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suppose that
a CBC interview)
2 A.

The Telegram

SECTION B

RTS & ENTERTAINMENT

Friday, May 31, 2002 Page B1

VISUAL ARTS

hree islands, one inspiration

Anne Meredith Barry finds painting Newfoundland comes easier than any place else

BY TRACY BARRON
The Telegram

ce in the last decade, Anne Meredith Barry has
ed the real possibility of never painting again.
e artist has had surgery on both her hands for
rpal tunnel syndrome, a painful numbing of
hands from repetitive movement. The afflic-
e a bad dream, just after she recovered from
ones in her painting hand in a car accident in

ful," Barry says in an interview in her St.
lio, her hands stained with the paint that is her

ressed because you think this is the only thing
to do. I did the left hand first — if I ended up



KEITH GOSSE/THE TELEGRAM

Anne Meredith Barry, pictured outside her studio/home in St. Michael's, overcame painter's block and carpal tunnel syndrome to paint images of Newfoundland, Ireland and England for her latest show. Below, some samples from her exhibit, opening June 8 at the Emma Butler Gallery in St. John's.

to do. I did the left hand first — if I ended up
vouldn't be my drawing hand."
nd was operated on last year and has since cre-
eatured in Barry's new exhibition, her first in
ning June 8 at the Emma Butler Gallery in St.

a vindication for an artist who has stared
dships twice and emerged whole.
l done within the past year, focuses on three is-
oundland, Ireland and England — although
onscious attempt to connect the three. The lo-
ppened to be where life took Barry in the last
h as writer-in-residence at Memorial Universi-
ampus, a week at the University of Ulster in
some downtime in Dublin, and the summer
undland.
d to her stu-
journals,
e drawings
the places
d settled in
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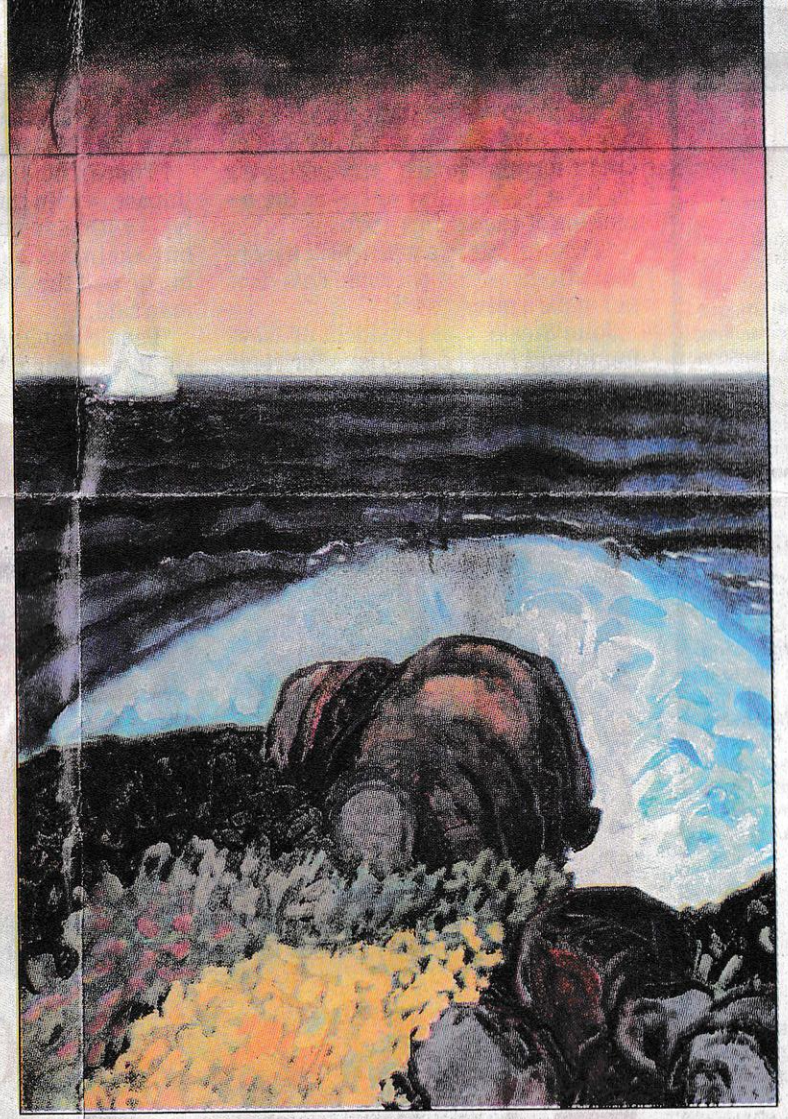
"There is something very, very unique about Newfoundland — it has this enormously biblical quality about it, a very powerful and majestic quality."

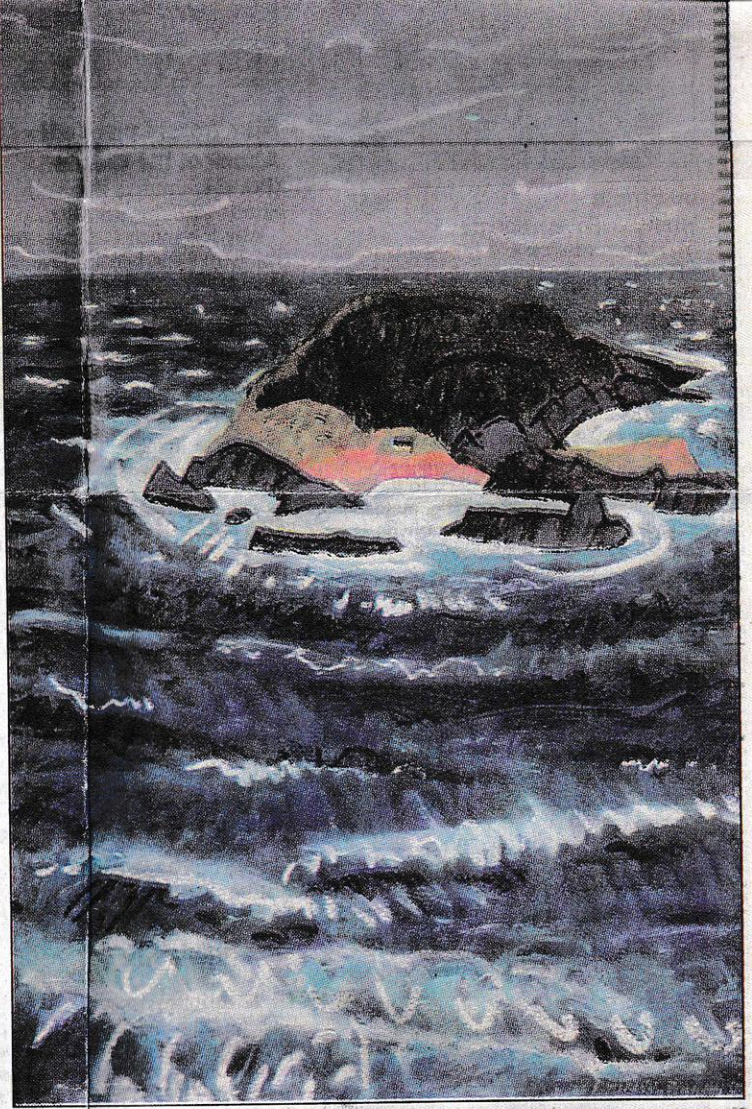
Anne Meredith Barry

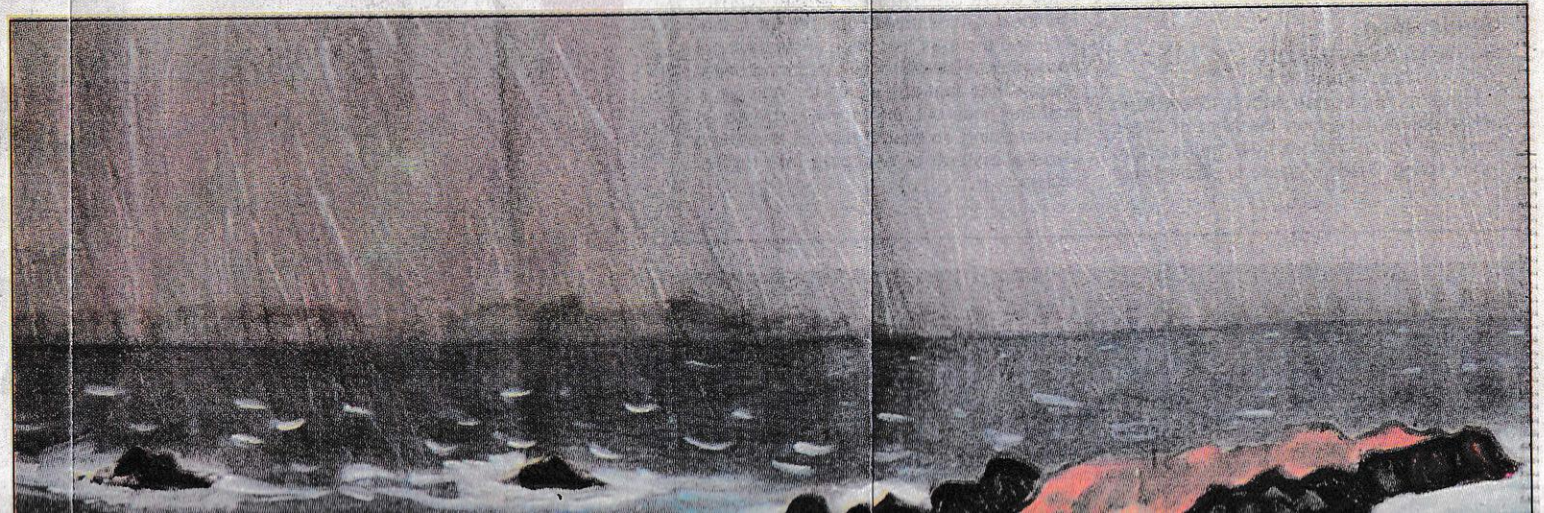
arry, who first came to Newfoundland from her
o to teach art at a school in Hibbs Cove in 1971.
the end of three months, I put everything out
it very, very objectively ... and I said, 'No, it's
gh,' and I destroyed every single piece that I'd

and and England aside and drew upon her jour-
wfoundland. The work came naturally, with vi-
s. She moved immediately into big canvasses
ntings on paper without any mental anguish.
she realized the drawings in the journals from
England were the way they should be — very
te and personal.
ped the images collected from England into
ards, incorporating Newfoundland stamps to
slands together. The drawings of Ireland she
n Irish book of days, using the original sketch-
l watercolours of things that happened inside
To keep it like a journal, she has incorporated
are unreadable so as not to detract from the im-

t to the art historians to figure out the deep,
ons behind things," she says.
ink of is that both places (Ireland and England)
people and ... all the land is used. I think that
g from North America, the sense of big space
very important. On top of that, there is some-
ery unique about Newfoundland — it has this
biblical quality about it, a very powerful and
ity."





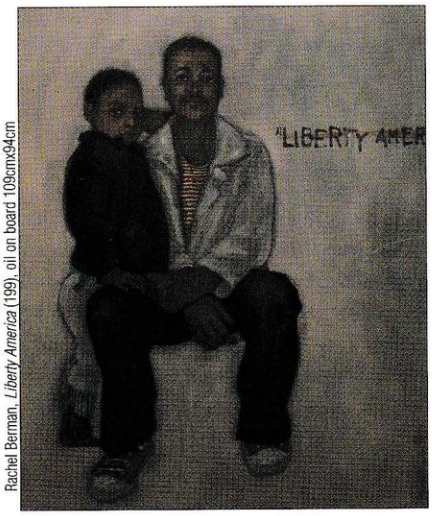


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very important. On top of that, there is some-
ery unique about Newfoundland — it has this
biblical quality about it, a very powerful and
ity."
is island comes naturally to Barry, the geogra-
ion becoming clear as she worked on the pieces
, which has already been to northern Ireland
and goes back to Ireland next.
nost does itself, it explodes," she says of her
d landscapes.
reland and England also required a change in
iration. Rather than the high-energy music of
Ella Fitzgerald and The Fables that Barry lis-
working on large canvasses of Newfoundland,
nuch quieter, calmer and more medieval kind of

y says she wants to do something specifically
, exploring what it is that is fascinating about
ne whole idea of island mentality.
dith Barry's show Island Images opens at the
Gallery on George Street June 8 with a reception
. The show is on until June 22.





Rachel Berman, *Liberty America* (199), oil on board 109cmx94cm

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Stan Douglas
Abandoned Apartment Building 1998
c-print, 45.7 x 91.4 cm.

Stan Douglas: Le Détroit
November 6, 1999 - February 6, 2000
Opening Reception: Saturday, November 6, 6:00-8:00 pm

Wayne Tousignant: perspace
September 4, 1999 - January 23, 2000
In the Explorations Gallery

Making It New! (the big sixties show)
July 24 - October 10, 1999
Catalogue available Fall 1999

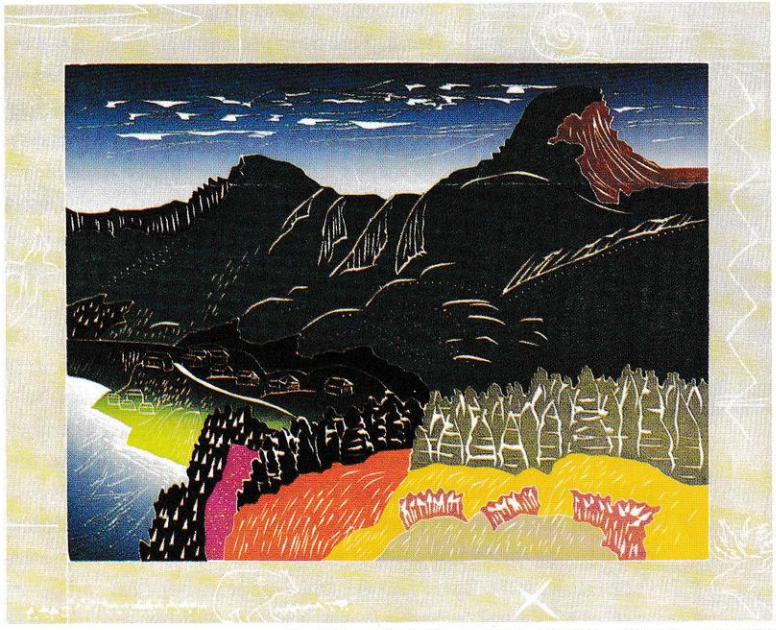
Catherine Reynolds:
Questions of Attribution
June 12 - December 5, 1999

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Anne Meredith Barry



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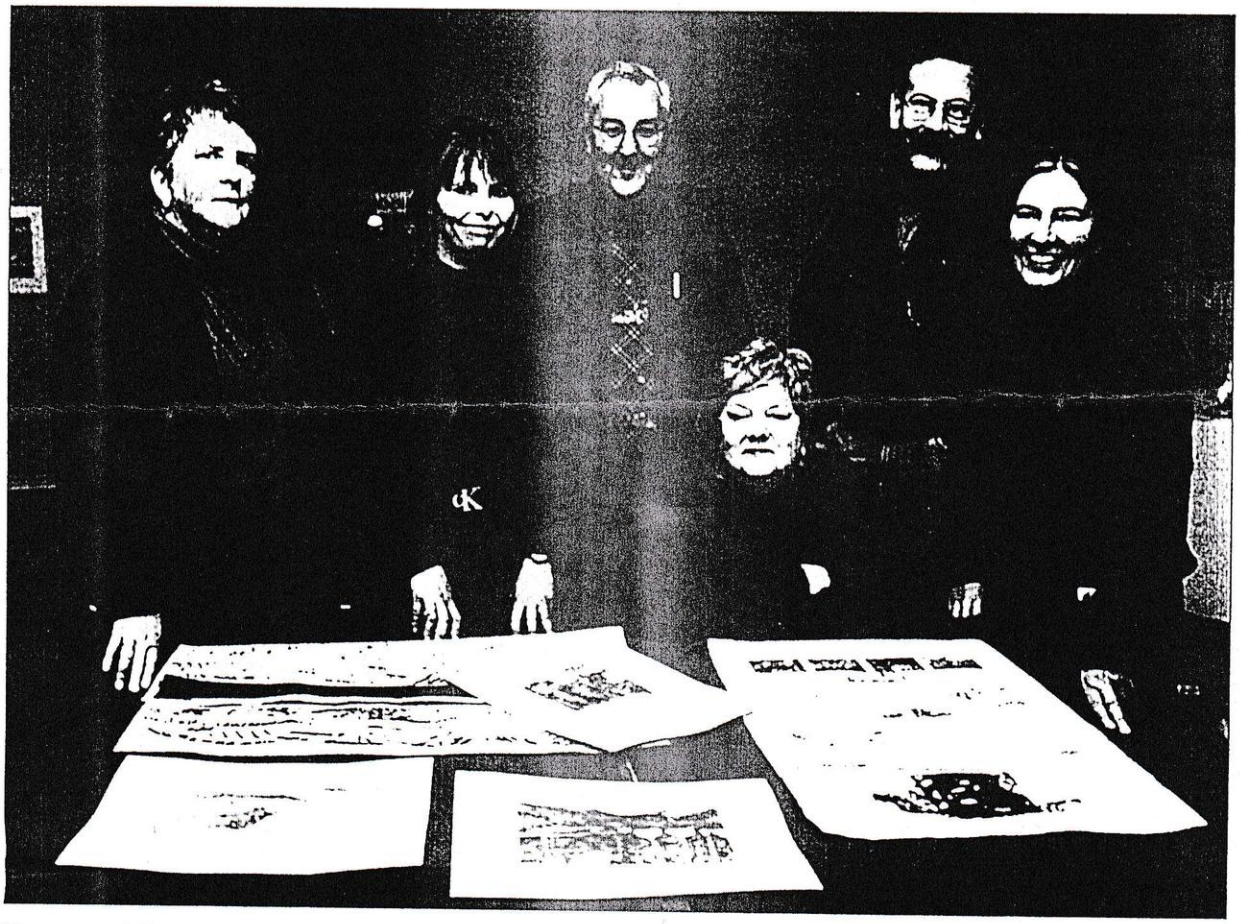
editions are published in partnership with Canadian artists in support of children, their art education and, their future.

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EDWARD J. HUGHES
GORDON SMITH
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JANE ASH POITRAS
GATHIE FALK

AGNL Newsletter Jan – Apr. 1999



Progress Notes - five artists' residencies

February 11 - April 4
Mezzanine Gallery

organized by Patricia Grattan and Dionne Snow

This informal exhibition focusses on artists' working processes during and after five recent artist-in-residence projects organized by the AGNL with funding from The Canada Council for the Arts and support from several partners - MUN's Faculty of Medicine and Faculty of Arts, and Gros Morne National Park. How did the artists go about researching and making art? What ideas and experiences caught their imaginations? How are they now translating their residency experience back in their studios? The show will include photographs, working studies, journal entries, and some finished works, along with artists' commentary on the residencies.

Included will be Pam Hall, artist-in-residence, at Memorial University's medical school 1996 to 1998; Anne Meredith Barry and Bill Ritchie, participants in last summer's Gros Morne National Park project; and Christine Koch, who took part in the Gros Morne project and later also was selected as artist-in-residence in Memorial's geography department, a six-month residency that still is underway.

Friday, February 26, 8 p.m. Joint opening reception with Ray Mackie show. Artists present.



Coda: Installation Works by Ray Mackie

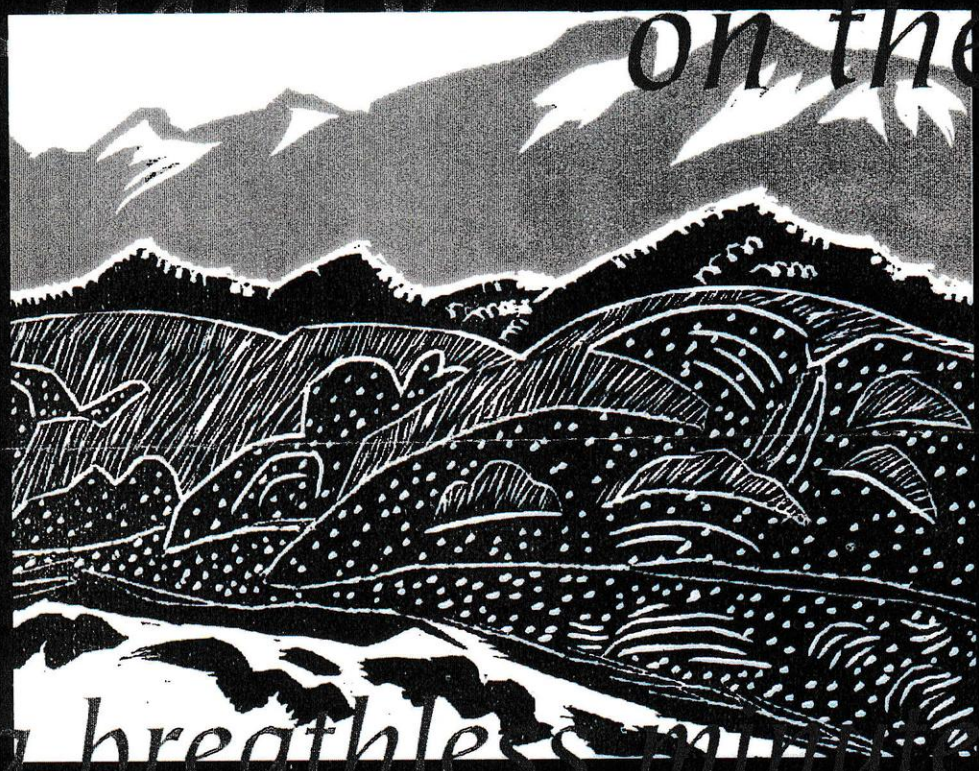
February 26 - April 4
Top West Gallery

Guest curator: Bruce Johnson

This exhibition brings together, for the first time, examples of Stephenville artist Ray Mackie's installation works. Using pottery, photography, found objects and natural materials, Mackie creates visually-layered spaces that are investigations of the relationship between process and material and of issues of personal and cultural identity.

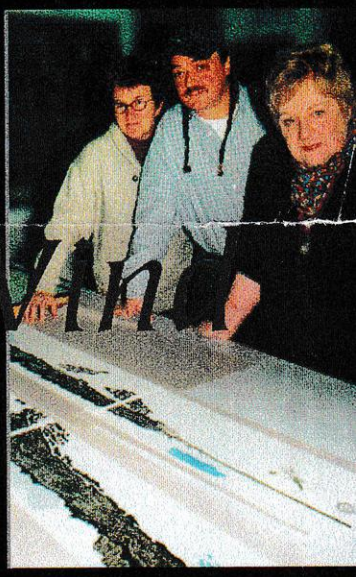
Ray Mackie has been at work as both educator and artist in this province for

Introducing a limited edition fine art book



Shallow Bay Beach Walk

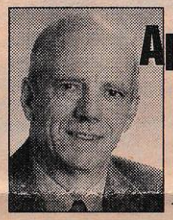
During the summer of 1998, artist Anne Meredith Barry visited the beach at Shallow Bay, on Newfoundland's west coast. There, surrounded by dunes topped by marram grass and nesting arctic terns, she developed a series of drawings and wrote a four-stanza poem about the experience. Back in her studio, she began to develop the idea of a book that would capture the spirit of that special day. In a three-way collaboration, artist/book-maker Tara Bryan of Walking Bird Press, Master Printer Jerry Evans at St. Michael's Printshop, and Anne Meredith Barry (pictured at right, from left to right), produced Shallow Bay Beach Walk. It is an accordion-style book, in a limited edition of fifteen impressions. The book folds out to present a continuous image 96 inches long, by 8 inches high. Paper is 100% cotton rag. The cover is wrapped in yellow silk, and bound with a blue suede ribbon. Introductory price is $650, plus applicable taxes.



homes north shore news

Sales are up but temper your optimism

MARCH sales figures from the Real Estate Board confirm that the North Shore housing market had its second strong month in a row.



Trent Appelbe

Assessments

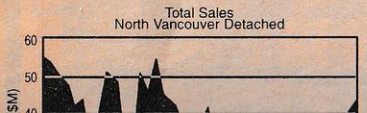
Sales were up in all housing categories and quite dramatically in some of them.

For North Vancouver detached resale homes, March total sales came in at $41.9 million, up 11% over February and 23% above March 1998.

In the North Vancouver graph below, showing monthly dollar sales for the last three years, the last two months appear to herald a turnaround in a market that has been declining for two years. Furthermore, while demand is up in this market, supply is quite tight. There were only 349 active listings at the end of March, 29% below last year at this time.

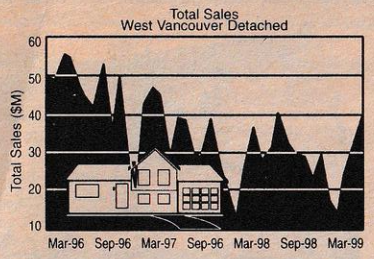
There is already some evidence that prices are firming up under this combination of strong demand and relatively tight supply.

The surge in sales has been even more dramatic for



level 6% over last March so there shouldn't be much pressure on prices in this market.

Demand for North Vancouver resale apartments is also up but not as dramatically. March sales were up 6% over February to a level 3% over last March.



However the number of active listings of apartments is near historic highs so it is still basically a buyers' market.

As you can see from the graph above, sales in West Vancouver have also taken a healthy jump with March sales for resale detached homes totaling $35.9 million for the month, This was an increase of 47% over

average. Therefore we would expect prices to hold more or less steady in this market.

The demand for West Vancouver resale apartments was even stronger in March. Total sales were $5.2 million, up 53% over February and 27% higher than last March.

The number of apartments on the market was up slightly from February but still 12% below last March's level so we can expect prices to continue to be firm.

While this across-the-board surge in sales will be welcomed by many, I don't think it is the start of a boom market.

To a certain extent it appears to be made up of postponed January purchases on top of the jump in sales that we usually see in February and March. (As you can see from the graphs, January sales were particularly low this year.)

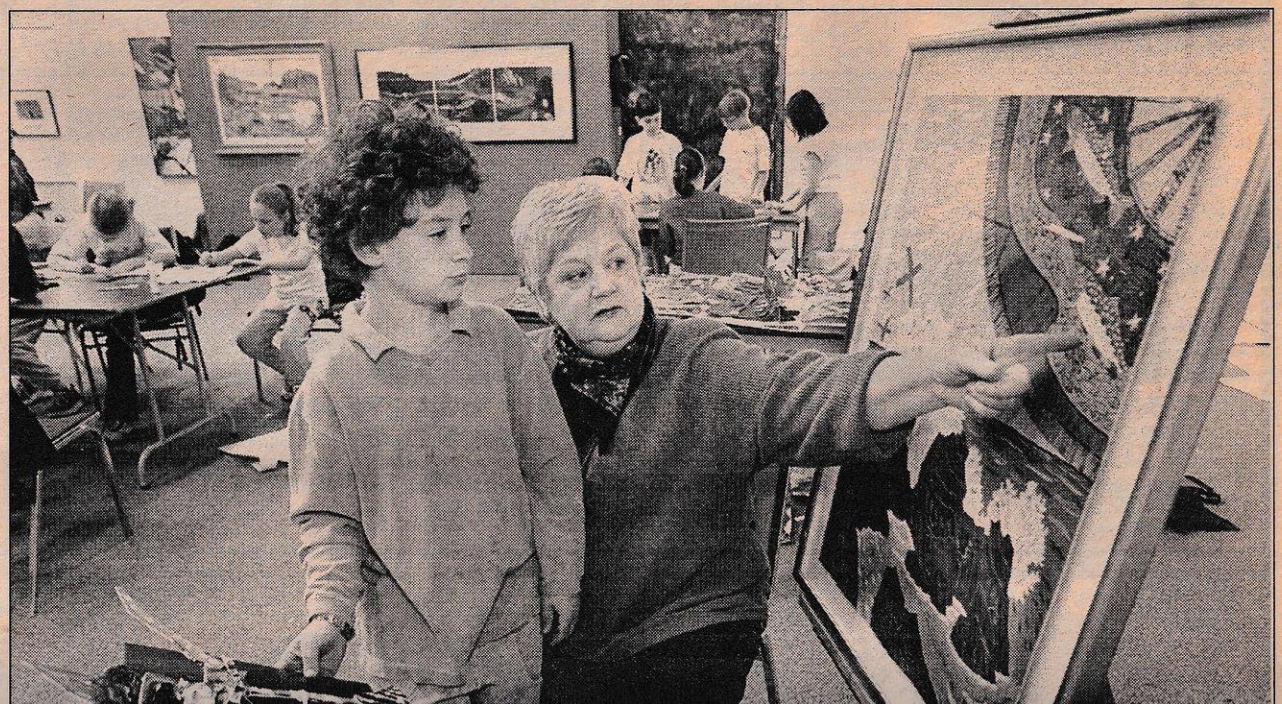
In fact, total first quarter sales (January, February, March) were actually lower in 1999 than in 1998 for both West Van detached homes (-2)% and North Van apartments (-13%).

First quarter sales were higher in 1999 for North Van detached homes (+10%), attached homes (+14%) and West Van apartments (+6%).

The other reason for restraining our optimism is that the economic fundamentals required for a boom in real estate are currently not in place in B.C.

Despite all this, there does appear to be some renewed life in the North Shore real estate market and we will all be eagerly watching for signs as to which direction it will be taking next.

— Trent Appelbe is an economist and a real estate agent with Sutton Group-West Coast Realty. He can be reached at 838-7822 or by e-mail via his Web site at <www.homes-vancouver.com>.



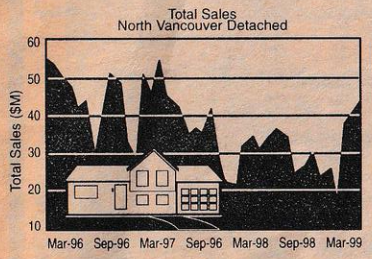
Sales were up in all housing categories and quite dramatically in some of them.

For North Vancouver detached resale homes, March total sales came in at $41.9 million, up 11% over February and 23% above March 1998.

In the North Vancouver graph below, showing monthly dollar sales for the last three years, the last two months appear to herald a turnaround in a market that has been declining for two years. Furthermore, while demand is up in this market, supply is quite tight. There were only 349 active listings at the end of March, 29% below last year at this time.

There is already some evidence that prices are firming up under this combination of strong demand and relatively tight supply.

The surge in sales has been even more dramatic for



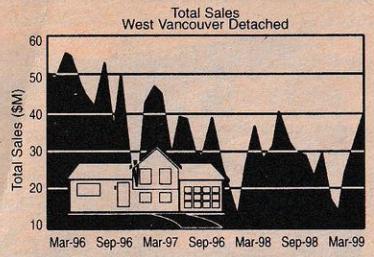
North Vancouver resale attached homes. March sales were up 30% over February and were 35% higher than last March.

However, active listings were up 9% in March to a

Assessments

level 6% over last March so there shouldn't be much pressure on prices in this market.

Demand for North Vancouver resale apartments is also up but not as dramatically. March sales were up 6% over February to a level 3% over last March.



However the number of active listings of apartments is near historic highs so it is still basically a buyers' market.

As you can see from the graph above, sales in West Vancouver have also taken a healthy jump with March sales for resale detached homes totaling $35.9 million for the month, This was an increase of 47% over February, although the figure was still 2% below last March's figures.

This market was particularly weak at the end of last year, so for sellers (and agents) this is a welcome turnaround.

There were 406 active listings of resale detached homes in West Vancouver at the end of March, which is around the historical March.

The number of apartments on the market was up slightly from February but still 12% below last March's level so we can expect prices to continue to be firm.

In fact, total first quarter sales (January, February, sales that we usually see in February and March. (As you can see from the graphs, January sales were particularly low this year.)

In fact, total first quarter sales (January, February, (+14%) and West Van apartments (+6%).

The other reason for restraining our optimism is that the economic fundamentals required for a boom in real estate are currently

— Trent Appelbe is an economist and a real estate agent with Sutton Group-West Coast Realty. He can be reached at 838-7822 or by e-mail via his Web site at <www.homes-vancouver.com>.



NEWS photo Mike Wakefield

Artistic instruction

NEWFOUNDLAND artist Anne Meredith Barry is one of the patrons supporting the North Shore's Artists for Kids Trust, a program designed to build a legacy for arts programs for North Shore. children. She recently helped 88 children from North and West Vancouver take part in a printmaking workshop.

The Telegram

Sunday, September 10, 2000

BACKSTAGE

VISUAL ARTS

BY J.M. SULLIVAN
Special to The Telegram

The artist-in-residence program at Gros Morne is now two years old, and by all accounts this partnership between Parks Canada and the Art Gallery of Newfoundland and Labrador has been stimulating and fruitful.

The latest evidence of this lies encased in a bound volume, enclasped by caribou bone toggles, at the Emma Butler Gallery in St. John's.

Gros Morne Time Lines is a collaborative book from visual artists Tara Bryan and Anne Meredith Barry, and author Kevin Major. Bryan and Barry have both spent three-week residencies at Gros Morne, while Major has a personal connection to the area.

The two visual artists frequently — in Barry's case, almost exclusively — work from the landscape. Even with such a work history behind them, though, they seem to have been particularly fired up by their Gros Morne experiences.

Time Lines' cover is set with a thin polished rectangle of black stone. The book can be opened two pages at a time, or folded out to its full, six-metre expanse. Bryan, who creates a lot of handmade books and paper, designed it this way.

Each page has one of Barry's black-and-white linocuts, with drawings and embossings [redacted], and one or two sections of prose or poetry from Major. (This author, established as an award-winning writer for young readers, has repeatedly pushed his career envelop lately.)

One page shows a flower, perhaps a pitcher plant, in blue outlines, with another flower imprinted into the paper. A black-and-white print shows a sea, beach and sky, each area separated by white space. As usual with Barry's work, the imagery is clustered, yet arranged with a feeling of lightness, of floating. An orange band runs across the top, and a slanting green square of crosses, a graveyard, rests at the bottom.

"In Woody Point and Norris Point, while weavings of crosses are set in soil," Major writes, "in Brown Point they rise below a hill of tuckamore. Trees huddled together like mothers, shielding the memory of children from the wind. Sheltering yet an innocent nest of flowers. And beyond the cemetery a tangle of driftwood is heaped upon a sandy shore."

Another page has a meteorological map, with white arrows and weather lines drawn on a purple background. A little walk of houses is backed by the sea coming through the arm of the bay, which washes against a mountain, which climbs into the sky. Barry's panels are always full of imagery and visual energy. Another band of orange runs across the top of this page, and there's a fish outlined in orange, and two presses of gold coins. A two cent Newfoundland stamp is stuck on one page, showing what looks like an old family portrait of a great-grandfather and great-grandmother.

"The relentless mind of ocean waves has had its way along the coast. Yet fishing men and fishing women willfully stood their ground ... the curve of coast for guides. And the bounty of the lumber woods cause to set their sights ashore. They are the unwavering settlers of this place. Their quest made of it a home, their tenacity the stratum of our pride," Major writes.

At the centre of Time Lines is a two-page-wide print. Throughout the book the landscapes and scattered symbols continue: a compass, sand dollars, stars, crabs. There are mountain views, purple framing rectangles, yellow stripes, a soothing three-colour flag with panels of orange flanking pink, and a rising yellow arc.

The colours are bold and vibrant and the shapes and forms strong and unembellished. Even as the shells or petals are meant as adornments they are presented realistically, plainly, proof that nature has already precisely shaped and designed them.

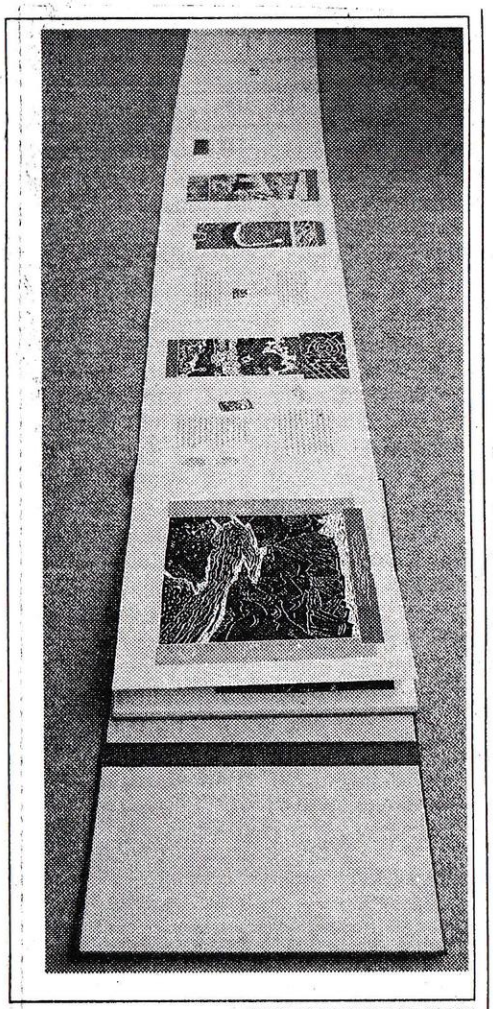
Tucked into the back cover is a little packet of hand-drawn postcards and some two cent stamps.

Major wrote exactly 1,000 words for Time Lines, and you can sense how deliberately he selected and crafted them. Here is one more excerpt, with a Viking reference:

"For the Norse there were no names on maps. Yet bold seafarers could find their Fundustrandir in the abounding sweep of sand in Shallow Bay. And might stop to raise their wineskins at the snow-encrusted mountains, and raise their lusty voice to the fiords from which they came ... spirit filled to overflowing. Saving more of Vinland for another day."

Tourism Minister Chuck Furey will be on hand for the official launch of Gros Morne Time Lines at the Emma Butler Gallery on George Street in St. John's on Sept. 16 from 1:30-3:30 p.m. Some invitations will be issued, but members of the public are welcome.

This limited-edition artist's book costs $900. For more information, call 437-1963, or e-mail tbryan@thezone.net.



GARY HEBBARD/THE TELEGRAM

Gros Morne Time Lines can be unfolded to a width of six metres.

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ITH BARRY 1932-2003

ist had oft spot the Rock

ld strokes captured scenes ntry, and worldwide audience



ST. JOHN'S

dith Barry, the printmaker and hose work was ired by the land- beloved adopted ndland and La- from complica- eatic cancer. She

se work and stat- ith that of David AGNL exhibition toured nationally.

"She was forthright, passionate, and a professional role model" who finessed and honed her printmaking techniques "in order to become freer," Ms. Gratton said.

Ms. Barry also made time for teaching art to children, a lesson learned from her mother, Noella Smyth, who considered galleries and symphonies vital to a well-rounded education. She would

open studios in To throughout Ontario, Devon House gallery in and was represented in Whitby, Ont., and B.C. She was helping t development of The huge new provincial pu and archives on the St. line.

Ms. Barry was also a fort artists going thro spell. "I've heard her keep working, just keep the studio even if sharpening pencils,' " Gamberg, co-ordinator chael's print shop. them they were empt cause something beauti come out of them."

She knew how bad block felt. Repetitive st and a car accident left to work for about four late 1980s. "It was reall ing," she recalled in an After surgery and a leng ery, she was back in "Once I could work, I went nuts. I just didn't outside the studio, bu fine — it's what I want needed."

Such trials left M "grace undiminished," berg said.

"No one has had a pact on my career," said past president of the R dian Academy of Art. H Barry were part of a gr

the Rock

old strokes captured scenes untry, and worldwide audience

, ST. JOHN'S

redith Barry, the l printmaker and whose work was spired by the land- beloved adopted oundland and La- ed from complica- creatic cancer. She

nose work and stat- with that of David Toni Onley, partic- e than 120 exhibi- land to Japan, and nited States, and her cted internationally. er lyrical, confident pieces, with their d gorgeous colours, a but was especially Newfoundland. landscapes and sea- out the windows of l's home and studio ove on the Northern e was the first artist- at Gros Morne Na- ioneering a now in- rogram. A favourite take the Northern ship along the coast

ne of Canada's great- rs," said Pat Gratton, rector of the Art Gal- oundland and Labra- Ms. Barry more than when she phoned the that a crate of her im- een stolen from the ment.

t stop the artist from on the gallery's board AGNL exhibition toured nationally.

"She was forthright, passionate, and a professional role model" who finessed and honed her printmaking techniques "in order to become freer," Ms. Gratton said.

Ms. Barry also made time for teaching art to children, a lesson learned from her mother, Noella Smyth, who considered galleries and symphonies vital to a well-rounded education. She would happily take Anne and her younger sister Elizabeth from school in Toronto to see touring artworks, Ms. Gratton said. "She'd say to their teacher: 'They can get geometry any day. They'll never see Bernini again.' "

While her mother painted watercolours as a pastime, Ms. Barry pursued art as a career, and graduated from the Ontario College of Art in 1954.

She first visited Newfoundland in 1971. Visual artist Mary Pratt would later say Ms. Barry "brought whimsy to the province" with her big, stylized views of sky, cliffs and sea, perhaps set between pinwheeling stars and serenading whales.

She made prints and gave workshops with the former Memorial Extension Service at Memorial University, and St. Michael's print shop, where she was also a board member.

In 1986, when the print shop moved into St. John's, she purchased the former schoolhouse, and renovated it into her home and studio, where she lived with her husband John, who was a di-



Anne Meredith Barry 'set a new standard for landscape artists in Canada.'

cluding *Shallow Bay Beach Walk* (Walking Bird Press), with author Kevin Major and visual artist Tara Bryan.

"This place held immense power for her," Mr. Major said. "A power others found overwhelming." Ms. Barry's visual celebrations of that power evoked Matisse and were "most often centred on the use of colour," he said. But they could also include maps and charts, silver foil, torn Japanese paper, calligraphy and excerpts

Her hospitality never waned. Mr. Major said her studio "was one of the most visited in Canada." Visiting artists to St. Michael's were always invited there; many others showed up unannounced. All were met with an open door, treated to cod chowder (with a secret ingredient), cats and a stunning view.

Some collectors of her art say this generosity can be seen in her work.

"I believe she set a new stan-

John's Gallery has represented Ms. Barry since it opened in 1987. "It was full of energy and joy and love for this place. I would describe her palette as dazzling. She loved painting large, but her printmaking could go small and intimate."

Ms. Barry liked the works of David Hockney, Jack Bush and particularly Patterson Ewean, Ms. Butler said. "She liked his vibrancy, and bold strokes. He rode a bicycle through paint on a canvas he'd set on the floor. She loved

the studio even if sharpening pencils," Gamberg, co-ordinator chael's print shop. them they were emp cause something beaut come out of them."

She knew how bad block felt. Repetitive and a car accident left to work for about four late 1980s. "It was rea ing," she recalled in a After surgery and a le ery, she was back in "Once I could work, I went nuts. I just didn outside the studio, b fine — it's what I wa needed."

Such trials left "grace undiminished, berg said.

"No one has had pact on my career," s past president of the dian Academy of Art. Barry were part of a ists cresting the bloss in Toronto in the 197 of new landscapes, th iting different N communities. He Ms. Barry in Hibb's she was teachin classes. A fisherman evening with "a succ wrapped in newspa 'Thank you for sho dren how beautiful th

She was an encou person, but also int happiest in her stu there the last few da the studio preparing tion in Ireland.

Elected to the R Academy of Art in ceived an honorary Memorial University was awarded the Q Medal two weeks be

A retrospective o cluding more than and prints, will b 2005. She leaves he and son Jay.

■ **Anne Meredith B** ist; born in Toronto died in St. John's, Ja

Studio 21
FINE ART GALLERY

1223 Lower Water Street
PO Box 2, CRO
Halifax, Nova Scotia
B3J 2L4 Canada

Phone: (902) 420-1852
Fax: (902) 420-0715

PUBLIC SERVICE ANNOUNCEMENT

Anne Meredith Barry

Contact: **Ineke Felderhof Graham**
February 27 - March 18
Gallery Hours: Tuesday - Friday 11- 6, Saturday 10-5

Studio 21 announces the opening of an exhibition of new works by Anne Meredith Barry. This event celebrates Barry's first solo exhibition at the gallery. Although Barry's work is familiar sight to most gallery-goers, this exhibit is marked by eight large oils on canvas, and eleven mixed media oils on paper. A monumental showing indeed! The show opens on Friday, February 27th and continues until March 18th.

The exhibit's collection of eighteen paintings and two prints are primarily images inspired by the coastal landscape of Newfoundland. Though Barry's subject is landscape, her work is more concerned with expressing the intangible qualities that wash over and through her subject. These are the qualities that evade us. These are the qualities that beckon us. These are the qualities that disregard mediocrity, which, in a show of power drive us indoors where we might watch from the window. Barry captures what is felt by the awe-struck star-gazer, or the wind-ripped shoreline traveler. Altogether earth, wind, and ocean perform at once a varied but cyclical display. Barry transfers these natural forces and phenomena to the paper, or canvas surface through an energetic arm. Bold lines and color form compositions that indicate movement, and change...this is a world that never rests!

Anne Meredith Barry was born in Toronto, and is a graduate of the Ontario College of Art. After living in Boston, Montreal, and Toronto, she moved to Newfoundland in 1987. Barry's artistic career spans four decades, with her work regularly exhibited across the country, in the U.S., and most recently in Great Britain, and Taiwan. Her work is held by many public, corporate, and private collectors.

Studio 21 welcomes the artist to the gallery's new home at 1223 Lower Water Street! The artist will attend the opening reception.

SPRING CONVOCATION 1997

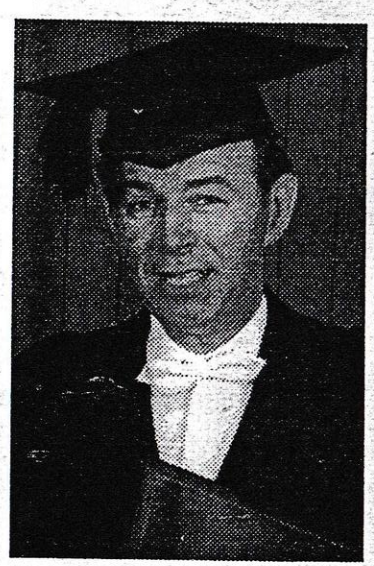
Wednesday, May 28, 1997, 10 a.m.

Oration honoring Anne Meredith Barry

Beneath the warm sweep of the grass there is the hardness of the rock; beneath the roll of the waves there is the cold depth of the sea; behind the soft play of the clouds there is the merciless intensity of the sun. We, in Newfoundland, understand this as nature's ambivalence, the ambivalence of the bounty of the lord, that what she gives she also takes away. It is upon this plain of ambivalence that we lead our lives striving between subsistence and plenty, despair and hope, between the light and the dark. And, queer hands that we be, we take some delight in our distresses, making of them a badge of honor, battering them back with our humor. We do not, though, expect the stranger to understand our perversities.

Yet this stranger does. Coming here in 1971 to teach for the Outport Arts Foundation, the adventuresome little program that was grandmother to the Arts Council, Anne Meredith Barry was quite overtaken by this perverse place. Working in Hibb's Cove she brought into being a number of Newfoundland artists among whom was Jacob Kennedy and, though she might not have been aware of it at the time, Anne Meredith Barry herself. During that summer of teaching she began, inexorably, to be drawn to this much-woven conjunction of land and sea. It worked on her in two ways. It made her a teacher and it reshaped her art. The experience at Hibb's Cove encouraged her to do further work in outreach programs. And so she taught in James Bay, Elliot Lake, the Okanagan, the Rockies. And so her sense of Canada grew.

To explain her work is not a simple business and it is even more difficult to conjure up a painting on this stage, but let me talk of it in terms of line and color and attempt to show you how Anne Meredith Barry is an artist bred of Newfoundland. When she first came here she was struck by the "interaction between the three elements — water, land and air" and



Shane O'Dea

their "continuous creation and destruction of each other."

To her Newfoundland was a place of "amazing beauty coupled with amazing danger." If we look at her paintings, in particular at her recent paintings, we see an extraordinary vibrancy of color attempting to overwhelm a blackness. In part this is a product of her use of black Arches paper for many of her pieces, so that she is, in effect, painting onto a black surface: mounding the colour onto the darkness. But this was something of a change for her, a development of the last dozen years for, before that, she was, as she has put it, "uncomfortable" with black. The black gives a great depth, an almost appliqué-like nature to her colors. It also speaks of the nature of the Newfoundland landscape where the rock cuts through the soil, where the reefs cut through the ship, where the iceberg in its majesty and beauty has a barb beneath the blue.

If the colors fight against the black, the line in her art does so as well. For in her work the darkness is generally sharp-edged and the colors given the sprung vitality of the curve. Whether it be waves or clouds or shoreline or vegetation, all the colors curve and fold about the cruelty of the rocks and cliffs that thrust through, but are washed by, those colors. There is then, a sense in these curves of the great arc of God, the *arc-en-ciel*, the promise in the sky given to Noah: the token of regeneration and new growth.

Anne Meredith Barry has been new grown in Newfoundland but she has also given to Newfoundland's growth. When St. Michael's Printshop moved to St. John's, she took over the buildings in St. Michael's, establishing herself and, eventually, her family there. In the decade since she has brought about a reperception of Newfoundland through her art — a reperception that while it acknowledges old themes, introduces new sensibilities. For her role in the development of these sensibilities, for her teaching, for her presence in our community, Mr. Chancellor, I present to you for the degree of doctor of letters *(honoris causa)*, Anne Meredith Barry.

Prof. Shane O'Dea
Public orator

Address to convocation by Dr. Anne Meredith Barry

I can't begin to tell you how honored I feel to be here today — not only to receive this unexpected and special degree from Memorial University of Newfoundland — but also to be able to share with you, the graduating students, your special day. I know how hard you have worked for this moment, and I am proud to celebrate it with you.

Sometimes we are even encouraged to believe that the road to success lies through conformity. To me, that is a frightening thought indeed.

While in my studio writing these few paragraphs, I thought back to my own graduation day at the Ontario College of Art in Toronto, of the exciting, hard-working four years that led me to that moment, and of the things that today remain in my mind as still important. I thought of the many good friends I made and I remember the hours we spent talking, discussing, philosophizing and arguing about art, artists, our plans for the future and how we would fit into...or even alter in some small way...that future world. How we might "make a difference." I'm sure that you have all done exactly those same things in the past few years on this campus. Always remember those times, because they are precious, and not only because they are your memories. Remember them because it is so important for you to keep as part of your future selves this way of creative thinking.

As a visual artist, I know that making images is primarily a matter of conceptualizing...of seeing and thinking, followed by the progressive process of making those thoughts come to life on a canvas or paper. In other words, artists don't paint things, they paint ideas. I'm sure that this is true for composers and writers as well. And to extend this thought further, perhaps we can apply it to what you wish to do with your lives from this moment of graduation onwards. It is terribly important to treasure and sustain your natural senses of wonder, curiosity, questioning, and imagination, in whatever you do. Yes, it's a hard world out there, and I'm often amazed at how quickly that world asks young people to stifle their imaginations...to refrain from bringing to life their fresh points of view. Sometimes we are even encouraged to believe that the road to success lies through conformity. To me, that is a frightening thought indeed.

All important changes for the good come from a bright, active intellect, an awareness of the world around us, a caring about that part of the world which holds our main interest, and lastly about the desire to contribute in some vibrant way, to that world — no matter what the field. Yes, it may sometimes be the tougher way to go, but I can promise you that it will also be the most interesting and rewarding way, too.

I first came to Newfoundland in 1971 to teach a summer art course in Hibb's Cove on Conception Bay. For the next 15 years I "back-and-forthed" from Ontario until finally, 10 years ago, I moved here permanently. Now I wish that I had made that move years earlier. So regardless of what many others may tell you, this magic island is truly a wonderful place for you to make your start...providing that you will use your own creative instincts to make innovative plans for building your own future, rather than waiting for others to make decisions on what and where your life ought to be about.

Again as a visual artist, I know that our creativity is the very basis of our human uniqueness. And the instinct to think and plan creatively doesn't have to be just in the making of images, music or stories — it might be in the fields of teaching, law, medicine or business. To pursue your own personal dream with passion and intelligence, no matter where it lies, is the biggest high there is. To make a difference for the better with your one and only unique life may be one of the reasons that we're all here anyway. It is also, perhaps, akin to standing on top of the highest cliff, and shouting to the world "*I am here.*"

So may I end this little chat with my warmest congratulations to you all upon your accomplishments of today, and follow that with my heartfelt best wishes for your adventurous future, which will begin tomorrow.



Photo by John Bourne

Dr. Anne Meredith Barry

B E T W E E N

O c e a n s a n d L a n d s

Through
the eyes of
Canadian Artists

海陸之間：

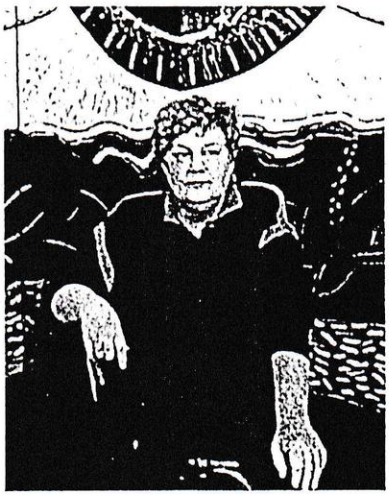
經過加拿大畫家的眼光

April 17 - 28, 1996

Taipei International
Convention Center
Taipei - Taiwan

Anne Meredith Barry

Newfoundland

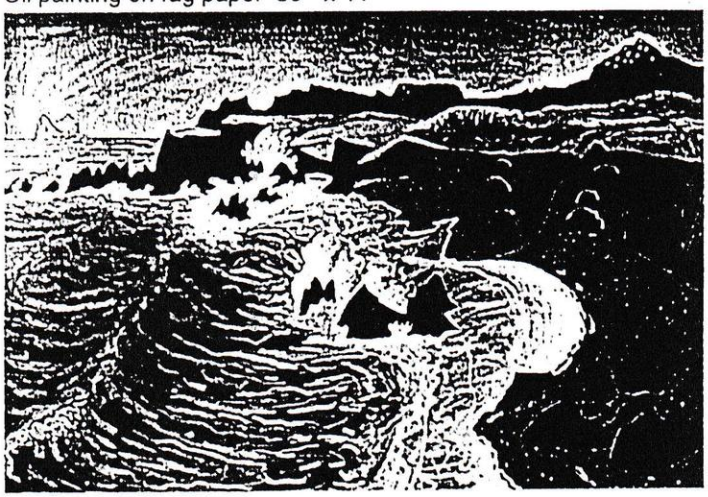


A native of Toronto, Anne Meredith Barry graduated from the Ontario College of Art. After living in Boston, Montreal and Toronto, she moved to Newfoundland in 1987. Her home and studio are located in the small outport of St. Michael's south of the city of St. John's and on the very edge of the Atlantic Ocean.

Throughout her career, Anne Meredith Barry's subject has been landscape. But the landscape of the Newfoundland coast is one that is characterized by change : in her words, " the turbulent weather, four dramatically different seasons, and the endless rhythmic migration of icebergs, whales, seabirds, and sea creatures." Barry also points out that the landscape represents both harmony and conflict. The island of Newfoundland was created over eons of time as the earth's plates moved, and the marks of these events are always in her mind as she works. They underlie her search for emotional truth and her subjective response to the natural world in all its diversity and splendour.

Beach at Gallows Cove

Oil painting on rag paper 30 " x 44 "



Anne Meredith Barry has had considerable success as a Canadian artist. She has had numerous solo exhibitions in Canada and the United States and her work has been seen in group exhibitions as far afield as Spain and Japan. Her work is also represented in public collections across Canada and in private collections in North America.

Newfoundland's true colors

By Sonya Procenko
SPECIAL TO THE STAR

Through her art, Anne Meredith Barry brings coastal Labrador to Mississauga.

Her solo show of 19 paintings, prints and drawings called *Down North: A Coastal Journey* opens tonight at Erindale College's Blackwood Gallery.

Working in colored pencils, acrylic and oil, she produced the landscapes while taking a boat trip down the coast of Labrador.

The show, she says, is "about travelling, moving around physically. I wanted a sense of people looking at the paintings and prints and getting a sense of moving. I was drawing on the boat while moving along the coastline," says Barry.

"I use color to communicate. My tools as a painter are line, form and color, which I use as a language."

A Toronto native, Barry moved to Newfoundland in 1986 and lives with her husband in the hamlet of St. Michael's — population 50 — 40 minutes from St. John's.

Some outsiders "imagine Newfoundland as a dreary, dank and foreboding place but she sees it through eyes that are flooded with color, energy and life," says Nancy Hazelgrove, curator at Blackwood.

For many years, Barry, 63, taught art in outreach programs in Ontario, British Columbia and Newfoundland, an arrangement which gave her more time for painting.

These days, she no longer teaches because her art is self-supporting. Instead, she works six days a week in her studio with its ocean view.

Her personal philosophy and environmental concerns come through in her paintings.

"Things of great beauty are also of great danger," says Barry. "Everything creates and destroys each other. That can be good and be bad. One defines the other. That's basically what I put into my work."

Other examples of her artistic subjects are whales and icebergs.

As well as the Mississauga exhibit, her work is also part of a eight-artist Newfoundland show now touring Great Britain.

"It's definitely very important to exhibit. It's exciting to have your work shown. I don't get up on stage, my work does," she says.

"It's quite a moment when I walk into the gallery and see a year of my life on the wall. Each painting is on its own now, out in the world starting its own life."

Barry adds she "doesn't want to know" about people who like one of her works because the colors match their couch.

At home, she sits on the boards of the Art Gallery of Newfoundland and Labrador and the St. Michael's Printshop, a cooperative print shop formerly based in her home.

Barry also comes back often to her hometown and keeps up memberships at the Royal Ontario Museum and Art Gallery of Ontario.

"My goal is to be a better painter. I always compete only with myself," says Barry. "And that's hard to do — I can't fool myself."

Her inspiration, she says, comes from the land around her — and from reading and writing poetry, listening to music from classical to Cajun, and from other artists like Matisse.

The Ontario College of Art graduate doesn't ever remember thinking she would do anything else but study art and become an artist.

Growing up in Toronto, she says she had the benefit of a mother who recognized and encouraged her abilities early.

When her Grade 3 teacher called to complain she was drawing in the margins of her notebooks, her mother enrolled her in her first art classes at the Ontario Art Gallery.

Although it doesn't happen often, Barry says the best feeling in the world comes when she paints and becomes unaware she's doing it.

Gallery hours are noon to 5 p.m. weekdays, and by appointment on weekends. Admission is free.



FROM AWAY: Anne Meredith Barry hopes her solo show *Down North: A Coastal Journey* will convey a sense of moving. The Toronto-born artist created the landscapes on a boat trip down the coast of Labrador.

ART SCENE

APRIL 24
24/97
LONDON ONT.

Romancing The Rock

By Sylvia Curtis-Norcross

The contrast between Newfoundland's awesome beauty and its austerity forms a fascinating subtext for the work of printmaker Anne Meredith Barry in her latest exhibit at the Gibson Gallery.

In her attempt to balance the two by deliberately distorting perspective, Barry's prints and paintings are completely persuasive; they express the primal forces of nature and the possibility of great beauty in apparent barrenness.

Born in Toronto in 1932 and educated at the Ontario College of Art, Barry worked in Boston and Montreal before settling in St. Michaels, Newfoundland in 1987. She made a home of the printing studio where she taught on frequent visits. Its prospect is frequently captured in her prints: whales breaching the Atlantic, guillemots and puffins diving into the cold, and panoramas of weather phenomena.

Barry's work evokes strong emotions. It is impossible, for instance, to be indifferent to the landscape of "The Rock." Its geography speaks of its violent creation through Biblical force shifts that separated it from Africa and the Appalachians and thrust the earth's very mantle skyward to form the giant red Tablelands. This history is imperative in allowing Barry to create the un suspended belief that all landscape is vitally alive - plants, rocks, water and air.

In "Coastal Circulation" (1996), the artist has brought life to her print with colour and diagrammatic imagery, inspired by Paterson Ewen. Satisfyingly bold yet soft colours block out the forms of a West Coast Bay, while "marks," contours and symbols applied over top provide the linear complement. Symbols borrowed from a guidebook for fishermen describe water and air currents. Looking closely at the air currents and the division of the sky into daylight and darkness, it's clear that the currents reverse themselves each morning and each night, as if inhaling and exhaling on a global scale.

Barry has been a practising artist for more than 35 years and is represented by galleries across Canada. This partly explains how she can make a living in economically challenged Newfoundland. The Gibson Gallery



look familiar?

Photo thanks to the Grand Theatre

"Sky Fan and Starfish": *stone lithograph, 1993.*

offered by the artist. She is currently on the road to support her travelling exhibition, *Down North - A Coastal Journey*. Its closest stop to London is the Chatham Cultural Centre.

> "Great beauty in apparent barrenness."

In Barry's work, human presence is negligible, even that of the viewer. It is impossible to locate your own relationship to the work because the perspective shifts according to aesthetic judgements rather than observable realities; ironically, this technique engages the viewer by allowing the colours and marks to lead your eyes across the surface, free from any knee-jerk assumptions about spatial relationships.

Made specially for this trip, the bold lino prints "Trekkers 1" through "Trekkers 7" tell a tale that begins with "walking from St. John's to London." This premise of a walk is a rare concession to human presence - inspired perhaps by Southwestern Ontario's populousness.

Each piece is divided horizontally by colour, with images of animals, landscape and weather that are bold and iconic. Each bottom section contains description of that leg of the journey, describing the walkers' immediate relation to the landscape with the simplicity and magic of a children's rhyme, such as "in and under sun showers" in "Trekkers 4." Like a printer's mark, Barry has embossed at the bottom of each print a fly and a puffin, presumably to represent the beginning and end of this journey through nature.

With each new image, Barry immerses herself in research and observation, filling her mind and senses with her subject. Detailed drawings and plans follow until she is ready for the final work, where her resolutions of problems sustain her excitement with the possibilities of land and seascape.

Saturday Matinee
SANDY MacDONALD EDITOR
THE DAILY NEWS, SATURDAY, AUGUST 16, 1997

Vibrant art from 'New Founde Land'



Anne Meredith Barry's Mountain Sunstorm, 1995.



Marilyn Smulders
Artscape

DISCOVERY is the obvious name for an exhibition of art by Newfoundland artists.

On at the Lunenburg Art Gallery until the end of the month, it takes its cue from the Cabot 500 celebrations, marking the year 1497, when Giovanni Caboto's tiny square-rigger *Matthew* nudged its nose against "New Founde Land" soil.

But, with the exhibition in Nova Scotia, the name is really about art lovers here discovering artists who are leading the way in a neighboring province.

The best known of the pack is Mary Pratt, whose Substance of Light exhibit dazzled at the Art Gallery of Nova Scotia earlier this year. Here, her contributions are small and rather unremarkable, looking more like rough sketches than the polished photo-realist paintings she has built her reputation on.

Much more interesting are the prints of Anne Meredith Barry, an artist whose works are available at Inneke Graham's Studio 21 gallery in Halifax. Barry takes a vigorous, confident approach to her art. Her use of dynamic lines, colors, gestures, words and scribbles convey the volatility of living in Newfoundland — with its harsh, unpredictable weather and chancy dependence on the ocean.

What also comes through in the mix is Barry's unbridled enthusiasm for the place. With works so lively and spontaneous, it's as if she can barely contain herself. As she writes in her artist's statement, "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."

Diana Dabinett, known for her paintings of Newfoundland sea life, regards the name Discovery as a personal challenge. "I looked on it as a chance to stretch myself and do something a little bit different," she said on the eve of the exhibition's opening.

Dabinett marries her usual subject matter — fish, mussels, scallops, puffins, seagulls — with depictions of rocky coastline. A sense of the teeming life below the ocean surface characterise her realistically rendered paintings, while the lightness of her chosen canvas — silk — underscores the fragility of this life.

Other artists represented here are painters Tara Bryan and Shawn O'Hagan and ceramicists Debra Kuzyk and Ray Mackie. Discovery continues at Lunenburg Art Gallery, 19 Pelham St., through Sunday, Aug. 31. Gallery hours are Tuesdays through Saturdays from 10 a.m. to 5:30 pm. and Sundays, 1 to 5 p.m. A color catalogue with an essay by novelist Lisa Moore accompanies the exhibition.

□□□

5 Dec/95
Dear Bill — Loved our chat ... call again! Here's my Labrador print, looking forward to Jane Poiteas. ♡ to both you & Ken. — Cheers, Anne

Artist from Toronto pa Newfoundland's true c

By Sonya Procenko
Special to the Star

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