

PARKSIDE GALLERY

NOVEMBER NEWSLETTER

Without a sense of caring, there can be no sense of community. Antony D'Angelo

PARKSIDE'S (South Cariboo Arts Culture Society) ANNUAL GENERAL MEETING

**Wednesday, November 1st @ 5:30 pm in the Studio (downstairs) at Parkside.
We encourage and welcome all SCACS members to attend and be involved.**

THE CHILCOTIN ARK: A Chris Harris Documentary



Parkside Art Gallery and ***Chris Harris Gallery*** are joining hands to feature a ***Chris Harris documentary titled, "The Chilcotin Ark".***

First shown at the 2017 Williams Lake Film Festival, the Chilcotin Ark is this region's most magnificent and diverse wilderness complex. In stories and imagery, Chris will describe this intact landscape which could become a planetary refuge in this period of global climate change.

Bring the whole family to this enlightening presentation at: Parkside Art Gallery

November 8th & 22nd and December 6th

Show times at: 1pm and 3pm

Admission: FREE

Change your thoughts and you change your world. Norman Vincent Peale

In the Main Gallery until November 11



...a wonderful collection of wearable art!

Trish created a collection of felted alpaca garments,

Kathy has homespun sweaters, mittens and slippers,

Claudia has created felted garments and up-cycled dresses.

LAST CHANCE TO GET IN YOUR EXHIBITION PROPOSALS FOR 2018

We invite artists, individuals and groups to submit proposals for exhibition at **Parkside Art Gallery**. Preference is given to those who reside in the South Cariboo as our mandate is to present the works of local artists and artisans. However if you have a unique proposal we can and will give it consideration. Deadline for submissions for the 2018 year is **Tuesday, Oct. 31st, 2017**. Drop in at the gallery to pick up a submission form, or email us to request one be sent to you, parksideartcentre@shaw.ca



THE PARKSIDE 9th ANNUAL CHRISTMAS BAZAAR - HOLIDAY MARKET

Opens November 18 and on until December 23

Saturday, 10am-3pm | Tuesday through Friday, 10am-4pm | at Parkside Art Gallery

Parkside’s Christmas Bazaar is all hand-made goodness. Grab some local artwork, a cozy sweater, book, pottery, woodwork, jewelry and so much more. With all our artisans from the Cariboo region and across BC this is your one-stop-shop to get something for everyone on your “nice” list including yourself!

AND NOVEMBER IN THE RECIPE GALLERY: Apple Chutney

"This easy chutney is a great companion for so many dishes from turkey sandwiches to pork chops."

Ingredients

15 tart apples - peeled, cored, and finely chopped	1 yellow onion, quartered
3 (1 inch) pieces fresh ginger root, peeled	1 cup white wine vinegar
1/2 cup white sugar	1/2 cup brown sugar
1/2 teaspoon cinnamon	1/2 teaspoon white pepper
1/2 teaspoon ground cardamom	1/4 teaspoon ground nutmeg

Directions

1. In a saucepan, mix the apples, onion, ginger, vinegar, white sugar, brown sugar, cinnamon, white pepper, cardamom, and nutmeg. Bring to a boil, reduce heat, and cover. Simmer 30 minutes, stirring frequently, until the apples are tender. Mix in some water if necessary to keep the ingredients moist. Remove the onion and ginger, and store in the refrigerator until ready to serve.

TEA AND TOES UP READ FOR NOVEMBER

The Group of Eight



Florence McGillivray, *Birch Trees and Lake*, ca. 1917. Oil on canvas, 22.2 x 55.4 cm. Signed on verso. Private Collection, Estate of Kathleen Duminy. Restored at Queen's University Restoration Program. Photo: McMichael Canadian Art Collection.

In 1930, an anonymous *Ottawa Citizen* art critic paid artist Florence McGillivray what, at the time, he probably considered to be the highest possible compliment: “[She is] one of the most vigorous of Canada’s women painters. There is nothing effeminate in her art.”

McGillivray was an accomplished artist in an era when women were unquestionably treated as subordinate to men. In the greater narrative of Canadian art, she is still treated as a footnote. Yet McGillivray was an artist brimming with talent. She clearly made an impact on Tom Thomson, with whom she enjoyed a close personal relationship.

Bringing McGillivray out from the margins is certainly due. A closer examination of her mentorship of Thomson has the potential to shift the foundation story of modern Canadian art—that of the lone genius woodsman-painter inspiring the Group of Seven to paint the spirit of a new nation from the land. Not only would it allow a woman into that origin story, but it would also finally identify the source of the European influence on Thomson’s work that had, until now, been ascribed to painter A.Y. Jackson. In truth, Jackson and Thomson knew each other on and off for less than two years, and parted ways, perhaps for good, in 1914. According to Group of Seven biographer Ross King, Jackson and Thomson spent little more than 12 weeks together, in close contact. The historical facts of dates and sketch trips remain, but because Thomson left behind no diaries or thorough primary documents, he has become the historian’s blank canvas. A thorough exploration of McGillivray’s oeuvre, and its foundational place in the Thomson legacy, makes a new prologue to modern Canadian art history necessary.

Although McGillivray’s art survived, her papers did not, so over the past five decades her story has been gradually pieced together from surviving shards of information and research by Katharine Lochnan, her great-great niece. In her day, McGillivray was celebrated, but like so many historical Canadian women artists, she has since plummeted from view. This is largely because she came from a prosperous Whitby family and was not obliged to make a living by selling her paintings—though she did sell some of them, and also worked as a teacher. She studied at the Central Ontario School of Art, developing a Victorian style that she later taught to others at Whitby Ladies College, before moving to Paris in 1913. There, her work underwent a radical transformation. While living in Montmartre and attending the Académie de la Grande Chaumière, she studied under Matisse, who insisted on submitting her painting *Contentment* (1913) to the Salon. This recognition led to her election for two terms as president of the International Art Union.

McGillivray entered the atelier of Lucien Simon and Émile-René Ménard, members of the Bande noire, a little-known group based in Paris and Brittany who took their inspiration from Gustave Courbet and his Realist circle, and were friends of Gauguin and Les Nabis. The Bande noire sought to create a moral, somber and bourgeois art, employing solemn tones, sharp contrasts of light and dark and thick lines characterized by spontaneity, simplicity and naivety. McGillivray experimented with a range of post-Impressionist styles before finding her own.

During the summer of 1914, she spent four months in Venice, where she attended the Biennale. On her way back to Paris via the Italian Lakes, she discovered that war had been declared. Chaos ensued. She managed to cross the Alps only to be stranded for three weeks in Switzerland. Forced to leave most of her sketches and art materials behind and cram necessities into a knapsack, she travelled in the first British train out of the war zone from Geneva to Paris, observing French soldiers, weeping families, German prisoners and Belgian refugees. After crossing the Channel, she boarded the SS *Royal Edward* and arrived in Quebec on September 26, 1914. She had enough space to bring back one tiny sketchbook: a collection of brilliant watercolours inspired by Turner and Whistler, painted during her time in Venice before Europe was ravaged by war.

Eventually, McGillivray settled in Toronto, and quickly established her reputation as a professional artist. Like the Group of Seven, she focused on the Canadian landscape, travelling up the Labrador and BC coasts. During the winter of 1916, she visited Thomson in his “shack” and became his mentor. He called her “one of the best,” and “the first of the artists to recognize instantly what he was trying to do.” She appears to have conveyed to him knowledge of the Realist, Nabis and Fauvist palettes and pictorial construction.

McGillivray received as much recognition as was then possible for a woman: she was elected to the National Association of Women Painters and Sculptors in New York; she was made an Associate of the Royal Canadian Academy of Art, a member of the Ontario Society of Artists and a founding member of the Canadian Society of Painters in Water Colour; and her work was purchased by the National Gallery of Canada and placed in museums across the country.

Thomson’s last, most confident and ambitious works clearly demonstrate McGillivray’s influence. She visited him at Canoe Lake in spring 1917 and likely painted with him; McGillivray’s *Birch Trees and Lake* (ca. 1917) and Thomson’s *Spring in Algonquin Park* (1917) are remarkably comparable. Following Thomson’s death in July of that year, McGillivray moved to Ottawa. An invitation to her March 1917 exhibition was discovered in Thomson’s paintbox.

The first major survey exhibition of Florence McGillivray’s work will take place at the McMichael Canadian Art Collection in Kleinburg, Ontario, in 2020, co-curated by Katharine Lochnan and Sarah Stanners.

This post is adapted from an article in the Fall 2017 issue of Canadian Art.

PARKSIDE HOURS

Tues-Fri 10 am – 4 pm
Saturday 10 am-3 pm
A Volunteer non-profit society

LOCATION/CONTACT

401 Cedar Avenue in 100 Mile House, BC.
Box 1210, 100 Mile House BC, V0K2E0
250-395-2021

Website: www.parksideartgallery.ca

Facebook Page for up to date news on Parkside: <https://www.facebook.com/parksideartgallery>