atlantic Richfield Corporation (ARCO) donates one floor of its headquarters building in downtown Los Angeles for use by emerging artists, and other corporations throughout the U.S. have found it to their benefit to provide free exhibition space.

The reaction Mrs. Dex-

ter has received from downtown building managers is encouraging. If spaces can be found for Kaleidoscope, perhaps that same co-operative attitude can continue on a year-round basis. At least until such time as a suitable building can be obtained for a working visual arts centre for sculptors, painters, potters, weavers and other artists and artisans.

The city has an opportunity to help a large segment of its population. Surely there is a greater need for a centre than there is for still another parking lot. The interest in art has been amply demonstrated.

GLIMPSES: Among the nationally-recognized artists represented in an exhibition of drawings at the West End Gallery, 12308 Jasper Ave., are Harry and Caren Heine, Toni Onley, Alan Wylie, Sam Black, Hendrik Bres, Rhonda Galper, Len Gibbs, Robert Genn, Arthur Shilling, Sam Black and Walter Drohan. The exhibition which includes preliminary drawings, sketches and finished drawings runs Dec. 4 to 18.

Just around the corner at Horizon Art Galleries, 10114 123rd St., is a special Christmas Exhibition featuring recent works by O.N. Grandmaison, Irene Klar, Gunter Heim, Gisela Felsberg, Brian Atyeo, John Compton, Hans Herold, Sharon Holmes, Louise Cook and Cynthia MacKenzie. The show which covers a variety of media and styles, continues to Dec. 18.

On the South Side, Oxford Galleries at 10464 Whyte Ave., is presenting the works of internationally-acclaimed German sculptor Gregor Kruk beginning Dec. 3. The collection was brought to Edmonton by Sophia Skrypnik. Kruk simplifies figures, mostly in bronze. His work has been purchased by the National Museum in Paris, the British Museum in London, and is in many other public as well as private collections. In 1964, the Pope awarded him a medal of recognition for his bust of Pope Paul VI. The exhibition continues to Dec. 11.

Journal Nov 26/82

A2 EDMONTON JOURNAL, Wednesday, December 15, 1982

Beg your pardon

The Seniors Notebook Sunday incorrectly announced Dorothy Erb and Friends would perform at West Edmonton Seniors today. Dorothy Erb and Friends will perform at Strathcona Place, 10831 University Ave., today after supper.

Gallery glimpses

The Christmas season has arrived at the Front Gallery, 4624 99th St., with many local artists represented in an exhibition opening Monday Dec. 6 and continuing through December.

Among the 25 artists with works ranging from oils, acrylics and watercolors to blown glass, clay work and porcelain are DesVides, Jonathon Knowlton, Seka Owen, Jim Corrigan, Marty Kaufman, Sharyn Scarff, Lyndal Osborne, Lynn Malin, Margo Zak and Norm Faulkner.

Art has gained momentum as a gift, says Doug Wright of Oxford Galleries. Works of art represent special personal thoughts and considerations, he says. Artists represented by the Oxford include Tommie Gallie, Meredith Evans, Marina Popova, Neil Lightfoot, Alfred Schmidt and Carla Costuras among others, ranging from paintings in oil, acrylic and watercolor, to sculpture in wood, bronze, stone and ceramics. Oxford also stocks prints and graphics, and provides framing service as well. The gallery is located at 10464 Whyte Ave.

COLLECTORS CHOICE IMPORTANT CANADIAN ARTIST'S EXHIBITION & SALE

- | | |
|------------------|----------------|
| Joe Acs | John Little |
| A. J. Casson | Henri Masson |
| Reta Cowley | Janet Mitchell |
| Alex Colville | John McKee |
| Stanley Cosgrove | Toni Onley |
| Ken Danby | Wilf Perreault |
| Rhonda Galper | Allen Sapp |
| Len Gibbs | Harry Savage |
| Brian Johnson | William Winter |
| J. Kasyn | Alan Wylie |

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10 A.M.-5 P.M.
SUNDAY, DECEMBER 12,
10 A.M.-5 P.M.
NORTH-CAN BUILDING, 10160-112 Street
For More Information, Call Pat 434-3559
Wine & Cheese Served

The humor of painter Art Evoy shines through in an exhibition of his works in oils, acrylics and watercolors which opened Saturday at Lefebvre Galleries, 10238 123rd St. The show continues to Dec. 3.

The Saskatchewan-born artist is a graduate of the Alberta College of Art. He concentrates on people in his works, showing them in ordinary situations with just a dab of the preposterous.

Local artists Vicky Kitco, J.E. Bliss and Anne Wronko are exhibiting their works at the Other Artists Gallery, 9022 75th St., through November. Vicky uses acrylics for her abstract works, Anne chooses watercolors for landscapes and still lifes, and Bliss works in the realistic style with oils. The gallery is open Tuesday through Saturday from 10 a.m. to 6 p.m.



Chinook, painted in oil on masonite by Turner in 1946.

A self-taught painter and writer

Sunfield Painter: The Reminiscences of J.D. Turner

U of A Press; 130 pp.; \$24.95.

By TERRY FENTON

John Davenall Turner, as Jon Whyte points out in his excellent introduction to *Sunfield Painter*, was one of several painter-writers from the Canadian West.

Whyte also mentions Maxwell Bates, Illingworth Kerr and Annora Brown. (To those I would add the late Saskatchewan rancher and naturalist, R.D. Symons.) Although J.D. Turner was born in England in 1900, he was raised in Alberta, on a homestead near Vegreville and subsequently in Edmonton, following the death of his mother in 1912.

As Whyte points out, Turner taught himself to write largely by reading Mark Twain and James Thurber, both good teachers. I don't know when Turner taught himself to write, but he taught himself to paint as a young man during the 1920s in Edmonton.

He didn't do it without help. In his "reminiscence" he mentions that Maude Bowman, the founder and first president of The Edmonton Art Gallery, gave him encouragement; that William Johnston, an elderly Scottish painter then living in Edmonton, provided rudimentary painting lessons; and that several of

Johnston's students banded together in the '20s to found the Edmonton Art Club.

Nonetheless, Turner's training seems to have been minimal. It was given its biggest boost as the result of an exhibition of paintings by The Group of Seven which was "among the first exhibitions Mrs. Bowman arranged" for The Edmonton Art Gallery. That must have been in 1923 or 1924. Thereafter Turner admired the Group of Seven, although he may not have consciously inclined towards its manner until the '40s.

But *Sunfield Painter* isn't an art book in the usual sense. It doesn't purport to record the development of Turner's style. He was, self-admittedly, a modest painter. Illustrations of his work that are scattered through the book are presented well, but are not arranged chronologically and don't always relate in an illuminating way to the text. Most of them exploit a rather "soft" naturalistic manner characterized by small size, a rather delicate sense of color, and a light, slightly uncertain touch. They're modest, but genuine.

A small reproduction of the Credit River in Ontario, painted during his ill-fated trip east in 1935, suggests the Turner who might have been. Here the painting of rippling water and rocks is inspired and cries out for enlargement

beyond the tiny size of the original. But Turner seems never to have felt under pressure to work bigger. The fact that he opened the Canadian Galleries in Calgary in 1945, thereby becoming Alberta's first art dealer, suggests that his foremost ambition was to serve art rather than to produce it.

The text of *Sunfield Painter* reveals Turner to be a genial supporter of art rather than a single-minded painter. His recollections are written with great good humor and are interspersed with anecdotes. Turner the writer is the counterpart of Turner the painter. He writes with conviction and with great charm, although his descriptions and characterizations are sometimes a bit vague.

Still, if he doesn't instruct in an important way, at least he gravitates to the facts of his own experience. As a result, he's lively and entertaining where so many writers on art are boring if they're readable at all.

Sunfield Painter, handsomely produced, is enjoyable, required reading for all students of Alberta art. But it's more than a book for students. It provides absorbing reading for anyone interested in the history of this province.

Terry Fenton is the director of the Edmonton Art Gallery and co-author (with Karen Wilkin) of *Modern Painting in Canada*.

ART FAIR

Dec. 4 - 18

GALLERY ARTISTS

Oils
Watercolours
Acrylics

PORCELAIN

by
Peggy Heer

POTTERY

by
Blackmore

WOODCARVING

by
Adi

WILDLIFE

Limited Edition Prints
by
Randy Fehr

ART BOOKS

New: *Watercolour Painting -
A Dialogue*
by Murray MacDonald

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DEC/82 EDMONTON 115

Johnson Gallery — Art Fair —



Symphony Christmas Auction
EDMONTON JOURNAL, DEC 4/82.

EXALTATION OF ART

| LOT NUMBER | DESCRIPTION | VALUE | DONOR |
|------------|----------------------------------------------------------------------|-------|----------------------------------|
| 6001 | Polished Bronze Sculpture of three birds RAE POOLE | \$750 | THE ARTIST |
| 6002 | Framed Watercolor 'Cape Fern' JONATHON KNOWLTON | \$250 | THE ARTIST / FRONT GALLERY |
| 6003 | Framed Colour Photograph 'Harbor in Maine' | \$80 | JAN URKE |
| 6004 | Watercolour 'Horse Hills' LEN GIBBS - 23x15in | \$950 | THE ARTIST |
| 6005 | Landscape Sketch JIM VEST Acrylic/Gouache - 16x12.5in | \$300 | THE ARTIST |
| 6006 | Watercolour 'Java Sparrow & Wasp' PAULY WONG - 17.5x11in | \$300 | ANNE BURROWS |
| 6007 | Etching of 'Bassoonist' F. GRAVEL, Artist's Proof - 7x9in | \$125 | GRAPHICA GALLERY |
| 6008 | Floral Watercolour 'Peonies' KAY MAIS - 21x14in | \$200 | THE ARTIST |
| 6009 | Abstract Acrylic on Canvas GRAHAM PEACOCK - 15x37in | \$850 | THE ARTIST |
| 6010 | Charcoal on Paper 'Albert Situlle' DEAN REEVES - 23x17 in | \$150 | THE ARTIST / FRONT GALLERY |
| 6011 | Landscape Watercolour JANET TANASICHUK - 25.5x20in | \$375 | THE ARTIST / JOHNSON GALLERY |
| 6012 | Print 'Musicians' J. KOSSONOGI 181/200 - 20x14.5in | \$150 | T.H. MORGAN LTD. |
| 6013 | Oil on Massonite 'Prairie Afternoon' GWEN MOLNAR - 46x32in | \$500 | THE ARTIST / GRAPHICA GALLERY |
| 6014 | Reproduction of Japanese print ca. 1848 KUNITERU - 33x17in | \$125 | THE GNOME GALLERY |
| 6015 | Abstract Acrylic on Canvas 'Semiad' SEKA OWEN - 43x15in | \$500 | THE ARTIST |
| 6016 | Acrylic on Massonite 'Pair of Skates' DEAN REEVES - 30x24in | \$200 | THE ARTIST / FRONT GALLERY |
| 6017 | Lithograph 'Dancing Lesson' #3 LEN GIBBS 39/40 | \$200 | WEST END GALLERY |
| 6018 | Original Photograph 'Alberta Landscape' CON BODAND - 30x40in | \$600 | MIDDLE EARTH GALLERY |
| 6019 | Mixed Media on Paper 'Still Life' MONTY COOPER - 11x9in | \$100 | THE ARTIST / FRONT GALLERY |
| 6020 | Lithograph 'The Interns' WAYNE HOWELL 20/275 - 17x23in | \$150 | ARCHIBALD GALLERIES |
| 6021 | Pencil on Paper 'Woman before Window' JIM DAVIES - 30x28in | \$175 | THE ARTIST |
| 6022 | Landscape Watercolour 'Aerios' JEANETTE STAPLES - 18.5x25in | \$250 | THE ARTIST |
| 6023 | Original Photograph 'Country Church' JOHN CHALMERS - 8x10in | \$125 | THE ARTIST |
| 6024 | Original Photograph 'Lighthouse Peggy's Cove' JOHN CHALMERS | \$125 | THE ARTIST |
| 6025 | Original Photograph 'Waiting' JOHN CHALMERS - 8x10in | \$125 | THE ARTIST |
| 6026 | Abstract Acrylic on Paper 'Blabbermouth' PHIL DARRAH - 30x22in | \$500 | THE ARTIST |
| 6027 | Watercolour & Inks on Rag Paper MAUREEN HARVEY - 17x22in | \$175 | THE ARTIST |
| 6028 | Handcrafted Landscape Embroidered in Wools - 16x22in | \$125 | NEEDLECRAFT NOOK |
| 6029 | Lithograph, landscape 'VOYER, Artist's Proof | \$100 | ESO WOMEN'S COMMITTEE |
| 6030 | Watercolor 'Rocks Float at Soole' LYNN MALIN - 12x2in | \$250 | THE ARTIST / FRONT GALLERY |
| 6031 | Handcrafted Ceramic Figure DUNCAN CURRIE 'Listening to Mozart' | \$120 | THE ARTIST |
| 6032 | Landscape Acrylic on Board HENDRICK BRES | \$380 | GONDA BRES |
| 6033 | 19th Century Copper Engraving 'Teagene' | \$100 | JEAN McINTYRE |
| 6034 | Framed Colour Photograph 'Lobster Hut & Buoys, Vinal Haven' | \$80 | JAN URKE |
| 6035 | Watercolor Landscape TOM TINKLER | \$350 | THE ARTIST |
| 6036 | Watercolor on Rice Paper, Eskimo Design, BARBARA WILSON | \$375 | THE ARTIST |
| 6037 | Watercolor on Charcoal Paper, NW Coast Indian Design, BARBARA WILSON | \$400 | THE ARTIST |
| 6038 | Oil on Canvas 'Still Life with Vase' WAYNE DAVIS - 18x22in | \$500 | THE ARTIST |
| 6039 | Oil on Canvas 'Tree' SHANNON TWO FEATHERS - 6.75x4.75in | \$85 | BEARCLAW GALLERY |
| 6040 | Oil on canvas 'Sky' SHANNON TWO FEATHERS - 6.75x4.75in | \$85 | BEARCLAW GALLERY |
| 6041 | Oil on Canvas 'Spring Thaw' SHANNON TWO FEATHERS - 6.75x4.75in | \$85 | BEARCLAW GALLERY |
| 6042 | Oil on canvas 'Morning Forest' SHANNON TWO FEATHERS - 6.75x4.75in | \$85 | BEARCLAW GALLERY |
| 6043 | Oil 'Eggs & Onions' DAVID RHEIN | \$200 | THE ARTIST |
| 6044 | Handcrafted Ceramic Figurines 'La Femme' COLETTE CLOUTIER | \$100 | THE ARTIST |
| 6045 | Print 'Lac La Biche Hospital' HARRY SAVAGE 22/450 - 13.5x11.5in | \$200 | ANONYMOUS / CONTEMPORARY FRAMERS |
| 6046 | Print 'Calgary Public Library' KERR 22/450 - 13.5x11.5in | \$200 | ANONYMOUS / CONTEMPORARY FRAMERS |

Johnson Gallery

— Art Fair —



ZOLTAN SZABO, "FALL TOUCH" WATERCOLOUR, 22" x 15", 1982

GALLERY ARTISTS — DECEMBER 4 TO DECEMBER 18

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 RON BAILEY
 MARION BARKER
 AGNES BIGGS
 BOB BLACKMORE
 SHERYL BODILY
 SYLVIA BOEHRNSEN
 A.V. BREAU
 DON BROWN
 VICTOR CLAPP
 RAYMOND CHOW
 ARMAN J. EARL
 RANDY FEHR
 RON FINCH
 ELAINE FLEMING
 SUSAN GARDINER

JOE HAIRE
 R.A. HARROLD
 PEGGY HEER
 HANS HEROLD
 GEORGIA JARVIS
 PHYLLIS JEFFERY
 KIRSTEN JENSEN
 BEV JUNO
 NASCO KAFADAROW
 ZITO KARE
 ILLINGWORTH KERR
 MARY KERR
 GLENN McCULLOUGH
 MURRAY MacDONALD
 MYLES MacDONALD
 THELMA MANAREY
 EDYTHE MARKSTAD

RONALD OKEY
 LINDA O'NEILL
 JOSEPHINE PARROTT
 WILLIAM PARSONS
 GINO PEZZANI
 ANDREW REILMAN
 DON SCOTT
 DOROTHY SHUTE
 LEOLA SMITH
 PAUL SURBER
 ZOLTAN SZABO
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SECTION

C

Saturday, November 27, 1982

EDITOR: SATYA DAS



No time/CI



Murray MacDonald, a Western pioneer, has created a colorful heritage with works such as Rhythm by the Sea, from the A. Collins collection.



Murray MacDonald

NOV 27/82
EDMONTON JOURNAL

Artistic spirit stands test of time

By PHYLIS MATOUSEK
Journal Staff Writer

Time bends even the sturdiest tree.

Murray MacDonald has weathered the gales of 84 years in his lifetime as a teacher and an artist. Although his hearing is muted and his vision dimmed, his artistic spirit refuses to accept time.

He still offers critiques to serious painters, and family get-togethers on Sunday afternoons are filled with talk of design, space, motion, color. His niece Edythe Markstad, and grandniece Janet Tanasichuk are dedicated watercolor artists, and treasure the Sunday sessions.

"An afternoon with Uncle Murray is worth more than a month with any other teacher," Janet says.

Murray MacDonald has led a rigorous life since his boyhood in Cape Breton, through migration to the West, bouncing and jouncing along by rail, enlistment in the Canadian Army for service in Siberia during the First World War, and teaching in the kitchen of an abandoned farmhouse in an isolated rural area of northern Alberta.

Last year the University of Alberta awarded him an honorary doctor of laws degree, as a tribute to an art educator who had given close to 60 years of his life to the advancement of art in Alberta schools.

And this month the faculty of education published a book of his works and his thoughts on painting.

Uncle Murray, as he is known to many even those outside family ties, has a strength of purpose, a strength apparent in his application of watercolors. The forests of Murray's brush are sturdy — giants in their environment.

His tall gaunt frame belied the kindly, caring man youngsters were to know. He would take his charges on long walks. On returning to the classroom, he would ask the youngsters to describe what they had seen on their walk, and to draw their impressions.

He led rather than pushed, the mark of a real teacher. Some say "those who can do, those who can't teach." He has disproved that theory every day of his adult life.

"From my very earliest recollections I was interested in sketching and drawing," he says in the book.

"My mother like most mothers I suppose seemed to be appreciative of what I was doing and would pin them up on the kitchen wall."

He received a minimum professional qualifications certificate in Nova Scotia ("They certainly were minimum and not very professional but they did qualify me to teach.")

His first teaching assignment was in a 17-student school at Cain's Mountain, 17 km from his home. His salary — \$12.50 a month.

A friend talked him into looking west when school was out.

"No one asked what you intended to do in the West — you simply went to St. John's, N.B., and paid your \$25 which was the fare to any place you wanted to go in Western Canada."

He landed at the CPR station on Edmonton's South Side with a heavy suitcase and an overcoat only to discover there was a streetcar strike. He hiked to the old Selkirk Hotel on 101st Street and Jasper Avenue.

The next day he was hired by the Alberta Department of Education to teach in a rural area near Elk Point, some 240 km northeast of Edmonton. He was all of 18.

The First World War sparked a patriotic response in the young teacher. He enlisted and became an "overnight engineer" attached to the 16th Field Company earmarked for duty in Siberia.

"I shall not dwell on the Siberia experience except to say that from the point of view of climate, it was a great relief from the severe cold of the Alberta winter."

On his return to Alberta, he picked up the threads of teaching with assignments at rural schools. But the rural life soon paled for the still young man and he moved back into the city.

He organized and taught the first classes for youngsters on Saturday mornings at the Edmonton Art Gallery in the old Civic Block. He taught at the Banff School of Fine Arts, the University of Washington, and organized classes at Powell River, B.C., and Yellowknife, N.W.T.

He was an instructor and principal in what was then known as the Faculty of Education Demonstration School at the U of A. He was supervisor of art for the Edmonton public school board, a job he held for 14 years, retiring from there to return to the University.

It wasn't all teaching. His works drew local then national attention.

Dr. Bernie Schwartz has known Murray MacDonald since 1965 when they worked together in the University

of Alberta education department. Dr. Schwartz is a professor on the education faculty with particular responsibility for art education.

"Murray is highly respected for his gentle, understanding and sympathetic approach to students. He is tolerant of different points of view although he does have some definite ideas."

The two men were partners on Creative Hands, a series of half-hour TV shows produced for 10 years by CBC aimed at encouraging children at the Grade 4-6 level to express themselves artistically.

"Murray was a practising artist even while he was teaching, he kept at his craft over the years.

"He was one to make something from nothing. He used simple basic resources, scraps from wallpaper books were used for collages, and he taught the youngsters how to make paint brushes. Perhaps it was the Depression years that helped mold that characteristic, as well as his Scots heritage . . . he knew how to make do," Dr. Schwartz says.

"He wasn't one to complain or to feel the world owned him a living."

Murray's homespun advice had a broad range.

"One day he told me: 'Bernie whenever you have to speak before a teacher's convention try to carry it over the dinner hour or be sure you speak immediately after lunch. That way you'll get a free meal.'

"It's worth noting," Dr. Schwartz says, "that when a member of the faculty of education retires, he or she receives a MacDonald watercolor."

"That certainly demonstrates the esteem in which Murray is held."

Murray had wanted to write a book about watercolor painting, but until he met Dr. Janis Blakey, who is on the university's department of education faculty, during a painting lesson, the book had been pushed off to one side.

Dr. Blakey offered to help Murray compile the book, applied for a grant from the University Alma Mater Fund, and Murray's book was on its way.

The book — A Dialogue — contains Murray's ideas on painting in watercolors, along with carefully-selected pictures of his work from the first dated 1928 to 1981, many reflecting his travels in the Far East and Europe as well his trips across Canada.

It's all there in A Dialogue — a man's life devoted to art, to sharing knowledge and stimulating creative expression.

We have decided to publish our newsletter in magazines rather than mail it to individual addresses. Starting in the fall you will be able to find us in the **January, April and September** issues of **Edmonton Magazine, Interface and Arts West**. The "Features" will always be available at the gallery as well. Thank you for your support in the past and we hope this new arrangement will keep you as well informed as a personal mailing.

Lois & Betty

P.S. Since we know you all keep your newsletters and refer to them often, we are enclosing a handy, dandy magnet to hold our new features in a convenient spot.

Fireweed GALLERY LTD Features

Spring, 1982

This season we are abandoning our usual mail-out newsletter for the wide world of magazine advertising.

April 6 - 24

ALL THINGS EASTERN

A special presentation of Oriental art and crafts - paintings by Woo May, antique Tibetan silver jewelry, porcelain shards, longhair leather hat ornaments and Japanese kimono stencils, cloisonne and lacquered boxes - a trove of rare treasures.

April 27 - May 8

THE FLOWER GARDEN

April shows bring May flowers to Fireweed. The bouquet will feature works by gallery artists Rosanne Dreyfus, Yukiko Igarashi, Amy Luk-Lowman, Mary Lou Crear, Bill Lumsden and others.

May 11 - 22

PEOPLE, PEOPLE, PEOPLE

Oil, watercolour, woodcuts, collage, graphite and clay portray the human experience. Numerous works by Paul Broad will be especially featured, complemented by the works of Pat Galbraith, Jerry Hering, Don Pinn, David Veerachagn, Don Shean and others.

May 25 - June 5

POLISH ORIGINALS

Fireweed is honoured to present original prints by wood-rendered Polish artist, Ryszard Smet. We are also pleased to be able to introduce to Canada the work of the young Polish artist, Jan Focin.

June 1 - 12

RAKHEL BILLER-KLEIN

Rakhele's woodcuts have been well received in the past. We are now pleased to present to you her playful and charming watercolours. These whimsical delights reveal a warm and humorous character with a great joy for life. Come meet the artist at the opening, June 1, 7 - 9 p.m.

June 8 - 19

BOB HELD & MARTHA HENRY

These two masterful glass blowers will present a two-person extravaganza of art glass. Transparent and free-flowing works of Bob Held contrast the subtle surface decoration on the perfect forms of Martha Henry. All are welcome at the opening, June 8, 7 - 9 p.m.

June 15 - 26

SUSANNE BALSLOV

Many are familiar with Susanne's characteristic hand-painted stoneware. Now come and see the delicacy and technical excellence of her carved and decorated porcelain works. Join us at the opening to ensure the availability of your favorite piece, June 15, 7 - 9 p.m.

June 22 - July 3

TRADITIONAL NATIVE CRAFTS

Fireweed is pleased to present carefully chosen works by emerging Native artists. The exhibit will include tamarack decoys from James Bay, West Coast wall plaques, masks and argillite and silver jewelry, headdress, beakers and baby moccasins.

Fireweed

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Bob Lister



Edmonton Journal 1982

My phone was kept quite busy last weekend with people reporting the arrival of migrant birds.

The first to call was Dr. Lu Carbyn, who had seen a killdeer and a robin north of Devon as early as March 22. I have earlier reports of robins in the city but most of these were suspect, since almost every winter we have an odd robin wintering here. The one seen by Dr. Carbyn was far from any house and was undoubtedly a true migrant.

Larry Leidl reported a bluebird at Viking on March 21 and he saw a crow near Tofield on his way into the city. Another crow was reported by Mrs. Ernie Kuyt, who also noted that grey or Hungarian partridges have already left the coverts and paired off in the southern outskirts of the city.

Several people had seen white-headed gulls over the city. These were probably ring-billed though no specific identification was made. Ring-bills usually arrive days before the slightly larger Californias, but the birds are so much alike that it is difficult to separate them when they are on the wing.

Harry Horton had a small flock of pine siskins in a tree in his garden last Sunday. These little birds, close relatives of the goldfinch, are extremely erratic in their movements. Although they have been recorded on the Christmas bird count in Edmonton on occasion, I have yet to see one in the city in winter. I look for flocks when the fluff of the dandelions is blowing because, like the goldfinches, these little birds are fond of the seeds of both dandelions and thistles.

They are streaked grey-brown birds that show a tinge of yellow in the wings and rump. They are erratic in their breeding seasons as they are in their movements and

a pair may drop from the flock at almost any time to nest. Much more common in the foothills and mountains, some undoubtedly nest in the Edmonton area. I have seen a male singing as he flew in undulating flight around a spruce tree in my garden for much of one June. The undulating flight is typical and the birds keeps in touch with one another by characteristic zweet-zweet notes.

The most interesting sighting, however, was made by Dr. Robert Turner when a great blue heron flew across a road last Saturday near Beaverhills Lake. This huge bird lives mainly on fish and frogs that it spears in shallow water. It also catches the odd mouse, but with every stream and slough frozen and snow deep everywhere, I cannot see how this bird will survive.

I was about to say I had had no reports of geese or ducks when the mail arrived with a note from The Journal saying Mrs. Helen Lavender is sure she saw Canada geese on March 11, the day of the heavy snowstorms. I have no knowledge of geese wintering locally so these must have been early migrants. Perhaps they have found the open water of the river or Lake Wabamun.

Many years ago with Dr. Otto Hohn, I walked out to the Winterburn muskegs on March 26. Spring was early that year and most of the snow had gone except where it lingered around the clumps of Labrador tea. We saw several mountain bluebirds that day as well as robins, and the poplars at the edge of the muskeg were alive with singing tree sparrows. I remember a golden eagle that perched long enough for us to get excellent views. But, as I said, snow had almost disappeared and food was available for the birds. What some migrants will do this year unless we get a sudden break, I do not know.



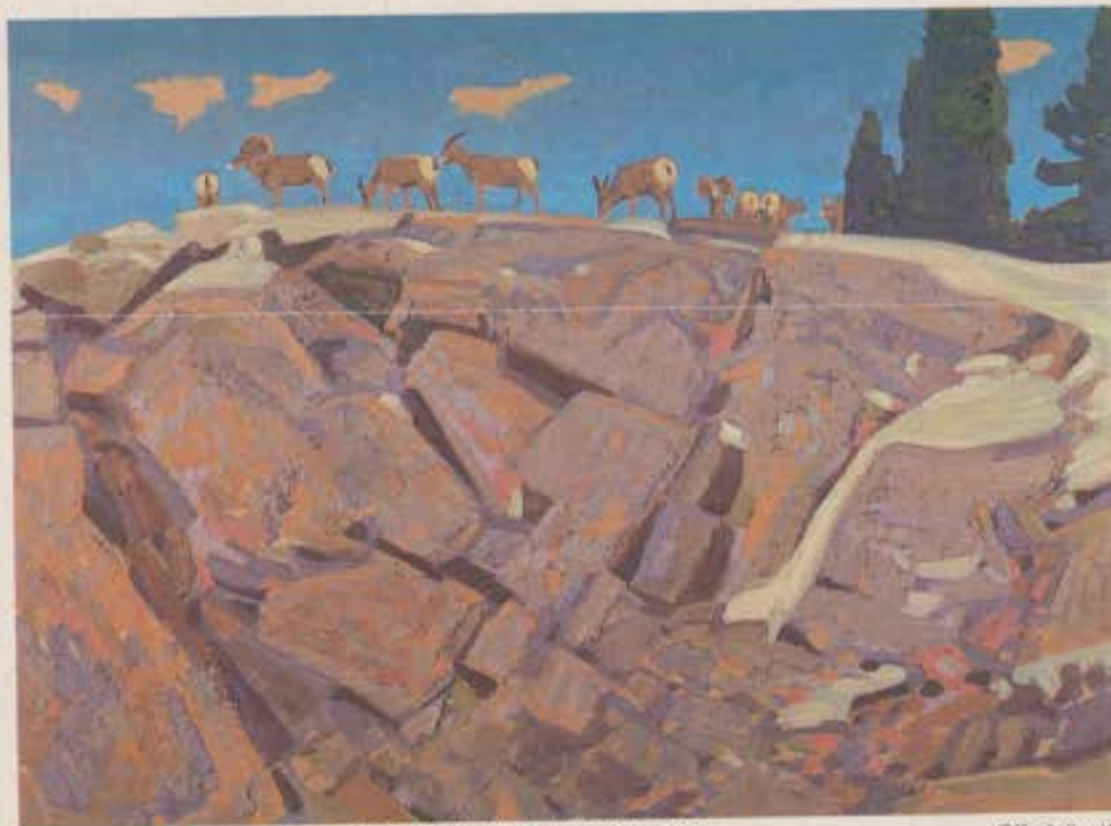
WINTER SOLITUDE

Oil, original mouthpainted by M. KIJEK

1982.

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Oct 5/82.

Susan Gardiner designed colorful banners for St. Timothy's Anglican Church.

PICTURE: Jon Murray



Banners beam message

By PHYLIS MATOUSEK
Journal Staff Writer

Creation is a combination of life forms on deep green velvet;

Redemption consists of three crosses surrounded by gold streamers centred on rich red velvet;

Sanctification is portrayed by golden wheat sheaves and clusters of grapes amid brilliant red and pink swaths on purple velvet.

The three banners that hang on the wall of St. Timothy's Anglican Church, 8420 145th St., are the result of more than two years of artistic endeavor — in a chain that stretches from Winnipeg to Vancouver via Edmonton.

"We had wanted to do something as a memorial for the late Bea Randall in recognition of her work in the parish and in the diocese," explains Susan Gardiner, an Edmonton artist and long-time member of St. Timothy's. She designed the banners.

"Bea had been associated with St. Timothy's for a long time and spent many years as secretary and director for the diocese Anglican Church Women's social action program. She worked very hard in helping others."

Rev. Douglas Stewart who was the rector of St. Timothy's a few years ago, had been concerned about the lack of visual interest on a long wall in the architecturally contemporary church.

"We put our heads together," Susan says, "and came up with the idea of ecclesiastical banners primarily to honor Bea but also to beautify the church."

Mr. Stewart wanted the banners to reflect church dogma.

Each of the banners is 5.4 metres high by 1.5 metres wide.

For the *Creation* banner, Susan used a beige colored material for the figures of man — "That way they could be any race." Tree forms, birds, fish and a snake are appliqued on the green velvet. At the top of the design, rays of light in gold and white lustrous material slash through the darkness of *Creation's* early moments.

Three crosses centred on broad bands of gold and beige signify *Redemption*. A shimmery material used for the crosses adds dimension as they seem to rise from the lower edge of the image.

On the third banner — *Sanctification* — the wheat sheaves denoting bread are made of a nubby material in a shade of gold, and clusters of purple grapes representing the wine are of a semi-glossy padded sateen.

Various materials from silk to satin, cotton to wool, some shiny, some nubby, provide textural contrast in the banners.

After Susan completed the design work, the scale drawings were sent to a Toronto computer service where full-size patterns were made. These were sent to Gladys Dack in Vancouver who made the banners.

Gladys had been a teacher and church worker at St. Chad's Anglican Church in Winnipeg, Mr. Stewart's assignment before moving to Edmonton. Because she had made processional and decorative banners for St. Chad's, she was an obvious choice to complete the banners for St. Timothy's, Susan explains.

— Susan Gardiner has led a busy life since emigrating to Alberta from England. Page D8

Variety added spice to artist's life

By **PHYLIS MATOUSEK**
Journal Staff Writer

Susan Gardiner has entertained a lifelong interest in art, drawing and sketching as a young child and enrolling in the Slade School of Art in London, England, when she was 16.

When the Second World War erupted, Susan went to work for the British ministry of aircraft production where she "drew pictures of nuts and bolts and screws . . . and translated the American language into English for technical aircraft manuals."

She met and married a young airman named William Gardiner of Calgary who was with the Royal Canadian Air Force in England. She emigrated to Alberta in 1944.

Her love of art has never cooled, although raising three children took most of her time.

She studied with H.G. Glyde and Walter Phillips and at Coste House in Calgary. She painted the murals in the Red Deer Municipal Hospital children's pavilion in 1954, the mural in Adams Park Arena in Lethbridge in 1961, and in 1964 she painted a mural depicting the history of the Wainwright area for the Camp Wainwright officers mess.

As her husband Bill continued his 43-year-

career with the Bank of Montreal, Susan kept up with her art. She works in watercolors, oils and mixed media for delightful flower studies and landscapes. Her works are in private collections in Canada, the U.S., Japan, West Germany, Great Britain and Australia as well as in the corporate collections of the Bank of Montreal and Gulf Oil Company.

Designing the banners for St. Timothy's was her first excursion into that medium.

When the Western Canada Artists Federation was established in 1977, Susan became involved with the group and is the current vice president, assisting president Eileen Stuart, a talented artist also of Edmonton. The WCAF operates a gallery showing Alberta artists' works during July and August at Jasper Park Lodge.

The Lodge's roster of guests reads like an international who's who and many of those visitors have been able to view the works of some top Alberta artists.

"We have sent art all over the world from our gallery in Jasper Park," Susan says.

When she isn't painting or designing banners, Susan sews and knits.

"With six grandchildren, there's always someone who can use what I make. Besides I can't just sit still and do nothing."

Grizzlies

As a conservationist, hiker and one who enjoys the tranquillity of the wilderness, I wholeheartedly agree with Harry Rowed that grizzly bears "shouldn't be allowed to exist anywhere near civilization" (Sept. 5).

Are not the national parks set aside for the enjoyment of people rather than as game preserves?

A "living museum of nature" is like the old-fashioned parlor — useless. I cannot think of a better

course in "the pursuit of leisure" than introducing one's family to hikes in our national parks.

We have "bear soothers" recommending everything from whistles to torches to soothe the savage beast. As grizzlies are most unpredictable, being armed as above is purely psychological for the hiker. The Roweds had their noisemaker!

"If humans wish to take their chances in wilderness, they must expect the consequence whatever these may be" (Robert C. Guest). I say, not in a national park. Would he prefer we loiter in front of the Jasper administrative building and smoke pot. Come now!

I can't help but feel that such asinine statements are made without any knowledge of the pleasures derived from hiking in our national parks. Why not hike in reasonable safety?

Mrs. Rosemary McLeod,
51 Westbrooke Drive

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"LOON" etching '81

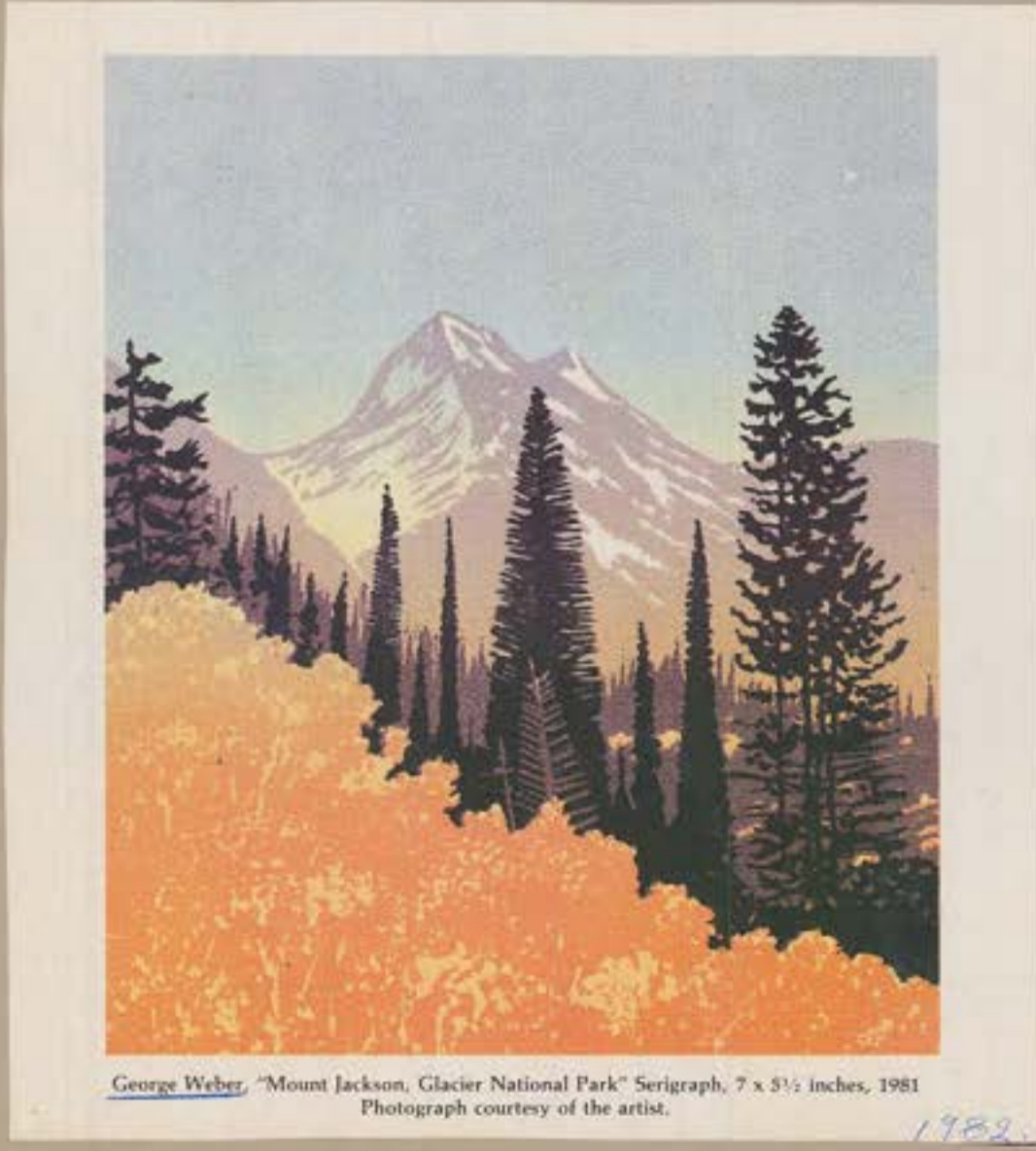


"THE SECOND HOUSE" etching '81



"COTTAGES" etching '81

THELMA MANAREY



George Weber, "Mount Jackson, Glacier National Park" Serigraph, 7 x 5 1/2 inches, 1981
 Photograph courtesy of the artist.

1982



GEORGE WEBER
 PAGE 18

1982

EB-51-95

written by

Past President Ruby Bridgewater



There is a clause in the Constitution of the Edmonton Art Club which reads, "Honourary members are members duly elected as such, by the Club, as a tribute to a long active membership of outstanding service to the Club."

The membership, at the November meeting, voted unanimously to honour two members for their outstanding service to the Edmonton Art Club, by electing them Honourary members of the Club. These members have been an inspiration to the Club by the manner in which they efficiently and diligently handled the job that needed doing.

At the December social evening, it was my pleasant duty as President, to announce that Rosemary Rees and Dorothy Shute have been elected as Honourary Members of the Edmonton Art Club, with all the privileges this entails.

Our sincere thanks to Rosemary and Dorothy.

| | |
|----------------------------------|---------------------|
| President: Vera Doettcher | Executive Committee |
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1983

We always thought our Susan Gardiner was special-- now all Journal readers will know, too. Not one, but two articles appeared by Phylis Matousek, one about Susan designing the Apocalypse banners for St. Timothy's Church, with a comprehensive description of each one, helped along with a lovely color photo, the other about Susan herself. These articles will be a great addition to our art club scrapbook, says Rosemary Rees, Historian.

1983



EB-51-96

HONORARY MEMBERS: My most pleasant and gratifying task as President came at the December Social Evening. On the unanimous vote of the membership, Rosemary Rees and Dorothy Shute were made honorary members of the Edmonton Art Club and I was delighted, on behalf of the club, to present them with a corsage and declare them Honourary Members. The Club now has three honorary members: Kay Mais, Rosemary Rees and Dorothy Shute.



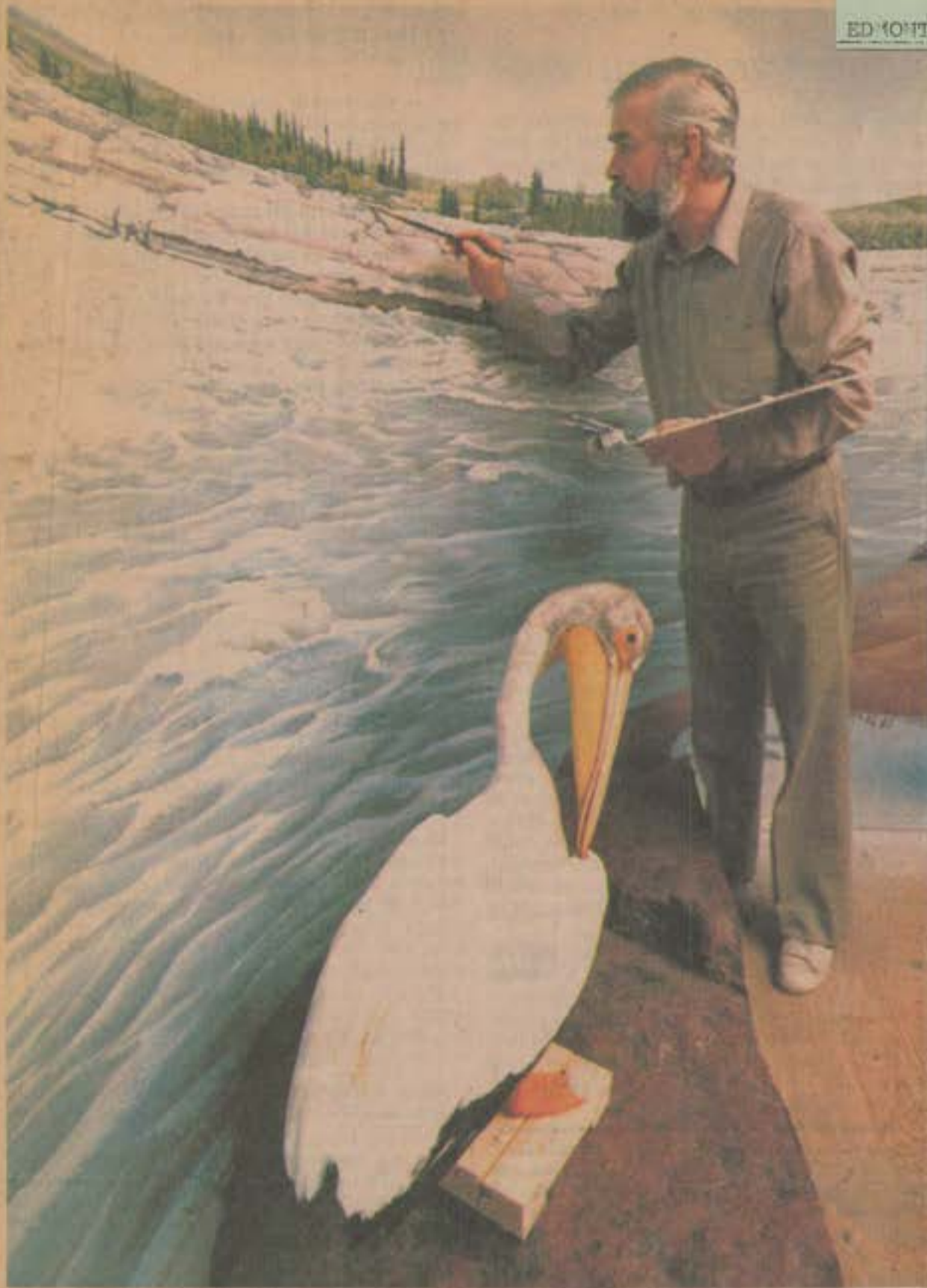
EB-51-11

MILDRED NELSON, DOROTHY SHUTE & R. REES.



EB-51-98

R. REES, 1983, & D. SHUTE.



PICTURE: Michael Dean

Still life

JOURNAL - JAN. 22 1983

The finishing touches artist Ludo Bogaert is putting to a new habitat exhibit at the Provincial Museum will enhance the realism of

the depiction of the Slave River area south of Fort Smith where pelicans dwell. But the bird won't know the difference. It's stuffed.

Ruby Bridgewater and Hazel Quinn have accepted the call for painting instructors at the General Hospital Geriatric wing. We wish them all the best in this venture. . . . Hazel painted and donated "Christmas in Ireland" for Norwood Extended Care Hospital. . . . Mary Burns, Don Sharpe and Bob Henderson hung at Walterdale recently. One-act play: Feb 14 - 19, Alvira Boettcher, Dorothy Shute and Peter Leonard from CFRN will hang. . . . Cute quip from Susan Gardiner May your life be like a roll of toilet-paper--long and useful! . . . Esther Peath had her car demolished and had to wear a neck-collar as a result of an accident before Christmas in which she was not to blame. We all hope you are recovering nicely, Esther, and that your car is put into good running order again. . . . Mary Burns is building a prototype picture-hanging panel from Charlie Bridgewater's plan just to see! . . . And speaking of Bridgewater, it was too bad club members did not see the cute little gavel Ruby received. Rosemary Rees bought up half a dozen a few years ago as they were becoming extinct. . . . Esther Freeman has been invited to join the ASA. . . . Jerry Heine's work is included in the Alberta Art Foundation's 1982 acquisitions. . . . Saw Dave Ripley in Burlington busily spending his Christmas Gift Certificate in art supplies. He's doing watercolour right now, so I told him about my taking a water-colour lesson, then running over and teaching it to my (oil) painting class. He's cute as ever. . . . Welcome back, Mildred Nelson! It's good to have you as part of our group again. . . . Our PENNY Lamnekand and Cathy Martin of the Parks and Recreation Dept. are doing such a good job of taking some of the typing, copying etc. that I feel a load is lifted off my shoulders. We can expect great things when she becomes editor of the newsletter. And she types!

MEMBERS HONORED: Two of our members won special awards this year. As you may recall, two paintings, one by Susan Gardiner and the other by Barbara Hohn, were selected by the Royal Overseas League of Canada to participate in an international competition in London, England. This is a yearly exhibition for Commonwealth Nations. Susan and Barbara's paintings were chosen as the Winning Canadian Entries! Susan's watercolour was purchased by Barclay's Bank International of London.

Albertans create an

By PHYLIS MATOUSEK
Journal Staff Writer

They voice their creative expression in a variety of ways from brilliantly-hued glass to sensual renditions of orchids, from textile sculpture to photography, abstract metal sculpture to etching, but they have two features in common.

They are working artists of Alberta, and their creations have been purchased by the Alberta Art Foundation.

What was New in '82 is the title of an exhibition displaying 39 of the 149 works by more than 70 artists purchased by the AAF last year. It can be seen at Beaver House Gallery, 10158 103rd St., to Feb. 5.

The Foundation was established in 1972 through the efforts of MLA Dave Russell and a cadre of art enthusiasts. Russell believed there was a need to bring art out of homes, galleries and institutions and into public view for the enjoyment of everyone.

Members of the foundation board of directors wanted to encourage Alberta artists not only through purchase of art but through public display. They also believed that taking art to the people would have a humanizing effect on those who took the time to view the exhibits.

It is a rare community in Alberta that has not been visited by one of the foundation's travelling exhibitions. Residents of the Yukon and Northwest Territories have also been given opportunities to savor the artistic talents of Alberta artists.

During the 10 years just past, the foundation has acquired more than 2,600 individual pieces of art through purchase and donation. Most of the art has been displayed in travelling exhibitions throughout Alberta, Canada, Europe and Japan.

In 1982, some \$130,000 went to Alberta artists through the foundation's acquisition program, a far cry from the \$9,390 spent in 1973. As well, the collection has been bolstered by donations. Last year, Jim and Marion Nicoll of Calgary donated 421 paintings, some of their own works and others from their personal collection.

The acquisitions in 1982 represent an artistic smorgasbord from etchings to watercolors, oil and pastels, metal sculpture, blown glass, woodcuts, and ceramics. A few years ago, many of the works fell into the category of regionalism — landscapes, views that brought instant recognition. Today, however, the imagery is as diverse as the vision of individual artists.

Yone Young . . .

of Calgary is represented by one of her Orchid series. Born in Lithuania, she has lived in Alberta for 16 years, and is a graduate of the Alberta College of Art. Art is her second career; her first love was contemporary dance. She studied dance in Europe and New York and directed several dance companies before deciding she would rather take a solo role in creative expression.

"I wanted to do something that would be the total involvement of myself, not as a member of a team as in the performing arts," she says.

She received a degree in printmaking from Alberta College of Art and although she still dabbles in printmaking, mixed media is her current forte. Her *Orchid* series is a sensual exploration of the exotic blooms.

Glenn Guillet . . .

of Edmonton takes an opposite tack. Originally from British Columbia, he studied at the Ecole des Beaux Arts in Paris and is concentrating on abstract forms rendered in colored pencil. He is particularly strong in developing an abstract concept not only in his drawings but in sculpture as well. His *Staccato* is in pencil crayon on paper between plexiglass.

Ron Spickett . . .

has been a professional artist for close to 30 years. Originally from Regina, Sask., he has lived in Calgary since 1946, and studied at the Alberta College of Art. He taught art there and at the University of Calgary. He has exhibited in the U.S. and Canada, Japan and England, and his works are in major collections throughout Canada.

His *Carnival*, purchased by the AAF in 1982, was done in 1953 and reflects an admiration for the style of Marcel Duchamp. In the past 10 years, though, Spickett says he has entered a more abstract world.

Yivian Thierfelder . . .

has been involved in art since she was in grade school. Born in Edmonton, she received a Bachelor of Fine Arts degree from the University of Alberta. Her rendition of



. . . Cherie Moses, above, with textile sculpture titled *Fatima*.

. . . Ron Spickett's *Carnival*, below.



a *Bird of Paradise* is meticulously detailed. The viewer must meet this work eyeball to petal to be certain it is a painting not a color photograph. It is this intimacy of artistic endeavor that poses the question: Why not just take a photograph? "There are so many things you can include in a painting that you couldn't in a photograph. I think realist artists can put more of themselves in a painting than in a photograph," she says.

Marc Arneson . . .

whose photographs are included in AAF acquisitions, says a photographer "interprets realism. . . . A painter puts things in a frame, the photographer puts a frame on something."

An artist communicates whether it be through a brush and canvas or camera and film, he says.

Originally from Kamsack, Sask., he studied at the Banff Centre. Working in color, he has a unique

artistic smorgasbord



... *Vivian Thierfelder with realist interpretation of a Bird of Paradise, above.*



... *Martha Henry's hand-blown glass form, left.*



... *One of Yone Young's renditions of orchids, below.*



sensibility, and adds an abstract quality to many of his photographs without losing the sense of connection between the components in the photograph and himself.

Martha Henry . . .

of Calgary takes glass work into new dimensions, exploring the possibilities of shape and form as well as new frontiers in color for which she is becoming known nationally.

The former Montrealer adds silver to the hand-blown glass works, and is currently experimenting with the addition of gold leaf. She expects her future glass work may well be more sculptural.

Cherie Moses . . .

is a multimedia artist — fibre sculpture, photography, performance art — using her art as social commentary.

An Edmonton resident for the past 5½ years, she studied at the Nova Scotia College of Art and Design in

Halifax and received a Master of Fine (Visual) Arts degree from the University of Alberta. She introduced performance art to Edmonton last year with the avant-garde *Brides and Opening Ceremonies* in the now-defunct SUB gallery.

The AAF purchased one of her textile sculptures from *Brides*, cream-colored satin which gives the impression of a butterfly pinned to a display board.

She uses hollow fabric shapes and forms to demonstrate the cruelty of categorizing human beings. Her current project is *Imposed Images: Mother*, a photographic effort in which by depersonalizing the individual, she demands a more personalized concept.

Beaver House Gallery is open Monday, Tuesday, Wednesday and Friday from 8:30 a.m. to 4:30 p.m., Thursdays to 8 p.m., and Saturdays 10:30 a.m. to 4:30 p.m.



The Pearlies

The Cockney-Costers in London edged a living out of selling vegetables, fruit, and flowers from carts they pushed down the streets and back alleys. Acutely aware of poverty, as they were among London's poorest, in the 1880's they began raising money for local hospitals by entertaining in clothes they had decorated with pearl buttons.

Since pearl buttons could be bought at the low price of fourpence a gross, some literally covered their clothes in buttons.

Others used the buttons to embroider an outfit with their family crest, horseshoes for good luck, and circles so the Wheel of Fortune would spin in their favor. Other families made Pearlite outfits for their donkeys and dogs! Each neighborhood crowned a Pearlite king and queen, and their royal children became heirs to the titles.

Alberta also has its own Pearlite King and Queen — Mr. and Mrs. Chissell of Edmonton. Both Cockneys from London, in '78 they received permission from the Lord Mayor of London to represent the Pearlies in Alberta. Since then, Tom in his 3,000-button suit and Thelma in her 2,000-button dress have raised money for war veterans and cancer research.



"Will you keep your head still!"

Many Alberta artists to return for festival's 10th anniversary

Many Alberta artists who have exhibited their work at the annual Uni-Arts Festival in the past will be returning this year to help the Unitarian Church of Edmonton celebrate the 10th anniversary of the event June 4.

A remarkably successful showcase for Alberta arts talent, the festival has averaged more than 1,000 viewers and buyers each year since its inception.

The displays of paintings, sculpture, pottery, weaving, jewellery and macramé have grossed more than \$150,000 over the years.

In addition to the exhibits, this year's show will include strolling musicians, instant portraitists and

handicraft demonstrations. Refreshments and "finger" food are included in the \$1.50 price of admission.

Dottie Kempinsky, founder and director of the festival since its inception, notes that many of the artists who have displayed their work at the event have become national

and internationally well-known if not famous.

Included among the artists involved in this year's show are Danny Burns, oil and watercolors; Jim Stewart, watercolors; Dave Buchanan-Turrell, abstract wood sculpture, and Kay Maise, watercolors.



ALBERTA



RHONDA GALPER

The Northern Alberta Children's Hospital Foundation in Edmonton, Alberta, still has a limited number of hand-signed lithographed prints of Rhonda Galper's painting *Shared Moments*, which the artist donated to the charitable organization last year. The well-known realist artist's generous gift is particularly lovely both in theme and execution, and enhances her already notable reputation in Western Canada.

1983

EDMONTON JOURNAL, Saturday, February 12, 1983 C7

Alberta artist shows new works at Canadiana

Recent works on paper and canvas by Jean Richards will be exhibited at Canadiana Galleries, 12222 Jasper Ave., from Feb. 19 to March 5.

John S. O'Neill, deputy minister of

culture, will open the exhibition at 2 p.m. and music will be provided during the afternoon by Thomas Jamieson, lutanist and guitarist.

The exhibition is comprised of works in three themes: Mystical Teepees, an

historical concept; Realism-Alberta, acrylics and watercolors in muted tones revealing the inner light of the Alberta landscape; and A Visual Diary, works on paper in watercolors with acrylic staining and glazing techniques.

Alberta's first art gallery guru

How pioneer painter John Turner brought aesthetics to Cow Town

SUNFIELD PAINTER
The Reminiscences of John Davenall Turner
 University of Alberta Press
 129 Pages; \$24.95

Calgary artist John Davenall Turner, who died three years ago at 80, was a minor landscape painter compared to contemporaries such as Walter Phillips, H. "Geo" Glyde and Roland Gissing. But at a time when most Albertans viewed painting as something done to houses or barns, Mr. Turner devoted himself to foster an appreciation of legitimate art in the province. In 1945, against all odds, he and his wife Grace opened Calgary's first reputable commercial gallery in a warehouse on 7 Avenue S.W. For more than two decades the Turners worked to generate a momentum that led to the recognition of Canadian art and of local artists.

These just-published memoirs outline the couple's struggle to establish their gallery and to create a market for "good taste." (When the operation first opened, the Turners sold original, framed A.Y. Jacksons for as little as \$60.)

With no formal art training, "Jack" Turner learned as a boy to draw on the backs of envelopes while living on the family homestead near Vegreville. In 1912 his father became sergeant-at-arms to the Alberta legislature, the family moved to the capital and Jack went to work for the Edmonton Plastic Display Company. Among his jobs was repair of storefront mannequins. Many were made of wax, he wrote, "and in their original condition included quite charming replicas of blondes and brunettes rendered in careful imitation of Miss Universe. However, when the sun shone... the smiling lips drooped into a hideous leer, the eyes slid down cheeks in varying angles, and the chins became elongated in a

grotesque and witchlike manner." Repairing the mannequins, he learned about sculpture.

From such unlikely beginnings, John Davenall Turner became an artist. It was the Depression that forced him to develop his talent. He lost his job and he set out to peddle his paintings across the country—"a painful and embarrassing occupation. My victims were mostly professional men—doctors, dentists and lawyers who were exceedingly kind in patronizing my efforts."

Mr. Turner's Alberta landscapes usually portray winter or the early thaws of spring, and are, for the most part, fictions of innocence, painted with rigorous clarity. There's an uneven quality to his work. One of his strongest efforts, *Chinook*, which features fir trees braced against a spring wind, rivals Tom Thomson's familiar *West Wind*. But some of Turner's other works, such as *Calgary 1977*, a view of the city's skyline, are mediocre.

Still, these memoirs are an inspiring story. That an admittedly unsophisticated artist was able to develop into a respectable talent in the isolation of an uncultured frontier was truly remarkable. Jon Whyte, curator of the Banff archives, states in the preface of this volume: "Jack generously overestimated the sophistication of his fellows and believed them worthy. Believing Alberta could be finer than frieze fronts and cheap lithographs, Jack—with Grace's assurance and shared vision—risked security and bet his meagre bundle on his hope for a better world, and we gained more than he did on the wager."



Artist Turner

Alan Hustak



Shadows in a Ravine
Fictions of innocence, painted with rigorous clarity... and an uneven quality.

ARTHUR EVOY Feb. '83

Arthur Evoy was born and raised in Outlook, Saskatchewan, but spent most of his life in Edmonton, Alberta where he received a B. Ed. degree from the University of Alberta. He has done graduate work in fine arts, worked in the advertising field and taught visual arts for fifteen years, before retiring in 1980 to devote his full time to painting. He and his wife now live in a country home near Millet, Alberta, where they share a studio in a treed setting beside a creek.

Many of Arthur Evoy's paintings depict the influence of this setting, while others recall the prairies of his youth. He believes any environment is worth painting provided the artist has experienced it and grown to know it. Although competent in a variety of media, he is best known for his watercolours. His paintings can best be described as being impressionistic, with romantic as opposed to sentimental realism. Sometimes a fair amount of abstraction is evident in his works, but basically they are of a representational nature.

Paintings by this artist are represented in government collections of Japan, South Korea and Alberta, as well as in corporate and private collections. Most of his exhibitions have been in Alberta, and he has done illustrations for an Alberta government documentary and the Alberta Heritage Trust Fund book series. He is a member of the Alberta Society of Artists and exhibits with them as well as in commercial galleries in Edmonton, Red Deer, Calgary, Saskatoon, Regina, Vancouver, St. John's and Halifax.

Galleries

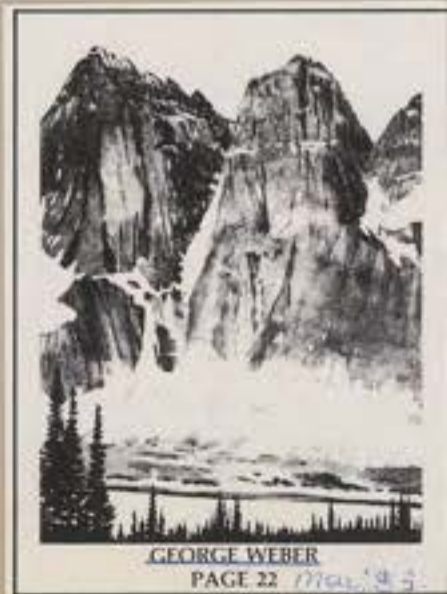
- Meredith Evans, Lefebvre Galleries to March 25.
- George B. Milner, Rice Theatre Gallery, to April 23.
- Flora watercolors, Vivian Thierfelder, Muttart Conservatory, until March 31.
- Inuit Sculpture, Jonasi Quarqortoq, Stone Carver Gallery, until March 20.
- Dale Travis, acrylics, Strathcona Place, until March 25.
- BFA Show, Ring House Gallery, until March 14.
- Hand blown glass, Fireweed Gallery, until March 19.
- Norman Yates, Graphica Gallery, until April 6.
- Doug Haynes, Martin Gerard Gallery, until March 29.
- Brian Johnson, watercolors, West End Gallery, until March 25.
- Dance Space, drawings and acrylics by Randy Newman, Oxford Galleries, until April 2.
- Khumbu Everest Experience, Oxford Galleries, until April 2.

Galleries

- Graphica Art Gallery, Norman Yates, until April 6.
- Ring House Gallery, University of Alberta, 1983 art and design graduates, until March 14.
- Edmonton Art Gallery, British artist William Townsend and Victoria, B.C., sculptor Roland Brener, until April 3.
- The Foyer Gallery, Centennial Library, Ted Harrison and David Ballantyne until March 29.
- Lefebvre Gallery, Meredith Evans, from March 11 to 25.
- Design Workshop, Elizabeth Allison, from March 9 to 31.
- Latitude 53, Angela Wanke, David Vereschagin, and members of North Alberta Print Artists, until March 27.
- Horizon Art Galleries Ltd., Brian Atyeo, to March 12.
- Standard Life Centre mezzanine, Rose Leonard and Tag Kim, through March.



Thelma Manarey, "Barns East of Edmonton" 1970
 Photograph courtesy of the artist



GEORGE WEBER
 PAGE 22 Mar. '83

February gallery shows

OXFORD, 10464 82nd Ave.; Oils, watercolors and tempera by Damian Horniatkewych, Feb. 18 to Mar. 4. 10 a.m.-6p.m. Tue.- Sat., 1 p.m.-6 p.m. Sun.

CANADIANA, 12222 Jasper Ave.; Works on paper and canvas by Jean Richards, Feb. 19-March 5.

GRAPHICA, 10357 82nd Ave.; New oils on canvas and pastels on paper by Yolanda van Dyck of Calgary; to Feb. 16.

RING HOUSE, 116th St. at Saskatchewan Drive on campus;

Retrospective by Laura Evans Reid, Feb. 10-27; The Celebrating Drum, sculpture and graphics from the Arctic, to Feb. 27. 11 a.m.-4 p.m. weekdays, to 9 p.m. Thu., 2 p.m.-5 p.m. Sun.

BEAVER HOUSE, 10158 103rd St.; Edmonton Steel, sculpture by local artists, Feb. 14-March 12. 8:30 a.m.-4:30 p.m. weekdays, to 8

DALLAS FRAME & ARTS, 5928 104th St., Nuwarks. New Wave prints and paintings by Gerry Dotto, through February.

HETT, 12323 104th Ave.; Art by Western Canada, Group of Seven and international artists.

RECENT WORKS BY MEREDITH EVANS

"MEMORIES OF MILL CREEK" AND "LANDSCAPES OF ALBERTA"

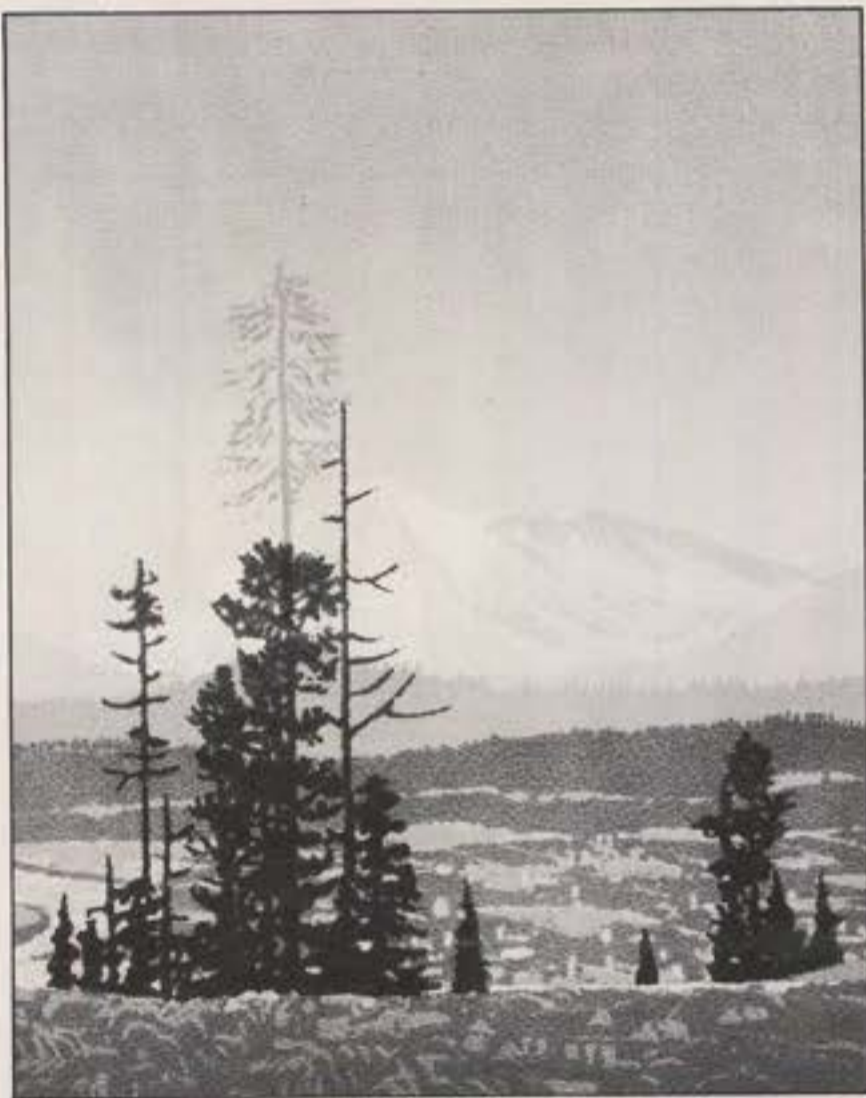
SATURDAY MARCH 12th 1983



MEREDITH EVANS

Lefebvre Galleries Ltd.


10238-123 St. Edmonton, Alta. T5N 1N4 (403) 488-1251



George Weber, "Mt. Baker, from Mission, B.C." Photograph courtesy of the artist



Len Gibbs



bfa '83

March 6-14
Ringhouse Gallery
University of Alberta

Weekdays: 11-4 pm
Thursdays: 11-9 pm
Sundays: 2-5 pm

Opening March 4, 8:00 pm

Department of Art and Design Graduates

Organized by the graduates of Art and Design at the University of Alberta, in coordination with Ringhouse Gallery.

Portfolio

Four years back, Medicine Hat Library board member and artist **Donna MacLean**, now 65, offered to fill one of the blank new walls of the children's wing with a mural. Two weeks ago, as part of the Hat's centennial, the 24- by four-foot work was unveiled to oohs and ahs. Entitled "Odyssey: A Kaleidoscopic Vision of Mankind," the colourful collage was wrought by Mrs. MacLean and seven of her Hat Art Club colleagues. It traces the history of man from the stone age through the space age and features more than 2,000 figures painted on a masonite base. So impressed were library officials with the work that they decided not to put it in the children's library, but in the main lobby instead. Says Mrs. MacLean: "So we still have this large wall to fill."

Dr. Jim Simpson awarded honorary life membership

At the January 14 opening of the 1983 exhibition program, Dr. James E. Simpson, long-time Gallery member and past president of the board of directors, was presented with a certificate of honorary life membership by Dr. William B. Lakey, current board president.

In recognition of his 23 years of service to the Gallery, Dr. Simpson was also presented with the watercolour *After the Spring Blizzard*, painted in 1982 by his former art teacher, Harry Savage.



From left: artistic director Terry Fenton, honorary life member Dr. Jim Simpson, board of directors president Dr. Bill Lakey



The 'Hat's' centennial collage and Mrs. MacLean (far right). JUNE 13/



"Grant Fuhr"

JAMES KLAK

Exhibition of Clay Sculpture

Saturday, April 16
10:00 to 5:00 P.M.

LEN GIBBS

Exhibition Continues to
April 23



west end gallery

12308 Jasper Avenue, Edmonton
Phone 488-4892

Victoria Artists at City Hall is a showing of works by Sarah Amos, Elvera Frame, Luis Ituarte, Vic Bosson, Barb Weaver



Len Gibbs, "Refit", acrylic

LEN GIBBS

Major Exhibition of New Works
April 11 to April 23

MONDAY MAGAZINE—JUNE 10-16, 1983



west end gallery

12308 JASPER AVENUE, EDMONTON, ALBERTA T5N 3K5 • (403) 488-4892

Member of the Professional Art Dealers Association of Canada

April 1983

Painter-writer team examines a western time warp

THE EDMONTON JOURNAL, Monday, April 11, 1983

western time warp



PICTURE: Jackie Northan

Victoria artist Len Gibbs

'... cowboys are a different breed'

By **PHYLIS MATOUSEK**
Journal Staff Writer

The rangelands of southern Alberta and Oregon's Jordan Valley are suspended in a time warp circa the mid-1800s.

And for Victoria artist Len Gibbs, the inhabitants of those areas, as rugged as the landscape, have provided an unlimited supply of subject matter.

The faces of Canadian and American westerners at work and at rest will find literary immortality in a collection of Len's work to be published next year.

Len is no stranger to Edmonton, having lived here for a number of years.

Here to open a show Tuesday of some of these new works at West End Gallery, Len and his wife Betty describe their excursions into the unsettled areas of southern Alberta, Oregon and Idaho as "steps back in time."

Betty accompanies her husband on his painting excursions and writes the text for books of his paintings. It's a partnership that has lasted for 34 years.

Len has already painted or sketched about 60 pictures for the new book, and is working toward a final total of 120. The couple plans to tour Texas, New Mexico and Arizona this fall.

"Cowboys are unique, they're a different breed of man," Len says. "Each one is different. In fact, they can tell where another cowboy is from just by looking at his gear."

A realist painter, Len tracks the lines of time and weather on the face and the folds of well-worn blue jeans in minute detail.

Len has no difficulty persuading the oldtimers to pose for him. It's a different matter for Betty.

"They are so shy," she says, "even the young ones."

"They take off their hats and say 'Yes, Ma'am,' or 'How do, ma'am,' but as far as getting them to talk about themselves . . . impossible."

He and Betty believe the resurgence of interest in western art could be attributed to the dehumanizing effects of a high-tech society.

over

LEN GIBBS

People have a strong desire to return to a time of simplicity and honesty, they say.

Len touches people around the world with his works, which are in private collections in China, France, Germany, Denmark and England.

He has just received a commission to produce four paintings commemorating the centennial of Canada Northwest Energy Ltd. of Calgary. Each painting will depict a different phase of the West from the arrival of the first immigrants

and breaking of the land to energy development.

He displays his own humanity in his work.

In *Mist*, a cowboy has missed roping a stray heifer which stands off to one side giving the horse-man a wary glare.

Looking for Strays is a study of the isolation of these westerners; one man, one horse in wildly beautiful country.

Prices for the sketches, drawings, watercolors, dry brush and acrylic works on display to April 26 range from \$300 to \$6,500.

Cash prizes given to amateur artists

The Donna Graham scholarship winners were announced recently, with Calgary artist Ruth Gilmour picking up first prize of \$200 for her paintings. Second prize of \$150 went to Elsie Dezmund of Edmonton for her decorated eggs. Third prize of \$100 was taken home by Edmonton painter Edna Humphries.

Merit awards were presented to James Dennis, of Edmonton, and Brenda Aries and Barb Cunningham, both of Calgary. They each received \$50.

The awards, open to all non-professional handicapped Alberta artists, are presented annually on a competitive basis. The Donna Graham scholarships were established in memory of the Edmonton nurse who overcame almost total paralysis to become an outstanding mouth painter and illustrator.

May 6th 1983.

Edmonton Art Gallery

March 31 to May 8

Vesna Makale Welded Steel Sculpture

April 8 to May 15

William Pehudoff Retrospective

April 22 to June 26

The Art of Giving: Five Years of Donations

April 29 to May 29

Ann Kipling: Prints

May 6 to June 12

A.Y. Jackson

May 6 to August 28

My Favourite Picture

May 13 to May 29

Edmonton Art Club

For information contact:

Edmonton Art Gallery
2 Sir Winston Churchill Square
Edmonton, Alberta
T5J 2C1
Telephone: (403) 429-6781

Visual Arts

in Alberta, the club still adheres to its founding aim — to encourage the production of original works of art.

There are 37 works in the 1983 show, ranging from landscapes and figures to still lifes in oils, acrylics and watercolors.

The gallery recently instigated a \$2 admission charge, but an invitation from the art club admits two for free.

The Edmonton Art Club opens its annual spring art exhibition Sunday at the Edmonton Art Gallery, from 2 to 4 p.m. The display continues to May 29.

Established in 1921, the club had its first public exhibition in April, 1922, in the Board of Trade rooms in the McLeod Block. Local artists had formed an association in 1915 with R.W. Hedley as president and J. Gordon Sinclair as secretary, to demonstrate the importance of art in everyday life.

The oldest continuing art organization

Galleries

Thelma Manarey, miniature etchings, Lefebvre Galleries, through May; Rita Letendre, abstract paintings, Graphica, to May 20; Jim Vest, recent works, Johnson Gallery, to May 28; Craig Peltzer, painting installation, Front Gallery, to May 28; Alberto de Castro, paintings, Bearclaw Gallery, to May 31; Miniature etchings by Thelma Manarey, Lefebvre Galleries to May 31; Arthur McKay, Hett, May 14-28; Edmonton Art Club's annual spring exhibition, Edmonton Art Gallery, May 15-29; Painted Silk, Fireweed, May 17-28; Scott Plear, Martin Gerard Gallery, May 17-June 7; Mykola Nedilko, landscapes, Oxford Gallery, May 20-June 4; Jack Bush, a collection, Edmonton Art Gallery, May 20-June 26.

CALENDAR

MARCH

- 2 Bernard Turgeon in Recital at 8:00 p.m.
- 3 Art off the Picture Press: Tyler Graphics Ltd. exhibition begins
- 3 David Craven: Recent Works begins
- Gathie Falk Exhibition official opening at 2:30 p.m.
- 5 Peter Hide: Recent Sculpture and Art in the Year 2001 exhibitions joint opening at 2:30 p.m.
- 11 Special film showing of Reaching out: Kenneth Tyler, Master Printer at 2:00 p.m.
- 15 Women's Society Spring Luncheon at the Edmonton Art Gallery
- 21 Gathie Falk exhibition closes
- 24 The Edmonton Art Club Spring exhibitions begins
- 27 David Craven: Recent Works closes
- 29 Sculpture Workshop for teens
- 30 The Edmonton Art Club Spring exhibition: official opening at 8:00 p.m.
- 31 Eugene Atget exhibition begins

APRIL

- 1 Recent Accessions exhibition begins
- 1 Spring session of the Art Education Program begins
- 7 Joint opening of Recent Accessions and Eugene Atget exhibitions, 8:30 p.m.
- 9 Art off the Picture Press: Tyler Graphics Ltd. exhibition closes
- 10 The Edmonton Art Club Spring exhibition closes
- 14 Robert Christie exhibition opening at 2:30 p.m.
- 29 Peter Hide: Recent Sculpture closes

Bulletin board

481-6241 or 468-2168 for location/information/registration.

Charles Camzell General Hospital health fair featuring: camping survival, lifestyle tests, nutrition, first aid, medication safety, CPR. May 13, 10 a.m.-6 p.m. May 14, 10 a.m.-4 p.m. Inglewood Elementary School, 11515 127th St. Free.

Amnesty International concert performance by Barb Myers quartet "Flight." Ellington to Manhattan Transfer live at St. Albert United Church. May 13, 8 p.m. Tickets at the door, or call Mary, 459-4998.

Historical Trail Riders Association of Southern Alberta, Fort MacLeod. Trail ride. (saddle horses

and wagons). Theme: "On the trail of the Rocky Mountain Rangers." Route is from Police Lake northward to Claresholm. For registration/information call Doris Gatner 327-9321.

City Parks and Recreation. Rainbow Valley campground, 13204 45th Ave., has opened for the season. No reservations; seven-day limit. Call 434-1621.

Northern Alberta Sailing College offers a wide variety of courses in sailing and windsurfing for beginners through experts. For information call Brian Deane, 434-5670.

Warline Engine Room Artificer Apprentices (Art Apps) who trained in Galt or Calgary during Second

World War are invited to the 6th Biennial Reunion in Winnipeg, July 14-17. For details write to T.A. Thompson, 1480 Logan Ave, Winnipeg, Man. R3E 1S2.

Edmonton Art Club Spring art exhibition at the Edmonton Art Gallery from May 15-29. Opening at 2 p.m. Artists in attendance. Free.

Wheelchair Basketball Association Fund-raising function "Lets Get Physical." Jazzercise display, mini-fashion show, dance. Friday the 13th, 7:30 p.m. Little Acres (1/2 mile north of 118 Ave on Winterburn Road). Door prize for widest sports outfit. Call Gary McPherson, 439-5520 for details.



Spring Show 1983
Pres. Alvira Boettcher with Wayne Staples



EB-51-100

Wayne Staples, Alvira Boettcher & Leni Schalkwyk



EB-51-101

Al & Cathy Shute & family with Mr. & Mrs. Lew Lawrence

Authors share Guild honors with Kinsella

By JAMES ADAMS
Journal Staff Writer

Edmonton authors Merna Summers and Monica Hughes, along with Calgary novelist W.P. Kinsella, were among the winners at the first annual writing awards ceremony sponsored by the Writers' Guild of Alberta.

A total of five awards were given to talented Alberta writers by WGA president E.D. Blodgett Saturday in St. Joseph's College, University of Alberta.

Established at a WGA assembly in Calgary last year, the awards honor excellence in achievement in works of short fiction, novels, poetry, non-fiction, children's fiction and drama published in 1982. (No drama award was given due to lack of entries).

Summers, a former Edmonton Journal writer, won the Georges Vignier medal for her second collection of short stories, *Calling Home*, published by Toronto's Oberon Press.

Hughes, a native of England, took the Ross Annett medal for children's literature with her novel, *Hunter in the Dark*, published by Clarke Irwin. She is a previous winner of the Beaver Award, the Vicki Metcalfe Award and Alberta Culture's Writing for Young People competition.

She did not attend the awards' ceremony.

Kinsella, a winner of The Journal's literary awards competition in the mid-1960s, was awarded the Howard O'Hagen medal for his first novel, *Shoeless Joe*.

This is one of several laurels *Shoeless Joe* has garnered. The others include the Houghton Mifflin Literary Fellowship, the Books in Canada First Novel award and a Canadian Authors' Association prize.

Kinsella, an Edmonton native, teaches at the University of Calgary. His prize was accepted by his wife, Anne.

Taking the Stephan Stephanson medal for poetry was another former winner of a Journal literary competition, Banff writer Jon Whyte.

His award-winning book was *Homage, Henry Kelsey*, an epic about the first non-Indian to explore the Canadian plains, published by Winnipeg's Turnstone Press.

Grace Turner accepted the Wilfred Eggleston award for non-fiction for her late husband's book, *Sunfield Painter*. Published posthumously by the U of A Press (with an introduction by Jon Whyte), this illustrated work is a

collection of reminiscences by John Davenall Turner, a prominent Western Canadian painter and art dealer who died three years ago at age 80.

Winning the poetry prize, said Whyte, was "less thrilling than a first kiss" but a pleasure nevertheless. Mrs. Turner said she was "very, very thrilled" by the non-fiction prize. It was "sad" her hus-

Edmonton Journal May 1983

band "couldn't be here to receive it. I know he would have made a wonderful speech."

Summers indicated that her short stories were not the only good ones entered in the competition.

"The overall quality was just outstanding," she said. "You simply can't take for granted that you're in the running at all."

Historian's book non-fiction prize

Calgary historian-author Donald Smith has won Alberta Culture's 1982 non-fiction award for his book, *Long Lance*.

One of 12 entries in the competition, *Long Lance* (Macmillan) is the biography of Sylvester Clark Long, a North Carolina native born to poor white and Indian parents. Creating a largely fictitious persona as an Indian chief, Long went on to become a noted journalist, lecturer and movie actor in the 1920s. During a lengthy stay in Canada, he worked at the *Calgary Herald*, where he championed native causes and criticized the reserve system.

Established in 1973, the non-fiction award entails a \$1,500 prize. Previous winners include James Gray, Ted Ferguson and Andy Russell.

Receiving honorable mention in the 1982 competition was *Sunfield Painter* by John Davenall Turner (winner of the Writers' Guild of Alberta award for non-fiction).

May 9 1983

Art, sight show to benefit blind

The relationship between sight and art will be the focus of the Alberta Invitational Art Show and Sale sponsored by the Alberta-N.W.T. division of the Canadian National Institute For The Blind.

The exhibition, to be held May 10-19 at the CNIB's Edmonton service centre at 12010 Jasper Ave., is designed to spark interest in the connection between visual art and visual impairment as well as promote Alberta art.

The show will have about 75 paintings and small sculptures by noted Alberta artists, including works by such visually-impaired artists as Meredith Evans and Mark Iantkow.

May 5 1983



Grace Turner, Merna Summers, John Whyte, Anne Kinsella ... Writers' Guild of Alberta held its first annual awards ceremony

CONGRATULATIONS SIDI SCHAFFER! As you recall, Sidi's print 'Earth, Water and Fire' was selected to hang in the National Student Exhibition at the University of California. That in itself was an honor. Now we learn that Sidi, along with a classmate, was one of the eleven out of five hundred entries to be awarded. We are all very happy for you Sidi. A lovely feather in the cap for the U of A as well!

The Edmonton Art Club: Still Going Strong

May 13 - 29

The Edmonton Art Club grew out of a need for a resident painters of Edmonton to have an association. During 1915, '16 and '17, the Edmonton Art Association, with R.W. Hedley as president and J. Gordon Sinclair as secretary, served its purpose in proving the importance of art in everyday life and counteracting the idea that art was a frill that could be dropped from the schools during times of austerity. Later, in 1921, the Edmonton Art Club was formed. It held its first public showing in April 1922 in the Board of Trade rooms in the McLeod Block.

The Club is the oldest continuing art organization in the province. Its aims are still the same as they were 62 years ago — to encourage the production of original work among its members by means of monthly meetings during which guests are invited to give constructive criticism of work brought to the meetings, and by holding exhibitions. Most members are not professionals, but all have a common goal of wanting to improve on their painting and to keep painting. Many former members have gone on to make a career and a name for themselves in the arts.

After a time, the Art Club members decided to dedicate themselves to painting, while Mrs. Maude Bowman and the art section of the local council of women took over the organization of the Museum of Art. Mrs. Bowman held the post of director until 1943.

The setting: The Missal farm on 91st Street where Mill Woods now stands. A cold crisp winter day. Kay Mais found her water freezing while she worked on watercolours, so used anti-freeze instead. (It ruined her brush.) Related episode: Right in front of our eyes, a huge multi-wheeled truck got stuck in the snow. I produced my spin-stops and although they looked like postage stamps under those huge wheels, the truck was able to get going. This was only one of the Art Club

paint-outs. Mr. Percy Henson, The Edmonton Art Gallery's director from 1950 to 1961, was a great believer in the value of on-the-spot painting, and often organized paint-outs, afterwards discussing members' varying approaches to the same scene.

New members are admitted in November of each year by submitting six samples of their works, including one drawing, to an adjudicating committee. The Club endeavours to take in new members who show promise of improvement, those who are creative,

and who might benefit by belonging to the Club.

Members are required to bring at least five works in a year to qualify to hang work in the Club's two annual shows. Only the best original work done in the past year is eligible for these exhibitions.

A monthly newsletter keeps members posted on activities of the Club. Even the spouses read it! Membership stays at about 45 active members. There are three honorary members

—Rosemary Rees, Kay Mais and Dorothy Shute — and a number of affiliates.

From July 1 to 9, the Art Club is exhibiting in the Standard Life Building in conjunction with the Universiade Games.

Historian Rosemary Rees is beginning the sixth scrapbook, a visual history of the club. The books will be available for perusal at the opening of the spring show May 15, 1983.

Dorothy Shute
Contributor



Members of the Edmonton Art Club displaying the products of a paint-out.

13

Visual art to help the blind

A total of 111 works by more than 100 Alberta artists will be on display at an invitational art show and sale at the Canadian National Institute for the Blind (CNIB) service centre.

The centre opens tonight.

Sponsored by the CNIB, the event will feature such well known artists as Doug Haynes, RCA; Catherine Burgess, Doris Zaharichuk, Isabelle Levesque, all of Edmonton; Ken Christopher and Janet Mitchell, RCA, Calgary.

The exhibition will be open, except Sunday, 10 a.m. to 5 p.m., until May 19.

In addition to raising money for the CNIB's ongoing prevention of blindness work, the show and sale is designed to generate interest in the connection between visual art and

visual impairment and promote high calibre Alberta art.

Paintings and small sculptures will be sold at current market prices, with the usual commission going to CNIB.

The event will also include paintings by some visually impaired Albertans, such as Meredith Evans, who has continued his work despite periods of total blindness because of cataracts. Another is Mark Iantkow of Lethbridge, who is also an area representative of CNIB.

An eight-member volunteer committee of gallery owners, artists and art lovers has guided the project since its inception. The Alberta Art Foundation (AAF) has also provided advice and support.

The AAF has also sponsored the printing of 25,000 tickets for the preliminary fine art raffle. The \$1 tickets, available at the door, provide buyers with an opportunity to win one of three major works of art:

- A painting donated by Dr. Illingworth Kerr, RCA, valued at \$2,600;
- A green stone carving by Inuit artist Annie of Lake Harbour, N.W.T., valued at \$1,575;
- A wall hanging by John Snow, RCA, valued at \$750.

Culture Minister Mary LeMessurier and Murray M. Hanna, chairman of CNIB's division board of management, will draw the winning tickets tonight at 8.

ART

INVESTMENT

GALLERY ARTISTS

JUNE 11-JUNE 25

WILLIAM ALLISTER
 BILL BAILEY
 RON BAILEY
 MARION BARKER
 AGNES BIGGS
 SHERYL BODILY
 SYLVIA BOEHRNSEN
 A.V. BREAU
 DON BROWN
 VICTOR CLAPP
 RAYMOND CHOW
 RANDY FEHR
 RON FINCH
 ELAINE FLEMING
 SUSAN GARDINER
 JOE HAIRE
 R.A. HARROLD
 HANS HEROLD
 GEORGIA JARVIS
 PHYLLIS JEFFERY
 KIRSTEN JENSEN
 BEV JUNO
 NASCO KAFADAROW

ZITO KARE
 ILLINGWORTH KERR
 MARY KERR
 MURRAY MacDONALD
 MYLES MacDONALD
 THELMA MANAREY
 EDYTHE MARKSTAD
 RONALD OKEY
 LINDA O'NEILL
 JOSEPHINE PARROTT
 WILLIAM PARSONS
 ANDREW REILMAN
 DON SCOTT
 DOROTHY SHUTE
 LEOLA SMITH
 PAUL SURBER
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 JIM VEST
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40
SWINGING SPOKES

The Swinging Spokes are sponsored by the Paralympic Sports Association since the beginning of May, 1977

I first witnessed wheelchair square dancing at the National Games for the Physically Disabled in 1976. I knew this would be a neat activity to start in Edmonton. On returning home, I contacted Myrtle Leadly, Director of Seniors and Special Groups for the City of Edmonton. She in turn knew of a caller who had called for seniors, therefore, I contacted Ed Murray. He soon discovered moves had to be modified for wheelchair dancers. Ed and his wife Bea were just as enthusiastic to learn as were the dancers. The first dancers were a real mixture from people operating their electric wheelchairs by mouth to folk needing their manual wheelchair pushed around by a volunteer. Soon it narrowed down to eight or nine steady dancers who came out faithfully. At present seven dancers are from the original group from 1977. The group has grown to twelve steady plus a beginner group.

The Swinging Spokes have travelled from the west coast to the east coast. Funding comes from submitting a budget to the Paralympic Sports Association. The group is also a member of the Edmonton and District Square Dance Association, who have generously donated many dollars. Also, other clubs in and around the city have sent in donations. We received a generous grant of three thousand dollars from Recreation Parks and Wildlife.

The Swinging Spokes have danced at many Nursing Homes, Hospitals, Shopping Malls, opened many events such as Heritage Days, Family Days, Barbeques, Pancake Breakfasts, and Rodeos. These are but a few of the yearly events.

The larger trips have been: Travel Alberta for the Provinces '75 Birthday' as far north as Peace River and south to Bow Island.

Vancouver, B.C. in 1978 and 1980 for Jamborees (wheelchair) + 1983

Ottawa, Ont. in 1980 for Convention '80 (2nd National)

Penticton, B.C. in 1981 for Annual Square Dance Festival

Halifax, N.S. in 1982 for Convention '82 (3rd National)

Kelowna, B.C. in 1982 for a workshop to standardize moves.

It is the hope of the wheelchair dancers to let the public at large be made aware of the abilities of the disabled. No matter how severely handicapped one is, their capabilities for square dancing is but another mode of good fun and entertainment.

The above is a brief outline of the activities the Swinging Spokes Wheelchair Square dancers are actively involved in since 1977

Most Sincerely
June Yuckin
Coordinator
Swinging Spokes



Wheelchair Square Dancers



Maligne River

E. Stuart

Eileen Stuart is an Alberta artist, born in Edmonton and educated there. She holds a B.Sc. (H.Ec.) degree and a Professional Teaching Certificate from the University of Alberta. She attended art classes at the University of Alberta and the Edmonton Art Gallery and workshops held by the Edmonton Art Club and the Calgary Sketch Club, and is a member and past-president of the Edmonton Art Club and a director of Canada West Artists, Ltd. In addition to exhibiting in the Canada West Gallery at Jasper Park Lodge, her work has appeared in numerous group shows in Edmonton and is represented in corporate and private collections in all parts of Canada and the United States and in England, N. Ireland, Australia, Germany and Japan.



CANADA WEST ARTISTS LTD.

Thank You

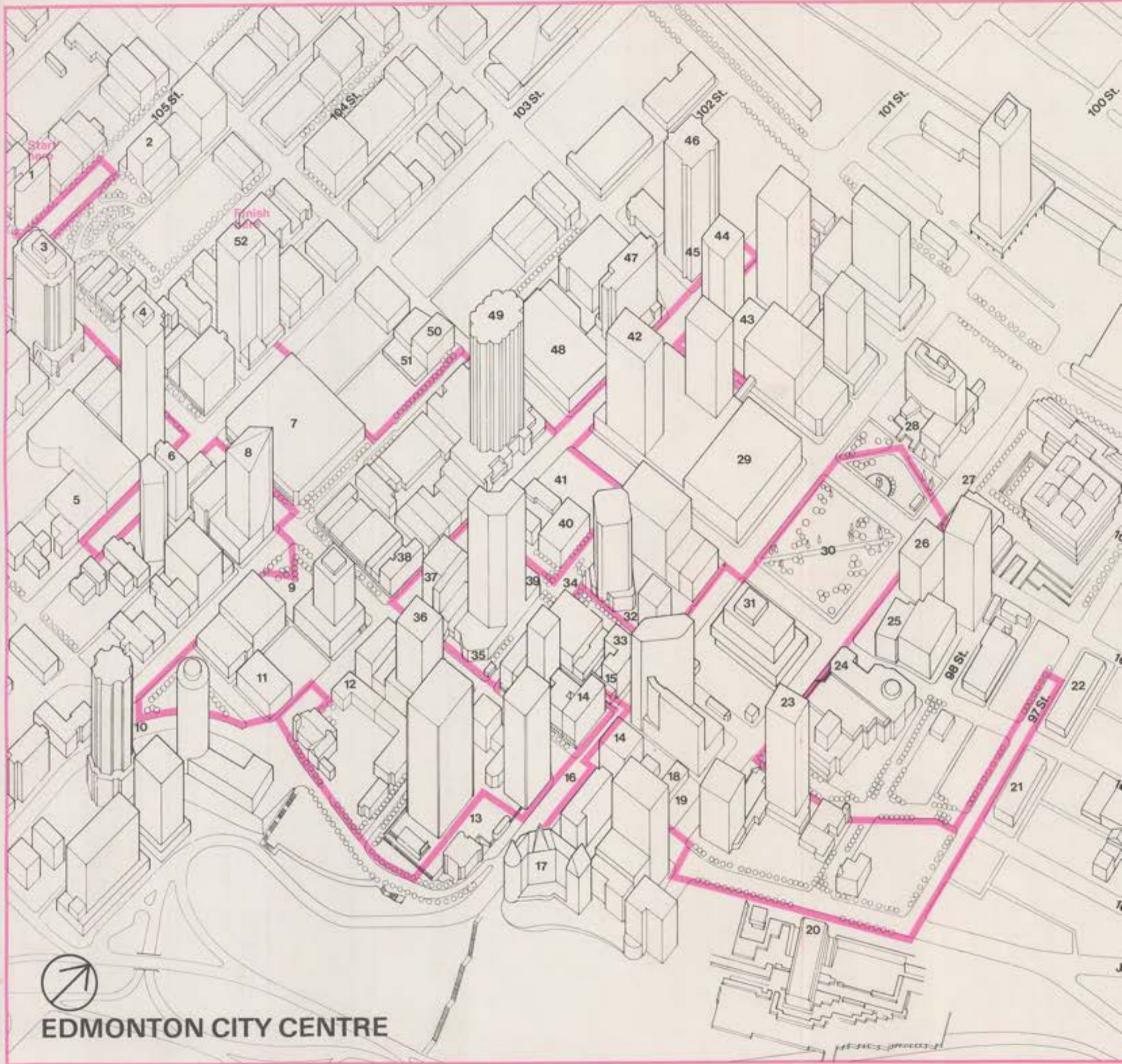
Kaleidoscope '83

WALKING TOUR

A GUIDE TO ARTSHOW AND CITY DECORATION



EDMONTON CITY CENTRE



ARTSHOW

Jury Chairperson: Candas Jane Dorsey

3. STANDARD LIFE CENTRE

PRINTS

Curated by David Cantine

- Janet Cardiff
- Sylvia Boshko
- Karen Curry
- Johann Feught
- Marlene MacCallum
- Lorraine New
- Mark Siedman
- Richard Yates

SCULPTURE

Ernst Oslender

3. STANDARD LIFE CENTRE, lower level

THE EDMONTON ART CLUB

- Alvira Boettcher
- Frances Bray
- Ruby Bridgewater
- Mary Burns
- Monica Chapin
- Chris Dreyer
- Susan Gardiner
- Russ Hogger
- Barbara Hohn
- Harry Horton
- Edgar T. Jones
- Penny Lamnek
- Vin Lampey
- Key Mais
- Edith Miller
- Joanna Moore
- John Murray
- William Neudorf
- Nick Peskivets
- Sophie Rankin
- Rosemary Rees
- Leni Schalkwyk
- Sophia Podryhula-Shaw
- Dorothy Shute
- Jill Owen-Flood Simon
- Eileen Stuart
- Greg Thurston
- Joan Ullman
- Joahanna Vinkenborg
- Myrna Wilkinson

4. PRINCIPAL PLAZA

THE HUMAN FACTOR

Curated by Sheelagh Dunlap-O'Brien

- Ray St. Arnaud
- Gerry Dotto
- Matt Gould
- Margaret Mooney
- Lucjan Nasilowski
- Darci Schuller-Mallon

8. INTERPROVINCIAL PIPELINE BUILDING

WATERCOLOURS

Curated by Lynne Fahlman

- Henri Bartel
- Rakel Biller-Klein
- Hendrik Bres
- Terry Fenton
- Peter Field

- Barbara Hartmann
- Maureen Harvey
- Irene Klar
- Jonathan Knowlton
- Murray MacDonald
- Lynn Malin
- Edith Marstad
- Lyndal Osburne
- Hilary Prince
- Nick Prins
- Dean Reeves
- Adeline Rockett
- Harry Savage
- Sharyn Scarff
- Robert Sinclair
- Jeanette Staples
- Jan Tanasichuk
- Vivien Thierfelder

CERAMICS

- Elke Blodgett
- Greg Payce

23. SUN LIFE PLACE

STEEL SCULPTURE

Curatorial assistance by Peter Hide

- Roger Abrahams
- Blair Brennan
- Catherine Burgess
- Isla Burns
- Normand Dutrisac
- Clay Ellis
- Peter Hide
- Andrew Klimczak
- Lyle Lis
- Ken Macklin
- Vesna Makale
- Alan Reynolds

39. SCOTIA PLACE

PAINTINGS

Curated by Monty Cooper

- Joseph Drapell
- Bruce Dunbar
- Harold Feist
- Seka Owen
- Milly Ristvedt
- Carol Sutton

46. CANADIAN COMMERCIAL BANK BUILDING

GLASS ON GLASS

MUTTART CONSERVATORY (not shown on map)

PHOTOGRAPHY

Curated by Peter Sutherland

- Greg Baker
- Gerry Dotto
- Simma Khorami
- Richard McLeish
- Sandy Ree
- Andrea Smith
- Peter Sutherland

With special thanks to all participating businesses and buildings, artists and volunteers, who were consistently enthusiastic and made it happen.

CITY DECORATION

- Liberty Building, roof top sky mobile, conceived by **Robert Chamberlain**.
- Big Beaver Hills Banner by fabric artist **Neilda Lund**. Largest in town!
- Standard Life Centre, banners representing the five continents, designed and made by the **Edmonton Needlecraft Guild**. See Artshow.
- Principal Plaza, see Artshow.
- Geometric rainbow banners by **Weinlos Books** and **Celine Givens**
- North face, Alberta Place, a very romanticized version of the Alberta crest by artist **Peter Field**.
- The Bay, Edmonton's oldest store celebrates with its own colours.
- "Mountains are red, violets are blue, in IPL Tower, a fanciful view!". Banner series by architecture student **Lori Sokoluk**. See Artshow.
- West wall of the Royal Bank is a ballet mural, dedicated to Spring, by **Toti** with a little help from dozens. "I felt as if I had a magic wand. I said 'Blue Curtains', and I turned around, and the curtains were blue. I said 'white dresses' and it was done." Toti's mural magically appeared one sunny weekend in May.
- Designer **Jim Colvin** is responsible for this stunning transformation that promises to brighten every commuter's day. (Look from the bottom of the stairs)
- A lesson in leftovers, racing silks in nylon by **Lavoine McCullagh**
- Music for the Hard of Hearing by **Julie Grouette**, **Sonia Allore** and help from hearing impaired students
- See **Evaleena's** nylon humanoids dance in the sky.
- CIBC and TD waive protocol for celebration.
- Laugh with **Keith Walls**, a vision from his office.
- A mural to send you south when its 30 below, by muralist **Laura Vickerson**.
- Windssocks and flags by fabric artist **Susan Parks**, a lover of nylon from the Banff School.
- Step into Celebration Centre and Decoration Production House through Wugie's mouth. What a hoot! By **Evaleena**.
- Also, steer this way for "Prairie Picnic" Moo Mural by Edmonton painter **Maureen Harvey**
- Interior banners by Lethbridge designer and costume maker **Lynne Hunter-Johnson**.
- Do you recognize the Market? Fabulous volunteer collaboration between **City Planning** and **Real Estate and Housing** to rejuvenate this important hub. Three cheers for the City!
- Who did paint Vi's sidewalk? Support guerilla art, paint your sidewalk tool (Lunch Stop).
- Sun Life Place, more spontaneous surprises from **Evaleena**. See Artshow.
- Kid art** on the Citadel's construction fence. This mural speaks for itself. Thanks **Rafaella**.
- Dramatic to say the least! **Margaret Arial's** favourite colours come to life on the Old Police Headquarters.
- From Chancery Hall, 90 foot long streamers dance. Made by **Edmonton's Community Youth Support Workers**.
- Modular nylon sculpture by **Lavoine** and **The Edmonton Art Gallery Women's society**. Enthusiasm: **Bobby Patrick**
- KALEIDOSCOPE** comes to City Hall thanks to the **Fine Art Squad**
 - Red Tape Fantasy, an artist's view of City Hall in action by **Paula Jardine**. (after July 4th)
 - Flights of Fancy, approximately 200 doves in nylon by artist **Robert Demytruk**.

- Grant MacEwan fabric art students** come down with enormous support of Woodwards and hard-work.
- The 2500 banners on light standards throughout made by **school children, teachers and parents** Province, and erected by the very generous service of **Electrical Workers' Union**. Big hug to **Larry Keill**
- In front of the Library, view Edmonton's architectural colourful 2D. Special thanks to **Marj Thompson Fletcher**.
- Gateway to Celebration City: an eagle in flight by **Neilda Lund**.
- A whimsical and fluttery piece atop the McLeod printmaker **Linda Prefontaine**.
- Reflections in Mirror City, conceived by **Space M** are now standing in Edmonton's first street mall
- Colourful geometrics in 25 foot banners for Scott design and a background in environmental studies by **McCullagh** the touch in design for urban spaces
- Fringe Fancy, by **Julie Grouette**
- Celebration comes to the Empire. Fifteen "flags" by **Prefontaine**.
- What a pole! **Fine Art Squad** nylon cacophony.
- Scotia Place, see Artshow.
- Dancing kite faces. **Baccalaureate students** discuss anyone can be creative.
- Sunshine Cafe, 'surrounds' by **Rosemarie Baumgartner, Dub, Laura Vickerson** and **Ivan Gramlich**.
- The **Central Pentecostal Tabernacle Youth Group** thanks **Rosemarie Baumgartner's** designs to life.
- YMCA employee **Candace Hogan** made these designs with **Sheila Sidhar**.
- A seasonal banner by **Margaret Arial**.
- Cyclists on the pedway! **Lavoine McCullagh** and
- Canadian Commercial Bank Building, see Artshow
- Townscape banner sewn by the **Strathcona Striders**
- Eastern interests represented by **Bobby Winger** at College, Toronto. Bobby designed and sewed the structures especially for Eatons.
- Susan Parks** and **Doreen Huntington** dress up the Building with fluttering flattering nylon.
- Zany ensemble: **Merran, Sheila Robinson**.
- An on the spot mural, conceived and directed by **Montemurro** and painted by the **Universiade Fire**
- A.E. LePage Building, see Artshow.

River City Comes to Life

| | |
|--------|---------------------------------------------|
| 18 000 | metres of nylon, 52 colours |
| 6 000 | grommets |
| 300 | provincial schools |
| 4 000 | volunteers |
| 555 | litres of paint |
| 5 400 | metres of steel conduit |
| 70 000 | metres of thread |
| 2 400 | dedicated hours by Fine Art Squad Sheriff M |



Kaleidoscope

Where to go, what to see during Kaleidoscope '83

CONVENTION CENTRE:

Circle of the World, International Student Competitions, International Student Photography Competition, Soviet Sport History, Changing Traditions — June 30-July 11, 10 a.m. to 8:30 p.m.
Tent — 83 The Alberta Art Foundation, University Collector, Our Alberta Exhibit: June 30-July 11, 10 a.m. to 8:30 p.m.

UNIVERSITY OF ALBERTA

Peoplenet Village, July 2-15, 10 a.m. to 6 p.m. Central Quadrangle

RIND HOUSE GALLERY

Wednesday, June 16-July 31, 11 a.m. to 4 p.m. W/T/W/F, 11 a.m. to 9 p.m. Thurs. 2 p.m. to 5 p.m. Sunday

ATHABASCA HALL

Alberta Before Oil, July 4-15, 10 a.m. to 8 p.m. Mon-Sat, 12 a.m. to 4 p.m. Sunday

RUTHERFORD LIBRARY

Art and Design — Students on display, June 29-July 15, 8 a.m. to 5 p.m. weekdays, 1 p.m. to 3 p.m. Saturday

STUDENT UNION BUILDING

Art and Design — Students on display, June 29-July 15, 8 a.m. to 5 p.m. weekdays, 1 p.m. to 3 p.m. Saturday, Craft Kiosk, June 24-July 11, 9 a.m. to 4 p.m. Daily

EDMONTON ART GALLERY

The Games I See, June 16-July 14, 10:30 a.m. to 5 p.m. M/T/S, 10:30 a.m. to 9 p.m. W/T/F, 1-5 p.m. Sunday

CANADIAN COMMERCIAL BANK BUILDING

Glass on Glass, Made Under Glass, June 27-July 15, 10 a.m. to 6 p.m. Mon-Sat, 12-4 p.m. Sunday

MUTTART CONSERVATORY

Artshow — Photography, June 27-July 30, 10 a.m. to 9 p.m. Daily

The following downtown events all take place from June 27-July 15, daily from 10 a.m. to 8 p.m.

SUN LIFE PLACE: Artshow — Steel Sculpture

SCOTIA PLACE: Artshow — Large Canvases

INTERPROVINCIAL PIPELINE TOWER: Artshow — Water Colours & Clay

PRINCIPLE PLAZA: Artshow — The Human Factor

STANDARD LIFE CENTRE: Artshow Prints & Sculpture — 2nd Level Edmonton Art Club — Main Floor

EDMONTON SHOPPING MALLS:

KINGSBURY GARDEN MALL: Artshow — African Village, June 27-July 11, 9:30 a.m. to 8 p.m. Mon-Fri, 9:30 a.m. to 5:30 p.m. Sat.

SOUTHGATE SHOPPING CENTRE: A Japanese Experience, July 6-July 9, 9:30 a.m. to 4 p.m. Saturday, 9:30 a.m. to 9 p.m. W/T/F

The following Shopping Centre displays all take place from July 2-July 11, various times are listed with individual events:

LONDONDERRY SHOPPING CENTRE: Our Alberta Mosaic, 10 a.m. to 9:30 p.m. Mon-Fri, 9:30 a.m. to 4 p.m. Sat.

HERITAGE MALL: Our Alberta Mosaic, 9:30 a.m. to 9 p.m. Mon-Fri, 9:30 a.m. to 5:30 p.m. Sat.

MEADOWLARK SHOPPING CENTRE: List in the Soviet Union, 9:30 a.m. to 9:00 p.m. Mon-Fri, 9:30 a.m. to 3:30 p.m. Sat.

WESTMOUNT SHOPPING CENTRE: Games I See — Children's Art, 9:30 a.m. to 3:30 p.m. M/T/S, 9:30 a.m. to 9 p.m. W/T/F

SOUTHGATE SHOPPING CENTRE: Games I See — Children's Art, 9:30 a.m. to 4 p.m. M/T/S, 9:30 a.m. to 9 p.m. W/T/F

CAPLANO MALL: Games I See — Children's Art, 9 a.m. to 9 p.m. Mon-Fri, 9 a.m. to 6 p.m. Sat.

MILLSBORO MALL: From the Four Corners, 9:30 a.m. to 8 p.m. Mon-Fri, 9:30 a.m. to 4:00 p.m. Sat.

NORTHWOOD SHOPPING CENTRE: From the Four Corners, 9:30 a.m. to 4 p.m. M/T/S, 9:30 a.m. to 8 p.m. W/T/F

WEST EDMONTON MALL: Games I See — Children's Art, 10 a.m. to 9 p.m. Mon-Fri, 10 a.m. to 6 p.m. Sat, 12 p.m. to 4 p.m. Sun.

CENTENNIAL MALL: From the Four Corners, 10 a.m. to 4 p.m. M/T/S, 10 a.m. to 9 p.m. W/T/F

SOUTH PARK MALL: From the Four Corners, 9:30 a.m. to 4 p.m. M/T/W/S, 9:30 a.m. to 9 p.m. Th/F

Other events celebrating Kaleidoscope '83

UNIVERSITY OF ALBERTA Education Building Pavilion, Local Exposure — Seminars on the Prairies, until July 10, 10 a.m. to 5 p.m. M/T/W/F, 10 a.m. to 7 p.m. Thurs. noon to 5 p.m. Sat. & Sun.

PROVINCIAL MUSEUM: Art Games & Contests until July 17, 10 a.m. to 6 p.m. daily

EDMONTON ART GALLERY: Photographs From The Permanent Collection, until Aug. 28, Contemporary Canadian Art, July 1-Aug. 28, The Pynch Collection, July 1-Aug. 28, 10:30 a.m. to 2 p.m. M/T/S, 10:30 a.m. to 9 p.m. W/T/F, 1 p.m. to 5 p.m. Sunday

LEMARCHEMONT GALLERY: Art Alberta, Alberta Society of Artists, June 25-July 31, 10 a.m. to 5:30 p.m. except Monday

MUTTART CONSERVATORY: Colorful Cup, Ballroom, July 1-July 8, 7 a.m. and 7 p.m.

CENTENNIAL LIBRARY: Israel Today — Multimedia Show, July 5-July 28, 9 a.m. to 9 p.m. Mon-Fri, 9 a.m. to 6 p.m. on Sat, 1 p.m. to 5 p.m. Sun

WALTER KASBA THEATRE (Aldrich Auditorium): Winter & Spring Spring & Out — a spectacle about Poland, July 2-July 10, 8 p.m.

Lively Arts

Picking the best of the best near impossible

By PHYLIS MATOUSEK
Journal Staff Writer

Pick the five works you liked most. That was the suggestion I took to this exhibition.

As it turned out, picking five was impossible. Every one of the works has something to be praised, all show technical adeptness and dedicated effort. It then became a matter of favoring those works that struck a personal chord and created a lingering melody.

Art Alberta, a part of Kaleidoscope '83, displays the best work of Alberta's top artists and pays tribute to the life members of the 53-year-old Alberta Society of Artists.

More than 140 submissions were screened before the 64 works on exhibit were selected.

Greeting visitors as they enter the gallery is

Art Alberta
LeMarchand Gallery
through July

a fascinating ceramic and fibre sculpture by Pat Strakowski, a work that cannot be ignored.

Three paintings of flowers by Vivien Thierfelder are done in such minute detail and adherence to color, you are disbelieving that these are paintings, not photographs.

There's a delightful work in oil on board — *House on the Hill* by 80-year-old painter Mary Lawrence.

And Paul Braid's strong oil *Kanaskis Spring* is at the top of my list because of the richness of color and manner in which he features the play of light and shade.

Jerry Heine's watercolor *Reflections*, is exceptional, structured and sensual with delicate colorations and contrast.

Before *New Growth*, a watercolor by Judy Matlock, made me promise to keep an eye on this upcoming young artist because of its sensitivity which could so easily have gone over the edge of blandness, but is snatched from the brink by an underlying strength.

Another watercolorist, Josette Khu, has used the medium expertly for a delicate rendering of *Rugged Peaks*.

Jean Richards created a melodic work with exquisitely-selected colors in her impressionistic *Early Morning, Field Series*.

An intriguing intaglio-collage *Land Above X*

by Tomas Lax invites study and admiration of his patience.

Perhaps the most impressive one work in the exhibition is *Three Sisters*, an acrylic and fabric sculpture work by Gail Bachinski. She uses the top one-third of the three-panel, 9-foot wide by 7½-foot high work, as an introduction, painting mountain peaks on canvas which is then stretched in a frame. The remaining two-thirds is intricately folded fabric in colors ranging from beige to orange to brown, representing the strata of the earth.

Certainly, gallery owner Bob Vanderleeche deserves praise for the manner in which he has mounted this diverse exhibition, the best collection of Alberta art I have seen.

Alberta artists' works bought

Seven paintings by Alberta artists have been purchased from the Art Alberta exhibition at LeMarchand Gallery.

Selections were made Monday night and lean heavily toward watercolors.

The Alberta Art Foundation bought Vivian Thierfelder's watercolor of an orchid *To the World Unfold*, for \$1,500. The AAF also also purchased *Rugged Peaks No. 2*, a watercolor by Josette Khu, for \$500.

A watercolor by Jean Richards

— *Early Morning, Field Series* was snapped up by Gulf Canada Resources, which paid \$500 for the impressionistic work.

Husky Oil bought two watercolors by Adeline Rockett *Spring Thaw, Melting Snow* and *Spring Thaw, Ditch*, for \$550 each.

Colleen Anderson-Millard's *Sun and Pebbles*, at \$500 caught the eye of Nova's buyer.

LeMarchand Gallery purchased a landscape by Judy Matlock *Early Spring West of Airdrie* for \$300.



Still going strong

The dean of Alberta watercolor artists, Murray McDonald is still going strong at age 85. The veteran painter celebrated his

birthday recently at a party held in his honor. Still creating fine works of art, he stands in front of his Bow Falls.

Journal June 30/83

Edmonton Journal July 24, 1983

By VINCE COADY
Journal Staff Writer

Downtown office building owners have come to the rescue of some of Alberta's artists who wanted to make a contribution to the cultural component of Universiade.

About 80 artists, 90 per cent from Edmonton, have been provided a venue in the Sun Life, Scotia Place, Interprovincial Pipe Line (IPL), Principal Plaza and Standard Life buildings.

In addition, Edmonton Transit has provided display space in its Central and Churchill stations.

Most of the exhibitions will debut June 27, following the official opening of the Glass on Glass exhibition in the Canadian Commercial Bank building at 7:30 p.m. They will remain open at least until the conclusion of the Universiade games.

Sun Life will house steel sculpture in its lobby and outdoor plaza; Scotia Place will display large canvas paintings; IPL will house a watercolor and ceramics show; Principal Plaza will showcase The Human Factor, a mixed media event, and Standard Life will exhibit works by members of the Edmonton Art Club.

These shows were not originally included in Kaleidoscope's exhibition plans, said program assistant Oksana Dexter, "but because of the number of requests we received from artists who wanted to participate in Universiade it just all came together."

Summer art show

John Arends Gallery (formerly Lefebvre Galleries) at 10238 123rd St., has mounted a Summer Presentation of 10 artists including Meredith Evans, H. G. Glyde, Les Graf, Kazuo Hamasaki, Illingworth Kerr, Ernestine Tahedi, and Susan Patterson. Radisha, has recently been added to the Lefebvre stable and a show of his sculpture, gouache and watercolors, opens on July 5, continuing through July.



Dexter also noted that everyone involved in the project did it on a voluntary basis.

"The community developed the project. Downtown office building owners jumped on the idea. They were very co-operative. They even upgraded some of their retail spaces to accommodate the exhibitions."

Included in the transit station displays will be small exhibits of wood, bronze, ceramics and clay.

"These works did not fit into the other exhibitions, but the jury felt some artists deserved to be exhibited because of their potential and reputation."

Not all of the material submitted will be exhibited.

"We tried to place exhibitions to suit locations," said Dexter. "Although we would have loved to use most of the submissions, we just didn't have a proper location."



ALBERTA SOCIETY OF ARTISTS

The Alberta Society of Artists will be exhibiting as many as 100 works in Edmonton's new Lemarchand Gallery this summer in conjunction with the Universiade 1983 Games. The Gallery features 500 lineal feet of wall space and is located in an official historic site.

The Rt. Hon. Mary LeMessurier will officially open the A.S.A. Art Alberta Exhibition. At this time five purchase awards will be announced and presented by or on behalf of their sponsors, Lemarchand Gallery, Gulf Oil, Husky Oil, Nova Corporation and the Alberta Art Foundation.

Special tribute will be paid to life members of this fifty-three year old society with a display of their selected works: Illingworth Kerr, Janet Mitchell, Jim and Marion Nichol, Barbara Roe-Hacklin, Stan Perrott, Stan Blodgett, Douglas Motter, Margaret Chappelle, Murray MacDonald and Thelma Manarey. JUNE '83

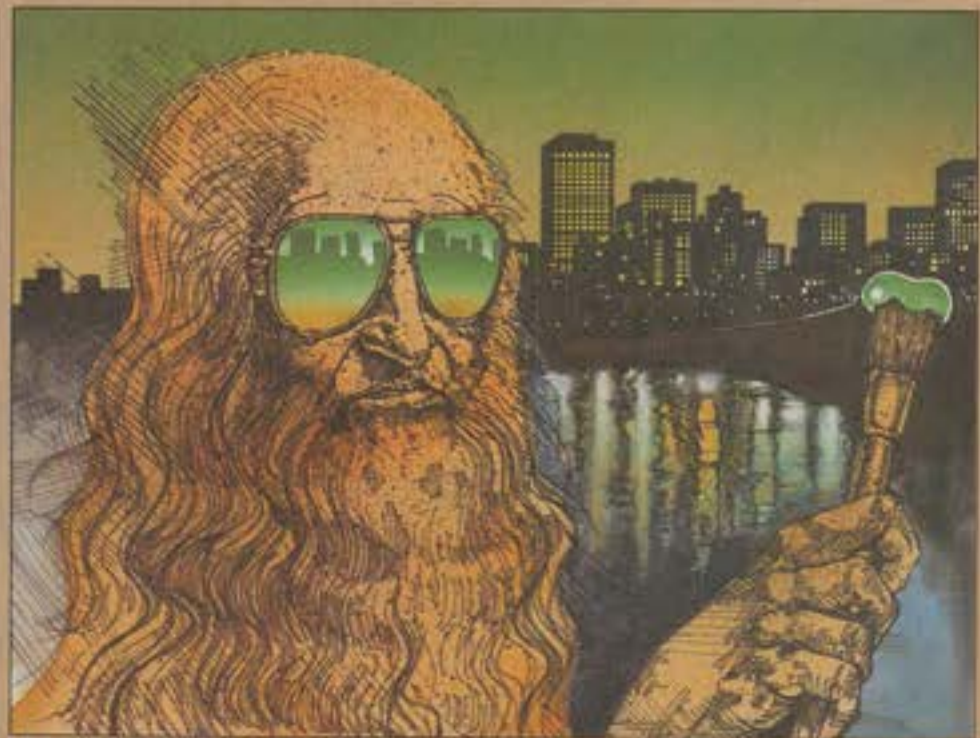
EDMONTONIA

SUMMER 1983

GREEN IS THE SKY

SPEAKING OF RIVER valleys and the people they house, who remembers A.B. Cartmell, the landscape painter from Rossdale whose green skies drove Edmontonians wild? He moved to Edmonton in 1923 because "he loved to paint snow," says historian Tony Cashman in his *The Best Edmonton Stories*. Cartmell was often to be seen, paintbrush held "in heavy mitts, and keeping his paints from freezing by mixing them with turpentine."

Fascinated by the phenomenon of the greening of the Edmonton winter skyline at dusk, he would paint furiously for a growing clientele which included Princess Athlone, wife of one of Canada's governors-general. David May



The cognoscenti of Alberta artists, scientists, musicians and writers were found strolling around the gardens of Government House sipping lemonade and nibbling tea sandwiches on Heritage Day.

This year the chairman and members of the Government House Foundation invited Innovators in the Arts, Science and Letters of Alberta to a garden party and a tour of Government House. All were entertained by the University of Alberta mixed chorus, the old Strathcona Town Band and the Viscount Park Pipers.

Some of the honored guests mingling were Roy and Betty Leadbetter, Tim and Jane Sikyea, Terry and Sheila Fenton, Jim and Lee Beames, Keith and Vanessa Alexander, Jacqui Ogg and Harry Wolfarth, Peter Feldman, and Angela Winters, Rhonda Galper, Ruth Fraser and Margaret Chappelle.

The Evans way

Experience is the best teacher

By **BILL Thompson**

Being a self-taught artist who has gained international recognition is not a claim many Albertans can make. Meredith Evans is an expressionist. He is a dedicated fine artist, but more important, he is a producing artist.

When Meredith Evans made his beginning in the art game, the Depression was in full swing. Edmonton in the 1930's was certainly not the cultural centre of Canada, and that left Evans with little choice in the direction his art education would take.

"There are different ways of learning, and of acquiring knowledge," says Evans. "One is, that you go to a school, or, you pick an artist whose work you admire and you go work with that person." The opportunity for an education in the fine arts was almost nonexistent in Alberta. "In the 30's, the education level of the art processes was sadly lacking in western Canada," says Evans, and outside of a commercial art school in Calgary, there was nothing. This prompted Evans to begin learning of his own volition. All of his life Evans has relied on his practical experience to teach him what he needs to know, and using it to cultivate his talent.

He feels strongly about learning art through experience. He is not set against education in the fine arts, but he does feel that a prolonged stay in an institution will result in stock thought processes. "As years go by," he says, "they mature and they drop that mass thinking, and each one goes his own way. But before they are forced away from their own line of thinking, they should get out of the education system and pursue their own direction."

Meredith Evans did not begin painting seriously until he was 21. At that point his work was done on a much larger scale; he painted theatrical backdrops and stage settings. But before the war, the market for the fine arts was limited. This was one of the reasons why Evans entered the arts — it was an uncluttered field, and there was still an opportunity to make some money. When the Second World War broke out, Evans entered the army. He was assigned to a

vehicle pool, but when he was not needed there he spent his time drawing instructional aids. These were break-down drawings of sub-machine guns, anti-tank weapons, and other artillery pieces.

In 1944 Evans and his wife moved to Vancouver. In the four years he lived there, he began a workshop for wounded and shell-shocked veterans through the department of veteran's affairs. He began with a desk and virtually no materials. He instructed the vets in art and wood carving, and the workshop became diversional therapy. Evans also initiated the construction of a model railway, completely hand carved; this became the highlight of the workshop and involved more than 80 vets. At the end of three years Evans left the workshop. In his opinion it had gone downhill, for the focus had shifted to arts and crafts. "It bored me sick," he says.

Evans next move was to Calgary. He spent two years as the director of arts and advertising on both Fish and Game, and Motor Transport magazines. At this time, Evans attempted several financial endeavours. He opened a craft shop, began manufacturing art kits, and also bought an oil company over a period of years. The oil company and the kits proved unsuccessful, and he eventually turned the shop over to his father. Evans wanted to learn the printing process, so he worked in an engraving shop for a time. Similarly, he wanted to learn oil painting, so he worked with Scott Bruster for two years. "Some of the things that I've done in my life are quite varied," says Evans, "but it was the only way to get an education."

In 1957 Evans moved back to Edmonton. He had been painting since before the war, but on his return to the capital he settled down to paint on a continual basis.

Evans' dedication to his work is most evident in the ten years he suffered severe eye problems due to cataracts. He did not lose his sight completely. "I had one eye go, but I still had partial use of the other eye," he said. "I didn't have, at any time, complete blindness in both eyes." For an artist who loses most of his sight, it could be said that he lost an essential link to his work; but this is not true of Evans. "I have never stopped doing art work. I stopped painting, but I continued with the drawing."

With his vision impaired, Evans encountered two major problems with his painting: his colour balance was disrupted and he lost his depth perception. He could not distinguish between colors that carried a heavy yellow content. Also, without depth perception, he couldn't tell when his brush made contact with the canvas. His switch to drawing, which continued until cataract operations restored his vision, shows his dedication



Meredith Evans at work

and love for his work.

Evans is an expressionist, and his work is representational. "I'm not involved in pleasing the public, but I am involved in communicating with the public." When Evans is working on a painting, one of his main concerns is the lighting, or the light effect. "You're thinking of light, but you're working with pigment," he says, "and it's a marriage of light and pigment that produces a painting." Another important factor is the emotion. "I try to capture the emotion at that particular time as you come across the subject and if you aren't thinking about the emotion, you're not really doing much."



Pollockville Train Station



First snow on raspberry leaves

A Summer Presentation

Meredith Evans
H.G. Glyde, R.C.A.
Leslie Graff
Kazuo Hamasaki

Illingworth H. Kerr, R.C.A.
Marion Nicoll, R.C.A.
John Snow, R.C.A.
Ernestine Tahedl, R.C.A.

10238 - 123 St., Edmonton, Alta., T5N 1N4, Phone 488-1251

**John Arends
GALLERY**

JULY 1983

WESTERN
LIVING

Formerly Lefebvre Gallery

Trivia

Beginning in this issue we are introducing an art trivia section to the Newsletter. We hope that all of our readers who battled with the crossword puzzles will enjoy a new challenge and perhaps learn some Alberta art history in the process.

Trivia Questions

- Looking for a showcase for contemporary and experimental works, 25 artists from Edmonton and Calgary pooled their resources to form, in 1961, Alberta's first artist-run, co-op gallery. The gallery consisted of two rented rooms on the second floor of the Merrick Building, Edmonton. What was the name of this gallery?
- What artist living in Alberta has the largest number of works in the collection of the National Gallery of Canada?
- What artist born in Alberta has the largest number of works in the collection of the National Gallery of Canada?
- What Alberta artist supervised work for the Canadian Government display at the New York World's Fair in 1939?
- What is peculiar about the brick work in Douglas Cardinal's Grande Prairie Regional College?
- What two A.C.A. instructors were involved in the design of the Roman Catholic Cathedral in Calgary?
- We are used to purchasing our oil paints in metal tubes at the local art store. What did artists use to hold their paints before then?
- How old are good litho stones?
- Who was the artist in Alberta whose painting was reproduced in a special series of Canada Day Stamps featuring Canadian art in 1982?
- When was the Alberta Art Foundation formed?
- Who was the first Chairman of the Alberta Art Foundation?
- Who were the first two practising artists appointed to serve on the Alberta Art Foundation Board?
- What is the title of the first piece of art purchased by the Alberta Art Foundation?
- In 1957 the University of Alberta's studio theatre presented Peter Ustinov's play "Love of Four Colonels." What well known Alberta artist designed the sets and costumes?
- "Maytime in Alberta" was a touring community/regional program of performing and visual arts and crafts. In what year was it first held and in what region of the Province?
- What is the name of the impressionist artist who headed up the art classes instituted in 1926 by Calgary's Provincial Institute of Technology and Art? At the time of his demise, it was rumoured that he had been mauled to death by a grizzly bear, but a 1929 newspaper clipping states that he died of a heart disease while horseback-riding at Lake Louise.

- Known for his interest in the development of industrial ceramics in Alberta, a champion in his endless battle to encourage the preservation of this part of our history; what is the name of the co-author of the recently published book entitled "Pottery in Alberta - The Long Tradition"?
- What is the name of the now retired head of the Alberta College of Art, who was born in Alberta and received the majority of his professional training in Alberta?
- The work of only one Alberta artist is reproduced in the book entitled "Painting in Canada" by J. Russell Harper. The painting entitled "Still Life, Seabe" was then owned by James and Marion Nicoll (well-known Calgary artists). It has since been donated to the Alberta Art Foundation. What is the name of the Alberta artist who executed this watercolour?
- Two Calgary artists, in 1928, had the distinction of permanent disbarment from all future shows of a local conservatively-minded art group because of depraved modern tendencies: they had dared to exhibit non-objective canvases. What are the names of the two artists?
- What is the name of the Calgary art organization which was formed in 1922 and was ejected shortly afterwards from the public library's basement room because the membership dared to draw the figure?
- "The Virginian" is the title of a movie that was based on the life of the well-known Montana cowboy who hanged his best friend for horse stealing. What is the name of the Alberta artist who reportedly is the only woman to have ridden the Virginian's horse?
- The Edmonton Art Gallery is perhaps the oldest public gallery in Alberta. In what year was it incorporated?
- Three Edmonton agencies joined forces in the early 1970's to help bring the Edmonton Art Gallery into existence. Can you name the three organizations?
- As a result of a bequest of \$560,000 from the estate of Mrs. A.E. Condell in 1962, the Edmonton Art Gallery's sixth and present home, became a reality. What year did the Edmonton Art Gallery move into its present facilities?
- In 1956, Luke Lindoe created a sculpture of the Virgin Mary and Child Jesus for the St. Mary's Roman Catholic Cathedral in Calgary. Who was the cathedral's architect?

- In 1975, a retrospective exhibition of the work of Marion Nicoll opened at the Edmonton Art Gallery. The exhibition was curated by two Alberta artists working under the name of 'Duck Ventures.' Do you know the names of those two artists/curators?
- In 1974, an exhibition opened at the Glenbow Museum which had as its theme 'Roses.' What was the title of this unusual exhibition of rose mobilia?

Trivia Answers

- Focus
- Ted Godwin with one painting and nine drawings
- Roloff Bery with nine drawings
- Blingworth (Buck) Kerr
- None of the bricks are laid straight
- Maxwell Bates in partnership with A.W. Hodges designed the building and Luke Lindoe created the sculpture for the facade.
- Collapsible tin tubes were invented in England in the 1840s. Before then, colours were kept in small bladders which were punctured with a bone or ivory pin in order to squeeze out the colour. Pins with larger heads were replaced in the punctures to seal them.
- Approximately 135 - 180 million years old
- Blingworth Kerr
- The late William B. McMullen
- Sylvan Voyer and Robert Guest
- "Summer Almanac" AP by Ken Ester, purchased in March 1973
- Norman Yates
- 1952 Peace River
- Lars Haukaness
- Jack Forbes
- Stan Perrot
- A.C. Leighton
- Maxwell Bates
- Leroy Stevenson
- The Calgary Art Club
- Marion Nicoll
- 1924
- The Edmonton Art Club
- The Art Association
- The Fine and Applied Arts Committee of the Local Council of Women
- 1969
- Maxwell Bates
- Ron Moppett
- John Hall
- The Rose Museum

Paintings by

Don Sharpe

Pottery by

John & Rita McGie



The
Multicultural
Heritage
Centre

The Multicultural Heritage Centre would like to invite you to the opening of an exhibition of recent work by artists Don Sharpe and John & Rita McGie.

The opening will be held at the Centre at 5411-51 St., Stony Plain, on Sunday August 7th, from 1-3 pm. Refreshments will be served.

The exhibitions will run until August 28th.

Art show in Stony Plain

The Multicultural Heritage Centre in Stony Plain is collaborating with the Alberta Art Foundation on a retrospective exhibition of works by Alberta artists. Alberta Culture Minister Mary LeMessurier will open the exhibition Sept. 1 at 7 p.m. at the centre, 5411 51st St. Artists represented include Sandy Haeseker, Harry Savage, Norman Yates, Adeline Rocket, Vivian Thierfelder and Noboru Kubo.

A work-in-progress showing of the Alan Wood Ranch project, the largest art project ever undertaken in Canada, is available to the public through Aug. 28.

The project, which includes 12 brilliantly colored tableaux spread across a 320-acre site, wrapped fences, bridges, birds with 22-metre wingspans, and a nine-metre-high geometric windmill, is being constructed on the Rocky Mountain Ranch, 36 km southwest of Calgary.

The area will be open to the public between 1 p.m. and 6 p.m. daily, and a fee of \$5 per person or \$15 per family will be charged.

Gallery Glimpses

By Phylis Matousek

The official opening of the completed project is planned for mid-September.

Opening today at the Fort Calgary Interpretive Centre is a major exhibition of the incredible wall hangings of Edmonton weaver Jane Sartorelli. Of the 15 woven tapestries in the show, five are new. The exhibition co-sponsored by the Alberta Art Foundation continues to Sept. 11 . . . The folks out in Spruce Grove have the right idea to promote their local artists. The juried art show, organized and financed by the Allied Arts Council of Spruce Grove, will result in three pieces being selected for purchase by the Town to be displayed in public buildings. The show is open to the public Aug. 20 from 11 a.m. to 6 p.m., and Aug. 21 from 1 p.m. to 4 p.m., in the Shenfield Civic Centre on King Street.

THE MANSION TEA ROOM

Lemarchand Mansion
11523 - 100 Avenue



LEMARCHAND
GALLERY

Lemarchand Mansion
11523 - 100 Avenue
ph. 488-7429

The LEMARCHAND GALLERY is proud to present, Sunday, August 7 through Saturday, September 3, Arts West Fest, a group show of work by Western Canadian artists. Included are works by Ava Blitz, Quentin Caron, James Corrigan, Lynne Rae Crouch, Ihor Dmytruk, Karen Dugas, Neil Fiertel, John Freeman, John Hall, Keith Harder, Robert Hyndman, Jerry Heine, Diane Jensen, Isabel Levesque, Danek Mozdzenski, Gabor Nagy, Kathleen Perry, Gordon Snyder, Ruth Syme, and Frank Vervoort.

The new Lemarchand Gallery offers one of the largest commercial display areas for visual arts in Edmonton. The Gallery has over 500 lineal feet of wall space in the tastefully restored Lemarchand Mansion.

Gallery Hours — Sunday, August 7:
11:00 am - 4 pm; Tuesday through Saturday:
10:00 am - 5:30 pm; Monday by appointment.

Lively Arts

Canvas clouds

By PHYLIS MATOUSEK
Journal Staff Writer

Last year, I began a review of Ernestine Tahedl's work by asking "Where do they come from? These artists with that special inner eye?"

After viewing Tahedl's exhibition of new works that opened Monday night at J. Arends Gallery (formerly Lefebvre Galleries), the question still applies. The exhibition continues to Sept. 29.

In this collection, Tahedl's exploration of the atmosphere goes beyond the journeys of contemporary artists.

Soft, gently-shaded skies as seen from her hilltop home at Mont St. Hilaire, Que., change from an untroubled morning atmosphere to a boldly-colored sky heralding an oncoming storm. There is turbulence in some of the works, calmness in others.

Her expert use of brush and color in a straightforward manner sets the season, the time of day, and ultimately the emotions she experienced when searching the atmosphere for inspiration.

Stratocumulus, cirrostratus and cumulus congestus are more than nodding acquaintances to Tahedl. She knows them as members of her immediate family, and she paints their portraits with a delicate and sensitive hand.

It would be difficult for me to

pick a favorite. A choice would have to be between *November* with its wooded hills and rocky gullies along the very bottom of the painting and a brilliantly executed sky of many blue hues, and *Prairie* with sun-gilded clouds. Still, not to be overlooked would be *Spring*, a greenish tinge overcoming the winter-browned earth, and the sky still bearing the grey mask of winter but beginning to accept the sunny yellows of spring.

Also available through the Arends Gallery are portfolios of 12 color etchings printed by Tahedl on Arches Velim. A set of 12 is priced at \$1,200 unframed.

Born and educated in Austria, she earned a master's degree in graphic art from the Vienna Academy of Applied Arts, and worked with her father, Heinrich Tahedl, in the design and execution of stained glass.

Her stained glass panels are in the Sisters of the Holy Cross Chapel, St. Timothy's Anglican Church, and the Cross Cancer Clinic, all in Edmonton.

She has exhibited her paintings across Canada as well as in the U.S., France, Korea, Japan and Brazil.

An exhibition of new weavings by Jane Sartorelli opens at 10 a.m. Oct. 1. There will be 15 weavings including five new ones in the exhibition.



1983.
Artist Ernestine Tahedl
... a look at the sky gets her going

Cameo of lyrical realism

By PHYLIS MATOUSEK
Journal Staff Writer

Someone once called her work "lyrical realism," and Edmonton artist Vivian Thierfelder believes the phrase is appropos.

An exhibition of new works by the realist watercolorist opened this week at Graphica Gallery, 10357 82nd Ave., and continues to Sept. 30.

Thierfelder's work has long been admired for its stylish realism. Her ability to use watercolors with such precision is unchallenged. Drops of dew resting on a leaf not only add dimension to her paintings, but reflect her approach to realism.

She has ventured into the color world of red in this group of paintings, a move not of bravado but of confidence, unafraid of experimentation. That her move was successful is obvious in the dynamic *Scarlet Cameo* and *Cadence*. The two works in red are as emotionally stirring as her other floral paintings are soothing.

Another innovation in these recent paintings is Thierfelder's works of people.

One in particular — *Lucy Stalks the Garden of Delights* — is a crowd-stopper. A child is pictured amid lush vegetation, under a half moon in a dark sky. She carries a long hatpin in one hand and her eyes are on a dragonfly perched on a flower. It is the expression on the child's face that haunts the memory; not quite evil but certainly not the innocence of childhood.

"She's the sort of child I wouldn't trust with a box of matches under the front porch," Thierfelder says.

A different mood is pictured in *Lucy Awaits the Carnival of Life*. Here is a look of expectancy, the face thinly masked in translucent clown make-up.

In *Halfway*, Thierfelder's most poignant and sensitive portrait, a young boy, teenage gangly, pauses between boyhood and manhood.

The 24 works in this exhibition prove

Thierfelder is maturing into an extraordinarily sensitive artist.

Thierfelder, a fine arts graduate of the University of Alberta, has had 35 exhibits since 1970. One of her paintings is featured on the poster and catalogue cover for the Canadian Nature Art national travelling exhibition sponsored by the National Museums of Canada. She was invited to be one of the artists included in the World Wildlife Fund auction last year along with such artists as Roger Bateman. She was recently elected to the Canadian Society of Painters in Watercolour.



TED HARRISON

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Calgary, Alberta
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Telephone
(403) 269-4795

Well known Canadian landscape and realist artists, such as Illingworth Kerr, Bill Duma, Len Gibbs, Peter Shostak, Ted Harrison, Harry Heine, Harold Lyon, Ernest Lindner, Brent Laycock, Mel Heath, Adeline Rockett, Myles MacDonald, and unique styles of Ernestine Tadehel, Pnina Granirer, Sharlene Stauffer, Les Graff, Alf Glenne, Colin Graham, Daphne Odjig, Robert Hope, plus Western and Abstract sculpture. Art leasing and terms.

12 ARTS WEST

1983

Arts West 1983

JOHNSON GALLERY
Southside 7711 - 85 Street
ph. 465-6171



The JOHNSON GALLERY, which has been in business for thirty-four years, is probably best known for its two airy, plain-embellished galleries where artists' work from across Canada and the Western United States is shown in one-person and group shows. There is a wide variety of mostly realistic work; oils, watercolours, acrylics, pastels, gouache, pen and ink and pencil drawings, as well as pottery and porcelain and various wall-hangings.

During SummerFest's "Art Tour Detour", JOHNSON GALLERY will show the work of some gallery artists including: Ron Finch, Susan

Gardner, Joe Haire, Bev Juno, Illingworth Kerr, Edythe Markstad, Thelma Manarey, Mary Masters, Murray MacDonald, Myles MacDonald, Zoltan Szabo, Janet Tanasichuk, and Jim Vest. These are only a few of the forty-five artists represented.

Gallery Hours — Monday through Wednesday, Friday and Saturday: 9:00 am - 5:30 pm; Thursday: 9:00 am - 9:00 pm; Sunday, August 7: 11:00 am - 4:00 pm



ALBERTA ART FOUNDATION

| | | |
|-----------------------|-----------------------------------------------------|-------------|
| ROSEMARY REES | | 452-4522 |
| 60. | Ukrainian Windmill | Pen and Ink |
| 61. | Rietchies Farm | Pen and Ink |
| 62. | Paper Suit | WC |
| LENI SCHALAWYK | | 466-0717 |
| 63. | Coprinus comatus | WC |
| 64. | Leccinum boreale | Oil |
| 65. | Clitocybe maxima | Oil |
| SOPHIA PODRYHULA-SHAW | | 462-2555 |
| 66. | Blossom Time | Oil |
| 67. | One Winter Day | Oil |
| 68. | Farewell's Post Sask. | Oil |
| DOROTHY SHUTE | | 466-3685 |
| 69. | The Nearer the Dump the Pinker the Roses | AC |
| 70. | There is Something Strange Going on in the Swamp | Mixed media |
| 71. | Fore and Aft | AC |
| JILL OWEN FLOOD-SIMON | | 484-7965 |
| 72. | Landscape I | WC |
| 73. | Landscape II | WC |
| 74. | Landscape III | WC |
| EILEEN STUART | | 452-0078 |
| 75. | Meadow near Seba | Oil |
| 76. | Roche Ronde | Oil |
| 77. | On the Athabasca River | Oil |
| GREG THURSTON | | 466-9014 |
| 78. | Ice Waves | WC |
| 79. | Moon Mountains | WC |
| 80. | Shepherding Under the Sun | WC |
| JOAN ULLMAN | | 489-0952 |
| 81. | Bowl of Fruit | Oil |
| 82. | Portrait | Oil |
| 83. | Landscape | Oil |
| JOHANNA VINZENBORG | | 482-2573 |
| 84. | A Long Lake | Oil |
| 85. | Near Waterton | Oil |
| 86. | Early Morning | Oil |
| MYRNA WILKINSON | | 483-5912 |
| 87. | First Snow of Winter | WC |
| 88. | Snow in the Valley | WC |
| 89. | A quiet Spot | WC |



DON SHARPE

Born in Banff, Alberta and currently residing in Edmonton, Don Sharpe received a Bachelor of Arts from University of British Columbia and a Bachelor of Social Work from the University of Toronto. This was followed by 24 years service with the RCAF/CAF, and 9 years with the Alberta Government as a social worker and Life Skills coach.

His art studies include a number of extension courses at Sir George Williams University and the Montreal Museum of Fine Arts in Montreal, the University of Alberta, and Georgian College in Barrie, Ontario, and for four years was a private student and friend of Adam Sherriff Scott RCA in Montreal. His art education was further enhanced by 5 years of extensive travel in Europe, where he had the golden opportunity of studying the masters first hand in most of the major galleries of Europe.

Don Sharpe has had two person shows at the Fireweed Gallery, Edmonton, as well as here at the Multicultural Heritage Centre, together with a one man show at Athabasca University in Edmonton.

His work is represented in the Alberta Art Foundation collection as well as numerous private collections. Currently a member of the Edmonton Art Club and the Federation of Canadian Artists he has exhibited in a number of group shows with them and other art organizations in eastern Canada. He has been teaching the evening oil painting classes at the Multicultural Heritage Centre for the past four years.

Representational in nature his work is primarily in oils which reflect his enchantment with the big skies and wide open spaces of our beautiful province, as well as the grandeur and ever changing moods of our Alberta mountains.

WATER - COLOURS

Also opening November 11th, the Llewellyn Petley-Jones exhibition celebrates the "return of a native son" to the city. Born in Edmonton in 1908, Petley-Jones painted the little communities nestled against the embankment of the river and depicted the festivities at Cooking Lake while it was still a fashionable summer resort. In 1934, he left Edmonton, first for Vancouver and then, shortly afterward, for England. He later studied in London, Paris and Florence. His work won acclaim in Britain and the Edmonton press followed his blossoming career with great enthusiasm. Organized by Christopher Varley, this exhibition focuses on Petley-Jones' early watercolours and samples some of his more recent works.

Nov / 83

EDMONTON ART CLUB
FALL EXHIBITION, 1983

October 16 to October 30, 83.

Place Standard Life Centre
10405 - Jasper Avenue
Edmonton, Alberta

EARL W. BISHOP 466-1496

1. Range Road W4 W.C. \$175
2. Where the Creeks Meet WC 175
3. Astotin Lake WC 150

ALVIRA BOETTCHER 454-5445

4. South of Vernon Ac NFS
4. Zinnias Ac 175
6. Alberta Sky AC NFS

FRANCES BRAY 922-5693

7. Mountain (Fractured)
Oil \$185
8. Mt. Robson & Falls
Semi-Abstract Oil 475
9. Mountain Forest Oil 185

RUBY BRIDGEMAN 466-8702

10. A Walk in the Spring
Rain W.C. \$125
11. The Approach of Autumn
W.C. 175
12. The Farm in Winter W.C. 200

MARY BURNS 483-5640

13. Mt. Edith Cavell at
Dusk Oil \$250
14. Barley Oil 325
15. October's Party Oil 325

MONICA CHAPIN 437-6841

16. Hidden Playground Ac \$290
17. England Ac 270
18. Fallen Harvest Ac 220

SUSAN GARDNER 484-3682

19. The Old Pond WC/Ac \$300
20. Morning Light WC/Ac 300
21. The End of Summer WC/Ac 300

4.

DON SPARPE 484-3525

71. Foothills Oil \$350
72. Mt. Black Prince Oil 250
73. Homestead Oil 195

SOPHIA SHAW (Podryhula) 462-2555

74. On the Beach Oil \$200
75. Cypress Hills Oil 200
76. Reesor Lake Oil 250

DOROTHY SHUTE 466-3685
465-6171

77. Summer's End Mixed \$170
78. Floodlit Palms Gouache 170
79. Arizons Palms Gouache 90

EILEEN STUART 452 0078

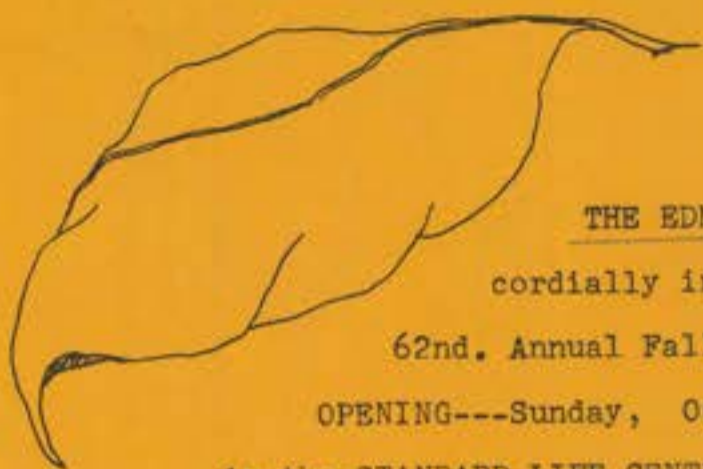
80. Along the Athabasca
River AC \$295
81. Muskeg Country Oil 295
82. View in Kananaskis Park
Oil 395

JOAN ULLMAN 489-0952

83. Still Standing Oil \$125
84. River Valley View Oil 150
85. Harvest Gold Oil 125

MYRNA WILKINSON 483-5912

86. Winter's Blanket WC \$250
87. November WC 250
88. Summer Adornment WC 250



THE EDMONTON ART CLUB

cordially invites you to their

62nd. Annual Fall Exhibition of Paintings

OPENING---Sunday, October 16/83 at 2 P.M.

in the STANDARD LIFE CENTRE, main floor lobby,
10405 Jasper Avenue

ROBERT WHYTE

(Special Advisor to the Director of the Visual Arts Branch),

will officiate.

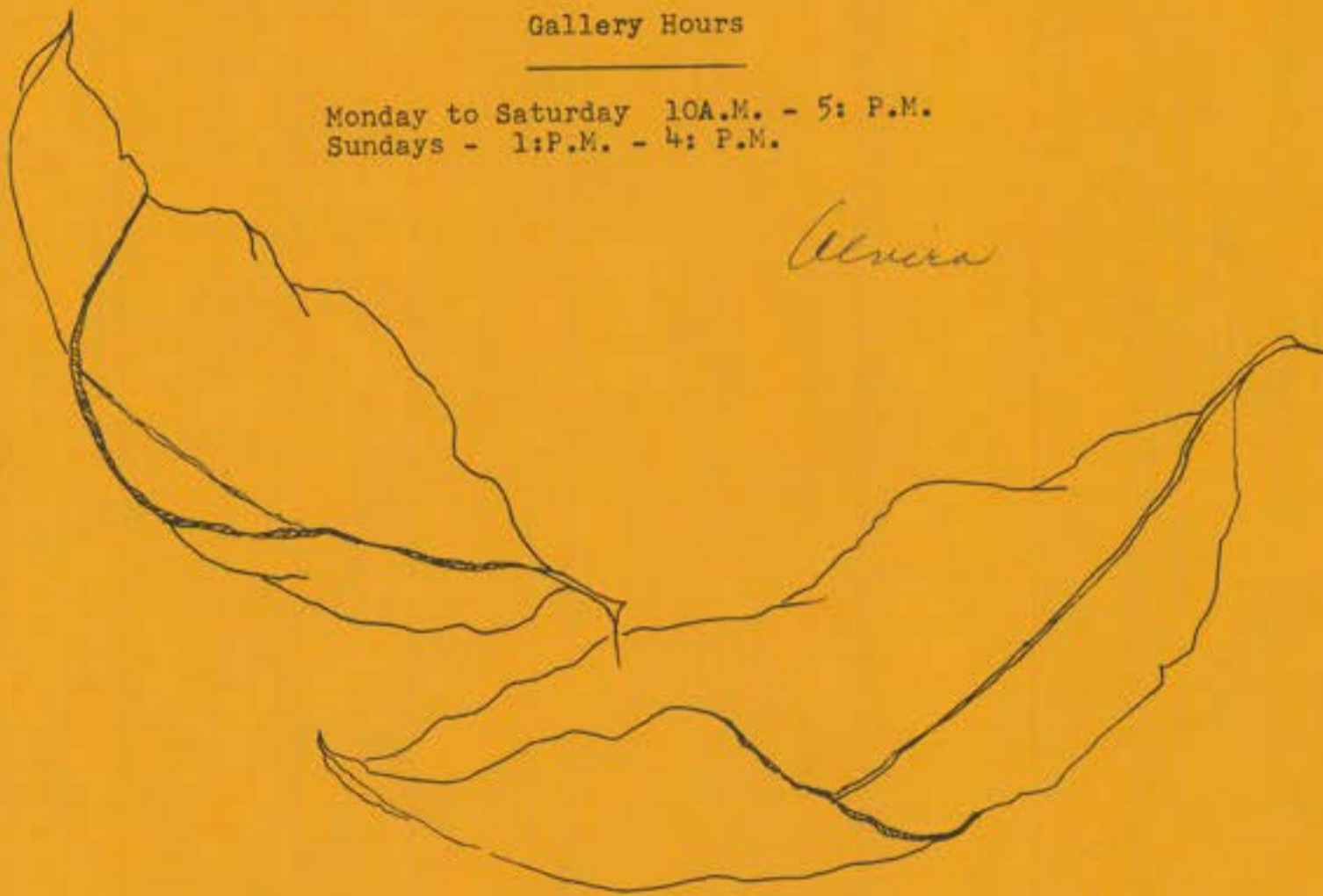
Refreshments will be served

Show continues until October 30 , 1983

Gallery Hours

Monday to Saturday 10A.M. - 5: P.M.
Sundays - 1:P.M. - 4: P.M.

Alvira





Fall Show 1983
Pres. Alvira Boettcher

EB-51-102



Alvira Boettcher with Robert Whyte

EB-51-103



Sophie Shaw, Nick Pesklivets & Penny Lamnek

EB-51-104



Monica Chapin & Nick Pesklivets

EB-51-105



Dorothy Shnte & Rita Lawrence

EB-51-106



Penny Lamnek & Sophie Shaw

EB-51-107

VIVIAN THIERFELDER

SEPTEMBER 13 - 30 / 83.
Recent Watercolours

Artist will be in attendance at opening
TUESDAY, SEPTEMBER 13, 8:00 - 10:00 p.m.



PEONIES, 1983. Watercolour, 16 x 27 in.

GRAPHICA

10357 - 82 AVENUE, EDMONTON, ALBERTA (403) 432-1810
ART GALLERY

Lismer art at opera guild's sale

Some of Canada's most distinguished artists and Alberta's most prominent craftspeople will be represented in the second annual Edmonton Opera Guild's Art Sale.

Lt.-Gov. Frank Lynch Stanton and Culture Minister Mary LeMessurier will attend the opening ceremonies at LeMarchand Mansion Nov. 10 at 7 p.m. The sale continues Nov. 11, from 10 a.m. to 9 p.m. and Nov. 12, 10 a.m. to 6 p.m. Free admission.

Canadian artists represented will be Stanley Cosgrove, Nicholas De Grandmaison, John Freeman, H.G. Glyde, Francine Gravel, Jerry Heine, Robert Hyndman, Dr. Illingworth Kerr, Dorothy Knowles, Roy Lead-

beater, Arthur Lismer, Margaret Losinski, Henri Masson, Doris McCarthy, Jill McKinny, Cherie Moses, Gabor Nagy, Toni Onley, Jean Richards, William Ronald, Ruth Syme, and Yone Young.

Prominent local
OCT 31 1983

craftspeople exhibiting are Noreen Bernard, Bob and Daruelle Blackmore, Lorna and Clayton Dy, Douglas and Lois Folkins, Peggy Heer, Maurice Heston, Noboru Kubo, Adeline Lehrol, Ian Medland, Kay Muir, Dorothy Rob-

ertson, Carol Stanton, and Tricia Stevenson.

The works have been made available through the Vik and Lemarchand galleries. Proceeds go to Edmonton Opera and the guild's scholarship fund.



Galleries

Gary Olson, Graphica, ends today; Maxine Noel, Bearclaw, through Thursday; George Toseczak, Canadiana, through Saturday; Joseph Beuys, Ring House, through Sunday; University of Lethbridge Collection, Edmonton, through Sunday; Winnipeg West: Paintings and Sculpture 1945-1970, Edmonton, through Sunday; Walter Darby Bannard, Edmonton, through Sunday; Lawrence Christmas: Canadian Coal Miners, Edmonton, through Sunday; Swiss Posters, Ring House, through Sunday; Toni Onley, West End, through Sunday; Edmonton Art Club, Standard Life Centre, through Sunday; Soup Tureens from the Campbell Museum Collection, Provincial, through Sunday; Lynn Malin, Front, through Nov. 2; Collector's Choice, Edmonton, through Nov. 7; Quentin Caron, Lemarchand, through Nov. 8; Silversmiths, Beaver House, through Nov. 19; Takao Tanabe, Graphica, Thursday through Nov. 16; Type/Sign/Image, Ring House, Thursday through Nov. 20; Noboru Kubo, Bearclaw, Friday through Nov. 11.

ART

SOUP TUREENS—An exhibition of tureens, ladies, plates and covered bowls from the Campbell Museum collection in New Jersey; at the Provincial Museum Sept. 12 to Oct. 23. **LEN GIBBS**—Several major works from private and corporate collections by this Alberta



LEN GIBBS

LEN GIBBS will be featured in a special exhibition at the Provincial Museum of Alberta from September 6 to October 13, 1983. On display will be many major works that now belong to private and corporate collections. It will be a rare opportunity to view many of his greatest works.

FALL EXHIBITION 1983

October 22 to November 4

SHOW OPENS
SATURDAY, OCTOBER 22
10:00 a.m.-4 p.m.
ARTISTS IN ATTENDANCE

MARION BARKER

Recent works in oil

ELAINE FLEMING

Recent works in oil and watercolor

SUSAN GARDINER

Recent works in watercolor

Johnson

GALLERY

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Co-sponsored by Alberta Art Foundation

West edge of downtown an art lover's paradise

By **PHYLIS MATOUSEK**
Journal Staff Writer

An explosion of interest in art has been registered on the Edmonton business scene during the past few years.

New art galleries have opened and existing ones have expanded into new quarters despite a downturn in Alberta's economy.

The westerly edge of the downtown core has become an enclave of art galleries, with 13 providing an easily-travelled promenade.

Let's begin our walking tour at Latitude 53, 9749 111th St., which features experimental multi-media works, installations, and other avant-garde works by emerging artists, along with photography. Open Wednesday through Sunday from noon to 5 p.m., the gallery was formed 10 years ago by the Latitude 53 Society of Artists. Trudie Heiman is the director.

Next is the Lemarchand Gallery which was opened earlier this year by Bob Vanderleelie. Vanderleelie provides the art-lover with an over-view of art works by contemporary Western artists, and, frequently by artists who have Canada-wide recognition. The gallery at 11523 100th Ave., is open from 10 a.m. to 5:30 p.m. Tuesday through Saturday and on Sunday from 1 p.m. to 4 p.m.

The Stone Carver Gallery at 11603 Jasper Ave., specializes, as its name suggests, in carvings by Inuit artisans.

Anne Anfindsen's Canadiana Galleries at 12222 Jasper Ave., features works by Inuit printmakers and sculptors along with works by Alberta artists. The gallery is open Tuesday through Saturday, 10 a.m. to 5:30 p.m.

Rodile Art Emporium, upstairs at 121st Street and Jasper Avenue was opened this year by Robin Long. It features paintings and small sculpture by Alberta artists and art glass.

The West End Gallery, 12308 Jasper Ave., is one of the veteran galleries of the neighborhood. Operated by Dan and Lana Hudon, the gallery features well-known western artists including Toni Onley, Alex Janvier, Len Gibbs, Peter Shostak, and Harry Heine, and nationally-known artists including David Blackwood, and Ken Danby, among others. The gallery is open Tuesday through Saturday from 10 a.m. to 5 p.m.

Around the corner from the West End, is Horizon Galleries, at 10114 123rd St., with Janice Kelly in charge. Here can be found works by established and emerging Alberta and British Columbia artists. Hours are Tuesday through Saturday 10 a.m. to 5 p.m.

John Arends has operated an art gallery, formerly Lefebvre Galleries now the J. Arends Gallery, for more than a decade. The location at 10238 123rd St., in a two-storey frame house, provides a comfortable showcase for well-known Alberta artists including Illingworth Kerr, Meredith Evans, Art Evoy and John Snow as well as recognized artists from across Canada such as painter Ernestine Tahedl of Quebec. The gallery is open Tuesday through Saturday, 10 a.m. to 5 p.m.

Hazel Hett decided last year that she would have to find larger quarters and earlier this year she moved into a new gallery at 12323 104th Ave. She features works by well-known Alberta artists and recognized Canadian artists.

Roger Woltjen and Doug Udell moved their Downstairs Gallery to the West End this year and the official opening of their Woltjen/Udell Gallery at 10332 124th St., will take place Oct. 29. They cross regional and national

boundaries featuring paintings and sculpture by A. Y. Jackson, Dorothy Knowles, Henri Masson, John McKee, Jules Olitski, William Perchudoff, Larry Poons, Anthony Caro and Helen Frankenthaler among many others. The gallery is open Tuesday through Saturday from 9:30 a.m. to 5:30 p.m.

The Gnome Gallery at 10407 124th St., features posters and prints by internationally-recognized artists.

T.H. Morgan at 11017 127th St., offers paintings by Canadian artists and reproductions as well as framing and supplies.

The Provincial Museum at 12845 102 Ave., mounts special exhibitions of arts and crafts in addition to its continuing historical and natural history displays. It is open daily.

On the far western edge of Edmonton, in West Edmonton Mall, Northern Images, offers works by Inuit printmakers and carvers, along with hand-made garments.



Former TV producer Eric Candy and instructor Jean Richards
... the flowers that bloom in the fall

GALLOWAY, Dorothy Margaret

Passed away in Vernon, B.C., formerly of Edmonton, on September 18, 1983 at the age of 83 years. She is survived by one son and daughter-in-law, John Wallace and Stella Galloway of Edmonton; one daughter and son-in-law, Dorothy Claire and Bill Heart of Vernon, B.C.; eight grandchildren and three great-grandchildren. She was predeceased by her husband, John Adair Galloway. Funeral services were held at the Pleasant Valley Memorial Chapel, Vernon, B.C.

Oct 1983
WATERCOLORS

Brian Banks

Bill Baird

Verna Bennett

Jane Borque

C. Denys Cook

Armand Earl

Karen Heninger

Harold D. Olsen

Sherry Stuurman

Klaus Uhrighshardt

T.H. MORGAN

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Seniors put artworks up for sale

"We've only just begun," say the artists, whose average age is 72.

What may be the shortest art show in Alberta opens at 2 p.m. Sunday and ends promptly at 4, at the Central Lions Senior Citizens Recreation Centre, 11113 113th St.

"We open the doors and stand back," says Margaret Bentley, publicity chairman for the event. "There's always a line waiting to get in."

She says the purpose of the show is "to bridge a gap between the generations."

"Young people just starting a household come here and find original paintings for very reasonable prices. Most of the works are under \$100. Framed. They chat with the artists and soon there is no age difference."

In the spring show, some 300 works of art were on sale.

The artists study the basics of painting from Jean Richards, who visits the centre every week. They work in oils, watercolors, pen and ink, and acrylics.

There is no admission charge to the show and refreshments will be available.

Oct 21/83

57

FALL EXHIBITION



MARION BARKER
"MORAINE LAKE" 40 X 30 INCHES, OIL
RECENT WORKS IN OIL

OCTOBER 22 TO
NOVEMBER 4
SHOW OPENS OCTOBER 22
10:00 AM - 4:00 P.M.
ARTISTS IN ATTENDANCE



ELAINE FLEMING
"ABANDONED BRIDGE" 16 X 12 INCHES, OIL
RECENT WORKS IN OIL AND WATERCOLOR




SUSAN GARDNER
"ABANDONED" 14 1/2 X 10 1/2 INCHES,
WATERCOLOR
RECENT WORKS IN WATERCOLOR

Johnson
GALLERY
DIVISION OF
FRAME/CRAFT 7711 LTD.

Dealers in Fine Art

SOUTHSIDE 7711 - 85 STREET
EDMONTON, ALBERTA T6C 3B4 CANADA
(403) 465-6171

 Co-sponsored by Alberta Art Foundation

1983

MEREDITH EVANS

EXHIBITION & SALE OF PAINTINGS
NEXT SATURDAY, NOV. 12 - 10 A.M. TO NOV. 17



MEREDITH EVANS WILL BE PAINTING IN THE
GALLERY SATURDAY, NOV. 12, 2-5 P.M.
10238-123 St., Edmonton T5N 1N4 (403) 488-1251



JARENDS
gallery

HONORARY ALBERTA ARTISTS HONORED

Len Gibbs, Harry Heine and Peter Shostak are three artists whose noteworthy contributions to art in Alberta will be honored with the presentation of a certificate by the provincial minister of Culture, Mary LeMessurier at the opening of their joint show at Edmonton's West End Gallery later this month.

All three artists have been away from the province for over ten years but still consider Alberta their alma mater. Gibbs and Shostak are renowned for their paintings of the Alberta landscape and people, while Heine's West Coast marine watercolors have also brought him international recognition.

Nov '83

Wealth of talent revealed in Alta. achievement awards

Alberta Achievement Award winners from the Edmonton area display a wealth of talent and dedication in fields that range from roofing to gourmet cooking.

Close to 70 strong, the local winners honored Saturday at ceremonies in Calgary were:

Elaine Ell and Lucie Raiche, of the Canadian ladies' basketball team which placed second at the Pan-Am Wheelchair Games; Braden Hirsch, Reg McClellan and Roy Sherman, members of the Canadian men's basketball team which placed second; Jan Robinson, Leduc, first in the women's senior class at the Canadian Biathlon Championships; the 21 members of the Sherwood Park Canadian Royalties Senior Competitive Colonguard Team and president Bill Grant, first in the open class competition at the Canadian International Colonguard Championships.

Paul Buettiker, gold medal winner at the International Gourmet Competition in Klagenfurt, Austria and team members Ernst Dorfler, Peter Gertsch and Simon Smotkowitz; Shona Smith, first runner-up in the under-16 class at the British Overseas Open Highland Dancing Championships; the 19 members of the Harry Ainlay composite high school senior stage band and conductor Larry Schrum, gold and bronze medals at the Canadian Stageband Festival; Lisa Olsen, first at the Canadian Parachuting Championships; Marna Nobel and Sidi Schaffer, awards of merit at the UCLA international printmaking exhibition in Los Angeles; Tommie Gallie and Bob Iveson, first in sculpture design at the Century Saskatoon Commemorative Sculpture Competition.

Stuart Winkler, first in the 10-km and 20-km events at the Shell Cup Canadian Ski Championships for the Disabled; Don Kroetsch, first in the tricks event at the Canadian Water Ski Championships; the 16 team members of the Alberta Under-18 Selects soccer team, coach John Walker and manager Fred Kern, gold medal at Canadian Soccer Championships; the 18 members of Edmonton's George's Angels soccer club, coach Stuart Brown and manager Scott Savage, first at the Canadian Women's Soccer Championships; Mark Brand, freestyle relay winner, and Val Whyte, Canadian Amateur Swimming Association Championships; Mark Burger, St. Albert, first with world record in the 25-metre butterfly and 75-metre individual medley at the 1982 Pan-Am Wheelchair Games.

Maureen New, Sherwood Park; Cameron Henning, and Peter Szmidt, swimming medals at the Commonwealth Games in Brisbane; Tony Badger, Sherwood Park, Canadian record in the 4x100-metre relay at the Canadian National Championships for the Blind; Mary Burzminski, Maureen Cush, Sue Kallal and Birgit Otto, first, 4x800 metre relay, Canadian Inter-regional Track and Field Championships; Elizabeth McDuffe, Sherwood Park, 100-metre hurdles at the same event; Robert Easton, world records in the 200 metre and slalom at the International Cerebral Palsy Games; David Erno, medals at the Canadian National Championships for the Blind.

Ron Minor, several medals at the Pan-Am Wheelchair Games; Jean Paquette, Canadian record in the 200 metres, track and field at the Canadian national Championships for the Blind; Ken Thomas, a number of medals in track and field and swimming competition at the International Cerebral Palsy Games; Eric Rogers, first in 67.5-kg class, Canadian Weightlifting Championships; Dale and Darryl

O'Brien, winners of C-2 slalom and wild water events at the Canadian Whitewater Championships.

Amelia Alves, for lengthy service with the Portugese community; Ardis Beaudry, for dedication to the cause of women in need; William A. Bell of Leduc for 40 years of dedicated service to his community; Hilda Blondheim of Calmar for more than 30 years of civic and community affairs in the Clamar area.

Margaret Brine who founded the University Women's Club and has made a significant contribution to the quality of life in Alberta through her moral and financial support; James Buffam for his 35 years of service and serving others through the Royal Canadian Legion; Norman Chalifoux of Morinville for his energetic participation in local endeavors and activities in his community; Irene M. Domecki who, for more than 25 years, has held many executive positions in Canadian and Polish-Canadian organizations.

Judy and Bill Gardiner of St. Albert for extensive community service and work with the hearing handicapped; Mohammed Atiqul Ghani, for contributions in the area of race relations and multiculturalism; M. Murray Hanna who has contributed some 35 years of volunteer community service through Lions International; Elizabeth Hunter for her efforts in enriching the community in areas of education, environmental control and social services.

Thomas R. Maccagno for his single-handed determination to pursue changes which will preserve our natural heritage; Helmut Mach and Gerald Samuel, of Edmonton and St. Albert, respectively, for years of service as promoters, competitors, instructors and administrators in the sport of fencing; Mary and Wally McDonald of Sherwood Park for their work as foster parents since 1951. The McDonald's have been named Alberta's Foster Parents of 1983.

Carrie and Les Nelson who had contributed to amateur swimming, provincially and nationally, over the past 20 years; Isabelle C. Reid, for her dedication to children with learning disabilities; Helen Ridgeway who has dedicated her life to children, especially those with learning handicaps, and to wildlife in Alberta; Gregory P. Stevens, Sr. for his contribution to resource conservation, in Alberta and Western Canada; Dr. Celestin N. Suchowersky who as a community worker has diligently promoted his Ukrainian heritage and culture; John Vipond, for 20-years involvement with the sport of figure skating.

Dr. John W. Chalmers who as an educator for the past 51 years continues to remain active in his profession and in the fields of history and literature; William N. Gray, for more than 35 years of work in the field of labor relations; Dr. Anne Paule Kernaleguen who as a professor of clothing and textiles at the University of Alberta has created and aided senior citizens and handicapped people by developing new clothing.

Gwen Law for her contribution to many new and innovative programs offered by community health nurses throughout the province.

Elmer C. Luck, a respected leader in the roofing industry; E. Stanley Sunley, for contributions as an educator and businessman toward the development and maintenance of a safe electrical environment for all Canadians; Dr. Jan Weijer, Sherwood Park, for contributions in the field of genetics.

EDMONTON OPERA GUILD
ART SALE
Lemarchand Mansion
November 10, 11 and 12, 1983



Distinguished Canadian Artists *

Stanley Cosgrove, Nicholas De Grandmaison, John Freeman, H.G. Glyde, Francine Gravel, Jerry Heine, Robert Hyndman, Dr. Illingworth Kerr, Dorothy Knowles, Roy Leadbeater, Arthur Lismer, Margaret Losinski, Henri Masson, Doris McCarthy, Jill McKinny, Cherie Moses, Gabor Nagy, Toni Onley, Jean Richards, William Ronald, Ruth Syme, Yone Young, and more.

Prominent Local Craftsmen

Noreen Berard, Bob & Dora Blackmore, Lorna & Clayton Dy, Douglas & Lois Folkins, Peggy Heer, Maurice Heston, Noboru Kubo, Adeline Lehrol, Ian Medland, Kay Muir, Dorothy Roberston, Carol Stanton, and Tricia Stevenson

* These works have been made available for the Opera Guild through the Vik Gallery and the Lemarchand Gallery.



Thelma Manarey: A Visit to Portugal Nov. 18-30

This exhibit consisted of a number of pen-and-ink drawings and two water-colours of Manarey's Portugese travels, and some of her miniature etchings of Alberta. I was glad to sneak-preview the show before my copy deadline, as Manarey is one of my favorite artists in these media. If art is indeed good editing, her work is a perfect illustration of this premise. Her ability to create texture, perspective and complexity with a few thin lines is masterful. Of the drawings, most of my favourites were untitled. Of the etchings, *Furrowed Fields*, *Saplings* and *Seagulls at Lac Ste. Anne* are the three with which I'd choose to live.



"ABANDONED", 14 1/4 X 10 1/2 INCHES, WATERCOLOR

SUSAN GARDINER


RECENT WORKS IN WATERCOLOR

OCTOBER 22 TO NOVEMBER 4 1983.



Dealers in Fine Art

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EDMONTON, ALBERTA T6C 3B4 CANADA
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graphica art gallery

10357 - 82 Ave.

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Is pleased to present an exhibition and sale of landscapes in watercolours and oils of Alberta artist

LLEWELYN PETLEY-JONES

concurrent with the Edmonton Art Gallery exhibition

November 15 to December 3

EXCLUSIVE ART SALE

PRESENTED BY
EDMONTON OPERA GUILD



LEMARCHAND GALLERY

116 Street and 100 Avenue

Thursday, November 10th, 1983, 10:00 A.M. - 9:00 P.M.

Friday, November 11th, 1983, 10:00 A.M. - 9:00 P.M.

Saturday, November 12th, 1983, 10:00 A.M. - 6:00 P.M.

Original Works of Art by Distinguished Canadian Artists

Stanley Cosgrove, Nicholas De Grandmaison, John Freeman, H.G. Glyde, Francine Gravel, Jerry Heine, Robert Hyndman, Dr. Illingworth Kerr, Dorothy Knowles, Roy Leadbeater, Arthur Lismer, Margaret Losinski, Henri Masson, Doris McCarthy, Jill McKinny, Cherie Moses, Gabor Nagy, Toni Onley, Jean Ricard, William Ronald, Ruth Syme, Yone Young and more.

The sale will also include pottery, ceramics, stained glass, etc. done by prominent local craftsmen.

OFFICIAL OPENING ON

Thursday, November 10th, 1983 at 7:00 P.M. by

The Honourable Frank C. Lynch-Staunton
Lieutenant Governor of Alberta

The Honourable Mary Le Messurier
Minister of Culture

His Worship Mayor Laurence Decore

Mrs. Mary Hyndman

Mr. Morley Workun, President
Edmonton Opera Association

west end gallery



LEN GIBBS



HARRY HEINE



PETER SHOSTAK

EXHIBITION AND SALE

Monday, November 28 at 7:30 p.m.

THE HONORABLE MARY LEMESSURIER WILL
PRESENT CERTIFICATES TO THESE ARTISTS

PREVIEW ONLY OF PAINTINGS

TODAY 10 A.M. TO 5 P.M.

12308 Jasper Ave. 488-4892

MEMBER OF THE PROFESSIONAL ART DEALERS ASSOCIATION

60

Western people

Supplement to The Western Producer

August 18, 1983

Hockey friendship

Page 2

Flying pastor

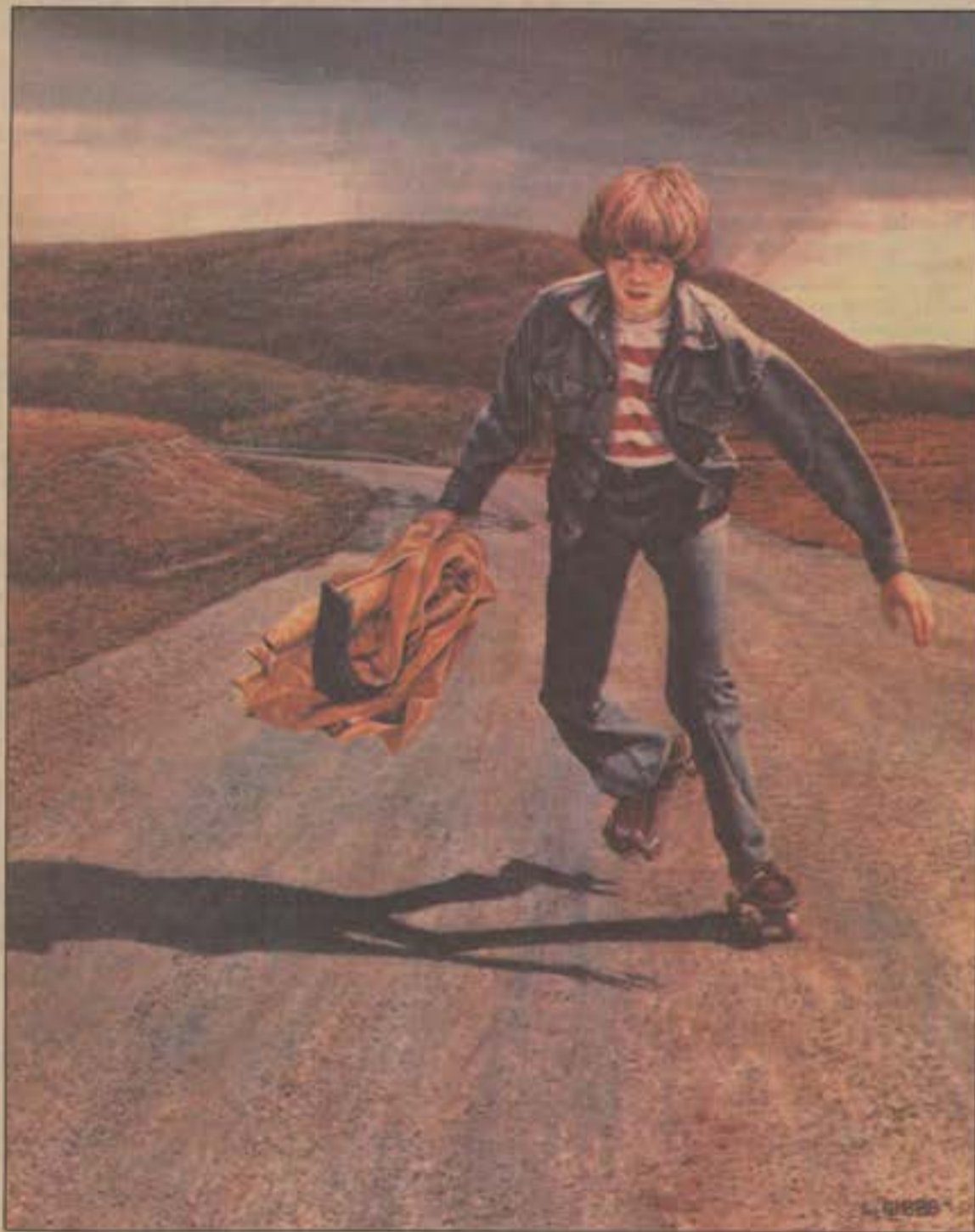
Page 6

Life of Riley

Page 10

Mighty Fine Beef

Page 14



Artist Len Gibbs, Page 8

"Poking around small towns, that's what I like. The people are nice. It's a completely different way of living, more family oriented. In the city you have to scramble for the buck."

— Len Gibbs

Art celebrates the simple way

By BETTY FUNKE

Artist Len Gibbs has managed to lasso the simple way of life with his brushes. From April to December, he and his wife, Betty, who is a writer, take leisurely jaunts along horse tracks and back roads in prairie country.

Gibbs, who was brought up in Brandon, Manitoba, has paintings hanging in private galleries around the world. They are marked by a sense of realism which comes from the artist's fascination with detail.

"My art is rooted here," he says, referring to the western Canadian prairie. "I call it home."

Betty points out in her book, *The Art of Len Gibbs*, the familiar landscapes of childhood stick, even if you have been away for 50 years. The Gibbs roam through Manitoba, Alberta and bits of Saskatchewan. Len loves to paint the colors and shades of tone at different times of day. His painting, *December Dusk and Shoeing* reflects his talent for capturing the mood of a place.

For certain work he uses tiny sable brushes. He might take an entire day to paint a hand only a millimetre in length. He became an expert at detail in his earlier days, when he worked as a commercial artist for the T. Eaton Company in Calgary.

The difference between fabric textures



in black and white ads for the newspaper," he explains, "is the difference between light and shade. An artist learns to control the tone range."

Detail must be accurate in historical pictures, Gibbs affirms, adding that cowboy rigs also demand accuracy. Betty does a lot of work researching costumes in the British Columbia and Alberta archives. If an artist makes the smallest mistake, Gibbs says, either in dress or in some object, a viewer will detect it.

Once he painted a picture of a boy roller-skating down a road. Later, a highway engineer criticized it, saying the slope of the road was not correct. That's what Gibbs

Morning Ride is one of the paintings slated for a book about artist Gibbs by his wife Betty. The series of paintings for the book, to be called *The Westerners*, was gathered on a trip beginning in Grande Prairie and ending in Mexico.



What impressed the Gibbs' was the politeness of the cowboys, the fact that drinking did not result in fights.

calls painting yourself into a corner.

The Gibbs were looking forward to their trip to Rimbey, Alberta, so that Len could paint a local resident who still plows with a horse and doesn't have water or electricity. Len said this painting will coincide with a commission he is completing, called *The Breaking of the Land*.

Another project he is currently working on has been commissioned by the Canadian Northwest Energy Corporation of Calgary as part of its centennial celebrations.

The commission consists of four subjects. The first is called *Landing, 1890*. It will depict the arrival of immigrants at a railway station. Betty has helped with the tremendous amount of research needed to portray authentic costumes, baggage and railway station background of the day.

"Detail again," Gibbs remarks. "There is a lot of work needed before you get to the drawing board."

The second heading, *Breaking of the Soil*, will cover the same time frame. And for his third painting, Gibbs has already found his model. The man has a long, craggy face. He plans to paint him looking up, waiting for rain to come. The title of this one is *Depression*.

The fourth *Present Day*, is concerned with oil drilling. As Gibbs points out, many wells around the world are now off shore. He will simplify this background problem by portraying the muscle of oil workers on a rig close up.

He is currently at work doing a series of paintings for Betty's next book, *The Westerners*. Beginning with *Grande Prairie*, he worked his way down to Mexico. He and Betty included Jordan Valley in their travels, a town in Oregon close to the Idaho border, where cowboys gather on occasion. These are not professionals, Gibbs explains, but actual ranchers.

Some were dressed in buckaroo rigs similar to the costume of an 1825 cowboy, while others wore cowboy boots faced up the front. The Gibbs noticed "strange looking chaps," who were short ones. "It was just like being dropped down to a life of 50 years ago," said Gibbs, describing how they sat on the veranda of the only hotel in town and watched the horses go up and down the street.

What impressed the Gibbs' was the politeness of the cowboys, the fact that drinking did not result in fights and that Jordan Valley is so different from the Hollywood version of the wild west. Out of Jordan Valley alone, he has found enough material for at least 20 paintings.

No matter how many pictures he paints it never seems to be enough. One of his



Len Gibbs' wife, Betty, plays a big role in his art career. A writer, she has published a book about her husband and does much of the research for his paintings. She also travels with him throughout Western Canada for about nine months each year. This painting depicts her at work peeling potatoes.

favorite paintings is *Ranch Hand*, where a buckaroo saddle is included in the study.

His painting, *At the Old Warehouse*, shows a boy playing with a plastic truck. It illustrates his mastery of technique and his insistence on realism. *Rocky Shore* shows an incredible talent for painting textures. Its glorious reflection of light is worth noting. The background represents hours of work.

Gibbs studied art at school, then along came the Second World War. He took a correspondence course in art while in the navy. Mastery of technique is a point he stresses. Techniques must be mastered before any artist can proceed. He doesn't believe people can become instant artists.

Because he now paints mainly for galleries, there are fewer of Gibbs' paintings available for sale. But despite the demand

for his work, he always finishes each painting so that the feel of it is still there with his message.

And, although he will still be painting with acrylics, he is in the process of shifting from human to landscape painting. He plans to include humans on a much smaller scale but a hill might be the dominant factor, or a barn, or a certain sky.

With so many commissions, exhibitions and trips, what does Gibbs do for relaxation? Now that he lives in Victoria, B.C. he can squeeze in a sail at almost any time of a year.

The light in his blue eyes reflects a *joie de vivre* that comes from the feeling of being intensely creative and dedicated to one's work. He travels so much while painting that he never thinks in terms of vacations. ■

McGibbon... NOV 27/83

THE EDMONTON ART Gallery has all kinds of things happening. Last Thursday Karen Wilkin, freelance curator and Roger Boulet of the Burnaby Art Gallery were in town to help celebrate the opening of the latest show — Matisse, *La Belle Epoque*, Llewellyn Petley-Jones, Edward Epp and a first for the gallery, a picture promenade where pictures are hung from floor to ceiling.

When this latter type of show was first held, the artists always worried that their work would end up on top and this was called being "skyped."

The Art Rental Gallery also had a "first." The rental gallery and Adeline Rockett presented a showing of Adeline's work in her house. The opening was a fundraising event for the Edmonton Art Gallery. Friday night was shared with Harlan Green, Bill Damur, Tami Cooper the flutists; Jack and Irma Young, Thelma Manarey, Seka Owen and John Boulter.

THE EDMONTON JOURNAL, Friday, December 9, 1983

**Edmonton Symphony Orchestra Seventh Annual Auction
Saturday, December 10**

ITV
Channel 13

Gallery glimpses

GALLERY ART WALK, Sunday, 1-4 p.m.;
West End, Woltjen/Udell, Horizon,
Lemarchand, J. Arends, Canadiana, Hett, and
Gnome.

Works on paper by Sam Frances, Hans
Hofmann, Ben Nicholson, Helen
Frankenthaler, Al Held, David Hockney,
Woltjen/Udell, to Dec. 24.

Edmonton Art Club, Standard Life Bldg., to
Dec. 29.

Horace Champagne, Hett, to Dec. 24

Rosalind Grant, Bearclaw, to Dec. 20

Alberta Folk Art, Beaver House, to Dec. 31
(closed Dec. 24-28)

Saskatchewan Folk Art, Lemarchand to Dec.
17, Opening Saturday, watercolors by Edward
Epp.

South American Folk Art, Vik, to Dec. 17

Kenya crafts, Ring House, to Dec. 18.

Matisse in Canadian Collections to Jan. 8;
watercolors by Llewellyn Petley-Jones, and by
Edward Epp, both to Jan. 15; Picture
promenade, to Jan. 29 all at Edmonton Art
Gallery.

Edmonton Art Club
Christmas art show, Dec.
3-29, Standard Life Building,
10405 Jasper Ave.



EB-51-108

F. EXALTATION OF ART

| LOT NUMBER | DESCRIPTION | VALUE | DONOR |
|------------|---------------------------------------------------------------|-------|---------------------------------|
| F 01 | Stoneware Landscape #3 18.5x36x32cm CHARLES HILTON | \$900 | THE ARTIST |
| F 02 | Abstract Acrylic 'Tango II' 1982 38x15in GRAHAM PEACOCK | \$850 | THE ARTIST |
| F 03 | Etching 'Saxophonist' FRANCINE GRAVEL | \$135 | THE ARTIST - VIK GALLERY |
| F 04 | Watercolor 'Sky High' 68 5x84cm KAY MAIS | \$375 | THE ARTIST |
| F 05 | Little Plants 24x30in CON BOLAND | \$300 | MIDDLE EARTH GALLERY |
| F 06 | Watercolor 'The Other Side of Yardley Jones #1' YARDLEY JONES | \$400 | THE ARTIST - MICHAEL LAWRENCE |
| F 07 | Silk Painting 'The Louise Sock' 79x43 5cm SYLVIE BOUCHARD | \$400 | THE ARTIST |
| F 08 | Etching 63-200 'Beethoven' UDO NOLTE | \$585 | T.H. MORGAN |
| F 09 | Watercolor Alberta Landscape Sketches HARRY SAVAGE | \$300 | THE ARTIST |
| F 10 | Oil 'Downhill in Painter's Country' 56x76cm GABOR NAGY | \$575 | THE ARTIST - LEMARCHAND GALLERY |
| F 11 | Pair of Mountain Watercolors 46x56cm JOSETTE KHU | \$400 | THE ARTIST - LEMARCHAND GALLERY |
| F 12 | Artist's Proof 'Waiting' 44.5x53cm MARION NICOLL | \$475 | LEMARCHAND GALLERY |
| F 13 | Kaleidoscope Fantasy, Edmonton, Alta 30x40in CON BOLAND | \$420 | MIDDLE EARTH GALLERY |
| F 14 | Forever Free, Banff, Alberta 30x40in CON BOLAND | \$420 | MIDDLE EARTH GALLERY |
| F 15 | Oil on Canvas 'Le jongleur' FRANCINE GRAVEL | \$375 | THE VIK GALLERY |
| F 16 | Watercolor 'Hurricane Warning' 27x34cm JONATHAN KNOWLTON | \$400 | THE ARTIST |
| F 17 | Pen & Ink 'Three Figures' 18x24in JIM DAVIES | \$300 | THE ARTIST |
| F 18 | Landscape Watercolor 'Summer Rain' 45x73cm JANET TANASICHUK | \$340 | THE ARTIST |
| F 19 | Stonecut 13/50, 1973, Animals of the Deep, 56x72 PITSEOLAK | \$550 | CANADIANA GALLERIES |
| F 20 | Watercolor Landscape 'Winter Village' 16x20in TOM TINKLER | \$350 | THE ARTIST |
| F 21 | Fired Clay Sculpture 'Portrait', walnut base PAT GALBRAITH | \$325 | THE ARTIST |
| F 22 | Photograph 'Gulf Islands Ferry' 37.5x55cm MARK ARNESON | \$300 | THE ARTIST |
| F 23 | Watercolor 'Centre Two' 22x7.5in ROBERT SINCLAIR | \$425 | THE ARTIST - HETT GALLERY |
| F 24 | Wax & Oil Painting 'Edmonton Series #3' 96.5x28cm PHIL MANN | \$300 | THE ARTIST - HETT GALLERY |
| F 25 | 3-Color Silkscreen 'Southside and the Jules' DAVE PONECH | \$200 | THE ARTIST |
| F 26 | Watercolor 'Landscape Quilt' 8x22in PETER FIELD | \$370 | THE ARTIST |
| F 27 | Acrylic on Paper 'Fairholmes' E. ROSS BRADLEY | \$275 | THE ARTIST |
| F 28 | Watercolor 'Winter Curves and Slopes' 44x55cm MARY MASTERS | \$625 | JOHNSON GALLERY - FRAMECRAFT |
| F 29 | Ektacolor Print 'Antique Store, Victoria, B.C.' DOUGLAS CLARK | \$320 | THE ARTIST - PHOTOWORK |
| F 30 | 'Sultry City, Edmonton, Alberta' 30x40in CON BOLAND | \$420 | MIDDLE EARTH GALLERY |
| F 31 | Oil Portrait PIERRE RENOIR | \$400 | RONALD'S WESTERN PRINTING |
| F 32 | Watercolor 'Prairie Poise' MAUREEN HARVEY | \$300 | THE ARTIST |

The following items will be knocked down at 11 o'clock P.M.

| | | | |
|------|---------------------------------------------------------------|--------|---------------------------------------|
| F 51 | Acrylic on Masonite 'The Song of Flight' RICK BEAVER | \$1000 | THE ARTIST - WINDSONG GALLERY ONTARIO |
| F 52 | Ceramic Sculpture 'Seated Female Holding Hair' DUNCAN CURRIE | \$90 | THE ARTIST |
| F 53 | Oil Pastel 'Untitled Landscape' 1980 28.5x42cm HENDRICK BRES | \$300 | GONDA BRES |
| F 54 | Framed Poster 'Red Robe' MAXINE NOEL (signed by artist) | \$120 | BEARCLAW GALLERY |
| F 55 | Acrylic on Paper 'Lac St Anne' 26x38cm JAMES CORRIGAN | \$175 | THE ARTIST - LEMARCHAND GALLERY |
| F 56 | Watercolor 'Sun Amid Poplars' 81x64cm EDYTHE MARKSTAD | \$350 | THE ARTIST |
| F 57 | Matte brown Pottery Teapot & 4 Mugs in basket RON DOUGLAS | \$65 | HANDWORKS GALLERY |
| F 58 | Watercolor 'The Winter Forage' PAULY WONG | \$300 | ANNE BURROWS |
| F 59 | Watercolor 'Spring Thaw' 41x51cm DON SHEAN | \$195 | THE ARTIST - FIREWEED GALLERY |
| F 60 | Handpainted Black Silk Evening Robe CATHRYN MACFARLANE | \$275 | THE ARTIST |
| F 61 | Etching 'drypoint print 'Union' 44 5x53cm DORIS FREADRICH | \$185 | THE ARTIST |
| F 62 | Terra Sigillata smoke-fired 'Tripod Bowl' 16x15in DESVIDES | \$125 | THE ARTIST |
| F 63 | 14 Boxed Historical Reproductions of Hudson Bay Company | \$200 | ESO ASSOCIATES |
| F 64 | Oil painting of an Alberta scene BERT GWIBEN | \$350 | THE ARTIST |
| F 65 | Acrylic on paper 'Untitled' 66x50cm MARGARET WITSCHL | \$175 | THE ARTIST |
| F 66 | Grey Stoneware Bowl 'Bizen Form' NOBORU KUBO | \$300 | THE ARTIST |
| F 67 | Silkscreen 'Big Valley' 24x17in DARLENE HOBLAK | \$150 | THE ARTIST - FRONT GALLERY |
| F 68 | Original Editorial Cartoon 20x24in YARDLEY JONES | \$300 | THE ARTIST |
| F 69 | Etching 'Bassoonist' FRANCINE GRAVEL | \$130 | THE ARTIST - VIK GALLERY |
| F 70 | Etching 'Clarinetist' FRANCINE GRAVEL | \$130 | THE ARTIST - VIK GALLERY |
| F 71 | B&W Farm Buildings, Andrew, Alberta 11x14in JOHN CHALMERS | \$150 | THE ARTIST |
| F 72 | Color 'Abandoned Prairie Farmhouse' 8x10in JOHN CHALMERS | \$75 | THE ARTIST |
| F 73 | Ektacolor Print 'Japanese Restaurant, Victoria' DOUGLAS CLARK | \$320 | THE ARTIST - PHOTOWORK |
| F 74 | Etching 26-50 'Skunk Cabbage' RONALDO NORDEN | \$100 | GNOME GALLERY |
| F 75 | Watercolor 'Sunset over Podings Farm' 15x23in DEAN REEVES | \$250 | THE ARTIST - FRONT GALLERY |
| F 76 | 'A Road Not Taken, Victoria, B.C.' 24x30in CON BOLAND | \$300 | MIDDLE EARTH GALLERY |
| F 77 | Oil Pastel 'Still Life with Mums' 36x41cm MONTY COOPER | \$125 | THE ARTIST - ART WORKSHOP |
| F 78 | 'Third Dimension, Edmonton, Alta' 24x30in CON BOLAND | \$300 | MIDDLE EARTH GALLERY |
| F 79 | B&W Photograph 'Fort Edmonton' detail 11x14in JOHN CHALMERS | \$125 | THE ARTIST |
| F 80 | 'Equine Estate' 24x30in CON BOLAND | \$300 | MIDDLE EARTH GALLERY |
| F 81 | Pair of Watercolor Landscapes 14x16in JEANETTE STAPLES | \$200 | THE ARTIST - FRONT GALLERY |



EB-51-109

Historian Rosemary Rees working on Art Club Scrap Books (with "Muffin")



OLD CABIN

Oil, original mouthpainted by M. KJEK



Jan 22/84 Historic drawing Journal

This drawing of the Alberta Hotel by Edmonton artist Meredith Evans, was commissioned by Northwestern Utilities Ltd. in observance of the 60th anniversary of natural gas service to Edmonton. It will be available for public viewing on the pedway level of the convention centre Monday afternoon.

Richards wins prize in Japan

What an honor! Edmonton artist Jean Richards was the only non-Japanese artist to win a prize at the recent prestigious Tokyo Times Calligraphy Exhibition.

"I just couldn't believe it when I was notified," she said. "Imagine an artist from Edmonton, Alberta, winning in a competition based on an Oriental art form."

Also the only non-Japanese and only Canadian artist in the exhibition, Richards was singled out for *Noon Time* and she'll be included in a Japanese calligraphy exhibition slated for Edmonton in July with a work *Rabbit Poem*, which has been reproduced in a calendar distributed in Japan.



Namedropper

By Lesley Francis

Jean Richards carries calligraphy to Tokyo

Edmonton artist Jean Richards could be likened to the man who carried coals to Newcastle.

She has won a prize for *Noon Time* in the prestigious Tokyo Times Calligraphy Exhibition.

"I just couldn't believe it when I was notified," she says. "Imagine an artist from Edmonton, Alberta, winning in a competition based on an Oriental art form."

Richards was the only non-Japanese artist in the exhibition, and the only Canadian. Entering the competition came about through a woman Richards met during the

Universiade Games. She took several of Richards' works back to Japan and showed them to the curator of the exhibition who, in turn, invited her to participate.

Another of her calligraphy works *Rabbit Poem* has been reproduced in a calendar distributed in Japan. That work will be included in a Japanese calligraphy exhibition in Edmonton in July.

"I combine Oriental brushwork, ink and paper with a modern Canadian symbolic alphabet based on the manner Chinese/Japanese ideographs were first created," she says.

FEB 11/84

Diorama: real as tiny bug on weed

By VINCE COADY
Journal Staff Writer

Breath-takingly realistic vignettes of Alberta wildlife are among the Provincial Museum's most popular attractions.

The displays are called dioramas. Through a window, visitors view a combination of taxidermists', sculptors', and painters' skills which can reproduce a wildlife habitat down to a nondescript bug dormant on a weed.

This intense realism even disappoints some viewers, says Ralph Carson, one of diorama creators. "They think they should be more abstract, more exciting.

"But that's not our intention. Our goal is to create something as close as possible to nature in Alberta. . .to get people interested in the environment, ecology."

Carson is one of two diorama artists at the museum. The other is Ludo Bogaert.

One of the biggest problems is creating an illusion of depth, says Carson, associated with the Provincial Museum since 1965.

Blending the three dimensional foreground of grass, trees, birds and animals into the two dimensional, painted background is a challenge. "The trick is to hide the 'bleeding' or joining area as much as possible. It's very critical."

It's also physically demanding:



Provincial Museum diorama artist Ralph Carson at work

... 'the trick is to hide the bleeding' JAN 7/84

"crouching. . . lying down on your stomach, or assuming a yoga stance."

Carson is now working on his eleventh display, Wolves at Lake One.

It takes about 18 months to complete a large (16 x 8 x 11-foot) diorama.

"We try to do it in the shortest time possible, but since our standards are so high it is difficult to rush it," said Bogaert, who joined the Provincial Museum in 1968.

Bogaert began as a foreground designer, graduating to diorama painting in 1974. He is now working on a small diorama, The Great Horned Owl.

Since Carson began working on his newest diorama last March, he has spent about five months in preparatory work, including scouting locations, photography, collecting

animals and foreground material. He hopes to complete it by September.

Re-creating details of a natural site is another challenge.

"We try to preserve as much natural material as possible," said Carson. When that's impossible, they spend hundreds of hours re-creating grass and leaves, even such minute details as decay and insect bites.

After painting the sky and clouds on the diorama, photographs of a site are projected on the walls and traced in pencil. They are later painted.

Meanwhile, drawings have been made and forwarded to a taxidermist, who works closely with the artist in positioning them.

The final step is completed with the foreground artist who helps position the animals and add other material.

Artists' work is not identified.

✓ Wealth of talent revealed in Alta. achievement awards

NOV 6/83

Alberta Achievement Award winners from the Edmonton area display a wealth of talent and dedication in fields that range from roofing to gourmet cooking.

Close to 70 strong, the local winners honored Saturday at ceremonies in Calgary were:

Elaine Ell and Lucie Raiche, of the Canadian ladies' basketball team which placed second at the Pan-Am Wheelchair Games; Braden Hirsch, Reg McClellan and Roy Sherman, members of the Canadian men's basketball team which placed second; Jan Robinson, Leduc, first in the women's senior class at the Canadian Biathlon Championships; the 21 members of the Sherwood Park Canadian Royalties Senior Competitive Colorguard Team and president Bill Grant, first in the open class competition at the Canadian International Colorguard Championships.

Paul Buettiker, gold medal winner at the International Gourmet Competition in Klagenfurt, Austria and team members Ernst Dorfler, Peter Gertsch and Simon Smotkowicz; Shona Smith, first runner-up in the under-16 class at the British Overseas Open Highland Dancing Championships; the 19 members of the Harry Ainlay composite high school senior stage band and conductor Larry Schrum, gold and bronze medals at the Canadian Stageband Festival; Lisa Olsen, first at the Canadian Parachuting Championships; Marna Nobel and Sidi Schaffer, awards of merit at the UCLA international printmaking exhibition in Los Angeles; Tommie Gallie and Bob Iveson, first in sculpture design at the Century Saskatoon Commemorative Sculpture Competition.

1987 EXECUTIVE

PRESIDENT

Mary Burns

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Vin Lampey

PAST PRESIDENT

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SECRETARY

Hazel Quinn

TREASURER

John Murray

66
Vin Lampey's art is hard-earned

Self-taught & ¹⁹⁸⁴ selling a winning team!

Artist Vin Lampey paints by the numbers, and she's proud of it. **numbers of paintings! —not, paint by numbers!**
"I guess you could say I learned the hard way," said the pretty and trim St. Albert resident. "I've drawn and painted since I was a child, and didn't really have any formal training until I was 23. I never knew how to use oils before that."

RON TIBBETT

Lampey, who will be 34 this month, grew up in a small working-class town in northeast England, named Hartlepool, population under 100,000. She was drawing as far back as she can remember.

"I drew everything I saw," she recalled, "but mostly people. I believe that's why I've never had any trouble with perspective; it always came naturally."

All through school she would get better grades in every subject because of her flair for art. "In geography I would color my maps, and basically it improved all my grades."

By the time she was 12, Lampey won a prestigious poster contest held by the British government to depict the preservation of wildlife. But in England, schooling ends at the age of 15 for most.

"People in my neck of the woods never think of leaving Hartlepool even to go to the next village, let alone a London art school; there's no money for that." So Lampey enrolled in a local five-year hairdresser's course.

Both taught yoga

At 16 she met husband-to-be John, (who currently teaches at N.A.I.T.). After finishing her course and working as a hairdresser in England, the two were married in 1968, and moved to St. Catharines, Ontario in 1969. Vin kept working until 1973, when she had their first daughter, Amanda.

The year before, the couple began taking yoga during her pregnancy, and by the time they were settled into their St. Catharines' home, both were teaching yoga and living the natural, meditative lifestyle espoused by its teachings. It was at this time that Vin enrolled in her first art class.

"I learned, finally, how to work in oils, and stayed in the class for a year," said Lampey. "But when they didn't progress beyond copying, I went back home to learn."

Soon after starting the class, she also began marketing her work at local St. Catharines' arts and crafts fairs, and some that were held in the Niagara on the Lake area, and sold everything she showed. By 1975, second daughter Tunia arrived, and for the remainder of their time in Ontario, Lampey continued to paint and learn it by the numbers.

"I really feel my serious art education began when we moved out West, in 1979," said Lampey enthusiastically. "That year I joined the Edmonton Art Club, and although I didn't like the fact that we worked alone and only met once a month, I learned a great deal when the professionals judged our work."

Each month when the club meets, guest artists, critics, curators, dealers, and art gallery owners are invited to criticize members' work. "I learned what the pros look for; I never knew that before."

The following year (1980) Lampey had her first showing with the club at the Jubilee Auditorium. Each club member (there are approximately 40) showed three works which were put up for sale. No more than 15 are usually sold at the annual event.

"I sold all of mine within 15 minutes," said Lampey. "I thought it was beginner's luck, although I was encouraged."

At the following year's show (which commemorated the club's 60th anniversary), Lampey again sold three out of the few sold. "I forgot all about beginner's luck. That success gave me the confidence I needed."

Lampey, because she's self-taught, is a realist painter who incorporates a wide variety of themes in her work. She prefers, however, the impressionists. "I really love the work of Gauguin," she said, "and

the Saskatchewan painter Roma Nowakowski. I hope to inject more impressionism into my painting, and that's what I'm working on now."

The study and teaching of yoga has given Lampey's work a more spiritual nature in the past few years, and she recently did two murals for Edmonton's St. Steven's Church. "My spiritual work seems to be naturally impressionistic."

Working in acrylics

Lampey's new love is acrylics, which she only began using six months ago.

"I found out a strange thing when I began working with acrylics," said Lampey. "I realized I was allergic to oils, particularly the turpentine used to thin them. It would bother me so much in the past that I would work slowly ... I just learned to live with it."

"But with acrylics I now work with much more freedom, because they can be mixed with water. Working without this hindrance has altered my whole realm of expression. I'm really excited."

Lampey's next two projects will be in acrylics. This month she will exhibit one painting at the Edmonton Art Gallery, and this fall she will once again show three paintings in the Edmonton Art Club's annual showing. Last month she exhibited nine works in a three-painter showing at the Walterdale Theatre.

She is also joining the St. Albert Artists' Association, which was just formed by local painter Peg McPherson. The group will have a permanent home in our new St. Albert Place.

"I'm really looking forward to finally being able to work within a group," she said. "The possibilities are endless."

Studio planned

Husband John, 38, a walking fitness ad who teaches Pipe Trades at N.A.I.T., is planning to build a studio for Vin in the basement of their home.

"The more I paint, the larger the canvas I want to work on," she said. "But when you're working out of the kitchen, you have to be fairly neat. However, when I get in the basement, I'm really going to wop it on," she laughed.

"My mother is probably the neatest woman in the world," admitted Lampey, "and I'm sure it's her upbringing that is holding me back from really letting go with the paint."

"I guess it's the last thing I'll have to learn ..."

'I really feel my serious art education began when we moved out West.'



VIN LAMPEY



COLOR BALANCE

Vin Lampey mixes a few colors for a touch-up on a painting. The St. Albert artist is keen and looking for pictures to paint on a larger scale. Photos by Doug Smith.

1984



ARTWORK

Vin shows some of her many paintings that she has created.



FB-51-110

Vice-Pres. Vin. Lampey with Dorothy Shute's painting

Celebrity

By **PHYLIS MATOUSEK**
Journal Staff Writer

It isn't completely unexpected that Wayne Gretzky's favorite picture is sports artist Leroy Nieman's watercolor — *Number 99*.

But some of the other works of art in the Edmonton Art Gallery's (EAG) Your Favorite Picture exhibition may be a surprise.

Some 40 Edmonton personalities were asked by the EAG to loan their favorite picture to the gallery for the show which continues until Jan. 16.

So if you've ever wondered about the artistic tastes of the mayor or your doctor or stockbroker or professor or broadcaster or elected official, this is the place to satisfy that curiosity.

It's an eclectic collection, gathered by curator Russell Bingham and reflecting the highly individualistic choices of the collectors.

Most of the works are by Alberta artists, and that is no surprise because of the high calibre of work being done by Albertans.

The artists whose works are included in the personal collections include Illingworth Kerr and Dorothy Knowles, Peter Shostak and Vivian Thierfelder, Alex Janvier and Milly Ristvedt, Harry Savage and Robert Scott.

There are also works by Larry Poons, Jules Olitski, Oskar Kokoschka, William Perchudoff and Ernestine Tabedl.

The art covers most persuasions from traditional still lifes and landscapes to contemporary abstracts.

Dr. G.R.A. Rice's favorite is *Eskimo Boy*, an oil on canvas portrait painted in 1953 by Bettina Steinke.

Mayor Laurence Decore's best-loved work of art is one of Peter Shostak's realistic renderings — *See if we can make the trails all the way home*.

Attorney General Neil Crawford donated an oil by his wife Catherine, and CBC's Krysia Jarmicka submitted an acrylic on paper work by Philip Darrah, another Alberta artist.

Four collectors from *The Journal* are participating by loaning works from their personal collections: Assistant Editor William Thorsell, Lively Arts Editor Keith Ashwell, Books Editor James Adams, and Visual Arts Writer Phylis Matousek.



Sometime critics and commentators, Journal writers Keith Ashwell and Bill Thorsell ... in the questionable role of art collectors

ART: WATERCOLOR PAINTING WITH ROSEMARY REES

Some background in painting is expected. Materials and equipment typically cost \$20 in addition to fee.

8 wk. / April 7
24 hr. / Wed. at RSC 7:00 (1:00 pm)

Arts

Woltjen-Udell: Spring show including Mel Heath, Joe Acs, Anthony Caro, Stanley Boxer, Paul Fournier, and Jean-Paul Ricopelle among others.

Canada: Holman '84 prints by Aliknak, Mark Emerak, Helen Kalvak, Kangoak, and Agnes Nanoak, opens today.

West End: Silk wall sculptures by Lee Beames, April 2-13.

Beardlaw: Clay works by Charles Hilton, to April 21.

J. Arends (formerly Lefebvre): Oils and watercolors by Margaret Chappelle, Meredith Evans and Peter Aspell; sculpture by Neil Lightfoot; wallhangings by Jane Sartorelli.

Vanderleelie (formerly Lemarchand): William Ronald, R.C.A., through April 1; realist watercolor portraits by Ruth Syme, April 4-22.

Beaver House: Works by art and design graduates of the U of A, to April 14.

Gallery Glimpses

Front: Prints and drawings by Liz Ingram, sculpture by Neil Fieriel, April 4-20.

Hett: Bryan Chubb, to April 14.

Vik: New paintings by Jim Davies, to April 4.

Martin Gerard: Paintings by Brian Nemish, to April 13.

Edmonton Art Gallery: Edmonton Art Club spring show, until Sunday; Images — new representational art in Canada, and new works by Violet Owens both to April 29; Photography by Orest Semischen, to May 13; open daily.

Latitude 53: Drawings and writings Molly MacDonald on an artist's struggle with anorexia nervosa; expressionist paintings by Yuk Sang Kwong; and Street Photography, Houston, Texas, by Michael Carley, all to April 22. Open Wednesday through Sunday, noon to 5 p.m.

Ring House: Paintings of the North by Newfoundland artist Heidi Oberheide and medical art by K.J. Butler both to April 8; Open Monday through Sunday, closed Saturday.

Foyer: Paintings by Richard White, April 3-30.

Multicultural Heritage Centre, Stony Plain: Parkland handicrafts, to April 2.

Muttart: The Zoo comes to you, Art Foundation of Alberta, through March. Open daily.

Strawberry Cafe: Photographs by Howard Morris, through April 23.

Fireweed: Watercolors of Edmonton by Bill Lumsden.

Exhibition opening set

The Edmonton Art Club's annual spring exhibition opens at the Edmonton Art Gallery March 23. Opening ceremonies will be the following Sunday at 3 p.m. The exhibition continues until April 1.

ART Alberta Report

STREET PHOTOGRAPHY: HOUSTON, TEXAS, USA—Downtown life during a long, hot summer; opens March 28, at Latitude 53 Gallery. Also, **MOLLY McDONALD**—Drawings and writings documenting the struggle with anorexia nervosa. **HEIDI OBERHEIDE**—Paintings of northern landscapes; to April 8, at Ring House Gallery. **PARKLAND HANDICRAFT**—Exhibition of local art; at the Multicultural Heritage Centre in Stony Plain, to April 3. **NEW REPRESENTATIONAL ART IN CANADA**—Construction, sculpture, painting and photography; at the Edmonton Art Gallery, to April 29. Also, **EDMONTON ART CLUB**—Canada's oldest art organization holds its semi-annual exhibition of amateur works; to April 1. **BFA EXHIBITION**—U of A's art students display their creations; to April 14, at Beaver House Gallery. **BILL LUMSDEN**—Local artist displays his watercolours; at Fireweed Gallery, March 31.

Spring show
J. Arends Gallery
Through March
Max 17/84

A walk through the John Arends Gallery (formerly Lefebvre) on 123rd Street gives you the feeling spring really is just around the corner.

Flowers in watercolors by Margaret Chappelle, Mary Whale and Helga Poznanski turn the walls into botanical gardens, a welcome respite from the bluster of March.

G4 March 31/84

Gallery Glimpses

J. ARENDS (formerly Lefebvre): Oils and watercolors by Margaret Chappelle, Meredith Evans and Peter Aspell; sculpture by Neil Lightfoot and wallhangings by Jane Sartorelli.

VANDERLEELIE (formerly Lemarchand): William Ronald, R.C.A., to April 1.

BEAVER HOUSE: Works by art and design graduates of the U of A, to April 14.

FRONT: Clay vessels by Pauline Newhouse and watercolor landscapes by Hilary Prince, to March 28.

VIK: New paintings by Jim Davies, through April 4.

MARTIN GERARD: Metal sculpture by Peter Hide, through March 30.

EDMONTON ART GALLERY: Dorothy Knowles retrospective through Mar 25; Edmonton Art Club spring show, March 23-April 1, official opening reception 3 p.m., Sunday, March 25; Images — new representational art in Canada, March 24-April 29; New works by Violet Owens March 31-April 29; Photography by Orest Semischen, March 31-May 13; open daily.

Spring Show, 1984



Myrna Wilkinson's painting
1984

EB-51-111



Kay Mais and Earl Bishop and patrons 1984

EB-51-112



Myrna Wilkinson & Harry Horton EB-51-113



Painting by Rosemary Rees EB-51-114



Vin Lampey, Harry Horton, and Wayne Staple's EB-51-115



Vera Boettcher's and Barbara Hohn's paintings EB-51-116



Eileen Stuart, Harry Horton, Myrna Wilkinson & Vin Lampey EB-51-117



Eileen Stuart's painting EB-51-118



Dorothy Shute with her painting.

EB-51-119

1984



Mrs Lew Lawrence with Susan Gardiner's painting

EB-51-120



Penny Lamnek with Sophia P. Shaw

EB-51-121

Nick Pesklivets with his painting



EB-51-123



Myrna Wilkinson, Vin Lampey and Wayne Staples

EB-51-122

Harry Horton's painting



EB-51-124

72

Richards is Prize Winner at Tokyo Exhibition

Edmonton artist Jean Richards won a prize at the prestigious Tokyo Times Calligraphy Exhibition in Japan. This exhibition of professional calligraphers was held at the Metropolitan Museum in Tokyo and Miss Richards' work "Noon Time" was chosen to receive a prize. Not only was Miss Richards the only Canadian in the show, but the only non-Japanese as well.

The work has also been reproduced in a magazine on calligraphy. Another piece "Rabbit Poem" has also been printed in a calendar of Japanese Calligraphy distributed in Japan.

Miss Richards also has had eight of her traditional watercolours on show at Meguro International Festival in Japan recently.

"Rabbit Poem" will appear in a Japanese Calligraphy Exhibition to be held in Edmonton in July. □

Edmonton artist Jean Richards will also be represented in the exhibition at the Vanderleele Gallery. Richards was recently awarded first prize for her piece "Noon Time" in the prestigious Tokyo Times Calligraphy Exhibition. She is the first non-Japanese to ever place in that competition and was the only Canadian accepted into the exhibition.

Alberta Report

April 2nd 1984

Last fall, Edmonton watercolour artist Jean Richards branched into Oriental calligraphy (ornate lettering) and to enhance her creativity decided to accompany her brushwork with a blood-curdling aural mixture of whoops, howls, hisses and buzzing. So happy was she with the results that Miss Richards sent off examples to a calligraphy master in Japan. He entered it in the Tokyo Times Calligraphy Exhibition and, last month, the artist learned she was the first non-Japanese ever to win a prize in the show. Consequently, the artist now



Calligrapher Richards

intends to market her calligraphic works for the same \$400 to \$700 her landscapes have fetched. Her noise-making, she is sure, has brought her work up to a "professional level."

APRIL

Opening April 7th
MARGARET CHAPPELLE
Watercolours - Oils

Opening April 28th
"THE WEST COAST"
by Arthur Evoy

Opening April 28th
Paintings by
DENNIS O'CONNOR

10238-123 St. Edmonton. T5N 1N4. [403] 488-1251



J. ARENDS
gallery

Formerly Lefebvre Galleries

April 2/84

Federation of Canadian Artists

April '84

The Edmonton branch of the Federation of Canadian Artists held its annual meeting and election in January. Margaret Chappelle was re-elected president. Desiree Burford continues on as Secretary, and Alvina Green is our new Treasurer. Jerry Heine and Russ Hogger will be first and second vice-presidents, respectively. After the business meeting a film on Emily Carr was shown.

In February each member brought a painting for a critique by one of our newer members, Tom Tinkler, himself an accomplished watercolorist. Tom's pleasant personality, his well-chosen comments, and the varied display of work made the evening an interesting and educational experience. The president announced that three local members — Meredith Evans, Mel Heath and Isabel Levesque had been elected to senior membership in the Federation.

Watercolorist and print maker George Weber, A.F.C.A., will have a show at the Canadiana Gallery from April 8th to 21st. Yuriko Agarashi, A.F.C.A., held a successful show at the T.H. Morgan Gallery, Edmonton, in February. Yuriko does flower paintings using a batik technique on rice paper. Ilda Lubane, A.F.C.A., contributed to the entertainment at the Business Women's Association "International Night" banquet and art show held at the Edmonton Convention Centre in February. Dressed in her national Latvian costume, Ilda displayed her paintings and spoke about what art means to her.

Membership in the Federation of Canadian Artists is open to anyone who wishes to learn to paint, or to professionals who wish to display their work in Federation shows. For further information phone Margaret Chappelle, 452-4375 or Desiree Burford, 436-7611. □

Ilda Lubane

Please note: This seminar costs \$60.00 not \$75.00

"Before the oceans roll—you and I were there." says Ilda Lubane. This dramatic, creative lady will be here to show you what to state on canvas and how to achieve that statement. Ilda has studied under post impressionist Karl Hartman, Latvia, The University of Alberta, Banff School of Fine Arts and the University of the Americas in Mexico City. She has taught at the Banff School of Fine Arts and the University of Alberta as well as giving many seminars and lectures. Her work hangs in universities, government offices and many private and institutional collections in Canada, U.S.A., Spain, Britain and Japan. Her knowledge of design was polished in Europe and Mexico and she would like to share this knowledge with you as follows:
The meaning of design
Where to put your subject to create
How to use the representational to get to the mystique
Design, a joyful song of life.

Ilda says we need something special to say, something more, something different. She will demonstrate using acrylic as watercolour, acrylic as oil, acrylic as egg tempera.

Participants will work in the medium of their choice.

March 23, Friday 7:30 pm to 10 pm
March 24, Saturday 9:30 am to 4:30 pm
March 25, Sunday 9:30 am to 4:30 pm

Fee \$60.00

"In each of us is a pearl—we neglect to bring it out"



"Zoo Comes to You," Muttart Conservatory, Edmonton.

The Zoo comes to You

March 1 - April 30, 1984, Muttart Conservatory, Edmonton

Fifteen artworks, meant to entice the animal and art lover, are showing at the Muttart Conservatory. After the exhibition closes, the artworks will become a travelling exhibition available to schools and galleries in the province. The artworks include: "Polar Bear Caged" and "Leopard Caged," by Gary Olson; "Tree Cats" and "Fox," by Vivian Lindoe; "Millarville," by Alexandra Haeseker; "Antelope," "Elephants Chiefly Series (Gyro Side View)" and "Black Rhinoceros No. 1," by Illingworth Kerr; "Canada Goose #763," by Denis Cook; "Night Light #9," by Bill Laing; "Blue Bird," by Francine Gravel; "Brahma Bull," by Kay Angliss; "Hornbill," by John Snow; "Night Forest," by Robert Guest; "Sister Loves the Zoo 'C'," by Grant Leier. □

Professional expertise and student promise

Spring Show
Woltjen/Udell
through April 7

By PHYLIS MATOUSEK
Journal Staff Writer

Edmonton painter Mel Heath has been awarded senior membership in the Federation of Canadian Artists and for a self-taught artist who is 50, it's quite an achievement.

One of the outstanding artists represented in this spring show, Heath's watercolors range from realistic florals to sun-brightened mountains, all showing a careful sense of color and composition (an example is an index picture on the main Lively Arts page).

Another exhibitor, John McKee, is immediately identifiable because of the way he exploits the canvas in his landscapes. In fact, they ought to be called skyscapes because while the lower space is a textbook on geography, the upper two-thirds is a *lieder* devoted to the unlimited Alberta sky forming a dome over tops of mountains shimmering in the distance.

From other Edmonton portfolios are: Harry Savage, watercolor landscapes on the abstract side, simplified versions with strong color strata; Sylvain Voyer, little (five by seven inches) gems of landscapes, impressionistic in style and the acrylic paint creating jewel-like points of interest.

Paintings by Dorothy Knowles, Joe Acs, Don McVeigh and Allen Sapp and a magnificent portrait by Violet Owen, help round out an eclectic and enjoyable overview of today's Edmonton art scene.

By the way, don't overlook Gwen Hughes's clay hippos. You'll love them, especially Daphne, obviously dreaming of hippo heaven!

B.F.A graduate show
Beaver House
To April 14

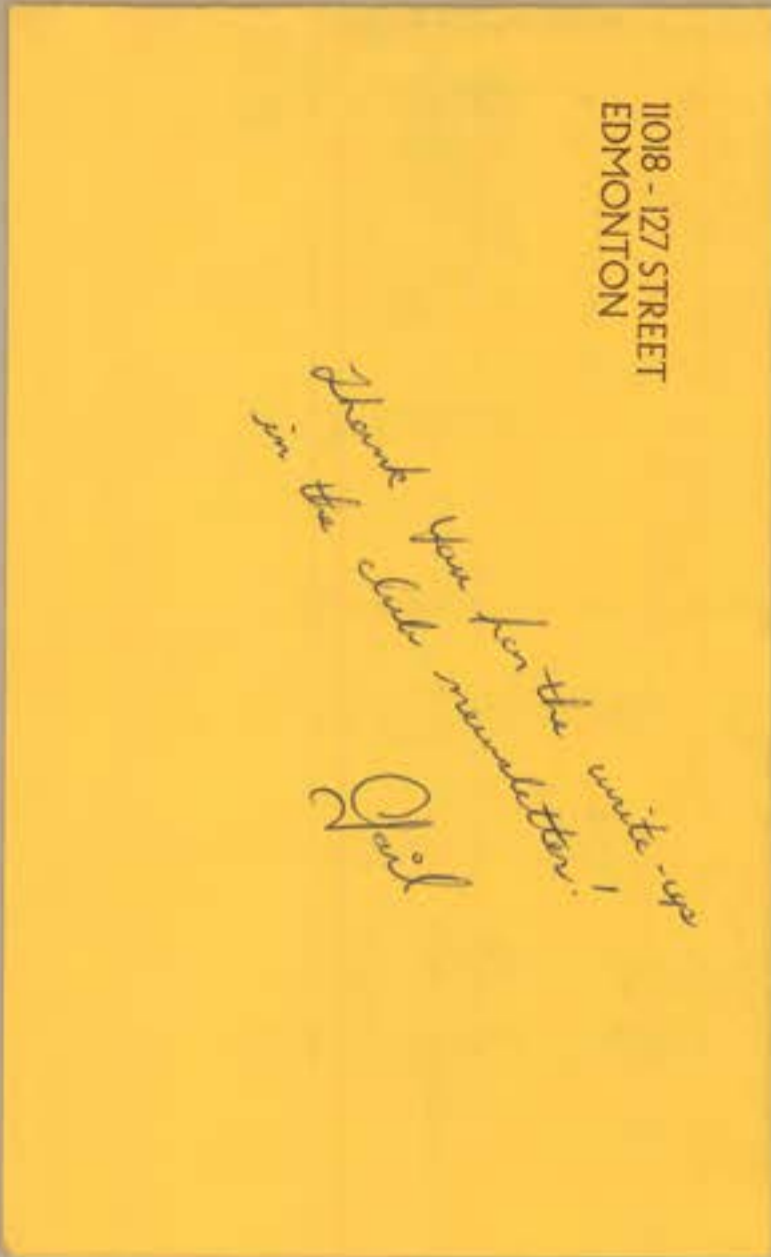
While artists who've *made it* are exhibiting at Woltjen/Udell, recent University of Alberta fine arts graduates are on show in the downtown Beaver House Gallery. It certainly wouldn't be fair to compare the two, but there is rich promise in some of the latter works.

Sophie Rankin has a keen eye for structure and sense of color in her acrylic-on-canvas *Desert's Edge*. John Gregson's *Looking*, an expressionistic oil on masonite, is unpredictable, a quality I like. I was also impressed with John Davies's *Study of Stones* done in pencil.

Among the print-makers, I have no hesitation about singling out Davida Kidd for her starkly dramatic *Rising of an Ugly Truth*.

The sculptors who work with steel in the abstract milieu, probably have a tough road ahead of them unless current trends away from abstract are reversed. Be that as it may, Katherine Sicotte, Robert Freeman, Susan Owen and Victor Morgulis have obviously given substantial thought to construction of their works.

Two pieces of furniture by Peter I... both r... sign, h...



RANKIN, Sophie Painting
Vancouver, 1916
"Avoiding specifics, I try to express the colour and grandeur of the world we inhabit".
DESERT'S EDGE
acrylic on canvas \$450.00



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George Weber can't just sit around
... at 77, he's producing as much art as ever

'I have to keep on working' 'Survivor' going strong as top Alberta artist

By PHYLIS MATOUSEK
Journal Staff Writer

George Weber, a young German emigre, had lived in Canada only two years when the Depression cast its dark cloud over the lives of millions.

He was laid off in Toronto and joined those other jobless who rode the rails from one end of the country to the other trying to survive.

He rode in the coal bunker of a passenger train to Wainwright where he knew some people who owned a farm. He followed planting and harvesting seasons in Alberta and picked berries in B.C., usually for no more than board and room.

"You had nothing but the determination to survive."

And George Weber survived. Today at the age of 77 he is still painting and is one of the most popular and best-selling artists in Alberta.

"I can't be satisfied just sitting around. . . I have to keep on working."

An exhibition of new watercolor landscapes by Weber, and realistic paintings by Marla Wilson at Canadiana Gallery continues through April 30.

Although he has a touch of arthritis and keeps a strict diet to control diabetes, he is remarkably youthful looking. Weber attributes this to an active youth. He competed in intracity (Munich) athletics — javelin, discus, running and high jumping ("I could jump my own height").

He "retired" in 1962 after 20 years as a commercial artist for an Edmonton printing firm but has never slowed the pace of creating art.

Before he left his native Germany in 1929 he had been a draftsman. His work in Toronto was with a wallpaper manufacturer where he made serigraph designs. And that was long before silk-screening or serigraphy had become a fine art form.

He arrived in Edmonton in 1942, found a job with a printing firm and learned the technique of airbrush.

The works he did by the airbrush technique

have a contemporary appeal even though they were done half a century ago.

Weber was one of the handful of artists who took the first steps toward establishing the silkscreening technique as a fine art form. The Society of Canadian Etchers and Printmakers accepted one of his serigraphs for their 1949 exhibition. This is believed to be the first time a silkscreen work was accepted in a printmakers show. Other western printmakers were accepted for an exhibition at Hart House in Toronto in 1957.

He later became president of the Edmonton Branch of the Society of Canadian Etchers and Engravers.

During the early 1960s, Weber created a series of note cards which he took to Anne Anfinsen who had opened Canadiana. They sold so well, that Anfinsen asked him to do some silkscreen landscapes. That led to the Nocturne series of nighttime cityscapes and Anfinsen took every one he created.

"Most of these were sold to local residents," Weber says.

"People wanted something to send back home. They couldn't afford an original painting and didn't want photographs. So the prints were ideal."

He turned to watercolors, a medium he had always liked but had pushed into the background because of his success with silkscreen prints.

During the 1970s and again in 1980, he worked for the federal Forestry Service, illustrating ecotour brochures of the Trans-Canada Highway from Calgary to Golden, Calgary to Regina, and Regina to Winnipeg.

His watercolor landscapes are dynamic and dramatic with sharp tonal values and an exquisite linear composition. Both his watercolors and serigraphs are found in homes and offices from the Far East to Africa, Europe to South America as well as across Canada.

Still, he has retained an engaging humility.

"I'm not going to get rich as a painter. . . but I hope to leave something after I'm gone so that people can say, 'Oh, that Weber, he has done something no one else has done.' "



EB-21-175

Sea's moods inspire two ex-city artists

By PHYLIS MATOUSEK
Journal Staff Writer

The sea and its constantly changing moods is the subject of recent works of two former Edmontonians, both now living on the islands off the coast of British Columbia.

Each is an articulate artist, keen of eye and gentle of disposition.

For Dennis O'Connor, who was an architect in Edmonton for more than 20 years, his new home on Salt Spring Island has provided a vantage point both for his art and for a continuing introspection. He and his wife Freda met as architects involved in the reconstruction of the English city of Coventry, levelled by Luftwaffe air raids during the Second World War.

His paintings are delicate and calm, almost ethereal but enlivened by imaginative color that ranges from the yellows of mid-day to carnival-glass reds, blues and violets of sunrise and sunset.

He distills shape and form to their basic essence and eliminates all superfluous elements, thereby unlocking doors for the viewer to pass through and see what he himself feels.

The O'Connors arrived in Edmonton in 1956 while on a three-month vacation from Ghana where they had been working. He was one of the architects involved in design and construction of the Volta River hydroelectric project.

Their car broke down in Edmonton and while they waited for

Paintings by Dennis O'Connor and Arthur Evoy
J. Arends Gallery to May 12

repairs, they decided to take advantage of job offers. O'Connor designed the Albany condominium on 116th Street, and the Grosvenor House condo on 118th Street, as well as the Michener Park residential project and the Groat Estates senior citizens project. He won the design competition for the redevelopment of Boyle Street, a project which has since been shelved.

Evoy takes a structured approach to his paintings of the coastal scene. He uses strong brush strokes and colors giving the weatherbeaten buildings along the coast a look of survivors.

He illuminates his buildings as if it were always high noon, the sun softened by a moist marine atmosphere.

After working in commercial art for The Bay and teaching at Victoria Composite high school in Edmonton, he retired, and with his wife, Dorothy, moved to Millet where he pursued painting full-time. She continued to work with batik.

"When you're 56," Evoy says, "you have to go for it."

The Evoy's moved to Vancouver Island a few years ago.

Evoy's works are in private and public collections in the U.S., Great Britain, Ireland, Japan and South Korea as well as in Alberta. He is represented in galleries in Alberta, Saskatoon, Toronto, St. John's and Halifax.



Dennis O'Connor (left) and Art Evoy
... with two of their seascapes

ROBERT VANDERLEELIE GALLERY — Doris McCarthy, recent paintings, May 13-June 3; Jerry Heine, watercolors, May 16-June 3, 11523 - 100th Ave., Tues.-Sat., 10 a.m. - 5:30 p.m., Sun., 1-4 p.m.
THE SILVERSMITH — *Splashing With Color*, recent titanium pieces by David McAleese and Alison Wiggins, May 28-June 23, 10851 - Whyte Ave., phone 432-1109 for hours. *Edmonton Magazine*.

J. ARENDS (formerly Lefebvre): New paintings by Arthur Evoy and Dennis O'Connor, through today. Opening Sunday, new watercolors of the Canadian Rockies by John Harvie to May 24.

Johnson Gallery, 7711 85th St.; Paintings by Edythe Markstad, Jim Vest, Murray Macdonald, Ron Finch, Joe Haire and Roger Armat. Aug 18/84



"Police Point, Medicine Hat", 1984, watercolour, 29" x 36"

JERRY HEINE

New watercolours

Opening reception: **Wednesday, May 16, 1984**

7:30 to 9:00 p.m. Artist present

Exhibition continues through June 3

Robert Vanderleelie

Gallery, Lemarchand Mansion

11523-100 Avenue, Edmonton, Alberta T5K 0J8 488-7429

Formerly Lemarchand Gallery

Gallery hours: Tuesdays through Saturdays: 1:00 - 5:30,
Sundays: 1:00 to 4:00, closed Mondays

AAF show proves cash well spent

Select

1983 Acquisitions by the AAF
Beaver House Gallery
Through May 19

By PHYLIS MATOUSEK
Journal Staff Writer

If there is one theme running through the exhibition of art purchased by the Alberta Art Foundation in 1983 it is, with few exceptions, selectivity.

The works represent a wide variety of media from watercolor, acrylic and oil paintings, to abstract steel sculpture and ceramics.

The AAF spent just under \$60,000 last year to purchase works of art by Alberta artists for their permanent collection. The 30 pieces on display at Beaver House Gallery represent only a third of the 90 works purchased.

It was money well spent.

There are some familiar names — Norman Yates, Illingworth Kerr, Maxwell Bates, Vivian Thierfelder who incidentally is now affiliated with a gallery in New York, Gabor Nagy, R.F.M. McInnis, Ihor Dmytruk and Catherine Burgess among others.

The works by these artists are purchased primarily to maintain an historical compendium of those artists whose artistic offerings have matured. Most have reached a point of national recognition.

The selection committee reached out in many directions to find a variety of art works by emerging artists or those who are perhaps not as well known, all of whom display talent.

Karen Dugas, for example, is gaining recognition as a highly creative and technically competent printmaker. Her displayed work — *Blue Hot in Deep Freeze* an aquatint etching — speaks for itself.

One of the younger artists I intend to watch is Lynn Malin. Her works are exhibited at Front Gallery in Edmonton and at Masters Gallery in Calgary. She has a light touch with watercolors as she creates finely structured landscapes. The AAF bought one titled *Harvest*.

Jonathan Knowlton who is a familiar name on the local art scene being both a painter and a professor at the U of A, has an extraordinary painting in the collection — *The Blue Lamp* — done in oil on canvas.

I also liked Don Kottman's *Midway*, a large canvas filled edge to edge with motion and brilliant color, capturing in abstract form the essence of a carnival midway. (A portion of the painting is on today's main Lively Arts page.) Kottman, too, has been an active participant on the Alberta art scene for some years.

All in all, this exhibition is worth exploring. The works will go on the exhibition circuit along with other AAF acquisitions in answer to requests from government agencies, schools, libraries for art by Alberta artists.

Oh, yes, that part at the beginning about some exceptions. Well, *Wolf Woman* by Wayne Giles of Calgary, may well be creative but I'm not at all certain it can be considered Art.

A whimsical composition of painted boards, barbed wire and assorted other flotsam and jetsam, it is unusual. Funny though, after you look at it for awhile it does give the impression of some wild critter roaming a darkening forest or popping out of a Stephen King pudding.



Vivian Thierfelder's super-realism
... perfect iris and dew drops

he viewing public. From Central Alberta we
ed from Jim Barnaby an article about four
who he feels should be brought to the
our readers. Perhaps Jim is doing what is
out by developing artists, taking the time to view
and expressing interest and bringing their
e attention of others. □

ound:



AAF show proves cash well spent

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Vivian Thierfelder's super-realism
... perfect iris and dew drops

Thierfelder, Robert Guest, and Norma Larson, have been photographed and will be reproduced in Japan by a computer that sprays the image onto a carpet-like surface. Two of the finished works will be 9' x 12' and one will be 9' x 15'. Jim Stokes' "Bear Lake", in oil and acrylic will become the larger mural. Bob Guest's "Running Deer" is also acrylic, while Norma Larson's "Five For the Future" is a watercolour. The Grande Prairie School District has acquired the original paintings as well as the murals, and each artist received \$600.

Besides the carpet murals, the Grande Prairie School District also chose a ceramic mural design, submitted by Aaron Bielish, for the school's pool area. A bronze sculpture by Grande Prairie sculptor, Rudy Schmidt, will be placed in front of the school." □

Visual ARTS Newsletter Aug/84
(l. to r.) Robert Guest, Norma Larson and Jim Stokes with their winning submissions



brilliant color, capturing in abstract form the essence of a carnival midway. (A portion of the painting is on today's main Lively Arts page.) Kottman, too, has been an active participant on the Alberta art scene for some years.

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Artists' group links beginners with pros

by Pius Rolheiser

The gap between painting as a hobby and painting professionally is a big one.

But it's a gap the Federation of Canadian

Artists (FCA) is trying to make smaller. Isabel Levesque, publicist for the Edmonton FCA chapter, explains the organization is designed to bring laymen, amateur and pro-

fessional artists together to develop a greater public awareness of art.

"The aims of the society are to interest the general public in art, to help amateur artists by providing quality instruction and to promote the work of the more experienced members with public exhibitions of their work," Levesque explains.

Since the abilities of individual members vary widely, she points out, the FCA has several member-

ship levels. People who don't paint but are interested in art may join as supporting members. Active painters may join as general (beginner), associate (intermediate) or professional members. Promotion to a more advanced level must be earned by producing paintings of the required quality, with adjudicating done by senior members.

At present, Levesque says, FCA chapters in Edmonton and Calgary have a combined membership

of over 200. The Edmonton chapter meets monthly for technique demonstrations, films, guest speakers and critiques of members' work.

"The unique feature of the federation is that it permits less experienced painters to mingle with professionals at meetings, workshops and on sket-

ching trips," Levesque states. "Many good friendships also seem to be developing among members, from which everyone will benefit."

Further information on the FCA is available by calling federation president Margaret Chappelle at 452-4375 or Desiree



FCA member Meredith Evans sketches near the Museum. photo by John Loren

JOURNAL June 23/84

Gallery glimpses

T.H. Morgan: Watercolors by Harold D. Olsen, opens today, through July 7.

Martin Gerard: Recent sculpture by Anthony Caro, through July 7.

Foyer: Photographs by Marlene Creates, taken on two-month journey through Wales, to June 29.

Canadiana: New paintings by Michael Lonechild and Ken Harrison, to June 30.

Woltjen-Udell: Sculpture by Blair Brennan, to June 30.

Bearclaw: New paintings by Alberto de Castro, to June 30.

J.Arends (formerly Lefebvre): Tribute to John Snow, R.C.A., new paintings by Ernestine Tahedl, R.C.A., wallhangings by Jane Sartorelli, Porcelain by Peggy Heer and Kinya Ishikawa, Serigraphs by John Lin, drypoint etchings by Ann Kipling, watercolors by Susan Gardiner, Susan Paterson, and Lois Hathaway, and oils by Stafford Plant and Tim Hall, through June.

Aug 18/84

West End Gallery, 12308 Jasper Ave.: New works by Alex Janvier, Toni Onley, David Blackwood, Len Gibbs, and Grant Leier among others.



WALTERDALE

theatre ASSOCIATES

NEXT AT WALTERDALE

BORN IN THE GARDEN

by Peter Nichols

Oct. 31st - Nov. 10th, 1984

Directed by Ron Wigmore

ARTISTS IN FOYER

Barbara Hohn Kay Mais James Stewart

July 1984 Ed. Journal

Public treated as art gallery marks 60 years

By PHYLIS MATOUSEK
Journal Staff Writer

From a collection of ostrich eggs, Egyptian mummies, African masks and other cultural flotsam and jetsam, the Edmonton Art Gallery has matured during the past 60 years into one of Canada's leading public art galleries.

Beginning July 19, the Edmonton Art Gallery kicks off 60th anniversary celebrations with the largest and most comprehensive exhibition in its history.

Most of Canada's recognized artists are represented in the gallery's permanent collection, acquired by purchase, donations and extended loans.

And it all happened because the Edmonton Art Association realized back in 1920 that borrowed space at the MacKay Avenue School was simply inadequate to display the growing number of exhibitions.

The association was soon joined by the Edmonton Art Club and the Fine and Applied Arts Committee of the Local Council of Women and the combined voice resulted in establishment of the Art and Historical Museum Association on Aug. 9, 1924. Among the early acquisitions were ostrich eggs, Egyptian artifacts and African masks.

Masterpieces ranging from the very first painting acquired — *Welsh Hills*, a landscape by Robert Gallon, purchased by the Local Council of Women in 1925 — to works by Kriehoff, Morrice, Thomson, Jackson, Carr and Milne rest comfortably with works by contemporary painters and sculptors.

An extensive collection of historical and contemporary photography will be displayed.

Gallery staff are celebrating the 60th anniversary from several aspects. They are eager to share the best from the permanent collection with the public, but they also want to show their appreciation to individual and corporate donors of works of art.

The gallery's collection includes more than 1,200 works of art, and while this may seem small in number compared to other public institutions, the quality is irreproachable.

The 60th anniversary celebration continues through the rest of the year with diverse exhibitions from modern master drawings in Western Canadian collections, early abstraction in Canada and works by Oscar Cahen, a founding member of the avant-garde Painters Eleven, to Renaissance and baroque bronzes and Inuit art.

And, of course, those ostrich eggs, Egyptian artifacts and African masks, or as many as can be salvaged from storage will be on display.

Thierfelder: a brush with perfection

Vivian Thierfelder
Vanderleelie Gallery
Oct. 13-30

By PHYLIS MATOUSEK
Journal Staff Writer

Perfection is a word that has no superlative form. It implies that something is just that — perfect.

And it's an accurate word to describe the works of Thierfelder.

She has long been admired for stylish realism, and her reputation has gone beyond the borders of Canada. She is now being represented by one gallery in New York City and two in Texas.

As with many artists, Thierfelder continues to stretch, to find new techniques. The paintings in this collection are generally larger than in the past, permitting a looser approach without sacrificing any of the realism. The works are still so finely detailed down to the most minute dew drop resting on a delicately striated petal that it is difficult to differentiate from a photograph.

She is working the backgrounds in more detail, too, particularly in the painting of a bird of paradise. She hews closely to the realistic in the amaryllis series, reaching the exact nuances of tones found in nature.

In her painting of a water lily pond, she approaches the impressionist delicacy of Monet but in a realistic fashion. Another painting, that of a yellow cactus flower, reflects the ambiguity of nature — the beautiful flower in a nest of needle-sharp spines.

Her style of work has been called "lyrical realism," an apt term.

Thierfelder is a fine arts graduate of the University of Alberta and has had almost 40 exhibitions since 1970. Her work was included in a touring exhibition to Japan several years ago.

Sharing exhibition space are abstract acrylic paintings by Marie Lannoo of Saskatchewan. She is well-known in Saskatoon for her softly-colored, non-objective images on canvas. Her work was in the Edmonton Art Gallery's Contemporary Canadian Art last year. This will be her first solo exhibition in Edmonton.



Artists Susan Gardiner (left) and Susan Paterson
... talented pair's work on display at Arends Gallery

Bob Vanderleelie has reinstated Sunday afternoon hours from 1 to 4 p.m.

Susan Paterson and
Susan Gardiner
Arends Gallery to Oct. 13

Susan Paterson uses her watercolors to recreate scenes of her native Nova Scotia.

Rolling or calm seas under the Atlantic sky, half-hidden rural nooks brought to life by racing streams and waterfalls and neighborhoods find sympathetic treatment under her careful and caring eye.

Susan Gardiner sees life in Edmonton with her heart. Children at play, one of her favorite topics, could be members of your family. They

are real doing those things that children normally do. She works in a semi-realist style but with a warmth infrequently found in that oeuvre.

Paterson received a bachelor of fine arts degree from Mount Allison University, Sackville, N.B., and studied at the Shaw School of Art in London.

Born in England, Gardiner studied at the Slade School of Art, and with H.G. Glyde and Walter Phillips in Calgary. She painted the murals in the Children's Pavilion of Red Deer Municipal Hospital, another mural in the Adams Park Arena in Lethbridge, and a third in the officers' mess at Camp Wainwright.

Gallery Glimpses Sunday



Oct 6/84 Local galleries reviewed/C6

J. ARENDS
gallery

Watercolours Paintings

by Susan Gardiner
and Susan Paterson
to October 17th

10238-123 St. 488-1251

Edmonton Journal

Gallery glimpses

Sept 29th 1984

Horizon, 10114 123rd St. New paintings by Ted Harrison, to Oct. 6.

Woltjen/Udell, 10332 124th St. New acquisitions, through October.

J. Arends, 10238 123rd St., opening Monday, Oct. 1, paintings by Susan Paterson and Susan Gardiner, to Oct. 12.

Hett, 12323 104th Ave., R.F.M. McInnis, landscapes and figures in oil, to Oct. 3.

Vik, 10129 104th St., Joane Cardinal-Schubert's Homage to Smallboy.

Robert Vanderklee, Lemarchand Mansion, 11523 100th Ave., Transit, recent paintings by Eva Diener, to Oct. 9.

Front, 4624 99th St. (LeTourneau Centre), Glass in a Different Light, Gayle Short and Brenda Malkinson, to Oct. 3.

paintings by Oscar Caben, to Oct. 14. Open daily including Sundays.

Bearclaw, 9724 111th Ave., cast paper images by Maxine Noel, new works by Alberto deCastro, new pottery by Charles Hilton.

Provincial Museum, 12845 102nd Ave., West of West, photographic survey of ancient sites in Ireland. Open daily.

Foyer Gallery, Centennial Library, photography by Freeman Patterson, Oct. 2-31.

Northern Images, West Edmonton Mall, new tapestries and prints from Pangnirtung.

Muttart, photography by Norman Mathew, through October. Open daily.

Ring House, south of the U of A faculty club. Legacy in Ice, the Vaux family and the Canadian Alps,

to Oct. 7. Closed Mondays, Tuesdays and Saturdays.

Fireweed, 10310 81st Ave., Jim Brager, Mary Lou Crerar, Don Shean, Crane Thomas and others.

Martin Gerard, 10416 80th Ave., contemporary sculpture and paintings.

Johnson, 7711 85th St., new works by Susan Gardiner and bird paintings by Ken Kirkby.

Strathcona Place, 10831 University Ave., Watercolors by Donald Menzies, through October.

Multicultural Heritage Centre, Stony Plain, watercolors by Adeline Rocket, and ceramics by John Chalke, to Oct. 23.

Musee Heritage Museum, 5 St. Anne St., St. Albert, St. Albert, opening Sunday Oct. 14 at 2 p.m., Reflections, contemporary works by Danny Burns through September.

Esther Freeman's Portraits

Esther Freeman has been busy building her reputation as a portrait painter, not just within Alberta but in the United States as well. In the summer of 1983 while painting at Jasper Park Lodge with Canada West Artists, she met Sally Dobbs of Tyler, Texas. Mrs. Dobbs commissioned a portrait of her husband and later one of herself. She contacted Esther in the fall concerning a commission to paint 12 prominent citizens of Tyler, Texas. In December 1983 Esther Freeman commenced work on this series of portraits. During her stay she had the opportunity to meet local artists from the University of Tyler at Texas. Ancel Nunn, one of the artists, asked her to teach a portrait workshop pending completion of his new studio (fall 1984).



Esther Freeman with her portrait of Lloyd E. Wilson

On her return to Edmonton in early 1984 Esther was commissioned by the Board of Directors of the Glenrose Hospital to paint a portrait of the former Executive Director, Lloyd E. Wilson. The portrait, completed in the spring, was officially unveiled at a banquet honoring the retiring Mr. Wilson. The painting hangs in the Board Room of the Glenrose Hospital. Of the man himself, Esther says "I found him to be an extremely compassionate person, also complicated to paint because he has so many interests and his face reflects what he is thinking. He presents no facade. I tried to show them all in one portrait." □ Oct. Journal 10/16/84

MONDAY
SUSAN OCT. 1 7 pm
GARDINER
PATERSON

AWARDS:
Director's Award '78, Atlantic Winter Fair;
Elizabeth Greenshield's Award, '81
J. Arends Gallery, '82, '83
Various Group Shows in N.S. and N.B.
Heritage Museum, Dartmouth, '80, '81
Parour Gallery, Halifax, '80, '82
Mines Museum Exhibition Centre, Glace Bay, N.S., '80
Sydney Mini Gallery, Sydney, N.S., '79
Exhibition Centre, Sherbrooke, N.S., '79, '82
Exhibition Centre, Halifax, '79 Sherbrooke

MONDAY
SUSAN OCT. 1 7 pm

**CANTERBURY COURT
RETIREMENT
RESIDENCE**
8403-142 St.
Presents...
**CANADA WEST
ARTISTS**
Eileen Stuart
Susan Gardner
Mary Burns
**Exhibition &
Sale
of PAINTINGS**
SUNDAY
NOV. 25, 1984
2 P.M. - 4 P.M.



Eileen Stuart becomes an Honorary Member of the E.A.C. June 14th, 1984
Pres. Mary Burns & Eileen Stuart



Pres. Mary Burns & Eileen Stuart



Mary and Eileen



Eileen Stuart & Dorothy Matthews

EB-51-128



Eileen Stuart, Susan Gardiner, Barbara Hohn & Monica Chopin

EB-51-130 EB-51-131



Vin Lampey, Susan Gardiner, & Dorothy Shute's Painting

1984

Gallery Glimpses

7th Oct



Bill Gardiner at the piano
"Art Club" Choir

18-51-132

1984



EE-61-83

EE-61-84



Edmonton Art Club, fall exhibition, opens Sunday, Oct. 14 at 3 p.m., to Oct. 28, Standard Life Centre.

Horizon, 10114 123rd St., 26 colored woodcuts by Walter J. Phillips, preview Oct. 12-13, show opens Monday, Oct. 15 at 7 p.m.

Woltjen/Udell, 10332 124th St., New acquisitions, through October.

J.Arends, 10238 123rd St., paintings by Susan Paterson and Susan Gardiner, to Oct. 12.

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Vik, 10129 104th St., Joane Cardinal-Schubert's Homage to Smallboy.

Robert Vanderkooie, Lemarchand Mansion, 11523 100th Ave., Transit, recent paintings by Eva Diener, to Oct. 9.

Front, 4624 99th St. (LeTourneau Centre); Recent watercolors by Jonathan Knowlton, ceramic sculptures by Shirley Rimer, opens Oct. 9 to Oct. 30.

Latitude 53, 10920 88th Ave., A Thousand Eyes, a cross-Canada exhibition of masks; photos of the Orient by Rick/Simon, both to Nov. 4. Open Wed. through Sun.

Canadiana, 12222 Jasper Ave., Prints and graphics from Pangnirtung.

Raspurin Art Boutique, mezzanine, 10130 103rd St., paintings, sculpture, prints, pottery by local and international artists.

Gallery 414, 4th floor, 10169 104th St., paintings by Patricia Mykietowich.

West End Gallery, 12308 Jasper Ave., gallery artists until Oct. 20 when Brent Laycock's Alberta Landscapes in watercolors and oils opens.

T.H. Morgan, 11018 127th St.; June Borque, Yuriko Igarashi, Harold Olsen, Harold Lyon, Joan Healy, William Baird and Vilem Zach.

Beaver House, 3rd floor, 10158 103rd St., Calgary Realists, curated by Calgary artist John Hall, to Nov. 10.

Edmonton Art Gallery, 2 Sir Winston Churchill Sq., special selections from the permanent collection in observation of the gallery's 60th anniversary. Modern Master Drawings, and Renaissance and Baroque Bronzes, through Oct. 8. Photography exhibition, selections from the National Film Board. Collection of paintings by Oscar Cahen, to Oct. 14. Open daily including Sundays.

Bearclaw, 9724 111th Ave., cast paper images by Maxine Noel, new works by Alberto deCastro, new pottery by Charles Hilton.

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Paints to live

PICTURE: Ken Orr

For polio victim Fred Kijek, painting is more than a pastime, it's a major source of income. The 46-year-old resident of Aberhart Hospital has works appearing prominently in art exhibitions in North America and across Europe. *Story/B3*

Paraplegic finds success in art

By TOM BARRETT
Journal Staff Writer

Fred Kijek awoke one morning 24 years ago to discover he could no longer move his arms and legs.

The flu that had sent him to bed for a few days turned out to be respiratory polio instead, which put him in a wheelchair for the rest of his life.

Paralysis may have robbed Kijek of the ability to walk through Alberta's lovely landscapes, but it couldn't stop him from painting them.

Holding a paintbrush in his teeth and moving his head from side to side, the 46-year-old paraplegic has become a successful landscape artist.

"At first it was just something to do. Something I could do without help from anyone. They just put the paintbrush in my mouth and I can do everything else," he explains.

Soon it became his main activity and a major source of income.

"I participated in a few exhibitions and

some of my paintings were sold. Then some people started looking for them," he says.

"At first the money wasn't so good. I suspect people bought them primarily because of the way they were painted. Now people who buy them don't even know they were painted by mouth."

Today, Kijek is a member of the Association of Foot and Mouth Painting Artists and his work appears prominently at exhibitions in Europe and across North America.

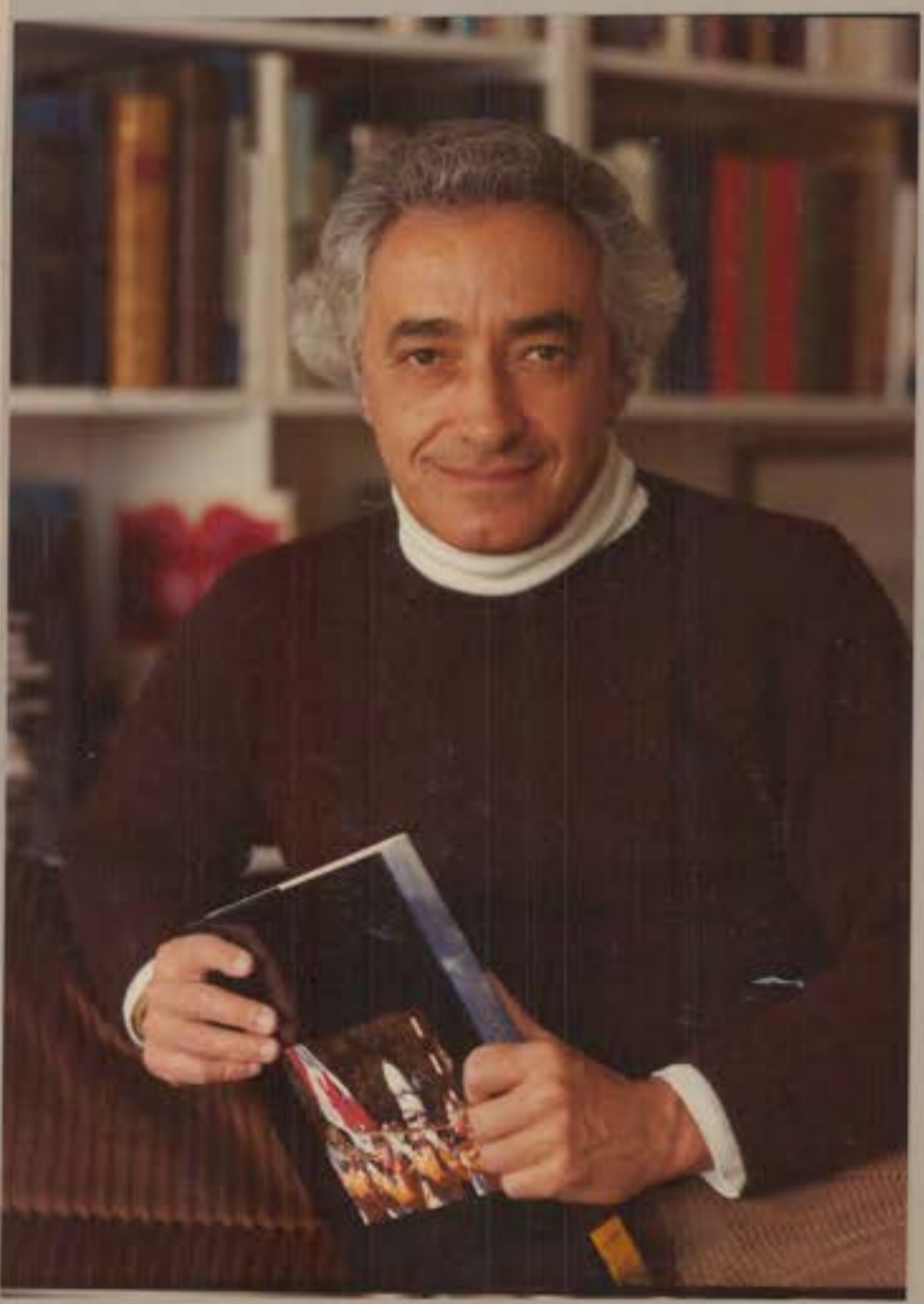
Although he never painted before contacting polio, Kijek says mouth-painting presents a number of unique problems.

"You're restricted in your range, and the perspective is different too," he says.

"But you can learn to control the brush with your mouth. It takes lots of practice and patience and strong neck muscles."

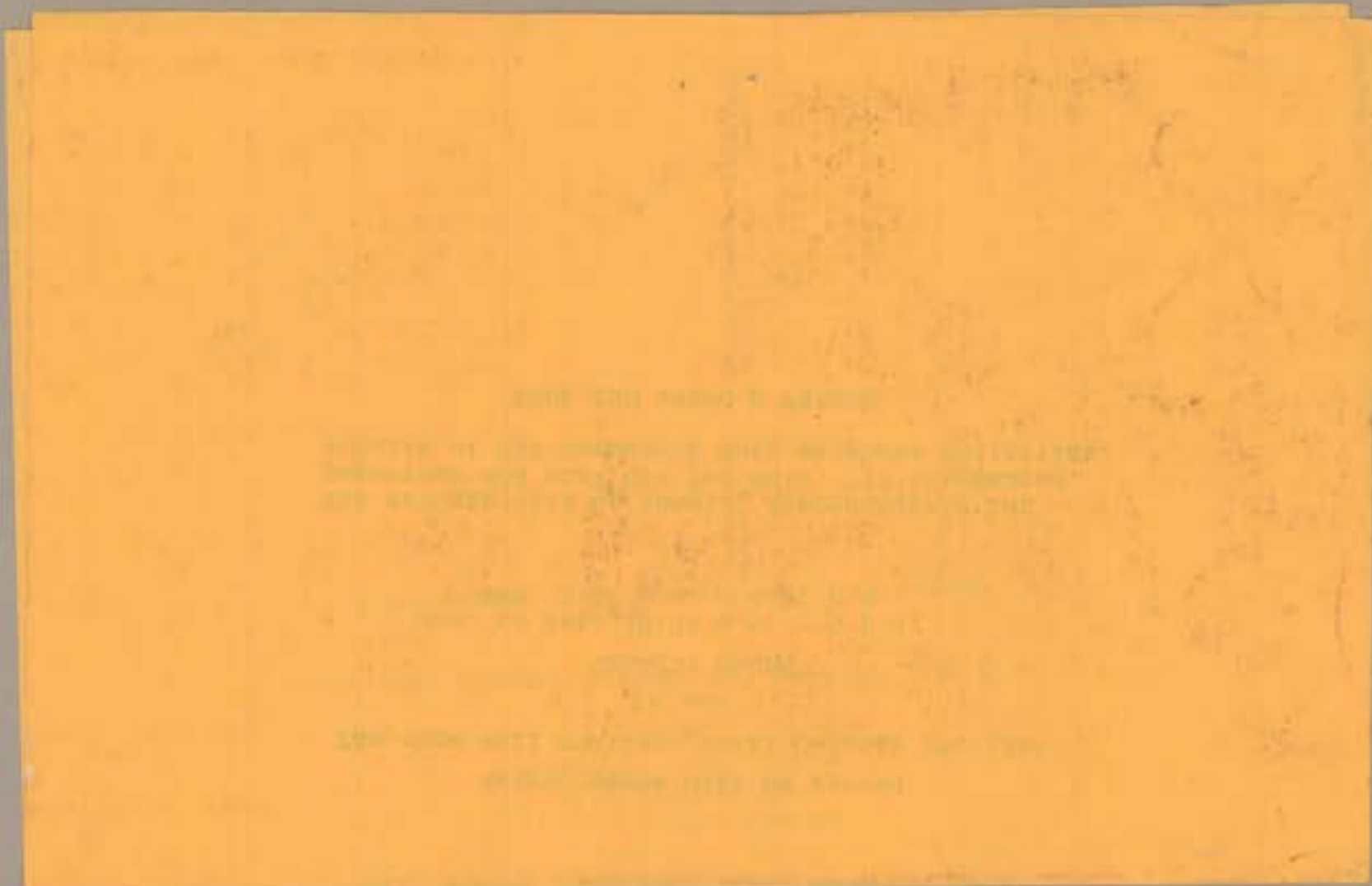
Kijek learned from another paraplegic mouth-painter, Donna Graham, who taught him while both were patients at University Hospital.

Now he lives at the Aberhart Hospital during the week, and spends weekends with his wife, who has a less severe case of respiratory polio.



Mel Hurtig

E8-51-135





THE EDMONTON ART CLUB
cordially invites you to their

63rd Annual Fall Exhibition of Paintings

Opening: Sunday, October 14, 1984 at 3:00 p.m.
in the

STANDARD LIFE CENTRE
Main floor lobby
10405 Jasper Avenue

MEL HURTIG, Publisher, will open the show

Refreshments will be served
The show will continue until October 28, 1984

GALLERY HOURS

Mon. to Sat. 10:00 a.m. - 5 p.m.
Sun. 1:00 p.m. - 4.00 p.m.

The artists will be showing approximately 100
paintings and most are for sale. If interested,
enquire of the member on duty or phone the artist.

COME AND BRING A FRIEND





A notable and melodic Matisse
... Jan Quigley and Bob Vanderleelic

Art for the opera

The roll call sounds like a who's who of Canadian artists — R.F.M. McInnis, Janet Mitchell, Joe Fafard, Jerry Heine, Robert Hyndman, Illingworth Kerr, Doris McCarthy.

They and others will be represented in the Edmonton Opera Guild's annual art exhibition and sale in the Vanderleelic Gallery, Lemarchand Mansion, Friday, Nov. 9 through Sunday, Nov. 11.

The centrepiece of the show will be Henri Matisse's *Danseuse*, a brush and India ink work on paper from his 1949 *Joy of Life* series.

Proceeds from the sale of art works go to the Edmonton Opera. Jan Quigley of the opera guild says this year's goal is to at least equal last year's revenue of \$19,000. The creative efforts range from paintings to sculpture, jewellery to pottery and silk batik scarves. Alberta Culture Minister Mary Lemessurier will open the exhibition at 7:30 p.m., Nov. 9. Hours are: Saturday 10 a.m.— 5 p.m., Sunday, 1 p.m.— 4 p.m. *Sat. Nov 3/84*

Sec 1984



Winter's Return, Art Evoy

Culture pays its own way

Ron Collister asked two questions about the cost of culture to the Canadian taxpayer in his column on Nov. 23. The first, are we paying too much for culture given society's other needs, is familiar and deceptive. It assumes that culture is somehow a frill, that it deprives the economy of money that could be used otherwise for more "useful" employment.

While I can't profess to be the judge of what employment in this technological age is or isn't useful, cultural industries do provide jobs. Moreover, the industries tend to be labor intensive and, because cultural employees often choose to work for lower wages than employees in more "useful" activities, they provide that employment at comparatively low cost to the taxpayer.

As to the question of federal cultural funding supporting Central Canada at the expense of the

regions, many of the facts point to the opposite. The present strength of the visual and performing arts in Edmonton is due to a combination of local initiative and government funding, a fair portion of which was contributed by the federal government.

As a citizen and a taxpayer, I'm as concerned about government waste as anyone. But in my experience, I've seen more of that in agencies, both cultural and "useful," that are owned and operated by government than in those institutions which depend on a combination of government and private support. Most of those are very lean indeed.

But the real "bottom line" about culture relates to its nature and its function. Culture enhances life, and in these harsh times, we need that enhancement more than ever.

Terry Fenton, director
Edmonton Art Gallery

Down-to-earth art by down-home artists

Reviewed by
D'ARCY RICKARD
of The Advocate

Watercolors, oils and prints by 33 artists at Walsh Gallery is as fine an art roundup as we've had in these parts for many a moon.

It's not only a delight for art lovers who like to view the world through rose-colored glasses, it's got some dirt-honest, bristle-brush scrubbing as earthy as grandma's potted geraniums.

This down-to-earth painting, by Calgarian Nettie Keehn, is tucked away in a side room.

Her two oils — Miner's Shack, East Coulee Badlands and Evening by the Creek, Badlands, are a warm addition.

Nettie Keehn has turned in back-to-back oils that will brighten any teepee.

She paints as honest a bank of coulees as you'll find anywhere in Alberta. When she puts a brush to a miner's shack — look out. I want to be there.

Also deeply satisfying are woodcuts by

Gary Manchester of Red Deer. His woodsy Alberta Autumn I is true and fine. Bull Moose is also solid and honest, but lacking in emotional impact.

Fenceposts, tall grass, a winding road and the Rocky Mountains. When you put it all together on rough-surface watercolor paper, it's a guaranteed Albertan-pleaser. Watercolorist Andrew Reilman has done it in his Torrington scene and scored again with North of Two Hills.

Mr. Reilman uses clean washes to offset his meticulous rendering of farm-shed roofs half-covered with snow and blue shadows. He's been there.

Two artists whose work has not been seen here before — Cheri Denys and George Horvath — have added some fine prints.

Cheri Denys gives *The Cycle*, a red apple with a topping of melting snow. At \$175 with matt or print only, \$120, it's not cheap for a print. But do you realize how hard it is to make these things? *Red Deer Advocate*

The Last of the Stooks, a lithograph by George A. Horvath of Calgary, is a fine cook-out of a tried and true recipe — mountains, grain stooks, giant poplar in brilliant autumn colors and old barn. Horvath has done it without a slip-up.

A gallery-goer, enthralled by Camrose watercolorist Glenda Beaver's *Winter Hush*, said she liked choice of colors; muted aspect; proportions; and honesty (doesn't look artificial). Beaver's *Spring Stream* is as rich and nourishing as a day-old stew. Marvellous hues.

And the show has so much more: Calgarian Elaine Fleming's soft violet clouds in *Fog at Sunrise*; Lethbridge artist Arman Earl's punchy, dynamic *Elevators at Spring Coulee* (not run-of-the-mill); Bentley painter Louise Schorlemer's powerful mini-oil, *Baptiste River Near Rocky*; and scintillating performances by Lacombe watercolorists Dot Adamson and Lottie Brown.

Walsh Gallery is located downtown, across from the Hudson's Bay parking lot. The show ends Thursday. 1984

Provincial awards for achievement

The province on Saturday recognized and awarded the achievements of Albertans in sports, the arts, community and professional service.

The Alberta Achievement awards, hosted by Culture Minister Mary LeMessurier, were presented to 188 people and teams.

Winners from Edmonton and area, followed by home town and area of achievement, include:

Performance award winners: Alberta Men's Wheelchair basketball team; Alberta Select Women's basketball team; Ken Karpoff, Edmonton, (biathlon); Ken Rayment Jr. and Glenn Rupertus, both of Camrose (biathlon); Kelly Perlette, Edmonton, (boxing); Jean Richards, Edmonton (calligraphy); Pam Gilverson and Sandi Kirby, both of Edmonton, (canoeing); Alex Ongaro, Edmonton, (cycling); Stacy Walker, St. Albert, (darts); Shelley Dowell, Edmonton, (equestrian); Kip Hladky, Edmonton, (field hockey); Edmonton Wildcat Football Club; Alberta Men's and Women's goalball teams; Edmonton Chimos Ladies' hockey team; Alf Wallace, Edmonton, (lawn bowling); Alberta National Life Guard team; Westminster junior high school stage band, Edmonton; Mike Kryton and Jim Miklos, both of Fort McMurray, (radio arts); Jan Pierzchajlo, Edmonton, (rowing); Tim Smith, St. Albert, (rowing); Glenn Guillet and Garry Jones, both of Edmonton, (sculpture); Leslie Foster, Grande Prairie, and John Primrose, Edmonton, (shooting); Angels Soccer Club, Edmonton; Peter Szmidt, Megan Watson, Bruce Berger and Melinda Copp, all of Edmonton; Scott Flowers, St. Albert, and Maureen New, Sherwood Park, (swimming and diving); Roger Carl, Al Heaver, Kent Timanson, Patricia Weston, all of Edmonton; Tony Badger, Sherwood Park; Charles Kelly, St. Albert, and Daniel Lanovaz, Grand Centre, (track and field).

million; Hazel Hart, Hinton; Bill Kinnear, Ponoka; William Leslie, Grande Prairie; J. Harold McLaughlin, Storry Plain; Annette and Benno Muench, St. Paul; Harold Nicholson, Fairview; Gordon Sinclair, Westlock; Dorothy Trathen, Millet; Hazel and Walter Ward, Sexsmith; Walter Wynnyk, Breton; Eugene Zwodzsky, Sherwood Park.

Excellence award winners: Brian Appleby, Pierre Bokor, Dr. William Graham, Dr. Werner Israel, Michael Kostek, Dr. Russell MacArthur, Dr. Hector MacLean, Jacqueline Ogg, Jean-Claude Perreault, Raymond Schultz, all of Edmonton; Greta Hallett, Coronation; Rev. Ian Macmillan, Leduc; Walter Twinn, Slave Lake; Wally Ursuliak, St. Albert; Maurice Wolfe, Hobbema.

Service award winners: Elizabeth McCrum, Olga Melnychuk, Elizabeth Mullen, John Nikel, Bill Owen, William Patton, Jack Riddell, Harry Skidmore, Stan Skirrow, Margaret Souch, Kim Man, Donn Larsen, Benno Knodel, Dr. Lila Fahman, Peter Czartoryski, Gordon Conway, Dr. R.R. Cherry, George Audley, Bert Boren, all of Edmonton; Eldon Atkinson, Edgerton; Florence Aubuchon and Dr. Rita Matisen, Red Deer; David Black, Sedgewick; C. Arnot Brown, Ver-



Pope inspires artist/B5



Artist Esther Freeman

... shows her portrait of Pope John Paul II Dec 1984

Portrait of Pope hangs in basilica

City artist inspired by papal visit

Like roughly 13 million other Canadians, Esther Freeman watched the Pope on television, and found it a moving experience.

But her reaction was out of the ordinary: the 55-year-old Edmonton artist decided to paint a picture of the Pope.

Her 18-by-24-inch canvas hangs in the board room at St. Joseph's Basilica, a gift from the artist to the church.

Freeman, not a Catholic, never saw the Pope in person when he came to Canada, but says she was inspired by the Pope's "charisma."

"The way he acted, and the way he responded to the people, had an effect on me. It was just a thing I needed to do," she said of her painting.

A University of Alberta fine arts graduate who leads workshops and teaches some courses for the university's extension department, Freeman spent two months on the painting, using a technique known as "New Renaissance."

The artist starts with a canvas which is almost completely dark, and gradually builds up the figure from the dark background with lighter paints, finally ending with white. The chiaroscuro effect, where light is balanced against darkness, resulted in a simple portrait of the Pope, with a contemplative look on his face.

"I really saw many things in his face," Freeman said.

The painting attempts to convey the Pope's concern and compassion, she says.

"I think he is a great humanist."

When she finally completed the painting, Freeman had to find a place to hang it.

Selling it was out of the question.

"It would have been sacrilegious to make money off this painting. I wanted to give it to somebody who would appreciate it. I wanted it to go to a religious place."

It hangs in the basilica's board room, a simple but modern room where the image of their spiritual leader will hang above those who make decisions for the church.





EE-51-136



EE-51-137

Fall Show, 1984
Pres. Mary Burns & Mel Hurtig



EE-51-139

Dorothy Shute & her paintings.



EE-51-140



EE-51-135

Mary Burns' painting



Monica Chapin's painting

88-51-141



Rosemary Rees' painting

88-51-142



Mary Burns & Kay Mais

88-51-143



Bob & Kay Mais

88-51-144

Christmas Party (1984)



Mary Burns, Bob & Kay Mais

88-51-145



Eileen Stuart, Rosemary Rees and Kay Mais

88-51-146



"Scrooge" Greg Thurston ES-51-147



Guest, Mary Burns & Greg Thurston



Bob Mais & Bill Gardiner ES-51-149



Myrna & Bruce Wilkinson ES-51-150
Vin & John Lampey



ES-51-151
Bob & Mary Burns, Bill Gardiner,
Lyman & Dorothy Matthews,
and Susan Gardiner



Christmas Party Game

86-8-82



Susan Gardiner and Xmas Group

88-5-1-83

Heritage Portrait



"I could never bear to see a blank piece of paper. I had to draw on it."

Artist Thelma Manarey reflects on her life-long passion for drawing.

Born Thelma Preveau in 1913 in Edmonton, she went to Normal School, taught at Bluffton country school and worked in a photo studio, before she attended the Institute of Technology and Art in Calgary. Further studies at the Banff School of Fine Art and the Universities of Washington and Alberta, brought her talent to fruition.

Her portraits and landscapes, executed in oil, acrylic and water colour, hang in galleries and buildings in Canada and abroad. Her works are in the permanent collections of the Edmonton Art Gallery, the Alberta Legislature Building and Alberta House in London. Her numerous solo and group shows in the past two decades have been enormously successful. Her awards include an Edmonton Centennial Visual Arts citation, purchase awards from Manisphere, Winnipeg and the University of Oregon, and a Performing and Creative Arts Award from the City of Edmonton in 1973.

Though Mrs. Manarey made sketching trips to some dozen countries — one pilgrimage to the Taj Mahal was the fulfillment of a childhood dream — it is the Alberta landscape that is the theme of her popular miniature etchings.

Driving with her late husband throughout the province, deserted barns, onion-domed churches, summer showers, Indian graves, and most of all "beautiful bare trees etched against the sky or snow," inspired her. Knowing that her little etchings are loved all over the world is her greatest satisfaction.

Thelma Manarey *Nov 24 1984*

Artist, builder, friend

By PHYLIS MATOUSEK
Journal Staff Writer

She had an eye for life.

Those six words, spoken by J. Allison Forbes, are echoed by the hundreds of friends of Thelma Manarey.

Thelma died Saturday, Nov. 17, after a long battle against cancer.

"She made enormous contributions to the city and its arts community," said Forbes, a long-time friend of the artist.

"She was a builder, a positive and constructive person."

She had worked for the Edmonton Art Gallery for many years as a member of the board, helping with exhibitions and teaching children's art classes. She was also an active member of the Alberta Society of Artists.

Thelma gained fame through her miniature etchings, which by definition had to be no larger than four square inches. She was a member of the Canadian Miniature Etchers and Engravers Society.

"Those etchings are remarkable," Forbes said, "because of their simplicity and the feeling she was able to convey in just a few simple lines."

She was so enthusiastic about the etchings that she acquired a printing press. From that time on, she printed her own etchings with the help of friends.

Thelma had to find the time to take art courses between caring for her husband and son and their home.

"She had to struggle for that time," Forbes said. "Her husband was very

supportive of her desire to keep up with artistic developments elsewhere. She was intrigued by new styles and techniques and wanted to learn more."

She found that time to take courses at the Institute of Art in Calgary, the University of Alberta, University of Washington and Banff School of Fine Art.

She received a Grumbacher scholarship award in 1955 and citations and honors from the cities of Edmonton and Winnipeg.

John Arends, who had already scheduled a major retrospective of her works to open Dec. 1, remembers Thelma as a person who looked for new doors to open.

"She wanted to discover... she influenced so many people," Arends said.

"I will always remember that whenever she went on a trip — to Greece, Yugoslavia, Portugal wherever — she took a sketchbook with her and filled it with on-the-spot drawings. When she came back home she would begin to paint from those sketches. And those watercolor paintings were delightful."

Shows of those works were close to sell-outs, Arends said.

"Thelma was always a happy, joyful person. She was never down," said Josephina Courtney, manager of Arends Gallery which has handled Thelma's work since the early 1970s.

"But I remember her best for her large abstract paintings... I was always surprised at how good she really was."



Miniature etchings were Thelma Manarey's favorite medium. Those shown above are actual size.



Thelma Manarey will be remembered for the miniature etchings which she created, for her commitment to improving and expanding her artistic horizons and for her many years of community service. Some remembrances on page H6.

Funeral today for noted artist

Noted Alberta artist Thelma Manarey, who began drawing as a child, has died at 71.

Edmonton-born and educated, Manarey concentrated on watercolors, miniature etchings and drawings.

Her work has been featured in one-artist shows at the Arends Gallery (formerly Lefebvre), Latitude '53, the Edmonton Art Gallery and Calgary Allied Artists and is also included in the permanent collections of the provincial legislature, Edmonton public school board, Memorial University Art Gallery in Newfoundland, Edmonton Law Courts Building and Alberta House in London.

A former teacher (Grades 1 to 9), she studied art at the Institute of Technology and Art in Calgary, the University of Washington, the Banff School of Fine Arts and the University of Alberta.

She is survived by her son, Barrie, and two grandchildren, Randy and Bradley. Funeral services were to be held today.

-3-

EULOGY FOR THELMA MANAREY by Hazel Quinn

We are saddened today by the death of one of our former Art Club members, Thelma Manarey, after a lengthy illness.

Thelma was a well-known painter throughout the province and her paintings hang in many galleries and in many private collections. One of her paintings hangs in the National Gallery, and also one in Canada House, London, England.

We know her chiefly as a landscapist, but she was commissioned to paint portraits of many personages, including Grant MacEwan and Roberta McAdams, which hang in the Legislative Building.

Thelma was one of our critics from time to time and we all benefited by her informative and inspiring critique.

She was a member of the Alberta Society of Artists, The Canadian Painters, Etchers and Engravers.

I, especially, shall miss Thelma. We were close friends for over thirty years.

Deaths

30

MANAREY, Thelma Alberta

On November 17, 1984 Mrs. Thelma Alberta Manarey of Edmonton, passed away at the age of 71 years. Mrs. Manarey leaves to mourn, her son Barrie and his wife Olga of Breton, Alberta and two grandchildren, Randy and Bradley.

Relatives and friends that wish to pay their respects, may do so on Monday evening November 19, from 7:00 to 9:00 p.m. at Howard and McBride's Chapel, 10045-109 Street, Edmonton. Funeral service will be held on Tuesday, November 20 at 2:00 p.m. from Howard and McBride's Chapel with the Reverend David Norman O.F.M. officiating. Cremation will take place in the Edmonton Crematorium. In lieu of flowers, memorials may be made to the Edmonton Art Gallery, Howard and McBride Funeral Services. Phone 422-1141.



THELMA MANAREY Edmonton, Canada 1913, —

Photograph by Helen Fitzpatrick

ART EDUCATION

Institute of Technology & Art, Calgary
 University of Washington
 Banff School of Fine Arts
 (Three sessions Charles Stegeman)
 University of Alberta

WORKSHOPS

Jasper, Alberta Gordon Smith 1959
 Emma Lake, Saskatchewan John Ferren 1960
 Emma Lake, Saskatchewan Kenneth Noland 1963
 University of Calgary (Etching) Shane Weare 1968
 University of Calgary (Lithography) Andrew Stasik 1969

SOLO SHOWS

Studio S., Calgary 1961
 Focus 1961, 1963
 Jacox Galleries 1964
 Calgary Allied Arts 1964
 Edmonton Art Gallery 1962, 1972
 etchings 1970, 1977
 Jacox Galleries 1967
 Strathcona Place (etchings) 1974
 Calgary Galleries (etchings) 1974
 Lefebvre Galleries Ltd.,
 "Impressions of Greece" (watercolours) 1977
 Latitude '53, Abstracts 1977

PERMANENT COLLECTIONS

Legislative Buildings 1967, 1977
 Edmonton Public School Board 1971
 Edmonton Art Gallery 1972
 Memorial University Art Gallery, Newfoundland 1973
 Art Foundations of Alberta 1973
 Edmonton Law Courts Building 1972
 Alberta House, London, England 1974
 Government House, Edmonton 1976
 R. Angus Ltd. 1977
 Shell Oil 1977

AWARDS

Purchase Award, Manisphere, Winnipeg 1965
 Centennial Visual Arts, Edmonton 1967
 University of Oregon 1971
 Performing & Creative Arts Award,
 City of Edmonton 1973

GROUP SHOWS

Alberta Society of Artists, All-Alberta, Canadian
 Landscape Painters, Society of Canadian Paint-
 ers-Etchers and Engravers, Burnaby Print Show,
 Calgary Graphics, Critic's Choice, 10th Winni-
 peg Show, Canadian Graphics, Pacific North-
 west Art Annual, West '71, Alberta Drawing
 Show, Art in Alberta, Women Landscape Paint-
 ers.

HODGINS, Mrs. Mary W. (Mona)

Beloved wife of Mr. Larry Hodgins of Calgary, passed away at their residence on December 24, 1984.
 Besides her loving husband, Lawrence E. (Larry) Hodgins, she is also survived by her daughter, Marilyn and Kent Lyle, of Calgary; two sons, James M. Hodgins and Lynn of Barrhead, Alberta and Norman W. Hodgins and Elin of Calgary; grand-daughters, Kathy, Penny, and Mary Jane Lyle, Jill Hodgins, Linda McGregor, and Marilyn Gerntsen; grandsons, Mark Lyle, and David Hodgins; she is also survived by several great-grandchildren. Mrs. Hodgins was predeceased by her mother, Mary McIlroy in 1937, and her father, David S. McIlroy in February of 1952. She was born on December 3, 1905 in Winnipeg, coming to Alberta at an early age. Mrs. Hodgins lived in Calgary and Edmonton for her entire life. She was dedicated to her church activities (Riverview United), and her avid interest in painting was well known. Mona was Past President of the Edmonton Art Gallery, and Past President, a Founding member, and Honorary life member of the Calgary Artist's Society. Many will remember her as a devoted teacher of water color and will miss her presence. She will be sorely and lovingly missed by her family and her many friends.
 Funeral services will be held at Riverview United Church in Calgary, on Friday, December 28, 1984, at 1:00 p.m. Cremation. If friends so desire memorial tributes may be made to the Tom Baker Cancer Centre, 1331-29 Street N.W. Calgary, Alberta, T2N 4J8, or Calgary Association for the Mentally Retarded, #211, 1147-17 Avenue S.W. Calgary, T2T 0B7. Arrangements in care of McInnis and Holloway Funeral Home. Ph. 1-243-8200.

DIED: Mary (Mona) Hodgins, 79, an artist who taught night courses in watercolour painting for the City of Calgary's parks and recreation department, who was a past president of the Edmonton Art Gallery, and a past president and founding member of the Calgary Artists' Society; of cancer, in Calgary.

JARENS GALLERY

1024-121st St. Edmonton Telephone 482-488-1211

SPECIAL RETROSPECTIVE EXHIBITION
 AND SALE OF WORKS BY

THELMA MANAREY

SUNDAY, DEC. 2, 1984, 1-4 P.M.
 Preview Friday & Saturday, 10-5 P.M.

Co-Sponsored by the Alberta Art Foundation

Thelma Manarey (1913-1984)

With the passing of Thelma Manarey, Edmonton lost one of the most important members of the small group of artists that contributed to the Edmonton art scene while it was developing during the 1950's and 60's. In addition to being a strong exhibitor for nearly 30 years, she was chairman of the Alberta Society of Artists for 3 years, past president of the Edmonton Art Club, an instructor at the Edmonton Art Gallery from 1955 through 1965, a founding member of the Focus Gallery (the first artist gallery co-op in Canada) as well as a member of the Canadian Painters, Etchers and Engravers.

Her formal education started in 1939 under H.G. Glyde while attending the Provincial Institute of Technology and Art (now known as the Alberta College of Art). In 1953 she attended a summer session at the University of Washington and from 1955 through to 1957 summer sessions at the Banff School of Fine Arts. Following this Thelma attended workshops at Jasper in 1959, Emma Lake (Saskatchewan) in 1960 and 1963, and the University of Calgary in 1968 and 1969.

Her exhibition record was impressive. She took advantage of every possible opportunity to exhibit, supporting local and provincial shows, and from 1955 to 1972 her work appeared yearly in major exhibitions held in Edmonton and Calgary. At the same time she was submitting work to out-of-province exhibitions, exhibiting in Ontario, British Columbia, Quebec and Manitoba. Her work was included in art rental programs from coast to coast.

Her reputation as an artist of stature resulted in her name being included in a list of the world's 2000 women of distinction published in London, England in 1971. Her honors



Thelma Manarey at work in her studio

Included a Manisphere Purchase Award in 1965, the Alpha Award for the Visual Arts in 1967 and from the City of Edmonton, the Performing and Creative Arts Award in 1973. In 1967, Thelma was commissioned by Women of Alberta to paint a portrait of Roberta MacAdams, the first woman armed services representative and the second woman mem-

ber of the Alberta legislature.

Thelma will best be remembered for her series of large white canvases which culminated in an exhibition held at the Edmonton Art Gallery in 1972 and her small postage stamp sized etchings produced in the later part of her life. Throughout her career she sought 'simplicity' in the handling of her media

and in the presentation of her ideas. She had a fascination for white paint, and loved the graphic texture of the Alberta winter landscape. Being born in Edmonton and living most of her life in Edmonton, she had strong community ties, which she served through her involvement with the growing and developing visual arts community. □



Vin Lampey, President 1985
Edmonton Art Club

Art club elects executive

Vin Lampey has been elected president of the Edmonton Art Club.

Assisting will be Penny Lamnek, vice-president; Joanna Moore, secretary, and Sophia Shaw, treasurer.

Named to the executive are Monica Chapin, Barbara Hohn and Myrna Wilkinson.

The club has scheduled the annual spring show in the Edmonton Art Gallery for May 3 to 19.

1985



Robert Vanderleelic woodcut '84

EAA-129-4



Robert Vanderleelic and Margaret Chappelle

... diversity is the key

Jan 12/85

Artists extend horizons

By PHYLIS MATOUSEK
Journal Staff Writer

Alberta and Ontario Societies of Artists
Vanderleelic Gallery through Jan. 27

The idea of artists from Alberta and Ontario collaborating in an exhibition has been a dream for several years. That dream has become reality — with some help from the Alberta Art Foundation and Alberta Culture as well as the two artists' societies.

The Alberta group dates back to 1931, while Ontario artists formed their society more than a century ago.

"When artist A.C. Leighton formed the Alberta Society of Artists, women were not invited to become members," says Margaret Chappelle, an artist and member of the Edmonton chapter.

"Today," she says, "at least half of the 115 members are women."

Nine of the 30 Alberta artists are from the northern part of the province — Margaret Chappelle, Adeline Rockett, Vivian Thierfelder, Maureen Harvey, Margo Lagasse, Ross Bradley, Jerry Heine, Jacqueline Stehelin and Lucienne Partridge of Cold Lake.

This collection offers an eclectic overview of the directions being taken by artists from the two provinces. The 60 works in paintings, printmaking and weaving range from total abstraction to super-realism, landscapes to portraits and still lifes.

While there are some similarities in subject matter, each work clearly shows the diverse possibilities that exist in artistic expression.

It is the reaching out, the exploration of the potential of media that captures the eye. The similarities lie in the seemingly universal expanding of individual horizons, and the probing of spatial relationships.

Among the works I found particularly intriguing are: *Summer Melt*, *Arctic Bay* by Doris McCarthy, *Near the Top* by Geoffrey Armstrong, *Rock Formation* by Taisa Walvius, all of Ontario; *Prairie* by Brent Laycock, *Fossil Rocks*, by Patricia Jones, *6/81 Perriers Pot with Figure after Holmsten* by Jacqueline Stehelin, and *Blue Aquarium* by Lucienne Partridge, all of Alberta.

And certainly not to be overlooked is Ontarian Allen Smutlyo's portrait *Posing for a Stranger* or Albertan Ruth Syme's *Portrait of An Artist*.

Lucie Simons of Ontario presents an original view in her serigraph *Five Reflections*

Gallery Glimpses *By Phylis Matousek*

Horizons: 10114 123rd St., naive paintings by Dietrich Werner, also new works by Ted Harrison, Brian Atyeo, Irene Klar and Ron Burleigh.

Wolfe/Udell: 10332 124th St., Reta Cowley paintings, Joe Falarid sculptures, new arrivals by John McKee, through February.

L'Aranda: 10238 123rd St., new works by H.G. Glyde, Helen Mackie, Meredith Evans and Marion Nicoll through February.

Hett: 12323 104th Ave., opening Feb. 23. Eight Artists from Quebec.

Robert Vanderleelic: Lemarchand Mansion, 11523 100th Ave., abstract landscapes by James Corrigan, to Feb. 26. Open Sundays 1-4 p.m.

Front: 4624 99th St. (LeTourneau Centre), *The Figure — Two Approaches*, Drawings by Alan Brownoff, sculptures by Barbara Brooks-Maywood, to Feb. 26.

Canadians: 12222 Jasper Ave., Gobel tapestries by Eva Heller, hand-painted silk wall hangings.

Raspulin Art Boutique: mezzanine, 10130 103rd St., paintings, sculpture, prints, pottery by local and international artists.

Gallery 414: 4th floor, 10169 104th St., paintings by Patricia Mykietowich.

West End Gallery: 12308 Jasper Ave., new works by Toni Onley, Robert Gann, Walter Drohan, William Parker, Leo Gibbs and Alex Janvier.

Grasslands Gallery, 15815 87th Ave., Alberta landscapes by Don Sharpe, and new works by wildlife artist Doug Dragina, through February.

Bearclaw: 9724 111th Ave., Maxine Noel, Rosalind Grant, and Alberto de Castro, through February.

Phase II, West Edmonton Mall: Historical drawings by Kees Wouters.

Martin Gerard: 10416 80th Ave., Mon. through Fri. by appointment only, open to the public Saturdays.

Johnson Gallery, 7711 85th St., Mary Masters, Myles MacDonald, Leola Smith.

Public Galleries

Edmonton Art Gallery: 2 St. Winston Churchill Sq., Inuit art to Feb. 24; *Face Off*, a look at portraits, and *The Canadian West*, photography by W. Haso Boorne, both to Feb. 17; *Cubism revisited* by Douglas Haynes to March 17; graphics by David Hockney to Feb. 24; paintings by Wynona Mulcaster to March 31; photography by Randy Bradley, to March 3. Open daily.

Beaver House, 3rd floor, 10158 109rd St.: Through the Lens, photography by seven young Alberta artists, to March 23.

Strathcona Place: 10831 University Ave., watercolors by Art Bobke, through February.

Multicultural Heritage Centre: Stony Plain, invitational quilt exhibition to Feb. 25.



"Valley of Seven Peaks", oil painting by Jack B. Taylor, purchased through auction by Sundial Developments Ltd., Edmonton.

The Federation of Canadian Artists

The Federation of Canadian Artists, Calgary branch, ended 1984 with a workshop on November 17th conducted by Meredith Evans, F.C.A. and a show at the Western Canadian Place in Calgary from November 18th to 30th. The Calgary branch now has a new executive, as listed below:

- Chairperson Yolande Jones 230-8376
- Past Chairperson Margaret King 283-3126
- 1st Vice Chairperson Kirsten Jensen 242-5704
- 2nd Vice Chairperson Francis Ho 242-2068
- Secretary Marilyn Kinsella 247-0674
- Treasurer Frances Chapman 239-1584

If interested in membership, please call: Kirsten Jensen at 242-5704 (Membership committee). ☐



Meredith Evans (R.) critiquing work of Patrick Yesh at F.C.A. workshop.

Edmonton

In October ALLAN EDWARDS gave two very exciting workshops. One in watercolour and one in oils, while in November ROBERT GENN conducted a one-day seminar to discuss the "business" of Painting. Also in November GEORGE WEBER, Hon. FCA provided excellent guidance in the production of nifty Christmas cards and Hasty Notes during a two-day silkscreen workshop. MEREDETH EVANS, FCA juried prospective members' paintings on the 12th of November and GREG JOHNSON, Art teacher and Watercolourist, who gives this Chapter extensive use of his classroom for workshops, critiqued the Active members' paintings. Finally at the November meeting there was an interesting slide show by DON SHARPE featuring his European tour of various art galleries. *JAN. 1985.*

NEXT AT WALTERDALE

CHILDREN OF A LESSER GOD

by
MARK MEDOFF
Directed by JUDY TILLEY
February 13th - 23rd, 1985

THE ARTWORK IN THE FOYER

Mary Burns
Peter Leonard
Dorothy Kenpinsky

Local artist in Texas

Vivian Thierfelder will have her first one-woman show at Victoria's Fine Arts in Longview, Tex., in June. Longview is a suburb of Dallas.

.... art-cetera.
VOLUME 2, ISSUE 5 MARCH 1985

grassland gallery


CURRENT NEWS...
Those interested in original art will enjoy our varied display of original oils by Edmonton artist, Don Sharpe. This artist has studied with the late Sheriff-Scott and his exposure to the Group of Seven comes through strongly in his work. These quiet reflections of Alberta landscapes are musts to see.

Junior League of Edmonton PRESENTS
OPEN HOUSE & ART SHOW
PAINTING BY LOCAL ARTISTS
HARRY SAVAGE
ROBERT CAMPBELL ELLA MAY WALKER
spanning Edmonton's History from the 1860's to the present time

LOCATION
The Historic C & E RAILWAY STATION
10447-86 AVE.

TIMES
THURSDAY, MARCH 7
1-4 p.m. & 7-9 p.m.
FRIDAY, MARCH 8
1-4 p.m. & 7-9 p.m.
SATURDAY, MARCH 9
1-4 p.m.
SUNDAY, MARCH 10
1-4 p.m.

REFRESHMENTS FREE ADMISSION





Portion of "Slough" by Len Gibbs

Trends in art offer deeper insights into the unspoken feelings of societies and cultures

... attention to detail acknowledges human presence, but often it is a departed presence — abandoned houses, decaying fence lines

Listening to the artists' brushes

Why should ordinary people care about art? Why should they add the burden of subsidizing artists to the already heavy economic load imposed by this bitter recession?

What is the importance of art to a young single mother who can't obtain the support payments to which she's entitled, but who must dip into her meagre income every week to meet the tax collector's demands? What does it mean to the government filing clerk who works for minimal wages, while her employer amasses huge collections of paintings to hang on the walls of mandarins' offices?

Is art a decadent bourgeois luxury, financed almost entirely by the exploitation of the working classes? After all, take a walk through Edmonton's more elegant galleries as I did the other day and it is quickly clear that even pedestrian works are beyond the means of most citizens.

These are uncomfortable questions, but they are entirely legitimate and they deserve to be answered. I wish we heard more from the arts community about this issue. I'm not talking about the tenured university professors with their comfortable middle class incomes, or the art dealers with their powerful vested interest in having us all buy as many paintings as possible. I'd like to hear more from the artists themselves, who seem curiously silent.

I have my own views, of course. I think art is of central importance to the advancement of civilization, and I think our own society could stand a good deal more civilizing.

Art, like religion, is frequently drawn into the economic discussion by virtue of the material culture which sustains it, but like religion it is founded on principles which elevate it beyond the immediate practicalities of the human condition.

The best of it addresses that which is common to humanity and expresses those values which ignore the barriers of political and economic culture.

The faces which gaze upon us from the buried frescoes of arrogant pharaohs; from the terra cotta armies commissioned to serve the personal vanities of Chinese emperors; from mosaics ordered by Caesars so drunk with power they thought they could deify themselves — somehow those portraits all transcend the secular delusions of their ages to speak to us with a wisdom we know to be held in common, whatever our class, culture or race.

Art runs like a subterranean river beneath the artifacts and conventions with which we construct our brief lives. Even at its bleakest it is a celebration of life and a denial of the powers of entropy and decay. It is both a voice speaking from the past and a message projected into the future.

Artistic expression embodies an act of faith in the existence of higher orders of truth which temporal conditions do not corrupt.

This is not dissimilar to religious expression, which embodies faith in higher orders of morality and the truth of our spiritual vision. Religious institutions may coalesce around the expression of faith, but the church itself can never be mistaken for the central truth which is intangible and is experienced through the intuitive heart rather than the analytical intellect.

The capitalist may turn the artist's vision into a market commodity; the Communist may harness it to the service of ideology; but neither is able to co-opt the vision itself and both are quite irrelevant to the higher plane of expression. It is no accident that artists are invariably the first victims of oppressive regimes — since their vision cannot be controlled. The truth they speak is beyond reach, and therefore, it is the most dangerous.

So to me, art is as indispensable to the health of the community as the pursuit of moral purpose instilled in our other spiritual institutions.

Art is particularly important to a vigorous democratic society because it serves as a kind of resonating chamber in which we can be sensitized to the evolving values of our community. Art is vital because it tells us with uncompromising directness about our intangible selves.

As I said earlier, I recently spent the better part of a day strolling through Edmonton's art galleries, of which there are an impressive number — and which display works of a high quality indeed.

If art is the most profound expression of our common humanity, what is it telling us about ourselves here in Alberta?

In the six galleries I visited, I was struck by the remarkable absence of the human figure. This is not surprising in abstract art, which seeks to explore geometric relationships, fields of color and ranges of hue, the spatial placement of form.

But much of the contemporary work of

Alberta artists is objective and representational. Most of it reveals the powerful influence of landscape, whether urban or natural, and virtually all of it is depicted as huge, austere, often brooding, sometimes menacing.

Frequently there is attention to detail which acknowledges human presence, but often it is a departed presence — abandoned houses, decaying fence lines, broken down equipment, deserted roads.

Among the hundreds of contemporary paintings I looked at, I counted only two portraits of women, three portraits of cowboys of the most conventional sort, a few nude studies and three bronze figures.

The other representations of human forms were either incidental, fantasy figures, or curiously detached. One whole body of work consisted of depictions of women — but in every case their backs are turned to the viewer, often as they walk out of the frame. The only frontal figure was veiled, like a Bedouin.

Many works dealt with disturbing interior landscapes completely devoid of humanity, rooms just left by people with no intention of returning.

I could find no art in any of the galleries that sought to make a political statement of any kind.

There were exceptions to this observation: there was Inuit art, which depicts the human form in the most exuberant terms; paintings from the 1940s and '50s in which people seem a natural part of the landscape; two groups of paintings identified as "primitives;" and paintings by Grant Leier, a Calgary artist who fills his frames with robust, laughing women but who is dismissed by critical colleagues in the fine arts community as a mere illustrator.

Trends in art say something about the artists, of course — their human susceptibilities to convention and conformity. But they also offer deeper insights into the unspoken feelings of societies and cultures.

What are we to make of a community that views itself as a series of rooms and landscapes from which the human beings are all departing?

Art is important because it alone asks us such profound questions, in such powerful and disturbing terms, whether we can afford it or not — and indeed, whether or not we care to listen.

GALLERY



AMARYLLIS I
Watercolor

Vivian Thierfelder

VIVIAN THIERFELDER FOCUSSES ON ASPECTS OF LIFE around her, almost as if she were zooming in with a telephoto lens. She lives in a small rural community outside Edmonton, and her images are drawn from the farming life in the area and from her more immediate environment of family and home.

Recently she has become fascinated by the flowers in her garden. "I feel very close to them," she says, "partly because I've grown them myself, but also because you can really get very close to a flower. You can get intimate with them and delve right into their hearts."

Thierfelder's flowers are meticulously detailed, from the fragile curl of each petal to the glistening of fresh dewdrops. She gives a sort of bee's-eye view of the flower in a style of realism that has been described as lyrical. But the very closeness of the viewpoint and the fine intricacy of detail begin to border on the abstract. The variety of textures, the Byzantine richness and

complexity of design, and the modelling and play of light and shadow become elements as important as the reality of the flower itself. Her medium is watercolor, tightly controlled. She likes using grey-toned washes, and she employs saturated pigments much as she would oils, although she must, of necessity, work with them much faster.

Thierfelder graduated in fine arts at the University of Alberta in 1970. She has had numerous exhibitions since then, and one of her paintings was featured on the poster and catalogue cover for the Canadian Nature Art national travelling exhibition sponsored by the National Museum of Canada two years ago. She was also one of a select number of artists (Robert Bateman was another) whose works were included in a recent World Wildlife Fund auction. She is a member of the Canadian Society of Painters in Watercolor. Her paintings can be seen at the Robert Vanderjeelie Gallery in Edmonton.

— Anne Sucke

KUNST, Alvin Ernest

On March 5, 1985, Mr. Alvin Ernest Kunst of the Good Samaritan Auxiliary Hospital, passed away. He leaves to mourn his loss three sons, Noel and his wife, Dianne of Sherwood Park, Norman and his wife, Carol of Edmonton, and Ronald of Edmonton; one daughter, Paula and her husband, Rik Johnson of Edmonton; four grandchildren, Christopher, Jennifer, Carrie and Andrea Kunst; two brothers, Egon in Wisconsin and Henry of Kelowna; one sister, Anna of Lethbridge.

A memorial service will be held on Saturday at 1:00 p.m. at the Foster and McGarvey Funeral Chapel, 10008 103 Street. Reverend Dr. Ray E. Leppard will officiate and cremation will take place in the Foster and McGarvey Crematorium. Flowers and memorial tributes gratefully declined. Foster and McGarvey Limited, Funeral Directors and Licensed Crematorium, 428-6666.

Federation of Canadian Artists

Alberta Region

History

The Federation of Canadian Artists was initially formed in 1941 with Andre Bieler as president and a committee including artists Walter Abell, A.Y. Jackson, J.P. Lemieux, Arthur Lismer and Frances Loring. Lawren Harris succeeded Bieler as president and under his leadership a brief, 'A National Plan for the Arts', was presented to the Massey Commission which was instrumental in establishing the Canada Council Grant Program.

At this time the Alberta chapter was formed in Edmonton, boasting such members as H.G. Glyde, George Weber, J. Gordon Sinclair and Margaret Chappelle. This organization disbanded in the 1950's, leaving the British Columbia branch as the only active membership.

In June of 1982 a meeting was held to reform the Federation in Alberta, with Edmonton and Calgary chapters. The Edmonton branch now has 130 members made up of professional artists, emerging artists, and hobbyists. The organization conducts meetings, demonstrations, workshops and seminars and holds juried exhibitions and sales of members' work.

Meetings take place the second Monday of each month at the Parkview Elementary Junior High School, 14313-92 Avenue, Edmonton in the Multi-Purpose Room at 7:30 p.m. Next meeting is April 15th and all artists are welcome.

The Edmonton Branch will hold an exhibition of members' work entitled "Federation Alberta 85" at Canadiana Galleries, 12222 Jasper Avenue, Edmonton from May 13th to 25th. Gallery hours are 9:30 - 5:00 p.m. Opening is May 12th from 1:00 - 4:00 p.m.

Edmonton Branch Executive for 1985

CHAIRPERSON

Desiree Burford

7143 Saskatchewan Drive T6G 2A4
436-7611

SECRETARY

Louella Phillipson

12433 - 51 Avenue T6H 0H7
434-5719

TREASURER

Alvina Green

11225 - 34A Avenue T6J 3M4
436-5572

1ST VICE PRESIDENT

Jerry Heine A.F.C.A.

7116 - 91 Street T6E 2Z9
433-3697

2ND VICE PRESIDENT

Russ Hooper

108 Wm. Hustler Road T5A 4C2
476-7352

PAST PRESIDENT

Margaret Chappelle F.C.A.

14625 Stony Plain Road T5N 3S3
452-4375 □

Edmonton Art Gallery: 2 Sir Winston Churchill Sq., retrospective of Ilingworth Kerr through today; Herb Jackson drawings to May 5; CIBA Birds by Keith Logan, through today; The Metis in Alberta, photography by Douglas Curran to April 28. Opening April 20 Nicaragua: After the Triumph, photography by Michael Mitchell, to June 18, and Edmonton Art Club's spring show, to May 12. Open daily.

WHERE EARNINGS GO:
Audited Financial Statement 1984
Association of Mouth and Foot Painting Artists

| | | |
|------------------------------|-------------------------------|-------------------------|
| Artists & Students 91.48% | Exhibits & Publicity 3.45% | Administration 5.07% |
|------------------------------|-------------------------------|-------------------------|

Henri Baril

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Manfred Kijek, a victim of respiratory polio since the age of nine, with his wife at his bedside.

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- Of the Association to provide an income for life to all members.

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Edmonton's **Monica Chapin**, 34, won her first fencing match shortly after she married **Jared**, 38, 11 years ago. "I realized he'd been fencing since he was 14 and was a fanatic, so I

thought I could pay my way to the tournaments by participating. Now I'm more of a fanatic than he is." As a result, last month fanatic Monica won the Alberta women's foil championship while fanatic Jared copped the provincial epee prize. Now they're hoping to improve their national rankings by becoming western Can-

ada champions and earning berths in the Canadian finals in May. Who's the better of the two? Overall, concedes Monica, men are too quick for women in fencing. "I might give my husband a run for the money, but he's tough and very fast."



Jared (L) & Monica Chapin

PHOTOS BY TOM BRADY

Oppertshauer House Gallery, 5019 51st Ave., Stony Plain, raku pottery by Valerie Moss and water-colors by Vivian Thierfelder. to Oct. 28. Open daily from 11 a.m. to 4 p.m.
Multicultural Heritage Centre, Stony Plain: con-

EB-51-155



Alvira Boettcher with paintings
for the 1985 Spring Show

EB-51-156



Eileen Stuart



Dorothy Shute & Alvira Boettcher

EB-51-157

EB-CI-158

- 14. Joanna Moore 487-4050
VOLKSWAGEN
Watercolour \$290
- 15. Linda Nelson 462-7383
CROCUSES
Oil on canvas \$245
- 16. William Neudorf 434-2723
A PLACE TO COOL OFF
Acrylic \$300
- 17. Nick Pesklivets 454-6850
A TOUCH OF WINTER
Oil \$185
- 18. Sophia Podryhula 462-2555
(Shaw)
WINTER IN CYPRESS HILLS
Oil on canvas \$295
- 19. Rosemary Rees 452-4522
MEDICINE LAKE, JASPER
Acrylic \$200
- 20. Helene M.E. Schalkwyk 466-0717
ABERDARE NATIONAL PARK, KENYA
Oil on Canvas \$250
- 21. Dorothy Shute 466-3685
ALOHA
Collage \$350
- 22. Eileen Stuart 452-0078
EAST OF CALGARY
Oil on canvas \$450
- 23. Greg Thurston 468-9305
SUBSIDING
Watercolour
- 24. Joan Ullman 489-0952
FLOWERS
Oil on canvas \$100
- 25. Johanna Vinkenberg 482-2573
VIEW FROM KITCHEN WINDOW
Oil \$125
- 26. Myrna Wilkinson 483-5912
SPRING BREAK-UP BEGINS
Watercolour \$300

1985



Bill

Bill Neudorf's paintings 1985

785

Alta. women artists featured

Alberta women artists will be featured at the Robert Vanderlee on Sunday and Monday, June 2-3 in a special exhibition sponsored by the Edmonton Women's ORT (Organization for Educational Research and Technological Training). Among the artists to be featured are Catherine Burgess, Josette Khu, Cherie Moses, Jane Zednik, Darci Schuler-Mallon, Lyndal Osborne and Vivian Theirfelder. All media from painting to prints, sculpture to fibre will be represented. Proceeds from sale of the works will go to the ORT. *May 21/85*

The exhibition officially opens at 7:30 p.m. Sunday, June 2.



Alvina Boettcher, Mary Shute and Eileen Stuart are among Edmonton Art Club members in annual spring show at Edmonton Art Gallery through May 12.....

Art reviews
By Phyllis Matousek

JOURNAL, MAY 18TH 1985

Many of the names are familiar — Meredith Evans, George Weber, Adeline Rocket, Jerry Heine, Isabel Levesque, Mel Heath and Margaret Chappelle.

Others are not so well known — Maurade Baynton, Wendy Sanchez, Desiree Burford, and Russ Hogger — but they indicate the growing interest in artistic expression and the talent of Edmontonians.

This is a quality exhibition. Burford, chairman of the Edmonton branch of the Federation of Canadian Artists, has been painting for many years but has been reluctant to exhibit. And that has been our loss.

She takes an impressionistic view

Federation Alberta '85
Canadiana Galleries
Through May 25

in her abstract paintings and uses an extensive palette indulgently while maintaining total control. She uses watercolors and Japanese inks in a time-consuming technique, layering the color until the precise shades come through.

Hopefully she will be exhibiting more frequently.

Proving that every artist can evolve, Evans has made a bold move into the abstract, made even more dramatic with the juxtaposition of *Sailor's Warning* with two more

conventional landscapes. However, even in those landscapes, the signs of impending change and the direction of that change were apparent.

Heath also has taken a new (at least to me) tack. He gains a new drama in his paintings by using a dark background. The image, therefore, stands out as though it were in a spotlight.

Baynton is into the realistic oeuvre with an oil painting *Winter Wanderers*, a study of two wolves. Sanchez seems to work magic with pastels and colored pencil for two moving portraits of Indian men.

Anne Anfindsen graciously turned over her gallery to the FCA for this exciting show.

Gallery Glimpses By Phyllis Matousek.

Art gallery broadens scope in contemporary collection

Last year during the Edmonton Art Gallery's anniversary, a special exhibition of works from the permanent collection met such a positive public response that other works of art from the collection as well as 1984 acquisitions have been assembled for this exhibition.

And, although gallery director Terry Fenton claims 1984 was a lean year for acquisitions, those that were purchased or donated to the gallery have broadened the scope of the collection which now numbers some 1,200 works.

"It (the permanent collection) while not the largest in Canada does have strengths which make it a significant one," Fenton says.

"This is especially true in the area of contemporary painting and sculpture," as well as in photography which, Fenton says, is becoming "a very vital force," for the gallery.

Among the notable donations last year were a set of five watercolors by A.C. Leighton, 10 pencil and ink drawings by Frederick Varley, clay prints on paper done in the late 1960s and early 1970s by the late Marion Nicoll who has generally been credited with being the first Alberta artist to explore abstraction, paintings by Expressionist Maxwell Bates, W.L. Stevenson and Paul Beaulieu, and a metal sculpture by Ken Macklin.

But the gallery also made some significant purchases during 1984 with the help of the Women's Society and the Alberta Art Foundation.

Vesna Makale's metal sculpture *Eclectic Roots* is now in the gallery's inventory, along with John Gibbons's *Secret Place*.

The tangled composition of *Forest Interior (Forest Gloom, B.C.)* is easily identifiable as that of Arthur Lis-



Eclectic Roots

by Vesna Makale

mer, while Ronald Bloore's *Painting* shows the significant contribution made by the artist to abstract painting on the Prairies.

Even if the observer has never considered the variety and high calibre of art being produced in Canada generally and in the Edmonton area in particular, seeing the pieces from the gallery's permanent collection will sharpen the viewer's visual acuity.

Sylvain Voyer's massive triangular abstract 1970 *Edmonton* done in 1970, is in stark contrast to the smaller and more familiar landscape oeuvre of *Harvest*. And Robert Sinclair's *Qu'Appelle, Saskatchewan Sky* painted in 1972 was a successful herald of his current style of floating, modular landscape images.

Other familiar names are in attendance — Harry Savage, Murray McDonald, Vio-

From Permanent Collection
Edmonton Art Gallery to
Sept. 8

let Owen, Lyndal Osborne, Ihor Dmytruk, Norman Yates, Phil Darrah, Irene Klar, and the late Thelma Manarey. Among my favorites in this portion of the exhibition is the delightful and delicate *Sandpipers* done in 1962 by Alex Janvier.

In the area of photography, familiar names are represented — Hubert Hohn Orest Semichisen, Douglas Curran, Robert Brunelle, Mark Arneson and William Tilland. But I can't help wonder — where are the creative photographers, the ones with passion, the risk-takers? Where is the documentation of social concerns?

A young Edmonton photographer Sima Khorami (not represented in this exhibition) is an example of what I consider intelligent and sensitive picture-taking. Not everyone can be another Adams, whose love for the land will live forever, or Bourke-White who touched the heart with her compassion for her fellow man, Karsh, Arbus, Porter or Caponigro, but each should at least try to make full use of the potential of film and lens.

Certainly adequate technology is available — all it takes is a bit of imagination, a different angle or perspective, and a sensitive approach. There is more to photography than focusing and pushing a button.

Over-all this is an eclectic survey of art — it covers every gamut of expression from traditional to abstract. But there are artists whose presence is sorely missed, and there are artists who continue doing today the same thing they were doing 10 years ago.

Next week we'll look at the works from the 1940s and 1950s.

Public Galleries

Edmonton Art Gallery, 2 Sir Winston Churchill Sq.; Nicaragua: After the Triumph, photography by Michael Mitchell to June 16, and Edmonton Art Club's spring show; John McKee's first

solo exhibition, to June 30; The Henry Singer photography collection through June 30; Works on paper by Helen Frankenthaler through July 7. Open daily.

Beaver House, 3rd floor, 10158 103rd St. Series 10, celebrating the tenth anniversary of AI-



Paintings by Meredith Evans on display at the Canadiana Gallery through May 25.

The Edmonton Journal

D

Saturday, June 22, 1985

Showtimes D2
Books D7
Art reviews D8

Lively Arts

EDITOR: Jim McNulty, 429-5345



MacDonald's paintings reflect the same sturdiness that he has displayed in his life
... he abstracts the essence of what he sees and uses a full range of color in expressing that vision



grassland gallery

..... art-cetera.

VOLUME 2, ISSUE 5 JUNE 1985

With the summer upon us, we are pleased to say that the expansion of our business last September has proven successful and we wish to take this opportunity to thank you, our valued friends and customers, for your support of the gallery.

This month's Mill Pond Newsletter is once again alive with new and exciting images. One thing that may disappoint many of you is the fact that we have completely pre-sold Robert Bateman's 'Old Whaling Base & Fur Seals' even before a published image of the print became available. However, don't overlook the delicate softness with the characteristics of Japanese art in 'The Trumpeter Swans and Aspen', also to be released this month.

Next month we are expecting, again by Robert Bateman, 'Lions In The Grass', (\$395.00), and 'On The Garden Wall', (\$170.00), a bright and cheery little piece that illustrates a Chaffinch. These two are not shown in this mailing but illustrations are available at the gallery. Another new item by Robert Bateman, available later this summer, is a limited edition stone lithograph, produced by the artist, of the 'Canada Goose Family'. Due to the small edition size (260 pieces, approx. 120 in Canada), we expect only three or four copies. Needless to say, there will be many disappointed collectors. To be fair to everyone we will sell the copies that we receive by draw, for the issue price of \$525.00 + frame. A photograph of the image is at the gallery now. The cut-off date for the drawing will be one week after delivery and completion of framing.

Aside from the Mill Pond artists, we must mention our local talent. We are pleased to introduce to you, the work of Carl Hultt. Born in St. Louis Missouri in 1951, Carl has travelled extensively throughout North and Central America. He received a B.A. in Fine Arts History at Guelph University, Ontario, and is now residing in Edmonton. He works in acrylic or oil and sizes vary from 16" x 20" to 5' x 6'. During the past ten years his work has been shown in a number of galleries in Toronto, Hamilton and Edmonton, including Pettaplace Gallery, the Beckett Gallery and the Edmonton Art Gallery. He depicts, in most cases, various Canadian landscapes that have a peaceful, ethereal look, enhanced with thin glazes that bring out a highly atmospheric quality. We invite you to stop in and view the pieces on display. We have made plans to have a show for Carl in September. Watch our newsletter for dates.

New works by Edmonton artist Don Sharpe are also currently on display.

Birds of Prey fans will be interested to see the two limited edition pieces recently published by Calgary artist Glen Olsen. They are 'Scanning Gyrfalcon' at 110.00 and 'Mountain Majesty - Bald Eagle' at 120.00.

Have you ever considered collecting duck stamp prints? Watch for an exciting Canadian announcement in the near future.

We are planning for, and have already booked approximately eight artists and time slots for our fall showings. Invitations will be sent as the time presents itself. We are looking forward to introducing to you a fine calibre of works including watercolours and oils, acrylics and pastels, ranging in subject matters such as landscapes, wildlife and portraiture by local and Canadian artists.

We are again including the reservation coupon for the book 'The World of Robert Bateman'. Pre-order sales on this book are very strong so be sure to mail, or drop the coupon off at the gallery soon. For a lower priced item the 1986 Robert Bateman Naturalist Diary, at 13.95, should be considered. Both make excellent gifts for anniversaries, birthdays and (dare we say it?) Christmas. Corporate Logo imprinting is available at a small charge for both these items. Minimum quantity orders would, of course, apply.

Please reserve ___ copies of 'The World of Robert Bateman' @ \$50.00 ea.
Please reserve ___ copies of 'The Robert Bateman 1986 Naturalists Diary' @ \$13.95 ea.

NAME: _____

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(You may wish to pre-order by phone on your Visa, American Express or Mastercard account.)

TICKETS FOR "AN EVENING WITH ROBERT BATEMAN" ON NOVEMBER 10 ARE NOW AVAILABLE AT THE GALLERY

15815-87 Avenue
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Life's palette runneth over

By **PHYLIS MATOUSEK**
Journal Staff Writer

A tall, gaunt young man stepped off the Canadian Pacific train at Edmonton's South Side depot. He hoisted his suitcase — street car operators were on strike — and began a walk to the old Selkirk Hotel on 101st Street and Jasper Avenue. The year was 1916.

For the 18-year-old teacher-artist from Cape Breton, it was the beginning of a new life.

And Murray MacDonald has filled the past 69 years to the brim. He celebrated his 87th birthday on June 18.

An exhibition of his paintings from the late 1940s to 1984 opened this week at the Robert Vanderlee Gallery and continues through July 9.

Although his hearing and eyesight are failing, his spirit refuses to accept the passage of time.

He still paints and conducts study sessions in watercolors for members of the family. His niece Edythe Markstad and grandniece Janet Tanasichuk are dedicated watercolor artists and treasure those sessions with "Uncle Murray."

He recalls growing up in Cape Breton where he was "always interested in painting and drawing."

He had an enthusiastic audience. "My mother, like most mothers I suppose, seemed to appreciate what I was doing and would pin the pictures on the kitchen wall."

MacDonald received a minimum professional qualifications certificate in Nova Scotia. ("They certainly were



Murray MacDonald, 87
... the spirit's still strong

minimum and not very professional, but they did qualify me to teach.")

His first teaching assignment was in a 17-student school at Cain's Mountain, 17 km from his home. His salary — \$12.50 a month.

He caught the westward-ho fever when school was out.

"Nobody asked what I intended to do.

I simply paid the \$25 which would take me to any place I wanted to go to in Western Canada."

The day after he arrived in Edmonton, he was hired by the Alberta Department of Education to teach in a school near Elk Point, some 240 km north of Edmonton.

When the First World War erupted, he enlisted and became an "overnight engineer" with a unit earmarked for duty in Siberia.

MacDonald doesn't talk about that experience other than to say with typical wry humor that "from the point of view of climate, it was a great relief from the Alberta winter."

When he returned, he tried to pick up the threads of teaching in rural areas, but moved into the city when he decided life in the country wasn't for him.

He organized and taught the first classes for youngsters at the Edmonton Art Gallery, then located in the old Civic Block.

He taught art at the Banff School of Fine Arts, the University of Washington, and started classes at Powell River, B.C., and Yellowknife, N.W.T.

His career has included being a principal in what was then known as the faculty of education demonstration at the University of Alberta, and supervisor of art for the Edmonton public schools, a job he held for 14 years before returning to the U of A.

He has disproved the adage about "Those who can do, those who can't teach." He never stopped painting and

soon his work attracted local, and then national attention.

"Murray was a practising artist even while he was teaching... he kept at his craft over the years," says longtime associate Dr. Bernie Schwartz, who is on the art education faculty at the U of A.

The two men were partners on Creative Hands, a series of half-hour TV shows produced for 10 years by CBC.

"He was one to make something from nothing. He used simple basic resources, scraps from wallpaper books were used for collages. He taught the youngsters how to make paint brushes. He knew how to make do. Perhaps it was the Depression years and his Scots heritage that helped mold that characteristic," Schwartz recalls.

MacDonald's paintings reflect the same sturdiness that he has displayed in his life. The imagery is strong and vibrant, not quite impressionistic, but certainly not realistic. He abstracts the essence of what he sees and uses a full range of color in expressing that vision. He has travelled extensively in Europe and the Far East and several paintings in this exhibition reflect the sights he had committed first to memory, then to paper.

The University of Alberta conferred an honorary doctor of laws degree on MacDonald several years ago in recognition of the years he has dedicated to art and education. And the faculty of education published a book of his works. That book — A Dialogue — is the substance of a dedicated man's life and talent.

Update Sept/Oct 1985



**CARL
RUNGIUS**
PAINTER OF THE WESTERN WILDERNESS

Glenbow Museum
November 2, 1985 — March 2, 1986

This exhibition is organized by the Glenbow Museum, and sponsored by Texaco Canada, with financial assistance from The Canada Council and support from the Province of Alberta and The City of Calgary.

Glenbow Museum, 130 - 9th Avenue S.E., Calgary, Alberta, T2G 0P3, 264-8300
Hours: Tuesday to Sunday 10 a.m. to 6 p.m.

JOURNAL JULY 27/85



PICTURES: Bruce Edwards

Esther Freeman as she sees Nick Lee's — an adventurous seaman-explorer

... she captures his split personality perfectly on canvas

Painter finds subjects' real persona

By PHYLIS MATOUSEK
Journal Staff Writer

Nick Lees as Nick Danger as Sir Francis Drake?

There have been frequent hints that Lees has a split personality. But painter Esther Freeman gets down to the real persona of Lees as adventurer when she paints his portrait as the English seaman and explorer.

"I see him as an adventuresome person, someone who is looking for new horizons," Freeman explains.

How does Lees feel about that?

"I've always seen the world as my playground, but unfortunately I never seem to embark out of the Rose and Crown (a local pub)," Lees says.

"After dancing with the Alberta Ballet, appearing with the Edmonton Opera, taking part in a harness race

dressed as a centurion, and dressing up for (Journal Food Editor) Judy Schultz's symphony dinners, I never know whether I'm in costume or not," the ubiquitous Lees says.

"Why be your boring old self every day?"

Lees is the most recent subject in a series of portraits Freeman is painting of prominent Albertans. And he's in good company.

Freeman painted Harlan Green, principal flautist with the Edmonton Symphony Orchestra for many years, as an 18th century dandy adjusting the time on a clock.

"Harlan collects clocks," she says. "In fact, he calls himself a 'clockaholic.'"

Freeman, who has been painting portraits for almost two decades,

chose that oeuvre because "she loves people."

Before she begins a portrait, she learns everything possible about her subject and injects the personality into the painting.

Her fame has gone beyond the borders of Canada. Last year she was commissioned to paint portraits of 12 prominent citizens of Tyler, Tex.

Portrait-painting is probably the most difficult genre for an artist. But that's what intrigues Freeman.

"It's a challenge, and that's what I intend to continue doing."

She estimates she's done as many as a thousand so far.

Her subjects have ranged from a priest in the North to a cantankerous hermit in British Columbia, a logger/truckdriver to young schoolgirls.



COTTAGE IN WINTER 1985

Oil, original mouthpainted by M. KIJEK

Gallery Glimpses

Front Gallery, 4624 99th St., ceramics by Greg Payce.

J. Arends, 10238 123rd St., exhibition of new wall hangings by Jane Sartorelli. Also new paintings by K. Hamasaki.

Bearclaw, 9724 111th Ave., cast paper by Maxine Noel, new works by Alberto de Castro, Clemence Wescoupe and Eddie Cobiness, etchings by Doug Forsythe.

Grassland Gallery, 15815 87th Ave., opening tonight landscapes by Don Sharpe, and portraits by Wendy Sanchez.

Kathleen Lavery Gallery (formerly the Hett Gallery), 12323 104th Ave., larger-than-life floral paintings by Eileen Raucher Sutton. Also new works by Audrey Watson, Robert Sinclair, and Mitsu Ikemura.

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Albertans

For 20 years Edmonton artist Rhonda Galper, 38, has made a comfortable living with her watercolour and acrylic paintings of children and western landscapes. Her work has been purchased by the Alberta Art Foundation and private collectors in Britain, Mexico, Switzerland and Greece and one painting hangs in the home of comedian Jamie Farr. But what she considers her greatest accomplishment came last month when organizers of the Parada del Sol rodeo in Scottsdale, Arizona, chose a Galper painting for their 1986 poster. *Behind the Chutes*, a muted watercolour of two rodeo riders preparing for the rodeo, will be featured on posters across Arizona, and reproduced in a limited edition of 300 lithograph prints. Miss Galper got the idea for the painting when she went to the rodeo during her annual winter holiday in Scottsdale last year. This summer, she showed her painting to impressed organizers. Notes the artist: "I'm the first woman selected for the honour."



Artist Galper. Behind the scenes at the rodeo.

Artist's watercolor work chosen for rodeo poster

Art Stories

By PHYLIS MATOUSEK

Rhonda Galper is an artist with many honors in her life.

But she marked a new one recently when one of her paintings was selected for the Scottsdale, Ariz., Parade del Sol Rodeo poster.

Rhonda is the first woman painter to be so honored.

The watercolor painting titled *Behind the Chutes* is done with typical Galper clan, realistic but warmed by her concern for people. It shows two rodeo cowboys getting their gear ready for the next event.

She had visited the rodeo last year on a whim. Several of the cowboys helped her around "backstage" while she sketched and photographed the rough and dusty sport and the performers.

When she returned to Edmonton and painted the scenes, she discovered she had lost the program which had the names of her new-found friends.

"But, I figured the mayor of Scottsdale must know everyone, so I called him (Herb Drinkwater) for help," she remembers.

"He put me in touch with the right person who happened to be Peter Hovis who was chairman of the art show."

Rhonda's painting was shown to the committee that selects the art for the annual rodeo poster, and it was chosen.

But there's even more to this story.

Rhonda's painting will also be featured on the 1986 rodeo program, a commemorative desk calendar, and will be made into an edition of 300 lithographic prints.

And, during the rodeo next year, some of Rhonda's other paintings will be shown in an art gallery in Scottsdale.

She's been painting professionally for 20 years. Her works are in private and public collections throughout Canada, the U.S. where Jerry Lewis is among the collectors, Great Britain, Mexico, Switzerland and Greece.

She donated one of her paintings — *Shared Moments* — to the Northern Alberta Children's Hospital Foundation fund several years ago with net proceeds from sales of 375 lithographs at \$150 each going to the fund.



Rhonda Galper with painting selected for poster

... for rodeo in Scottsdale, Ariz.

"The Land and It's People"
Sept. 19th to 28th
featuring:

Western Canadian Landscapes
by Don Sharpe
and
Portrait Studies
by Wendy Sanchez

Artists in attendance 8-10 p.m. tonight
and 3-5 p.m. Sunday

grassland
gallery

15815 - 87 Avenue 483-5997



Striking portraits by Wendy Sanchez

... pastel works among current gallery offerings

Western images

Wendy Sanchez and Don Sharpe
Grasslands Gallery

Art reviews

By PHYLIS MATOUSEK

Both of these artists are mainly self-taught although both have taken extension courses.

The life-like portraits of Indian people in pastels by Sanchez are delicate but strong, reflecting her compassion for people. She has been drawing since she was 17 — "I was always doodling, drawing eyes and noses and mouths."

Her portrait of former Chief Rufus Goodstriker of the Blood Reserve has won praise from other Indian people and non-Indian critics.

Originally from Vancouver, she has lived in many Canadian cities from Victoria to Cape Breton developing her inner eye for interesting faces. Although she prefers to paint her portraits during personal sittings, she is working from photographs now while raising her three children aged four through 10.

Her talent has spread beyond her neighborhood with people calling her to do their portraits.

Sharpe, a retired RCAF officer, started painting as a hobby in the early 1960s. His landscapes are strong and structured, possibly influenced by part-time studies with Arthur Lismer and Adam Sherriff Scott, the oldest member of the Canadian Academy of Artists.

He works on location to capture the moods of his subject matter and the constantly-changing light. He describes himself as a semi-impressionist although he admits the technique changes de-

pending on "what is in front of me." Sometimes he uses a heavy, almost impasto layer of oil paint, at other times he thins the paint and applies numerous layers to reach a degree of luminosity.



Mary Kostash beside the untitled watercolour by Murray MacDonald.

"If it evokes some emotion or experience from the past, then it will captivate me."

Current Docent Chairman Mary Kostash is most drawn to art that expresses a philosophy or an experience she can relate to. "If it evokes some emotion or experience from the past, then it will captivate me. Most of the works in my collection have been gifts and I like the fact that they remind me of the people who gave them to me," she says.

The untitled watercolour by Murray MacDonald holds a special significance for Kostash. It was commissioned by the McKernan Home and School as a retirement gift for her, and the artist had visited Kostash's classroom several times during her 13 years as a teacher. It's a pleasant reminder too of the art and music program Kostash had formalized for the school, at a time when most of the teachers had little knowledge of art. "You weren't taught art when studying to become a teacher unless you took it specifically," she explains. The docent still receives

Update Volume 6 No 5 September/October 1985

EAG Exhibition

Edmonton Collects

Docents Choice

September 7 - October 27

letters from her former students who are grateful for the introduction to art she gave them.

The woodblock print which Kostash chose for The EAG exhibition was made by two artists she hadn't met, but she will soon get the chance to know one of them. The print, which Kostash loves for its colours and shapes, was signed "Eichner", the surname of an Edmonton couple who had immigrated here from Europe. The problem was in determining which Eichner since both husband and wife were artists. An investigation by Kostash revealed that both Edith and the late Heini Eichner had worked on the picture, and it also prompted an invitation to the docent to visit Edith's studio. This sideline typifies Kostash's attitude toward art: an insatiable curiosity, a delight in discovery, and a determination to share with others the joy art has to offer. A docent for the past decade, Kostash still teaches art and music appreciation part-time at Tempo School in Edmonton.

COMING SOON

GHOSTS

by

HENRIK IBSEN

Directed by
FRANK GLENFIELD

Designed by
ALLI ROSS

April 24th — May 4th

Tickets \$5.00 at all Bass Outlets

ARTWORK IN THE FOYER

Susan Gardiner
Robert Henderson
Johanna Vinkenborg

WALTERDALE wishes to thank you

EAG Exhibition

From a Fort to a City

Paintings of Historical Edmonton

August 31 - October 27

by Kathryn Berge

The skyline of Edmonton today presents itself as an uncompromisingly geometric mass of forms. The past decades have witnessed the unmistakable abstraction of the appearance of this city; an abstraction which has accompanied the gradual sophistication of the life of the people of Edmonton. In the scant historical period of just over one century, the site on the banks of the North Saskatchewan River has evolved from a tiny grouping of fur-traders and adventurers to a dynamic urban centre of nearly 600,000 inhabitants.

The development of Edmonton has been continually recorded in paint through the eyes of travellers and settlers. This exhibition provides a unique view of this evolution: a visual representation not only of the settlement and city as it was, but as it was experienced by those who actually lived here.

The Edmonton site on the high banks of the North Saskatchewan River had been known to the Indian tribes as a strategic focus for north-south, east-west trade centuries before the Europeans discovered this continent. French fur traders were the first European visitors to the region, which had then been claimed by the Hudson's Bay Company, and was governed by Charter. Beginning with a site at the confluence of the Sturgeon and North Saskatchewan Rivers, a series of "Edmonton" forts was established, culminating in final success with a fort built upon the present Legislative Grounds. Throughout the first half of the 19th Century, visitors to Fort Edmonton increased in number, and in the autumn of 1846 the travelling artist Paul Kane paid his first visit to the area, and made a journalistic sketch of the fort; the first known artistic depiction of Edmonton. The fort stands unsheltered on the steep north bank; a few teepees and figures upon the ascending trail are the only signs of habitation. It is an outpost perched on the very edge of the wilderness.

2



Father Emile Petitot, *Fort Edmonton*, oil on board, 43 x 76.5 cm. Collection of the Legislative Library, Edmonton.

Following the fur traders to Fort Edmonton were the missionaries, Reverend Rundle and Father Lacombe being the most famous. Père Emile Petitot, a French Oblate missionary, was the first priest assigned to the natives living north of the Arctic Circle. An untrained but gifted painter, he is reported to have made his own brushes with animal fur, and his paints from ochres bound with fish oil. While on a visit to the St. Albert Monastery, sometime between 1862 and 1882, he painted a view of Fort Edmonton which now hangs in the Alberta Legislative Library.

During the 1860's settlers began to arrive in the Edmonton area, travelling by York boats and Red River carts. A brief gold rush, begun by the "Overlanders of '62", brought many others to the region. In 1871 George McDougall built Edmonton's first Protestant church, which has been preserved as a shrine; a tribute to the dedication of Edmonton's early missionaries. On August 5, three years later, a contingent of 50 Royal Canadian Mounted Police arrived at the fort to ensure law and order, and a decade later Edmonton had a population of 300 people.

In 1885 the second North West Rebellion broke out. An English professional soldier, R.W. Rutherford, while fighting for the Canadian army in the Rebellion, made a series of 130 watercolour and pencil sketches of the areas in which he was stationed. A pencil drawing entitled *Fort Edmonton, Hudson's Bay Post — North Saskatchewan River* (executed from a photograph), illustrates a much enlarged log enclosure which is once again viewed through the trees across the river.

Just after the turn of the century, the connection of Edmonton to the principal Canadian Pacific Railway line provided great impetus for increased immigration to the area. In 1904, a population of 5,000 was reached and Edmonton became incorporated as a city. The region was designated as the provincial capital a year later and construction of the Legislative Buildings and the University of Alberta began shortly thereafter. Edmonton was a fort no longer; it had become the major city of Canada's Northwest. Visitors were frequent at this time, among them Frederick Varley, A.Y. Jackson, and Emily Carr. Carr, in passing through Edmonton in 1911, painted a rapid watercolour



Robert Campbell, *Summer Afternoon, Edmonton*, c. 1938, watercolour on paper, 27.8 x 38.2 cm. Collection of Mrs. H.G. Johnson, Edmonton.

from the vantage-point of a farm beneath the Parliament Buildings.

Life in Edmonton gradually became more comfortable, and the arts began to assert themselves. In 1923, an organization comprising members of the Edmonton Art Association, the Edmonton Art Club, and the Fine and Applied Arts Committee of the Local Council of Women, was formed to establish Alberta's first museum. A year later this organization became The Edmonton Art Gallery. Among the charter members were Dr. H.E. Bulyea and Robert Campbell. Dr. Bulyea was involved for years in the development of art in Edmonton, both as an artist and a patron. Campbell, a Scottish emigré who arrived in Edmonton in 1906, recorded his impressions of rural and urban Alberta scenes for 40 years. The greatest volume of his work journalistically depicts familiar locations in the city and surrounding area. These realistic, affectionate renderings of his surroundings allow the viewer to experience nostalgia at remembered scenes. He captured Edmonton in the transition from provincial community to urban centre.

The Prairies have always been climatically rigorous and sparsely populated. Consequently, responsibility for sustained artistic activity has been carried by the educational art institutions: the Alberta College of Art in Calgary, the Banff School of Fine Arts, and the Department of Art and Design at the University of Alberta in Edmonton. During the '30s and '40s three men, all immigrants from England, figured prominently as the guiding forces of these institutions: A.C. Leighton, H.G. Glyde and W.J. Phillips. All spent significant periods of time in Edmonton and portrayed their impressions of the city in their art.

The Great Depression came to Edmonton in the '30s, and its spirit was reflected in

the paintings of her artists. Several of Robert Campbell's works of this period illustrate an Edmonton of loosely assembled wooden buildings and city scenes which could be more realistically described as rural. A.C. Leighton perhaps best captured the Depression atmosphere of hardship and decay in his watercolour *East End of Edmonton*: ramshackle houses are viewed from behind a pile of assorted metal debris, but within the scene life goes on.

Wartime came to the western world and the dynamic shift in atmosphere and orientation of the general society was noted by artists everywhere. In Edmonton, two wartime works in particular have survived: *Dawn, Edmonton Airport* by W.J. Phillips, and *Edmonton, 1943* by H.G. Glyde. In both of these dramatically set oil paintings there is an underlying tension and idealistic resolve; the drawing is hard-edged and the colour tones sharply contrasted. In Glyde's work, the grim reality of young troops in training for war is contrasted against the reassuring localism of the Hotel Macdonald and McDougall United Church.



Walter Joseph Phillips, *Dawn, Edmonton Airport*, 1942, watercolour, 56.8 x 79.1 cm. The EAG Collection, gift of J.A. Imrie, Dr. Orr and Mrs. H.R. Milner, 1943.

The frequent appearance of only two or three primary landmarks in the city reaffirms the observation that only recently has our city entered the period of rapidly escalating growth in which it is now involved. After the disappearance of the old fort, the provincial Legislative Buildings, the Hotel Macdonald, and perhaps McDougall Church assert themselves again and again as being the primary reference points which gave Edmonton character and identity for at least half a century. Only in relatively recent works of the '60s and '70s, such as those of William Townsend and D.P. Barnhouse, can we begin to appreciate the sophisticated

abstraction which the appearance of Edmonton has assumed.

Unusual landmarks painted by the late Thelma Manarey, such as the unique 20-sided barn of Mr. Henderson, or the "Mite" building (made famous by Ripley as the world's smallest office building) have disappeared from the Edmonton of today. Fortunately, these irreplaceable remnants of our local heritage have been preserved in the paintings of past years; paintings in which representational depictions of artists' surroundings combine with the emotion of personal experience to provide an interpretative visual history of Edmonton.

Watercolour painting plays a particularly significant role in this history. Because of easy portability and rapid application, watercolours provide an ideal medium for travelling artists. Paul Kane made preliminary watercolour sketches of areas he visited, later working them into the panoramic set of 100 oil canvases of mid-19th Century Canada. Years later Robert Campbell worked almost exclusively in watercolours, as did Leighton and Phillips.

Due to the foresight of artists visiting and living in the Edmonton area, who preserved impressions of their surroundings in paint, we have available to us a heritage which makes possible a retrospective such as this exhibition.

Because of their relative isolation, the Prairies have only recently begun to partake actively in contemporary developments in the arts. Edmonton painters historically have been forced to exercise their talents without the significant cultural and financial support long enjoyed by eastern artists. This makes the persistence and maturation of the arts in Edmonton all the more remarkable. The selection of paintings included in this exhibition is a tribute to those who have been involved in the development, and have reflected their concern by recording scenes of the city they knew. Today, a significant number of Edmonton artists is actively committed to working and exhibiting in western Canada, and they are in turn supported by an informed and appreciative public. Hopefully, an even greater sense of identity and community will result, ever contributing to a growing visual reflection of Edmonton's history. □

This article was excerpted from the catalogue of an EAG exhibition entitled *Edmonton: A History* which toured Alberta in 1974.

Len Gibbs: Master of the Detailed Moment



Rob d'Emanche

"I paint Canadians — some ride horses." Terse, plain-spoken, Len Gibbs summarizes what interests him as an artist whose paintings command an international following.

Often his subjects are the cowboys of Alberta and British Columbia. His cowboys are real-life: solitary, manly, inscrutable. His paintings, acrylic or watercolor, are painstakingly real, down to the last fibre on a pair of chaps, or the decorative design on a saddle strap. Gibbs is a master at capturing the unguarded moment of a person wrapped in a private emotion, or caught up in a simple yet significant action.

Beautiful British Columbia Magazine commissioned Gibbs to do an acrylic painting of a cowboy scene in British Columbia as the original for a limited and signed series of 350 for collectors of western Canadian art.

It portrays a spring roundup, as described in the story on the Douglas Lake Ranch (page 12), when cattle are brought in from the range for branding. In the foreground is the point rider who is checking his horse's hooves for stones and its tendons for signs of inflammation — which, Gibbs notes, is something cowboys tend to do out of habit during a moment of idleness. A lame horse, of course, means a long walk.

Gibbs does extensive research before he starts painting. He spends at least two months of the year traveling back country (one of his next outings will be to take part in a fall cattle drive in southern Alberta). His annual output of 20 to 25 paintings is considered low, because of time spent in research. They sell for between \$5,800 and \$6,300 at galleries in Edmonton, Alberta, and Toronto, Ontario.

The detail in Gibbs's work is relentlessly authentic. He knows that cowboys from different regions dress differently. "You can tell where a cowboy is from by what rig he is wearing and even by what's on his horse." In the above painting, for instance, the rubberized boots, called "muckers", and the blunt spurs without a rowel are typical of British Columbia cowboys. The chaps he wears are also distinctive, known here as "stovepipe" chaps.

Born in Cranbrook, B.C., and raised in a small farming community in Manitoba, Gibbs prefers the rugged outdoor life. As well as being a part-time cowboy, Gibbs, who once served in the navy and who now lives on Victoria's seafont, has a passion for sailing. 🌊

*Beautiful
BC. 1995*

Limited edition
of 350

'Waiting for the Herd'
Douglas Lake Ranch,
British Columbia

Image size: 17" x 28"

\$95

Item #121



USE HANDY ORDER FORM IN THIS ISSUE

Edmonton Examiner, Monday, June 10, 1985



Pair of Park Painters...

Crestwood residents Sophie Kuharchuk and Rosemary Rees took advantage of the nice weather last week to do some painting in Hawrelak Park.

Photo by John Lucas

natural history gallery will continue to be synonymous with the Provincial Museum for years to come.

The Habitat Gallery is structured to provide life-sized, three-dimensional reproductions of Alberta's wildlife. In addition to each diorama being depicted as authentically as possible, each of the 16 major ones represent a living landscape as viewed from a specific point in Alberta. With luck one could go to these locations and become part of the living "exhibit", seeing, hearing, smelling, and touching each scene depicted in our gallery.

Every diorama requires up to 18 months to complete. They result from the interaction of the creative efforts of three people, the artist, the foreground preparator, and the taxidermist. The supervising museologist or habitat artist selects the scene, paints it, and blends the foreground into the painted background. The foreground preparator makes artificial trees, leaves, flowers and rocks, and paints them not only to look authentic and life-like, but also to counteract the effects the Museum's light source has on the realistic renditions of the exhibits. Indeed, if one looks closely in many exhibits, painted shadows

Habitat Artists' Art

Alberta Culture Sept 1985

On September 20, the Natural History Section of the Provincial Museum of Alberta celebrates the completion of the 16th and last diorama originally scheduled for the Museum's Habitat Gallery.

As we are all aware, the Museum's dioramas are the creations of a group of very special and talented people. The talents of these people have produced exhibits that are among the best in North America. Yet few of the visiting public have the opportunity to learn more about the people involved.

As part of the festivities surrounding this event, the Natural History section and the Museum wish to acknowledge the habitat artists and foreground preparators in a special way. We could think of no finer means than an exhibition of their personal artistic works, providing the museum visitors with an opportunity to appreciate the full breadth of their talents, beyond those evident in the dioramas.

The exhibit entitled Habitat Artists' Art will be hung in the Orientation Gallery of the Museum



"Uninvited Guests" by Ludo Bogaert from September 20, 1985 to January 5, 1986. Each artist, Ludo Bogaert, Ralph Carson, Thomas Taylor, Vivian Theifelder, Terry Thormin, and Clarence Tilenius, will select a series of their own paintings for the show. The viewing public will have an opportunity to see what these artists are doing today, and gain a personal

insight to the talents of each of them. The Museum is very proud of what these people have done for its exhibit programs; we hope you will take the time to come and view this exhibition.

This exhibition is appearing from September 20, 1985 to January 5, 1986.

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NEXT AT WALTERDALE

"THE PRICE"

by
ARTHUR MILLER

Directed by John Rivet

Designed by Bob Cameron

March 20th - 30th, 1985

Tickets \$5 at all BASS Outlets

The Artwork in Foyer

Gwen Bodie (Batiks)
Frances Alty-Arscott
Dorothy Shute

A SPECIAL THANK YOU TO . . .

Italian Gardens Restaurant, Eaton's, Marg Pullishy,
The Edmonton Media, Peerless Printers,
The Clifford E. Lee Foundation, E.F.F.O.R.T. Society,
Northern Telecom, Westone Laboratories Canada, David Drysdale

Deaths

30

ARENDS, John

On October 7, 1985, Mr. John Arends of Edmonton passed away at the age of 59 years. He is survived by his loving wife, Rita; two sons, Robert and James, both at home; his loving mother, Mrs. Cornelia Arends of Edmonton; three sisters, Cora Arends of Edmonton, Elizabeth Westlake of Apollo Beach, Florida and Jeanne Ashby of Sherwood Park, Alberta. He was predeceased by one son, Ronald in 1976.

Funeral service will be held on Friday, October 11 at 4:30 p.m. at Howard and McBride's Chapel, 10045-109 Street, Edmonton with the Reverend Peter A. Dyck officiating. Cremation at the Edmonton Crematorium. In lieu of flowers, memorials may be made to the C.N.I.B., 12010 Jasper Avenue, Edmonton T5J 2L4, The Salvation Army, Red Shield Office, #600-9990 Jasper Avenue, Edmonton T5J 1P6 or to a charity of one's choice. Howard and McBride's Funeral Services (Downtown — 109 Street and Jasper Avenue) 422-1141.

NEXT AT WALTERDALE

"Ghosts" was the last production this season at Walterdale itself. However we will be next at The Citadel during Klondike Days with

"LILY, THE FELONS DAUGHTER"

by
TOM TAGGART
Directed by Gaye LePage

July 16 — 27th

Tickets \$8.00 at BASS
Group Rates Available

ARTWORK IN THE FOYER

J. Harry Horton
Vin Lampey
Bernt Owren

WALTERDALE wishes to thank . . .

1985 Christmas Party



1985 Christmas Party

Vin Lampey & Penney Lamnek

EB-51-154



Susan Gardiner & John Lampey



President-Elect Penny Lamnek 1985



Eileen & George Stuart

1985 Christmas Party



Harry Horton & Robert Henderson

PERSEN

^{c.ber} Hagan ^{b.a} Studies



^{c.ber} Hagan watercolours

Bachelor of Arts. UofS.
University of Alberta
studied watercolour. drawing.
illustration with Harry
Savage. Z. Szabo. R. Sinclair
J. Reid. J. Bennett. Wm.
Sherman. D. Whitehouse
Charles Reid. Reta Cowley
Barbara
Nechus

Collections

Stafford Hotel. London. England
Princess Margaret Hospital
Cambridge Leaseholds
All Canada - Radio and T.V.
Private Collections Canada. U.S. England
One person showing - spring 1984
represented by galleries in Alberta. Ontario
Saskatchewan

Published
pen and ink
illustrations 1983

*Enjoy your newsletter - they
are going well here -
Ber.*



Eileen & George Stuart

1985 Christmas Party



Harry Horton & Robert Henderson

EDMONTON ART CLUB
FALL EXHIBITION 1985

October 20 to Nov. 2, 1985

Standard Life Centre
10405- Jasper Avenue
Edmonton, Alberta

- | | | |
|----------------------------------------------|----------|----------|
| ALVIRA BOETTCHER | | 454-5445 |
| 1. Lilies | Ac | \$795 |
| 2. Winter Morning | Oil | 795 |
| 3. Striped Leotard | Ink | 225 |
| ELIZABETH BOWERING | | 435-6550 |
| 4. Back Door | Oil | \$250 |
| 5. Grapes! | Oil | 125 |
| 6. Gull Watcher | Oil | 225 |
| RUBY BRIDGEWATER | | 466-8702 |
| 7. A Quiet Place | Wc | \$150 |
| 8. March Thaw | Wc | 175 |
| 9. Ploughed Fields | Wc | 175 |
| MARY BURNS | | 483-5640 |
| 10. Haying | Oil | \$325 |
| 11. The Burn on Old Man Mt. Jasper | Oil | 250 |
| 12. Beaver House | Oil | 250 |
| LIZ BYKOWSKI | | 487-1504 |
| 13. Sunshine & Shadow | Ac | \$250 |
| 14. Country Road | Ac | 255 |
| 15. Harvest Time | Ac | 295 |
| BRUCE CLARKSON | | 433-0868 |
| 16. Cyclamen Series 1 | | \$280 |
| 17. Glads in Blue Vase | | 200 |
| 18. Cyclamen Series 11 | | 100 |
| HEATHER J. CLAYTON | | 482-2527 |
| 19. The Awakening- Drumheller, Alberta | Ac | \$320 |
| 20. Mother Earth- The Giver of Life | Ac | 425 |
| 21. Home Grown | Graphite | 350 |
| ROSEMARY REES 452-4522 | | |
| 61. Devils Lake | Wc | \$200 |
| 62. Columbine | Wc | 200 |
| 63. Cathy | Wc | 200 |
| HELENE M.E. SCHALKWYK 466-0717 | | |
| 64. Burnt Tricholoma | | NFS |
| 65. Shaggy Parasol Mushrooms | | NFS |
| SOPHIA PODRYHULA -SHAW 462-2555 | | |
| 66. Cyprus Hills 11 | Oil | \$395 |
| 67. The Gutback | Oil | 295 |
| 68. Untitled | Oil | 195 |
| DOROTHY SHUTE 466-3685 | | |
| 69. Fall Fireweed | Mixed | \$175 |
| 70. Hugged by a Cactus | Ac | NFS |
| 71. Memories of Arizona | Ac | 175 |
| RICHARD ST. AMANT 987-3832 | | |
| 72. Overcast Near Drumheller | Wc. | \$85. |
| GREG THURSTON 471-5132 | | |
| 73. Christina Lake | Wc | \$250 |
| 74. Athabasca Falls | Wc | 175 |
| 75. Old Relics | Wc | NFS |
| JOAN ULLMAN 489-0952 | | |
| 76. Mountain Scene | Oil | \$175 |
| 77. In Reflection | Oil | NFS |
| MYRNA WILKINSON 483-5912 | | |
| 78. Birch Trees in a Winter Landscape | Wc | \$350 |
| 79. Afternoon Shadows in the River Valley | Wc | 425 |
| 80. Snow and Evening Shadows | Wc | 230 |

Log Cabin Gallery Spruce Grove, changing
exhibitions, open Fri.-Sun. 11 a.m. 04 p.m.

Special Events

Annual Fall Exhibition of the Edmonton Art
Club, Oct. 20-Nov. 2, Standard Life Building
Performances at the Edmonton Art Gallery at
2 p.m., Strathcona Brass, Oct. 20.

Tours of the provincial museum for senior citi-
zens groups on 2nd and 4th Tuesday of every
month between 1 p.m. and 3 p.m. Call 427-1771
for bookings.

Lively Arts

Journal Oct 19/83

City history shown in art and photos

Art reviews

by **PHYLIS MATOUSEK**

Edmonton has been the model for artists since the middle 1800s.

The unspoiled wilderness of those early days captured the imagination of Pere Emile Petitot, a French Oblate missionary who was the first priest assigned to natives living north of the Arctic Circle. On a visit to St. Albert, sometime between 1862 and 1882, he painted a view of Fort Edmonton. That painting is one of the nostalgic views on display.

But as civilization descended on the fort city, other artists painted or photographed the growing community.

In 1904, Edmonton became a city, was designated the provincial capital, and drew visiting artists from across Canada and Europe.

Within a few years, such artists as Frederick Varley, A.Y. Jackson and Emily Carr had taken turns painting portraits of the city.

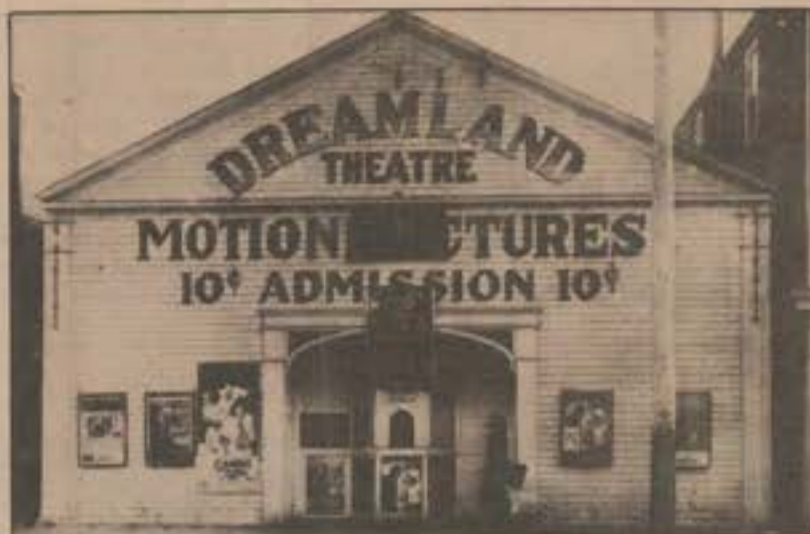
They were followed by A.C.

From a Fort to a City and Flashbacks
Edmonton Art Gallery to Oct. 27

Leighton, H.G. Glyde, W.J. Phillips, Scottish painter Robert Campbell who saw Edmonton as a quiet rural community in his 1938 work *Summer Afternoon, Edmonton*. Both Phillips and Glyde portrayed Edmonton as a city geared for war in the 1940s, with their *Dawn, Edmonton Airport* and *Edmonton 1943* respectively.

Even more intimate glimpses are offered in the exhibition of historical photographs.

The old Dreamland Theatre (1911) located on the site of today's convention centre; Jasper Avenue looking east, taken in 1904; a telephone of 1908; Edmonton's 1890 baseball team, the great floods of 1899 and 1915; Katherine Stinson on her first air mail delivery to Western Canada in 1918 — events chronicled forever on film.



Dreamland Theatre on convention centre site
... exhibits at Edmonton Art Gallery chronicle city's growth

Here are two exhibitions made to order for history buffs.

Other exhibitions include Sculpture City, works by 11 Edmonton metal sculptors, and The Faculty Show, paintings, prints and graphics from the University of Alberta's art and design staff,

and an eclectic collection of works picked by gallery docents.

— The Edmonton Art Gallery is open Monday to Friday from 10:30 a.m. and on Saturdays, Sundays and holidays from 11 a.m. to 5 p.m.

THE EDMONTON ART CLUB MEMBERS

cordially invite you to their

64th ANNUAL FALL EXHIBITION OF PAINTINGS

OPENING: Sunday October 20, 1985 at 3:00 p.m.
in the

STANDARD LIFE CENTRE
Main floor lobby
10405 Jasper Avenue

ROSS BRADLEY, ALBERTA CULTURE,
will open the show

The show will continue until November 2, 1985

GALLERY HOURS

Mon. to Sat. 10:a.m. - 5 p.m.
Sun. 1:00 p.m. - 4:00 p.m.

The artists will be showing approximately 100 paintings and most are for sale. If interested, enquire of the member on duty or phone the artist.

REFRESHMENTS WILL BE SERVED
COME AND BRING A FRIEND



"I don't usually do passport pictures."

Visual Arts Oct. 1985

Federation of Canadian Artists

The Federation of Canadian Artists has recently acquired a new home at 10950 121A St. in Edmonton. The building was formerly Craft's Centre West but is being renamed the Federation Arts Centre.

For those who are not acquainted with the Federation of Canadian Artists, Alberta Region, Edmonton Branch, it is a non-profit cultural organization designed to promote visual art in the Province of Alberta. Our membership includes artists ranging in ability from the beginner to the full-time professional with well-established reputation. Federation programs include such things as regular critiques, workshops, seminars, classes and lectures carried out by noted artists both local and visiting. It is also hoped to establish a small permanent gallery on the premises.

The Federation of Canadian Artists has four categories or levels of membership; they are:

a Supporting Member This level is open to anyone who wishes to endorse and support the Federation regardless of their ability/proficiency.

b Active Member This category applies to artists who wish to participate in Federation shows, and who have been juried to this level by senior members of the Federation.

c Associate Members Artists in this category arrive at this status by a selective process made by artists of Senior F.C.A. status. This category is signified by the letters A.F.C.A. which they may use after their name.

d Senior Members signified by F.C.A. are elected once a year by a consensus of not less than 5 F.C.A.'s. These artists are practising artists with very well-established reputations and long experience.

The Federation meeting scheduled for October 21, 1985, 7:30 p.m., is for all those members and prospective members who wish to move into the Active category. They must bring 5 original paintings (not copies) of recently completed work for jurying by Senior members. Work should be labelled and accompanied by a complete list of works submitted.

This year's executive are: Chairperson, Desires Burford, (436-7611); 1st Vice, Jerry Heine A.F.C.A., (433-3697); 2nd Vice, Russ Hogger, (476-7352); Secretary, Louella Philipson, (434-5718); Treasurer, Alvina Green, (436-5572); Past Chairperson, Margaret Chappelle F.C.A., (452-4375); Liaison with B.C. Federation, Meredith Evans F.C.A., (452-3320).

Anyone interested in joining our organization, please contact Ken Brown, Membership Chairman at 434-3083 or membership committee person Margaret Lemieux at 436-5467 or one of the executive. □



Recent Acquisitions

Drawings

Stanford Blodgett and Glenn Guillet

Fabrics

*Wendy Black, *Leslie Muc and *Rosa Taylor

Handmade Paper

Cherie Moses

Paintings

Carol Clark, Bill Duma, Robert Guest, *John Hoyt, *Robert Rene Lemay (2), Luke Lindoe, Euphemia McNaught, Susan Mendes, *Yvette Morin, Robert Scott, *George F. Seeckts, Robert Sinclair, Vivian Thierfelder, *Jim Trevelyan, *Pamela Wilman and *Helen Zenith

Photographs

J.K. Bally (4), Harry Kiyooka, Orest Semchishen (2) and

Prints

*Marlene MacCallum

Sculptures

Isla Burns, *Judy Davis and *Gwen Hughes.

Donation to the AAF collection

Irene McCaugherty donated 2 paintings, both her own work.

*denotes new artist



Clint, fabric work by Rosa Taylor.



Nature's Haiku, painting by George F. Seeckts

Visual Arts Oct. 1985

Visual Arts Oct. 1985

Edmonton Artists Have Heart

When Ronald McDonald House opened in August, it was complete with an art collection, thanks to the generosity of 30 local artists. Led by Peter Lewis, each of the artists donated one of their works to the house, helping to make it more of a home for the people who will stay there.

Ronald McDonald House was built for out-of-town families with children who require treatment or hospitalization in Edmonton. It allows the parents to stay close by their children in a home-like environment, where they can share with families in similar circumstances, do their own cooking, and most importantly, not be burdened with expensive hotel bills.

Evelyn Dolley, spokesman for the project, says that the art adds significantly to the atmosphere of "warmth, love, and especially hope" that is so important to the success of the house. "Each picture is part of the artist who created it. It shows how the artist feels about the people in that house," she said.

The artists include: Doug Barry, Hendrik Bres, Cathy Burgess, Isla Burns, Steve Csorba, Terry Fenton, Tommie Gallie, Glenn Guillet, Rhonda Galpher, Tom Hamilton, Barbara Hartmann, Trudie Heiman, Terry Keller, Irene Klar, Eleanor Lazare, Jonathan Knowlton, Marwoman, Rocco Macri, Steve McColm, Lynn Malin, Seka Owen, Al Reynolds, Helmut Schroer, Bob Scott, Tom Tinkler, Toti, Audrey Watson, Doris Zaharichuk, Von Schelha, and from the Edmonton Art Club: R. Bridgewater, L. Bykowski, C. Dreyer, H. Hukulak, R. Jenkins, P. Lamnek, V. Lampey, E. Miller, J. Moore, L. Nelson, N. Peskivets, H. Quinn, S. Shaw, J. Ullman, N. Home, L. Burden, K. Oliver and Russula Alutacca Fz. □

Visual Arts Oct. 1985

Three senior members of the Federation of Canadian Artists, Edmonton Branch, have recently received National and/or International recognition for their artwork. **George Weber** F.C.A. was honored by having one of his serigraphs entitled Moraine Lake selected as the design of a \$2.00 Canadian postage stamp. **Adeline Rockett** A.F.C.A. had one of her watercolours entitled Spring Thaw accepted for the Diamond Jubilee collection of the Canadian Society of Painters in Watercolours which will be presented to Her Majesty Queen Elizabeth, and will be hung in the permanent collection at Windsor Castle. **Jerry Heine** A.F.C.A. had the distinction of being one of only four Canadians to have a watercolor accepted for the Northwest Watercolor Show held in Seattle this summer.



Myrna Wilkinson

EB-51-164

Looking North

Part two in a series on the Alberta artscape

by Bill Corbett

These days, painter Robert Guest is in pursuit of two worthy northern goals — art and survival.

Having forsaken a career in teaching, Guest is dedicated, full-time, to his art and to living in a wooden cabin, without power or running water, on the banks of the Wapiti River near Beaverlodge, in Northwestern Alberta.

"My art work is on an equal basis right now with survival," he says. The two would seem to go hand in hand here in Northern Alberta, where artists have traditionally struggled to make a living from their work.

"We're somewhat isolated here," explains Guest. "The Peace is cut off from the rest of Alberta in a way. This shows in the work, which is not necessarily of poorer quality. Sometimes people excel because they have to try harder; sometimes they're a little more original."

Isolation can also serve to draw an artistic community closer together, and become more self-reliant.

"For a small city, Grande Prairie has a fairly dynamic cultural community," says local painter Jim Stokes. "In a way, it's kind of a blessing. If you live closer to a larger centre, people go there for their cultural fix on the weekend."

In the other corner of the province, Fort McMurray is still in its nascent stage as an artistic community. But what it lacks in experience, it makes up in youth and energy.

"Budding artists in the city are just establishing themselves and their styles," says Patti Trautman, Fort McMurray's visual arts coordinator. "There seems to be a strong group surfacing that shows a lot of promise. As far as the market is concerned, I think it's very hungry. It hasn't been exploited, or basically even explored." Exhibition spaces in Fort McMurray at the moment are limited to the public library and a small commercial gallery.

Back in the Peace Country, the Prairie Gallery has emerged as a major regional hub for artists. This gallery, in Grande Prairie, now boasts three exhibition spaces, clearing more room for local shows without sacrificing national or international exhibits.

"We want to encourage people to have shows here," says gallery curator Norma Larson, noting that eight local shows have been planned for 1986. To illustrate the depth of local talent, the Prairie Gallery recently featured 22 regional artists with previous solo exhibitions to their credit during its 10th anniversary show. The gallery also sends shows to other places such as the Fairview Fine Arts Centre, which itself features annual drawing and watercolor exhibitions.

The fine arts department at Grande Prairie Regional College has also played a role in this surging interest by offering visual arts courses, diploma programs and a Bachelor of Fine Arts transfer program. It also offers extension courses throughout the Peace region, thereby addressing the high demand for art education that exists.

Artists themselves have pulled together to generate interest, and improve standards in painting and drawing. Euphemia McNaught, for instance, helped organize the Beaverlodge Art Club, while Robert Guest founded the Peace Watercolour Society, a group of about 15 painters (on both sides of the Alberta-B.C. border) dedicated to quality watercolor work. As well, Guest has played an instrumental role in the Peace Summer School of Landscape Art, an intensive, 10-day program of landscape work in oils, watercolors, acrylics and drawing. This summer, it drew 45 artists from all over Alberta and B.C.

All these activities together have served to produce a heightened interest in the visual arts in Northwestern Alberta for both hobbyists and serious artists.

"The Peace River arts community is very advanced," says longtime area artist McNaught. It seems it's more concentrated in the north than in other parts of the province.

The Peace Country landscape has long exercised a strong pull on Robert Guest. He grew up on the land where he now lives with his wife in a small cabin, and has fiercely devoted himself to "research and study and practice art."

Guest has been pursuing his art seriously since the mid-1950s, when he attended the Banff School of Fine Arts. He later studied at the Alberta College of Art in Calgary, has had one-man shows throughout Alberta, and was part of a touring exhibition that went to Europe. Several of his works — watercolors, oils, pen drawings and a serigraph print — have been purchased over the past decade by the Alberta Art Foundation. Recently, the AAF bought November Graves, an oil painting of Indian graves along the Peace River. He also recently won a competition to present, in person, one of his impressionistic paintings (entitled Pinto Creek) to Queen Elizabeth.

Guest sees himself as a realist painter, but is a confirmed opponent of painting from photographs. He believes in capturing the feeling of a subject firsthand by sketching on the spot, even if the effort has to be stylized or somewhat distorted.

"People should start trusting their own abilities, their eyes and their interpretations of an event, rather than relying on a camera," he says. "I really believe in this. Trust yourself. I think the human touch in art is miles ahead of any mechanical thing."

Jim Stokes is a 26-year-old Grande Prairie painter who is also striving to capture the essence of the Peace region. For the past year or two, Stokes has worked intensively on large landscapes that evoke the freedom, open air, light, atmosphere and distance he feels in the land.

"They are statements about wide open spaces, which are psychologically very appealing to me," he says. It is a subject which he feels demands a large scale.

The Alberta Art Foundation recently purchased from Stokes an untitled acrylic and oil on canvas that depicts rolling hills, patchwork fields and a distant, shimmering lake. There is, he believes, a "Western Canadian sensibility" to his landscape paintings, yet they are still contemporary.

Stokes has been practicing his art full-time for about six years, with the occasional supplement from marginal jobs. He is a self-taught artist. "I've always known what I want to do. It's just been a matter of how to do it. You have to do a 100-plus bad paintings before you do a few good ones."

Euphemia McNaught is practically an art institution in Northwestern Alberta. Active as an artist and art teacher around Beaverlodge since the 1930s, in 1982 she won the first Sir Frederick Haultain Prize ever awarded and with it \$25,000, for her outstanding contribution to the arts in Alberta. She has even had a book written about her, *Euphemia McNaught — Pioneer Artist of the Peace*.

Despite all the acclaim, however, she remains hard at work, both on the farm and in the studio. She admits to being bogged down currently with private orders for her popular landscapes and paintings of horses, people and buildings. She has also just recently finished four large canvases, and is working to complete five watercolors and four or five drawings for shows in Grande Prairie and Fairview, respectively.

Even with her vast experience, McNaught feels her work is still evolving and improving, though she sometimes returns to explore previous styles. For example, she noticed that some of her old paintings had more sunshine in them than her recent ones.

"I think I'm probably going to study sunshine again," she says, "and try to get more of an effect of light and shadows."

The AAF recently purchased *Monkman Creek* from her, an oil on canvas painting with a partly sprayed background. While the painting itself is recent, it is based on pen and ink drawings she did while accompanying a fishing party into a remote area 15 or 20 years ago.

Although established artists like McNaught, Guest and Stokes are the exception in the Peace region, the standards of other serious artists are improving. Guest has particularly noticed the improvement and dedication in the Peace Watercolor Society.

"It's scary, in fact," he says. "I'm going to have to work harder." □



Myrna Wilkinson, Vin Lampey & Elizabeth Bowering

85-51-105



Dorothy Shute, "Friend" & Rosemary Rees

ROSEMARY REES, 85-51-122



Leni Schalkwyk, Mary Pemberton, Dr. Henderson, Myrna Wilkinson

& Elizabeth Bowering

WINTER WONDERLAND
V PIT PIANO: 85-51-107

John Arends: a man who cared

By **PHYLIS MATOUSEK**
Journal Staff Writer

John Arends once told me that I had to follow my own path, to surmount obstacles, to be certain I found time to do what made me happy, and to care about other people.

It was his philosophy, one that he adhered to in his too-short lifetime.

John Arends, owner of J. Arends Gallery, died Oct. 7 after a long battle with cancer.

He was a kind human being, outspoken but with a wry sense of humor, never too busy to stop and talk to emerging artists, to encourage them and to offer constructive criticism and advice.

Arends was an artist himself, a painter and printmaker.

Les Graff, head of Alberta Culture's Visual Arts Branch, remembers the talent of his long-time friend and business associate.

"He was one of the pioneers of what we now view as a contemporary commercial gallery. He had a good reputation for handling art. He was one of the first to be concerned about framing and pioneered that area, too."

Despite his gentlemanly personality, John Arends was fully into the 20th century. In a 1982 interview, John said he saw no threat to art galleries from high tech. In fact, he predicted that technology would generate more interest in art particularly through video which would bring art into the home.

He was generous in community work, donating use of the gallery for a variety of fund-raising activities.

He instigated the Gallery Walk concept, periodic Sunday openings for galleries in the West End. Owners of galleries in that area have purchased a Graff painting which they will donate to the Edmonton Art Gallery in John's memory.

He was a native son of Edmonton, born here in 1926, a graduate of Strathcona high school. His art education began with classes



John Arends, painter, printmaker, gallery owner

... instigated the Gallery Walk, periodic Sunday openings for west-end galleries

at the Edmonton Art Gallery in 1941. He attended the Banff School of Fine Arts for two summers, studying with H.G. Glyde and Murray MacDonald.

He sold pharmaceuticals for many years, but never abandoned his love for art. He opened the first of several galleries 15 years ago and named it the Lefebvre Gallery in honor of a friend. His final location, on 123rd Street, finally bore his own name. He carried works by local, Canadian and American artists.

One of the local artists — Jane Sartorelli — remembers John Arends fondly and gratefully.

"He was the first one to give me that kind of encouragement. He was reliable and a very good friend. He promoted my work carefully and very well.

"He's been very good to local artists."

John Arends leaves his widow Rita, two sons Robert and Jim, and his mother Cornelia, all of Edmonton, and many friends across Canada.

J. Arends, 10238 123rd St., opening Sat., new paintings by Dennis O'Connor. Also new works by K. Hamasaki, Ernestine Tahedi, John Zupan, Susan Paterson and Dean Reeves. *NOV. 1985*

West End Gallery, 12308 Jasper Ave., new works by Len Gibbs, Caren Heine and Harry Heine to Nov. 22. Also new prints by Peter Shostak, paintings by Walter Drohan, John Kasyn, Grant Leier, Canada One prints by Heine and Gibbs, new works by Alex Janvier. *NOV. 1985*

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Framing Frenzy, 17220 Stony Plain Road, Watercolors and lithographs by Willy Wong, oil paintings by Bob McLean and watercolors by Ivan Selisny. *DEC 26/85*

The Paint Spot, 8209 107th St. New paintings by Don Sharp. *DEC 26/85*

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ARTWORK IN THE FOYER

Mary Burns
Peg McPherson
James Stewart

Dec 5/85

ARTWORK IN THE FOYER

Barbara Hohn
Vin Lampey
Tom Tinkler

Nov 6th 1985

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Nov 6th 1985

In Memoriam



John Arends 1926-1985

Painter, printmaker, gallery owner and friend to the visual arts, John Arends was all of these and more. Born in Edmonton in 1926, he began developing his interests in the visual arts with classes at the Edmonton Art Gallery in 1941. He continued to participate in courses around the province and was a familiar face at Alberta Culture's Series Program over the past ten years.

He was best known for his fifteen years as a gallery owner. First, as the Lefebvre Gallery and, in recent years, under his own name on 123rd Street in Edmonton, he not only sold work by some of the best names in Alberta's art community but was one of the first to introduce concerns for museum-quality framing in the area.

John Arends was largely responsible for the "Gallery Walk" concept which brings large numbers of visitors to the galleries in the west end of downtown Edmonton. His colleagues in that area have purchased a painting, by long-time friend and associate Les Graff, which will be donated to the Edmonton Art Gallery in Arends' memory.

He will be remembered for his willingness to give, whether it was his time and energy or enthusiasm and support for what he believed to be quality in the visual arts. John Arends never hesitated to give his all to artists, collectors and friends alike. □

DEC. 1985

Northeast

Visual Arts Dec 1985

David Laing, Regional Representative
Alberta Culture, Field Services
Room 2501, Provincial Building
10320 99 Street
Grande Prairie, Alberta
Phone: 538-5408 or 121-0111 (R.I.T.E.)

Artist Update from the Peace Region

Bob Guest (Grande Prairie/Hinton Trail) Bob was recently featured in the 'Looking North' article in the October issue of the Visual Arts Newsletter. He has recently completed works for exhibit at the Peace Watercolour Society show at the Prairie Gallery, the upcoming Peace Country Drawing show in Fairview and a major exhibit of his work in oils at the Woltjen/Udell gallery in Edmonton. As much as one can while putting up wood and water for the winter, Bob is trying to relax a little from preparing for those three shows and is beginning to prepare for bigger and better things.

Dear Van:

Re: A point for clarification
I wish to clarify a point from your recent edition of the Visual Arts Newsletter. While I very much appreciate the positive interview with a member of your publication staff, there was a slight misunderstanding. This is largely due to my isolation here in the Peace River country where the telephone communications are "shaky" at the best of times.

While comments published were accurate in most respects, I wish to point out that my painting, *Pinto Creek, Fall*, had already been presented to the Queen when she was a visitor to this area a few years ago.

Thank you for your help. Keep up the good work!

Yours sincerely,
Bob Guest
Hinton Trail, Alberta

Dec '85

THE EDMONTON JOURNAL, Saturday, November 16, 1985



PICTURE: Mike Pinder

Caren Heine, left, Len Gibbs, holding Caren Heine floral painting, and Harry Heine
... Harry Heine's seascapes on wall at left; show at West End Gallery continues through Nov. 22

Realism links three western artists

Ships sailing wraithlike under billowing canvas along a mist-shrouded coast.

Cowboys and horses pictured in photographic realism down to the finest detail of tack and working gear.

Delicate flowers floating in seas of complimentary color washes.

These three artists take the viewer on exciting visual journeys.

Harry Heine, of course, is well known for his scenes of working boats and ships. No luxurious yachts here.

His paintings bring the scent of the sea into any room. Still, he claims he paints the atmosphere rather than the sea.

Schooners under full canvas ply the sea gracefully, but always in a mysterious mist. Heine always spotlights a part of his paintings with a gleam of light, as if the sun were trying to break through the layers of fog.

He uses watercolors to their fullest potential. Rich, deep tones of water, sky and land emphasize the virginal white of the sails. Even the old tugs have an air of gentility, of better days when the planking was new, the paint was fresh and the brass gleamed. These are working vessels, as Gibbs' cowboys are working men.

Heine's compositional talent is unassailable as is his knowledge of the boats and ships.

He is the only Canadian to be accepted into the Royal Society of Marine Artists.

Originally from Edmonton, Heine worked in interior design

Len Gibbs, Harry Heine and Caren Heine
West End Gallery through Nov. 22

Nov. 16, 1985

participate in training sessions aboard the racing vessel.

Both men have donated one of their paintings as a fund-raiser for Canada's entry in the America's Cup which will sail out of Perth, Australia in 1987.

The popularity of the realistic paintings by Len Gibbs hasn't diminished over the years. If anything, his reputation continues to grow.

He's found an entirely new source of inspiration for his paintings — backstage at the racetrack.

It's a new world to Gibbs who has concentrated for many years on the western scene and the people who play out their predestined roles, but he's exploring every facet, even going to the track in time for the early

morning workouts which start around 5:30.

The exercise boys and trainers are delighted with the attention from an artist, Gibbs says. Usually it's the jockeys and the owners who get the lion's share of the limelight, Gibbs claims. And he enjoys watching the skittish two-year-olds learn how to come out of the gate running and all the other tricks of the racing game.

He applies the same dedication to detail in the racetrack scenes as he does in his familiar western studies.

Another book is in the offing, he says, and with the help of his wife Betty, hopefully it will be a sell-out, as the first one was.

Caren Heine is Harry's daughter and the expert help she's received during the 12 years she has been painting is obvious.

Edmonton

Dec '85

If many of the submissions came from Edmonton, many of the artists came from somewhere else. George Seeckts, one of the 18 artists to have his work purchased by the AAF Northern Alberta Acquisition Project, originally came from Liverpool. Born in 1919, Seeckts came by way of Kuwait to Edmonton, where he arrived "during a very cold January" in 1954. Although Seeckts won his first prize for painting when he was 11 years old, the former federal ministry of transport engineer says he has never had any formal art training. In recent years, friends like the realist painter Len Gibbs have encouraged Seeckts to paint.

Natures Haiku, the acrylic on masonite piece purchased by the AAF, is typical of Seeckts' work. "I'm a realist painter, I paint that way because at heart I'm a realist and I like to see things the way they are." Comparing the Alberta art scene to others he has encountered in his travels, Seeckts is enthusiastic: "It's excellent; there's hardly any better. We have the different seasons and the different topographies. I really love it here." This attitude is apparent in Natures Haiku, with its calm close-up of a pebbly shoreline.

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A MAJOR JOINT EXHIBITION OF PAINTINGS & WATERCOLOURS



LEN GIBBS · HARRY HEINE

MONDAY, NOVEMBER 11, 7:30 P.M.

PREVIEW ONLY - SAT. NOV. 9, 10:00 A.M. TO 5:00 P.M.

The paintings may be previewed during regular gallery hours on Saturday, Nov. 9th. None of the paintings will be available for purchase at the preview. Exhibition and sale opens Monday, Nov. 11th at 7:30 p.m.



west end gallery

12308 JASPER AVENUE 488-4892

Special Guest Artist

CAREN HEINE

Watercolours

Co-sponsored by the
Alberta Art Foundation



E.A.C. Christmas Party 1985

1985 EB-51-169



Harry & Mrs. Horton

1985 EB-51-169



Dorothy Shute & Dr. Henderson

HENDERSON EB-5-170



Edmonton Art Club Singers

EB-51-171



Dorothy, Leni, Mary,

and Mr. Boettcher

EB-51-172



Albert, Myrna, Vin, Robert,

and Elizabeth

EB-51-173

A200-55



MS-726

Edmonton Art Club fonds

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