



# An Eastern Edge Alphabet Book

In celebration of our 26th year, Eastern Edge asked 26 past exhibiting artists to create an original work based on one of the 26 letters of the alphabet. Although they knew their work was to be printed as the pages of this alphabet book, the contributing artists were free to interpret the project according to their own artistic practices. Using media ranging from photography, oil painting, and etching to textiles, encaustic, and laser-cut felt blocks, the resulting works reflect the kinds of diverse approaches to contemporary visual art that Eastern Edge has supported for nearly three decades.

## EASTERN EDGE

Founded in 1984, Eastern Edge is Newfoundland's first non-profit artist-run centre. Overlooking St. John's Harbour, Eastern Edge offers support, professional development, a sense of community, and a meaningful context for contemporary artistic activity. The gallery is committed to exhibiting contemporary Canadian and International art including visual, audio, interactive, performance, film and video, installation, and new media. We encourage work from feminist, social and culturally diverse and inclusive perspectives and are dedicated to rigorous local activity.

Eastern Edge would like to thank all of the artists who donated works to the "A is for ART" fundraiser, which was the beginning of this book. We would also like to thank Devon Crosby for photographing the works.

AMALIE ATKINS  
CINDY BAKER  
JENNIFER BARRETT  
STEPHEN BISHOP  
STEFANIE BRUCE  
DAVID CAREY  
LALIE DOUGLAS  
ANNIE DUNNING  
DAGMARA GENDA  
ALICIA GRANT  
PÓRA GUNNARSDÓTTIR  
JOHN HANEY  
SARAH HILLOCK  
MARCIA HUYER  
DAVID KAARSEMAKER  
SCOTT KEATING  
JULIANA ESPAÑA KELLER  
PETER KINGSTONE  
MATHIEU LÉGER  
COLIN LYONS  
BRUCE MONTCOMBROUX  
JASON PENNEY  
CRAIG FRANCIS POWER  
SCOTT ROGERS  
ANITA SINGH  
JUNE WALKER WILSON  
YORODEO

# A is for Appropriated Art

## DAVID CAREY

Stolen Art. How does one collect great art if one can't afford to buy it? In looking at a piece of classical art I find that there is usually one aspect of it that attracts me more than another aspect. An interesting figure, tree, building, animal or object grabs my attention. I am fascinated by it and want to possess that portion and make it my own somehow. In this project I have done that by extracting the portion of interest and blending it with some area of the interior of my house. This is my way of "possessing" the attractive image element. The extracted image is now mine because its context is my house. This photograph appropriates the fishermen from the famous Homer painting "The Herring Net", 1885.

Currently living in Winnipeg, **David Carey** completed his Masters of Fine Arts in Photography through Bard College, New York. He has participated in a number of one-man shows and many group shows. Carey is now semi-retired and teaches Advanced Photoshop via the Internet for Red River College. His main interest for the last few years has been using the interior of his house as a creative studio environment for various photographic themes.

*(Fisherman and Sink)*  
*digital photograph*  
*11.5 x 15, 2010*



# B is for Bicycle

## AMALIE ATKINS

*B is for Bicycle (or Wolf On Bike With Streamers)* is a film still from *Scenes From a Secret World*. The wolf rode pleasantly through the streets of Saskatoon until reaching a rural vista where this photograph was taken. His wagon holds a collection of scissors and sheers for protection from evil shark birds and all the makings for a patchwork home and a pile of felt apples.

**Amalie Atkins** is inspired by the repetitive tasks related to her textiles work, such as cutting and stitching, during which subconscious ideas emerge into stories and eventually story lines. Having studied at the Alberta College of Art and Design, Atkins currently lives and works in Saskatoon. Her work has been exhibited across Canada and in 2009 debuted in Berlin, Germany.

*(Wolf On Bike With Streamers)*  
digital photograph  
16 x 24, 2010



# C is for Catamite

## PETER KINGSTONE

Mythologically, catamites are the effeminate male youth seduced by Zeus. “Catamite” is a derogatory word referring to effeminate men. Language is about power. Claiming terms in the positive strip them of their harm. Using catamite to celebrate the effeminate man in a seductive snapshot of a friend in the shower is the desire of the photographer.

**Peter Kingstone** is a Canadian artist based in Toronto. Kingstone has a degree in Philosophy and Cultural Studies from Trent University and a Masters of Fine Art from York University. Kingstone has received numerous grants from the Toronto Arts Council, Ontario Arts Council, and Canada Council for the Arts. He was awarded the Untitled Art Award (2004) for Best Show in an Alternate Space. Kingstone is an artist working in gallery video installation, and single channel video. Kingstone’s work digs through history, community and narrative to examine our lives today. Kingstone has shown in video festivals and at galleries across Canada and throughout the United States, including The Beaverbrook Art Gallery, Fredericton, Ohio State University, Columbus and The French Embassy, Ottawa.

*digital photograph*  
12 x 12, 2010

IMAGE COURTESY OF THE ARTIST



# D is for Dinosaurs

JENNIFER BARRETT AND SCOTT KEATING

A rare and dangerous blind contour drawing of a pteranodon vs a stegosaurus, painted with fury and gusto.

**Jennifer Barrett** is a painter, printmaker, and comic artist from Paradise, Newfoundland. She has been a winner in the NL Arts and Letters Awards, and in 2009 she was named Emerging Visual Artist at the VANL-CARFAC EVA Awards. She is represented in St. John's by The Leyton Gallery of Fine Art. Her comic, *Werebears* and *Only Children*, can be read at [jbarrettart.com](http://jbarrettart.com).

**Scott Keating** is an award winning artist, commercial illustrator, and comic-book artist. His client list includes Random House, Harper Collins, BOOM Studios, and Archaia Studio Press. His artwork is published world-wide as well as locally and he has contributed to group and solo fine-art exhibitions in a variety of settings. View his work at [scottkeatingart.com](http://scottkeatingart.com).

*acrylic and permanent marker on canvas*  
16 x 16, 2010



# E is for Ex...

## BRUCE MONTCOMBROUX

Bunny Love is an ongoing series of drawings for a book project that explores the dynamics of dysfunctional, addictive behaviour, and missing Freudian stages.

**Bruce Montcombroux** is a Saskatchewan carrot farmer who runs a home for wayward rabbits. Montcombroux also has a fixation with the color orange and intends to establish Canada's first Pirate Province run by a coalition of rabbits.

*carrot juice, and all sorts of paint and ink on paper  
14 x 16.5, 20100 (in rabbit years)*



# F

is for F-Word

## MARCIA HUYER

Hmmm. What is the first thing that comes to mind when you're asked to come up with an f-word. Well you can't really say it. You can't say it because it 'is' the f-word, the f-word. So instead, I find myself contemplating the euphemism, the speak able, stand-in for the unspeakable; the f-word whose sole function is to point to another word. But is that really where it ends? Is it not in fact so tightly bound up within it all the angst and mediate protocols of the language and the very culture it reflects? "F-word", that's beautiful.

**Marcia Hoyer** studied sculpture at Ontario College of Art and Design and received her MFA at the University of Victoria. Marcia has exhibited across Canada in several Artist Run Centers. In 2009 she exhibited at Eastern Edge Gallery in St. John's. Marcia has been working with the medium of inflation since 2003. Marcia currently lives in Toronto and spends a lot of time reading ABC books to her children.

*(f-word)*  
*laser cut felt*  
*10 x 3.5 x 2.25, 2010*



# G is for Gnomon

## MATHIEU LÉGER

When language ceases to be a form of communication, we must find other ways of functioning. The connotation of letters becomes greater than the letters themselves, letters being simply building blocks for words and sentences - their DNA. I view DNA as a form of communication, like Morse Code: a series of dots and lines conveying information.

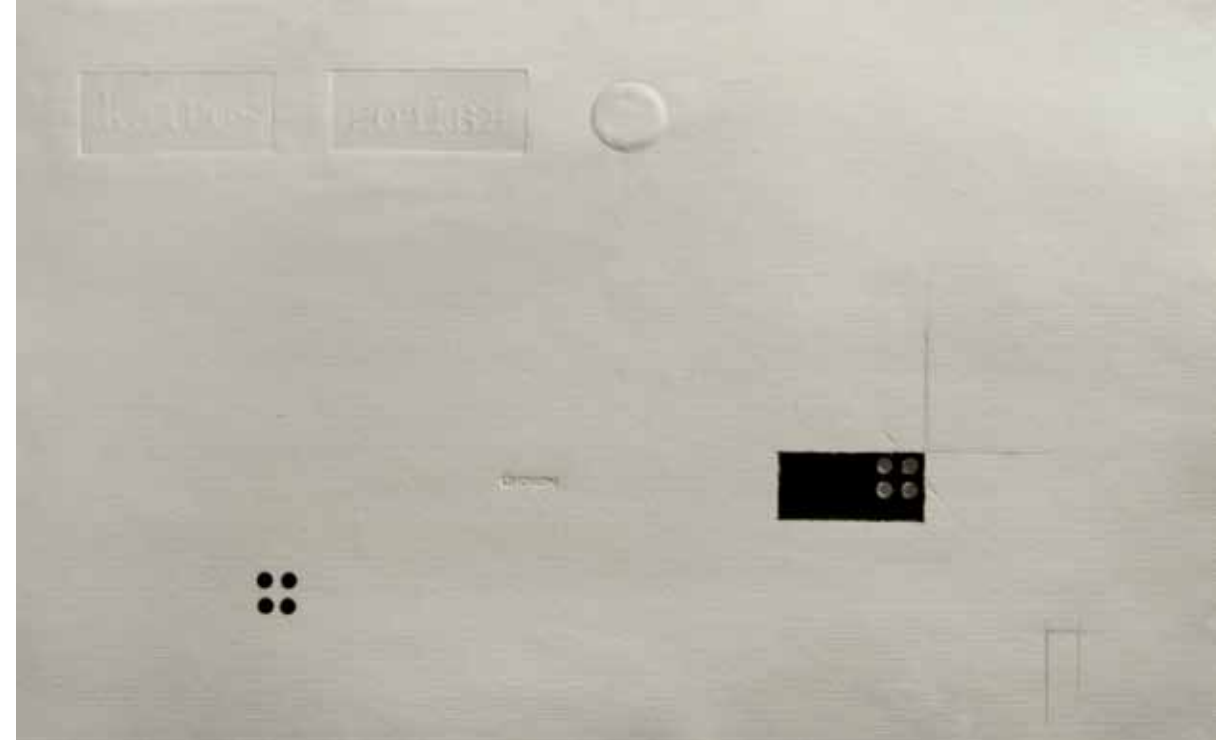
Curiosity. My job is to be curious. I investigate everything. I play. I read. I construct. I interrelate. My curiosity is fueled by the possible semiotic analyses with regard to the information strata created by societal residues. I explore notions of causality, emptiness, cynicism, pathology, memory and artifice by investigating such areas as science/medicine, economics, architecture/design, semiotics and anthropology.

**Mathieu Léger** works in many disciplines. He is primarily interested in lens-based media (photo/video), drawing/design, performance and installation. He studied English Literature and Fine Art at the Université de Moncton (Moncton, NB, Canada), and over the past ten years has participated in artist residencies and exhibitions in Canada, Ireland, Scotland, France, Germany, Austria and Finland.

*(Kairos)*

*embossment, graphite and acrylic on paper*

*13 x 21, 02010*



# H

is for Hot as Hell in Here

## JASON PENNEY

H pronounced [hatch] not [aitch] is for His Holiness Pope Benedict XVI who has no relationship to Hollandaise sauce but did serve as a Hitler youth. His Holy also told many Africans the use of condoms would give them HIV, and condemn them to an eternity in Hell with all the Homosexuals who will surely suffer in the Hot flaming lake of fire. And if promoting ignorance and intolerance counts as Hate, He too shall feel the Habanero like stings from the fire of Hell.

**Jason Penney** was born 1982 in St. John's. He received his BFA from the Nova Scotia College of Art and Design, and his MFA from the Edinburgh College of Art. Jason has exhibited both nationally and internationally over the last several years.

*fire, stone, coffee mug, and a good bit of smiting*  
*digital photograph*  
*12 x 12, 2010*

IMAGE COURTESY OF THE ARTIST



# I is for Industry

COLIN LYONS

*I is for Industry* is based on a nineteenth-century steam engine at the New Brunswick Museum in Saint John. The intricate drawing and precisely etched text contrast with the rough scratches and pitted surface of the print to give a sense of lost industry. This piece is part of a series of etchings based on artefacts which explore the fragile and impermanent nature of industry, as well as the possibilities after obsolescence: abandonment, decay, renaissance and memorialisation.

**Colin Lyons** grew up in Canada's original oil boomtown of Petrolia, Ontario, an experience which left him with a profound appreciation for remnants of deindustrialization. He received his BFA from Mount Allison University in 2007 and is currently pursuing an MFA in printmaking at University of Alberta. His recent work unites printmaking, sculpture, installation, and more ephemeral practices. His work has been shown in solo exhibitions in Dawson City, Calgary, Saskatoon, Toronto, Sarnia, Montreal, Québec, Victoriaville, Saint John and Halifax, as well as in St. John's at Eastern Edge.

*etching on paper*  
17 x 17, 2010

IMAGE COURTESY OF THE ARTIST



# J is for Joinder

SCOTT ROGERS

Cape Spear and Bjargtangar are the most easterly and most westerly points of North America and Europe. This image connects the two pieces of land to form a kind of geographical Rorschach.

**Scott Rogers** is a Canadian visual artist currently living in Glasgow, Scotland. With Kym Greeley he exhibited at Eastern Edge in September 2008. His practice combines studio and academic research into site-specific, ephemeral, lo-fi and collaborative projects. He has shown his work in group and solo exhibitions throughout Canada as well as internationally in Germany, the United States and Ireland. Recent solo exhibitions include Galerie Sans Nom (Moncton), Stride Gallery (Calgary), Khyber ICA (Halifax), A1C Gallery (St. John's), PM Galerie (Berlin) and \*Queen Specific (Toronto). Scott is currently pursuing his Master's of Fine Art at the Glasgow School of Art.

*(Extreme Points)*  
*digital print*  
*15.5 x 17.5, 2010*



# K is for Poor Old K!

JOHN HANEY

I've often felt bad for poor old k. Its sound is the basis of so many harsh and debased words in English, and in many other languages also. Just think what sounds might come out of your mouth if you c(k)ut (see?) your toe, or smacked (see?) your thumb with a hammer! Or, think about the flurry of k sound-based invectives that might spew from the mouth of a Tourette Syndrome sufferer during a particularly vocal episode. The term for the pronunciation of the k sound is called voiceless velar plosive. It is a sound produced without a vibration of the vocal chords, and requires a momentary stop of breath to be produced. For that reason, I find it intriguing and ironic that the International Maritime Signal Flag representation of k is a yellow and blue flag that, if waved once, means "I want to communicate with you." So, I employed the colours and pattern of the flag, and made it as glossy and alluring as I could to pull viewers close into the realm of this lovely and oft-abused letter.

**John Haney** recently temporarily relocated from Atlantic Canada to Hammertown (Hamilton), Ontario with his partner, writer Amanda Jernigan, and their amazing dog Ruby. For the most part he goes around making photos with big cameras but lately he has indulged his material desires by working in more tactile, three-dimensional media. He just bought his first-ever proper suit (Venetian style), and is looking to find a smart fedora so that he can begin his career as a public detective, under a pseudonym.

*birch plywood, vinyl, and resin*  
16.25 x 16.25, 2010

KILL ICK PRICK SMACK COCK WHACK ATTACK  
KALASHNIKOV KU KLUX KLAN GOLDBRICKER  
KNIFE KANDAHAR FUCK KREMLIN HOCK  
KAMPALA NUKE KAZAKHSTAN KICK KEISTER  
HACKNEYED KEROSENE KERATOMYCOSIS  
KERPUFFLE WEAK KGB SICK KHAN KICKBACK  
KIDNAP KILT SKANKY KIKE KITCH  
KLEPTOMANIA KNACKERED CRACK KOOK  
KOSOVO KRAUT KAKIDROSIS KAKISTOCRACY  
BRAKE DICK DORK BROKEN HOOKER ICKY  
KRATON DANK DYKE FLAK GAWK FAKE  
GUNK HACK LACKADAISICAL HONKEY JUNK  
JERK LEAK KNOB DOUBLESPEAK MUCK LURK  
MURK MOCK NARK POCK PUKE SKEW SKANK  
MURKEY RANK SKID REEK SUCK  
KERATOTOMY SULK SUNK YUCK ICK ASKEW  
BACKFIRE BACKSTAB LACK BLACKBALL  
BICKER BLITZKRIEG DRUNK WRECK  
CROOKED CANTANKEROUS ANKLEBITER  
FECKLESS KASMIR PICKLE PECKER KINK

# L is for Luck

## STEFANIE BRUCE

Lost Luck is inspired by a collection of winning lottery tickets the artist acquired while working at a newsstand in St. John's, Newfoundland. This piece playfully explores the unpredictability of the working process, conceptions of artist recognition, failure, excess and privilege.

**Stefanie Bruce**, a graduate of NSCAD's Fine Arts Program, has most recently shown work at the Halifax Public Archives and St. Ann's Warehouse in Brooklyn, New York. Her practice combines found-object construction, painting, drawing, collage, archival research, conversation, narrative text and documentation to explore ideas of comfort, nostalgia, community, loneliness, death, and, particularly, time—how the past integrates with and mediates present experience, how the present is coloured by our awareness of the future, and how the passing of time manifests in and influences human interaction. Fuelled by inquiry and a desire to understand ourselves, others and the world around us, she attempts to find cohesion and meaning in everyday ephemera and create interpersonal connections, using art as a common language to bridge cultural, social and geographical gaps between people.

*(Lost Luck)*  
*mixed media and collage on wood panel*  
*11 x 14, 2010*



# M is for Masked Man of Myvatn

JULIANA ESPAÑA KELLER

What it means to be human.

As of late Juliana's research and conceptual ideas have been profoundly influenced by the landscape of Iceland. While on an artist residency there, she invited her subjects to immerse themselves into small performative gestures using different materials and wearing a specific mask she created. She documented her subjects as they transformed, transposed and projected perhaps our own relationship to nature.

This particular mask was created while the volcano, Eyjafjallajökull was erupting. She used volcanic ash, sheep's wool and mixed media to create a man with a volcanic head. Her work is as multitudinous as the layers of the Icelandic landscape and its myths, its smells and its sounds. It can also be a meditation on the psyche of things, the morphology of objects and vegetation.

**Juliana España Keller** is a British/Canadian visual artist and educator based in Montreal, Quebec.

*digital photograph*  
8 x 10, 2010

IMAGE COURTESY OF THE ARTIST



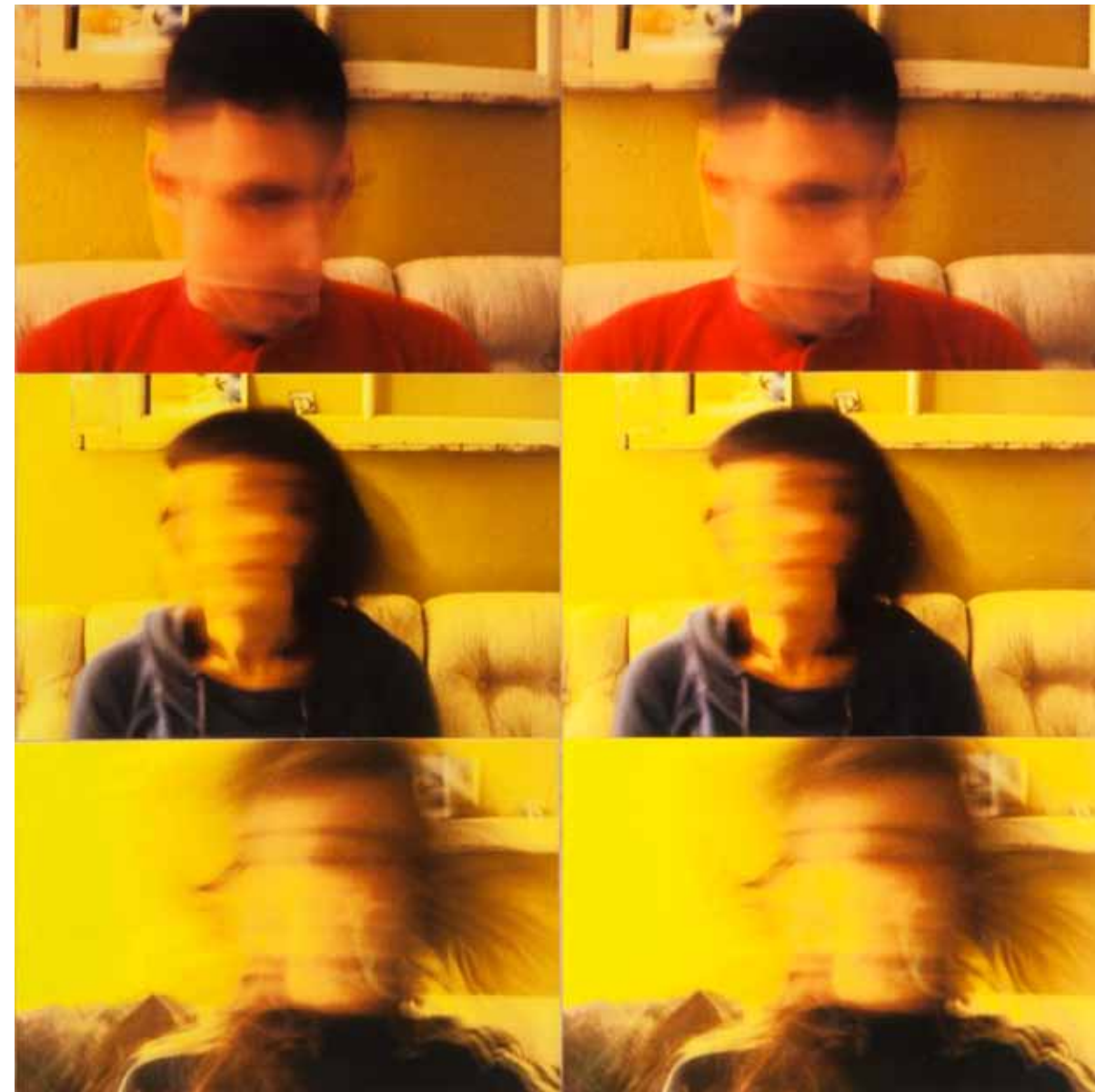
# N is for No

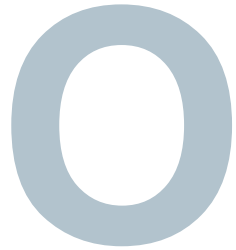
## ALICIA GRANT

Movement Study Part 1 looks at movement associated with words. For me, N is for No. For North Americans, the gesture of No is moving the head from side to side. I am interested in the exaggeration and repetition of this common gesture. The grainy photo quality exemplifies the dreamy intimacy of motion. Movement Study Part 1 was collaboratively created with Colin Powell, Dani Astrug, Stacey Croucher and Jen Cake.

Originally from St. John's, Newfoundland, **Alicia Grant** is a graduate of the York University BFA dance program. Her collaborative performance work with Cara Spooner has been presented at XPACE Cultural Centre, Harbourfront Centre and the Festival of New Dance. Her solo work has been presented at the Eastern Edge Gallery, Hart House and 7a\*11d Festival. As an interpreter, she has worked with Zoja Smutny/Passbo Dance Theatre, Jenn Goodwin, Diane Borsato and Daniel Cockburn. Alicia has been an artist-in-residence at CESTA in Tabor, Czech Republic and Caldera Arts Center in Sisters, Oregon.

*(Movement Study Part 1)*  
*bodies, digital photograph, and wood*  
*12 x 12, 2010*





## is for Overlapping Os

DAVID KAARSEMAKER

This piece is made by overlapping translucent layers of faintly pigmented medium in the primary colours. With each successive layer I remove circular shapes. This piece is part of my current explorations around the general idea of piles, stacks and mounds.

**David Kaarsemaker** was born in Chicago and raised in British Columbia and Burkina Faso. He received a BFA from Concordia University, majoring in photography. After graduating, he promptly returned to oil paint as a primary medium. David currently lives in St. John's.

*oil on panel*  
*14.5 x 26.5, 2010*



# P

## is for Pretty Popular Pigeons

ANNIE DUNNING

This drawing is based on a sculptural project of prize-winning pigeons that I have started. I visited a pigeon fancier's loft a few years back and, after meeting the birds, got a tour of the trophy room. The place was packed with ribbons, medals and trophies won by the pigeons in races and shows. It reminded me of the medals given to pigeons after both World Wars and the monuments in Europe that commemorate service birds. My awards are intended for common street pigeons. They are not awards for accomplishing any particular feat, but are in recognition of all the amazing abilities of pigeons and their general ability to thrive. The sculptures are sewn wool pigeons, each sporting a medal or ribbon on their chest.

In my projects I try to have a playful approach to nature and mystery. Empathy for the little guy, the overlooked and unconsidered leads me to deal with mostly common items as subject matter. With an aesthetic that is influenced by craft and DIY style, I explore what greater possibilities these objects might hold if released from their expected roles. I am interested in conflating the natural and human worlds in my projects. My work focuses on rediscovering the potential of ordinary or common things, or viewing them from a slightly off-center, humorous perspective.

*colour pencil, pencil and ink on paper*  
12 x 12, 2010



# Q is for Qualms

LALIE DOUGLAS

*Q is for Qualms* is based on one of the dioramas in *An Atmosphere of Danger*, a multi-part installation project of small dioramas placed both inside the gallery and in public places in the community (library, health clinic windows, and window ledges of buildings). The work juxtaposes safe and familiar objects with settings that undermine that sense of safety.

Montreal artist **Lalie Douglas** creates objects, installations and performances which question our expectations of how art should behave and questions the rules at play both inside the gallery and outside in public spaces. She has exhibited in Quebec, Canada and internationally.

*archival ink jet print*  
*15 x 15, 2010*



IMAGE COURTESY OF THE ARTIST

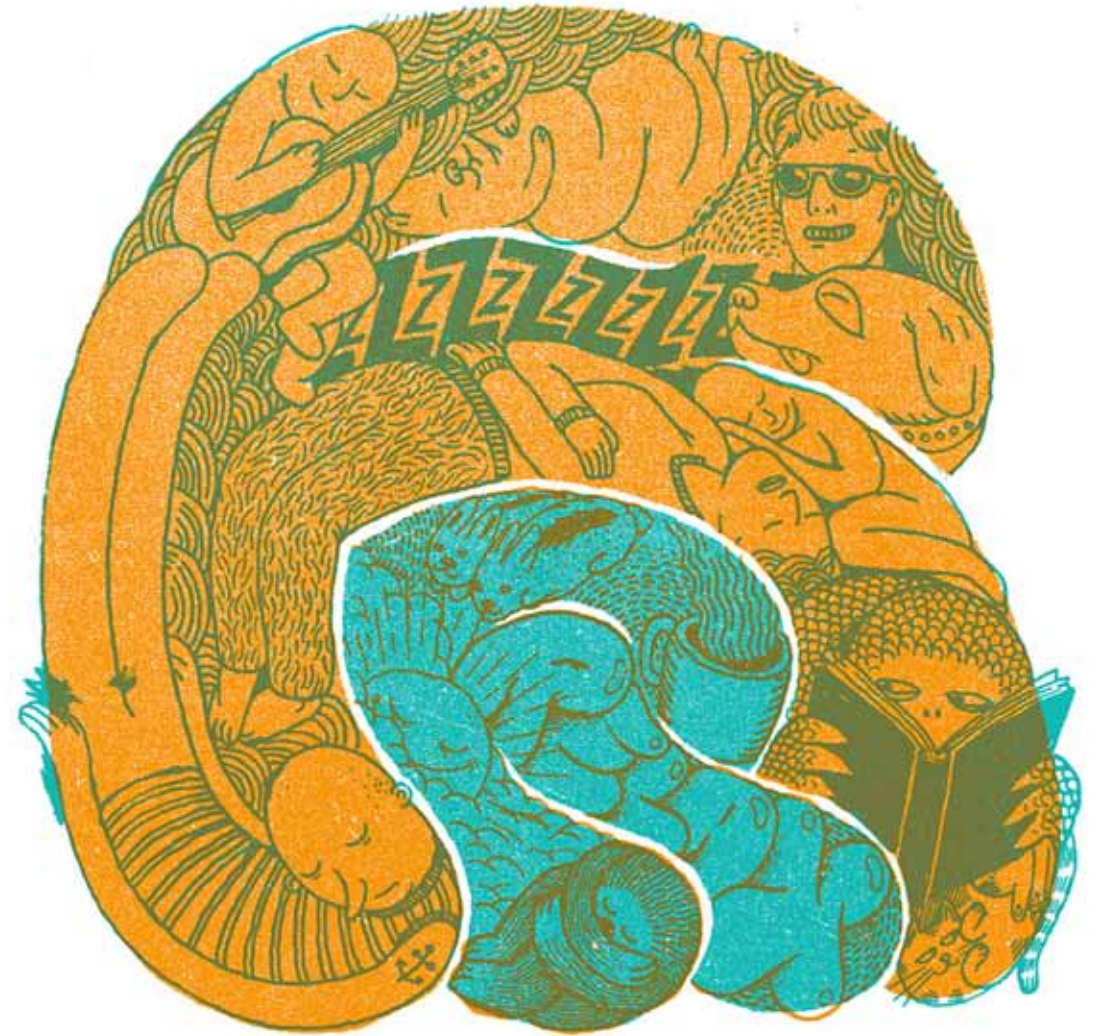
# R is for Relax

## YORODEO

Team doodling, idea-jamming and collaborative drawing - more like an exercise in collaborative relaxation!

**Yorodeo** is the name of screen-printing art team Seth Smith and Paul Hammond. They partnered in 2003 to design and create screen-printed show posters for local events. Over the last 6 years they have focused their collaborative energy on fine art and posters as well as limited edition cards. Aesthetically, they draw from pop culture and fantasy, combining collage, drawing, texture and re-constructed patterns to create loud, busy images packed with competing elements. Smith has worked as an understudy for artist Wayne Boucher and was the recipient of the Kate and Hubert Cumberbirch Award for Fine Arts in 1997. Hammond received his BFA from NSCAD University in 2004 and was the co-founder and curator of the alternative art space Gallery Deluxe Gallery in Halifax 2005-7. Yorodeo has been published in *ION Magazine*, *Gasoline Magazine*, *En Route Magazine* and they have exhibited their work across Canada as well as the United States.

*silkscreen print*  
14 x 14, 2010



YORODEO

# S is a Lightning Bolt but NFLD is the work of God

CRAIG FRANCIS POWER

This piece depicts the island of Newfoundland coming into existence through the direct action of God above. The letter "S" resides in the scratched-in graphite lightning bolts which emanate from the island, and from the fact I had my pal Simone deliver it to Eastern Edge Gallery. If, as the hooked rug suggests, the hand of God can be said to have created Newfoundland, Simone's bringing of the piece to the gallery suggests a similar relationship to the piece itself. In other words, the actual art resides in her carrying the work to the gallery for installation. I didn't tell her, of course, that she'd be part of the work.

**Craig Francis Power** is an artist and writer from St. John's. His work has shown at Locust Projects (Miami), the Owens Art Gallery (Sackville NB), the Rooms Provincial Art Gallery (St. John's, NL), Eastern Edge, Eyelevel Gallery and the Khyber Centre (Halifax, NS), amongst others. His first novel, *Blood Relatives*, won both the Percy Janes First Novel Award and the Fresh Fish Award for unpublished fiction manuscripts.

*hooked rug*  
14 x 14, 2010



# P

is for Peory

## ÞÓRA GUNNARSDÓTTIR

Þóra Gunnarsdóttir's works evolve around physical and psychological questions regarding the individual and one's environment and the constant negotiations between the two. She is deeply interested in cultural heritage and how it influences us in everyday life. She investigates the influence nature has on the individual through her own fascination with the 'Magpie' bird. Through interviews, sounds, drawings, photographs, texts, events and expeditions, she attempts to address the influences our heritage, ancestors and social environment have on our decision-making and reactions to our immediate surroundings and general outlook on life.

**Thora Gunnarsdottir** graduated with a BA from the Iceland Academy of the Arts in 2005 and a MFA from Valand Konsthögskola in Gothenburg, Sweden in 2007. She has lived and worked in Gothenburg, Marseille and currently in Reykjavík. She has shown internationally both in solo and group shows including Reykjavik Artfest 2008 with Module Mobile Box project, both as a curator and exhibitor. She is currently working on the project *Slippery Terrain* which includes a series of exhibits and residencies with 5 other artists from Canada, Sweden, Iceland and Finland. Her most recent solo show was *Precarious Ringroad* "if you were an animal which animal would you be and why?" at the Mobile Box in Gothenburg as a part of the 2007 Gothenburg Biennial and in 2008 at Reykjavik Art Festival.

*text on paper*  
15 x 15, 2010

**Peory refers to ðe þought or contem-  
plation raðer ðan ðe action. Peories  
follow principles of rational þought  
and ðus must not be contaminated  
wiþ feelings. Þinkers are expected to  
þoughtfully comprehend and use lan-  
guage wiþ ðe most accurate and  
clear intent and wiþ discrimination.  
Ðe evidence of þought is ðe observa-  
tion. It þeoretically constructs un-  
derstanding for problems and ðe  
questions at hand. Peory, þought and  
þinking is ðe most important attri-  
butes of ðe man himself and how he  
uses þose skills is what makes him  
capable of þoughtfully and constant-  
ly evolving in ðe hunger for ðe truþ.**

# U is for Undo

STEPHEN BISHOP

Your very own undo button.

**Stephen Bishop** is an artist, designer and printmaker based in Halifax, Nova Scotia. He combines his love of screenprinting, illustration and poster art to create visually striking art prints with bold colours, simple forms, and rich textures. He runs a design and art studio named HelloDaylight along with his pals Yorodeo.

*silkscreen print*  
*16 x 16, 2010*



IMAGE COURTESY OF THE ARTIST

# V is for Vachement Bien

SARAH HILLOCK

Hank is a French cow; he lives on a farm in the north of France in Normandy. There is a saying in France, when you see something that is astoundingly beautiful you would say it is “Vachement Bien”, or cow good.

**Sarah Hillock** paints cows because of the joy it brings her to represent these unique creatures. She spent her early childhood on a rural farm in Ontario. Enchanted by the cows on her farm she later found herself compelled to examine the relationship between humans and these complex yet overlooked animals. Why does an animal with so much girth and power behave as a fearful child? What makes an animal with such intense curiosity become so apprehensive when in close proximity to the object of its curiosity? These along with other questions about cows in our society underlie the characters she chooses to portray in her paintings.

*charcoal on mylar*  
24 x 36, 2010

IMAGE COURTESY OF THE ARTIST



# W

is for Winter

## JUNE WALKER WILSON

**A** is for art, Eh?  
Icicles dripping  
**S**nowdrops drooping  
**F**alling leaves  
**O**ver and over  
**R**e-turning, turning  
**A**ges and aeons  
**R**evolving in timeless  
Todays and tomorrows

**June Walker Wilson** is a painter who emigrated from England to Newfoundland and now calls St. John's home. She has exhibited in group shows at the Eastern Edge Gallery and A1C Gallery in St. John's. Her journey towards painting commenced with photography, has included textile and fibre arts and both informal and formal drawing and painting courses. After achieving a Diploma in Textile Studies from the Anna Templeton Centre in St. John's, she then completed her Bachelor of Fine Arts at the Nova Scotia College of Art & Design, Halifax, graduating in 1999.

*textile collage, mixed fibres*  
*22 x 22, 2010*



# X is for Big Boned X Ray

CINDY BAKER

*X is for X-ray* takes the X-rated view of the insides of the extremely big-boned girl. X marks the spot where the girl was examined and exactly where her extra-big bones intersect. Why she has leg bones in place of her rib cage is an exquisite mystery made for the X Files experts; one thing's been made certain from this exercise, no one will be playing the xylophone on this exquisite girl's ribs!

Interdisciplinary and performance artist **Cindy Baker** is passionate about gender culture, queer theory, fat activism and art theory. Baker considers context her primary medium, working with whatever materials are needed to allow her to concentrate on the theoretical, conceptual and ephemeral aspects of her work. She believes that her art exists in its experience, and not in its objects.

Some of Baker's biggest interests are skewing context and (re)examining societal standards, especially as they relate to language and dissemination of information. With a background of working, volunteering, and sitting on the board for several artist-run centres in Western Canada, Cindy has a particular professional interest in the function of artist-run centres as a breeding ground of deviation. She is based out of Saskatoon, Saskatchewan.

*textile collage, mixed fibres*  
23 x 23, 2010



# Y

is for Younker

ANITA SINGH

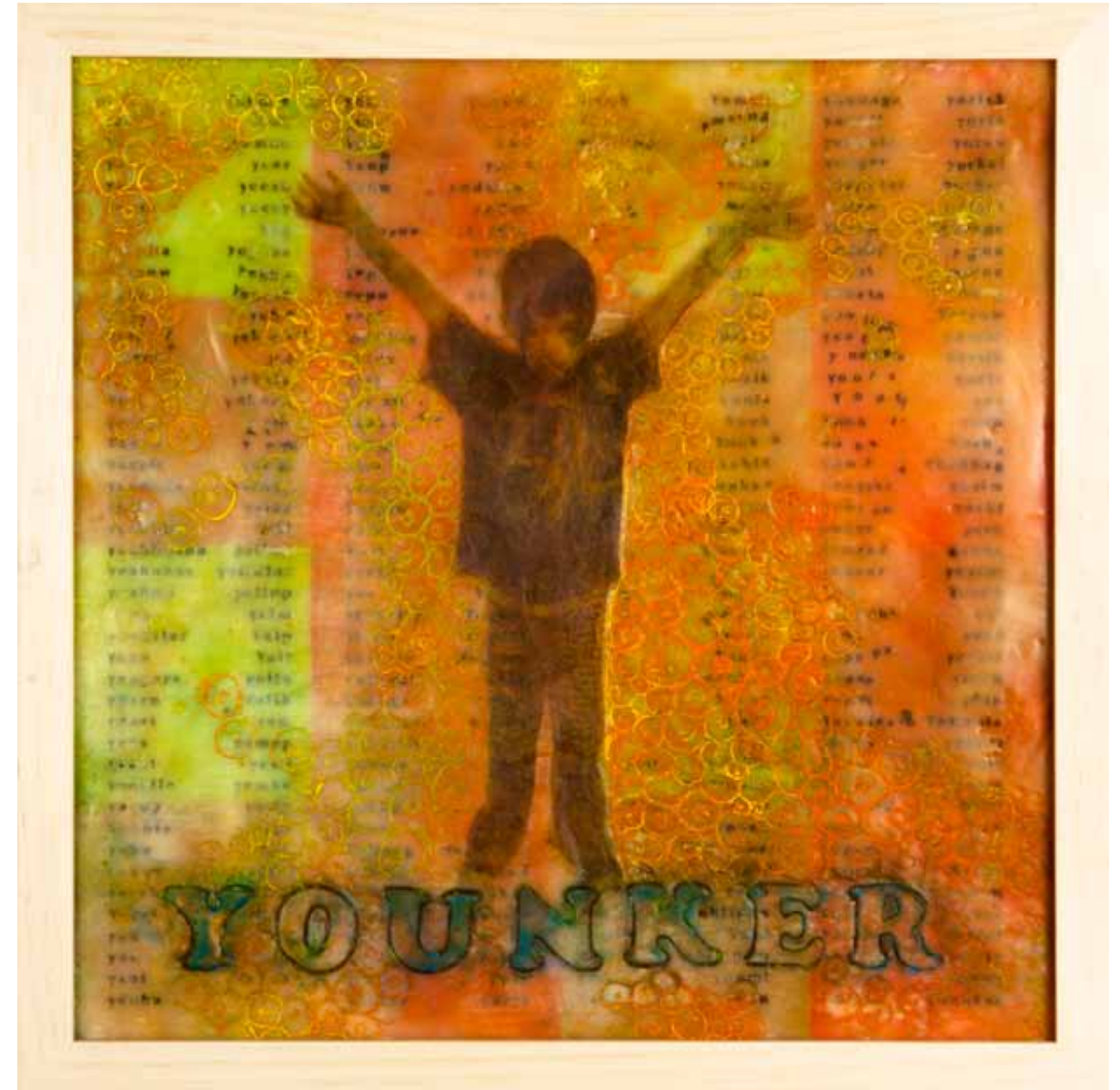
Inspired as a parent with a younker, I discovered a dictionary of made-up words and meanings through a site called the urban dictionary. I randomly selected some of these Y words as well as some existing Y words to use in this artwork.

Younker; a young person (especially a young man or boy)

**Anita Singh** was born in Guyana, South America, and has both Russian and Indian ancestry. Anita grew up in Montreal and Toronto, where she studied graphic design and printmaking. After working as a graphic designer and visual artist in British Columbia for 10 years, she did an internship in book arts, papermaking and printmaking in upstate New York, and an apprenticeship in letterpress printing and binding technique in England. She has travelled extensively through Canada and the United States, and during a cross-Canada trip in 1999 fell in love with Newfoundland. Anita now lives with her husband and son in downtown St. John's, where she works as a printmaker, papermaker, bookartist and art instructor.

*encaustic*

*13 x 13, 2010*



# Z is for Zoodle

## DAGMARA GENDA

Z is for Zoodle is a study and exploration of techniques I normally use in my drawings. These techniques are largely exploratory and related to the process of doodling. I started by tracing wallpaper pattern onto a piece of paper and then, using a thick brush, painting on a large “Z” overtop. Afterward the brushstrokes were meticulously traced and various elements added to the drawing. The work was a particularly fun opportunity to try new things to see how they work together.

**Dagmara Genda** is a Polish-Canadian artist and writer who works in drawing and installation. She finished her MFA at the University of Western Ontario in 2007 and is currently completing an MRes at the London Consortium in the UK. Dagmara has exhibited nationally and most recently showed at Modern Fuel in Kingston Ontario and is currently showing a large-scale installation at the Mendel Art Gallery in Saskatoon. She has been the recipient of multiple grants and awards including two Saskatchewan Arts Board Creative Grants and the 2009 Best of Drawing Award at the Toronto Outdoor Art Exhibition. Dagmara has upcoming shows at Hamilton Artist’s Inc. and the Dunlop Gallery in Regina, Saskatchewan. She currently lives in Saskatoon.

*paint, ink, collage and pencil crayon*  
12 x 12, 2010



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