

images & objects xiii



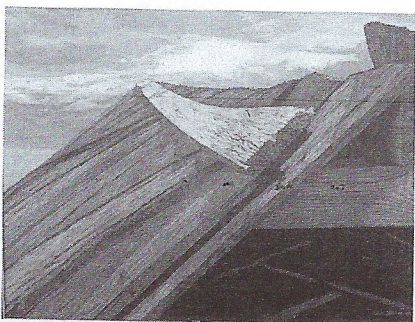
a n e x h i b i t i o n o f
c o n t e m p o r a r y b c a r t i s t s

Peace-Liard



JURORS: CHRIS CZARTORYSKI
LOU LYNN

ARTISTS:



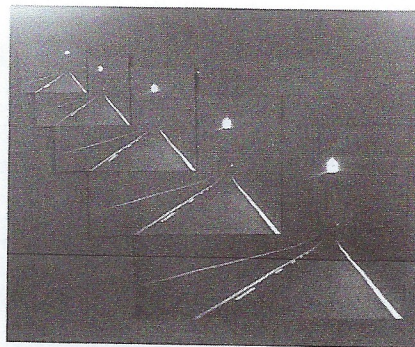
DEBBIE BRUINSMA Charlie Lake
Decaying Rooftop
acrylic on canvas board
20" x 26"

The decaying wood of these old buildings is irresistible subject matter to many artists. I saw this rooftop just north of Fort St. John. To me, these old barns & granaries represent an important part of the Peace River heritage.



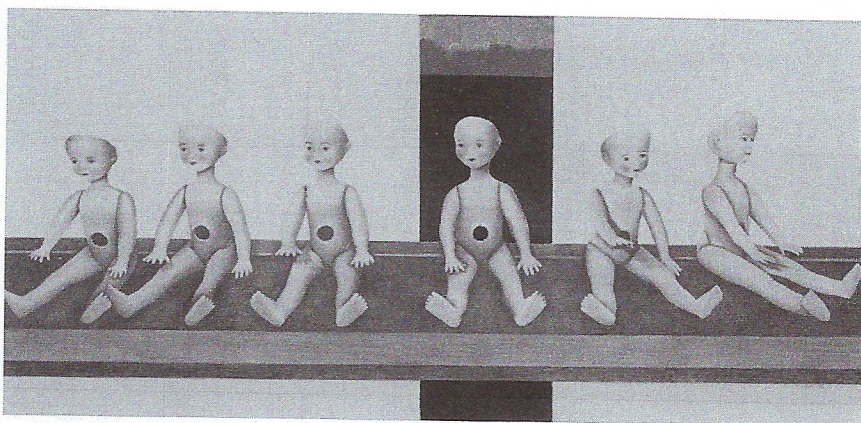
GRAHAM COOK Dawson Creek
Briar Ridge
watercolour
18" x 24"

During my explorations throughout the Peace River area I have found myself fascinated with the wide variety of patterns, structures & textures in the natural environment. The complexity & diversity of nature are my sources of inspiration. I thoroughly enjoy observing my natural surroundings close-up. These fragments of the natural world hold countless possibilities for a variety of media, but in watercolour they are especially satisfying.



PHIL DAL SIN Pouce Coupe
Highway Driving
colour photo-collage
24" x 30"

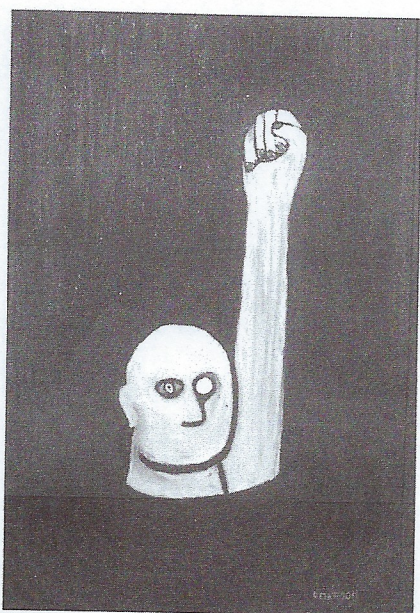
I have always liked taking pictures at night. Colours seem more solid & there is less detail in the images. This picture of the highway was lacking substance in the top left corner so I tried something a little different: a collage using the same photo. Now, after putting it all together, it reminds me of the tricks your eyes can play after too many hours of driving.



DONNA KANE Dawson Creek
Wasteland
graphite & collage
12" x 18"

The title, *Wasteland*, was taken from stories about the Holy Grail which have their origin in 12th century pagan Celtic myths & legends. *Wasteland* represents a spiritual void. With this piece I hoped to

convey a feeling of emptiness, of barren souls. We make time for work, school & countless other tasks, but making time for ourselves often seems impossible. I think too many of us never take the time to contemplate & discover what it is we really want in life & what truly makes us happy. I think it is too easy to live our lives like unfinished dolls.



DEAN MATTSON Rolla

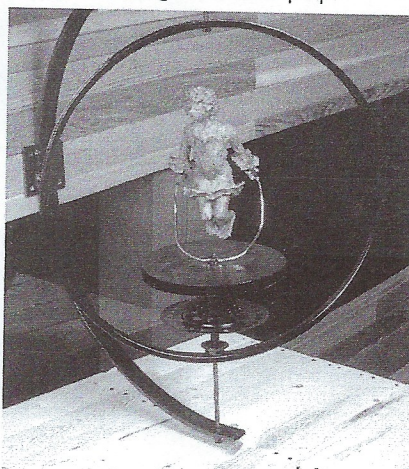
The Pit
oil pastel on paper
32" x 28"

My recent works have been concerned with the darker sides of human emotion, mainly depression & the fight against it. A brain aneurysm when I was young caused diminished control over my left limbs; my feelings surrounding this incident are often the subjects of my paintings. Contortion & a feeling of one side holding on to reality while the other side fades (mentally & physically) are prevalent in my work.

EMILY MATTSON Rolla
And The World Goes 'Round & The World Goes 'Round

sculpture: terracotta & metal
approx. 30" x 30" x 3"

When I finished the sculpture *The Glass-house*, which symbolized humanity's constant striving for power & money, a sense of fatalism enveloped me. This resulted in a second sculpture, *And The World Goes 'Round & The World Goes 'Round*. Repetition is like the cadence of skipping ... & with the naïvety of a child, humankind keeps on "jumping the rope" ... but how long until we trip up?



KARL MATTSON Rolla

Dust Bunny
sculpture: mixed media
36" x 24" x 36"

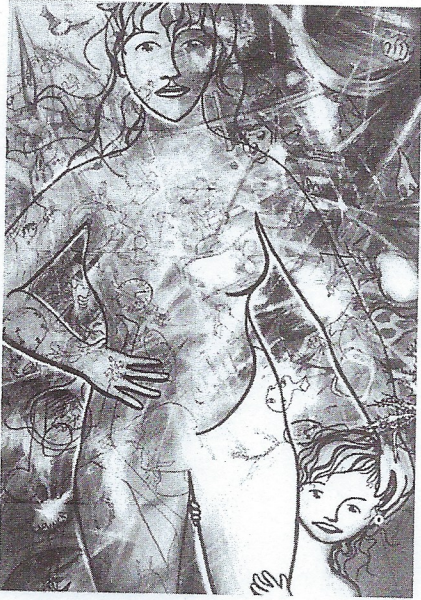
Dust Bunny: a nocturnal, migrating mammal found in all regions of the world. These beasts are mainly known only by children, as the area where they tend to congregate & take long rests is in the comfort of children's bedrooms. Although there have been no documented sightings of these elusive creatures, they remain instinctively feared by humans.



CHRISTINE OSKIRKO Fort Nelson
O Canada

acrylic on paper
24" x 30"

The statement "one writes about what one knows", can also be applied to painting. As a mother of three grown children, I have travelled across most of this country, & have lived in four provinces & one territory. This scene, rendered in my primitive style, reflects much of our land of Canada. It could be rural "anywhere" in this vast country. I hope this painting reflects both the joy & innocence of children at play & the erosion of family life in our more fast-paced society.



ANGELIQUE PRINCE Chetwynd
Guardian

ink, charcoal & pen on paper
36" x 24"

Working in black & white, this piece began to materialize as an accessible symbol of strength & innocence resilient against symbols of oppression, violence, fear & sickness. I wanted to express the trials of life, particularly a parent's fear for their child's life when faced with the inevitability of death, but it has become far more complex. The scars have begun to resemble trophies from battles won & I'm not sure who is protecting Never Never Land, the parent or the child.

SHIRLEY RAVELLI Dawson Creek
Yesterday's Child
watercolour & montage
28" x 36"

This is an historical piece inspired by love. The black & white study is my attempt to re-create snapshots from 1930. I used two pictures, one for the buildings & walk-through fence, the other for the montage. The pictures were

taken with a box camera purchased from an Eaton's catalogue; the film was also developed at Eaton's. The catalogue was said to be *The Homesteader's Bible*; if so, the box camera acted as our historian. Here we stand in the sunshine, mother & child, hand in hand, dressed in our Sunday best! A lovely moment in time – *Yesterday's Child*.



Photographs of artworks in this region by Sharon Smith.