



**SATURDAY NIGHT/  
SUNDAY MORNING  
WAKE UP TO NEW ART**



**S**ATURDAY NIGHT and SUNDAY MORNING. That's a binary as rich as it comes. It can stand for the hung-over penitent, the Romantic and the Classicist, Dionysus and Apollo, spontaneity and method, freedom and harness, form and content, meaning and surface, art connected to experience or art as a form of the ideal. It can stand for art as a vacation from the self, or art as a practice within which protocols are invented or suspended and things you don't understand can change your life.

**SATURDAY NIGHT/  
SUNDAY MORNING** .....

**WAKE UP TO NEW ART**

This show, like the group show ideal, is a collaborative act performed to demonstrate the experience of a visually oriented cohort. They, we, all possess a due mingling of similarity and difference. From an aestheticist viewpoint we might be seen to draw our meaning from an inner well. The historicist would see us as responding to a culturally inherited structure that takes on the coloration of our place and time. If that is so, then we're off on an island on more margins than one, with a foot in the nineteenth, twentieth, and twenty-first centuries. This chimeric three-legged island is fertile ground for good art.

The interesting question about art is not what it is, but rather why it is. Art in the last hundred years has sustained sublimation, dematerialization, mortification, exaltation,

incorporation...all of the 109 processes of the ancient alchemists, in fact. We know it when we see it, and in this century we're increasingly comfortable with any form or anti-form it might take. It increasingly resembles scientific research or perceptual experiment. As cerebral as it may become, art nevertheless perennially testifies to the beauty of imperfect human thought and action muddled up with feeling. It's a form of etiquette, people waving to one another in four dimensions. It's a special cultural signaling takes root in individuals who, when they are engaged in it are artists, and when not, diffract into the public.

The main thing is to be open and curious, and to look. Let's look at the company of Visual Arts Nova Scotia Cape Breton circa 2010.

**Basma Kavanagh** operates in the realm of Sunday form and its surprisingly sober sibling anti-form, which, as Duchamp stated, is an insistence that art making has to be based on other terms than those of arbitrary, formalistic, tasteful arrangements of static forms. Kavanagh constructs decoloured or close-toned bas-reliefs based on the fruiting bodies of lichen and fungi. The biologist-artist Ernst Haeckel, in his 'Art Forms of Nature' presents these creatures as psychedelically fractalized embodiments of symmetry and organization. Kavanagh's work internalizes and reverses their splendor. Here they become anti-form elf cups unconnected to any gestalt arrangement. Instead they imply extension and spread beyond the information surface of the object. Beneath the formalist objectivity lies a Romantic sensibility, as evinced by the artist's poem-book concerning the spawning of salmon. Lichens occur in the most extreme environments in the world. They suggest a parallel colonization of earth with our species. Kavanagh's art salutes their might. Enlarged, they might be public friezes from a better world.

**Brian Geary's** paintings are intimist chamber pieces composed of a lattice of marks and decisions. The colour is close-toned with oblique harmonies, the facture is divided between marks of the hand and areas activated by paint applied with industrial-looking surfaces. This is the kind of work that reminds us of how painting is closer in spirit to film than it is to photography. The lens-based image is a 1/50th or a 1/500th of a second experience.

Painting functions as an archeological site of material operations, problems, judgments and resolutions. Intentional operations accumulate until they reach a stage at which a large structural gamble is required if the painting is to fulfill the demands of its essence. This distillation, if it succeeds, is to a degree beyond intention: the painting, a multiform buildup, nevertheless looks like it was made in one go, like it arrived all at once.

**Celeste Friesen-Nikkel** recapitulates the history of Abstract Expressionism in



nine paintings that sample the ways paint handling by itself can stand as the main or sole content of painting. Over the last half century the meanings of this approach have changed as unrelentingly as the seasons. For Friesen-Nikkel this appears to be painting driven as much by research into the poetics of space as by a need to communicate publicly. Paint mastered is paint domesticated, but to be in cahoots with paint is to set it free.

In an explicitly public early Sunday mode, **Catherine Moir**, Cape Breton's Emily Carr, demonstrates how Beginner's

Mind paints. In the upper left of Settled in for Winter, there is a patch of pale blue that describes a gradual slope leading into hilly woods. This patch simultaneously kinetheticizes the effort of climbing the rise and stands for itself as a mottle of dilute oil paint that jigsaws itself into an intricate and



satisfying allover pattern. When Moir is in control of her forces, no-one paints more convincingly.

It's not unreasonable to reckon a future technology that enables holographic painting in the air straight from the mind with hand gestures. My own paintings on utility-grade 3-D lenticular prints are to those pictures as rock scribbles are to reality.

Watercolour painting and Greenbergian modernism had a summer fling in Cape Breton nearly sixty years ago. The Abstract Expressionist colour field painter Helen Frankenthaler (b. 1928) produced the seminal 1952 work Mountains and Sea provoked by the sight of the northern highlands coastline as seen from the sea on a boat. It's a seven by ten foot painting on which very dilute oil paint has been poured

and blotted on raw canvas, and it contains all the lustiness and luminosity of a vital watercolour on paper, but on a gargantuan scale. It would make a swank flag for the island.

**Susan MacDonald's** shadowbox watercolour with seashell Beach Sunrise shows a delicately day-lit shore leading to an ocean beneath a spooky cosmic black sky. It looks like it could hang on the wall of a studio in a movie in which Liz Taylor plays an artist beatnik in Big Sur.

Veteran watercolourist **Kenny Boone** shows crow and sky studies done with a long-practiced hand and his trademark brio. Watercolour has a tradition of the linear, from when it predated or substituted for photography, but its soul is in the pictorial – the magic of water cloaking itself in colour and still behaving like water. It's the Cary Grant of arts, the life of the party. Boone paints in this spirit: his paintings look like they were painted while riding a polo pony.

**Jeff Wilson's** Summary of the Night (this end up) is a convincing acrylic in a Precisionist-Cubist mode, and as such it lends itself to thoughts of rough prairie car travel in the 1930s, like a Futurist Bonnie and Clyde scene. If the title is an indication, time as well as space is being pictured here. We live in a world of cubist visual spaces yet the cubist matrix is neglected in the predominant visual and media worlds. It has again become a fruitful frontier for the artist.

**Patsy MacKinnon** has incarnated Saturday Night as a buoyant dancing woman whose party gown is identical to



the billowing sea on which she trips. A dress moving like the sea, the sea moving like a dress...that's a good metaphor and if you heard it in a Steve Winwood song you'd like it.

**Teena Marie Fancey** paints a dancer (who, being multiplied, may be all dancers) dressed seemingly in the gladrags of an era between the Depression and the moment everybody owned a TV and stopped going out. The painting is a triptych that recalls a Renaissance altarpiece; the ground is made of collaged calendars just showing through the paint; the woman is kaleidoscoped hieratically like a strobing Tarot figure. This is painting that is extroverted in its appeal to an understanding audience.

The state of photo technology has allowed anyone to attain nearly the quality of pictures in National Geographic, the gold standard of fine photography. Digital manipulation allows for enormous leaps in conceptual imagination and visual finish. Where previously photography carried at least a plausible voucher of objectivity (no

matter how often we noticed its delusory conventions), now its new plasticity leads irresistibly towards an enormous subjectivity. Photography is now able to overcome its imagery. It can be like painting, where the thought and emotion are embedded in the surface, and the mystery of its making has to be bigger than the image. The subject of modern painting is consciousness. Now photography becomes a naturalized citizen of the borderland where art is Leonardo's "thing of the mind." When you can take a picture of anything at all without taking out a mortgage on the real world, you start to take pictures of your dreams. And everything in your dreams is you.

The travel photos of **Lynn Ellis** would fit comfortably into any sight-seeing glossy. But it's another piece that encapsulates this new inner-directedness. Desire, ostensibly a simple study of wave forms, the water appears to have been subjected to vectoring and heightened unreal chroma, electric red ripples intercoupling with an undulating blue field. With the addition of the title, the

mundane instantly becomes metaphoric.

Jean Cocteau in the 1940s said that cinema would not become a pluralistic and egalitarian medium "until the materials are as cheap as pencil and paper." With Photoshop this has for all practical purposes come to pass. **Lori Secouler-Beaudry** is able to unpack the contents of the psyche like a birdwatcher and present a taxonomy of mind like a digital-era Audubon.

**Roger Beaudry** presents a straight objective photo of a dog sitting with equanimity in an awkward place: on the narrow shoulder of a highway beneath a ploughed-up snowbank. The dog is wearing a jacket. Just about any photograph could be titled 'Our Universe (detail)', but this one more than most. It's like a Coen brothers movie in one image. Sad and funny couldn't be more perfectly balanced. It's called Pumpkin in Paradise.

**Carol Kennedy's** photo-object world is deeply bathed in the mythic, but it's a mythic that fully participates in natural life, the way in ancient Greece one might, while shopping, encounter a god. It might be prodigious, but it wouldn't be illusory. She makes elegant, genuine chemical photographs which are then roughed up and worked over, with the sorcerous result of looking even more elegant when fixed together, scarred and elevated. She also stitches together sea flotsam into angels, though they are angels in their status as elementals, whose cronies are the oceans, stone, and illimitability.

**Diane Lewis** stages the impossibility of art in tableaux of despair and failure.

The failure isn't real though, but theatrical. Being an art educator she understands the mental terrain of frustration that comes when imagination and ability are unrequited. She reminds us that a genuine artist is a person who would rather get good at art than be good at art. To that end, her piece, cunningly titled I Can't Do This Anymore is a communal painting surface with paints and brushes for the gallery audience to advance, if not complete. The jury remains out on when a painting is finished.

In the 1950s Barnett Newman joked that sculpture is what you bump into when you back up to see a painting. In the '60s and '70s sculptural energy had migrated from the object to the charged negative space around it, directly into the act of perception. By the '80s sculptural energy had cloned the world of industrial goods and virtual spaces as if it were the Borg.

Disembodied or elemental, sculpture remains the art with the most extroverted and other-directed public address. **Gordon Kennedy** deserves, and could stock, a sculpture park devoted to his work. Kennedy's metal works marry the autography of painting with the heft and forcefield of steel. He makes calligraphy in iron look easy. Within the flying weight of Night in Argentina two figures snakedance or just walk along in a heat haze like morphing elastic characters in a Betty Boop cartoon.

**Carolyn Ritchie Bedford's** fired clay half-figure bust The Dawning: Work in Progress contains something of the principled grotesquerie of Louise Bourgeois

in a plain stylist Rodinesque mode. A consoling arm seems to appear like ectoplasm from the hara of an anxious child. Its mystery lies in asking if our lives are a string of moments adrift in time, or if there is the possibility of enigmatic communion with our future selves.

**bernard siller**, Cape Breton's William Blake, shows wall pieces constructed of flotsam and jetsam from the deep ocean of industry. We're always blithely surrounded by things that were manufactured, but it's an unnerving perception to see all those things in the light of the energy transactions that brought them into being. The timeline of a paperclip can lead you to the core of the world. It's the Naked Lunch moment. siller's triskaidekomania appears to be a stained glass camshaft made of conjoined Gordon Gekko-types akimbo. The serial wave patterning implies rotational motion implying a sedulous grind of competition and skulduggery. Each Sisyphus, if that's what they are, looks happy.

Of course there are no figures and no anecdote actually present. Art that skews abstract visual texture is assumed to be pregnant with potential meaning. This meaning can be harvested by addressing the work as if nothing is specified and the imagination is left free to organize the received impressions according to its own subjective criteria of relevance. The work is encouraged to assert its rights as an

autonomous object. Or else there can exist an assumption that the work's motifs are invested with paraphrasable connotations. The work courts social reception by a receiving community. Either way ostensibly difficult art welcomes talk about it. Unlike, say, reading, looking at visual art fosters quick-forming temporary communities in which consensuses form about shared interests you didn't know you had. Art tells you things you don't know you need to know until you know them.

The main thing is to look. The Irish painter Sean Scully said, 'Something that's fascinating fascinates, because it's somehow right and somehow not right. It communicates without explaining, without justifying. And this contradiction, this confliction, this confusion — like putting a building on top of a pinhead — fascinates. And what fascinates goes the distance'.

There is enough fascination here to keep your eyes on their toes.

**Onni Nordman**



**Roger Beaudry, Highland Sunrise, Digital media, 2010**

## ROGER BEAUDRY

Roger Beaudry is a regionally known visual artist who now makes his home in his native village of Cheticamp, Cape Breton, after over 20 years away. His primary medium is coloured pencil, but in the past several years has experimented in other mediums, such as acrylics, mixed wet media, and photo-digital art. Trained in traditional commercial art and largely self-taught in digital graphic software, he combines mediums and subject matter interchangeably. Beaudry focuses on Cape Breton landscapes, as well as areas of advertising art, fantasy characters, and packaging design.

He has exhibited his pencil landscape works at the Art Sales & Rental Gallery in Halifax in 1999 and 2000 in conjunction with related AGNS shows. From 2001 to 2006, he exhibited at the St. Mary's University Art Gallery FASS (Faculty, Alumni, Student and Staff) shows, as well as the Hands Dancing exhibitions in Inverness. His works are currently showcased in the website UcanBuyArt.com. A freelance writer and amateur broadcaster, Roger skillfully integrates his written works and poetry with visual imagery, producing emotionally evocative pieces in tune with the stunning vistas of the Cape Breton Highlands, to which he attributes his deep spirituality.

## Artist Statement

I wish first and foremost to express a spiritual connection by capturing the mysticism

and majesty of the mountains under which I came to be. I am also eternally grateful for my ability to witness and emulate this splendour. I have always been, and always will be, inspired by the sheer beauty of the Highlands of Cape Breton, the cradle of my life. I want to express my immense fascination and love for



them through a variety of mediums. My work weaves together the painstaking process to achieve artistic harmony with the landscapes that continue to inspire it. Together they tell a story of the timeless interaction of nature and craft. Since I was a child I have had a tremendous curiosity and imagination, and first began experimenting with colour pencils alone, creating fantasy characters and stories

as a youngster. This inquisitive creativity is still evident, as I am currently exploring the intriguing effects of other media – like acrylics and modified digital images – making everyday objects into art forms.

My work also expresses a whimsy and a longing for simple pleasures and the essentials of living: the movement of beautifully muscled animals; the image of our pet beagle-mix against the immensity of the Highland Plateau in the midst of the snow plough season; the views of the Highland hills coloured in fading blues as they slowly disappear in the distance; and finally, culled pieces from across my repertoire assembled with my occasional Inverness Oran articles and excerpts of my upcoming memoir which I often recite on my Sunday morning radio program.

In short, I have yet to pull together all of these diverse works and media to a cohesive whole that will, in one glance, totally express the immense joy and fascination I harbour for the world and its people. I feel this especially for this island and this quaint village, which will forever remain my home.

tirgan1@hotmail.com  
15 Laurie Road, P.O. Box 364  
Cheticamp, NS B0E 1H0



Lori Secouler-Beaudry, Grande Dame, Digital media, 2009



### LORI SECOULER-BEAUDRY

Born in 1942 to two Philadelphia artists, Lori has been exposed to most art forms since she was a toddler. She laughingly recounts that in kindergarten at age five, she was called to the principal's office because she happily produced a crayon nude during nap-time. The first college educated member of her family, Lori has Bachelor's and Master's degrees in Anthropology, and a Ph.D. in Psychology.

Art classes have always been a part of her life; watercolor and pastels were early loves, acrylic portraits a later pursuit. Photography became integral to her artistic world when she discovered that the pictures she was producing with a simple 35 mm Minolta and drug-store processing appeared remarkably professional. She began showing her work in the early 80's and has continued to startle herself and others with her emotionally evocative land and seascapes.

Along with her landscape work, much of which reflects New England and the Atlantic Provinces, Lori has produced some fascinating animal studies - utilizing themes such as motherhood and primate love. At the present time, Lori is a Professor of Psychology at St. Mary's University in Halifax, having left her New Jersey clinical practice to be with her Canadian husband, visual artist Roger Beaudry.

### Artist Statement

Starting out as an amateur post-impressionist in my painting, I tried to capture the same images with my camera. I wanted to re-create beauty, not knowing that I could also create beauty by letting go of preconceived notions and the fear of not pleasing the viewer. The body of work that I am beginning to create leaves behind the traditional and enters the world of multi-layered realities. I am combining my paintings with photography and using photographs to launch line drawings that evoke the illustrations in the children's books I loved in the 40's. Working in this realm of new realities, I have also been able to abandon my need for approval, and in doing so, have opened my eyes to the edges of objects and obscure forms that were hidden within a landscape. Harkening back to an old love, portraiture, I will also be using my new "eyes" and new technical skill to find the inner light that illuminates every human face.

psyche@ns.sympatico.ca  
15 Laurie Road, P.O. Box 364  
Cheticamp, NS B0E 1H0

### CAROLYN RITCHIE BEDFORD

Although Carolyn has been known as a painter for many years, she now works primarily in clay and bronze sculpture. Carolyn and her husband, George, operate their own backyard foundry in Cape Breton where they burn their own pieces of bronze.

Carolyn has been working at her art for 30 years in Nova Scotia, exhibiting in various group shows and having many solo exhibits of painting, some photography, and now sculpture. This year Carolyn is doing demonstrations of the bronze pours at the Congres Mondial Acadien events and at the Pictou art gatherings. Carolyn also completed a water wall sculpture for the new Port Hawkesbury Civic Center with sculpture figures and is pursuing other public art projects that come along.

The artist participates in The Annual NS Studio Art Rally Map welcoming visitors to her studio in the summer. Never still, she is now also trying her hand working in some stone sculpture, and applying herself to some more paintings for the future.



Carolyn Ritchie Bedford, The Dawning: Work in Progression, Fired clay sculpture, 2010



## KENNY BOONE

Kenny Boone was born and raised in Cape Breton and began painting professionally in the early 1990s. As an emerging artist, watercolour was his medium of choice and his surrounding environment influenced his style. Cape Breton Island continues to inspire him to paint land and seascapes, but his creative curiosity has led him in new directions. His portfolio now includes people, abstracts, and another medium – acrylic.

Boone has exhibited his work extensively in private and public galleries in the Maritimes, and his paintings can now be found in numerous private collections throughout North America, Australia, and Europe. His work has also been included in the collection of the Art Bank of Nova Scotia, Atlantic Lottery Corporation, Stream International, and Dominion Credit Union.



### Artist Statement

The Dawning: Work in Progression is a piece that evokes an emotional response to the creative process and the artist's reaction to their artwork.

The artist translates their own emotion into a piece of work during its creation and hopes that the viewer is equally moved in seeing the artwork in its entirety, rather than critical of small components.

This boy represents the intuitive, childlike response to something he visualizes. There is no comment on the parts of what he sees, but and immediate emotional reaction. It is the "Ahhhh" moment that he instinctively responds to upon viewing the object. This is the way the new art will be made and received in the future. It is this immediate response that this artist hopes will inform the new critique of future art.

902.625.5407  
 info@bedfordart.ca  
 or c.bedford@ns.sympatico.ca  
 bedfordart.ca  
 4 Langley Court  
 Port Hawkesbury, NS

### Artist Statement

My creative energy is obviously influenced by the divine elements of Mother Nature. These natural ingredients, combined with my curiosity for the environment in which I submerge myself, allows for powerful insight into a world of limitless wonders.

art@kennyboone.ca  
 kennyboone.ca



Kenny Boone, Out to See, Watercolour on paper, 2010

## LYNN ELLIS

Lynn is a dentist by profession and has practiced as a periodontist in Cape Breton since 1985. Born in Glace Bay, Nova Scotia, she attended St FX and Dalhousie University for her dental education.

Lynn's passion for photography was recently re-ignited by the magic of the digital age. She has attended workshops in Santa Fe, New Mexico and San Miguel de Allende, Mexico, both with Eddie Soloway. She also travelled to India with National Geographic on a photographic expedition in October 2009, with photographer Nevada Weir.

Lynn resides in Albert Bridge, Cape Breton with her two Shetland Sheep Dogs Reilly and Fiona. She continues to practice periodontics four days a week while longingly staring out the window of her office at the world she wants to view through her camera lens.

This the first exhibit of her work.



Lynn Ellis, At the Dance, Digital photograph, 2010

### Artist Statement

My particular interest is in capturing the essence of place.

I try to capture this essence with images of different perspectives of our "ordinary" surroundings. I like to simplify and distil my surroundings in my images. The play of light on reflected water in Lunenburg, the multi-coloured rust on the Mira Gut Bridge, these things fascinate me. All around me are images that speak to me of our everyday but unique lives here in our Maritime home.

The quality of light throughout our changing seasons, our global location, and our local surroundings all amaze me. I return time and time again to places along the Mira, to the edge of the ocean, to the village of Main-à-Dieu, and to the town of Louisbourg. My favourite light is a soft, rather grey day, when all available light is of a giant soft-box quality. Digitally images created with this light are amazingly rich and saturated. My digital darkroom and





**Teena Marie Fancy, The Weekend Dance (Get your glad rags on!), Mixed media & found objects on board, 2010**

Aperture software allow me to enhance this saturated quality, but I do not "photoshop" images or in any way change their content. My emotions cannot be emulated by digitally created images, only through a true rendering of the image as it presents itself to me through the lens of my Nikon D300 camera.

902.539.9623  
lynn.ellis@ns.sympatico.ca  
Slipstream Photographic  
c/o Lynn Ellis  
7 Ferry View Dr  
Albert Bridge, NS

### **TEENA MARIE FANCEY**

Teena Marie Fancy is a Nova Scotia artist working in acrylics, mixed media and relief printmaking methods. The Nova Scotia Art Bank Program purchased her work in 2000. Her work has been exhibited in solo, collaborative, and group shows and is held in private collections throughout North America and be-



yond. Teena Marie lives on Cape Breton Island and works from her home in Sydney and her summer studio in Margaree Harbour.

### **Artist Statement**

In my work I use inspiration from collected photographs and remembered poems, nursery rhymes, and stories. I love the way the stories can be enchanting and have a quality of sweetness about them, even when the tale was grim and dark. I attempt to convey this in my work using paint and carefully chosen subjects, colour, objects and ephemera.

In creating The Weekend Dance (Get your glad rags on!) I was inspired by the contrast between our Saturday night and Sunday morning behaviours, vintage photos from postcards, as well as two tales of deadly apparel: The Red Shoes, a work of fiction by Hans Christian Andersen, and the true story of a stunning ball gown made of arsenical green tarlatan.

The girl in Andersen's tale wore her red shoes everywhere, and they were perceived as evidence of her vanity. Once cursed, the shoes took control of their owner's feet. The shoes forced the girl to dance until she died from exhaustion after she boldly wore them to church.

The 1862 documented gown was made for a socialite's ball using a shining green imported textile. The twenty yards of fabric was dyed with a compound of arsenic and contained about 900 grains of the poison. While its owner danced, the dress scattered a dusting of arsenic about the ballroom making many of the guests ill and poisoning the wearer as she twirled about the floor.

The subject in The Weekend Dance (Get your glad rags on) is dressed in a fetching green

frock and red shoes, ready for Saturday night. She hopes the weekend will bring something exciting and new. She throws off the shackles of the mundane and hurls herself into the dance with abandon; her red shoes move her through the hours. She will knowingly take risks tonight; she will be reckless and perhaps self-destruct in the complete surrender of her inhibitions.

Things will look very different in the harsh Sunday morning light and she will feel a tinge of guilt. As the workweek begins she will start looking forward to its end, and once the weekend arrives she will do the dance again. She is compelled to.

902.539.7344  
tmfancey@gmail.com  
allmyfancey.blogspot.com  
247 Cabot St.  
Sydney, NS B1P 4E6

### **CELESTE FRIESEN-NIKKEL**

Celeste is a member of several artist organizations in Nova Scotia, Canada and in Virginia, USA. Her work is exhibited and collected in both locales.



**Celeste Friesen-Nikkel, Land of the Midnight Sun, Acrylic on canvas, 2010**

### **Artist Statement**

Celeste's award-winning works are in acrylic and mixed media, and reflect a wide variety of techniques, materials, and improvisations. She loves to explore colours, forms, and textures. Her diverse works present a range of expressionistic and abstract styles inspired primarily from nature, and in particular, the wild and magnificent scenery of northern Cape Breton Island, Nova Scotia.

902.383.2443  
ccnikkel@gmail.com  
artworksbyceleste.com



**Brian David Geary, Ode to Mr. Motter,**  
Acrylic on canvas, 2009

## BRIAN DAVID GEARY

Brian holds a Diploma of Applied Arts from the Alberta College of Art and Design, a Bachelor of Vocational Education from the University of Alberta, and a Masters of Fine Art (Drawing and Painting) from the University of Montana.

He is part of the teaching faculty with Nova Scotia Community College (School of Applied Arts and New media – Photography, Illustration, History of Graphic Design), and has worked as a vocational high school teacher, a graphic designer producing prepress and related artwork for offset and screen printing companies, and has taught a variety of Children and Adult extension art and craft courses with City of Edmonton, Strathcona School District, and Department of Culture, Alberta Government.

Brian has served on boards for many cultural organizations including the Cape Breton Centre for Craft and Design, the Cape Breton University Art Gallery, and the Prairie Art Gallery (Grand Prairie, AB). His interests include acrylic painting, handmade jewelry, photography and digital imaging, golf, and travel.



## Artist Statement

Over the last several years, my paintings are often influenced by my photographic experiments. The latest 'dot' series exhibited here was inspired by the dot matrix patterns found in digital, bitmap images. I found bubble wrap an excellent mark-making device to use, and of course, as all canvases are square, I based the technique on the "dot per square inch" measurement standard of digital imaging.

Visual textures found in nature continue to fascinate my eye; these works were a challenge because of the mechanical configuration of bubble wrap patterns. Oddly enough though, when in the process of transferring paint, the bubbles often produced very organic results.

I try to discover form and shape in the maze of dots – something that will lend an aesthetic structure to the painting.

Note on Title: Mr. Doug Motter was my fabrics instructor while attending Alberta College of Art. Colors and structures in this image reminded me of a weaving I created for his class.

902.564.5072 (studio visits by appointment)  
brian.geary@nsc.ca



**Basma Kavanagh, Lichen plumarius (detail),**  
Linen fibre, silk cocoons, thread, acrylic on canvas, 2010

## BASMA KAVANAGH

Basma Kavanagh is a Nova Scotia visual artist and poet. She has lived and worked in Cape Breton, on Vancouver Island, and in the Arabian Gulf, in each place creating work determined by her surroundings. Basma's work has been exhibited across Nova Scotia, in British Columbia, and in Qatar, and included in books and magazines in Canada, the US and the UK. In January 2010, Basma was invited to the Penland School of Crafts in North Carolina as a Winter Resident Artist in Letterpress. While at Penland, Basma produced a limited edition illustrated artist's book of her poem Song of Salmon. This opportunity to work in a new medium with a group of artists from across the US, and the resulting editioned work, was made possible by a grant from the Nova Scotia Department of Tourism, Culture and Heritage. The influence of this time spent working with relief printmaking techniques can be felt in Basma's most recent painted and embossed pieces.

## Artist Statement

My artistic practice includes direct interaction with plants and animals, a close observation of living things, combining empathy for 'the



animate' and an attention to biological detail (the influence of many years employed as a scientific illustrator) to produce artworks that celebrate the intimate connections between living things.

Lichens, pebbles, cracked earth, fiddleheads, fungi – these are some of the organisms and animate textures (earth-in-flux) that hold my attention, that unfurl in unnatural fractal forms of themselves when I dream at night.

Embossed, sewn, and painted works celebrate these wishing-well forms: we stare into them, and see cells, growth, decay, a rude anatomy. We see ourselves reflected there, find an answer (or maybe the question) to the "world riddle": a kind of poetry – elegant configurations of body against body, stanzas of stone against stone, delicately punctuated by the spaces between, an understated music of silences and shadows.

• basmakavanagh@EastLink.ca  
• basmakavaagh.blogspot.com



**Carol Kennedy, Bone Angel, Whale bone, seal bone, beach rock, 2010**

## CAROL KENNEDY

Carol has achieved much success as a photographer and photographic artist since she studied at the Institute of Design in Chicago in 1970's. In the 1980's she was a fashion photographer in Toronto, winning the Art Di-

rectors Magazine Award in 1983.

Moving to Cape Breton to have her family, she became well known for her black and white portraits, particularly of musicians, and won 2 ECMA's and received a Juno nomination. She



has won a Black and White Magazine award and her photos have been published in Black and White, National Film Board, Faces of Canada, Arts Atlantic, Visual Arts Nova Scotia, Pottersfield Portfolio, and Antigonish Review as well as on several book covers.

She has received two Canada Council Grants, Arts Ontario, and Arts Nova Scotia grants. Her work has been exhibited in Canada, the U.S.A., England, and Switzerland and it is in the collection of the Canada Council and Nova Scotia art banks, and also in the collections of the National Film Board, Art Gallery of Ontario, Art Gallery of Nova Scotia, and many private collections. Carol and her husband, sculptor Gordon Kennedy, have the Ironart & Photographs studio on the Cabot Trail in Tarbot.

This is Carol's 5th exhibit for Visual Arts Nova Scotia.

### Artist Statement

My artwork is about making a story which stimulates the imagination and draws the

mind into a place filled with expectation and excitement, sometimes wonder and pleasure, sometimes challenge and tension.

To set this stage, I manipulate my images by symmetrical repetition, layering of photos, sewing, burning and painting to transform a banal or familiar location into a site for extraordinary interpretation. These then become psychic landscapes brimming with narrative connotations just below the surface and awaiting inhabitation by the viewers' own narrative projections.

I have taken the exhibition title literally: mainly the directive 'Wake up to New Art'. I pushed myself to do work out of my usual subject and technique range. In this exhibit I present two found object sculptural pieces, as well as three manipulated photographic images. My concerns are the fragility of life and our impact on nature.

• 902.929.2821  
• Ironart.ca  
• photographercarolkennedy.com  
• Ironart & Photographs  
• Cabot Trail, Tarbot RR 4 Baddeck

## GORDON KENNEDY

Gordon graduated from the Vancouver Art School, now called Emily Carr College of Art in 1977 in Sculpture and Painting. He set up a studio in Vancouver, then worked east to Toronto, and finally to Cape Breton. He has exhibited his work in solo exhibitions in venues across the country, and his most recent shows were at STFX Art Gallery and CBU Art Gallery. His work is in many public and private collections. Gordon is also a renowned Snow Sculptor, winning first place in Quebec and representing Canada in Harbin China.

Along with his wife Carol, he has his own gallery and studio on the Cabot Trail in Tarbot.

### Artist Statement

With different shapes, forms and colours, I try to excite the imagination. Night in Argen-



**Gordon Kennedy, Wind Swept, Steel, lacquer, 2010**



tina is two dancers tangoing through the rich darkness of a summer night. This leads us to Wind Swept: that is perhaps how one may feel recovering from such a night, walking in the cool Sunday morning breeze.

• ironart@ns.sympatico.ca | ironart.ca  
• Ironart Studio  
• 48084 Cabot Trail, Tarbot



**Diane Lewis, Regret, Acrylic on canvas, thread, 2010**

## DIANE LEWIS

Diane Lewis is an artist and an art educator. She works for the Cape Breton Victoria Regional School Board. She uses art to teach her students about children's rights and the holocaust. Her curriculum about her students' children's rights art installation is being used by UNICEF. She is currently working on a project that will culminate in a class trip to the Arctic. She lives in Sydney, Nova Scotia.

### Artist Statement: Regret

The new art will document the process of making art. The frustrations, self doubts, and regrets. I have been struggling with this painting for a long time. Finally slashing it, spray



painting it in frustration, and then stitching the canvas back together; in a quasi-Marshall McLuhan moment the painting has become the process.

The final piece documents the journey of making art. It is not about being slick or polished. It documents the frustration of the artist - the

working and reworking, the dead ends and the insecurities.

### Artist's Statement: I Can't Do This Anymore

There is certainly a place for the traditional type of painting that conforms to the elements and principles of design. As a technical exercise I can appreciate paintings of bowls of fruit and falling down barns. I sometimes wonder why an artist would put themselves through all of that. Why not take a photograph?

The new art will require more than a passive glance from the observer. The audience will have to participate in the art making process.

If you are into this type of art you can finish it.....

### Artist's Statement: Unbleached Titanium

The new art will not feel the need to embrace colour. There will be no need to conform to the colour wheel, or use traditional colour theory. There will not be pressure to dramatically alter the canvas. Beauty will be found in simplicity.

We can look to the past, to artists like Barnett Newman. He has a painting based on the Kabbalah that is stripped down and pure. It is so simple, so complex, and so obvious.

902. 562.4032  
dianelewis@syd.eastlink.ca  
103 Grandview Street  
Sydney, NS B1P 3N7

## PATSY MACKINNON

The artist's election for membership in the prestigious Canadian Society of Painters in Watercolour was confirmed in 2006. She is also an elected member of the Canadian Society of Authors, Illustrators, and Performers, and her illustrations have been included in the CANSCAIP National Children's Book Tour since 2002. In 2009-10, she mentored up-and-coming illustrators through the CANSCAIP Blue Pencil Project.

A nomination, for the Amelia Frances Howard Gibbon Medal (1995), for her work as an illus-

trator of children's book, and both provincial and national awards for her 60' mural design installed at the Cape Breton Regional Hospital, highlight the artist's diversity. Since 2002 she has been included in the Canadian "Who's Who", published by the University of Toronto.

The artist has taught extensively since 1989, with invitations to lead watercolour workshops, conferences, and classes in Cape Breton, Ontario, Quebec and Florida. She teaches both schoolchildren and adults. The artist was awarded the Mentorship Award for the Learning through the Arts Program. She has also received a Lifetime Achievement Award from the Cape Breton Artist's Association (2000).

Her paintings have been selected for inclusion in the Nova Scotia Art Bank (1999), Cape Breton University's permanent collection (1997), and been viewed in the nationally televised series "Pit Pony" (1999). Her watercolours have been accepted into provincial, regional, and international juried shows and are hung in corporate and private collections.



### Artist Statement

"The ability, the need, the desire to create is a gift that I must honor."

A very special Saturday night celebration remembered, with family and friends – and that 'perfect' dress! So many reasons for a person to sparkle!



**Patsy MacKinnon, Saturday Night Sparkle, Watercolour on paper, 2010**

902.862.3392  
patsy@patsymackinnon.com  
patsymackinnon.com  
3167 Sunset Avenue  
New Waterford NS B1H 1L1

## SUSAN MACDONALD

Susan MacDonald was born and raised in Rhode Island. The youngest of three girls, she would sit by her father's side as he created oil paintings in his leisure time. Growing up, Susan always had a pencil and drawing pad close at hand. If she wasn't teaching 'how to draw' classes to her neighborhood friends, she could be found in the nearby woods, taking photographs and collecting local flora and fauna to examine and sketch at a later date. As a teen Susan spent Saturdays in art classes at a nearby college. Throughout middle and high school she was an active member in her school's art club. The members took an annual 4-hour train trip from Rhode Island to New



**Susan MacDonald, Beach Sunrise, Paper, watercolour, shell, sand, 2010**

York City to visit the city's famous art galleries: The Metropolitan, the Guggenheim, the Whitney. All of these early experiences inspired this creative thinker to make art her life's career.

Susan attended Rhode Island College and received a degree in art education. She taught art in public schools in Rhode Island and Connecticut and raised two children. Susan also taught private art lessons in paper marbling, drawing, jewelry making, and silkscreen printing; volunteered to teach workshops at town-wide Art Days; and taught art in adult education programs. Partnered with another art teacher, the two friends formed a silkscreen greeting card company and distributed their work to local galleries and stores. In addition, Susan served on the executive board of both her state and regional Art Education Associations. During this time she organized a state-wide student art exhibit which was held in a private gallery and she also arranged to have student artwork shown on a local TV channel. On a personal level, Susan created her own art, which was shown and sold at an annual exhibit at the Eli Whitney Museum in Hamden, Connecticut.

After the death of her husband, Sue earned her second Master's degree in Instruction of the Gifted and Talented. It was at this time that she began to work on large-scale projects

in her schools. Throughout the years, Susan and her students transformed the school's hallways into rainforests, fairy tale shopping malls, and Native American villages. With paint, paper and a variety of assorted art materials, Susan and her students created banners, sculptures, batik hangings, movies and even a weekly in-school TV broadcast. With her guidance, her students created a permanent 10 by 14 foot glass mosaic mural that is installed in a school's entryway. It was at this time that Susan was nominated for Disney's Teacher of the Year Award. In addition, friends and interior decorators sought her out to create custom art for privately owned homes.

On a family summer vacation to Nova Scotia, Susan met and eventually married a Cape Bretoner. Her move to the Maritimes allowed Susan to finally live her dream of becoming a full-time professional artist. As she did as a child, Susan still takes photographs of things in nature that intrigue her. She uses these pictures as jumping off points for creating art in her studio. While she continues to experiment with many media, Susan usually returns to acrylic and watercolor painting to express her life in art.



#### **Artist Statement**

My art is a metamorphosis of shapes and colors. I am inspired by small vignettes of design that my mind's eye sees in all things. A lens in my imagination goes "click" and I've snapped

a memorable scene to use as a jumping off point in my studio. When brush touches paint and paint touches paper, the transition begins. Through my palette of colors brighter than nature, the image that I'm creating on a flat surface transforms into a unique composition of shapes and values.

902.371.6007 or 902.849.0253  
sdlaskey@gmail.com  
925 Main Street  
Glace Bay, Nova Scotia, B1A 4Z6

#### **CATHERINE MOIR**

Catherine Moir is a painter who lives and works in the wilderness of Cape Breton. She moved from Halifax to Iona, Cape Breton in 1984 where she delivered the mail for the rural routes. Catherine has been working as a professional artist since 1971, painting en plein air. She had a solo shows at the Cape Breton University Art Gallery in 1999 and 2009, has participated in group shows at the CBU Art Gallery with fresh work every year between 2000 and 2007. A Time for Silence was a solo show at STFX Art Gallery in 2006. She has also shown at Lyghtsome Gallery, Antigonish, and several other galleries in Nova Scotia. She worked as the facilitator and curator for the Visual Art Series for its first 5 years during Celtic Colours, as the coordinator for "Peer Consultancy" a professional development program for Cape Breton artists, and as manager for PierScape 2006 to the present.

Catherine attended the Nova Scotia College of Art and Design program for children between the ages of seven and fifteen. She received a scholarship to attend NSCAD in 1971, attended St. Mary's University in 1972, and took painting from Alan Whyllie at "Ten Mile House Gallery" in Bedford in 1973. She traveled and worked extensively in North Africa and Western Europe 1973-74 and lived and painted in Tarbot, Cape Breton for a year in 1975. She moved to Edmonton for eight years and attended the University of Alberta, taking life figure drawing classes, and then moved back



**Catherine Moir, Un-hysteria, Oil on canvas, 2010**

to Halifax for a time before finally settling in Cape Breton for good.

Catherine has five children who grew up in Iona and Big Hill outside Baddeck where they helped build and run a retreat centre for meditation. She now has a studio and lives on the Morley Road in the woods with her two ponies, dog and cat.



#### **Artist Statement**

I prefer to work outside, especially in the early morning or late afternoon light, and I cover my canvas on the first day. Then I take my time with the details. If I can remain open-minded, the composition and colour tell me what to do.



**Onni Nordman, Keystone,  
Oil on lenticular panels, 2010**

I work from life and strive for movement, trying to capture the excitement I feel at encountering colour and form. Sometimes the emotion or idea is portrayed by a person or event. Usually it is everywhere, sometimes unplanned, at other times I have a plan, which changes or grows as reality and "nowness" demands my attention.

Painting is very much part of my spiritual life, when I stop and take note of what is coming out on the canvas it allows me to know myself better and the impact I'm having on my slice of life. Is there half a truck in this painting because I feel the owner is only half there? Why is there only one chair, am I feeling solitary? The deeper I look the more I find.

catherinemoir.com  
523 Morley Rd.  
Sydney Forks, East Bay, NS B1L 1E2

## ONNI NORDMAN

Born Sydney. Studied NSCAD.



### Artist Statement

Painting is a language that embodies a type of thinking. Painting is not producing this or that. Instead, one is thinking in a very practical way. Means precede meanings. Traditionally, paint-



**bernard siller, clip art,  
mixed media wall sculpture, 2005/2008**

ing means pushing colored mud around on a piece of cloth with a hairy stick. Its narrative content is determined as much by handling of materials as by the subjects to which it refers. The social, political, and psychological frameworks which contextualize the art will shift. The language of materials is what we continue to read. My job as a painter is to find a pattern, to create abstract loveliness and order, to find a design with which to create a dynamic, satisfying flatness.

: onninordman.com

## bernard siller



### Artist Statement

i depict no narrative  
my time curls within  
imagination intuition  
improvisation  
juxtaposition synthesis  
metaphoric suggestion  
aesthetic of fusion

: 902.539.1226  
: 280 Henry Street  
: Sydney, NS B1N 2H9

## JEFF WILSON

Jeff Wilson is a 36 year old artist who has traveled here, there, and everywhere, but keeps Cape Breton as his home base. He has painted murals for several organizations and individuals, worked in the animation industry for 10 years, and has drawn and painted portraits of all kinds. Jeff studied at NSCAD, and works in any and every medium that he can get his hands on. He is presently a teacher with the Cape Breton Victoria Regional School Board,



**Jeff Wilson, Goin' Out (The Traveler),  
Acrylic on paper, 2009**

and always has projects on the go in his studio, because art does not make itself.

#### **Artist Statement**

Conceived from the unknown adventure of the coming evening, fashion becomes an allegory; shoes are worn with a shadow of their original function; masks become a living portrait acting to build on society's traditions, habits, and expectations of appearance. The ornate folly of the social creature is mirrored by the wall of worn accessories.

The small hours that make the adventure's

final moments become a purgatorial landscape of lost time. The grand entrance has been made; glances, sighs, laughter, and disguised vanities have blossomed and withered. Remaining behind, the wrinkles of age crawl further across the face of youth. The new day pushes into the shadows, reducing yesterday's promise to a dusted robe laid limp around the fading energy of the weary traveler.

Between the readiness of departure and the returning aftermath, there is the ragged blend of memories to sort through. Like reading a stranger's mind, crudely formed echoes of colors and caricatures become twisted into a sea of sexual games, drunken oaths, and the secret solemn wish to either live in that night forever, or die before the day's coming birth.

⋮ 902.539.2219  
⋮  
⋮ jeffwilson73ad@hotmail.com

