

Babiche 19

Art & Culture from the Dehcho & beyond...

An OSCS Publication . March. 2009

**TERRY PAMPLIN:
'IN DREAMS'**

CARIELYN JUMBO

**CARMELLA CARIJO
ROTHER**

GENEVIEVE SIDELEAU

I n D r e a m s

- Terry Pamplin

I must create.

As a difficult child, or at least a child at odds with his surroundings, I would retreat into my art, using it to make some sense of the turmoil I was embroiled in. This is still true today.

I am letting go of the requirement that my art has to represent something, or has to be figurative.

I like to use humour and sorrow, science or irreverence, whatever is needed and what ever fits when I search for a new connective perspective on some thing or issue.

The line to follow through my work is left up to the viewer. I use symbols and images, I share what sense I can make of my life by connecting the input and chatter of my everyday world with a sense of humour and wordplay. My eclectic subject matter is whatever catches my eye or my heart.

I don't do what I do for a market; I paint what I need to paint, if you happen to connect with it, that's a bonus. I am not interested in having a so called STYLE. I think that would be like searching for a rut, finding it and lying down in it.

My work on display often resembles a Group Show and that pleases me.

I dream of being in my studio all the time and not having to stop and interrupt or fragment my creative process. Each piece I work on can generate several more, as I work ideas pop up frequently and solutions appear to problems in other ongoing pieces.




Terry Pamplin - Raven Handled Garbage Can (detail) - (2007)

I will try anything and often work on numerous pieces simultaneously, attaching here, waiting for a fixative to set, a colour to dry, seeing how an idea appears the next morning, trying a new technique, fixing an old mistake. I sometimes draw and paint with both hands at the same time, it's a thrill, and it's an anxiety increase and a flush feeling of maxing out all the circuits and synapses in my body. You can almost hear the wheels humming faster. It's like a double dose of dopamine to my sensory receptors.

When I work, there is a PLACE I go to. The feeling I receive there is one of being connected to a universal conduit. Eternity flows through me. It's my ethereal studio/church. I draw, I paint, I sculpt, I pray. If I can let GO? It happens "Ecstasy" and as I leave that place a whisper in my head promises my heart more when I return. I must go back.

I have drawn since I started remembering. I am a creator, I put things together in new ways, I imagine what has not been seen before and I make it visible. I make connections, the connections I need to relate to this life and world. I don't seem to be able to retain the details that swirl around me so I draw them and having dealt with them I can let them go.

I wonder what other species see when they look at my art. 



Terry Pamplin - Sheep Creek Ivvavik (2007)

**Terry Pamplin Exhibited at the OSC Gallery
Between Oct 2nd - Nov 14th, 2008**

“Carrying on Tradition”

*A Biography on:
Carielyn Jumbo*

Carielyn Jumbo, better known as Carie, is an artist working in the fine craft tradition of Trout Lake, NT. She’s a mother of three beautiful daughters; Edzea, Kaechoa, & Ts’ahlekea.

She started making sample pieces at age 13 including uppers, stroud mitts, key chains, crocheting, slippers, moose hide wraparound’s to moose hide gloves & mitts. She also became familiar with beads, birch bark baskets making, embroidery & quillwork. Carie’s beaded pieces have included small parkas, slippers bags & purses. The delicate & intricate designs are self taught through practice, and were first introduced through patience by her mother & elders in the community.

Carie’s most recent pieces are handmade “traditional moose hide dolls” with detailed work. She is also very interested in the art of quilting & is always looking for new ways to be inspired & innovative in her projects. She is surrounded by family & friends who contribute to most of her ideas. In the past she has taken part in community sewing, moose hair tufting, & spruce root basket workshops & continues to learn new craft techniques. Carie presented her work for the first time at the Open Sky Festival in 2008, which gave her an opportunity to meet other artists & exchange ideas.

Carie is thankful to the organizations & other artists who shared their own skills & creativity, through their encouragement. Carie has found her own niche & would like to thank with greatest appreciation her Mother Margaret Jumbo & Autie Emily Jumbo for their endless support & encouragement. 📷



Beaded Purse
(2008) -
Carielyn Jumbo

GATHERING, DISPLAYING AND OFFERING: MAKING ORDINARY OBJECTS VALUABLE.

The object is an extension of, an expression of, a state.
Elaine Scarry

My home is often my place of influence. For most people, home is a state of being where we often feel protected and comforted. To others, it may represent a lieu that evokes grievance and longing. My interdisciplinary practice is concerned with questions of relationship to place and social context while often presenting the suburban territory and the body as a predominant vessel. I am interested in discovering and understanding cycles: birth and death, action and repose, reusing and recycling, and communicating a vision of the human condition through them. A repetition of objects and gestures is a crucial component in my work and is found to be hypnotic, soothing and disconcerting.

My process is predominantly labour-intensive, meditative and involves accumulation. I admit to being a compulsive hoarder and I save everything from bits of candles to old Tupperware, and unless or until I find a need or a home for these objects, they accumulate around me for an undetermined amount of time. As a result, I increasingly use common everyday objects in my work and frequently gather them in large quantities by collaborating with friends, family and neighbors who kindly lend or donate them away. There is an interesting ritualistic and performative process to collecting and gathering and much of it resembles aspects of domestic work. As I wish to provide a voice for these objects, and animating the inanimate, one considers the relationship of the individual and the object through recognition, familiarity and memory of the quotidian.

Nesting (2007) consisted of 65 wooden chairs placed on top of another to create a large nest-like structure. My intent for the work was to draw viewers in a world that had painstakingly been reconstructed out of an accumulation of objects and material typical of everyday life. My interest about the experience of being a body is a constant element in my work.



Detail View: Habitat I - The Sweater Project (2008) - Genevieve Sideleau

How can we habit and dwell in it? Can we explore a corporeal presence within the work? For *Voices* (2007), I collected women's unused purses as well as recorded sounds from their home environment. The purses were attached to the wall, left open and wired with small speakers. While the purses clearly evoked female genitalia, they also presented us with a sense of our collective yet diverse identities through the familiar object.

In the installation project entitled *Habitat I* (The Sweater Project), I use over 350 donated sweaters to create a large colorful and textured carpet on the gallery floor. A space is left untouched near the walls creating a walkway around the carpet for viewers to enter the gallery space. Placed together two by two, each sweater, with its arms stretched out and interlaced with one another, create figures on the floor that seem to dance or embrace each other. The vacant sweaters lying onto the floor become membranes, a second skin that is left inhabited. But once occupied, they provide warmth and protection from cold conditions. This project considers society as a whole as well as examines our personal relationship to everyday objects.

I believe in making a difference with actions that instigate positive change in society. Artist Janet Morton once said that. 'identifying priorities is part of how we create meaningful lives.' Many homeless people, from homeless veterans to low-income families, women and children living in violent conditions need clothing donations. Once the exhibit *Habitat I* will be completed, each sweater will then be cleaned, folded and delivered to a women's shelter and to the Salvation Army in the Fort Simpson region. The installation questions communication, community and basic needs as well as investigates notions of cycles, accumulation and home.

I'm interested in messages and truth and wish to reflect on the memory of the self and of the home. *Habitat I* is a portrait and metaphor for community engagement and its social roles. I believe that the media and the process is the message and my intention is to demonstrate that together we are strong and can create an aesthetic as well as functionality in contemporary art. ☺

Geneviève Sideleau

1. Doris Green, "About Janet Morton: Visual Artist," online, available <http://www.art.wisc.edu/artsinstitute/air/morton/about.html> Accessed 6 November 2008

Genevieve Sideleau - will be exhibiting her installation **Habitat I (The Sweater Project)** at the OSC Gallery in Fort Simpson
Between: February 15th - March 30th, 2009.



No.11 - Carmella Karijo Rother

Carmella Karijo Rother - Exhibited with **Sonja Ohlmann** as part of **'Stiches East - Stiches West'** at the OSC Gallery in Fort Simpson
Between: Dec. 19th, 2008 - Jan. 30th, 2009.

Reflections on "Stiches East"

by
Carmella Karijo Rother

As an artist who creates in the abstract, I am sometimes asked by viewers what my work is about. Even though I am the author of the pieces, I don't know that I have the words to adequately respond. I know certain "facts" to be true: that my work contains movement and energy, that it has meditative qualities. Perhaps what they are really asking is the source of my art. To that I answer that it is an expression of my aesthetic and the outpouring of feeling, experience and intuition.

I am always pleased to hear what others see in the work. I don't plan any narrative when I create my art, yet viewers see mountain ranges, Zen gardens, fire, rainbows, the Milky Way. When viewers relate that the work conjures up concrete, physical things for them, they are telling me who they are as much as they are experiencing who I am through the medium of my art. It is a dance we do together.

Others react in a more physical way to my work. Showing recently at a booth in Toronto, I observed some people moving towards my art while chatting with a friend or busily looking for something to focus on, and then WHAM - they stopped in their tracks, literally struck by the work. To me, this is the greatest compliment.

Loving a piece of art involves making a personal connection that can, but needn't be, expressed in words. This is one reason that I leave the titles to my series purposely vague. I want you, the viewer, to make the work your own; for the art to have the power to draw you in. Perhaps in a perverse way I am pleased that I cannot assign many words to adequately represent my art. By making a suggestion as to its origin or representation, I am robbing you of the opportunity to put your imprint on it, to determine what it means to you.

I admire the life led by the American artist Georgia O'Keeffe. I don't love all her work, but some pieces strike like lightning every time I see them. I share her philosophy when she said: "I found I could say things with color and shapes that I couldn't say any other way - things I had no words for".

Like O'Keeffe, I am drawn to colour and shapes. I study colour combinations and lines, and pay attention to detail, always the detail. I have a minimalist aesthetic and I appreciate clean, organic, classic lines. I work with simple shapes, exploring how to create complex worlds with them. The simpler the concept, the more challenging it is to convey well.

Viewing art is not meant to be a passive experience. At its best it begs for a reaction; whether of attraction or repulsion is up to you the viewer, as the artist has done her part by putting her heart and soul into the work. When the viewer and artist connect via the art, it is pure magic. ☺

Deadlines / Dates / Announcements

Great Northern Arts Festival & Folk on the Rocks Application deadlines **March 1st, 2009**

February 15th - March 30th, 2009 - **'Habitat 1 (The Sweater Project)'** by Genevieve Sideleau at the OSC Gallery in Fort Simpson.

April 10th - May 22nd, 2009 - **'Dehcho Artist Exhibition'** at the OSC Gallery in Fort Simpson, featuring works by various Dehcho Artists. **Artists residing in the Dehcho who are interested in submitting work for consideration should contact the OSCS office. ***

Open Sky Festival 2009 - June 26th-28th, 2009 - Fort Simpson / Liidlii Kue, NWT!



Fiddlers Wesley Hardisty & Tiffany Larkin Perform at the Open Sky Festival 2008 (Photo: D. Haggarty)




Alberta Road - Sonja Ohlmann

Sonja Ohlmann - Exhibited with **Carmella Karijo Rother** as part of **'Stiches East - Stiches West'** at the OSC Gallery in Fort Simpson Between: Dec. 19th, 2008 - Jan. 30th, 2009.

Babiche 19 - Credits



Photo: D. Haggarty

Contributors to this edition include: Terry Pampin, Carielyn Jumbo, Genevieve Sideleau, Carmella Karijo Rother, Sonja Ohlman. This edition of *Babiche* was edited & designed by Michael Blyth. **Cover image by D. Haggarty: *Craftwork-Craftsmanship: Gourp Exhibition* featuring artworks by Julia Tsetso (beadwork) & Diane Gonthier (felted piece in background).** *Babiche 19* was edited & designed by Michael Blyth. 

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Left: Lucy Simon Facilitates a Moose hair Tufting Workshop at the Open Sky Festival 2009

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