

Salmon Arm Art Gallery Presents

In Dialogue with Vivian Lindoe

Ten artists respond to Lindoe serigraphs recently donated to the Community Art Collection. Featuring Barb Belway, Myrna Button, Jen Dyck, Lisa Figueroa, Linda Franklin, Robin Hodgson, Susan Miller, Amy Modahl, Mary Thomas and Sara Wiens



January 22 to February 26, 2022

Opening Day Saturday, January 22, 11am to 1pm

Gallery Hours Tuesday to Saturday, 11am to 4pm

Artist's Talk Thursday, February 17 at 2pm

salmon arm
arts
centre



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You are standing on the unceded and ancestral lands of the Secwépemc people.

The board and staff of Shuswap District Arts Council acknowledge that they have benefited from the systems and structures that have oppressed Indigenous people for nearly two centuries.

We apologize for the harms that have been inflicted upon Secwépemc people.

We endeavour to work in accordance with the 94 Calls to Action in the Truth and Reconciliation Report. We pledge to support reparations and reconciliation through our mandate, using the arts to build respectful relationships, create cross-cultural community engagement, and to make space for Indigenous cultural and artistic expression. Our policies reflect the importance of supporting authentic Indigenous voices, as well as guiding the education of settler cultures by including Indigenous perspectives in every exhibition and program.

Director/Curator Tracey Kutschker wishes to personally thank Neskonlith Councillor Louis Thomas, as well as artists and storytellers Dolan Badger, Mary Thomas, Delores Purdaby, Aaron Leon, Gerry Thomas, Kenthen Thomas and Geri Matthew for their generous guidance, advice and wisdom over the past 18 years. It is now time for settler cultures to take on the re-education of our collective history, and to make the changes that are needed to decolonize our systems and structures.

Curator's Statement

Tracey Kutschker

In 2018 and 2019, the Arts Council's Community Art Collection received two significant donations of serigraphs by Vivian Lindoe. The ten serigraphs donated by Fred McDiarmid, along with three serigraphs donated by Lois Higgins, brought the total body of Lindoe's work to 20. Research on Lindoe's artistic life was not fruitful, as not much had been written about her both before and after her moving to Salmon Arm. She remains an enigma, with some elder residents recalling only a few details about her life. With a limited biography, these new serigraphs expand the story of Lindoe and her artmaking while living in her tiny cabin at the foot of Mt. Ida.

The exhibition created an opportunity to engage with artists who are eager to challenge themselves. *In Dialogue with Vivian Lindoe* asked artists to respond to some aspect of these works; whether it be the subtle tones, simple forms, organic lines or subject matter, and to let this aspect inform the creation of something new. Ten artists responded to the call with wonderful and thoughtful concepts, digging deeper into Lindoe's life and environment.

To address the life of a female artist, one who was fiercely independent, a loner, and content in her quiet existence, was both frustrating and inspiring for these artists. Without a history to back up Lindoe's place in the art world, the artists felt compelled to bring attention to her work, to honour her accomplishments, and to highlight the contemporary nature of her serigraphs, which really stood out compared to the traditional landscapes being painted by her peers in the 70's and 80's.

In the gallery, I have created three distinct areas where visitors can pause and reflect upon small groupings of Lindoe prints along with the new work. Conversation is encouraged, as we explore together how contemporary artists view, interpret and become inspired by historic works.

Vivian Lindoe

Vivian Lindoe was a member of The Calgary Group, a small group of post-WWII artists that pioneered professional and contemporary arts practice in Alberta. This era of early Canadian modernism was defined by its dismantling of established norms of Canadian painting traditions. Vivian's style and process exemplifies modernism by featuring blocks of printed colour, semi-abstracted forms, and ties to the divine feminine.

Lindoe was a painter, print-maker, ceramist and fibre artist, and also taught both painting and ceramics. Throughout the emergence of second-wave feminist movement, the civil rights movement, the rise of alternative spiritual and nature-based philosophies, Lindoe was bridging two worlds. She used the subject and colours of the tradition of Canadian landscape painting, and took a modernist approach to how she produced the work.

Lindoe was married to well-known artist Luke Lindoe, founder of Medicine Hat's Plainsman Clays. In the 1960s she moved to Salmon Arm after divorcing Luke, and built a home at the base of Mt. Ida with her own two hands. Lindoe was not a public person, and rarely joined groups or showed her work in regional exhibitions. She moved away from the Salmon Arm area in the 90's, and despite her contributions and accomplishments, very little has been written about her in the art world.

Similarly, capturing information about her locally is challenging because those that knew her are themselves aging and the stories are few and far between. Lindoe passed in 2005, leaving behind a legacy of important works that are now available for the community to enjoy.

1. Owl	<i>serigraph</i>	1977
2. Trees	<i>serigraph</i>	1977
3. Three Seated	<i>serigraph</i>	1978
4. Dry Country	<i>serigraph</i>	1977
5. Tree Cats	<i>serigraph</i>	1978
6. Park Bench	<i>serigraph</i>	1979
7. Arctic	<i>serigraph</i>	1979
8. Dry Country II	<i>serigraph</i>	1978
9. Arctic II	<i>serigraph</i>	1977
10. Sun & Sand	<i>serigraph</i>	1977

Susan Miller

1. Who

mixed media

\$700

Years ago, while on a visit to Banks Island, Susan Miller experienced an encounter with an Arctic Owl. As the bird approached her and a friend, they noticed that it was stuck with a trap dangling from its talon. The pair worked to free the owl from this predicament, and upon its release the owl spent a moment staring at them before flying away. That moment of thanks conveyed through the intense gaze of the owl was an experience that resonated deeply with Miller. When viewing the work *Owl* by Vivian Lindoe, Miller was immediately reminded of her encounter with the creature. In response to *Owl*, Miller built up layers of colour and texture in *Who* to reflect the myriad of ways individuals interact with both each other and the natural world.

Susan is a multi disciplinary artist who has lived in Sicamous B.C. for the past 35 years. She has worn many hats while raising a family, and has just completed a Bachelor of Fine Arts from Thompson Rivers University in Kamloops. She says, "I was possessed by a passion for art that began in my childhood, but that door didn't open till the autumn of my life." She believes that art is the process, and all mediums become potential tools for the message.

Mary Thomas

2. Stand of Trees

Beads, Mixed Media

\$300

In response to Vivian Lindoe's *Trees*, Mary Thomas has created an intricate beadwork depicting the trees near her home in their autumn colours. Through rows of carefully aligned beads, Thomas expresses the resilience and strength trees possess to weather their many seasons. She also acknowledges the gifts of shelter, medicine, food, and oxygen that trees give to us. This piece combines Thomas' walking, landscape photography, and beadwork into a thoughtful tribute to trees.

Mary was born and raised in Salmon Arm. She is a Kamloops Indian Residential School survivor – 10 years. As an adult, Mary reconnected to the land in her walks between Neskonlith and Salmon Arm along the foreshore. Mary began her career as a Native Internship worker in the 70s, and worked in many outreach roles until in 1982 she became a Client Service Representative at Service Canada, where she worked for 30 years. Mary walked to and from work nearly every day until she could afford a car. She began taking photos with her instamatic camera back in the early days, and discovered digital photography in 2015 when she acquired her Samsung phone. Many of Mary's images are a documentation of the changing landscape, water systems, creatures and trees.

Jen Dyck

3. Preparing for Winter

collage

\$850

As many artists before her, Jen Dyck recognizes the importance of questioning the previously established conceptions of what constitutes art. This process involves interacting with, and often discarding what Leonard Cohen calls the “slogan”, what others consider “cliche”. Regardless of efforts to challenge these tired and overworked themes, Dyck still considers the “cliche” to be prevalent in culture today. One example, she notes, is the nude, and in this present context, Vivian Lindoe’s nudes in the serigraph ‘Three Seated’. Here she takes the opportunity to create a seasonal tongue-in-cheek response to an established canon. A new scene is in order. Certainly, warm clothes.

Jen Dyck is a Salmon Arm artist with degrees in music, theology, and classics. Her approach to art is narrative, with her primary interest being in providing a visual commentary that runs alongside her own life (with a decidedly theatrical bent). By re-purposing and re-contextualizing found and ‘real’ images, she recasts and revivifies her personal neuroses and dreams. By doing so, she maintains only a loose correspondence with the truth and chooses the mask over revelation. Dyck’s work has been exhibited throughout Western Canada and can be found in a number of private collections.

Lisa Figueroa

4. Kamloops to Quilichena

acrylic on canvas

\$3750

As she considered Vivian Lindoe’s serigraphs, artist Lisa Figueroa was struck by the contrast between Lindoe’s work and her own. While Lindoe utilized minimal mark making and a soft palette to compliment bold shapes, Figueroa considers herself a maximalist mark maker who is drawn to bold palettes and sensual shapes. With her response to Vivian’s serigraph *Dry Country*, Figueroa has undertaken a study of opposites. *Kamloops to Quilichena* considers the sensation of movement and swaying Figueroa experienced as she walked through the tall grasses of the ditches of Highway 5A. This sense of motion, like a blade of grass in the wind, was something she considered vital to the creation of the work. Where Lindoe may have expressed stillness, Figueroa has depicted the movement she saw in *Dry Country* with *Kamloops to Quilichena*.

Creation relaxes Lisa’s mind. When in new natural environments, Lisa moves slowly, taking time to adjust to nature’s rhythms. She allows herself to experience both real and imaginary sensations, letting them rub up against one another until they form a hybrid of place and time. Capturing this sensation on canvas is the goal, intertwining substance and magic. When studying animation, Lisa became aware of movement and its near palpable ability to imply action. The attribute of movement is felt in Lisa’s work, expressed through colour, design, and suggested pathways. Lisa researches the many nature-scapes she paints by exploring the many eco-systems that exist in Western Canada through long walks, hikes, and drives.

Barb Belway

5. The Wood	<i>clay, mixed media</i>	\$525
The Fungi	<i>clay, mixed media</i>	\$350
The Branch	<i>clay, mixed media</i>	\$300

When first viewing Vivian Lindoe's serigraph *Park Bench*, Barb Belway was in the midst of experiencing the first lockdown of the Covid-19 pandemic. Her immediate emotional response to the work was in the recognition of the free flowing intimacy of the unmasked and unseparated figures on the bench. The setting was so familiar and yet seemed to come from a time and place out of reach. She found herself wishing she could wrap herself in the intimacy and immediacy of Vivian's piece. Belway's first decision was to use Plainsman Clay, a product created by the company Vivian's husband founded. Belway seeks to experience *Park Bench* by using form and light to achieve a setting reminiscent of the landscape expressed in the serigraph. Evoking the light peeking through trees and the soft texture of earthiness underfoot, this trio of sculptures creates a moment of healing through the embodiment of the forest.

Salmon Arm-based artist, Barb Belway, began her art career by doing graphic design for albums and posters for the alternative music scene in Calgary in the 1980's. Since then, Barb explored a wide range of mediums before finally settling on oil painting and clay sculpture as her primary mediums of choice. Barb's love of oddities, quirky humor and whimsy is woven throughout her work. Her current work is an exploration of kiln-fired sculpture that incorporates lighting and painting techniques to create a piece that is not only viewed, but experienced.

Robin Hodgson

6. Dead Roses Trying to be Awkward	<i>acrylic on canvas</i>	\$2800
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In the creation of this work, Robin Hodgson was influenced by the strong symbolic parallels he found present in both his own practice and that of Vivian Lindoe. In Hodgson's piece *Dead Roses Trying to Be Awkward*, he utilized the sense of psychological isolation he recognized in the serigraph *Tree Cats*. Expanding on Lindoe's print, Hodgson has painted beyond the cats in the tree to unveil a dystopian universe filled with disconnectedness, anxiety, and powerlessness. After experiencing the rapid social changes of recent times, Hodgson's work reflects on the idea that everyone is only a TAB (Temporarily Able-Bodied).

As a C5-C6 quadriplegic, Robin creates conceptual paintings that are as focused on process as they are on the final outcome. Since receiving his BFA from Thompson Rivers University in 2013, Robin has invented and adapted a quartet of tools to overcome his mobility restrictions. With the help of his studio assistant and a lift mounted by tracking along the ceiling of his studio, Robin paints on a scale beyond the reach of his wheelchair. Hodgson's work is an investigation into the psychological and emotional experiences of post-able-body life. Utilizing memory and intuition, Robin filters his disability through his paintings, often seeking to find humor in times of conflict and strife.

Sara Wiens

7. Kalamalka Lake	<i>oil on canvas</i>	\$695
Lighthouse Park	<i>oil on canvas</i>	\$695
Columbia River	<i>oil on canvas</i>	\$695
Mussels Whytecliff Park	<i>oil on canvas</i>	\$695
Tadpoles Lost Lake I	<i>oil on canvas</i>	\$695
Tadpoles Lost Lake II	<i>oil on canvas</i>	\$695

Viewing Vivian's works for the first time, Sara was immediately drawn to her colours and shapes. The story of how Vivian lived and worked at some point in Salmon Arm was also fascinating, even more so after research revealed only a skeletal accounting of her life as an artist. Sara made the connection to the unacknowledged talents of many women whose everyday expressions of creativity go uncelebrated and unrecorded. Like Lindoe, Sara works with inspiration from nature and practices ways of simplifying shapes. With this connection in mind, she created several pairs of paintings that reflect on different patterns or shapes in nature.

Sara Wiens is an artist currently based in Salmon Arm who works in oil, acrylic and mixed media. She has her BA in Studio Arts and Bachelor of Arts Education from UBC, Vancouver. Sara has exhibited her work throughout BC, and has taught art for many years in both the private and public school systems. Her contributions to art in her community include a public mural project in the summer of 2020.

Linda Franklin

8. Dry Country – The Lived Experience	<i>mixed media</i>	\$800
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Drawing inspiration from the *Dry Country* series of serigraphs by Vivian Lindoe, Linda Franklin utilized the textures of her own recycled lino prints in this new work. Throughout her life, Franklin has considered the North Thompson area to be an indelible part of her personal landscape. As iconic to her as Mt Ida, this region has impacted her understanding of the local environment. In combination with the sandy tones employed in Lindoe's work, Franklin infused this piece with the high intensity and saturation of her own palette. The text featured in the piece is from Marianne Ignace's 2018 written work *Marianne's Story – Secwépemc People, Land, and Laws*.

Linda Franklin was born in the Shuswap to a family of landscape painters. She has studied fine arts in both England and Canada, training in the BFA program at TRU. She is part of a group of scholars in continuing studies pursuing a course in the making of art relevant to the Secwépemc area. For ten years, Linda was a blue-water sailor and returned to the Shuswap each year with new eyes. She has a lakeside home with an ever-present view of Mt. Ida, where she has transformed her previous architectural design studio into a space devoted to painting and printmaking. In 2020 she joined the Kamloops Printmaking Studio to pursue her interest in Copper Plate etching. During the Covid Isolation period she has been learning Lino printing at home. Through her work she is exploring responding to what it is to make art in this particular place and at this moment in time.

Amy Modahl

9. Home

mixed media

\$800

For this project, Amy Modahl focused on design aspects of Vivian Lindoe's print "Arctic II." Lindoe's spare colour palette, two light tints that mold white, conveys a sense of stark daylight on northern snow. Ensnared on the warmth of a home studio, Modahl instead tested this limited colour and minimal form while interpreting domestic scenes. After many tests in various media, this final painting punctuates an end of creative research where the artist discovered deep complexity behind the outward simplicity of Lindoe's work.

Amy Modahl is an artist currently focused on painting and drawing. Modahl's work investigates the vocabulary of space, visual-translation, and human and material gesture. She is interested in slow visual and tactile contemplation where material and ground become a physical and visual language that speaks beyond words, guiding experience of the physical world. Modahl lives and works in Salmon Arm, BC. She holds an MFA in Visual Arts from the University of British Columbia, Kelowna and an MA in Applied Linguistics from Northern Arizona University. Besides working as an artist, Amy Modahl is Faculty in the Communications Department of Okanagan College in Vernon and Kelowna, BC.

Myrna Button

10. Remembering

mixed media

\$450

When approaching the creation of *Remembering*, Myrna Button was quickly drawn to the title of Vivian Lindoe's *Sun and Sand*. Contemplating the nature of the environment depicted, Button drew on personal experiences of having lived in both arctic and prairie climates. Above the Arctic Circle, daylight and darkness became seasons of their own. In winter she could relate the experience of walking in snowy darkness to that of treading on dunes in daylight. Button spent much of her early life in Saskatchewan, and like Lindoe, moved from the prairies to reside at the base of Mt. Ida. She notes that the prairies can also mimic certain aspects of arctic environments. Through the mixed media piece *Remembering*, Button reflects on a sense of seasonality and a shared experience of landscape.

Having lived in Inuvik in the Canadian western Arctic, NWT for over forty years, Myrna found that there were few opportunities for a formal arts education. She participated in workshops offered by the Aurora College in Inuvik, as well as those offered at the Great Northern Arts Festival (GNAF). A primary influence on Myrna's work was the diverse set of skills she acquired by working and collaborating with other Northern artists. From 1970 to 2013, Myrna lived on the banks of the Mackenzie River Delta at Inuvik, NWT. When it came time in 1995 to develop a southern residence in British Columbia, she chose to live on the banks of the Salmon River in the Shuswap area, where she lives today.