

Fall/Winter 2004-05

FREE

# articulate

*The first word on arts, culture, and heritage in the Columbia Basin*

**Brent Bukowski** *says yes*

**Centennial Murals** *speak volumes*

**Cheryl Bartram-Moss** *has words*

**Paul Crawford** *tells tales*

**Bootleggers** *tell lies*

## WINTER EVENTS

the film, & the farm,  
the page & the pen



## The 5th Columbia Basin Cultural Conference

will be an opportunity to network with artists and cultural workers from around the Columbia Basin.

The conference will include workshops of benefit to individual artists, arts, culture and heritage workers and organizations plus showcase and share information on projects that have been funded by the Columbia Kootenay Cultural Alliance.

**October 15 – 17, 2004, Kimberley, BC**

The 2004 Conference is hosted by the Kimberley Arts Council and the Columbia Kootenay Cultural Alliance.

For further information, or to volunteer your time, please contact the Kimberley Arts Council at **250-427-4919**

Email: [kimberleyarts@cyberlink.bc.ca](mailto:kimberleyarts@cyberlink.bc.ca)



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For updates on Arts Council contact lists, contact the West Kootenay Regional Arts Council or [www.wkarts.kics.bc.ca](http://www.wkarts.kics.bc.ca) The Assembly of B.C. Arts Councils also keeps an updated province wide list (for contact info see "Provincial Organizations")

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The artist as mirror—creatively speaking



**In my volunteer work** I've been researching arts policies in various Canadian cities. Fundamental to all of them is the definition of arts and culture, and I've come across a few that ring true for me. In the municipal arts policy of the City of Fredericton, New Brunswick, culture is defined as "the values, customs and traditions that characterize a community," and art as "the creative processes in which culture

is reflected, perceived, interpreted and presented." So essentially, culture is who we are and where we've come from, and art is how we respond to this reality in a creative manner.

This issue of ARTiculate, like all issues of ARTiculate, is about that response. One theme that comes through in a couple of stories is the artistic response to history.

In *The alchemy of art and history* (page 19) artist Jocelyn Thomas goes the extra mile to make sure her reflection of Fernie's history in a centennial mural is as close to the truth as she can get it. But because an exhaustive hundred-year chronological timeline would be an impossibility in a five-foot-by-eight-foot panel, Thomas had to be a conduit for many individual interpretations of history. That's a lot of responsibility for an artist, because she had to, by necessity, employ artistic licence.

In another Fernie story, Simone Keiran writes about artistic response to Fernie's colourful smuggling tale (*The smugglers' art of misdirection*, page 5) and the issue of artistic license versus historical accuracy. Then, in *The Last Word* (page 31), Keiran looks at the artist's approach as a vehicle for emotional honesty and even healing. Our own personal pasts will always inform our creative response, and it's through that creative interpretation that shifts in perception occur for both the artist and the audience. When the story reveals emotional truth we find the purest response there is.

The story of smuggler Emilio Picariello has been told through an opera, a novel, and a film, three unique interpretations of one piece of history. I'll bet there's more than one version of Fernie's history, just as there is more than one version of any long-ago tale of Trail, Silverton or Golden. What we get when we apply the creative approach to history is a fresh take and a bright spark of interest that may send the reader or the film-goer or the audience member back to the museum for a closer look.

And that's just one place where culture and art embrace.

This issue of ARTiculate is full of culture and our artistic responses to the world around us. The Slocan Valley's ArtFarm (page 11) is at once a movement in art, education, and social service, giving kids permission to go crazy with their own creative responses. Grand Forks Art Gallery curator Paul Crawford (page 21) uses storytelling to creatively respond to works of art—one genre honouring another. Theatre and film put actors on the stage and screen to interpret a script that interprets our culture, be it political documentary or romantic comedy. The sculptor, the painter, the actor, the dancer, the writer, the composer and the filmmaker all take our world, escort it through their own personal hall of mirrors, and then reflect it back at us.

If we could distil it all perhaps we'd get an accurate view of culture: reflected, perceived, interpreted and presented. But then we'd have to be everywhere at once, taking it all in like some vast cosmic sponge, and that's a tall order for the average art-lover. The solution? It's easy: absorb all you can, appreciate the film or the book or the play, and rejoice in a culture that's not really definable after all.

*Anne*  
Anne DeGrace



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**On the cover:** *Every Inch Under Observation* by Brent Bukowski, photo by Cheryl Baxter. See story page 8.

articulate

The first word on arts, culture, and heritage in the Columbia Basin

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# HEADS UP!

## Kootenay arts and heritage news

by Anne DeGrace



### Things are looking up

It was looking bad, and then it was looking better. Nelson's Kootenay School of the Arts is a one-of-a-kind studio-based centre for excellence in craft and design, and a testimony to local tenacity. When the school fell victim to provincial cuts, it reorganized itself and forged ahead until, by last spring, things were looking bleak. Now, KSA has partnered with Selkirk College, a win-win situation in which KSA gains financial security while retaining its autonomy, and Selkirk College gains additional provincial funding for the new affiliated students. "Selkirk's whole attitude has been that KSA is a jewel in the crown," says KSA director Laura White. "They're always looking for unique programming, and KSA fits the bill." Studios in clay, fibre, jewellery and metal will continue, but KSA will not be accepting new students into their Wood Products Design program. Selkirk College offers a two-year diploma in Fine Woodworking. Full amalgamation is slated for summer 2006.

### Fernie Arts Station restoration's on track...

Canadian Pacific Rail has offered the City of Fernie a \$60,000 vote of confidence towards the restoration of the Fernie Arts Station to its original railway station appearance. That means the replacement of windows with new ones which are historically authentic but technically advanced, and a return to its original colours. The City must match these funds from its own coffers or through donations. In appreciation, the City will rename its centre-town plaza Canadian Pacific Station Square. Originally built in 1908, the station reopened as an arts centre in 1990 thanks to a huge community effort. Says City Councillor Dave Thomas: "We've preserved a really important historical artefact, and CPR is recognizing the value of its own history as it never did before. It's joining with us in honouring that history."

### ...and so is Valemount Museum's newest addition

There's a new dimension to the Valemount Museum and Archives, and it's coming to a siding near you. A couple of years ago the estate of Bill Thompson included a gift to the museum of a substantial collection of model railway equipment. The museum responded by constructing a railway line that snakes through the museum, past informational displays about the area's railway past. "It definitely makes it more exciting," says museum administrator Rashmi Narayan. With railway tunnels right through the walls, a Lilliputian train may appear at any moment, in any room. Plenty of research has been aimed at historical accuracy, with the switch yard modelled after the one that existed at nearby Lucerne, now a ghost town. Local artists are contributing by sculpting and painting scenery around the track.

### Not your standard bubblegum cards

Artist Trading Cards aren't about trading pitchers, they're about trading pictures. In August the inaugural Artist Trading Card Session was launched at Nakusp's Alfa Guild Gallery. ATCs are really miniature works of art. The concept was initiated by a Swiss artist when, in 1997, he exhibited some 1,200 cards of his own; from there, the idea took off. The concept is simple: cards are produced on 2 1/2 x 3 1/2 card stock, the same size as traditional baseball cards, but as to the medium and design of these miniature works of art, the sky's the limit. An important aspect of ATC trading is that money is not exchanged—just art. "It's like a collaborative art performance; it has nothing to do with commerce, but a purely social way for people to enjoy and share their creative expressions and obsessions," says organizer Debra Rushfeldt. The plan is to hold ATC sessions throughout the winter on the last Saturday of each month.

### Congratulations and thanks

It's always nice to get recognition for a job well done. This fall Ken Butler received the Kootenay Heritage Association Award for his commitment and dedication to preserving the areas heritage. Ken is perhaps best known for his work on Kaslo's gem, the historic sternwheeler *S.S. Moyie*, but he has also worked on heritage restoration of the New Denver Museum and the Silverton Hall. Currently, Butler is working on restoration of the ladies' saloon on the sternwheeler *Kuskanook*, and has plans to tackle the historic Kaslo Village Hall. Other nominees included the Nelson Museum's Shawn Lamb, the Langham Cultural Centre in Kaslo, Trail's rock wall project, and the Nakusp Museum. Although retired, Ken hasn't slowed down for the projects he loves best, and the Kootenays are richer for his efforts and his expertise! ●



**Spiral Card by Mark Dicey:** these trading cards pitch a different message.

## The smuggler's art of misdirection

### *History and the art of creative rewriting*

By Simone Keiran

A man was murdered in Coleman along the eastern Crowsnest Pass in 1922. Witnesses say another man and woman, armed for confrontation, drove their “Whiskey Six” sedan to his dwelling. An argument flared and the men grappled. Two gunshots resounded. As the doomed man turned homeward, fresh shots felled him. Although Constable Stephen Lawson’s nine-year-old daughter, Pearl, never saw who fired the fatal bullet, she maintains that 22-year-old Italian immigrant, Filumena “Florence” Lassandro, was a killer. On May 23, 1923, Lassandro and Emilio “Emperor Pic” Picariello, the popular bootlegger who smuggled liquor from Fernie, were hanged on the gallows, making Lassandro the last female convict sentenced to death in Canada.

A very different story is told by librettist John Murrell and composer John Estacio in their opera *Filumena*. Their Lassandro, spelled “Losandro,” is a winsome, self-realized heroine who achieves independence from a husband she was forced to wed at 14 only to find betrayal by her lover, his family, and fellow Canadians. The gun discharges accidentally as Losandro struggles to disarm Picariello; his son, her lover Steve, leverages her confession by pleading that no jury would hang a woman. So Murrell and Estacio indict cultural hubris and capital punishment with lush arias, well-rendered characters and a



COURTESY CROWSNEST FILMS

**Actor Terry King plays Emilio Picariello in John Kerr's 2001 film *The Emperor*. Artistic licence played a part in Kerr's take on the story.**

riveting plot—all of which contradict the story of the main eyewitness.

“I feel terrible that they would try to make her something she wasn’t,” Pearl, 89, told Bob Blakely in 2003 for the *Calgary Herald*. “If she hadn’t been in that car, my dad would have been alive.”

*Filumena* never sees Lassandro through Pearl’s eyes, but expands possibility and

nuance around her character. Murrell and Estacio invite the audience to disbelieve Lassandro’s guilt and suspend ethical uncertainty around whether it diminishes their powers of persuasion when such a key premise is altered.

It also calls for a closer look at history’s conflicting accounts. Everyone disagrees over what transpired: did Picariello remain

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COURTESY CROWSNEST FILMS

On May 23, 1923, Lassandro and Emilio "Emperor Pic" Picariello were hanged on the gallows, making Lassandro the last female convict sentenced to death in Canada. The historic scene was re-enacted in John Kerr's film.

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seated in the car? The windshield and speedometer were shattered. How many bullets were fired? If Picariello and Lassandro were hidden in the sedan, how was it possible to see who fired what? While most historians rely on interviews, archives and transcripts, others research, edit poorly, or deliberately omit key details.

Smuggling was a major part of the Columbia Basin's past, and the earliest incidents were about gold, not liquor, as Americans inundated Wild Horse Creek around 1860. The heavy taxes and duties which arrived with the Dewdney Trail busted this rush, but other camps cropped up where men drank "firewater" concocted by traders.

In his memoirs of the Lardeau, J. W. E. Alexander describes a logger who poured a slug of trader whiskey into his tea: "He (the logger) made an awful face, then spit the tea out, and said, 'That stuff is as hot as the South Pole!'" The stranger tossed the rest into a blazing stove. Luckily, he didn't spit that first mouthful onto those flames because a fireball erupted to the ceiling, nearly igniting some drapes and burning down the house.

Alberta banned alcohol in 1916, and the Crowsnest Pass acquired the name "Whiskey Gap" as liquor flowed from Fernie to clandestine outlets. Many families there and throughout the Trench earned an income from secret distilleries. British Columbia followed Alberta in 1917, but

Alberta banned alcohol in 1916, and the Crowsnest Pass acquired the name "Whiskey Gap" as liquor flowed from Fernie to clandestine outlets. Many families there and throughout the Trench earned an income from secret distilleries.

permitted the manufacture of spirits for export. Picariello's whiskey came from government warehouses in Fernie and "bath-tub stills" throughout the Pass.

Trade turned southward with Prohibition in the States in 1919. D. M. Wilson documents routes along Highways 95 south of Yahk and 93 near Caithness. Boats floated down the Kootenay River at night to Bonner's Ferry, Idaho. Professionals packed mules over hidden trails. When B.C. repealed Prohibition in 1921, many Basin families forged their own bootlegging lore as amateur rumrunners. To enforce Alberta's liquor ban, the provincial government commissioned Constable Lawson to man blockades. Picariello's son, Steve, was shot in the hand by Lawson while evading capture. False rumours of Steve's death reached Picariello and Lassandro who grabbed their weapons and drove after Lawson. Many historians believe the subsequent tragedy was a deciding factor when Alberta repealed Prohibition in 1923.

The story inspired not only an opera, but a play, *Whiskey Six Cadenza* by Sharon Pollack, Jock Carpenter's historical novel, *The Bootlegger's Bride*, and a film, "The Emperor" by John Kerr of Crowsnest Films, which won the AMPIA Special Jury Prize in 2002. Kerr's iconic imagery was shot with a hand-cranked camera to emulate the silent movies of that era.

Smuggling remains interwoven with the Columbia Basin's illegal industries. Yet there are precious few records about it here, let alone works of art. So why all the fuss and confusion about something that happened over 75 years ago? What does that have to do with the Columbia Basin now?

Western Canada still resembles a frontier when poachers prey upon our dwindling animal populations, or when thieves destroy historical and palaeontological sites, but the smuggling which most recalls Prohibition, of course, involves marijuana. This makes the lack of artistic attention to the colourful stories of the past all the more baffling. What better approach to provocative subjects than through works like these? ●

## Popcorn plus

*Kootenay film lovers get a little of everything*

by Anne DeGrace

Ah, film. What better way to relax after a day on the slopes than to watch a movie about a day on the slopes? And yet film festivals in this mountain region are about more than the mountains. They may be made by a filmmaker near you, or they may come from a filmmaker in Quebec; they may be about Canadian culture, or World culture.

At the **Rossland Mountain Film Festival**, now entering its 5<sup>th</sup> year, the emphasis is on mountain culture in the broadest sense. Society Chair Christy Anderson explains that “the independent nature of the films reflects the typically eclectic group of people you find in mountain communities.”

At the **Rocky Mountain Film Festival** in Fernie, producer Jennifer Nicholls concurs: “We didn’t want ‘here’s my buddy on a mountain bike’ or ‘here’s my buddy on skis’ films,” she says. And so although this festival reflects mountain culture through short films of under 15 minutes, the subject matter goes beyond the extreme sports films often associated with mountain terrain.

And yet the roots are there: “Our whole goal is to support local young and emerging filmmakers,” says Anderson, noting that many began filming—yes—their buddies on the hills. As these filmmakers matured and shifted focus, so the focus of the Rossland festival has shifted right along-

side. “It’s great for us, too,” she says. “It helps us expand our audience.”

If Rossland is an old hand at film festivals, the Fernie festival, heading into its second year, is a relative neophyte. But there are many similarities between the two, just as there are differences: Fernie focuses on short films, while Rossland’s may be any length; Rossland will expand this year to run films from Eastern Canada with an eye to wider inspiration, while Fernie sticks to films from the Rocky Mountain region. But they share a philosophy, and that is the responsibility to independent film: to give it exposure, a venue, and a voice.

Fernie’s film festival began as a small, independent initiative but was taken on as an Arts Council project and re-launched with help from a B.C. Incentive Grant. Last year the festival showed 16 short films during evening showings at Park Place Lodge and matinees at the Vogue Theatre. This year the size of the festival, which runs January 28 and 29, 2005, will depend on the number and quality of submissions. In the future, Nicholls would like to tour the Fest to other communities “so people can appreciate their local filmmakers.”

At the Rossland festival, which runs November 19 to 21, films are shown at the Rossland Miner’s Hall and various venues around town. The whole town embraces the Fest, an annual event that filmmakers, locals and visitors look forward to.

“The independent nature of the films reflects the typically eclectic group of people you find in mountain communities.”

— Christy Anderson, Rossland Mountain Film festival



**Described by its maker Scott Carlson, *Rubb* “is a story about guns, drugs, sex, violence, gambling and ten speeds. It takes you on a wild journey, revealing five lives, two continents, and one problem.” It’s showing this fall at the Rossland Mountain Film festival.**

“It’s a super-cool venue for local artists to show their work to others, and it’s a great place for local filmmakers who show their work to the world to share it with the local population,” says Rossland filmmaker Scott Carlson (AKA Great Scott) whose film *Rubb* will show at this year’s Fest.

Rossland and Fernie swap “people’s choice” award-winning films for showing in one another’s festivals, a partnership valuable to both. Last year in Fernie the People’s Choice Award went to the film *Coal*, a documentary about life in the coal mines by Fernie filmmaker Emmett Graham. Other awards include those for best film, cinematography, creative concept, editing, and musical score.

The People’s Choice Award at the Rossland festival is named for Rossland filmmaker Aaron Allibone; Allibone, who designed the Festival Website, died in an avalanche while filming. Other Festival awards are feathers in the caps of local filmmakers working in different artistic approaches, addressing different topics, and proving that mountain culture is as diverse as the people who live here.

Another animal altogether is the **Moving Pictures Travelling Film Festival**, a big circle on the calendar each April for film lovers in Nelson and Cranbrook. Held annually in Nelson since the spring of 1993, Moving Pictures brings films—documentaries, and short and feature films—from across Canada to communities that normally don’t have access to anything but mainstream, often American, films. Organization of individual festivals is local, while the

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# Glass, metal and the three-letter word

by Anne DeGrace

**Bottom feeder, working man, day dreamer.** That's how sculptor Brent Bukowski describes himself. You could also call him a yes man, because faced with an opportunity, "no" doesn't appear to be in the vocabulary.

When a Regina punk band needed a bass player, Bukowski put down his trumpet and a dozen years of classical training and learned to play guitar. "The band needed a bass player," he says, "so I bought a bass."

When as a new father he needed a job, he weaselled his way into the golf course superintendent's position by virtue of a good cover letter. "I didn't even know how to turn the water on. Next thing I know, I'm running a golf course with six tractors and an irrigation system."

His job as curator of the Langham Cultural Centre was "like running a golf course and not knowing how to turn the water on. Being a curator was just as ridiculous." But people respect Bukowski for the formidable job he's done during volunteer and paid stints at the cultural jewel of Kaslo.

So when Trevor Hall of the Silverton Gallery, after seeing Bukowski's award-winning entry at the Regional Juried Show a few years back, asked the sculptor if he had enough material for a solo exhibition, naturally he said "sure." Even though, at that moment, he had only the one piece.

That's the yes part. But bottom feeder? From day one Bukowski and his partner Arin Fay have found creative ways to use discards, earning them innovation awards and informing Bukowski's current work in glass and metal.

Bukowski and Fay have known each other "forever," and stuck together through Bukowski's jazz studies at Capilano College until tendonitis—a product of Bukowski's singular focus—begged a shift. In any case, says Bukowski, "The City was kicking the shit right out of me. We landed in the Kootenays in the summer, and it was that typical Kootenay story where things just fell into place. There's just so much opportunity here."

They settled down on a bit of land south of Kaslo. There, a house made largely



PAT FORSYTH

**Brent Bukowski peeks from behind the metal, glass and wood sculpture**  
*By-product #22: Huge Appetite and Lust.*

of cast-off materials is a testament to creative ingenuity, right down to flooring from a school gymnasium and a Regina convent. Once again, there was not a lot of building experience, but certainly a lot of heart, and they learned a thing or two along the way about working with wood.

The two started Chaos Factory, a woodworking enterprise "inspired by the vast amount of mill waste you could get by the truckload." They made furniture, shelving units and boxes, winning an award for creative use of cast-off material. "The woodworking wasn't very good," explains Bukowski with disarming honesty, "so we embellished the pieces with hardware made from interesting metal bits. Arin had an

interest in collecting pieces of metal and I started diverting attention from the shoddy woodwork with hardware made from found objects. I discovered I dreaded the woodworking part, but I looked forward to the metal part."

It was around that time that Bukowski created a triptych wall relief in found metal and glass for a Kaslo craft exhibition, later entering it into the regional juried show. When Hall offered the Silverton show, Fay joined in.

"It was the exact same process as with punk and experimental sound," Bukowski explains of his shift into visual art. "It was a smooth transition to sculpture. Arin and I ended up doing the show together. She

was painting and working with metal, welding. We inspired each other.” Eventually, they did a series of exhibitions together, and work was going well.

“And then we had a kid.”

Actually, now they have two: Eli, nine, and Morgan, four. And although Bukowski has always been a working man, now as a family man it seemed all the more important. He got the job at the golf course, later at the Langham, and he worked to support his family.

Experience informs life, and for Bukowski it was his roots in a farming family, his golf course job (thistles surviving at 3/16” on the golf course green, despite weed management and obsessive mowing) the Langham position, (hanging out with visual artists), his own passion for reading (a gift from his mother), and a fondness for the discard pile that lead him to the philosophy that informs his work today.

And herein lies the daydreamer, although thinker may be a more appropriate moniker.

Bukowski ran across an article by Charles Elton dealing with the ecology of invasion of animals and plants. A particular quote of Elton’s, he says, lies behind every piece: *The mingling of thousands of kinds of organisms from different parts of the world is setting up terrific dislocation.*

“What I found interesting was in that dual meaning of the word dislocation—movement from one place to another, and disorder—and that is the essence of my artwork,” he says. It sparked an interest in biogeography and the concept of a world evolving in which biodiversity diminishes with each extinction, the hole created being filled with an “invasive species”—the title of a large installation that showed at galleries in the Columbia Basin and Okanagan in 2001 and 2002.

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**“What I found interesting was in that dual meaning of the word dislocation—movement from one place to another, and disorder—and that is the essence of my artwork”**



**Massive Power Grid Failure, found metal and glass.**

PAT FORSYTH



**Every Inch Under Observation, found metal and glass.**

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**film festivals**

*Continued from page 7*

parent festival in Vancouver assists with some expenses, such as travel costs for visiting filmmakers.

For Nelson co-producer Catherine Fisher, the beauty of the festival isn't just in the films themselves—which, along with award-winning features and edgy independents, also includes local films—but in the more intimate offerings of the festival.

"The workshops, the small screenings, they're my favourite part. That's where really interesting dialogue happens. I love to see the theatre full, but what really makes me feel good is the discussion that comes up."

In Nelson, it's about the philosophy before it's about the money. Organizers choose from the parent festival's catalogue, or may acquire their own films at extra expense—films such as Babak Payani's *Secret Ballot*, a documentary about voting in Iraq. Others, such as Nettie Wild's *Fix*, a movie about drug use in Vancouver's downtown eastside, inspired local organizers to donate proceeds from the showings to support Wild's project.

"The bottom line isn't about money," says Fisher. "What's important is that we feel really good about the films that are selected, and that there's something that everybody can learn from."

While not strictly a festival, the FLIKS (Film Lovers In the Kootenays) year-round program shares a similar philosophy about exposing people to films they'd otherwise likely never see—and doing it right in their own rural communities.

"These are eclectic, independent films that usually don't have big blockbuster marketing. I guess what we're really trying to do is build community with a different kind of film experience," says Tamara Smith of FLIKS.

Smith's own background—five years of university in film studies, plenty of industry experience, a penchant for film festivals and association with the Kootenay Film and Video Co-op—is a natural for making connections with filmmakers and distributors. The FLIKS line-up includes informative introductions and guest lectures before screenings. FLIKS also tries to show local short films and in that way support the local film industry.

Currently, FLIKS shows films regularly in various West Kootenay locations: at Nelson's Capitol Theatre every other Wednesday and the Slocan Valley's Vallican Whole Centre every other Friday, as well as less frequent showings in Rossland and Silverton. Over 400 film lovers have become FLIKS members since it began in March 2004.

Some films, like last season's *Chicks in the Sticks*, a film by Suzanne Hodges and Kate Wadds, had particular local resonance: Hodges and Wadds grew up in the Slocan Valley, one filmmaker from a logging family and another from a hippie family. The film, which deals with environmental disputes on a community level, "is quite apropos now that there are roadblocks up in the Winlaw watershed," says Smith.

The films are chosen for their artistry or their message. Some are requested by members. Appreciation has been gratifying. "People come up to me to say thank you," says Smith. "It's been wonderful."

*Getting the scoop on a film coming soon to your neighbourhood is as near as your keyboard. For FLIKS, go to [www.fliks.ca](http://www.fliks.ca). For Moving Pictures, check out [www.movingpictures.nisa.com](http://www.movingpictures.nisa.com) and go to the touring schedule for the community nearest you. Rossland Mountain Film Festival can be found at [www.rosslandfilmfestival.com](http://www.rosslandfilmfestival.com), and Fernie's festival is at [www.virtualfernie.com/arts/rmff](http://www.virtualfernie.com/arts/rmff).* ●

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## There's music in them hills

### *Vivaldi comes to ArtFarm*

by Sandra Hartline

NancyLee Smith, founder and artistic director of ArtFarm in Winlaw, just happened to pick up a copy of the *National Post* last November and spotted an article entitled "Art Education for the Masses." The article was about Peter Herrndorf, the perennial handyman of the arts, president and CEO of the Canadian National Arts Centre, and mentioned an education package the NAC was sending across the country. The next day, NancyLee emailed Peter to congratulate him and to request an education package for ArtFarm.

Three months later, NancyLee got a message from Claire Speed, education manager of the NAC's music program. "Peter H. has informed me of ArtFarm and is very impressed. He would like to send a string quintet from the NAC orchestra on Monday, November 15 to play Vivaldi as part of a BC fall tour."

"Imagine my surprise! I was expecting something in an envelope," says NancyLee. "Apparently Peter H., a dreamer himself, had recognized another just in reading my email."

She was even more surprised when Claire showed up in person last May with a video camera, filming everything from ArtFarm to the grounds of the Vallican Whole community centre, where ducklings were just hatching from their eggs and where the NAC quintet will play a fundraiser to kickstart the ArtFarm music program.

"By the time Claire left we were in shock—or something like it. It's such a gift to our community and to our children, plus more awareness of ArtFarm and what we stand for. And we will own our new music program—after school, weekends, and summer music camp," explains NancyLee.

ArtFarm, the fruition of 15 years of dreaming, has been reality for nearly four years. Three acres have been leased to the project in a treed and rustic setting for summer art camps, mentored building projects and other innovative programs for youth of all ages and abilities.

Following the retirement of Gail Elder, a Winlaw elementary school teacher, there was no formal music program for children in the area. ArtFarm picked up the ball last fall with jazz musician Bo Conlan holding percussion classes for kids and a hip-hop groove night for older youths. ArtFarm's approach to music, Nancy Lee explains, is "all about fun, not so much music lessons. You look for a moment where children make a sound that is pleasing to them, or feels just so."

Local young people will participate when the NAC string quintet comes to Winlaw, learning Vivaldi bits on the recorder in advance of the performance. TV, radio and other media coverage are in the works, as the ArtFarm story makes its way to the NAC Web site and its subscriber's magazine.

"It's wild, bizarre—I keep sort of blinking," NancyLee says. "We need to keep working on our music program, develop a marketing plan. We have to catch up with our successes!"

Contributors to ArtFarm's success include Regional District of Central Kootenay Area H, and Human Resources Skills Development Corporation (Nelson), which donated a classroom-sized outdoor tent for summer art camps. Through the CBT-sponsored Youth Links, a natural outdoor amphitheatre with an "astonishing" view of nearby Frog Peak was created, where a summer troupe from Nelson performed Shakespeare.



**Always a good time: ArtFarm participated in last summer's Slokan Valley Annual Poker Float with an original—and seaworthy—design.**

NancyLee dreams of a drama program for adults with special abilities. Along wheelchair-friendly pathways sheltered from the nearby highway, an outdoor sculpture park is in the works.

HRSDC has funded MORE Skills for Youth, a hands-on work and mentorship program under the guidance of local artist-mentors and business leaders. HRSDC (Nelson) has also provided money to develop ArtFarm's Web site and the construction of the community art studio.

With financial help from the CBT, ArtFarm completed its main indoor youth studio last summer. Walls layered in stucco were topped with a mosaic design created from porcelain and glass tile, and window frames were tiled to give a 3-D effect. The front door is sprayed with copper paint, a whimsical take on the carved panels inspired by 17th century artist Gian Lorenzo Bernini. Eventually, sheet copper will be applied to the door and a deck will be added.

These days, NancyLee dreams of creating another building using straw bale construction, as well as a real barn. "After all," she says, "this is Artfarm." ●

# Body of Work



Figures in transition:  
Cheryl Bartram-Moss at work on a pair  
from the series: *Written on the Body*

## *Cheryl Bartram-Moss explores body image in clay and words*

by Anne DeGrace

In the process of living we grow, shift, expand, contract, wrinkle, sag and stretch. From a popular media standpoint, it's not pretty—unless you shift your own perceptions.

In the process of developing a body of work, clay artist Cheryl Bartram-Moss has done some growing and expanding both artistically and perceptually. Bartram-Moss's sculptural series, *Written on the Body*, explores body image and societal expectations through figurative sculptures

that involve text. The words—gleaned from survey questions answered by women—are tender, vulnerable, celebratory, gut-wrenching, and courageous.

“We are caregivers, mothers,” she says about the passage of our lives and the changes to our physical appearance. “We should celebrate these things about our bodies.”

Bartram-Moss found the process as therapeutic as she found it artistically chal-

lenging. On the one hand, as a functional potter—she owns Stella Ware Pottery Studio in Golden—she had not worked before in sculpture, and neither had she faced the challenge of applying the printed word to clay. On the other hand, she had her own body image issues to deal with, a condition she found through her survey to be commonplace.

The survey was distributed to every woman in Bartram-Moss's email address

book with instructions to forward. In addition, anyone could participate by picking up a survey at the Golden Women's Resource Centre, the end result the return of 48 anonymous surveys from girls and women aged eight to 57.

"When I started going through the survey results, I was astonished. There are some people who don't think about (body image) at all, and some who think about it a lot. It brought up unpleasant thoughts and memories for some. There was a lot of pressure, I felt, for the project to be meaningful."

...magazine racks are filled with airbrushed and computer enhanced women, teeth and eyes whitened, legs stretched to look longer, skin airbrushed, pressures women to be like what they see on tv, I wish I looked like them...

— Text from sculpture #8 (negative)

Bartram-Moss's own background in history, anthropology and teaching lent itself to the use of words, and so the distillation of text from the survey responses was an important element in the 20 sculptural pieces. The 10 sets of two figures present a mirror image representing positive and negative responses from the nine survey questions. Questions included: When did you become aware of your body as a separate part of you, as something you had to think about? Do you like your body? How do others view your body? What do you think the prevailing image of the "perfect" desirable body is?

In one case where nobody had a positive response to the question: "how does the media affect women's views of their bodies?" the figure is blank. Other responses included: "My body is strong and capable; I love the mystery of my body; it's special," and, conversely: "I struggle to reconcile the image in the media with what I see in the mirror; I feel physical self-loathing; I try not to think about it." For the tenth set, Bartram-Moss took excerpts from a Globe



Telling text: words reflect women's deepest thoughts about their bodies

and Mail article written by Andre Picard about children and eating disorders, including: "almost one-third of girls in grade 6 to 8 who are healthy weight are currently dieting because they believe they are too fat."

The 45-cm figures use raku, wood-fire, and electric kiln processes, and porcelain

and wood-fired stoneware. Like women, they are not identical in expression; each is different. Like media portrayals of women, each figure below the shoulders is generic, except for the text. Each piece is roughly formed; cracks may occur as part of the

*Continued on page 14*

Silverking Theatre Company presents

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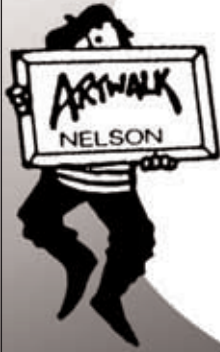
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## artist profile

*Continued from page 13*

process, a parallel to our own changing bodies. "It was pretty important to keep that part of it," explains Bartram-Moss, "because that's how we are."

Bartram-Moss learned the photo-transfer print technique she used on many of the pieces this summer at Red Deer College from British artist Paul Scott. For others, she etched words directly into the clay. Other clay artists in her community mentored her in various processes, and the project was completed through a Columbia Kootenay Cultural Alliance grant.

...I love the mystery of my body, I can make it do  
the things i want it to do, it is strong and soft  
and overall nice, I am strong and capable...

— Text from sculpture #2 (positive)

Although *Written on the Body* makes its debut at the Artspot Gallery in October, response from friends and family has been gratifying on an emotional and professional level, and Bartram-Moss laughs at the irony of that. "I seem only to value my work if someone else tells me it's good," she says.

Does media and societal perception really have so much power? Bartram-Moss says she has learned a great deal from the words of other women, including the value of her own body: what works, what doesn't. Bartram-Moss, whose livelihood depends in part on her hands, is challenged by arthritis. "We should be thinking: maybe it doesn't matter if I have stretch marks, because I can still walk," she says.

The marriage of sociological inquiry and art has been rewarding for Bartram-Moss. "It really met my needs, communicating with people: how they feel, what they say. And I've learned a lot and really enjoyed the process of making these sculptures."

What's next?

"What do we do with this information that we are very similar in our views?" asks Bartram-Moss—and perhaps the answer will lie in a second body of work. "When you have an interest and a passion for something, the idea and the inspiration comes to you," she says. ●

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# articulate

## e v e n t s s e c t i o n

### OCTOBER

#### September 20 - October 9

Art Show - celebrating 55 years of art  
*We've Come a Long Way, Sophia*  
 Revelstoke Visual Arts Centre  
 814-0261  
[www.revelstokevisualarts.com](http://www.revelstokevisualarts.com)

#### Through October

Multimedia Exhibition  
 Bettina Matzuhn & Meshell Melvin:  
*Inundations*  
 7 pm, Kootenay Gallery  
 Castlegar, 365-3337  
 Until October 31

#### Through October

Exhibition: group show  
 Char Adele, Elma Flores,  
 Donna Lawson, and Glenda Toffolo.  
 Artrageous Gallery, Cranbrook  
 246-4223  
 Until November 2

#### Until October 9

Group show  
 Local artists working in Cerra Colla  
 Curator: Bridget Corkery  
 Nelson Museum  
 352-9813

#### Until October 21

Exhibition: group show  
 Cory Green, Sandy DeJong,  
 Bill Lindell, Steve Rosger and Earl Wood  
 Artrageous Gallery, Cranbrook  
 246-4223

#### Friday, October 1

Concert  
 Harry Manx  
 8 pm, Capitol Theatre, Nelson  
 352-6363

#### Friday, October 1

Author reading  
 Harold Rhenische  
 Visual Poetry  
 7:30 pm, Nelson Municipal Library  
 352-6332

#### October 2 - 23

Fundraising Silent Art Auction  
*Wilderness and what it  
 means to the artist*  
 Opening Oct. 2, 7 pm  
 442-3931  
[www.granbywilderness.org/auction](http://www.granbywilderness.org/auction)



*Painter at the Barn Door, by Andy Alföldy*

OCTOBER



Friday, October 1: Concert, Harry Manx 8 pm, Capitol Theatre, Nelson

Saturday, October 2

Workshop  
Harold Rhenische  
Visual and sound poetry  
10 - 2 pm, Nelson Municipal Library  
352-6332

Monday, October 4

Film Circuit Fernie  
*Vanity Fair*  
7 pm, Vogue Theatre, Fernie, 423-4842

October 4 - November 3

Exhibition  
Trailing Threads Quilters  
VISAC Art Gallery, Trail, 354-1181  
www.visac.kics.bc.ca

Friday, October 8

Opening reception  
Clay sculpture exhibit  
*Written on the Body*  
Cheryl Bartram-Moss  
7 pm, ArtSpot Gallery, Golden  
Continues through October

Friday, October 8

Opening Reception  
Susan Andrews Grace "*Narrow Good: Internment*"  
& Richard Taylor  
7 pm, Langham Gallery, Kaslo  
353-2661  
Until November 15

Friday, October 8

Slide presentation  
Alf Crossley: *En Plain Air*  
7:30 pm, Nelson Fine Arts Centre  
Front St. Emporium, Nelson  
Landscape painting workshop  
Oct 8 - 10, 352-6322

Tuesday, October 12

Film Presentation: Creston 1936 - 1938  
and Annual General Meeting  
7 pm, Creston Museum  
428-9262  
www.creston.museum.bc.ca

Tuesday, October 12

Concert  
The Wailin Jennys  
8 pm, Capitol Theatre, Nelson  
352-6363

Tuesday, October 12

Gala Opening  
Art Show from Community Connections  
*Art from the Heart*  
7 pm, Revelstoke Visual Arts Centre  
814-0261  
www.revelstokevisualarts.com  
Until October 29

Wednesday, October 13

FLIKS Indie Film Screening  
Werner Herzog's *Lessons of Darkness*  
7:30 pm, Capitol Theatre, Nelson  
1-866-354-5722, www.FLIKS.ca

Thursday, October 14

Concert  
The Wailin Jennys  
8 pm, The Arts Station, Fernie  
423-4842

Thursday, October 14

Concert: vocal group  
The London Quartet 4  
*Cantabile* - Harmony and humour  
Roxy Theatre, Revelstoke  
www.revelstokeartscouncil.com

Friday, October 15

Opening reception  
Exhibition: *Love Songs to a Tender God*  
The poetry of Hiro Boga  
Illustrated by Ruth Campell  
6 pm, Nelson Museum  
352-9813  
Until November 13

Friday October 15

FLIKS Indie Film Screening  
Werner Herzog's *Lessons of Darkness*  
7:30 pm, Vallican Whole  
Community Centre  
1-866-354-5722, www.FLIKS.ca

Friday, October 15

Literary Reading and Discussion  
*Integrity in Practice*  
Mark Nykanen  
7:30 pm, Nelson Municipal Library  
352-6322, nfac@netidea.com

Friday October 15

Opening Reception  
Carol Reynolds, painting  
Kimberley Hyatt, clay  
The Mermaid Gallery, Nelson  
352-2330  
until November 13

Saturday, October 16

Musical review  
*Lunch at Allen's*  
Murray McLauchlan, Cindy Church,  
Marc Jordan, and Ian Thomas  
8 pm, Capitol Theatre, Nelson  
352-6363

Sunday, October 17

Live theatre  
*Oracle Improv*  
8 pm, The Arts Station, Fernie  
423-4842

Tuesday October 19

Concert  
*Her Sweet Time*  
7 pm, Grand Forks Art Gallery  
442-2211  
www.galleries.bc.ca/grandforks

October 20 - November 10

Painting class  
Introduction to colour & light  
With Karla Pearce  
6:15 - 8:45 pm  
Civic Centre Blue Room, Nelson  
352-7257

October 21 - November 25

Writing Workshop  
Nicola Harwood  
*Truth with Lies: Creative Non-Fiction*  
4 - 6:45 pm Thursdays  
Nelson Fine Arts Centre  
Front St. Emporium, Nelson  
352-6322, nfac@netidea.com

October 22 - 24

Performance/Workshop  
*Drag 101: Cross-Dressing for Beginners*  
Nicola Harwood & Michael Graham  
Nelson Fine Arts Centre  
Front St. Emporium, Nelson  
352-6322, nfac@netidea.com



Bettina Matzkuhn: at the Kootenay Gallery through October

Saturday, October 23

Opening reception  
*Art From the Frontier*  
Prints from the Barkerville Historic  
Town Collection  
1-4 pm, Grand Forks Art Gallery  
442-2211  
www.galleries.bc.ca/grandforks  
Until November 27

Monday October 25

Concert  
Garnet Rogers  
7 pm, Grand Forks Art Gallery  
442-2211  
www.galleries.bc.ca/grandforks

Monday October 25

Rossland Mountain film Festival  
Independent film series:  
*Festival Express*  
7 pm, Kootenay Centre Cinemas  
Castlegar, 866-333-7702

Wednesday, October 27

Literary Reading  
*Common Grounds Spoken Word*  
7 pm, Common Grounds coffee shop  
Castlegar  
365-1487 or 365-3883

Wednesday October 27

FLIKS Indie Film Screening  
Werner Herzog's *Nosferatu*  
7:30 pm, Capitol Theatre, Nelson  
1-866-354-5722, www.FLIKS.ca

Thursday October 28

Concert  
Dave Soroka  
7 pm, Grand Forks Art Gallery  
442-2211  
www.galleries.bc.ca/grandforks

Friday, October 29

Concert: Tenor John Arsenault  
Kaslo Concert Society  
7:30 pm, Lighthouse Theatre  
JV Humphries School  
Kaslo, 353-7539

Wednesday October 27

FLIKS Indie Film Screening  
Werner Herzog's *Nosferatu*  
7:30 pm, Vallican Whole Community  
Centre  
1-866-354-5722, www.FLIKS.ca

Saturday, October 30

Artist Trading Card Session  
Create and trade  
7 pm, Alfa Guild Gallery, Nakusp  
265-3288

NOVEMBER

Monday, November 1

Film Circuit Fernie  
*Festival Express*  
7 pm, Vogue Theatre, Fernie. 423-4842

November 2 - 23

Exhibition: *The Critique Club*  
Artists from Kimberley and Cranbrook  
Artrageous Gallery, Cranbrook  
246-4223

November 4 - 7

West Kootenay Camera Club:  
*photo salon*  
Photographic exhibition  
Kootenay Gallery  
Castlegar, 365-3337

Friday, November 5

Gala opening  
Elementary Schools Show  
7 pm, Revelstoke Visual Arts Centre  
814-0261  
www.revelstokevisualarts.com  
Until November 19

November 5 - 6

Arts & Crafts Fair  
Cominco Gymnasium, Trail  
364-3003, trail\_arts@telus.net

# articulate calendar

## November 6 - 7

Beginner Watercolour Course  
Instructor: Kendra Smith  
10-4 pm, The Arts Station, Fernie  
423-4842

## November 10 - December 22

Exhibition  
Greater Trail Pottery Club  
& Trail Art Club  
VISAC Art Gallery, Trail  
354-1181  
[www.visac.kics.bc.ca](http://www.visac.kics.bc.ca)



## Saturday November 13

13th Annual Wine Tasting Gala  
7 pm, Grand Forks Art Gallery  
442-0099  
[www.galleries.bc.ca/grandforks](http://www.galleries.bc.ca/grandforks)

## Sunday, November 14

Live concert  
Stephen Fearing  
8 pm, The Arts Station, Fernie  
423-4842

## November 16 - December 24

21st Annual Gifts From the Gallery  
Grand Forks Art Gallery  
442-2211  
[www.galleries.bc.ca/grandforks](http://www.galleries.bc.ca/grandforks)

## November 17 - December 8

Gesture painting class  
With Karla Pearce  
6:15 - 8:45 pm  
Civic Centre Blue Room, Nelson  
352-7257

## November 18 - December 24

Christmas at the Gallery  
Regional handcrafted gifts  
Kootenay Gallery  
Castlegar  
365-3337

## Friday, November 19

Opening reception  
Ted Wallace: figurative  
spiritual paintings  
6 pm, Nelson Museum  
352-9813  
Until December 18

## Friday, November 19

Literary Reading/Workshop  
*Speculative Fiction*  
Steven Mills and Holly Phillips  
7:30 pm, Nelson Municipal Library  
Workshop Nov. 19 - 21  
352-6322, [nfac@netidea.com](mailto:nfac@netidea.com)

## Friday, November 19

Concert: classical guitar  
Daniel Bolshoy  
Kaslo Concert Society  
7:30 pm, Lighthouse Theatre  
JV Humphries School  
Kaslo, 353-7539

## Friday, November 19

Opening Reception  
Gifts Galore Group Show  
The Mermaid Gallery, Nelson  
352-2330  
Until January 1

## Friday, November 19

Opening Reception  
Russ Youngreen &  
Ursula Rettich  
7-9 pm, Langham Gallery, Kaslo  
353-2661  
Until December 24

## November 19 - 21

5th Annual Rossland Film Festival  
Daily showings and evening events  
Rossland  
1-866-333-7702  
[www.rosslandfilmfestival.com](http://www.rosslandfilmfestival.com)

## Tuesday, November 23

Live concert  
Ashley Maclsaac  
8 pm, The Arts Station, Fernie  
423-4842

## November 23 - January 4

Exhibition: group show  
Artists from Gregg Johnson's  
Watercolour workshop  
Artrageous Gallery, Cranbrook  
246-4223

## Wednesday, November 24

Literary Reading  
*Common Grounds Spoken Word*  
7 pm, Common Grounds coffee shop  
Castlegar  
365-1487 or 365-3883

## Friday, November 26

Culture Jam/Workshop  
Judy Wapp  
*Trickster Culture Collage*  
7:30 pm, Nelson Fine Arts Centre  
Front St. Emporium, Nelson  
Workshop Nov. 26 - 28  
352-6322



*Poppy Table (detail)* by Elaine Alföldy

## November 26 - 28

Christmas Art & Craft Show  
Revelstoke Visual Arts Centre  
814-0261  
[www.revelstokevisualarts.com](http://www.revelstokevisualarts.com)

## November 27 - 28

Group show: watercolour,  
Gunda Stewart, pottery  
Watercolour Images  
Sat. 10-5, Sun. 10-4  
RotaCrest Centre, Creston  
428-7473, [alfoldy@kootenay.com](mailto:alfoldy@kootenay.com)

## Saturday, November 27

Artist Trading Card Session  
Create and trade  
7 pm, Alfa Guild Gallery, Nakusp  
265-3288

## Monday, November 29

Rossland Mountain film Festival  
Independent film series:  
*We Don't Live Here Anymore*  
7 pm, Kootenay Centre Cinemas  
Castlegar  
866-333-7702

# DECEMBER



## December 2 - 5

Pantomime  
Cinderella  
8 pm, Capitol Theatre, Nelson  
352-6363

## December 3 - 5

Juried Christmas Craft Fair  
Kootenay Artisans Christmas Market  
Mary Hall, Nelson  
352-9288, 352-2402

## December 4 - 5

Pottery show and sale  
*Christmas is Coming*  
12-5 pm, Rock Island Pottery Studio  
Nakusp, 265-0040  
[www.rockisland.ca](http://www.rockisland.ca)

## Monday, December 6

Film Circuit Fernie  
*Jeux D'Enfants*  
7 pm, Vogue Theatre, Fernie, 423-4842

## Friday, December 10

Literary Reading  
Faculty & Students of Nelson  
Fine Art Centre, 7:30 pm, Location TBA  
(Nelson), 352-6322, [nfac@netidea.com](mailto:nfac@netidea.com)

# JANUARY

## December 10 - 11

Student Christmas sale  
Kootenay School of the Arts  
Opening reception 5:30 pm Friday  
Nelson  
352-2821, [www.ksac.bc.ca](http://www.ksac.bc.ca)

## Sunday, December 12

5th Annual Brown Bag Lunch  
Membership Drive  
Grand Forks Art Gallery  
442-2211  
[www.galleries.bc.ca/grandforks](http://www.galleries.bc.ca/grandforks)

## January 6 - February 3

Exhibition  
Thursday Morning Painters  
VISAC Art Gallery, Trail  
354-1181  
[www.visac.kics.bc.ca](http://www.visac.kics.bc.ca)

## Saturday, January 8

Opening Reception  
NKLAHC Salon of Art  
2 pm, Langham Gallery, Kaslo  
353-2661  
Until January 30

## Monday, January 10

Film Circuit Fernie  
*The Story of the Weeping Camel*  
7 pm, Vogue Theatre,  
Fernie  
423-4842

## Friday, January 11

Opening reception  
Group show from the collection of  
MAAG  
*Abridge: A Look at Kootenay Historical*  
6 pm, Nelson Museum  
352-9813  
Until February 11  
*Subject to change*

## Saturday January 15

Fundraiser  
Salon of the Arts  
Live entertainment, auction  
6 pm, Langham Cultural Centre  
Kaslo, 366-4325  
[rikval@direct.ca](mailto:rikval@direct.ca)

## Friday, January 21

Live concert  
Valdy & Gary Feldgaard  
8 pm, The Arts Station  
Fernie  
423-4842

## Saturday January 22

Opening reception:  
Multi-media Installation:  
Michelle Forsyth &  
Washington State University, Pullman  
Washington students  
1-4 pm, Grand Forks Art Gallery  
442-2211  
[www.galleries.bc.ca/grandforks](http://www.galleries.bc.ca/grandforks)  
Until March 5th

**JANUARY**



Film Circuit Fernie: The Story of the Weeping Camel

**Sunday, January 23**

Concert  
Symphonie of the Kootenays  
Lethbridge string quartet Musaeus  
and soprano Patrice Jegou  
3 pm and 8 pm  
Royal Alexandra Hall,  
Canadian Museum of Rail Travel  
Cranbrook, 489-4932

**Wednesday, January 26**

Literary Reading  
*Common Grounds Spoken Word*  
7 pm, Common Grounds coffee shop  
Castlegar  
365-1487 or 365-3883

**Friday, January 28**

Concert  
The Canadian Tenors  
8 pm, Capitol Theatre, Nelson  
352-6363

**January 28 - 29**

Rocky Mountain Film Festival  
Select venues in Fernie  
Friday & Saturday 8 pm, Saturday 2 pm  
423-4842  
www.theartsstation.com

**Saturday, January 29**

Artist Trading Card Session  
Create and trade  
7 pm, Alfa Guild Gallery, Nakusp  
265-3288

**FEBRUARY**

**Wednesday, February 2**

Concert  
Montreal Jazz Quartet  
Roxy Theatre, Revelstoke  
www.revelstokeartscouncil.com

**Saturday, February 5**

Opening Reception  
The Hockey Show  
2 pm, Langham Gallery, Kaslo  
353-2661  
Until March 13

**February 5 - March 5**

Exhibition  
Rossland Art Club  
VISAC Art Gallery, Trail  
354-1181  
www.visac.kics.bc.ca

**Monday, February 7**

Film Circuit Fernie  
*Being Julia*  
7 pm, Vogue Theatre, Fernie  
423-4842

**Friday, February 11**

St. Petersburg Classical Ballet  
8 pm, Capitol Theatre, Nelson  
352-6363

**Friday, February 18**

Concert: *Coils of Gold*  
French horn quartet  
Okanagan University Faculty  
Kaslo Concert Society  
7:30 pm, Lighthouse Theatre  
JV Humphries School  
Kaslo, 353-7539



**Friday, February 18**

Opening reception  
Group show from the collection of  
MAAG  
*Kootenay Women and  
Captured Identity*  
6 pm, Nelson Museum  
352-9813  
Until March 25  
*Subject to change*

**Wednesday, February 23**

Literary Reading  
*Common Grounds Spoken Word*  
7 pm, Common Grounds coffee shop  
Castlegar  
365-1487 or 365-3883

**Saturday, February 26**

Artist Trading Card Session  
Create and trade  
7 pm, Alfa Guild Gallery, Nakusp  
265-3288

**MARCH**

**Monday, March 7**

Film Circuit Fernie  
*Touch of Pink*  
7 pm, Vogue Theatre, Fernie  
423-4842

**Friday, March 11**

Jack MacDowall Memorial Concert  
Kootenay musicians  
Kaslo Concert Society  
7:30 pm, Lighthouse Theatre  
JV Humphries School  
Kaslo, 353-7539

**Saturday March 12**

Exhibition Opening:  
*Exchange and Movement of Culture  
West of the Rockies*  
1-4 pm, Grand Forks Art Gallery  
442-2211  
www.galleries.bc.ca/grandforks  
Until April 23

**Saturday, March 19**

Opening Reception  
Annual children and youth exhibition  
*Through Innocent Eyes*  
2 pm, Langham Gallery, Kaslo  
353-2661  
Until April 10

**Saturday, March 26**

Artist Trading Card Session  
Create and trade  
7 pm, Alfa Guild Gallery, Nakusp  
265-3288

**Wednesday, March 30**

Literary Reading  
*Common Grounds Spoken Word*  
7 pm, Common Grounds coffee shop  
Castlegar  
365-1487 or 365-3883

**APRIL**

**Friday, April 1**

Opening reception  
Touring exhibition: *Bible Studies*  
Lorna Obermayr  
6 pm, Nelson Museum  
352-9813  
Until May 6  
*Subject to change*

**April 1 - 3**

Kootenay Moving Pictures Film Festival  
Canadian films, workshops  
Civic Theatre and various venues  
Nelson  
www.kootenayfilmfest.com  
*Dates may change*

**Monday, April 4**

Film Circuit Fernie  
*Danny Deckchair*  
7 pm, Vogue Theatre, Fernie  
423-4842

**Friday, April 8**

Vancouver Arts Club Theatre  
*Jacques Brel is Alive and Well and  
Living in Paris*  
8 pm, Capitol Theatre, Nelson  
352-6363



Derry Cook, Kootenay Blacksmiths' Association, with students

**Friday, April 15th**

Opening Reception  
*Colours of Kaslo*  
Fern Van Horn, Fiona Anderson,  
Arin Fay and Marlene Wandel  
7 pm, Langham Gallery, Kaslo  
353-2661  
Until May 22

**Saturday, April 23**

Silverking Theatre Company  
*The Melville Boys*  
8 pm, Capitol Theatre, Nelson  
352-6363

**April 23 - 24**

Year end exhibition & sale  
Kootenay School of the Arts  
Opening reception 5:30 Friday  
Nelson  
352-2821, www.kscac.bc.ca

**Sunday, April 24**

Silverking Theatre Company  
*The Melville Boys*  
8 pm, Langham Theatre, Kaslo  
353-2661

**Wednesday, April 27**

Literary Reading  
*Common Grounds Spoken Word*  
7 pm, Common Grounds coffee shop  
Castlegar  
365-1487 or 365-3883

**Saturday, April 30**

Artist Trading Card Session  
Create and trade  
7 pm, Alfa Guild Gallery, Nakusp  
265-3288

**April 30 & May 1**

Annual General Meeting  
Kootenay Blacksmiths' Association  
Demonstrations by acclaimed metal  
artists  
New members welcome  
Crawford Bay  
352-0004

**MAY**

**May 1 - September 30**

Exhibition  
Lantern slides - pioneer scenes  
Doukhobor Village Museum  
352-6622

**Saturday, May 7**

Student heritage fair:  
Kootenay Valley Heritage Fair  
12-3 pm, Creston Museum  
428-9262  
www.creston.museum.bc.ca

**Saturday, May 14**

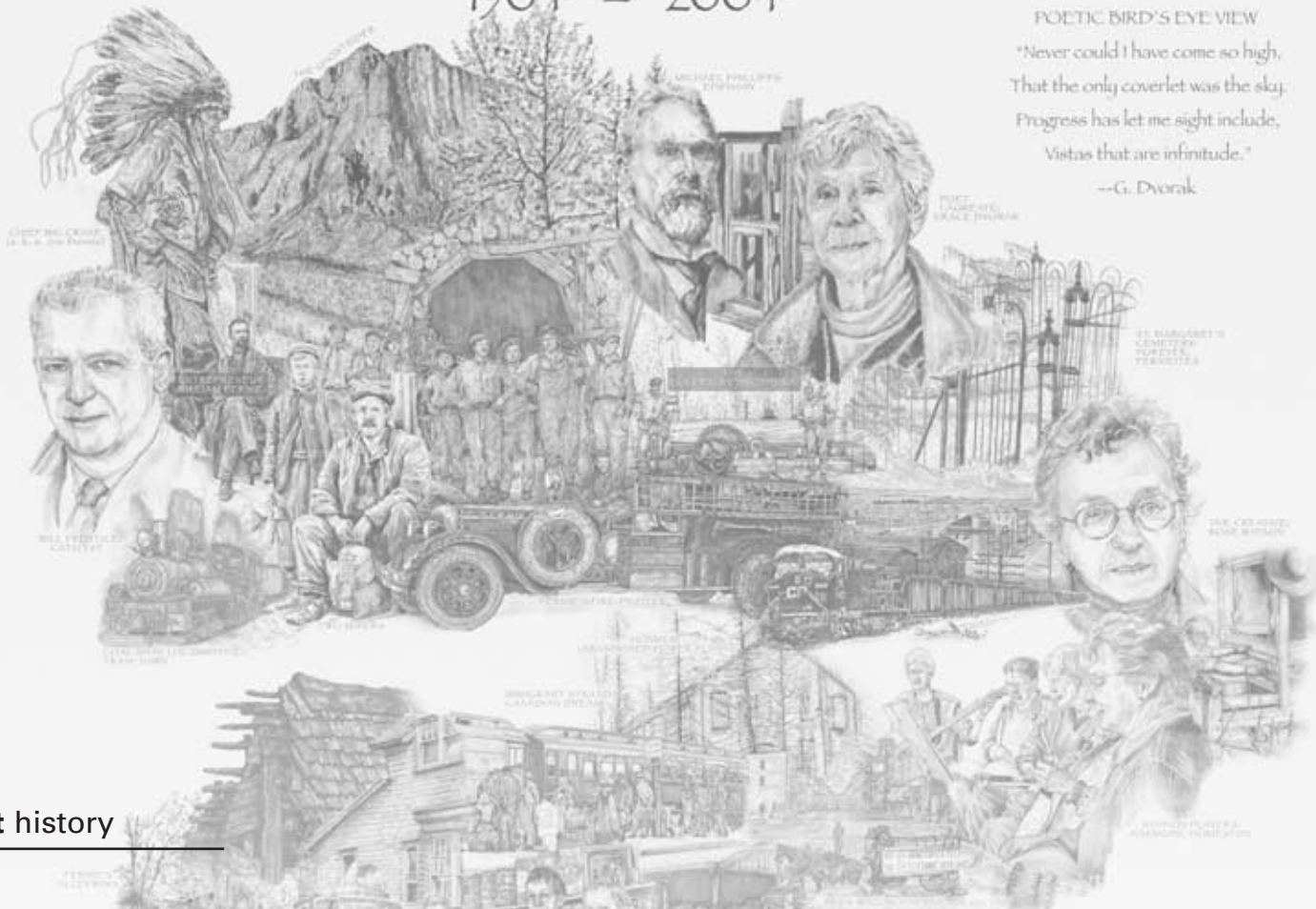
Exhibit Opening  
The Printed Page  
10 am, Creston Museum  
428-9262  
www.creston.museum.bc.ca

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"Never could I have come so high,  
That the only coverlet was the sky.  
Progress has let me sight include,  
Vistas that are infinite."

--G. Dyorak



**art history**

## The alchemy of art and history

*Fernie artist Jocelyn Thomas paints a century*

by Anne DeGrace

The Elk Valley was stumbled upon in 1873, when gold prospector Michael Phillipps discovered the Crowsnest Pass. There was scant gold, but plentiful coal and cedar. The coal market took root 15 years later. Entrepreneur William Fernie, along with James Baker, spent a decade garnering funds to build the mines (1897), and bring rails to the Rockies (1898). Thus, Fernie was born. Valley culture was coal, lumber, railroading, and a landscape bounty, dense with wildlife; with the Elk River, the last refuge for west-slope cut-throat.

—From the Fernie Centennial Mural

It's a big job recording a hundred years of history in a single work of art. Fernie artist Jocelyn Thomas describes the formula as "one part art, one part history, one part sociology, and one part journalism"—elements without which Fernie's Centennial Mural would not have happened.

Thomas isn't a local oldtimer; she's been living in this mountain town for just six years. But she made a point of understanding Fernie's past, the better to embrace its present.

"I made it my passion to find out the history of the town," she explains. "My

main motivation was not to be a newcomer. I love history; it's our identity. It's how we know how to put one foot in front of the other. It's not a choice; it's a necessity."

When you don't know, the thing to do is talk to the people who do. Once Thomas—who sells prints in gallery and museum gift shops and on her Website, including a series on historic Fernie—decided a mural to celebrate the Centennial would be a good way to give back to the town she now called home, she began interviewing the folks who best knew Fernie's

*Continued on page 20*



NAOMI MCCANNAN, FERNIE FREE PRESS

Many stories: Fernie residents whose memories shaped the project pose with the poster created from the mural, including the artist (back row, far left) and history buff Bill Quail, foreground.

*Continued from previous page*  
 roots. Some key people in Thomas's research included rancher Buck Jones, history buff Bill Quail, and community-minded businesswoman Ingrid Sombrowski, Thomas's hours interviewing old-time Fernie residents were essential for her to understand the elements that must appear in the final piece.

The mural, a four foot by five foot panel depicting scenes of all aspects of Fernie life, now resides in the foyer of city hall. Alongside illustrations are written descriptions threaded with poetry by 80-year-old Grace Dvorak, Fernie's Poet Laureate according to Thomas, who asserts: "I don't

think anyone would disagree. She's really a remarkable person."

Thomas has also placed the poet in the section of the mural entitled *Legendary Beginnings*. Other sections include neighbours—the Fernie folk that are the lifeblood of the town, such as Dr. Sparling East, who delivered most of Fernie's babies, and the bricks and mortar section—"the physical buildings we respect and celebrate."

When it came to a cross-sectional depiction of something so full and complex as a century in one town's history, Thomas felt the best approach was collage rather than chronology: "a cake with layers."

"By combining text and symbolism you

can accomplish a lot, and have a sweeping kind of completeness," she says. In the mural, one neighbour stands for many neighbours, for example. Fernie residents were interested, but not critical, when they previewed the design at the Fernie Arts Station before the final work was begun. It appeared that the images did, indeed, tell the story.

The mural was funded in part through the Columbia Basin Trust, who supported the physical costs of materials. Thomas donated the finished panel to the city.

"This kind of art has to be an act of love—and sociology," says Thomas. "It's really community work. It's the most rewarding kind of art you can do. It's knowing the meaning that people have in their own lives."

Writes poet Grace Dvorak: "*There's a part of this town that touches my heart — the place that reflects how we made our start. It holds the history of our yesterdays; of remarkable people, who did it all their way.*" ●

"This kind of art has to be an act of love and sociology."

— Jocelyn Thomas



ROSEMARY PHILLIPS

# It's about the story

*The odyssey of Paul Crawford*

by Rosemary Phillips

*The stage is set. A musician is about to entertain a small but appreciative audience. On the walls, the latest exhibit in the Grand Forks Art Gallery. Curator Paul Crawford walks in. He holds a few pieces of art—from his own collection. He tells a story about how each piece is connected, by subject matter and by how they were acquired. The story, about artists, lovers and partners, is fascinating and riveting. The audience is hooked.*

Paul Crawford is a curator, collector and storyteller—of art.

"I have this vision of a place that is educational and completely accessible to everybody, and anybody: more than a gallery, a cultural centre." — Paul Crawford

**Teller of tales: Paul Crawford collects paintings and their stories.**

He explains: "I grew up in West Vancouver and spent a lot of time at the West Vancouver Memorial Library. In the back corner they used to have a little painting by Emily Carr. It had a big write-up that went alongside it, and that fascinated me more than the picture. And when I was in Grade 5, Daniel Izzard, a Vancouver artist, came to our class. I was fascinated by how this guy created an image of a recognizable scene."

It wasn't until Paul took Western Civilization in Grade 12 that the seeds for his art collecting passion were truly sown.

"(The teacher) Graham Anderson was also a collector of objects. He would talk about what life was like and show art from that period, and an object such as an old wooden stool. I loved the tangible history. You saw these objects but suddenly they were far more than an object; they were something to be handled and enjoyed."

They had a story.

"I got out of high school and went to UVic. To be perfectly honest, they put me on probation." Paul's grades weren't good, many things were left incomplete and he was more involved in social sciences rather than academic ones. "In all of that I stumbled into Art of the Byzantine Empire. It was the only class I actually really passed."

After a stint as a room service waiter at the Chateau Lake Louise, Paul returned to Victoria. He suffered from extreme exhaustion yet he took out a student loan and enrolled in Camosun College. "I couldn't work, so my student loan went through my hands really quickly." While avoiding accounting classes he began collecting at stamp auctions. "By

Continued on page 22



## Local colour

*Continued from page 21*

February I was totally broke so I took my stamp collection and went to Vancouver. I got 10 cents on the dollar. It was a valuable lesson.”

By March 1, 1990, “I was in a real bind. I sold everything I owned, including the cigar boxes my grandfather’s stamp collection came in. I went to all the antique stores in Victoria and the best I could get for them was \$10. I was waiting for a bus and to kill some time I stumbled into the Salvation Army—my first ever experience in a thrift shop. There were some old tintype photographs ... about \$3. And I found an autographed portrait of a gentleman. I flipped it over and on the back it said, ‘Photograph by Karsh of Ottawa.’” Paul contacted Karsh by letter. Within the month he had a reply. “He also included a self-portrait and signed it to me. That got me hooked.”

Later, while working at Safeway, Paul visited an antique shop. Three hours later he left the shop, caught his bus, went back to Victoria, got his first ever bank loan—and returned to purchase five paintings by Igor Khasanov and trade a pocket watch for two paintings by Igor’s wife, Olga Beskov.

So began Paul’s journey of collecting art, passionately researching stories, meeting artists and collectors, and taking on whatever work he could to support his interest. He travelled and worked his way from Victoria to Barkerville and Wells, B.C., and on to Toronto and Taiwan. “I finally did graduate from UVic in 1994 and got a degree in art history,” he says.

It was in 1996 while touring his own collection around B.C. that Paul met up with Richard Reid, curator of the Grand Forks Art Gallery. “Richard was thinking of retiring and my name had been mentioned as someone worth talking to. I met him in Penticton and he invited me down to Grand Forks.” But Paul went back to Victoria.

Meanwhile he made friends with artists, musicians and poets from Jack Shadbolt and Tony Onley, to Murray Adaskin and P.K. Page, people with their own stories. “Murray Adaskin? I just knew he collected art. He had things by people I was interested in. And P.K. Page? I had never read any of her poems. I knew nothing about her. I just bought a little painting by her and I wanted to know more about it.”

In 2002 he was touring the U.S. with Vancouver band Clumsy Lovers when their van rolled. While they were holed up in Beaver, Utah, recovering from the accident, Paul got an e-mail from Richard at the Grand Forks Arts Gallery: “I’m writing to let you know that I’m retiring this year. We are actively seeking someone to fill my position if you are interested.”

At the end of the year Paul moved to Grand Forks. Since then artists, musicians, politicians, writers, poets and movie stars from around the world have heard of the gallery in the valley. “I’ve never been afraid to phone people up,” he says confidently.

“I have this vision of a place that is educational and completely accessible to everybody, and anybody: more than a gallery—a cultural centre.” His office door is open and any visitor is treated to a personal tour and the stories behind the art. But wait! There’s one more story still to be told: that of Paul’s magnificent collection that quietly awaits space to be shown.

You’ll be hooked. ●

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## The Thinner Air of Far-Flung Villages

*Arts education in the boonies*

By Simone Keiran

Now that school boards are being forced to close schools, increase class sizes, and slash programs, funds once raised by Parent Advisory Councils (PACs) for field trips and cultural activities and supplies are now allocated to general upkeep and maintenance.

“In one of my schools it’s going for new playground equipment,” says Maggie Calladine, the performing arts teacher for Lady Grey and Nicholson Elementary Schools in Golden, BC.

When schools must choose between academics, sports, art, life-skills, or even having a school at all, PACs let everything they consider unessential slide. Maggie holds our government responsible. “Arts in the schools are taking a beating,” she says.

Maggie calls herself an “animator” of the school with all its connotations of playfulness and evolution. “It’s not enough that children make their own art, but feel confident in it, get to know it better, engage with other kinds of art.”

A major disadvantage of far-flung communities is the dependence upon television, recorded music and films for entertainment, changing young people from creators to consumers. But Maggie’s students cultivate resourcefulness. When formal drums weren’t available at a welcoming open-house concert for parents, they improvised

“I call it ‘Guerrilla Art’... where we just go and make the art happen.”

— Maggie Calladine



**Salmon and the art of spawning as interpreted by a student participating in the ArtStarts program.**

with cardboard boxes. A lighting system was jerry-rigged from garden floodlights. Lengths of fabric became a field of flowers.

“I call it ‘Guerrilla Art,’” Maggie says of the spontaneous events she and her students throw, like a Christmas Carol Sing in downtown Golden. “Where we just go and make the art happen.” For parents in rural or isolated small urban centres who struggle to meet challenges in their children’s art education, she offers: “I do it by doing it with them. That’s critical in anything.”

On the farthest shore of Kootenay Lake, a community hall, post office, and a few dozen farms comprise Argenta. Stroll down

a path to Rachel Herbison-Ross’s homestead and the wind might carry you one of Bach’s Partita for Strings. The violin belongs to Rachel’s oldest daughter, Bryn, and her youngest, Meryn, loves to sing. Her second daughter, Vida, enjoys ballet. Her girls can throw themselves into art, Rachel says, because they home-school.

Every week, Rachel and her daughters take the long trek into Nelson for music lessons. There’s the Kootenay Youth Orchestra, chamber ensembles, dance and choir auditions, rehearsals and recitals, the Valhalla Summer School of Music and Songfest.

*Continued on page 24*

Continued from page 23

Public schools with set curricula could never accommodate this.

"It started with Bryn. We took her to kindergarten so she could see what it was like and decide for herself," Rachel explains. "Afterwards we sat down ... and asked her, 'So? What do you think?' And she said, 'Everybody was nice to me, but it's not a very good use of my time.'"

Now, the girls join with other home-school families in Argenta to produce live musicals complete with sets, costumes, lighting and sound, or bring in special performers and artists like the hand-work instructor who teaches dyeing, spinning and weaving. But mostly it's about the sort of weaving and knitting between families who love and learn together.

The girls' pleasure drew others to Rachel. Before Rachel knew it, she had launched her own business, The Art of Learning. Now she coaches parents in alternative education for their children.

ArtStarts in Schools, a non-profit charitable organization that brings art to schools in B.C., benefits students of all kinds, in all

communities. Their artist-in-residence grants partner children with local professional artists, from videographers and puppeteers to choreographers and choir directors.

At Aquamik School near Cranbrook, students coached by John Siega, Herman Alpine, and Many Hands Artists Cooperative made traditional Ktunaxa drums, and then enjoyed a drumming performance circle by the Ktunaxa Elders Men's Drumming Group. At Valemount Secondary School, students dug their own clay with artist Sharon Anderson and made masks. Ron Mulvey and students from Hume Elementary School in Nelson finished a colourful rock mosaic mural on the life-cycle of the Kokanee salmon. Fernie Secondary School completed historical banners with artist Karen Diebert to celebrate the town's 100th Anniversary.

Live professional touring performers entertain and educate children through an ArtStarts grant program called Schools in Community. In 2004-2005, 14 touring performance groups will come to schools in the Columbia Basin for 144 shows.

To apply, schools—public, independent,



RACHEL HERBISON-ROSS

Happy, creative kids: Bryn, Vida and Meryn Herbison-Ross.

First nations or even groups of home-schoolers—must partner with a local professional artist and design a project that links curriculum and the needs of the children. For live performances, schools must send representatives to the annual conference. In the Columbia Basin, programs are further subsidized through additional grants. Information can be found on the ArtStarts Web site at [www.artstarts.com](http://www.artstarts.com). ●

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# Reproduction 101

## Printmaking explained

by Natasha Smith

In this day of mass production and consumerism, there is a real need to preserve originality. Imitations and reproductions are rampant, sometimes so well disguised that the consumer is misled into believing they have purchased an object of worth. When one mentions a print, most think of a type of copy or reproduction. So what is an original print as opposed to a reproduction print?

An original print is made from a master image created on stone, wood, metal or other material. The print or edition of prints are made by the hand of the artist, utilizing either a press or hand printing methods to transfer an image from a plate, stone or block onto paper.

Printmaking is made up of four main areas: *relief methods* (including woodcut, wood engraving & lino cut); *intaglio methods* (including etching, drypoint, engraving, aquatint and mezzotint); *planographic methods* (including lithography, serigraphy, or silkscreen) and forms of *monoprinting*.

Regardless of the process or combination of processes used, the plate, block or stone is re-inked and prepared each time for a new print in an edition to be created. Due to this process no two prints are ever identical, so each print, although part of an edition, is in itself a unique artwork. Each print in a limited edition is numbered, for example 10/50 means print 10 in an edition of 50, and each print is signed in pencil by the artist.

According to Roger Boulet of the Burnaby Art Gallery, print lines can be “feather-like, chalk-like, brush-like, knife-like. Papers can be hard and cold, soft and tissue-like, textured and cloth like.”

Most printmaking processes involve the use of presses, but high-pressure machinery takes its toll on the plate, stone or block, so large editions are often impossible. Prints are printed on high quality archival papers, which can range from thin rice papers to rag or textured fibrous papers, which adds to the overall aesthetic of an original print. The unique qualities of the impressions created on the paper by using the various techniques and the way the vast range of coloured inks can be applied offers infinite possibilities.

According to Roger Boulet of the Burnaby Art Gallery, print lines can be “feather-like, chalk-like, brush-like, knife-like. Papers can be hard and cold, soft and tissue-like, textured and cloth like.” The ink “becomes one with the paper that absorbed it or can appear to float lightly on it, or on another layer of ink; (it

One of a kind: monoprinting represents one of four main areas of original printmaking.



NATASHA SMITH MONOPRINT



Continued on page 26

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**Office:** Mon. 8am-4pm



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## how to

### Reproduction 101

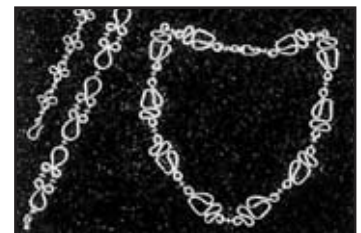
*Continued from page 25*

can be richly textured or so sparse and incisive that it appears to cut the paper. It can make the light of the white paper burst forth, or filter it with veils of silken colours, or eclipse it entirely."

In a reproduction print, in contrast, copies of an original artwork are photo-mechanically reproduced. There is confusion in the art buying market in understanding the difference between a signed and numbered reproduction and an original print as the reproduction prints are created within a context normally associated with original prints. The method and terminology used are the same as they are called limited edition prints and use the same numbering, and the artist also personally signs the photographic reproductions, which just adds to the confusion. Giclee prints are the latest innovation in reproductive methods, where the appearance of textured brush strokes to imitate paintings can further mislead the art-buying public. A reproduction print is a glorified photograph of an original artwork; they are often over-rated and over-priced.

It is easy to get hooked on original prints with their aesthetic qualities and intrinsic beauty, and purchasing original prints is an affordable way to start or to add to an art collection. Collectors become captivated by these unique artworks and develop a real appreciation for the printmaking craft and the value of original prints. ●

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# Getting the words out

*Literary journals put 'em in print*

by Mike Redfern

Over a hundred respected literary journals, many originating in colleges and universities, are published periodically across Canada, each inviting submissions from published and unpublished writers in a variety of genres. Some pay cash for published submissions, others do not. With so many literary journals already in existence, why start a new one in the Columbia Basin?

The answer can be found in the submissions guide to the literary journal, *Fiddlehead*, which states that only about 2% of submissions get published. Good for the journal's readers, perhaps, but tough on hopeful authors.

Most writers agree there is nothing more discouraging than publishers' rejection slips, which is why some writers are now self-publishing in "vanity press" books. It is also why new literary journals have appeared in Nelson and Kimberley to help the work of local and regional writers see the light of day. Two such publications are Nelson's *Horsefly* and Kimberley's *Inkblots*.

Three years ago at the Kootenay School of the Arts in Nelson, a group of students in a writing class, inspired by Tom Wyman, created a literary journal as a class

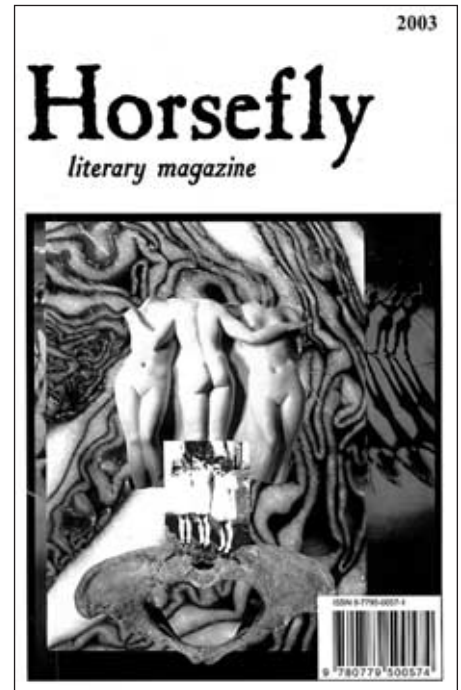
"Knowing how difficult it is to break into the Canadian literary scene, where it's more a question of who you know than what you know, we decided to include beginning writers (in the third edition). We even included work by an 11 year old girl. I'd like to continue that in the next one."

— Jennifer Bredl

assignment and a stapled, paper-covered first edition of *Horsefly* was published. A year later, several of them returned to KSA. Following a fund-raising variety show which raised \$1,200, a call for submissions went out and a 60-page second edition with a spine and a glossy cover, containing contributions by 15 writers, was published. It sold for \$6 a copy.

When the writing class was cut the following year, some of the group, led by Nelson poet Jennifer Bredl, decided to publish the journal themselves. With Bredl as senior editor, five writers formed an editorial board and put out another call for submissions. Another fund-raising variety show was held and, with the support of

*Continued on page 30*



Judy Wapp's photcollage *Triplicity* was the feature cover for the prose side on *Horsefly* 2003. The flip side—poetry—featured cover art by Karla Pearce.

## Excerpt

**Rod Hogg** describes himself as an "old reprobate" who lives "wherever I want." When he wrote this poem, published in issue #3 of *Inkblots*, he was living in Kimberley and had self-published two volumes of poetry and a novel that appeared in serialized form in the magazine *Northern Journeys*. He currently lives somewhere in B.C.

### Rock Star

Some stoned rock star  
stole my chickens.  
She exploded two roosters  
at a concert.  
Called it chicken art.  
Two months later she drove  
onto the farm in  
an orange and white VW bus with  
Rodeo with Jesus painted on both sides.  
When the side door opened  
twenty-four naked hens bolted  
for the farm gate  
and tried to snort  
the white line on  
market road forty-seven.

# What's up with the Trust?

Changes underway at the CBT



by Rachel Elkey

The Columbia Basin Trust's board of directors was reduced from 18 members to 12 by the *Columbia Basin Trust Amendment Act, 2003*. The CBT's original 18 member board was made up of two appointees each from the six regional governments in the area, (five regional districts and the Ktunaxa/Kinbasket Tribal Council), and six provincial appointees. The new board's 12 directors are all appointed by the lieutenant-governor by Order-in-Council.

Six directors are appointed from nominations by the regional governments, who may each nominate up to four people for the one position from their area, and six directors are appointed by the Province. The change was made to accommodate the *Generally Accepted Accounting Principles (GAAP)* under which the Province must function. As a Crown cor-

poration, Columbia Basin Trust's assets are included on the Province's balance sheet. To comply with GAAP, the Province must appoint a majority of board members.

The Columbia Basin Management Plan, ratified by the Columbia Basin Trust's board of directors in 1997, directed that it should be reviewed within three to five years. In December 2002 the CBT produced a revised management plan that would act as an overarching charter giving direction to the CBT's operations.

The new plan holds all relevant guidelines of the original document, and was recently taken to basin residents through a series of community meetings. Residents were also able to comment on the revised management plan via the CBT's Web site ([www.cbt.org](http://www.cbt.org)). The revised plan will be supported by the CBT's three-year Service

Plan and the annual Operations Plan. All plans will be available for review on the Web site.

As a result of previous resident consultation, the Columbia Basin Trust has developed the Community Development Program, an addition to the Delivery of Benefits program. This new program is designed to increase the CBT's ability to respond to the needs of basin communities and residents. Projects under this program must have full community support, and are reviewed by the Delivery of Benefits Committee. Full criteria are available through the CBT's regional community liaison staff.

For further information on the Columbia Basin Trust, visit the Web site, or contact Rachel Elkey, CBT Communications, at 250-426-1103 or [relkey@cbt.org](mailto:relkey@cbt.org). ●

## Brent Bukowski

Continued from page 9

On his Web site, [www.brentbukowski.ca](http://www.brentbukowski.ca), the exhibition is described as: *rectangular layers of glass set in a wooden frame and bound in steel strapping with thousands of screws. The middle layer of glass is shattered, and a sprinkling of genetically modified canola and noxious weed seeds cover the shards and fall into the cracks. The screws and steel strapping represent our attempts in controlling these species through chemical and biological means. The broken glass reveals that global change is irreversible. These, stacked upon each other like the windows in a computer, define an invasive species as the consequence of technology.*

"It's just the observation of what's going on. It's not big news. We're always evolving. As long as there is life it will evolve into something spectacular. Invasive Species was actually a positive comment," he explains.

Currently Bukowski is working through a Community Futures grant, almost unheard of for a visual artist to attain. But Bukowski has never been one to say "can't," and he does admit to good cover letters and, apparently, grant applications. With the grant, he has a guaranteed income for up to one year while he builds gallery representation and commissions, and he can avail himself of professional development opportunities, like a photography course to enhance his portfolio images. It was just the kickstart he needed. Now, he does his own selling and exhibition bookings, and

has managed to net commissions and a steady stream of sales from his Kaslo studio at the Langham, which he opens to the public on the second Saturday of each month.

"It's going quite well. I have two galleries, in Kelowna and Canmore. There have been sales, and I appreciate the interest that is generating. Local commissions are steady: about one every six weeks: glass window inserts, garden sculpture, some functional pieces such as lighting. Each commission has taken me somewhere I wouldn't have got to on my own."

Next, he'd like to stretch his creativity and his attributes—bottom feeder, working man, daydreamer—into something big: another large installation exploring new themes. That takes funding. Meanwhile, the theme that has been consistently behind his work and is reflected in the title of another series, Circle(s), Straight Line(s) and Intersection(s), continues to supply endless possibilities.

"My main motivation is to keep working," he says. "I have a lifetime of ideas I want to accomplish. The time is so limited, and there are so many." ●

"It's just the observation of what's going on. It's not big news. We're always evolving. As long as there is life it will evolve into something spectacular. *Invasive Species* was actually a positive comment."

## Flow of words

### Writing retreats tell stories

by Anne Strachan

"We took a vow of silence and swore off wine until five each day. We wrote like devils, fed the deer that came up on the back porch in the snow, read to each other at night, danced, drank and shared good company. The food was the best—Indian feasts, Doukhobor, Italian. We were disciplined and productive—and god it was fun to hear the snorts of laughter or heart-felt groans emitting from our respective hidey-holes," says award winning Slokan Valley author Rita Moir.

Writing retreats come in varied forms. In 1995 the Kootenay Writing Retreat, held at the Mistaya Country Inn, involved a small group of people dedicating three days to a combination of daily tutorials and writing time punctuated by social group meetings. Intense personal time followed by the fresh perspective gleaned from communal meals and discussions made for a productive and inspiring retreat.

The first Federation of B.C. Writers Southeast Regional Conference in 1998 set the stage for others to follow. At a Culture Meets Agriculture Conference at the Silverton Gallery in 1999, writers joined together for a weekend of workshops and activities. The Arrow Lakes Writers Festival 2000, the South East Regional Conference at the Langham Cultural Centre in Kaslo in 2001, and A Writers Weekend at Broadacres 2002 combined food and friendship with writerly wisdom. 2001: A Writers' Odyssey was organized by the Columbia Writers' Studio in Trail. The Federation of B.C. Writers Provincial AGM in Spring 2002, Write Out of the Woods, was a great success. The affirmation experienced when sharing focused time with others works like a "shot in the arm" (a cliché any decent writer would "avoid like the plague"), and at its best, a diverse gathering of people sharing a passion for writing is seriously great fun.

The Arrow Lakes Writers Group undertakes a mini-retreat each year to tune up the creative engines. A local cabin provides the setting and there members spend the day writing, eating and going for what has evolved into a ritualistic walk on the beach.

Participant Barbara MacPherson points out: "Retreats don't have to be elaborate and expensive. Our writers' group rented a local cabin by the lake for the day, hardly a quarter mile from town, yet we felt as isolated as if we were in a monastery. No one there but us chickens, writing,



ANNE STRACHAN

**When writers really get cookin': Rita Moir at the Broadacres Writing Retreat in Grand Forks in 2002.**

eating, laughing, completely immersed in being writers and allies. At less than \$10 each, we emerged refreshed and inspired."

Not every writer experiences the desire to mix and mingle with other writers. One Kootenay author at the time of this article was retreating to a monastery for three weeks. Whether blissfully ensconced in a monk's cell with words flowing miraculously on to the page or wrestling fitfully with creative demons, a new book may be the result of this willing isolation.

Angie Abdou of Fernie shares her impressions of time spent at Sage Hill, a writers retreat in Saskatchewan: "My time at Sage Hill was inspiring far beyond my expectations. It truly is a magical place: the serenity to write, the complete absence of distractions, the impressive instruction, the time and space to think deeply about one's work. Sage Hill is a world of its own—a world where writing really matters."

The Spirit of Writing Festival, September 2004 in Nakusp, is the most recent effort to offer writers the opportunity to spark fresh ideas in an atmosphere of literary togetherness. The Columbia Kootenay Cultural Alliance was generous with funding, Selkirk College provided a place for workshops, the Re-Awakening Health Centre and others in the village assisted with activities for writers in their free time, promoting the community and creating the partnerships that are so crucial when a group is applying for funding in these times of restraint. For the community, the economic benefits from even one visiting writer are considerable.

South East regional members of the Federation of B.C. Writers have long been involved in the organization of Kootenay writing retreats. Check out their Web site at [www.bcwriters.com](http://www.bcwriters.com) for more information about Federation news, events, programs, and Horsefly Cabin, the Fed's place to really get away from it all.

Writing may be a solitary activity, but the inspiration and deepest impulses for story are found within the community. ●



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Please join us **Saturday January 15, 2005** for our annual night of free entertainment and fun(d) raising at the **Langham Cultural Centre** in Kaslo. This fundraiser allows us to present: **Kaslo Artwalk** each summer throughout the town, as well as the **Kaslo Saturday Market** from **June to September**, supports our annual scholarship and artist studio. Your support helps "art, work". Thank you!

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# 10 things you can do to embrace local culture

This item ran in our first issue of ARTiculate, written at the last minute as a filler. Since then, it has been requested for reprint in Websites like *Artsnews Canada*, *JazzEast News* in Halifax, and arts publications across B.C. Here it is, back by popular demand.

by Anne DeGrace

1. **Buy one piece** of local art a year, every year, no matter what. It could be a painting to grace your mantle, one your children will argue over after you're gone. Or it could be a hand-thrown coffee cup that just makes every cup taste better, somehow. Size doesn't matter; it's the principle.

2. **Learn one new thing** each year. Take a tap class. Spend a weekend at a journal-writing workshop. Attend a demonstration on stained glass, and step up and ask every question you can think of. Then, sign up for the introductory course.

3. **Expose yourself.** That is, expose yourself to some form of artistic expression that you think you won't like. Catch the community opera presentation of Figaro.

Or, if opera's your thing, take in an earful of the local grunge group, Spiked and Nasty. Think poetry's for the birds? Open your ears, and your mind.

4. **Give the gift** of your community's artists. This year, make every gift you buy something original: a CD hot-pressed by a local choir; a new book by a local writer; a hand blown glass bauble for the tree, and from the forge next door, a hook to hang a hat on - which, serendipitously, was hand felted down the street.

5. **Pass it around.** Buy someone else a ticket to something you enjoy. Take a friend along, or just treat someone you appreciate—anonously. Have you ever bought a ticket to something and then been unable to attend? Don't ask for a refund: ask the venue to find a deserving recipient, preferably one who's broke. Or send two tickets to a youth centre or seniors' facility. At the event, try to guess who might be there thanks to you.

6. **Challenge yourself:** pick a good day and try to find as many art-related things to do as you can. Do them all: read the book, write the poem, play the tune, hear the

band, watch the dance, applaud the play, go to the gallery. Challenge six other people to do the same.

7. **Sing.** Learn a song composed by a local musician and sing it: in the shower, in the car, walking down the street. Drive your co-workers crazy. It doesn't matter that you sound like a wombat in heat. When you go to sleep, dream about it. Now, teach it to someone else.

8. **Volunteer:** for your local cultural event, for the theatre production, for your arts organization. Sit at the information table, paint the backdrop, take the tickets, do the sound check, carry the chairs, place the podium. Afterwards, help with the cleanup. Then go for a beer with the gang.

9. **Join up:** there's an arts organization out there for you. These are the groups that make things happen, so you can buy things, learn about things, expose yourself, give gifts, pass the wealth, challenge yourself, sing like a wombat in heat, and volunteer your time for the fun and friends that it brings. Find it. Make it yours.

10. **Pass this list** along to as many people as you can. ●

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## Literary journals

Continued from page 27

the Nelson Fine Arts Centre and the David Thompson Cultural Society, a third edition was published. With 120 pages featuring about 30 contributors from as far away as England and eastern Canada and a flip cover, one side poetry, one side fiction, with artwork by two talented Nelson artists, the third edition of *Horsefly* was printed professionally and was, as Bredl put it, "quite high-falutin!" The run was limited to 100 copies, some of which were given away, the remainder sold for \$10 each. As it cost about \$700 to publish, no one got rich!

The call for submissions for a fourth edition is yet to be put out but Bredl hopes to have it published by early in 2005.

"Knowing how difficult it is to break into the Canadian literary scene, where it's more a question of *who* you know than *what* you know, we decided to include beginning writers (in the third edition).

We even included work by an 11 year old girl. I'd like to continue that in the next one," said Bredl.

Work by beginning writers has furnished much of the material in *Ink Blots*, a much more modest journal desk-top published in Kimberley by Kimberley Writers, Ink. It, too, started with a writing class.

Inspired by Virginia Anderson's writing class at Kimberley's continuing education centre, two of her students started a writers' group in 2002. To inspire members of the group to keep writing, Valerie Ross suggested self-publishing a journal of their own writing for local distribution. Since the spring of 2003, four issues of *Ink Blots* have appeared in Kimberley coffee shops, businesses, and waiting rooms.

Photocopied from an MS Publisher document prepared in newsletter format, it has run up to 16 pages. With no editorial board, whatever was submitted got printed. Up to 120 copies of each issue have been distributed free, costs partly covered by ads, partly by membership

fees. Although not the professional product that *Horsefly* has become, *Ink Blots* has fulfilled its initial purpose of getting local writers' work read, even if only to pass the time in a dentist's waiting room! For Ross, whose poetry, stories, and drawings have appeared regularly in *Ink Blots*, it has provided a stimulus.

"I would come away from our (writers' group) meetings feeling inspired to write something profound and exciting. However, I would often not take advantage of my burst of inspiration. Hence the idea of a literary paper took shape, mostly to light a fire under myself to get something written within deadlines."

Now it is time to attract new contributors, says Ross. "We have some talented writers in Kimberley (but) many people are shy about sharing this talent with the public. I feel that, though *Ink Blots* is new, it is well read and comments have been positive. I have hopes of more writers sharing their talents so that *Ink Blots* will continue to grow." ●



by Simone Keiran

# Legacies of the Disappointed Imagination

“It was just a normal house in the middle of the city—no farmhouse element left to it.”

I spoke with Mitch Miyagawa, who had returned with his father to the site of his grandfather’s farm and homestead in Mission, 50 years after it was taken from his family. “We didn’t end up knocking. My dad went back a little later, and did knock on the door and ask, but it just didn’t seem like it meant anything necessarily. My imagination was disappointed by that. That’s where it had to kick in and imagine a more exciting story.”

So Miyagawa, the playwright-in-residence at the Nakai Theatre in Whitehorse, Yukon, wrote a play, *The Plum Tree*, which deals the impact of Japanese-Canadian Internment and the 1988 national redress.

I found his experience very close to Aya Hitoshi’s, one of the speakers who riffed on British Columbia’s past at last summer’s Procter Storytelling Festival. During WWII her family was arrested with other Japanese-Canadians and stripped of their rights, property, and kindred. Fathers and older brothers were sent to work-camps; Aya was interned at a prison camp in Kaslo with the old, the infirm, women and children. In 1949, when Japanese-Canadians were finally freed, she chose to stay in

Kaslo. Returning to the West Coast had been part of her plans; she and her husband even arranged to move back there, but after they arrived, she realized it was no longer her home. “You can never go back,” she said.

Yet the darkest moments of our history pull us back. In the Columbia Basin there is an astonishing amount and variety of them: wounding events that could use sunlight, fresh air and cleaning up to heal—which is where artists come in.

The disappointed imaginations of artists have been responsible for creating works based on our history that may not be identical snapshots of those times, but much more rewarding and expansive for audiences.

Librettist John Murrell and composer John Estacio used their heightened awareness of the complexities of the human spirit to transform an otherwise banal tale of murder, punishment and liquor-smuggling in the Crowsnest Pass into the opera *Filumena*; *The Plum Tree*’s success netted Miyagawa a National Arts Centre debut and the David Tuer scholarship for new play development; Aya Hitoshi’s stories start as historical accounts, then flow into streams of philosophical thought and cultural observations. The common element

that links these works together is that their creators were not constrained to serve as archivists or journalists, but to open exciting and unexplored vantage-points.

Circumstances that existed prior to a trauma can seem arcadian by comparison: Japanese-Canadians prior to the war, Doukhobors before Sifton ended his political involvement in Saskatchewan, the farms and communities along an undammed Arrow Lakes, for example. These traumas are not merely about the material places and things that were destroyed, but about the violated innocence of the people involved—a condition of the spirit, not the body. Which is why people like Hitoshi cannot go back, or if, like Miyagawa, they do, the experience lacks meaning. Clearly, attempts at healing which do not involve the spirit are not likely to succeed.

This is why Miyagawa chose the Plum Tree as the central symbol of his play. “I wanted it to represent ‘history,’ and being caught up in it, or being able to climb down out of it. History is a thing that keeps on growing, and you can climb out of it; you can chop it down; you can prune it. You can shift it if you so choose.”

These artists leave me with the thought that no matter how static and inert the past appears, there is no such thing as history that does not transform, evolve and change. Nor is there a passive audience for effective works of art, which makes it all the more important as a central force in our culture. When governments withhold sufficient funds to school districts and the arts, what they are really telling us is that they don’t want an educated, active, conscious population. Defying this, as these artists have done, is a vote for the human spirit.

Librettist John Murrell and composer John Estacio used their heightened awareness of the complexities of the human spirit to transform an otherwise banal tale of murder, punishment and liquor-smuggling in the Crowsnest Pass into the opera *Filumena*.

## VIBRANT COMMUNITIES



Columbia Basin Trust's Arts, Culture and Heritage programs are administered by the Columbia Kootenay Cultural Alliance (CKCA).

Funding from the CKCA is for all arts disciplines (visual art, theatre, music, dance, media, literary and inter-arts).

It includes grants to individuals as well as arts, culture and heritage organizations.

Funding applications are adjudicated once a year by local arts councils and the CKCA Steering Committee.

**C**olumbia Basin Trust is a proud supporter of arts, culture and heritage in the Columbia Basin.

For the 2004-2005 year, Columbia Basin Trust provided \$220,000 in funding for arts, culture and heritage projects through our partnership with the Columbia Kootenay Cultural Alliance.

Columbia Basin Trust is a regional Crown corporation that delivers social, economic and environmental benefits to the region most affected by the Columbia River Treaty.

Contact Columbia Basin Trust to arrange for a Community Liaison to come to your organization and give a presentation on the work we are doing across the Basin.

If you would like more information about how Columbia Basin Trust might help fund a project idea for your community, contact the CBT at 1-250-365-6633 or 1-800-505-8998 or visit our website at [www.cbt.org](http://www.cbt.org).

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