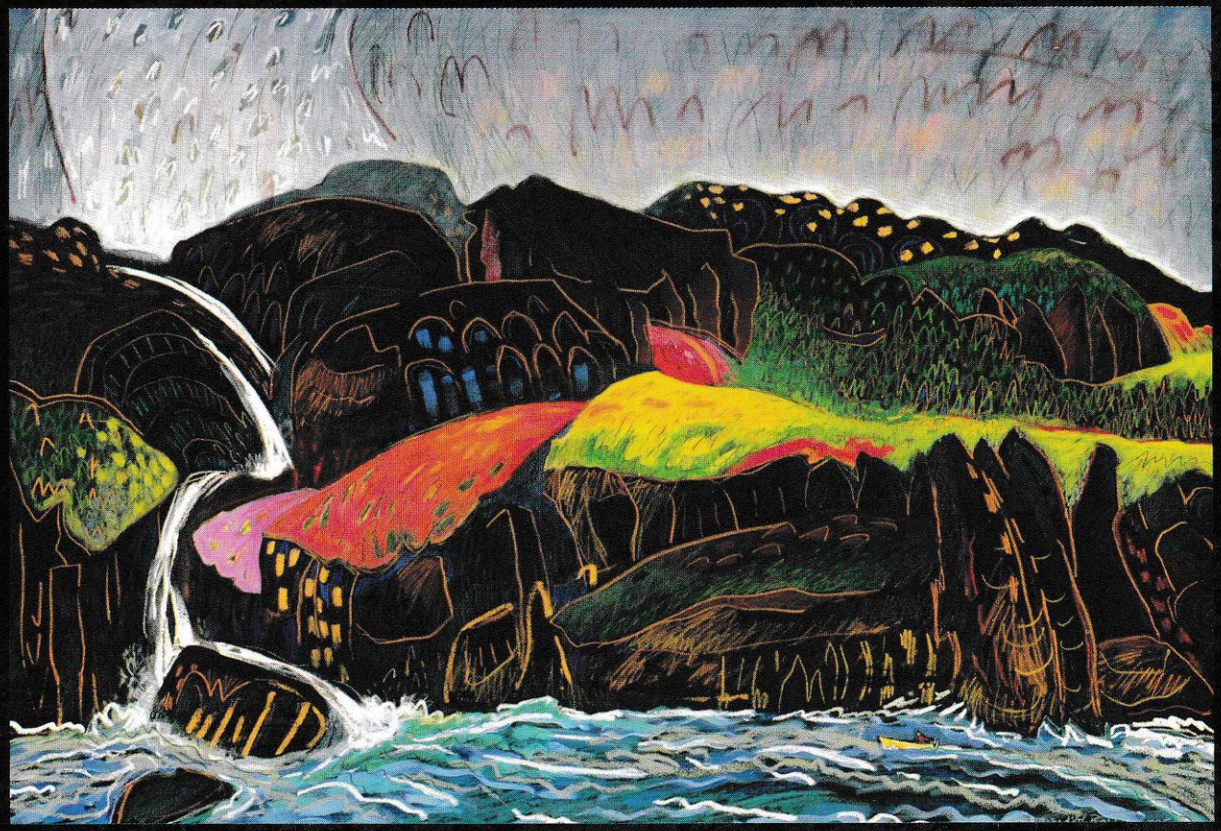
# Anne Meredith Barry



# Down North – A Coastal Journey



# ANNE MEREDITH BARRY  DOWN NORTH – A COASTAL JOURNEY

## PARTICIPATING GALLERIES

The David Blackwood Gallery, University of Toronto, Toronto, ON
The Library and Gallery, Cambridge, ON
Thunder Bay Art Gallery, Thunder Bay, ON
Gallery Lambton, Sarnia, ON
Grimsby Public Art Gallery, Grimsby, ON
The Gallery, Stratford, ON
Rodman Hall Arts Centre, St. Catharines, ON
Whitby Arts Inc., The Station Gallery, Whitby, ON
Glenhyrst Art Gallery of Brant, Brantford, ON
The Art Gallery of Algoma, Sault Ste. Marie, ON


## ACKNOWLEDGEMENTS

| | |
|---|---|
| EXHIBITION CURATOR | Patricia Grattan, Art Gallery of Newfoundland and Labrador, St. John's |
| PROJECT COORDINATOR | Nancy Hazelgrove, The David Blackwood Gallery, University of Toronto |
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| FILM AND PRINTING | Robinson-Blackmore Ltd., St. John's, NF |

*Assistance by the Canada/Newfoundland COOPERATION Agreement on Cultural Industries is gratefully acknowledged.*


*cover:* *Storm on the Stratacona Run* 1995
30 x 44 inches
oil painting on rag paper

## CURATOR'S STATEMENT

For Anne Meredith Barry, this exhibition is a convergence of literal, emotional and metaphoric journeys. The 19 works span a four-year period and, geographically, circle away and back to the coastal area of Newfoundland's Southern Shore where she now lives. At the show's core are prints, mixed media works and a group of eight paintings on paper based on her two-week voyage, in 1993, on the coastal boat *Northern Ranger*, sailing from Lewisporte, Newfoundland north along the Labrador coast as far as Nain and back. Marine charts for the coastal waters are the paper supports for the mixed media works.

Like a contemporary version of British topographical painters, working 200 years ago to depict North America's wilderness and fledgling communities, Barry filled notebooks with sketches of coastline and islands, notes on light and weather. Back in the studio, she uses these as shorthand guides, fusing memories of place with with what is seen with her "inner eye". She is less concerned than were the topographers with precise recording of the look of things: what she is after is emotional truth, a highly subjective response to the natural world in all its diversity and splendour.

Throughout her career, Anne Meredith Barry's primary subject has been landscape. But since the 1986 move to Newfoundland, she has made larger, increasingly vigorous, confident works (though this exhibition has none of the canvases which now may reach 8 by 6 feet). They are characterized by intense, expressive colour and dynamic marks – conveying the volatility of sea, light, wind and cloud. Hers is, at heart, a romantic view of Nature, conveyed in sweeps of land, sea and sky, with an occasional manifestation of the human presence – the small figure, unusual in her work, in *At the End of Gallows Cove Road*, the village in *Marine Chart #5045*.

An emotional trajectory is implied within these works. The earlier prints have a fluidity and lightness. The eight paintings on paper from the coastal trip have a different, darker sensibility – stronger colour, dark veils of cloud or descending night, and land forms depicted as dense, locked-together masses. Here and there lurk small ghostly forms, each with specific meanings for Barry. The artist has spoken





of a sense that, at present, the "forces of evil" seem to be ascendant. These works were made when newscasts featured Bosnia and Rwanda, Bernardo and Homolka; when the collapse of the cod fishery not only wreaked havoc in the fishing communities around her, but revealed human devastation of the ocean environment. Barry herself was injured in a near-fatal car accident. However, a number of later works recover a sense of lightness in their colouration, fluid line and the artist's use of an explosive central sunburst motif.

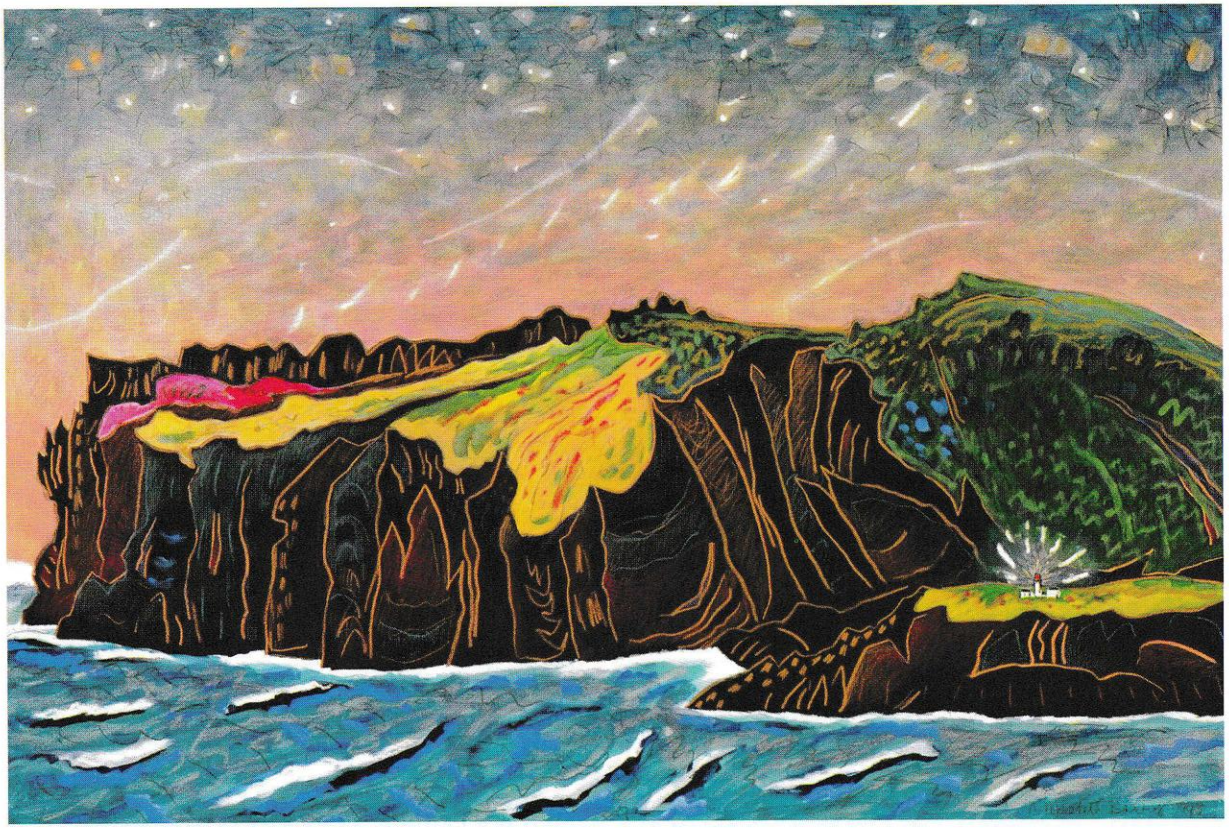
Just as nautical charts provide one form of representation of a sea journey, one kind of truth about it, so Anne Barry's works provide another, as maps and metaphors for her own journey as an artist.

*Patricia Grattan, Director,*
*Art Gallery of Newfoundland and Labrador*

## ARTIST'S STATEMENT

My home and studio are located in St. Michael's. This is a small Newfoundland outport, perched at the edge of the Atlantic Ocean, south of the city of St. John's. Here, I live surrounded by an environment which is characterized by constant change – turbulent weather, four dramatically different seasons, and the endless rhythmic migrations of icebergs, whales, seabirds, and sea creatures. Everything outside my window is both in harmony and in conflict. Created as the earth's plates moved, the marks of geological time are also part of this island. It's important for me to know that eons ago the place where I live was part of Africa, that there are sections of this island that originated in the Appalachian Mountains, other places that sprang up from the sea when the glaciers melted, some that have tilted to expose beneath the Earth's crust, and mountains that were formed by volcanoes. The marks of these events are in my mind as I work.

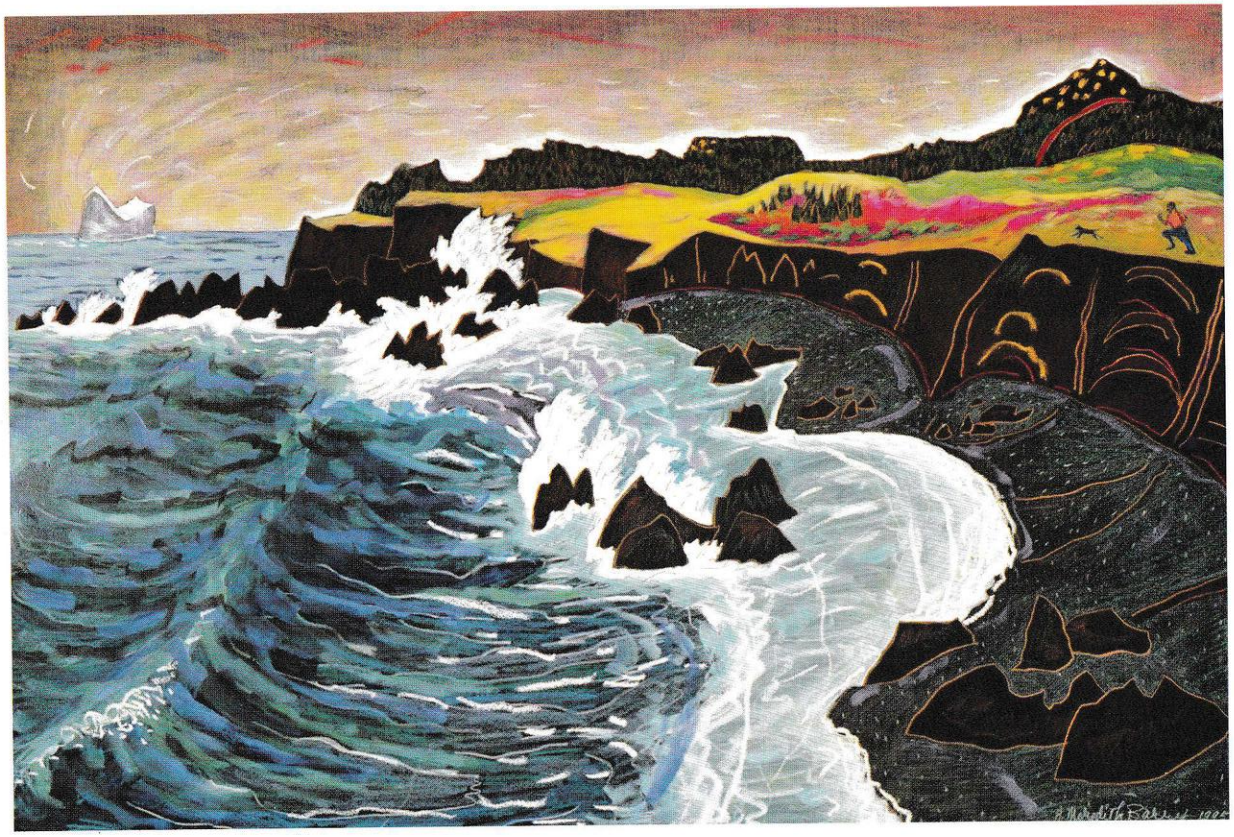




*Passing the St. Anthony Light* 1995
30 x 44 inches
oil painting on rag paper



*Sailing by Marine Chart #5045* 1995
30 x 44 inches
oil painting on rag paper



*Beach at Gallows Cove* 1995
30 x 44 inches
oil painting on rag paper



*Night Anchorage at Porcupine Bay* 1995
30 x 44 inches
oil painting on rag paper

## LIST OF WORKS

1 *Night on the Hopedale Run* 1995
30 x 44 inches
oil painting on rag paper

2 *August 29, The Labrador Sea* 1995
30 x 44 inches
oil painting on rag paper

3 *Sailing by Marine Chart #5045* 1995
30 x 44 inches
oil painting on rag paper

4 *Anniowaktuk Islands, 27 August* 1995
30 x 44 inches
oil painting on rag paper

5 *Night Anchorage at Porcupine Bay* 1995
30 x 44 inches
oil painting on rag paper

6 *Passing the St. Anthony Light* 1995
30 x 44 inches
oil painting on rag paper

7 *Beach at Gallows Cove* 1995
30 x 44 inches
oil painting on rag paper

8 *Storm on the Stratacona Run* 1995
30 x 44 inches
oil painting on rag paper

9 *Tors Cove to St. Michael's* 1991
19 x 20 1/2 inches
lithograph on rag paper

10 *Black & White Landscape* 1992
16 x 22 inches
Lithograph and handwork on rag paper

11 *Sky Fan at the Bird Islands #1* 1992
16 x 22 inches
lithograph, chine collé & handwork on rag paper

12 *Sky Fan at the Bird Islands #2* 1992
16 x 22 inches
lithograph, chine collé & handwork on rag paper

13 *Coastal Journey #1: Crossing the Strait* 1994
40 1/2 x 20 inches
silkscreen on chart

14 *Coastal Journey #2: Past the Dog Islands* 1994
44 x 30 1/2 inches
silkscreen on chart

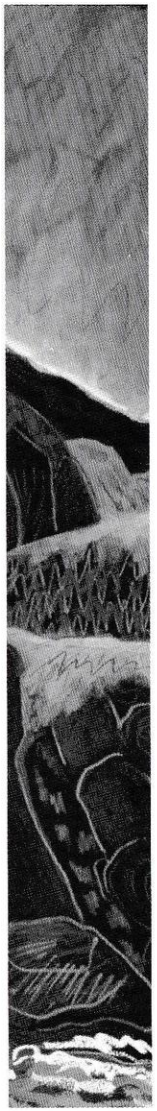
15 *Storm in the Mountains* 1995
11 1/2 x 24 inches
etching on rag paper

16 *October Yellow* 1993
16 x 20 inches
etching on rag paper

17 *Dark Canyon* 1993
36 x 24 inches
etching on rag paper

18 *Iceberg Aground* 1995
20 x 35 1/4 inches
etching on rag paper

19 *Mountain Sunstorm* 1995
30 x 22 inches
silkscreen on rag paper



# ANNE MEREDITH BARRY

*Anne Meredith Barry was born in Toronto, Canada and is a graduate of the Ontario College of Art. After living in Boston, Montreal, and Toronto, she moved to Newfoundland in 1987.*

## Recent Solo Exhibitions

**Down North – A Coastal Journey**
University of Toronto's Blackwood Gallery and touring, 1995

**Gallery One**, Toronto, ON, 1994
**Emma Butler Gallery**, St. John's, NF, 1994
**Buschlen–Mowatt Art Gallery**, Vancouver, BC, 1993
**Masters Gallery**, Calgary, AB, 1993
**Kamloops Art Gallery**, Kamloops, BC, 1992
**Whitby Art Gallery**, Whitby, ON, 1992
**Algoma Art Gallery**, Sault Ste. Marie ON, 1992
**Newfoundland Images**
Windsor Printmakers Forum, Windsor, ON, 1992

**Art Gallery of Newfoundland and Labrador** and touring, 1991

**Buschlen–Mowatt Art Gallery**, Vancouver, BC, 1991

More than 30 other solo exhibitions in Canada and the U.S.A.

## Recent Group Exhibitions

**Artists in Focus**
Studio 21 Gallery, Halifax, NS, 1996

**Encore: The Station Gallery Revisited**
Whitby, ON, 1996

**Land and Sea: 8 Artists from Newfoundland**
Queen's University, Belfast, and touring seven venues in Ireland, England, and Europe, 1995

**Faces**
Open Studio Toronto, ON and touring, 1995

**Nickel Art Museum**, Calgary, AL, 1994

**Corporations Collect**
Art Gallery of Nova Scotia, Halifax, NS, 1994

**St. Michael's Hand**
M.P.A. Gallery, Malaspina Print Shop, Vancouver, BC, 1993

**Yukon Permanent Art Collection Exhibition**
Yukon Art Gallery, Whitehorse, YK, 1993

**Land, Sea & Sky: Images Of Newfoundland**
Memorial University Art Gallery, St. John's, NF, 1993

**Selections from the Permanent Collection**
Whitby Art Gallery, Whitby, ON, 1993

**Wood Imprints**
Durham Art Gallery, ON, 1992

**St. Michael's Printshop Custom Prints**
Memorial University Art Gallery, St. John's, NF, 1992

**Plus 1 and Rising**
RCA Gallery, St. John's NF, 1992

**Artists in Residence Exhibition – St. Michael's Printshop**
RCA Gallery, St. John's, NF, 1992

**Tokyo International Art Show**
Tokyo, Japan (Buschlen–Mowatt Art Gallery), 1992

**Contemporary Canadian Art Exhibition**
Expo '92 Seville, Spain, 1992

**The Artists' Books**
Eastern Edge Gallery, St. John' s, NF, 1991

**Artists' Self-Portraits**
Eastern Edge Gallery, St. John' s, NF, 1991

**No Fishing**
L.S.P.U. Hall, St. John' s, NF, 1991

**Creative Printmaking**
Tom Thomson Memorial Art Gallery, Owen Sound, ON, 1991

**The Bestiary Portfolio**–St. Michael' s Printshop
Eastern Edge Gallery, St. John' s, and touring NF and ON, 1990

**Endeavour '90**
Vancouver Art Gallery, Vancouver, BC, 1990

Participation in more than 50 other group or invitational exhibitions in the U.S.A. and Canada

## Public Collections (selected)

Acadia University Art Gallery, Wolfville, NS
Algoma Art Gallery, Sault Ste Marie, ON
Art Gallery of Newfoundland and Labrador
Glenhyrst Art Gallery of Brant, Brantford, ON
Art Gallery of Whitehorse, Whitehorse, NWT
Artists for Kids Trust, North Vancouver, BC
Blackwood Gallery, Erindale Campus, University of Toronto, ON
Canada Council Art Bank, Ottawa, ON
Confederation Gallery, Charlottetown, PEI
Department of External Affairs, Ottawa, ON

Ella Sharpe Art Museum, Jackson, MI, U.S.A.
Emily Carr College of Art and Design, Vancouver, BC
Department of Public Works, St. John's, NF
Glenbow Art Gallery, Calgary, AL
Governor-General's Collection, Ottawa, ON
Lieutenant-Governor's Collection, St. John' s, NF
Hamilton Art Gallery, Hamilton, ON
Kamloops Art Gallery, Kamloops, BC
Macintosh Art Gallery, University of Western Ontario, London, ON
Mississauga Board of Trade, Mississauga, ON
Mohawk College of Applied Arts, ON
Newfoundland Historic Parks Association, St. John's NF
Ontario Association of Art Galleries, Toronto, ON
Ministry of Culture and Recreation, Toronto, ON
Ontario Science Centre, Toronto, ON
Parks Canada, Ottawa, ON
St. Mary's University, Halifax, NS
Sir William Grenville College, Corner Brook, NF
Tom Thompson Memorial Art Gallery, Owen Sound, ON
Whitby Art Gallery, Whitby, ON

**PRIVATE COLLECTIONS (SELECTED)**

AMCO Canada Petroleum Co., Vancouver, BC
American Express, San Francisco, CA, U.S.A.
BC Sugar Co., Vancouver, BC
Bank of America, Los Angeles, CA, U.S.A.
Bank of Canada, Ottawa, ON
Bank of Montreal, Toronto, ON
Bank of Nova Scotia, Toronto, ON
Bell Canada Ltd., Toronto, ON
Bendix Steel Corp., U.S.A.
Boler Investment Co., Chicago, IL, U.S.A.
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Canada Permanent Trust Company
Clarkson Gordon, Toronto and St. John' s
Coca-Cola Limited, North York, ON
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Continental Bank of Chicago, U.S.A.
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Radisson Convention Centre, St. John' s, NF
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Skydome Hotel, CP Hotels, Toronto, ON
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Ontario Hydro Corporation, Toronto, ON
Ouida, Touche, Calgary, AB
Peat Marwick and Mitchell, International
Petro Canada, Calgary, AB
Prototype Press Incorporated, Los Angeles, CA, U.S.A.
Swiss Bank Corp., Vancouver, BC
Toronto Dominion Bank Canadian Collection
Winnipeg Chamber of Commerce, Winnipeg, MB
Xerox Canada Ltd., Toronto, ON



*Night on the Hopedale Run* 1995
30 x 44 inches
oil painting on rag paper

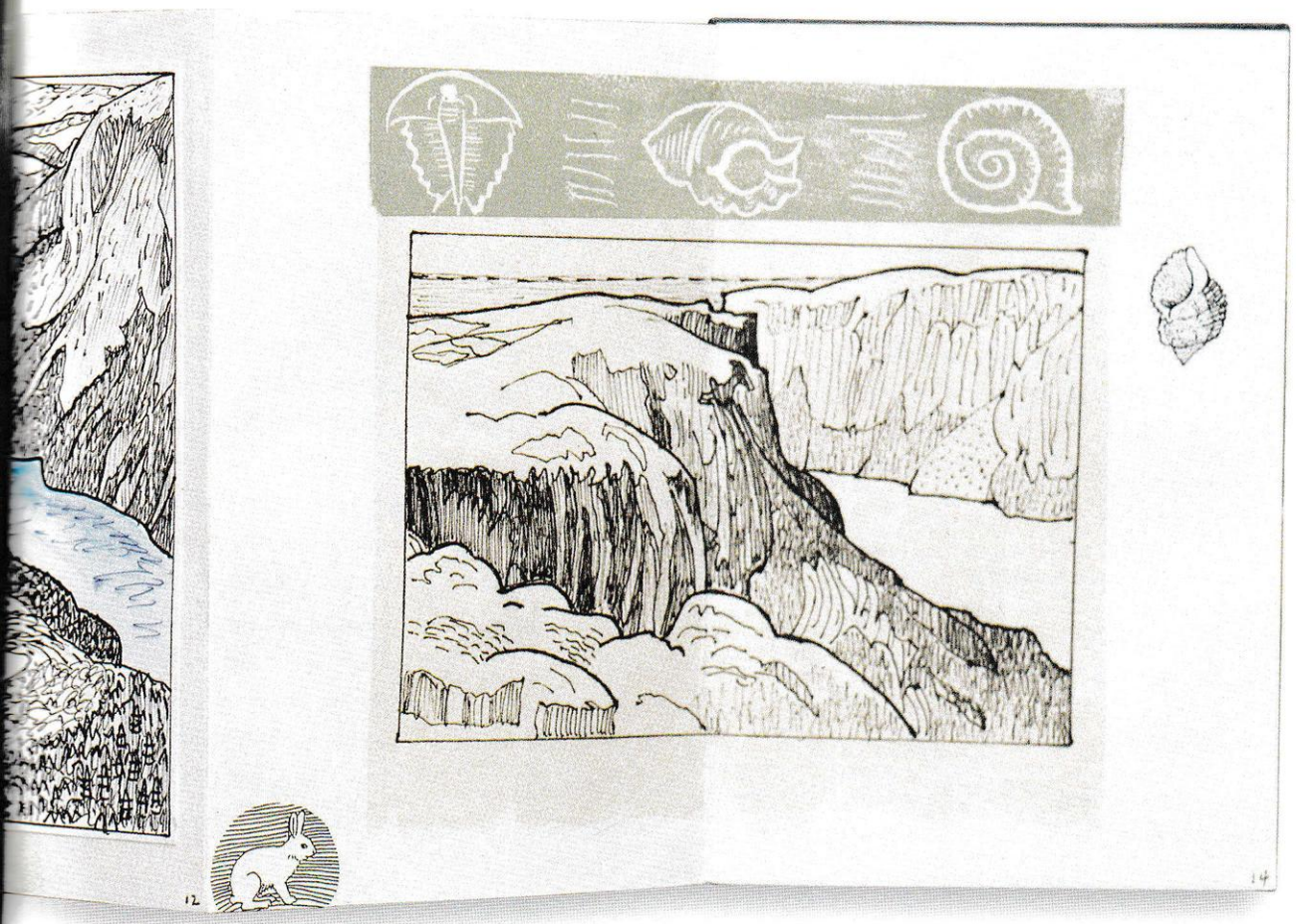



# *Anne Meredith Barry* GROS MORNE *Journals and Translations*

*Anne Meredith Barry*

# GROS MORNE

## *Journals and Translations*



SIR WILFRED GRENFELL COLLEGE ART GALLERY

# Acknowledgements

The Sir Wilfred Grenfell College Art Gallery would like to thank Gail Tuttle for her original concept for the exhibition and for inviting Anne Meredith Barry to exhibit her work in the gallery We are grateful to Kevin Major for his thoughtful essay on the convergence of the artist's work and the land.

Also, we would like to thank David Morrish for the photography of the works in the catalogue. We are grateful to Gallery One in Toronto and Studio 21 in Halifax for making works available for the exhibition; and, similarly, to the Art Gallery of Newfoundland and Labrador and also, Tara Bryan. I, personally, would like to thank Gerard Curtis and Pam Gill for their comments on my essay; Jane Brewer from Parks Canada for the background information about the Park and the artist residency programme; Pat Grattan; and, Tia Warren, Matthew Hollett. Nancy Jacobsen and Anne Gregory for their help in installing the exhibition and assembling the publication.

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–CJ

Memorial
University of Newfoundland

The Canada Council for the Arts since 1957 | Le Conseil des Arts du Canada depuis 1957

Anne Meredith Barry
Gros Morne Journals and Translations
*Paintings, Prints, Mixed Media, and Bookworks*
June 21-September 15, 2001

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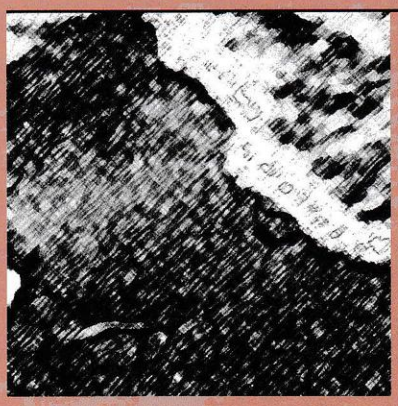
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Charlotte Jones: Acting Director/Curator
Nora Kennedy: Secretary
George Cammie: Master Carpenter/Framer
Anne Gregory, Matthew Hollett, Nancy Jacobsen and Tia Warren: Gallery Assistants

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Photography by David Morrish
Printed at Print Atlantic



# *discovery*









discovery

# discovery

## Discovery Consortium Participating Artists

Anne Meredith Barry
Tara Bryan
Diana Dabinett
Debra Kuzyk and Ray Mackie
Shawn O'Hagan
Mary Pratt

For further information about the artists or for sales inquiries please contact the Discovery Consortium, 16 Byron Street, St. John's, Newfoundland, A1B 3B7. Telephone (709) 753-0623, fax (709) 739-6609.


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| | |
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## Discovery as a Vocation

This exhibition explores the notion of discovery, both in relation to artistic experimentation and Newfoundland, home of the seven participating artists. Discovery can be described as an action, more verb than noun, and a vocation. In a technological age that has already unearthed most wrinkles in the universe or the atom, discovery involves a willing suspension of the belief that things are as they seem. It embodies the desire to locate the transcendent in the familiar. If one accepts Tara Bryan's assertion that a subtle change in light transforms all aspects of the landscape, discovering Newfoundland becomes an infinite process rather than a single event.

The recurring motif of shorelines and coastal landscapes in this exhibit, often rendered with little evidence of human contact, evokes the experience of discovery, of obtaining sight or knowledge for the first time, and of traversing borders, both physical and metaphorical. These artists are mapping the dramatic elements of Newfoundland life which is still lived very close to nature.

Anne Meredith Barry is fascinated with the geological forces of creation and destruction at work in her boreal landscapes. Barry's bold palette and mark making reflect a stormy marriage of water, air and land. These images illustrate the power of wind against rock, the life cycles of fish, and sudden, dramatic changes in light and atmosphere.

Barry's mark making becomes a record of the artistic process, and a visual form of travel documentation. Some marks, such as the arrows indicating water and wind currents are scientifically accurate, but there are also marks that signify the artist's aesthetic response to her journeys. Sometimes whole poems are scribbled, and partially covered. The layering of marks and text echoes the obscuring of geomorphic history by erosion and vegetation. Barry discovers the work as she creates, allowing the marks to build like flesh on the bones of her first impressions of a landscape.

Like Barry, Tara Bryan is also interested in capturing subtle changes in weather and light. She works from photographs because they provide accurate points of reference in terms of specific atmospheric conditions. Although Bryan is painting particular sites, she is not adverse to removing existing houses, sheds or boats from her paintings. There are no traces of the cultural in these works. The land appears virginal, wild, and paradisiacal. Bryan, who grew up in landlocked Oklahoma, where even the lakes were artificially formed, feels that coastal imagery is evocative of a global connection. The horizon always promises the possibility of foreign vessels, or even icebergs, that have travelled great distances.

Mary Pratt has always traversed boundaries, in terms of subject matter, and made visible the mysterious in the familiar. She has painted the domestic and feminine sphere with a muscularity of vision that is capable of rendering a luminous bowl of jello disquieting, even disturbing. She employs an intensity of verisimilitude that gives ordinary objects a benign decorousness, which blooms into a celebration of raw and ripening sensuality.

Pratt has chosen, for this exhibit, subject matter relegated by formal art institutions to the status of low-brow popular culture: sunsets, icebergs, peaceful streams, a sun mottled birdbath.

The artist vividly recalls her mother advising her as a child that a real artist would never paint a sunset. The decision to do so represents a critical examination of an established aesthetic hierarchy of subject. Pratt is also experimenting with technique. She discards precision and a photo-realistic finish in favor of allowing the brush work to remain visible. Although these paintings are closer to sketches in terms of finish, Pratt maintains an accuracy of detail. This is a portrait of a particular iceberg, and a particular stream, says Pratt.

Diana Dabinett is also discovering a shift in subject matter. Dabinett's previous underwater environments, and lush botanical landscapes engulf the viewer in the center of a chimerical world that appears pristine and undisturbed, allowing the viewer the illusion of discovery. The artist's presence in the work appears as cool or transparent as the water worlds she creates.

Dabinett's recent silk painting, however, incorporates more of her personal response to her subjects. References to aquacultural technology make obvious a deliberate manipulation of what was once a virginal, edenic setting. Dabinett acknowledges the presence of the historical by incorporating artifacts from a Maritime Archaic burial site dating to 5000 B.C., and Beothuk artifacts. These artifacts are poignant reminders, during the Cabot 500 Celebrations, of the island's Native presence before European contact.

Ray Mackie and Debra Kuzyk have collaborated to produce the exhibit's sculptural clay work. Both artists share the influence of the ceramics department of the Nova Scotia College of Art and Design, yet they bring distinctively different aesthetic concerns to the work. Mackie throws the vessels, while Kuzyk decorates, and creates the miniature sculptures that adorn them. Mackie's vessels are formally shaped, with an elegant symmetry, in sharp contrast to Kuzyk's vagarious surface decoration. There is a whimsical sense of humor, which verges on gentle parody, in each of these pieces. One vessel shows a fierce hunter camouflaged in vibrant autumn foliage, with a moose gracefully settled above him, forever out of range, on the lid.

A man with an accordion plays atop an outport scene with a sunset in the background. Considering the decline of the fishery, and steady dismantling of outport communities, the sunset becomes ironic and the accordion player might conjure a fiddling Nero. Another piece functions metaphorically as a reliquary for the deceased family dog, Champ, who stands on the lid, wearing angel wings. Mackie and Kuzyk are discovering a harmony of opposites, and a unique patchwork of personal and mythic symbolism.

The more functional serving ware of platters and covered bowls are also strongly designed, in a porcelain clay body with black slip which dries to a leathery covering before it is etched in a woodcut-like motif.

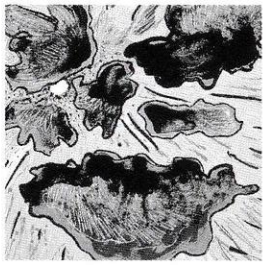
Discovery, in the recent paintings of Shawn O'Hagan, comes in the form of growth and regeneration. O'Hagan says these paintings explore two themes; the trepidation and discomfort that accompany transformation and self-discovery, and moments of spiritual rest wherein regeneration can occur.

O'Hagan's personal lexicon of visual symbols are multi-faceted and ever shifting. These abstract images create anatomical, botanical and animalistic connotations which are meant to be experienced sensually rather than conceptually.

The painting entitled Perennial Garden was created after O'Hagan left a two year period of study in the lush landscape of Waterloo, Ontario to return to Newfoundland. O'Hagan says she was struck by the slow agonizing growth exacted by an island made mostly of rock. Like Anne Meredith Barry, Shawn O'Hagan recognizes the necessary relationship between the forces of creation and destruction in nature, and metaphorically, in spiritual growth.

This exhibit represents for the participating artists an opportunity to continue the process of discovering Newfoundland through artistic expression, and to allow viewers in other parts of Canada to share in this discovery.

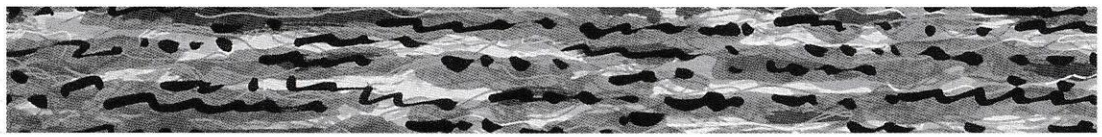
Lisa Moore, 1997



# Anne Meredith Barry

"My home and studio are located in St. Michael's, a small Newfoundland outport perched on the edge of the Atlantic Ocean. Here, I live surrounded by an environment that is characterized by constant change — turbulent weather, four dramatically different seasons, and the endless rhythmic migrations of icebergs, whales, seabirds and sea creatures. Everything outside my window is both in harmony and in conflict. Created as the earth's plates moved, the marks of geological time are also part of this island...the marks of these events are in my mind as I work."

Anne Meredith Barry has exhibited extensively in both public and commercial galleries across Canada for over 20 years. Born in Toronto and a graduate of the Ontario College of Art, she moved to Newfoundland in 1987. Her work is included in the Canada Council Art Bank as well as in numerous corporate, public and private collections. She is listed in the "Who's Who of American Women" and the "Who's Who of the Arts in Canada."





Anne Meredith Barry

Tara Bryan

Diana Dabinett

Debra Kuzyk and Ray Mackie

Shawn O'Hagan

Mary Pratt

## ITINERARY

| | |
|---|---|
| March 16 - April 16, 1995 | ART GALLERY OF NEWFOUNDLAND AND LABRADOR<br>St. John's, Newfoundland |
| May 18 - July 1, 1995 | THE QUEEN'S UNIVERSITY OF BELFAST<br>Belfast, Northern Ireland<br>*in conjunction with the university's 150th Anniversary celebrations* |
| August 26 - October 1, 1995 | THE GLEBE HOUSE AND GALLERY<br>Churchill, County Donegal, Ireland |
| October 5 - 28, 1995 | MONAGHAN COUNTY MUSEUM GALLERY<br>Monaghan, Ireland |
| January 4 - 27, 1996 | MODEL ARTS CENTRE<br>Sligo, Ireland |
| February 8 - March 2, 1996 | GARTER LANE ARTS CENTRE<br>Waterford, Ireland |
| March 7 - 30, 1996 | THE BOOLE LIBRARY, UNIVERSITY COLLEGE<br>Cork, Ireland |


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# ARTISTS

ANNE MEREDITH BARRY

MARLENE CREATES

SCOTT GOUDIE

FRANK LAPOINTE

RAY MACKIE

PERCY PIEROWAY

CHRISTOPHER PRATT

BILL RITCHIE

# A N N E  M E R E D I T H  B A R R Y

Anne Barry is a painter and printmaker. For her, the life of the coast is vital, the cycles of nature providing inspiration. In her work she utilises strong colour combined with vigorous gestural marks to create works that are as much about the formal language of mark-making as they are about representations of nature. Her paintings and prints express real joy in her experience of the landscape and her studio work responds directly to the immediacy of her sketches and studies drawn from the cliffs and headlands around Newfoundland.

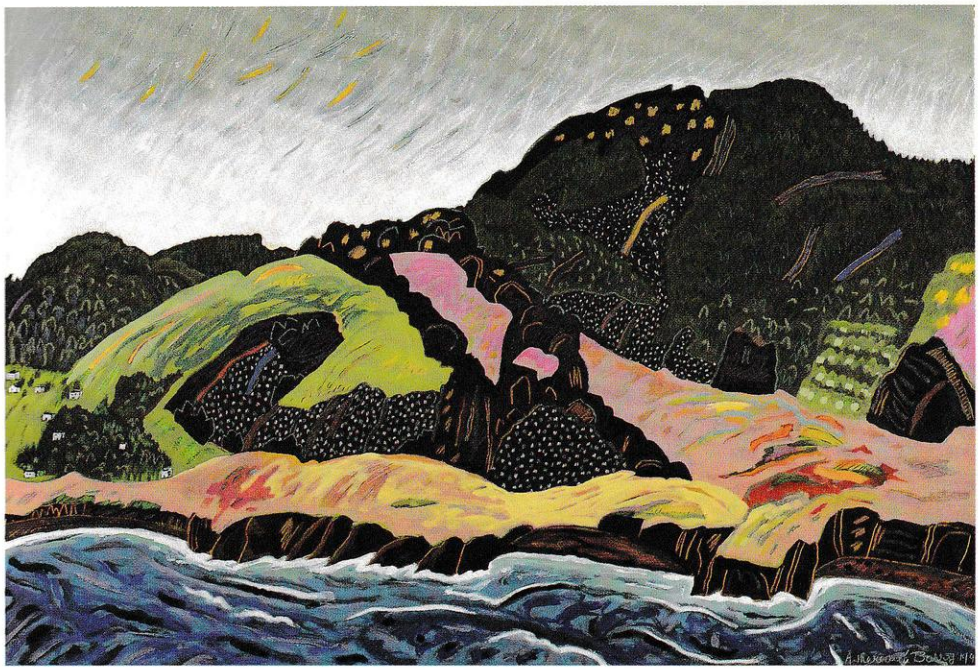
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A N N E  M E R E D I T H  B A R R Y



*Change Islands Summer* 1993

A N N E  M E R E D I T H  B A R R Y



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