

SUNBURY SHORES ARTS & NATURE PRESENTS

JUNE 24 - JULY 16

2022

dash *

** a distinctive addition*

an exhibition featuring the work of...

WERNER
ARNOLD

ALANNA
BAIRD

ANN
MANUEL

CLAUDIA
MUNRO-KERR

TED
MICHENER

ANDY
McINTOSH

CATHY
ROSS

TOM
SPARLING

ELAINE
WILSON



is a small artists' group based out of Saint Andrews. They have been showing with Sunbury Shores since 2018—originally as a pop-up, but in 2020 and 2021, expanding to a full exhibition.

During that time, the original core group have been joined by invited artists. We welcome the opportunity to present new works from established artists, and the chance to introduce emerging artists. Each year, DASH is indeed a distinctive addition to our exhibition line up!

WERNER ARNOLD

An adventurous spirit brought Werner Arnold to Canada from Switzerland in the sixties. Settling in Toronto, he pursued his interest in visual arts by studying graphic art and interior design. Through working in these areas, he discovered a passion for woodworking which he pursued ardently, quickly developing his own unique, highly imaginative style. The pieces evolved from simple painted wooden props to today's trademark intricately carved polished fantastic creations, incorporating appliqués and the use of elaborate washes of brilliant colour. As his work evolved, he received numerous awards from the Ontario artistic scene.

In 1994, he moved to the East Coast, eventually landing in Saint Andrews, where he continues to reside and work. His artwork has been exhibited across North America and in Europe and is included in private and corporate collections around the world.



Holding High My Head,
red pine and acrylic sculpture

STATEMENT: For many years, I have been working on my unique technique of wood sculpting. Exploring different approaches in style and design I have created wood sculptures based on various themes such as Horses, Carnival, Circus, People, etc., with a tongue-in-cheek sense of humour.

ALANNA BAIRD

Alanna Baird lives in Saint Andrews. The littoral landscape informs her work as she walks daily on the sea floor. Her practice is the ongoing exploration and a combination of techniques and materials.

Alanna early creative career was in ceramics. She earned a diploma in clay from the NB Craft School in 1978 and established herself as a professional potter for the next fifteen years as Alanna Morgan.

In 1991, her growing concerns of sustainability led her to start working with recycled materials. She garnered international attention from the American Crafts Council and was included in their celebration of 1993 - The Year of Craft in North America. For over 30 years Alanna has spawned her own "invasive species" of recycled tin sculptures that have travelled globally via private collectors and corporations. Her public art can be found in Alberta, Prince Edward Island as well as New Brunswick. Alanna won a Canadian National Sculpture Competition (2014) for work in recycled copper. She was a finalist in the Cargo-tecture Design Competition (2017) for an interactive sculptural space created from a shipping container for the City of Saint John, New Brunswick.



Alanna is an accomplished printmaker. She recently contributed work to an international printmaking portfolio *Altered Environments* created for the Smithsonian Environmental Research Centre's conference on invasive species. In 2022 she has been invited to take part in an artist residency at the Tides Institute's printmaking studio in Eastport, Maine, USA. She has been awarded the Nae Fellowship from the Sheila Hugh McKay Foundation (2022), a recognition from her peers.

Sea Urchin Series #32, lost wax cast bronze

Alanna's roots in ceramics have resurfaced. Through her series of Sea Urchins she has literally "poked holes in her past". She has embraced the deconstruction of process in parallel with her marine environment. Her most recent work involves plastic calligraphic sculpture in an exploration of light and shadow while form disappears.

STATEMENT: I am inspired by the intertidal zone of my shoreline. There I find gifts exposed by the receding water, the tiny creatures, who inhabit this shared littoral landscape, offer up their remains. The detritus abandoned by humanity mingles with the organics. My studio practice is a cross contamination of ideas, materials, and structural explorations that are tied to the sea."

Alanna has been expressing her commitment as an environmentalist through her choice of materials for more than 40 years, and now includes minimizing her carbon footprint through a solar powered studio practice. Her work in recycled metal, her tin fish, have become an invasive species of their own, inhabiting private collections around the world, leaving questions of environmental concerns in their wake.

Alanna's most recent exploration involves a reinterpretation of her roots as a ceramicist. Wax cast from her early ceramics, pierced and patterned after the pentaradial symmetry of the Sea Urchin. Surface areas disappearing, allowing air and light to flow through. This work in cast bronze an entry into interior spaces. Shadows mix through structural elements in her work with plastic, as the surface is further reduced, leaving little trace of origin.

ANN MANUEL

A visual artist, arts educator and advocate for forty years, Ann has exhibited nationally and internationally, and held residencies in Canada, the United States and Europe. Ann is a recipient of numerous grants and awards including the Nae Fellowship and The Eidlitz Award, and holds a BFA, BEd and MA.

STATEMENT: This collection of works reflects the themes I have explored and often revisited over my artistic career and serve as a visual biography. From young girls in dance formations waiting instructions, the floating world of motherhood, to the changing landscape of my idea of home following the departure of adolescents and the death of my parents; all these life events are chronicled through my work and always punctuated by my return to familiar landscapes and work in the garden.



Support, oil and graphite on mylar

CLAUDIA MUNRO-KERR

Claudia Munro Kerr grew up in Scotland and Madrid where she lived near the Prado Museum. From a very young age, her head was turned by the giant portraits of Velazquez hanging in the museum. The soulful eyes looking down at her is what motivated her painting. Claudia has studied at the City and Guilds Art School in London, the Art Students League of New York, the National Academy of Arts, and the Grand Central Academy, New York.

Claudia's inspiration is the 'gesture' of nature and how to harness it. Therefore, her focus is captivated by all things that move: people, animals, water, clouds; these she will always paint entirely from life. Her work ranges from live portrait sittings in the studio to physically demanding 'plein-air' painting sessions in the field embracing nature and its infinite permutations of colour and shape.



Claudia also holds a B.A. Honours Degree in the History of art from the University of Bristol in England. She lives in Millbrook, New York with her husband and two children, and summers in Saint Andrews.

Morning Light, Southampton, NY, oil on linen

TED MICHENER OCAD,OSA

Ted Michener has been painting for seven decades. His fine arts training consists of six summers (as a teen-ager and young lad) at the Doon School of Fine Arts near Kitchener, Ontario. While there, he was instructed by several renowned artists such as Carl Shaeffer, Jock MacDonald, Yvonne Housser, A.J. Carson and many other outstanding artists of the era. After graduating with honours from the Ontario College of Art in Communication Art & Illustration, in 1968, he freelanced in Toronto with his talented wife Pat Palmer for twenty-six years, and worked with his agent Joe Mendola in New York City for twelve years. He was also nominated for the travelling scholarship upon completion of his studies at OCA, now called the Ontario College of Art and Design. Ted taught at his Alma Mater for many years in the evening program and at Central Technical School and Sheridan College as well.

He has illustrated for TV Guide, The Toronto Star, The Globe and Mail and Readers Digest to name but a few. Along the way, he has received many awards in the commercial and editorial art field and also, in 1998, was the recipient of a Canada Council Grant to teach “oils” in Bacalar, Mexico.

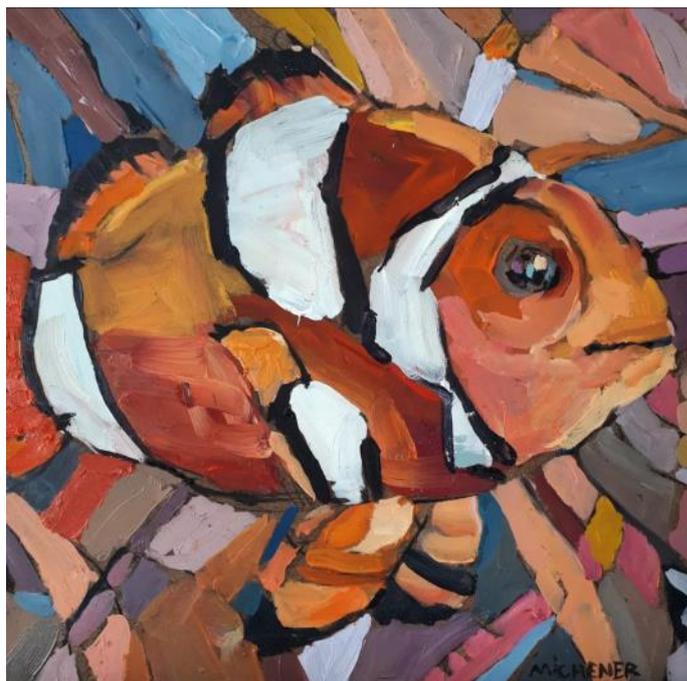
Aside from working in his Saint Andrews seaside studio in New Brunswick, he also cartoons for the St. Croix Courier, a maritime bi-weekly. He has won first place honours several times in the East Coast newspaper awards as well as in national newspaper competitions.

His fine art purchases span the globe from Europe, Mexico, and beyond.

STATEMENT: Impressionistic or semi-abstract would probably identify my work. I tend to resist classification by not immersing myself into one ongoing echelon. Over the years I have ventured into many genres including landscapes, seascapes, still life and editorial cartooning. I experiment somewhat, as formal representation is not my way of subverting subject into a final solution. Motion and depth are paramount as I develop a canvas.

Through basic design elements I strive to create continuous motion enabling the eye to flow fluidly throughout the composition. Painting “En Plein Air” is my first love, but often is not doable mainly because of our unpredictable weather here in the Maritimes. Working from images I’ve shot gives one a myriad of subjects and overviews, and this is now my usual source. I am however, most fortunate to have a beautiful view of Passamaquoddy Bay with the Niger Reef right outside my studio window. This astounding scene I’ve put to canvas many times. Visual stimuli is everywhere here in our beautiful province.

Clownfish Study, oil on canvas



ANDY McINTOSH

STATEMENT: I started painting seriously with Hertzl Kashetsky, after retirement, approximately ten years ago, working in acrylics. I switched to oils this year. I probably enjoy doing portraits more than still-life or landscapes. It's fair to say, I'm more a draftsman than a painter since I work from a photo and then block it off on the canvas.



Little Girl, acrylic on wood panel

CATHY ROSS

Cathy Ross was born in Saint John, New Brunswick, Canada. She studied at Mount Allison University and the Nova Scotia College of Art and Design, graduating with a Bachelor of Fine Arts degree. In 1983 she was awarded a scholarship to study at the Banff School of Fine Arts. In both 1981 and 1983 Cathy was the recipient of Elizabeth T. Greenshields Foundation grants.

In her professional career she has exhibited in many solo and group exhibitions in Canada and the US. Her work is represented in collections across Canada, including: Memorial University, NFLD; New Brunswick Museum, Saint John NB; The Canada Council Art Bank, Ottawa; Banff Centre, Alberta; Dofasco Inc., Hamilton; and the Burnaby Art Centre, Burnaby BC. Cathy lives and works in Waterloo, Ontario and Saint Andrews, New Brunswick.

STATEMENT: As an artist, I am interested in looking at objects closely and conveying my visual response to them. Something will capture my attention - a certain colour, the unique shape of a plant or the charm of an everyday object. I then collect these things and have them in my studio as possible subjects for my work. Through careful observation, I try to convey the uniqueness and special character of each object. Sometimes elements are arranged in complex compositions, other times, I use a single subject in isolation. My paintings are meant to be intimate. I want the viewer to pause and take in the subtle joy of the ordinary and the ephemeral beauty of the natural world.



Buttons and Thread, watercolour on paper

TOM SPARLING

Tom's passion for landscape began as a boy growing up on a farm in rural Ontario.

As a Landscape Architect and professor at Ryerson University, he began to explore painting as part of his design process.

Painting on location, 'en plein air', he discovered that the observational process positively informed his creative work.

As a longtime visitor to Saint Andrews and more recently, a summer resident, he continues both landscape design and painting in the local area.



The Ark Series No.2, acrylic on yuppo

ELAINE WILSON

STATEMENT: Getting lost in the weeds I tend not to see the "big picture" but rather, focus on the immediate. Fascinating to me since childhood, are nature's intimate and often overlooked details. There's much going on in a handful of earth, a fallen leaf, a molted feather or the stamen and pistils of a flower. Our beautiful incredibly complex natural world invites curiosity, appreciation and demands our respect and preservation. No wild imagination, but an attempt to bring details of nature to eye level.



Floral, watercolour



SUNBURY SHORES
Arts and Nature Centre



Ted Michener, *Inlet Shed with Sunflowers*, oil on canvas

Sunbury Shores Arts & Nature Centre is proud to be supported by the following organizations, our Members, Private Donors, and all those who purchase artworks and engage with workshops.
We thank you!

