

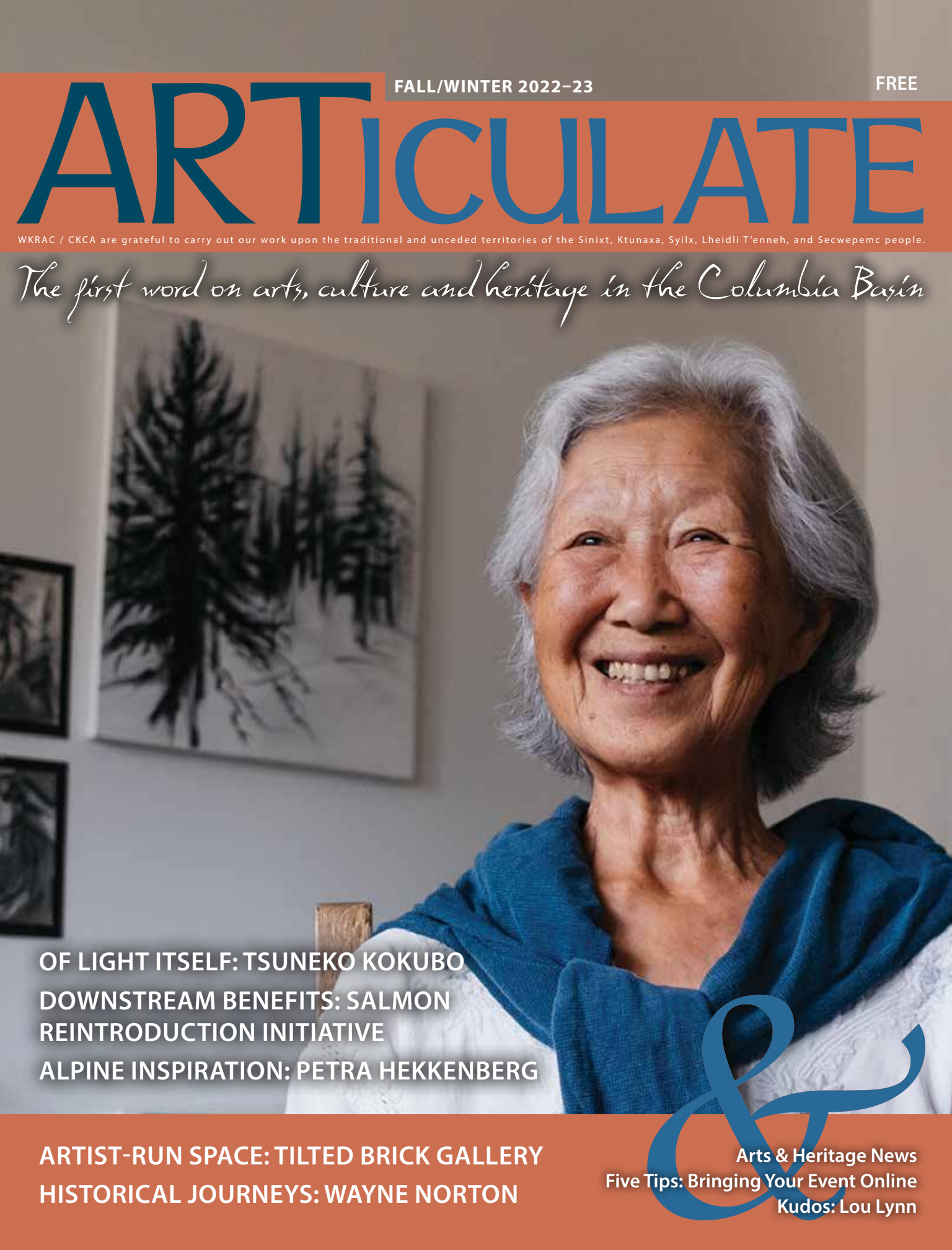
FALL/WINTER 2022-23

FREE

# ARTICULATE

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



OF LIGHT ITSELF: TSUNEKO KOKUBO  
DOWNSTREAM BENEFITS: SALMON  
REINTRODUCTION INITIATIVE  
ALPINE INSPIRATION: PETRA HEKKENBERG

ARTIST-RUN SPACE: TILTED BRICK GALLERY  
HISTORICAL JOURNEYS: WAYNE NORTON

Arts & Heritage News  
Five Tips: Bringing Your Event Online  
Kudos: Lou Lynn



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Tsuneko Kokubo. Photo: Louis Bockner

## ARTICULATE

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

FALL/WINTER 2022-2023  
ISSUE #42

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# OCTOBER IS CANADIAN LIBRARY MONTH



In my other life outside of editing *ARTiculate*, I work at the public library in Castlegar. Over the years, the function and perception of libraries has evolved tremendously. The first library I remember was a red-brick 1909 Carnegie library in Ontario, with squeaky linoleum floors and what

seemed cathedral-like proportions to my young eyes. (Factoid: My childhood public library was one of 125 libraries in Canada built between 1903 and 1922 with money donated by American businessman Andrew Carnegie.) The children's section was downstairs, as was the public health unit, so booster shots and Black Stallion novels are inextricably linked in my mind.

Those stereotypical fusty musty warehouses of print material overseen by stern gatekeeper librarians are gone (but not forgotten, evidently). Instead, libraries have become "community hubs," one of those fabulous places where all is possible and all are welcome. Especially in a small community, inclusiveness and accessibility are so important, which is why library staff continue to educate themselves on how to provide the best possible services and resources to the public.

One very cool example is a series of online homelessness training workshops that our staff participated in recently. The facilitator, Ryan Dowd, runs a homeless shelter outside of Chicago, and his mantra is "Empathy is the answer." Reinforcing that attitude in our workplace is hugely important to our interactions with our patrons. We encounter any number of people every day with exceptional needs, abilities and social skills, so we need to be graceful, flexible and light on our feet to create positive outcomes for all.

Of course, the nitty gritty of libraries is still books, lots of them. I am one of those dinosaurs who prefers holding a book to scrolling an e-reader, so I'm thrilled that our collection of physical books continues to grow, with the addition of downloadable e-books and audiobooks, books on CD, DVDs and periodicals. (Factoid: Your home library can order you an item from any public or academic library in B.C. Truth.) And libraries are FREE. Think of that: your tax dollars hard at work in your community, supporting literacy and a love of reading in everyone, from kids to retirees.

October is traditionally Library Month in Canada and this year's theme is "One card, one million possibilities." If you don't have a library card, please rush right out and get one. Then start exploring the possibilities that libraries provide. It's worth it—just ask a librarian.

Margaret Tessman, editor



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# GRAND FORKS GALLERY 2 RESTORATION PROJECT

Grand Forks Gallery 2 wearing its restoration shroud.  
Photo courtesy Gallery 2—Grand Forks Art Gallery

by Margaret Tessman

A major grant from the B.C. Community Economic Recovery Infrastructure Program (CERIP) and the support of Grand Forks city council have given Gallery 2 the wherewithal for a much-needed facelift.

Work began on a major exterior restoration and conservation project this spring, with a projected completion date of September. The gallery and visitor centre are housed in the city's 1911 heritage courthouse, one of only two municipally listed heritage buildings in Grand Forks.

Director/Curator Tim van Wyck describes the reno as “an intersection of life cycle maintenance and heritage restoration. It's way easier to do maintenance before elements start to fail.”

Heritage restoration specialists were involved in the initial assessment of the building's condition and stayed on hand to ensure best practices. The actual work used local tradespeople as much as possible. Van Wyck cites the contribution of Grant Mattick, a third-generation painter. “He has worked on literally every building in Grand Forks,” he says.

Work plans followed Parks Canada's Standards & Guidelines for the Conservation of Historic Places in Canada, a pan-Canadian set of conservation principles and guidelines. As much as possible, materials approved by Heritage Canada, such as a linseed-oil-based paint, were used. The project's scope included constructing scaffolding around the entire building, window frame restoration and repainting and masonry cleaning and repair. Custom-built storm windows will replace the yellowed Plexiglas that covers the stained-glass windows flanking the front entrance.

Van Wyck says that the layers of complexity made it a learning curve for local workers. “It is a big job, but the building will look fabulous when it is complete.”

The gallery building is owned by the city of Grand Forks, but van Wyck firmly believes that as tenants, “it is our civic duty to help maintain significant infrastructure. We have the vision because we're in the building all the time.” He has nothing but praise for the city's financial and philosophical support for the project.

gallery2grandforks.ca

# BEYOND THE LEGAL LIMIT ON TOUR

by Margaret Tessman

Actor and singer Pat Henman has applied for a Canada Council touring grant to take her one-woman drama with music, *Beyond the Legal Limit*, on the road. Regardless of the outcome of her application, Henman has solid plans for shows at the Langham in Kaslo on March 30 and Kicking Horse Arts Centre in Golden on April 1, 2023.

*Beyond the Legal Limit* is based on Henman's book of the same name, which was published in 2021. In it, she chronicles in agonizing detail the life-changing repercussions after she and her 19-year-old daughter Maia were hit head-on by a drunk driver in 2013. She worked on the book and developed the play over the past two and a half years. The experience served both as an amazing creative exercise but also a cathartic emotional release.

“Lots of performers have gone through something life-changing,” says Henman. “I never thought I'd get up and tell my experience on stage. But that's who I am and it's what I do.”

Henman worked with a group of professionals to create the script, music and stagecraft for the play, including playwright Kelly Rebar, composer and lyricist Konrad Pluta, director Tracey Power, musician Robyn Lamb and singer Rachel DeShon. “I love what we ended up with in terms of theatrics. I couldn't be happier with the cast, crew and collaborators.”

Part storytelling, part concert, *Beyond the Legal Limit* was written and workshopped between March 2020 and April 2021, when it was streamed live from the Capitol Theatre in Nelson and the Bailey Theatre in Trail as a 55-minute show with a 10-minute question and answer segment.

“There have been limited opportunities to perform on stage over the past two years,” says Henman. “It's been a real strange time.”



Pat Henman on stage with Robyn Lamb at the piano.  
Photo: Electrify Photography (Emilee Wheeler)

That reality, fortunately, is changing for live theatre. Henman has been invited to stage the production at venues across Canada and the U.S., including at her alma mater, Dalhousie University, in Halifax. “I'll be in the very first theatre I played in while in the theatre program there,” she says. Mothers Against Drunk Driving chapters in Calgary and Vancouver will be among the co-presenters of the play, helping to defray some of the costs of travel and production. “That's a real bonus for someone trying to pay everyone for their work.”

Henman feels that after the 2023 tour it will be time for her to move on to other projects. “You have to stop living it. For me, it's going away, it's time. That event is over. You'll never forget it but life is finite and you have to move forward.”

pathenman.com



Shovels triptych, 2018. Glass, bronze and steel mounts.

Photo: Janet Dwyer

## KUDOS

Slocan Valley artist Lou Lynn's sculpture is included in an exhibition for the 2021 recipients of the Governor General's Awards, to be held at the Art Gallery of Greater Victoria, October 15 to February 5, 2023. The exhibition celebrates the winners of the Governor General's Awards in Visual and Media Arts, administered and funded by the Canada Council for the Arts. Lynn was the recipient of the Saidye Bronfman Award, which is the highest distinction handed out in Canada to an artist working in fine craft. Congratulations, Lou!

News continued on page 30



# WE ARE ALL SALMON PEOPLE



by Troy Hunter

I've been working as the Ktunaxa Nation's Outreach & Engagement Coordinator for Bringing the Salmon Home: The Columbia River Salmon Reintroduction Initiative since November 2021. As a Ktunaxa Nation member, I'm honoured to be doing this important work and it keeps me close to our Ktunaxa communities.

Bringing the Salmon Home is the collaborative Indigenous-led initiative that brings together five governments: the Ktunaxa, Syilx Okanagan and Secwepemc Nations, Canada, and British Columbia. When I looked at how reconciliation and application of the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) are burgeoning areas of the law, I had to

step up to the plate. It was in my second year of law school over a decade ago that the UNDRIP declaration was created. To apply some of that thinking to something as real as bringing the salmon home today just makes perfect sense to me.

I recall how my ancestors used to harvest salmon from the Columbia River and then they would also travel to the Prairies at least three times a year to harvest bison. Both of these main food staples have been wiped out from the diet of Ktunaxa people. First, we lost the bison around the 1870s when Canada was a new country. The bison were slaughtered en masse by settlers, supposedly for trade in their hides and tongues, but the effect was to starve Indigenous peoples of one of our main food sources. Then, in 1939, as the Grand Coulee Dam was being built, salmon were stopped from returning up the Columbia River to the headwaters in what is now southeastern British Columbia. Salmon passage was blocked at Grand Coulee Dam without any fish ladders put in place. More giant dams built without any fish passage followed on both sides of the colonial border.

Before this time, sockeye salmon and giant chinook salmon that were called June Hogs would make an epic six-month journey to return to their spawning grounds at the headwaters of the Columbia River.

In the over 80 years since the salmon have been prevented from returning to the Columbia's headwaters, practically all of the Ktunaxa Elders who had traditional knowledge about salmon have passed. At least we have historic records, oral

histories and our Indigenous neighbours that we can learn from. A central part of this recovery initiative is to reinvigorate our traditional ways including Indigenous culture, ceremony and protocol that go along with Indigenous salmon stewardship.

In 1996, I brought my Hasselblad camera to New York City and photographed Ktunaxa artifacts held at the Museum of the American Indian (Smithsonian Institution) and the American Museum of Natural History. I was astonished by the vast amount of cultural knowledge that our Ktunaxa and other tribes demonstrated in those pieces collected by the museums. I remember carefully looking at and documenting some large baskets woven from cedar roots. I was impressed because they



Opposite: Marisa Phillips was commissioned to produce the logo for the Bringing the Salmon Home Initiative. Above: Lower Kootenay bark basket. American Museum of Natural History catalogue no. 50.2/4095.

were labelled as from the Kootenay (Ktunaxa) people.

It turns out those baskets were cooking kettles. They were made watertight and sealed with what I believe was a kind of gum from trees. I started to put the pieces of the historical puzzle together when I read that in 1845 Father De Smet passed through Kettle Falls and then to the Kootenay Valley via Lake Pend Oreille and Bonners Ferry in Idaho. He came across the Ktunaxa people in the Lower Kootenay Valley and called them the Flatbow Indians because of their exclusive use of the flat bow.

While De Smet was visiting the Flatbows, he witnessed a first fish ceremony that he wrote about. He called it a grand fish festival. He saw the Ktunaxa boiling fish in large kettles and very carefully consuming them without breaking a single bone. Later those bones would be returned to the water to honour the salmon. Indigenous oral histories describe how the salmon were cooked in kettles that resembled the potholes found at Kettle Falls, once a major intertribal salmon harvesting location on the Columbia River—now drowned under the waters behind Grand Coulee Dam. These stories show how the Ktunaxa and our Indigenous neighbours shared traditional and spiritual knowledge with respect to the salmon.

I'm so grateful for the learning that I have been doing on this journey to bring the salmon home. For our initiative, I recently commissioned Ktunaxa/Nisga'a artist Marisa Phillips

to come up with an illustration that included Ktunaxa cultural elements such as the sturgeon-nosed canoe, the rounded-top baby cradleboard, the fish basket trap with its holding device and the depiction of what Father De Smet saw in 1845 with the ceremonial tule-mat longhouse, drying racks, and a cooking kettle.

This artwork was used to promote an online salmon dinner we hosted for Ktunaxa Nation members in March 2022. People cooked and shared in eating delicious salmon patty dishes made from Columbia River canned salmon that were caught in Okanagan Lake and contributed by the Syilx Okanagan Nation. Those fish are evidence that salmon can be restored when Indigenous knowledge and western science are respectfully integrated, and people work together to make it happen.

In late August 2022, we brought together 21 young people from the Ktunaxa, Syilx Okanagan and Secwepemc Nations for our first ever Bringing the Salmon Home Youth Warriors Gathering, held near Fairmont Hot Springs. Phillips' artwork was featured on T-shirts gifted to the youth of the three Indigenous Nations. (The great thing is that the people in the illustration look like salmon warriors with their fish spears and ceremonial activities.)

For more information about this important initiative, please see our Bringing the Salmon Home Festival workshop videos and related resources at [columbiariversalmon.ca](http://columbiariversalmon.ca).





Portrait of the artist.

Photo: Louis Bockner

# TSUNEKO KOKUBO

## A lifetime spent evoking feeling

by Jocelyn Doll

As a child, Tsuneko Kokubo would gather friends in the small village in Japan where she grew up and put on plays.

“The adults came to watch us, and it was a nice feeling to bring joy,” she says. “I think I am just a child who never grew up. I like to physically create something on the spot that evokes feelings in others.”

Now, 80 or so years later, Koko, as she is affectionately known, is still performing. Her partner Paul (Garbanzo) Gibbons often creates the music or soundscapes, and helps brainstorm

storylines and images for the piece. However, Kokubo doesn’t like to over-rehearse, wanting the performance to be fresh, with room for “happy accidents.”

Her performance pieces are but one part of a travelling retrospective of her work, curated by Maggie Tchir. “Of Light Itself” features oil and acrylic paintings as well as videos of Kokubo’s performances.

One painting, *Steveston Fog*, was done 66 years ago, while Kokubo was waiting for a tram to Vancouver from Steveston.

“I clearly remember the day—cold, very cold, foggy,” she writes in her artist statement. “It was always cold and foggy in Steveston. I took out ink and brush from my bag and started drawing, to see if I could see anything in that thick fog.”

She added that she was grateful that someone thought to keep it.

In her curatorial essay, Tchir describes Kokubo’s work as captivating to the eye and heart.

“There is an overpowering sense you have arrived in a mythic landscape, experienced perhaps from a dream fragment, or from a poem you heard long ago, or from a deep embedded memory of place.”

Kokubo was born in Steveston in 1937, however, she was raised in Japan. She had gone with family to visit but was stranded by the Second World War.

“I was raised by my grandmother who basically just let me run wild,” she says. “This turned out to be very useful in my art!”

Japanese script makes appearances in her paintings, as well as the landscapes, flora and fauna and faces of her childhood memories.

Kokubo only returned to Canada as a teenager.

“I have been lucky and have only experienced overt personal racism very occasionally over the years,” she says. “However, in a way my whole early life was shaped by the racist policies of B.C. and Canada and the incarceration of thousands of Japanese Canadians.”

Kokubo’s mother and sister were placed in an internment camp in Lemon Creek, B.C. and her father in a concentration camp in Angler, Ontario.

“Some of the themes and images from this time have emerged in my paintings in recent years, and will continue to do so,” she says.

In 1956, Kokubo enrolled at the Vancouver School of Art (now Emily Carr College of Art). She studied painting, composition, anatomy, sculpture, pottery, drawing and art history.

“I was inspired by my teachers—Peter Aspel, Don Jarvis, Jack Shadbolt, Bruce Boyd and others. I was also inspired learning about European Impressionist painters,” she says. “More recent inspiration comes from Emily Carr, Georgia O’Keefe, Frida Kahlo, Gordon Smith, Takao Tanabe and my old friend Norman Takeuchi—to name just a few.”

But above all else, Kokubo is inspired by her memories and the natural world around us.



Udo. Oil on canvas, 40x60 inches, 2017.  
Image courtesy Tsuneko Kokubo

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"Of Light Itself" installation, Langham Cultural Centre, Kaslo, July 2022.  
Photo: Maggie Tchir

Tchir, curator of the retrospective, said many of Kokubo's paintings are very large in presence, some of deep grace and others of deep horror.

One series depicts her memories and feelings of the bombing of Hiroshima during the Second World War. A piece features a young girl eating watermelon, surrounded by dark, mourning figures.

"After a cool swim in the tiny creek in my village in Japan, we were eating watermelons when there was an announcement on the radio about the atomic bomb being dropped on Hiroshima," she recalls. "The watermelon is important to me because even now, after all these years, it tastes the same, and reminds me of that tragic day."

After art school Kokubo helped launch Snake in the Grass Moving Theatre as both a performer and costume designer. The troupe went on to become the resident at the UBC Museum of Anthropology for 13 years and toured nationally and internationally.

She became a full-time painter in the early '90s with the help of a Canada Council grant.

"Both performance and painting require discipline, which I find satisfying, but painting is like emotion frozen in time and has a more permanent aspect to it," she says.

While perhaps a little-known name in Canadian households, Tchir says Kokubo is really up there with artists in the Canadian lexicon who have made a mark.

To this day Kokubo walks by a lake and creek at her home in the Slocan Valley, returning to her studio to sketch the images and feelings before the essence dissipates.

"If necessary, I can always go back and start over."

"Of Light Itself" is showing at the Langham Galleries in Kaslo until October 16. The show will travel to Grand Forks Gallery 2 from May to July 2023, and to Penticton after that.



Watermelon Summer #2. Acrylic on canvas, 40x60 inches, 2014.  
Image courtesy Tsuneko Kokubo



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# COVERING FRESH GROUND

Video still, Alana Bartol & Bryce Krynski, *all roses sleep (inviolable light)*, 2022.  
Ultraviolet video and olfactory artwork, 4K, 14:11, scratch and sniff cards.  
Photo courtesy of the artists/VivianeArt

## Creston's Tilted Brick Gallery brings new creative energy to town

by Lisa Benschop

Across Canada, artist-run centres (ARCs) support their communities by operating non-profit gallery spaces, organizing festivals and maintaining studio and production facilities. Led by practising artists, ARCs make a home for artwork and modes of production that exist outside the paradigm of commercial transactions. An alternative to the traditional bricks-and-mortar gallery, ARCs can populate the imagination with new questions and possibilities and invite the viewer into new perspectives.

In Creston, the Tilted Brick Gallery Association (TBGA) is gathering an audience and community of practising artists, both credentialed and self-taught, around a shared studio, ArtSpace, and a white-cube exhibition space, the Tilted Brick Gallery. The gallery has now completed four seasons of exhibitions featuring artists from the Columbia Valley, Calgary, Vancouver and elsewhere, who shared works in a (sometimes literally) wild variety of mediums and methodologies. In a town full of artists and creatives, TBGA has provided a new context for contemporary art exhibitions, hands-on material exploration and meaningful interaction between artists and their audiences.

Among the most compelling features of artist-run galleries is that they champion the self-determination of artists and art communities; they provide material supports to artists in presenting their work as *they* see most fit; and they connect artists with curious and interested audiences. For TBGA, there is also tremendous value in providing the local community with access to diverse creative practices and artists' voices and facilitating opportunities for people to gather and participate in

the exchange of mutual support and critical discourse.

Tilted Brick Gallery's fifth season of exhibitions, running spring through fall of 2023, is planned around a theme of people and place, and the relationships and reflections that arise when we contemplate what it is to be where we are (geographically and otherwise). The roster of artists includes Columbia Basin locals and artists from large urban centres who visited the Creston Valley to make work, or who seek out sites of collectivity to document the shared labour of community care and activism.

The season will open with a multi-sensory exhibition by Alana Bartol and Bryce Krynski (Calgary) that includes an "olfactory video" shot in ultraviolet and accompanied by "scratch-n-sniff" cards, endeavouring to let the viewer perceive the world from the perspective of a bee. The exhibition contemplates questions about how humans and more/other-than-humans experience the world we share, and what our collective futures hold as we observe ecosystem collapse and environmental distress all around us.

The collaborative trio known as Drunken Paw (Calgary), made up of Mark Dicey, Leslie Sweder and Janet Turner, will present a selection of artworks they created together in residency at the Empire of Dirt, just outside the town of Creston. Their shared process included walking together on the land at the residency site and elsewhere in the Valley, and then working on three drawings simultaneously, each artist taking turns with each piece in rounds, illustrating and commemorating their experiences. Their exhibition will also include select works from each of the artists' own independent practices.

Heather Kai Smith is an artist who splits her time between Canada's West Coast and Chicago. Smith makes exquisite hand-drawn renderings of people gathered in protest actions, team-building activities and other kinds of shared work, celebration or

witnessing. She will mount an exhibition of drawings illustrating the community care and essential connections woven amongst impassioned and empowered change-makers fighting for a more just future for all of us.

Columbia Basin local Genevieve Robertson (Nelson) makes works with and responding to the land where she lives, and the interactions between place and inhabitants. Informed by a personal history in environmental studies and resource labour, she uses diverse material processes to explore and illuminate the expansive discourse around human impact on the environment, and the environment's responses to our actions.

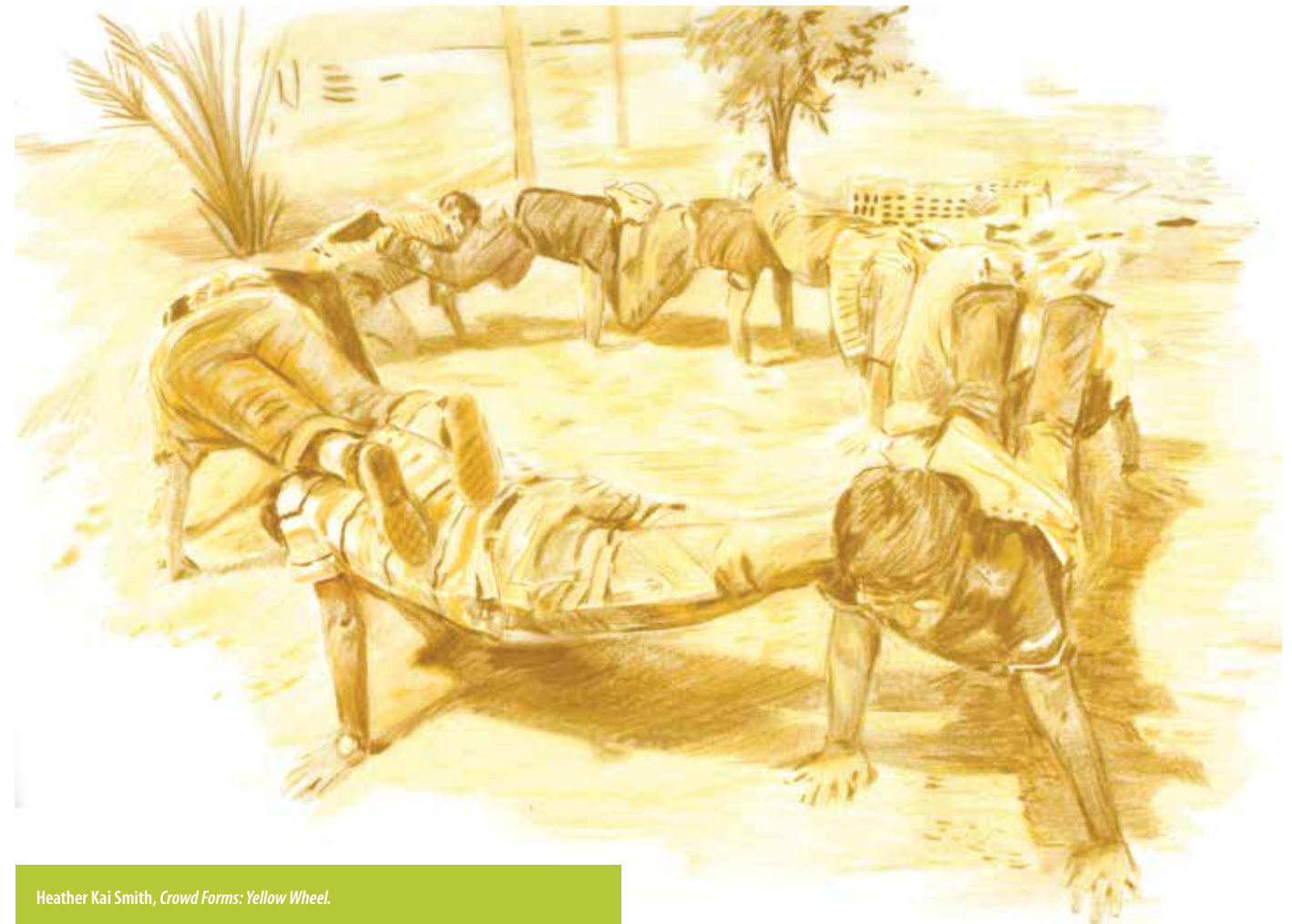
Rounding out the Tilted Brick's season will be a group exhibition called "Future Forests," which is making a tour stop in Creston after showing at the Alternator, an artist-run gallery in Kelowna. The exhibition arises out of an eco-residency, also at the Creston Valley's Empire of Dirt, in which the group of seven artists each pursued independent projects and shared in collaborative discussion and creative production. The artists, prOphecy sun (Nelson), Darren Fleet (Nelson), Leah McInnis (Victoria), Kai Choufour (Victoria), Hjalmer Wenstob (Victoria), Jula Hajnoczky (Calgary), Jennifer Stillwell (Victoria) and curator Tara Nicholson (Penticton), came together in a shared process that culminated in this exhibition, which will feature the resulting independent work of each artist in a diversity of mediums and forms, as well as documentation

from the group's time at the residency and the collaborative artworks they created.

Throughout the season's arc, a meandering discussion will emerge, articulating perspectives on how we humans impact the environments we occupy, and provoking contemplation of how we might reimagine our interactions with each other and the world around us, and what role artists can play in these efforts.

Creston's art community is sure to be enriched by the expansive array of material processes and formal vocabularies shared in this season's exhibitions, and the creative self-determination and conversation that can only really happen in an artist-run context. Alongside their gallery exhibitions, the TBGA consistently supports adjunct programming such as demonstrations of specific material processes or techniques, visiting artist talks and Q&A sessions, and more involved intensive workshops, allowing the local community to engage with the broader Canadian contemporary art scene right here in the Columbia Basin. The Tilted Brick has become a site of exchange and a hub for creative activity, where local artists and audiences can connect with wider-reaching art communities. The broad, fascinatingly diverse and vital network of contemporary art happening across Canada and beyond has a new touchpoint here in the Creston Valley.

[tiltedbrickgallery.ca](http://tiltedbrickgallery.ca)



Heather Kai Smith, *Crowd Forms: Yellow Wheel*.



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**Film Series**  
**Movies in the Mountains**  
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Revelstoke Performing Arts Centre, 1007  
Vernon Ave., Revelstoke  
250-814-9325  
info@artsrevelstoke.com  
artsrevelstoke.com

**Exhibition**  
**The 100 Houses Project - Mo Hamilton**  
Aug. 20–Oct. 29  
Kootenay Gallery of Art, 120 Heritage Way,  
Castlegar  
250-365-3337  
kootenaygallery@telus.net  
kootenaygallery.com

**Exhibition**  
**Transcience - Exhibition by Janet Kabatoff**  
Aug. 20–Oct. 29  
Kootenay Gallery of Art, 120 Heritage Way,  
Castlegar  
250-365-3337  
kootenaygallery@telus.net  
kootenaygallery.com

**Exhibition**  
**365: All in a Year - 2022 WKCFCA**  
**Exhibition**  
Sept. 23–Oct. 18  
VISAC Gallery, 1501 Cedar Ave., Trail  
250-364-1181  
director@visacgallery.com  
visacgallery.com

**Season Series**  
**Key City Theatre 2022–23 Season**  
Sept.–May  
Key City Theatre, 20 14th Ave. N, Cranbrook  
250-426-7006  
kathleen@keycitytheatre.com  
keycitytheatre.com

**Theatre**  
**Capitol Theatre Season Series 2022–23**  
Sept.–July  
Capitol Theatre, 421 Victoria St., Nelson  
250-362-6363  
capitolnelsonbc@gmail.com  
capitoltheatre.ca

**Exhibition & Artist Talk**  
**Women of Michel**  
Oct.–Nov.  
Ferne Museum, 491 2nd Ave., Fernie  
250-423-7016  
info@ferniemuseum.com  
ferniemuseum.com

**Theatre**  
**REVV.Live**  
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Revelstoke Performing Arts Centre, 1007  
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Revelstoke Performing Arts Centre, 1007  
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artsrevelstoke.com

**Season Series**  
**Performing Arts Trail**  
Nov. 8–May 2, 7:30 pm  
The Bailey Theatre, 1501 Cedar Ave., Trail  
250-368-9669  
info@trail-arts.com  
trail-arts.com

**Exhibition & Sale**  
**Christmas at the Gallery**  
Nov. 12–Dec. 24  
Kootenay Gallery of Art, 120 Heritage Way,  
Castlegar  
250-365-3337  
kootenaygallery@telus.net  
kootenaygallery.com

**Exhibition & Sale**  
**Christmas Pop-up Art Market**  
Nov. 16–Dec. 24, 11 am–5 pm  
Art Gallery Kimberley, 167 Deer Park Ave.,  
Kimberley  
250-432-9225  
info@artgallerykimberley.com  
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**Exhibition & Sale**  
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Nov. 17–Jan. 28 Thurs.–Sat. 11 am–4 pm  
Studio Connexion Art Gallery, 203 Fifth Ave.  
NW, Nakusp  
250-265-8888  
studioconnexion@telus.net  
studioconnexiongallery.com

**Season Series**  
**TECK Family Series**  
Nov. 20–March 5  
The Bailey Theatre, 1501 Cedar Ave., Trail  
250-368-9669  
info@trail-arts.com  
trail-arts.com

**Exhibition & Artist Talk**  
**Second Skin - Saving the Planet One Garment at a Time**  
Dec. 16–March 2023  
Ferne Museum, 491 2nd Ave., Fernie  
250-423-7016  
info@ferniemuseum.com  
ferniemuseum.com

**Exhibition & Sale**  
**Objects in the Landscape**  
Dec. 29–Jan. 22  
The Art Station, 601 1st Ave., Fernie  
403-710-1160  
art@bethgallup.ca  
bethgallup.ca

**Theatre**  
**Cabaret**  
Dec. 31–Jan. 13–15 & 19–21  
Key City Theatre, 20 14th Ave. N, Cranbrook  
250-426-7006  
kathleen@keycitytheatre.com  
keycitytheatre.com

**Exhibition**  
**Exhibition: Tyler Wright**  
Jan. 7–Feb. 4  
Oxygen Art Centre, #3-320 Vernon St.,  
Nelson  
250-352-6322  
info@oxygenartcentre.org  
oxygenartcentre.org

**Cultural Presentation**  
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artisansaloeuvre.com/en/artisans/  
economusee-de-la-chapeliere/

**Theatre**  
**The Capitol Season: THE CAGE**  
Oct. 29, 7:30 pm  
Capitol Theatre, 421 Victoria St., Nelson  
250-352-6363  
capitolnelsonbc@gmail.com  
capitoltheatre.ca

**Theatre**  
**The Capitol Season: THE RIDGE**  
Nov. 10, 7:30 pm  
Capitol Theatre, 421 Victoria St., Nelson  
250-352-6363  
capitolnelsonbc@gmail.com  
capitoltheatre.ca

**Performance**  
**Remembering Marty: A Celebration of Life in Music**  
Nov. 12, 7:30 pm  
Nelson United Church, 602 Silica St., Nelson  
info@echovocalarts.ca  
echovocalarts.ca/upcoming-productions

**Music / Live Music**  
**The Barra MacNeils - An East Coast Christmas**  
November 21, 7:30 pm  
The Bailey Theatre, 1501 Cedar Ave., Trail  
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info@trail-arts.com  
trail-arts.com

**Exhibition**  
**Artist in Residence: Tyler Wright**  
Dec. 1–31  
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Nelson  
250-352-6322  
info@oxygenartcentre.org  
oxygenartcentre.org

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Feb. 25, 7:30 pm  
Capitol Theatre, 421 Victoria St., Nelson  
250-352-6363  
capitolnelsonbc@gmail.com  
capitoltheatre.ca

**Dance**  
**Capitol Theatre: Ballet Kelowna - taqoś and Other Works**  
March 9, 7:30 pm  
Capitol Theatre, 421 Victoria St., Nelson  
250-352-6363  
capitolnelsonbc@gmail.com  
capitoltheatre.ca

**Theatre**  
**Beyond the Legal Limit by Pat Henman**  
March 30, 7:30 pm  
Langham Theatre, 447 A Ave., Kaslo  
250-353-2661  
contact through website  
www.pathenman.com

**Theatre**  
**Beyond the Legal Limit by Pat Henman**  
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Kicking Horse Culture - The Civic Centre,  
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www.kickinghorseculture.ca

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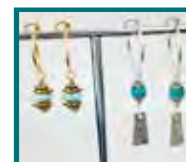
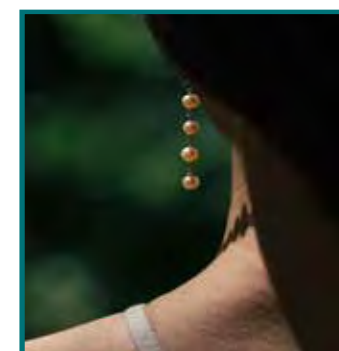
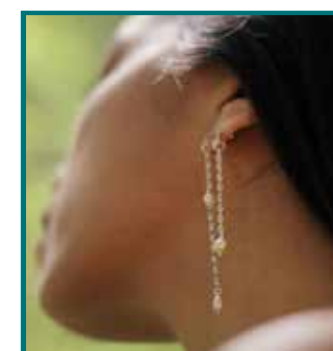
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# LOVE, PETRA

A still from the short film, *In Your Mind's Eye*.

## A flatlander gets passionate about mountains

by Anne DeGrace

Over one wilderness season there grew a love letter to the mountains. Waterfalls and thunderclouds, alpine lakes and summer blizzards, moose and bear and, oh yes, mosquitoes found their way onto pages and pages of observations, anecdotes and declarations of love.

That love letter became a book: *In the Alpine: An Illustrated Journal of Kokanee Park* was published in July by New Denver resident, artist and adventurer Petra Hekkenberg. Created while she was working as hut keeper and ambassador at Kokanee Glacier Park, this collection of mountain-inspired drawings and writings was released to coincide with the park's 100th birthday. But the story begins long before, when love was sparked on a first date with a mountain.

Petra's roots are as far from the alpine as you can get. A native of the Netherlands, she grew up in the city of Lelystad, which lies three metres below sea level. There, she studied industrial and public space design and developed a passion for volleyball until a yearning for new experiences brought her to Namibia, where she designed playgrounds as a volunteer for the non-profit organization Penduka Trust. But something more was calling.

"I had this longing to live in a cabin in the forest," Petra says. "My neighbour had been to Canada and told me that B.C. would be the place for me. As a child I actually disliked hiking, so when I decided to move to Canada for a year I told myself: I don't have to move around in the mountains; I can just be in the wilderness.

"Then I went up to Idaho Peak. The views and wildflowers were overwhelmingly beautiful. I had no idea where I had moved to!

That was the start."

Her hiking passion ignited, Petra began embarking on multi-day solo wilderness trips. She is happiest when she's as high as she can get, camera and sketchbook in hand.

"Drawing, photography, film. They are all ways for me to grasp and hold onto the beautiful things around me," she says. "I feel so in love with the mountains and wilderness, and this seems to be the only way of expressing this and safekeeping my feelings and memories. All three artforms are simple and portable, which is important to me."

With New Denver as her base and a working visa in hand, Petra found enough work to survive and returned as often as possible to the alpine. During this time she produced a hand-bound book of her photographs and toured a multimedia exhibition about the backcountry entitled "OUT (T)HERE." When her visa ran out, Petra returned to the Netherlands and applied to emigrate. She became a permanent resident in 2019.

Since returning to her beloved New Denver she has run sketching trips in the mountains and begun exploring film as a means to celebrate Kootenay life and landscape. With her design skills she created an educative playground for the Goat Mountain Kids Centre in New Denver, collaborating with Sinixt members to develop a mural honouring both settler and Sinixt culture. She regularly leads cycling trips in Europe and Eastern Canada for an international organization. And she heads into the mountains at every opportunity.

When she was hired as a Kokanee Glacier Park hut keeper and ambassador, Petra knew she had found the perfect job. Plenty of time alone, social interaction when visitors arrived, and all of it high in the alpine.

In the book's introduction, Petra describes her practice of recording



Petra front and centre with the film crew at Kokanee Glacier Park.  
Photo: Petra Hekkenberg

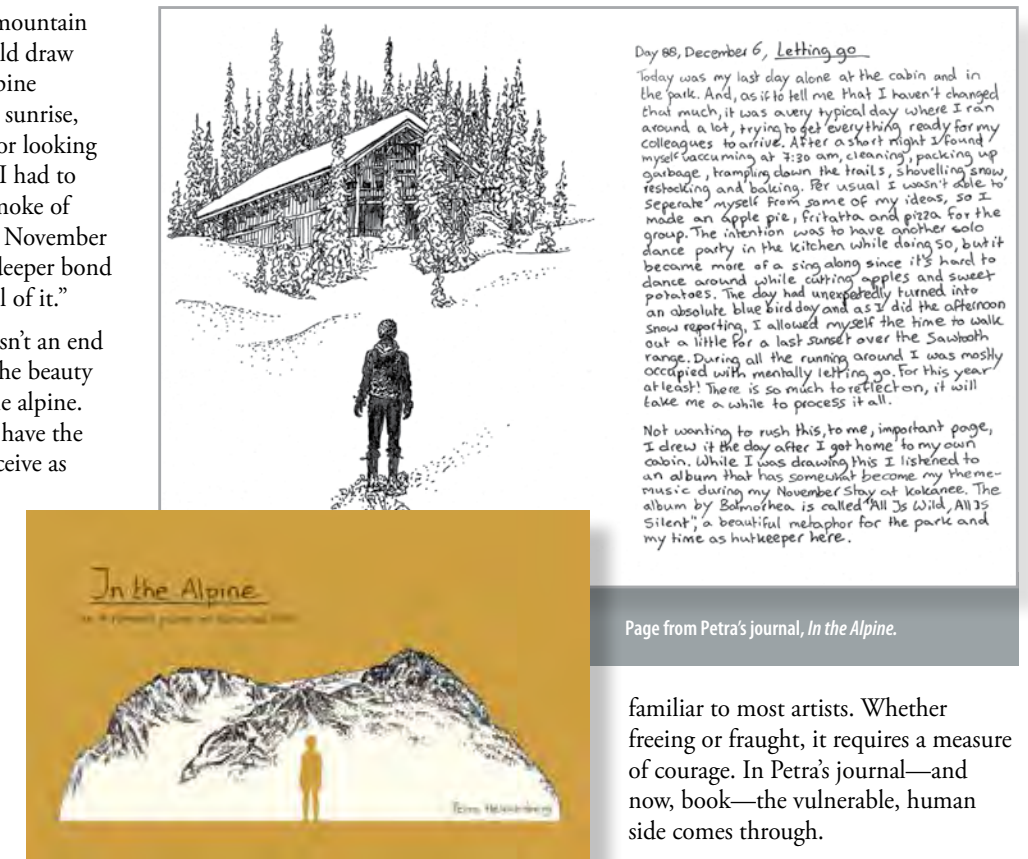
the sights and feelings evoked by the mountain experience. "Whenever I could, I would draw sitting in the park on a rock, in the alpine meadows, at a creek or in the snow, at sunrise, sunset, awaiting new guests to arrive, or looking at a storm rolling in. There were days I had to find shelter from the rain, the thick smoke of wildfires nearby, or from one of many November snowstorms," she writes. "I created a deeper bond with my subject, exploring every detail of it."

When she began the journal, there wasn't an end plan. "It was a personal way to grasp the beauty around me and treasure my time in the alpine. I can't quite explain why, but I always have the longing to share beauty, or what I perceive as beauty, with others. I definitely did not imagine publishing the whole book," she says. "That took shape later in the summer, when several guests encouraged me to publish it and I learned about Kokanee's hundredth anniversary. If there was ever a time to share the beauty of the park, this would be it. I decided to self-publish to keep full control over the end product. It was very important to me that the journal pages are unaltered from the original."

There is an intimacy to this beautiful, small book, every page of writing and line drawings exactly as they flowed out on that rock or in that alpine meadow. The book is endorsed by the Alpine Club of Canada and features a short essay about the park's history by long-time ranger David Heagy. A portion of sales at the launch events were donated in support of the Friends of West Kootenay Parks.

Petra also honoured the park's centenary with a short film entitled *In Your Mind's Eye*. The film features the voices of naturalists Tom and Daphne Van Alstine as they read excerpts from the cabin's decades of logbooks, with footage from within the cabin and outside, snowshoes crunching on the snow. The film, produced in collaboration with Whitney Taylor and Sam Harrison, won first prize at the North Valley Mountain Film Festival.

Creating in isolation and then sharing with the world is something



Day 88, December 6, Letting go

Today was my last day alone at the cabin and in the park. And, as it is to tell me that I haven't changed that much, it was a very typical day where I ran around a lot, trying to get everything ready for my colleagues to arrive. After a short night I found myself waking up at 7:30 am, cleaning, packing up garbage, tramping down the trails, shovelling snow, restocking and baking. For usual I wasn't able to separate myself from some of my ideas, so I made an apple pie, frittata and pizza for the group. The intention was to have another solo dance party in the kitchen while doing so, but it became more of a sing along since it's hard to dance around while cutting apples and sweet potatoes. The day had unexpectedly turned into an absolute blue bird day and as I did the afternoon snow reporting, I allowed myself the time to walk out a little for a last sunset over the Sawtooth range. During all the running around I was mostly occupied with mentally letting go. For this year at least! There is so much to reflect on, it will take me a while to process it all.

Not wanting to rush this, to me, important page, I drew it the day after I got home to my own cabin. While I was drawing this I listened to an album that has somewhat become my theme music during my November stay at Kokanee. The album by Bolinthea is called "All Is Wild, All Is Silent", a beautiful metaphor for the park and my time as hutkeeper here.

Page from Petra's journal, *In the Alpine*.

familiar to most artists. Whether freeing or fraught, it requires a measure of courage. In Petra's journal—and now, book—the vulnerable, human side comes through.

"During a time when I was alone in the cabin for five weeks it definitely helped

me to write in my journal, because it felt like I was less alone," explains Petra, for whom solitude can also bring up darker feelings. "I think there is value in anyone sharing personal experiences and thoughts, because our culture doesn't necessarily support people to feel fine with who they are. I see value in the fact that I am sharing, even more than in what I am sharing."

Some affairs of the heart are for life, and this mountain passion is no exception. It will be interesting to see what this artist, flatland-born but alpine-bound, next shares with the world. With any luck the letters will just keep coming, the better to spread the love.

*In the Alpine* is available at stores throughout the Kootenays or online at [petrahekkenberg.com](http://petrahekkenberg.com), where more information about the film and other projects can be found.



# FRANC OUEST

Rachel Tetreault in the AFKO studio.

Photo: Patrick Lac

## Celebrating Kootenay francophone culture

by Margaret Tessman

When Patrick Lac and his family moved to the Kootenays from Quebec in August 2021, little did he know that his dream job would appear almost immediately.

The Association des francophones des Kootenays Ouest (AFKO) had received a grant to create a podcast series and were looking for someone to manage the new project. Dubbed *Franc Ouest*, the project began two years ago when AFKO director Lyne Chartier and cultural coordinator Amélie Sauquet-Henderson started dreaming up ways to create more content for the organization. Lyne applied for a grant from Heritage Canada, which supplies a big part of the AFKO budget.

“My sister lives in Rossland and saw the job posting for a production person,” says Lac. “This was exactly the type of challenge I like.” No stranger to the recording studio, Lac has worked as a program director for a radio station in Quebec and was active in the Montreal music industry for 10 years. Some of the grant money was used to set up state-of-the-art studio technology to replace an old-school digital camera and out-of-date computers. “We’ve created a chill environment in the studio at the AFKO office in Nelson,” says Lac. A portable

studio with a handheld mike and camera is used for out-of-office interviews.

*Franc Ouest* launched in June and Lac has recorded nine 30-minute episodes so far, interviewing francophones from Nelson to Kaslo and Nakusp to Revelstoke. As a newcomer to the Kootenays, Lac cleverly put together a committee of five AFKO members that met to brainstorm ideas for interview subjects. “I wanted to know, ‘Who is fascinating? Who do I need to meet?’” he says. Lots of people, apparently: Lac developed a spreadsheet with 173 names on it, many of them outside of the Kootenay francophone mainstream. “Even Lyne didn’t know some of these individuals, as they aren’t necessarily involved with AFKO.”

Some of the podcast subjects (by the way, *balado* is the French word for podcast) include: Revelstoke artist and skier Claudia Simon, a.k.a. Turbo Bambi; Nelson photographer Douglas Noblet; drag queen Alex Pilon, a.k.a. Johnny Poutina; Eric Matton, owner of Kootenay Kombucha; and Rachel Tetreault, farmer and president of the Castlegar chapter of Canadian Parents for French.

Tetreault’s interview is the only podcast recorded in English, for very personal reasons. Although her parents were francophone, they didn’t speak French at home after the family moved to B.C. Tetreault spent summers with her grandmother in Quebec, but as a sensitive preteen she decided she would

never speak French again after her cousins made fun of her Franco-Columbian accent.

When she had her own children, she knew that it was important for them to learn French and absorb French culture. Lac says that the interview was a turning point for him. He had been considering sending his two boys to an English alternative school near his home in Nelson. “Our conversation opened my eyes to the fact that me and my wife are French speakers, and it’s important that my kids are taught and have a good grounding in French.”

When I spoke to Lac in August, he and his partner had just welcomed their third child (and first daughter), Beatrix, into their family. While on parental leave, Patrick plans on working on what he calls his “ten-year project,” a book on the history of skiing in Canada. Lac grew up in Gatineau and spent time in Mont-Tremblant, which was the only ski resort in North America that was operational during the Second World War. “It’s a great, unknown Canadian story,” he says. Linguistic insecurity is a theme that Lac would like to explore further in searching out interview subjects. He’s also open to suggestions of people with a strong link to the francophone community. “It’s such a rich opportunity to get to know people,” he says. “I visited Nelson twelve years ago and didn’t meet anyone who spoke French. Now, the community is so vibrant.”

AFKO is a non-profit organization that offers a variety of services in French, including weekly radio shows, quarterly newsletters, summer day camps, a directory of French-language services and annual events such as the *cabane à sucre* at Salmo Ski Hill. The AFKO community centre located at 807 Baker Street in Nelson houses a library with over 4,000 books and periodicals in French.

*Franc Ouest* is available to stream on Apple Podcast and Spotify. For more information and to learn more about AFKO, visit [afko.ca](http://afko.ca).



Patrick Lac.

Photo: Masa Suzuki



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# SMALL-TOWN THEATRE

*The Last Good Valley on Earth* cast members Sarah McCrea, Monica Zieper and Miwa Hiroe examine a tray of worm-destroyed seedlings.

Photo: Matthew Wheeler

## Wishbone engages Valemount-area audiences

by Galadriel Watson

“These walls keep closing in.” It’s a sentiment many people felt during the pandemic, but it’s also a line from a song in the production *The Last Good Valley on Earth*, performed in spring 2022 by Valemount’s Wishbone Theatre Productions. By coincidence, the musical is about a pandemic, written before the pandemic happened. It was prepped to be staged in 2019, and then, 10 days before opening night, “Everything kind of shut down,” says Sharon Stearns, Wishbone’s artistic producer, director and playwright.

Luckily for local audiences, the show finally did go on—albeit a couple of years later.

### Rural living and theatre combine

Wishbone has been entertaining audiences in Valemount and area since 2008. “I always try to attract as diverse an audience as I possibly can, everybody from five to ninety,” Stearns says.

Stearns is the creator of the company and the glue that holds it together: “Kind of a one-gal band,” she explains. For about 30 years, she worked as a professional theatre artist in various locations in Canada, including Toronto, Montreal and Vancouver. Looking for a different way of life eventually drew her to Valemount, where she now has a farm with her partner and raises horses. “It’s a beautiful lifestyle,” she says.

Despite the more isolated location, theatre still called. Stearns began Wishbone in 2001, taking the show on the road all around British Columbia. It wasn’t until 2008 that she targeted the communities of the Robson Valley, including Valemount, McBride and Dunster. Now, “I’m almost entirely focused on continuing to work with the ensemble and developing new material for my audiences here.”

### A dedicated crew and one-of-a-kind scripts

The ensemble she speaks of is “a core group of probably six to eight people who have been with me since 2008,” although she also notes that, “I’m always open to people who want to participate.” For *The Last Good Valley on Earth*, for example, the crew totalled 13 people. Many have professional backgrounds in theatre and music, some are locals, but Stearns

also invites professionals from elsewhere to join the productions. Although almost everybody also has day jobs, Wishbone is able to pay honorariums thanks to box office revenues and funding from sources like Columbia Basin Trust’s arts and culture program, delivered through the Columbia Kootenay Cultural Alliance, the BC Arts Council, the regional district and local municipal funding bodies.

While “pretty well all of the shows are written by me,” Stearns says, “it’s always a collaborative effort. I work collectively with my crew. They’re definitely a part of the creation process.”

The plays take place in venues like the “beautiful theatre” in Valemount Secondary School. Wishbone also holds cabarets, which offer sketch comedy pieces and music, often on a specific theme, in spots like the Legion and community halls.

People look forward to the productions, because they offer “original theatre that speaks to local as well as global issues,” Stearns says. “In a creative way, we reflect back on what’s happening in the world and in people’s lives, and in our community, our society, our culture. I think that in any town, whether it’s a small town or a big city, it’s important to have theatre. It helps us celebrate who we are as human beings and takes us outside of ourselves.”

### A close look at an apocalypse

*The Last Good Valley on Earth* definitely took people outside of themselves, as you can tell by its synopsis. Imagine this: a world collapse; a love story; Alpha Tec humans; swamp creatures; sad

clowns; digitally designed kitties; an asteroid carnival act. Mix and serve and you have a play that welcomes you into the end of the world as you never imagined it.

“It was a show about our global preoccupation with apocalyptic issues,” Stearns says, “things that have to do with the end of the world because of climate change or pollution, or environmental degradation. Our human footprint is so enormous that we are really putting our whole planet in danger, including us.”

Yet the play was also comedic and musical. “I was trying to use as much comedy as I can. So it wasn’t dark, but it was dealing with a dark subject. It created some kind of hope for the future.”

### Plenty on the horizon

And what will the future entail?

Funding obtained pre-pandemic can finally be put to use. A small cabaret fundraiser should take place this fall. In spring 2023 one of Wishbone’s crew, Miwa Hiroe, will present a piece she wrote herself, called *I, Human*. This will be followed by a piece Stearns wrote, a “lighthearted” historical murder mystery called *Falling Out of Place*. Then, in fall 2023, there will be the western musical, *Showdown*.

Now that the pandemic hiatus is over and “we’ve got one show under our belt and these other ones in process, it feels a little bit overwhelming,” Stearns admits. “But also very exciting.”

Learn more about Wishbone Theatre Productions and its upcoming performances at [wishbonetheatreproductions.ca](http://wishbonetheatreproductions.ca).

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Tom I. Kaslo



# FIVE TIPS FOR BRINGING YOUR EVENT ONLINE

by Sydney Black

The pandemic brought many challenges to the world of arts and culture. The Nelson and District Arts Council was fortunate to have been able to bring all our programming online so that we could continue to support artists and arts workers. While in-person events have returned, we have continued to use the skills that we learned during the pandemic to make sure that our programming continues to be accessible to a wider audience.

Here are five tips that address some of the challenges that organizations might face as they move between virtual and live platforms.

## 1. It's not as easy as it looks.

In my mind I had thought that the transition to online programming would be a snap, but it turns out that it is equally as challenging to produce an in-person event as it is to create an online event. Online events require a lot of organization, digital skills and staff support.

**Tip:** Try to find some events/programming similar to one you are planning and watch how they do things. Is everything live, or is some (or all) of it pre-recorded? What platforms are they using to reach their audience?

## 2. Find experienced professionals to support you.

There are many individuals in the Kootenays who have extensive experience in streaming who have continued to build their skill sets over the pandemic. These people have been through it all and will be able to assist you as you navigate the online event world. If you want things to run smoothly, I'd recommend connecting with someone who has done it before. Sound can be especially tricky when navigating the online world, so working with an experienced virtual sound person can help make sure your presenters/performers have what they need to have a successful show/session.

**Tip:** You don't necessarily need to hire a digital professional to do everything for you; having someone come in to offer training and support for your team will help your organization grow in the long run.

## 3. Accessibility is important.

Our online programming really kicked off our accessibility commitment. We brought in American Sign Language (ASL) interpreters and close captioned all our programming so that all of our community members (and beyond) had the opportunity to participate in our online events. It's a lot of work but is so worth it in the end. Now that we have initiated this commitment, we have brought these relationships into our in-person programming. With the Nelson International Mural Festival this year, we were the first festival in the Basin (to my knowledge) to have live ASL interpretation. That all stems from our initial commitment to creating accessible online content.

**Tip:** Make sure you think carefully about where information will be coming from if you are working with interpreters. We made a rookie mistake one time and forgot that our ASL interpreters would be watching the end-result broadcast as their reference point for interpretation, which has far too much lag to provide a correctly timed interpretation.

## 4. Create safe spaces.

At each online event that we host, we have a dedicated staff member who is committed to ensuring that the Zoom room, as well as our social media channels, remain safe spaces for the presenters and participants. Create a clear outline of what is and isn't acceptable in your online space and remove anyone who does not respect those guidelines. We add our community guidelines to our pre-show/session announcements so that those expectations are clear to everyone. Have someone who monitors the chat space to make sure that it remains a harassment-free zone.

**Tip:** While turning off comments or chat boxes may seem like an easy way to avoid the extra work of moderation, comments and chats are the key ways that participants engage with your content. Set clear rules and be prepared to boot anyone who doesn't comply.

## 5. Be prepared to step into a TV producer's shoes.

When dealing with online events, timing is everything. Spreadsheets are your friend. Being organized with time is key to a successful event. Ensuring that any live acts or hosts are cued clearly will eliminate awkward lags or moments to be broadcast that were not intended to be shown to the public.

**Tip:** Tests are also your friend. Just like in-person events, rehearsal makes all the difference in keeping things running smoothly (and avoiding surprises). Make sure your files are the right format (and the right file for that matter). Ensure you know how to move from one segment to the next, and that you've planned out your beginning, end and transitions.

Hopefully these pointers will help you to anticipate glitches, make pre-planning a priority and in the end help ensure that your online event experience is smooth and trouble free. It's all about the details and it's all worth it.

*Sydney Black is the executive director of the Nelson & District Arts Council, chair of Nelson's Cultural Development Committee and the founder and artistic director of Black Productions.*



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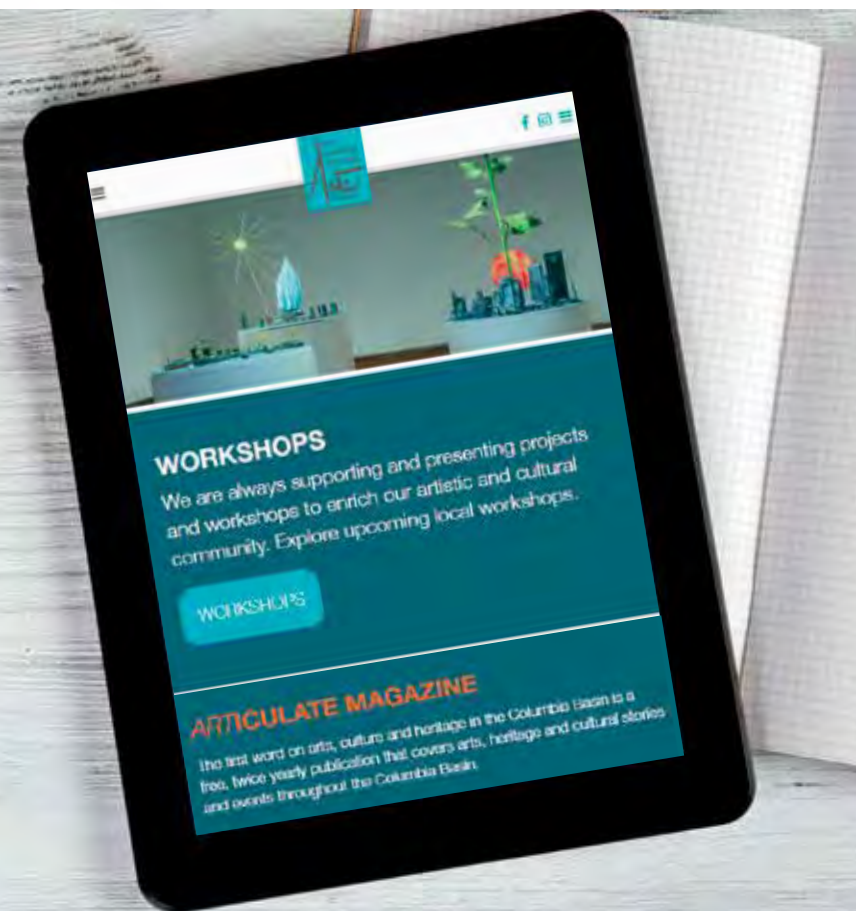
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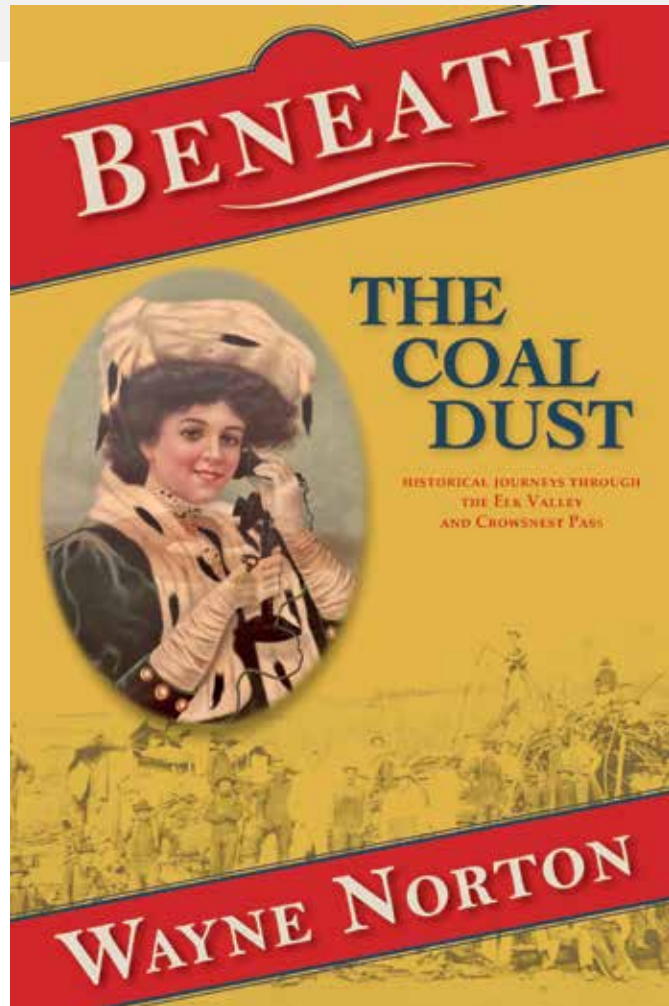
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WAYNE NORTON, CAITLIN PRESS, 2022

# BENEATH THE COAL DUST: HISTORICAL JOURNEYS THROUGH THE ELK VALLEY AND CROWSNEST PASS



by Margaret Tessman

Retired teacher and historian Wayne Norton's tenth and final book, *Beneath the Coal Dust*, examines the history of Fernie that existed beyond its past as a mining community. Norton's mother was born in Fernie, and childhood visits to his grandfather triggered his interest in the town.

Over time, he was struck by the changes in the community but when he started to look into Fernie history, he found that little formal recording had been done. "When a topic starts to interest me, I want to know if a story is possible," he says. "These stories all took me where I didn't know I was going."

"I think Fernie was left out of B.C. history to some extent because it doesn't fit provincial patterns. Because of where it is situated, the town looks east and south for its connections. The narrative has to do with the coal industry and the lives of people.

"I was astonished by what I found when I started researching."

Norton studied history at Simon Fraser University and UBC and has co-edited two collections of essays on the history of the Crowsnest region with Naomi Miller and Tom Langford. His most recent book, *Fernie at War: 1914–1919* (Caitlin Press, 2017), examines Fernie as a microcosm of Canadian history during the First World War and was awarded the Community History Award from the B.C. Historical Federation. *Beneath the Coal Dust* expands that view by retelling the small, somewhat neglected stories that together reveal the richness of the community and its history.

A stickler for solid research, Norton relied on the archives of the Glenbow and Royal BC museums, which held the most relevant information. "Fernie was both blessed and cursed by having two newspapers," he says. "They were invaluable resources."

West Kootenay historian and writer Greg Nesteroff writes: "Norton has a real knack for rescuing fascinating stories from obscurity,

revealing surprising and sometimes difficult truths about Fernie's past. Whether he's looking at little-known Syrian merchants, a young Boris Karloff, or often-marginalized groups, he breaks new ground at every turn."

The book comprises 10 essays, which Norton describes as "historical journeys" that he invites readers to join him on. The chapter titles are intriguing and hint at the breadth of Norton's interests and the depth of his research: "Lee Something-or-Other Was His Name': Chinese Immigrants and the Fernie Newspapers"; "Healthy, Manly Sport': The Crow's Nest Pass Football League"; and "Solid and Managed with Rigid Conservatism': The Home Bank Collapse of 1923."

Norton thanks the editors at Caitlin Press who, he says, "made this a better book."

*Beneath the Coal Dust* is available to order in-person or online from your favourite independent bookstore. You can also order direct from Caitlin Press, [caitlin-press.com/our-books/beneath-the-coal-dust/](http://caitlin-press.com/our-books/beneath-the-coal-dust/)



Wayne Norton

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SEAN ARTHUR JOYCE

**BLUE COMMUNION**

Ekstasis Editions, 2022

Too easily we forget that our first gods, as North Carolina poet Nickole Brown asserts, were animals. These “wild gods,” as she calls them, were part of every known aboriginal belief system, helping keep people in balance with the planet. This fall, Ekstasis Editions of Victoria will release *Blue Communion*, Sean Arthur Joyce’s sixth collection of poetry and his 11th book. The “wild gods” of nature are at the heart of these poems—an attempt to bridge the gap between human and non-human lives, to help us see the Sixth Great Extinction through their eyes.

*Blue Communion* takes a hard look at humanity and our impact on the creatures with whom we share this planet. The poet’s natural starting point is empathy, imagining the post-climate-change world from the perspective not only of bears, crows and sparrows, but of our less glamorous cousins in nature such as insects. He celebrates the visionaries among us that keep beauty and hope alive—the makers, singers and creators—while keeping a vigilant eye on civilization’s corrupt charlatans.

Roger Lewis, Professor Emeritus of English Literature at Acadia University writes, “Joyce has already distinguished himself as a poet of great range, brilliant technique and musical qualities. His poetry is always striking, structured and memorable.”



MADDISUN

**HOME IS WHERE THE MUSIC IS**

August 2022

Rising Canadian singer/songwriter Maddisun (a.k.a. Maddison Keiver) is happy to announce the release of her sophomore album, *Home Is Where The Music Is*. A 10-track record written entirely by the artist and produced by the Los Angeles-based PSY Sound team of Nick Noto and Chloe Chaidez, *Home Is Where The Music Is* stays true to Maddisun’s singer/songwriter roots but adds touches of Americana and indie pop, along with classic, vintage and country rock to match her eclectic musical influences and artistic range. Maddisun says, “The thematic heart of this album is being at home in your mind and body. For me, the concept of ‘home’ has become fuzzy as I’ve travelled outside and grown inside. When I lean into my music and connect to my art, I’m truly at home, no matter where in the world I am.” *Home Is Where The Music Is* marks the latest milestone for the Cranbrook native in an odyssey that sent the artist to Europe for three years to immerse herself in music—primarily in Ireland—and led to her 2020 debut album, *Self Reflections*.

Maddisun says, “As an artist, you have to want discovery and recognition more than blood, and I do. These songs are about being yourself and expressing that to the universe, taking chances, wearing your heart on your sleeve and being fearless. That’s home. That’s where my music is.” Maddisun will support the album release with an official music video and tour dates in Nelson on September 21 and Vancouver on October 9. Visit [MaddisunMusic.com](http://MaddisunMusic.com) or find her on social media: Instagram, Facebook, TikTok and Twitter: @MaddisunMusic; Spotify: [tinyurl.com/MaddisunSpotify](https://tinyurl.com/MaddisunSpotify); YouTube: [tinyurl.com/MaddisunYouTube](https://tinyurl.com/MaddisunYouTube).



MARGARET MILLER

**ACROSS THE WATER**

Self-published, 2022

Review by Alexandra Ewashen

This memoir, a collection of 22 short stories by Creston writer Margaret Miller, tells the stories of an immigrant, perhaps any immigrant, who yearns for the “other.”

“In Canada, I miss certain things about Australia. And during extended visits in Aussie, I feel disconnected from the Canadian me,” writes Miller.

Miller’s love of family and nature have helped bridge this divide. Her stories of life in Australia are those of a child who delights in the outdoors, playing on beaches and in paddocks.

Her life as an adult in Canada is equally rich in adventure. Those of us lucky enough to live in the Kootenays will appreciate her lyrical descriptions of canoeing, cycling, snowshoeing in Stagleap Provincial Park and cross-country skiing along the dykes of the wetlands near Creston.

The collection ends with the story entitled “Kootenay Gallery.” Friends and a sister from Australia join the Millers on a camping trip on the wild western shore of Kootenay Lake. Art pieces are created from found beach materials.

Decades later, Miller and her husband return to this same beach: “My paddle knifes the water; liquid beads and drops from the blade. We trail a rosary of rings behind us as we drift among the clouds.”

*Across the Water* is a book about embracing change and enjoying the sweetness of life. It is a delightful read and available at Nelson’s Otter Books, Gray Creek Store, the Creston Museum, Cresteramics Gift Store in Creston or by mail order at [miller.memoir@gmail.com](mailto:miller.memoir@gmail.com).

Funding granted by Columbia Basin Trust through the Columbia Kootenay Cultural Alliance assisted the publication of this book.

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A sampling of work from the 2020 “Fabrics of History” exhibit by the Fernie Spinners & Weavers Guild at the Fernie Museum. Photo: Vince Mo/Tourism Fernie

## FERNIE SPINNERS & WEAVERS GUILD COLLABORATES

by Margaret Tessman

Growing up in the 1970s, my sister and I raided our aunt’s closet for clothes that had been long unworn but were still gorgeous and super trendy. I remember my mother darning my dad’s work socks and I later wrestled a certain white cotton blouse away from her, because it had been mended to within an inch of its life. Those early lessons in frugality eventually took root in my adult life: I seldom buy retail, I hate throwing stuff away if it can be reused and I even mend, if the spirit moves me. I just wish I knew what happened to those burgundy velvet trousers...

The upcoming group show by the Fernie Spinners & Weavers Guild entitled “Second Skin: Saving the Planet One Garment at a Time” is all about sustainability and the positive environmental aspects of handmade and locally produced garments. “The specific message is a reaction to the fast fashion industry,” says curator Laura Nelson. “Slow fashion is having a revival.

“It’s heartening to see interest coming from younger people. In Fernie, they wouldn’t be caught dead in new clothing. They want to express their creativity by what they wear.” More sustainable fashion choices not only appeal to youth, but they are timely and relevant in today’s world. “Garments that are still wearable and have survived handing down can be mended. They were made to last.”

The guild started life in 1982 with four weavers and at last count there were 20 members. Guild artisans work in all manner of textile art: dyeing, spinning and weaving locally produced yarns, sewing, knitting, felting and upcycling. Members come from across the East Kootenay, from the upper Elk Valley to the Cranbrook and Kimberley areas. Workshops are an important aspect of what the guild does. “There are a couple of master weavers like Gayle Vallance and Rose Watson who have educated and mentored members through the years,” says Nelson.

For this show, up to 10 guild members will each show up to five handmade garments. The exhibition will also include accessories such as jewellery, handbags, hats and shawls, as well as rag weaving and repurposed hand-me-downs.

Nelson is a painter who has been involved in fundraising and volunteer organizing for the Fernie Museum. She organized the guild’s previous show in 2020, which was “a big hit.”

“There are so many skilled and talented people in Fernie,” she says.

The exhibition will include information panels researched and written by Dawn Deydey. The panels will examine creative trends while maintaining the exhibition’s overarching theme.

Deydey has a long relationship with sound environmental practices. She was instrumental in starting Fernie’s community garden and farmers’ market, as well as Local, a low-barrier retail store that provides growers and producers with a year-round market for their products.

“In the bigger picture, we want to inspire, educate and grow the fine arts and culture in the area,” says Nelson.

“Second Skin” will be on display at the Fernie Museum gallery from December 15 through March 2023.

# NEW PLATFORMS FOR STRONGER CONNECTIONS

by Kallee Lins

What does it mean to “build capacity” in the arts sector throughout the Columbia Basin? The West Kootenay Regional Arts Council (WKRAC) is an arts service organization (ASO)—one of many organizations across the country that do not create or produce artistic work. Instead, ASOs are concerned with the underlying ecology of the arts sector and the health of the community, working to ensure that artists are well-equipped to build careers, advocating to governments and other decision-makers for greater support of the arts and connecting audiences to the vibrancy and benefits that cultural engagement can provide.

These lofty goals are both inspiring and somewhat intangible, which is what keeps my new job as executive director of WKRAC interesting and exciting. It’s my job to look at the benefits the council provides to artists and cultural workers in the region and identify where we can add even more value. It’s about examining our role in supporting a more accessible and equitable arts sector, both for creators and audiences, and it’s about building relationships between organizations and individuals in the sector, so we can all support and amplify one another’s work.

None of this would be possible on our own. As a regional arts council, we are only as strong as our network, so the staff and board have had a busy summer setting up new digital platforms to make it easier for you to engage with us. If you head over to [wkartscouncil.com](http://wkartscouncil.com), you’ll notice a completely redesigned user experience. For *ARTiculate* readers, it will be easier to access digital versions of the magazine on your mobile device. You may also choose to read recent issues on the Issuu app. From extended photo collections to embedded video and audio, editor Margaret Tessman is just beginning to explore what kinds of digital content we can provide to extend the impact of *ARTiculate* stories beyond the page.

If you’re an artist yourself, it will now be easier for you to find up-to-date information about Columbia Kootenay Cultural Alliance (CKCA) granting programs and eligibility details, as well as grant writing workshops and other professional development opportunities. The popular Kootenay Arts E-bulletin has been completely reimaged in our new listings page. This space will continue to be a hub for local cultural events and announcements, but all our listings will now be searchable by location, artistic discipline and more. With a new calendar view, it will be even easier to find your next encounter with Kootenay arts, culture and heritage.

We have also revamped the logo and visual identity of both WKRAC and the CKCA to present a brand that is as vibrant and unique as the artistic work created here in the Columbia Basin.



We know the entire arts community is still feeling the effects of the past two extraordinary years. As we work together to build resilience in the cultural sector here in the Kootenays, I hope you’ll stay in close contact with your regional council to let us know what is most important to you.

On a personal note, taking on this role has been a homecoming for me after more than a decade in Montreal and Toronto. I grew up and found my connection to the arts—dance, specifically—in Castlegar and I am so grateful for the opportunity to serve artists in the region I call home. Please reach out to me at any time at [director@wkartscouncil.com](mailto:director@wkartscouncil.com). I’d love to learn more about the artistic work and cultural events you’re enjoying this fall, and I’m always keen to talk about how the council can support cultural development in your corner of the Basin.

Yours in art,

Kallee

*Kallee Lins has worked across Canada as an arts and non-profit manager, academic and writer specializing in dance. She was recently the publisher of The Dance Current, Canada’s dance magazine, and is now the executive director of the West Kootenay Regional Arts Council and Columbia Kootenay Cultural Alliance. She is based in Nelson.*



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