



## COLBORNE ART GALLERY NEWSLETTER spring '09

### TAKE A (VIRTUAL ) WANDER!

We have a new website. If you haven't visited us in cyber space lately, it is worth having a look at [www.thecolborneartgallery.ca](http://www.thecolborneartgallery.ca), which was totally redesigned during January of 2009 by Duane Schermerhorn of Dray Design Studio ([www.draydesign.com](http://www.draydesign.com)). Come in, virtually, and look around! Each of the pages are much improved; there is up-to-date information about every artist including current images and schedules as well as many more new features!

## IN THIS MOMENT

As well as acting as Chair for our gallery this year, Barbara Buntin has been busy in her studio. **IN THIS MOMENT** is work that resulted from paring back her work schedule; she is making a choice to place art in the centre of her day for a while. Included are some snippets of our conversation this afternoon, when I asked her to tell me about the show:

*"These monotypes and collages are a collection of moments observed or experienced, a glance, a memory, a turning point, a pause. I've been making the work since October. Having the show planned was part of the decision to make the shift away from having my art be so slotted into other demanding schedules. Some people are able to routinely set aside studio time – a certain time of day. It doesn't work so well that way for me. I felt I needed to invest in a focused period of time and see where that would take me without dividing my energies. At least I know now what it feels like to sink into the process of creation and let it take me where it will... I've had the chance to fully explore this direction."*

Barb usually works with the figure. She explained:

*"For me visual art is very personal work... when I'm speaking with someone about an experience or a memory, or if I am listening to a performance of music, images come to me. The personal nature of the work usually evokes figures..."*

Did you work on these pieces one at a time?

*"... usually, yes. But for this show I sometimes found myself working with several images at a time, each one progressing at a different rate. The progress of one piece might lead me to the next. I was able to think of the collection of work as a whole more often. They had to hang... both literally and figuratively, together.*



### **"Sedimentary" Barbara Buntin**

Barb uses Japanese handmade paper and combines processes of monotype, collage and sculpture with it. The personal nature of her work asks the viewer to be open to their own reflections in order to fully experience her sensitivity to both materials and subject. "The real magic happens when the observer responds..."

**Barb's show opens May 2 and continues through June 14.**

### **CAG MEMBERS PRESENT....**

A few of our members are presenters at the CFDC conference on May 9. The purpose of the conference is to provide local and regional artists—of both the visual and performing variety—with practical business and promotional tools to help build a thriving creative business. Best practices will be demonstrated and shared, and practical advice given to help increase sales.

The organizers have set up the conference to give conference-goers a whole approach, broken down into key areas of focus in a relaxed setting.

Cost for the gala is \$20. The conference is \$30 with lunch included, and a package is \$45 if the registration is received by April 30. After that, prices jump by \$5.

Registrations must be sent with a cheque or money order to Northumberland CFDC, The Fleming Building, 1005 Elgin St. Suite 206, Cobourg, On. K9A 5J4.

**I asked our members to respond to this question? Is your art work affected by the season, and if so, how? A few answered...**

*"which season ? .. my art is effected mostly by time available and mood. Winter is usually better because I'm inside." – Avril Bull Jones*

*"as to the effect of season on my work, I am aware that the spring and fall are often very productive times for me. I wonder if this is related to the fact that I am looking at all the changes in the landscape when I am out walking at these times of the year. I often find*

*that ideas flourish in my mind as I am out walking, something to do with clearing the cobwebs I suppose. At the changeable times of the year I am acutely aware of subtle shifts in colour and texture all around me, and somehow this is seeping in to new images developing in my studio"*

- Barb Buntin

*"Is my artwork affected by the season? It was, when I was doing realistic landscapes, as I tended to do winter scenes in the winter. But so far in my more abstract series the season hasn't affected me. One reason is probably that the photos I'm using as references are all non-winter shots. As for mood, lighting etc., I do all my work in the basement under a bank of 5 double-bulb "daylight" fluorescents, so it's always a summer day down there!"*

- Pat Stanley

*"In spring I get out to my garden more. That is where I'm most creative in the warm months." – Irene Osborne*

*"As for me... the season strongly effects me, both the amount of creative energy I have for the work and the type of work I do. I have a covered outdoor area behind my studio building where stone carving and other outdoor work can take place in the summer. In winter I more often work on ceramic pieces. Spring and Autumn are my most productive times"*

- Annie McDonald



## MUSIC NIGHT AT THE COLBORNE ART GALLERY

**Murata, Quarrington & Taft**

play swingy standards, sweet ballads and French chansons, celebrating the lyrics and melodies of the great composers like Gershwin, Ellington, Kern and Porter. Come see them at CAG June 6 at 7:30. Tickets may be purchased for \$20 at the gallery or by writing [info@thecolborneartgallery.ca](mailto:info@thecolborneartgallery.ca).



**CLAUS HEINIKE** is our featured artist in August when he opens the show RHYTHM AND FORM. "My work

tends to be based in an aesthetic imperative. It is not so much about subject matter, causes or the intellect as the joy of form for it's own sake. I am concerned with the rhythm of things. In my piece called, "Face", the confluence of certain shapes in a circular enclosure is universally recognized as a face. This specific arrangement of elements constitutes a rhythm of form much like an arrangement of sounds constitutes a song. In this way shapes make visual songs – rhythms in light –rhythms for the eyes to hear. The voids, the mass, lines, colours and silhouette combine to make patterns that we see and touch to feel; infinitely variable with the changing light and point of view. I look for rhythms in form the way a composer looks for rhythm in sounds. and try to come up with a visual song.

**The show opens August 8  
continues through September 20**

Annie McDonald's sculptural installation entitled **Zed Woman and the City** is an exploration of one mythic figure's transformative powers; the show resembles walking into a graphic novel.

Zed is an everyday hero of resourcefulness and she is much larger than life. She represents what I find to be the best part of us and her effect on the city is to soften and sustain.

Materials for the show include everything from soup to nuts: ceramic, stone, plaster, photography, acrylic painted on panel, fabric and wire! The

**show opens June 20 and runs through August 2.**



**"Flight" (detail) Annie McDonald  
2007**

Don't forget.....

**ALL THINGS BRIGHT AND BEAUTIFUL** is the title of our Christmas show, and plans are already underway – **stay tuned** – more information to come on this!