

The
Gala
ART * CULTURE



Message from the Chair

Welcome to the **DOORS** leading to **The Path We Share**. These 26 antique doors—each with its own personality and history—have been repurposed and transformed through unique artist interpretation into an exceptional, one-time-only collection of art and culture.

This booklet features the work of the Nova Scotia artists and their **DOORS** which have been on display at the Art Gallery of Nova Scotia in Yarmouth for the month of May. We hope you've had a chance to come in and view **DOORS** and to experience the Mi'kmaq exhibition of **The Path We Share**.

May 28, 2016, marks the 10th Anniversary of the Art Gallery of Nova Scotia's presence here in Yarmouth. This satellite to a provincial gallery is the only one in Canada. As such, the Friends of the Art Gallery have been working on a celebration to highlight this momentous occasion, and have decided upon a Gala where guests will have the opportunity to meet many of the Artists and hear their stories, view the exhibits, sample heritage foods, meet visiting Celebrity Chefs, experience local farm-to-table food and beverages, and enjoy some excellent music. The highlight of the evening will be the auction of the **DOORS**.

This Celebration of Art and Culture truly captures the essence of our community and the uniqueness of people who live, work and play in Yarmouth, across the province and beyond. Please come and visit, fall in love, capture the moment, and share the enthusiasm for this once in a lifetime event. Last, but not least, help the Friends support an organization that has enriched our community for the past 10 years.

And, of course, none of this would have been possible without the dedication, creativity and enthusiasm of not only the artists, but also of a bevy of volunteers, the Art Gallery of Nova Scotia staff here in Yarmouth, and support from the staff and administration of the Art Gallery of Nova Scotia in Halifax.

Thank you to all.

Most sincerely,
Carole Hill-Bojarski, Chairperson



Art Gallery of Nova Scotia



“Painting is by nature a luminous language.”
Robert Delaunay

Mary Bartlett

Mary Bartlett has been weaving and making baskets since she was twelve. As soon as Bartlett saw her door, she knew she would be depicting her story which includes dream weavers and how she became a basket weaver on one side, and First Nation themes on the other side.

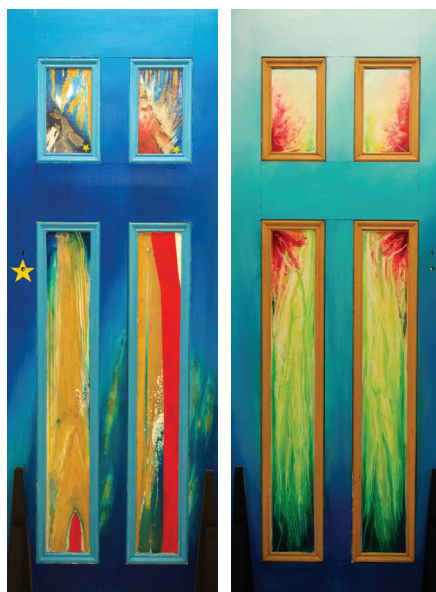
Bartlett says that she used the traditional Mi’kmaq colours of red, yellow, black and white which signify the four races and four peoples of the world. “With my door, I’ve opened myself up to the world.” Bartlett is a member of Acadia First Nation, Yarmouth.



Wayne Boucher

This door, titled “Both Sides Now” hearkens back to the inspirational and provocative lyrics of Joni Mitchell. Boucher says, “The intent was to give a sense of time and place painted in an abstract painterly notion while maintaining and highlighting some of the original wood grain paneling and trim.” One side is sub-titled “The Keeper of the light—Cape Forchu,” and uses the environs, culture, and history of South Western Nova Scotia. The other side sub-titled “Spring,” is about the joy, awe, and expectations of new beginnings.

In 2012, Boucher was the subject of a documentary titled “Drowning in Colour.” He lives in Annapolis Royal.



(Door 30 x 81 in.)

Channing Burchell

From a young age, Channing Burchell's response to the question, "What do you want to be when you grow up?" has always been, "An artist!" Inspired by her uncle, Wade Whitehouse, she's spent a lot of time painting, drawing, and taking photos.

She especially enjoys concept art, "... the kind that makes you think deeper into the meaning of the piece. Life is a canvas and each of us has a unique story to paint. I try to fill mine with as much colour as I possibly can, because the world already has enough darkness in it. I want to be the light." She lives in Yarmouth.



(Door 31 x 81.5 in.)



Ann Clow

Ann Clow's door is both creative and functional. The Yarmouth artist says, "I decided to paint the two panels on each side of the door with chalk paint so people can write notes on it, and kids can also draw on it. The shelf which is at least 150 years old is made from a molding that came from an old counter top in the original general store in Weymouth."

One side of the door has brightly coloured butterflies and sunflowers while the other side is a painting of the original Cape Forchu Light. Clow has antique door knobs and hinges to go with the door. (Door 31 x 72.5 in.)





Collette Deveau

Collette Deveau is an Acadian, with Métis ancestry, from the French Shore of Baie Sainte-Marie who has a passion for photography, graphic communication and visual arts. She is inspired by words, colours, shapes and nature. She enjoys incorporating objects in her mixed media creations, giving new life to discarded pieces. Deveau has created a ‘living’ door. Each of the small panels is removable and can be replaced by new self-created art over time. “We are all different, but we are all one ‘people’. Be true to your spirit. Live. Love. Open the door. Unlock your fears. Release the spirit. Embrace your dreams.” (Door 30 x 81.5 in.)



Flora Doehler

“Each year’s crop of flowers means a fresh, beautiful beginning,” says Flora Doehler. “That determined persistence is embodied in a living, complex form that continues to inspire me. When I designed this door, I imagined what it would be like to shrink down to a Thumbelina size and to step into a chaotic garden of colours.”

Doehler’s schooling as artist stretches back a few decades to Toronto and then Berlin, Germany. After years of painting part-time, she moved to Bear River eight years ago where she divides her time between painting, gardening and community work. (Door 32 x 79.5 in.)

“Art is an effort to create, beside the real world, a more humane world.” Andre Maurois



Craig Dorsey

With boundless imagination and the use of obscure discarded elements and rich vintage textures, Dorsey is able to create objects of functionality which evoke images of wonder. Think: playful eclectic reclamation.

Dorsey says, “Doors can be a gateway to the past or the future. At times they can be nothing more than a passage way from one room to the next, but they can also be used as metaphors as the blockages for the untapped parts of our minds, those places which we Artists are ever striving to reach.” He lives in Clementsvale. (Door 31 x 80.5 x 17.25 in.)



Michel Doucet

Michel Doucet is a self-taught artist who's been painting off and on for 20 years. He's taken many workshops from artists he admires, and reads copious books about art, "...then I practice as much as I can." Humble thoughts from one so proficient. Originally, Doucet planned to paint a street scene in Yarmouth, but the notion of painting a tall ship on the waterfront in the heyday of Nova Scotia's sailing era took over. "That's what I tried to capture on the door." Doucet lives in Weymouth. (Door 36 x 79.5 in.)



Richard Doucette

Richard Doucette works on a tug boat, but when he's at home in South Ohio, he loves to paint. "The concept of my door is to preserve and highlight the initial integrity of the door and its textures while adding contrasting colors and forms. I'm mostly self-taught but I like to explore various techniques and mediums."

He adds, "My door has a certain look to it. I didn't want to strip it—just wanted to enhance it. So I tried something new and carved a tree to represent Mother Nature being bound by the tree. There is pollution all around along with nature scenes. Lots to interpret!" (Door 31.25 x 75 in.)



Tootsie Emin

Emin's door has a double theme. The side titled "Pathways of life," inspired by memories, is about life in motion but in a still image. "The painting travels from areas of focus to areas of texture," she says. Part of the presentation includes a collage of rusty keys, giving the impression of the many doors we open on the journey of life. The other side is "The four seasons," and portrays the earth's orbit and its rotation which work together to make the seasons. "We open our door to each season that brings its own particular brand of colour and beauty," Emin says.

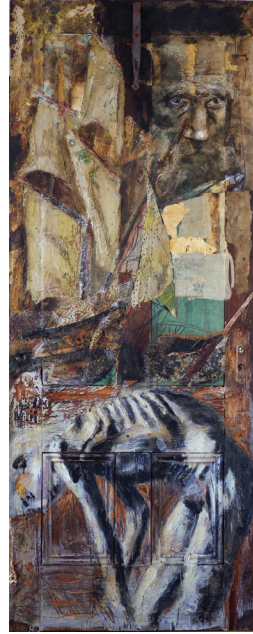
(Door 42 x 79.5 in.)

Ken Flett

“In the beginning the only specific thing I had in mind were two wooden ships in battle. From there I worked intuitively. The theme of love and sadness are recurring in my work, and I think it happened here.”

Flett is a visual artist who lives in Bear River. He’s interested in exploring the human condition and describes himself as a “bricoleur”—a kind of handyman who enjoys using and drawing upon all sorts of everyday things, “...whatever is at hand—to attend to those things that make the good life.” This could include everything from fabric to tar and threads. (Door 32 x 80 in.)

“The aim of art is to represent not the outward appearances of things, but their inward significance.” Aristotle



Lisa Francis

Growing up, Lisa Francis always excelled in art classes—both in drawing and painting. “I also worked with clay, copper and woodwork. When I got into my teens, I was inspired by a Cherokee woman to do beadwork.” She then made jewellery which expanded into making dresses, moccasins and emblems for men and women’s regalia, children’s dresses and baptismal outfits. “After my brother went to Iraq 13 years ago, I started painting on feathers.”

“Being a Mi’kmaq person, I thought my theme for the door should be earthy and spiritual. I love the northern lights and night skies. And I wanted them to be seen at night with the sacred fire.” (Door 32 x 73 in.)



Marilyn Francis

When Marilyn Francis was invited to participate in the DOORS project, an image of a red dress popped in front of her eyes. “As I painted the door, preparing it for the Red Dress, thoughts of our missing and murdered women, boys and young men, residential school survivors and the suicides of our young people of Mi’kma’ki, the pain of our moms, dads and families who suffered the loss of a loved one crossed my mind.”

“Many of the dolls were made by Mi’kmaq men, women and youth representing someone they love or knew who went missing, murdered or suicide from our Mi’kmaq Communities.” Marilyn is a member of Acadia First Nation, Yarmouth. (Door 32 x 82 in.)



“The secret of art is love.” Emile Antoine Bourdell



Hermit of Jeddore

The Hermit of Jeddore, a.k.a. John Benoit, lives in West Jeddore outside of Halifax. Born in 1968 and raised in Clare, he is one of Atlantic Canada’s newest folk artists. “I’ve been a Paramedic in Yarmouth NS, and a Reserve Military Medic, and I suffer from PTSD. I am using art to help me on the road to recovery.”

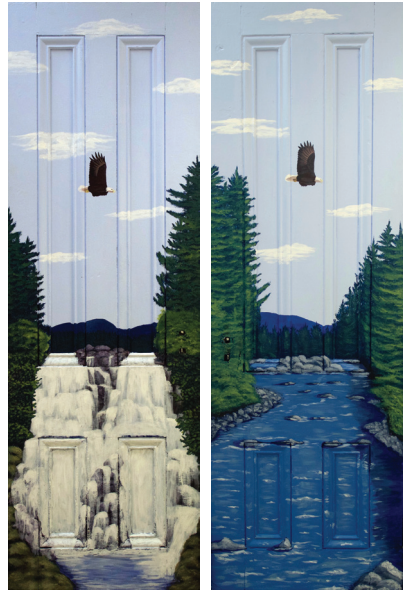
The artist’s door is titled “Cette Ancienne Porte” and is a portal to memories and images that he has of growing up in the Tri-Counties in the 1980s. (Door 29.25 x 75 in.)



Anne LeBlanc

“I love the challenge and excitement a project brings,” says Anne LeBlanc—visual artist, story illustrator, writer, actress and storyteller—who gives workshops in story illustration and storytelling.

“One side of my door features a river with many rocks half submerged in the water and trees lining both sides of the river. This is showing the obstacles and every day run-of-life—nothing exciting in someone’s life. The other side of the door is the same river transformed into a waterfall, with all its splendour and rush. The river has overcome the rocks and has found a way to get around them, as we do in life.” LeBlanc lives in Concession.



(Door 25 x 74 in.)



Roy Mandell

The first thing the artist did was pry the mouldings off of the panels and glue 1/2 inch boards into the spaces to make the entire door a flush surface. Next? “I had no idea what to do so I started with a baby in utero, and built outward from there watching the concept unfold—not knowing where it would go—until it gradually appeared on the door. This is the opposite of conceptual art where the idea comes first.”

“As a painter I just wanted to know how to make a painting that looked like old paintings I love in museums, and books, and on the internet.” The artist lives in Wedgeport. (Door 35.5 x 79 in.)





Lara Martina

This door is reflective of a portable altar backdrop and has a social justice theme. Martina says, “By camouflaging/not camouflaging the door in the creation of an altarpiece I am making reference to how we as humans choose, or do not choose, to camouflage our identity, our race. It is an engagement with the question of the possibility of language and how the human relation to Being is sketched out through text and art.

The artist has incorporated a signed poem by George Eliot Clarke in this collaborative effort. “My art and the poetry of George Elliott Clarke are shaped by the landscape through which we move.” (Door 60 x 50.75 in.)



Mary Pitman

Mary Pitman did this symbolic door expressing the unity of First Nations peoples from East to West coast. She says, I am a Native woman. I enjoy all forms of art. I make moccasins, dream catchers, do bead work, and I dabble in painting. I’m self taught but totally enjoy painting.”

The artist adds, “I love everything Native. My inspiration for my door is Unity; one side represents east coast Native art, the other side west coast Native art—and everyone in-between.” Pitman is a member of Acadia First Nation in Yarmouth. (Door 36 x 79.5 in.)



Brian Porter

“I thought I’d create a fiction about a family that lives behind this door,” says the artist. “I started by putting a cat (my own) in the bottom. The cat always wants in. Then I thought, how about a Sea Captain? The serpent crawling around the sea captain makes the story interesting. He’s obsessed with money, drinks a bit, and has a religious upbringing.”

“His wife may be from a dance hall but she’s the better half of the two. She likes the arts, music, especially violins. She’s like a swan. Maybe they’re throwing a party at 12 Porter Lane. That’s real gold leaf on the door.” The artist lives in Chebogue.

(Door 30 x 83.25 in.)

“Without art, the crudeness of reality would make the world unbearable.” George Bernard Shaw.



Steven Rhude

This artist employs familiar coastal icons to elbow his way into the viewer’s mental space. Once there, these objects seem isolated by the long shadow of urbanism, suggesting casualties of coastal life. Although based on real places, Rhude considers the settings in his paintings as fictitious—intended to evoke a cultural or political perspective.

“With so many people in the province leaving as a result of poor economic conditions and greener pastures abroad, I used the door as an opportunity to explore and remind myself what it was that brought me here in the first place. If ever there was a time to ask “What about Nova Scotia?” this is it.” Rhude resides in Wolfville. (Door 36 x 84 in.)



Diane Rosati

Rosati lives and works in Sable River. Her artwork focuses primarily on Printmaking, Pastels and Oils. She looks for forms, shapes and colors in nature, and finds inspiration by walking and sailing the shores of Nova Scotia.

This door has various “state” etchings inserted into the panels on both sides, and reflects the artist’s background as a printmaker. It uses prints as collage. This door has been stippled using bait bags. Stencilling and old hardware have been incorporated. It is all about the visual in art. (Door 31.75 x 72.5 in.)



This door is titled “The Old Homestead.” It is a construction of found objects from in and around her 1787 farmhouse and reflects a feeling of days gone by. “The door also includes a mezzotint of my long dead whippet called Trouble and represents the hunt for the cat.”

Rosati’s door has been shown at various shows starting in New York city, going to Home Museum, and winning first prize at the found objects show at the Osprey Theatre and Gallery in Shelburne, NS. The box with cat at the bottom is a separate piece. (Door 23.5 x 73.5 in.)

“If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him.” John F. Kennedy



Olivia Sawler

Although Olivia Sawler has drawn since she was a child, she didn't study art in any serious fashion until she signed up for art classes with Dave Baldwin at YCMHS. "And I'd never really considered art as a profession until the past few months, when I began working on the door. I've enjoyed doing it so much that being an artist is now one of the options I'm considering. But I've also considered becoming a novelist." "My door is about a small child who imagines herself in a happier, warmer place where her stuffed bear is not just a comfort, but also her friend." The artist lives in Abraham's River. (Door 30 x 81.75 in.)



Kathy Seaboyer

From her studio in Lequille, the artist says, "I left home at 17 and have been moving ever since, pausing for a while to bring up a couple of daughters. Art has always been a constant throughout my life, but until two years ago, it remained a torment that was squeezed in between payable hours of varied employment. I am self-taught and from 1998-2007, I maintained my own open studio. In 2008, I had my first solo show in a major commercial gallery, and now have the privilege to be able to work full time at my art. For the most part, Seaboyer works in oil and mixed media, favouring large-scale work. The concept for her door started with the word 'permission.' She thought, "Can I stay or can I leave? Be part of the solution, or turn away ..." (Door 32 x 79.25 in.)



Maggie Schmidt

“My door came from the bathroom of a Victorian Era house. This triggered my imagination as this was in the Art Nouveau period which I happen to love and decided to explore. The fact that it was a bathroom door, suggested to me what perhaps could happen behind closed doors.”

Schmidt adds, “I explored the Czech artist Mucha who painted lovely sensual ladies. I googled Victorian Nudes and found a plethora of naked ladies. With a bordello point of view, I painted these ladies surrounded by Irises, also in my mind a very erotic plant. The Victorians were always over the top with decoration. I call the door ‘Unhinged.’ The artist lives in Wedgeport.

(Door 26.5 x 66.25 in.)



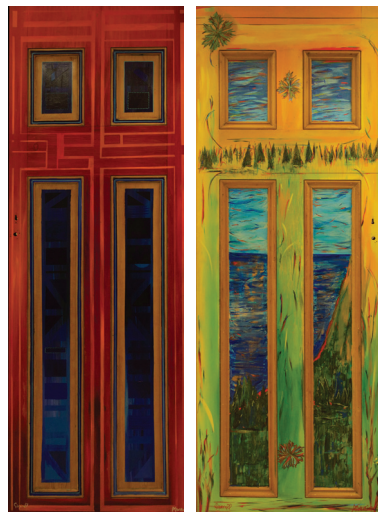
David Gorman with Alex Gigeroff

This door is collaboration between two Yarmouth artists. Gigeroff sketched

the concept for the door: an “inside” and an “outside.” Gorman translated these to the door. “One side reflects a wall hanging or a carpet, using simple geometry and attractive colours. The other side of the door represents nature, reflective of the sea and sky around us, and the interior of the province.”

There are three zdravets on the door—a wild Macedonian geranium—traditionally planted around the front of the homes of Macedonian immigrants. “This way, a passing Macedonian would know that they could visit a fellow Macedonian for conversation, food, or shelter if needed.”

(Door 30 x 79 in.)



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Hats off to the following 10th Anniversary Gala Committee members who made it all happen: