

*Out of Purgatory*



*Issus du purgatoire*



# OUT OF PURGATORY

ABANDONED WORKS RESCUED

EASTERN EDGE GALLERY - NF

GALLERY CONNEXION - NB

PEAKE STREET STUDIOS COLLECTIVE - PE

- UPPER EAST GALLERY -

## CONFEDERATION CENTRE

SEPT. 4<sup>TH</sup> - OCT. 3<sup>RD</sup>

## OPENING RECEPTION

- THURSDAY SEPT. 9<sup>TH</sup> - 7 PM



Community Cultural  
Partnership Program



CONFEDERATION CENTRE OF THE ARTS  
CENTRE DES ARTS DE LA CONFÉDÉRATION

*Out of Purgatory* has been staged twice in the past five years by Peake Street Studios, an artist-run collective based in Charlottetown, P.E.I. The artist challenge, originally conceived as a fundraiser, asked members to donate unfinished or abandoned works for completion by others. Through a random draw, individual pieces were passed on for completion and presentation by fellow participants.

The latest incarnation of the challenge features a regional exchange of works between artists from Peake Street Studios, Gallery Connexion in Fredericton, New Brunswick, and Eastern Edge in Connexion in St. John's, Newfoundland. Each participating centre chose 12 artists, ranging from established professionals to emerging talents with little experience showing in professionally-installed exhibitions. Artists paired up through random selection, taking advantage of a unique opportunity to collaborate and work in unpredictable conditions, sometimes in unfamiliar mediums and styles.

Each artist provided statements and images documenting the various stages of the project. Alongside each finished piece is a label that explains why it was abandoned and shows an image of the work in its original unfinished state. The finishing artist also provided a statement discussing the process of completion and its relation to his or her usual way of working.

The result – work and label – provides insight into the process of collaboration so central to the functioning of an artistic collective. It also gives the viewer a glimpse of the issues that all artists face. Why does a work fail? How can it succeed? What does it mean to let go of ownership of one's creative output? To what extent is art always a collective, or conversely a personal process?

Peake Street Studios, September 2010

Organized by Donnalee Downe and Gerald Beaulieu

Peake Street Studios would like to thank its partners the Confederation Centre Art Gallery and Museum, Gallery Connexion, Meredith Snider, Director, Eastern Edge, Michelle Bush Director and the Prince Edward Island Department of Tourism and Culture Community Cultural Partnership Program.

## Out of Purgatory Artists

Jackie Alcock

Luke Leunes

P. John Burden

John MacDonald

Michelle Bush

Mary MacDonald

Zea Cline

Rilla Marshall

Carol Collicut

Kendra Miller

Debbie Collingwood

Laura O'Brien

Derek Davidson

Josh Richer

Oliver Flecknell

Bill Rose

Candace Fulford

Rita Sassani

Karen Gallant

Amanda Sawnier

Gail Hodder

Anita Singh

Kim Vose Jones

Lori Joy Smith

Ahmon Katz

Carol Taylor

Anna Karpinski

Peggy Tremblett

C. Ann Kittredge

Becka Viau

Monica Lacey

WhiteFeather

Tyler Landry

Damien Worth

Karen LeBlanc

Michael Young









Surrendered original by Ahmon Katz

"This welded metal form represents an unfinished figure. I was trying to make a present for my Dad for his 60th birthday."

"I gave up on this piece because I couldn't get the gesture of a golfer swinging his club."

Ahmon Katz  
Belle River PEI





Ahmon Katz completed by C. Ann Kittredge

“My initial reaction to this piece was that it was sufficiently abstracted to allow me to finish it in a way that I chose, not necessarily with reference to the artist’s original theme. I have hundreds of found objects. The materials such as shells and rock brought to mind the shore environment. It occurred to me that this sculpture could make a statement on the natural environment. I thought of assaulting the finished work with a stream of oil created with black paint.”

C. Ann Kittredge  
Fredericton NB





Surrendered original by Lori Joy Smith

"I couldn't get the play of the word "wonderful" and "full of wonder" out of my head. This is what developed."

"I had just started this piece when I broke my arm. I associate this piece so much with that difficult time. I've never wanted to return to it but still love the initial idea behind it."

Lori Joy Smith  
Charlottetown, PEI



Lori Joy Smith completed by Amanda Sawnier

" I was horrified! It was so cute that it was hilarious and I didn't know what the hell I was going to do with it. The original artist was inspired by her children. I didn't want to deface it. I couldn't deal with all the colours of the original piece. White was gentle and innocent. I created the graphic of my sister blowing bubbles. She looks to me full of wonder."

Amanda Sawnier  
Fredericton NB



Surrendered original by Tyler Landry

“What was the original inspiration/idea behind the piece? - honestly, it was madness. It was a stream of consciousness kind of free association. I just started putting elements together until I had a composition.”

“I got tired of fussing with it and just never resumed.”

Tyler Landry  
Charlottetown PEI



Tyler Landry completed by Carol Taylor

"I hated to paint over the realistic figures that were involved in a confrontation. I had difficulty in deciding how to tackle this small unfamiliar painting...so I used clay to create a major visual change and make it mine. I kept a lot of the background and sky and added an archway, which I fired in a raku kiln especially for this piece."

Carol Taylor  
Rothesay NB





Surrendered original by Karen Gallant

"Exploration, ships, spring 2009, in my studio. Planned to finish but got sidetracked, put off until I found more time."

Karen Gallant  
Rustico PEI



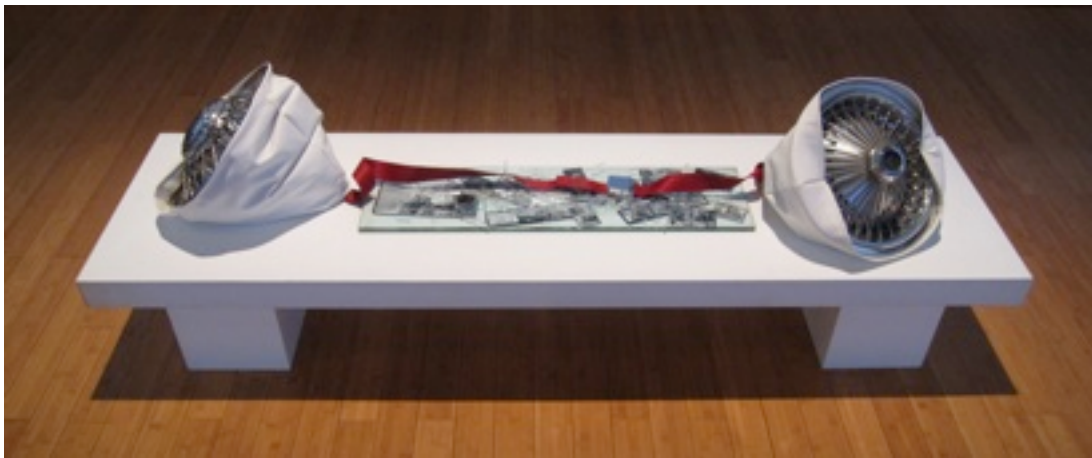
Karen Gallant completed by Oliver Flecknell

"Well that's interesting. What am I going to do with that? Do I cover it up, work with it, try to "finish" it, add onto it? What to do? So I just started doodling on it one day. The bones of the work were already there, it just needed to be finished. The drawing helped me make my point. Starting was the hardest part."

Oliver Flecknell  
Fredericton NB

"I wanted to create an image narrative about the ideas expressed in the short story by Raymond Carver, titled "What We Talk About When We Talk About Love", also titled "Beginners" in later publications. I wasn't convinced that the personal photographs would transcend into something more universal."

Anna Karpinski  
Charlottetown PEI



Anna Karpinski completed by Kim Vose Jones

"I was struck by the personal nature of the photographs and the fact that they were connected to the short story. I knew that I would be creating a narrative strictly from my observations, reading and interpretation of found objects. The photographs begged further questions. This was the focus of my thoughts and guided my work. Knowing Anna's intention for the piece, the hardest part was not to finish it for her but rather to run with my own interpretation."

Kim Vose Jones  
Fredericton NB



Surrendered original by Laura O'Brien

"I wanted to do a series on music and musical instruments. It was the first and only in the series. I was Newfoundland homesick."

"I began ten years ago and stopped ten years ago. I hated it. It just felt so flat with no emotion."

Laura O'Brien  
St. John's NL





Laura O'Brien completed by Michelle Bush

"Black , black, black and I don't paint! She seemed trapped in making this. I cut it out of the frame. I drew from previous works, materials and other artists and just started cutting and piecing together wings anchored by weights and rocks accepting the previous image as part of this new pattern.

Michelle Bush  
St. John's NL



Surrendered original by Gail Hodder

"I was planning to make a group of vessels that mimicked vases and containers, but would be completely unable to hold water, or anything else."

"I got tired of the idea before it was completed."

Gail Hodder  
Charlottetown PEI



Gail Hodder completed by Peggy Tremblett

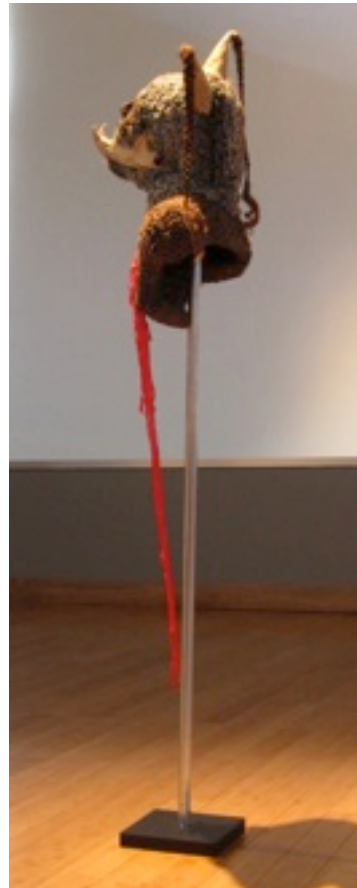
"Uh-oh, I've never worked with metal before. I was slightly terrified. When I finally stopped starrng at it, it started to make more sense. I shaped the metal a little more so that it was free standing, dug through a pile of paperback books to find perfect trees. I wanted it to look like a secret."

Peggy Tremblett  
St. John's NL



"There wasn't actually a specific idea behind the work. The pieces are the by-product of the process of another project. I was simply accumulating them with the notion that someday they could be brought together for another project. I never stopped or started."

Damien Worth  
Halifax NS



Damien Worth completed by WhiteFeather

"This is perfect for me. I immediately began to have so many ideas, and solid ideas, for what to do with it. I saw, I knew, I made. I was excited and felt very witchy. I kept looking at the wax face and ear and wondering if the artist who they were molded from could, on some subconscious level, feel me poking holes in the pieces (which I need to do in order to stitch them on). I imagined him feeling little pinpricks of sensation around the perimeter of his face and ear as I worked on the wax casts. Then I imagined him suddenly and incomprehensibly turning slightly more feral and then fatalistic as I built the piece around his features and it became more and more alive. And, did he suddenly grow more body hair, too? Did horn nubs begin to sprout on him?"

WhiteFeather  
Fredericton NB





Surrendered original by Rilla Marshall

" This was supposed to be part of a series of textile works exploring statistics. This piece was depicting the growth of organic farming in the Atlantic Provinces.

"I was frustrated with the progression of colour in the piece. It wasn't turning out the way I wanted."

Rilla Marshall  
Halifax NS



Rilla Marshall completed by Kendra Miller

"I didn't know what I was going to do, because I'm not familiar with using fabric of any kind. I didn't want to foul it up and I wanted to make sure it would still be recognized as both artists. I used the strings on the piece to sew it to the canvas at first, and then to secure it I weaved different fabric onto it and throughout."

Kendra Miller  
St. John's NL



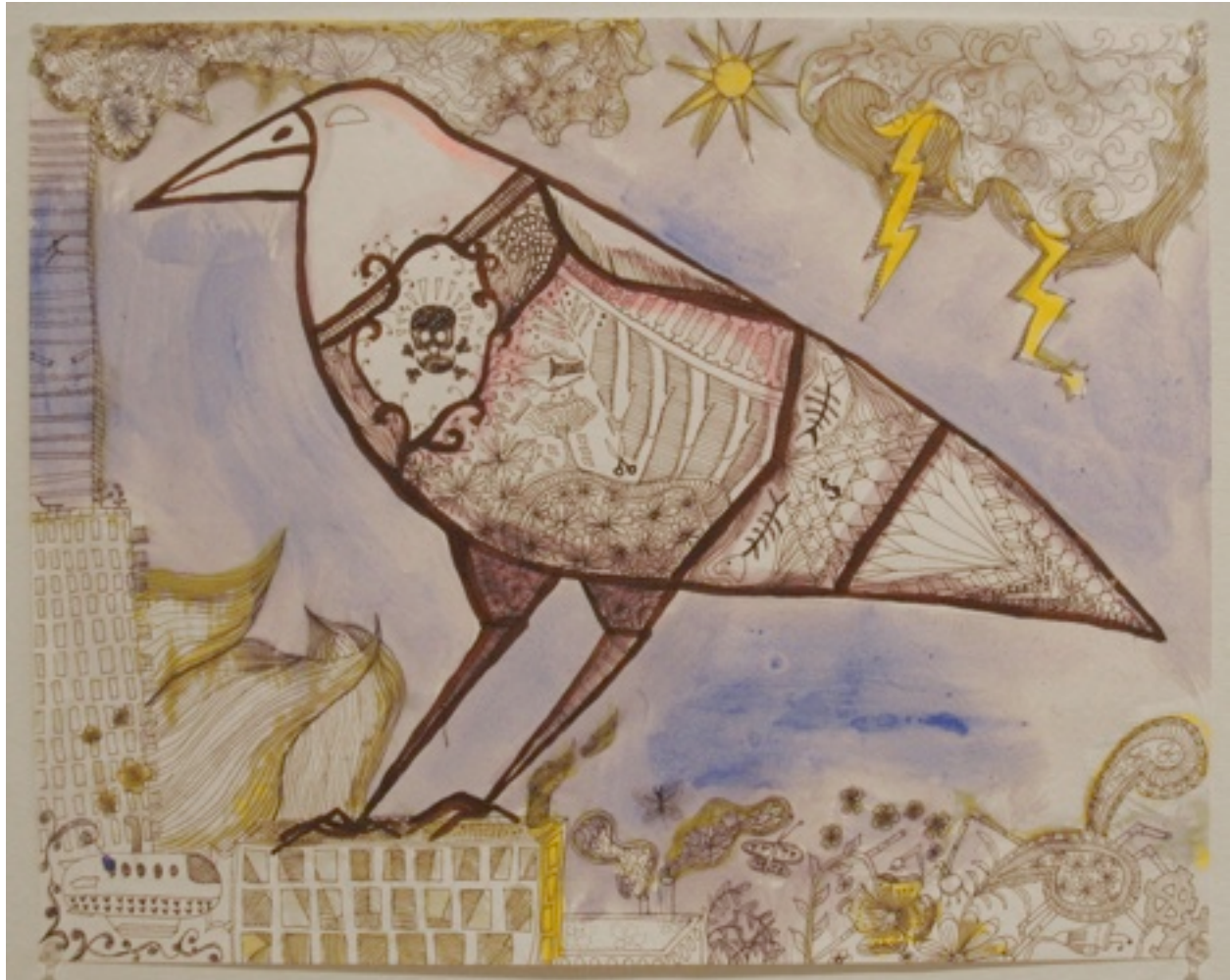
Surrendered original by Luke Leunes

“Charlottetown crows.”

“I hit a wall and needed some works done for a deadline. I went with one of my alternates pieces instead.”

Luke Leunes  
Charlottetown PEI





Luke Leunes completed by Zea Cline

“This is going to be a lot of work! But the original concept is interesting and gives some parameters to what I can make. I was nervous that I might be going in the complete opposite creative direction that the original artist had in mind. I traced the line contour of the bird that the original artist had made. Next I got a fineliner and got to work.”

Zea Cline  
St. John's NL



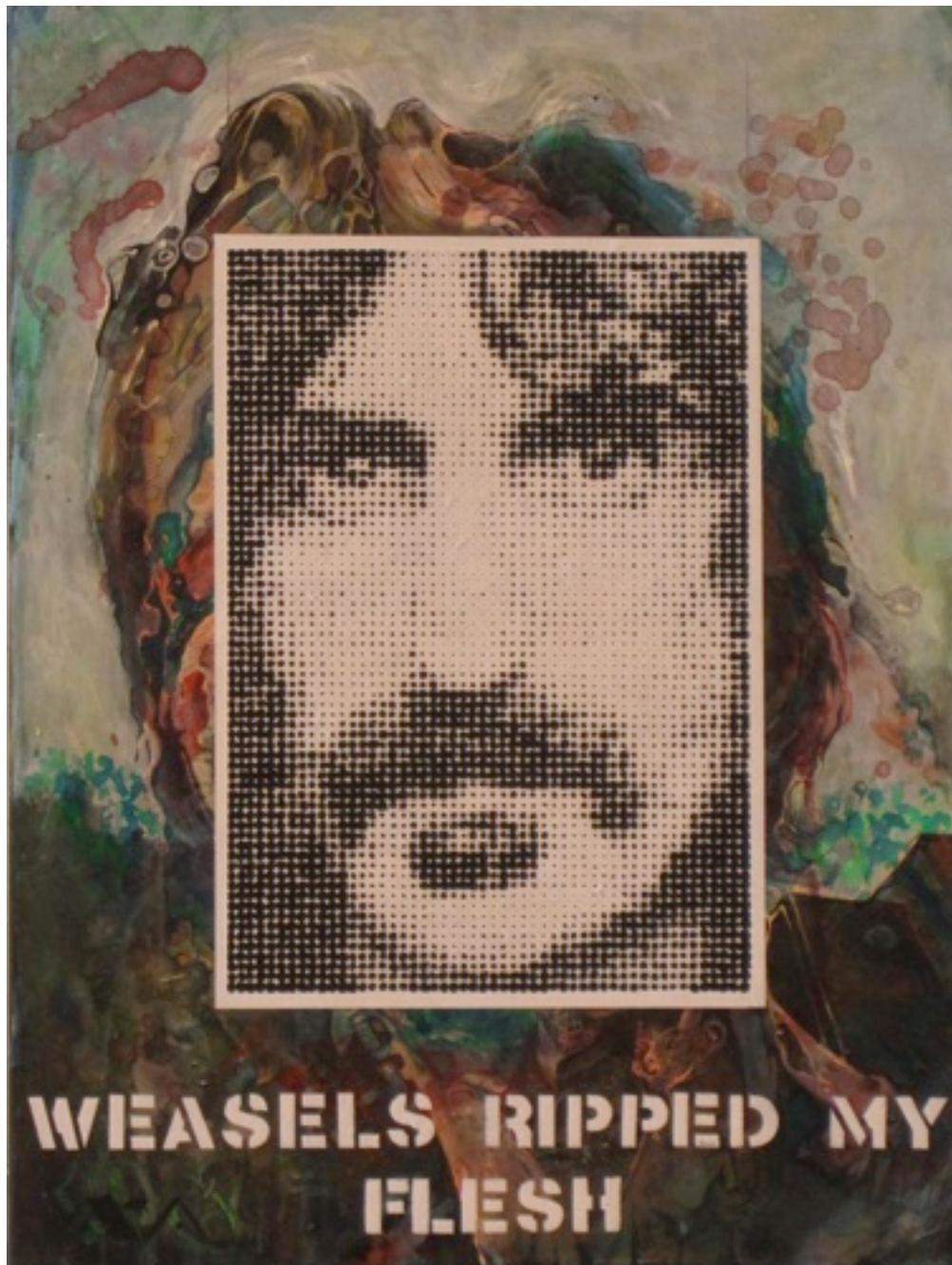


Surrendered original by P. John Burden

"This was a "Portrait of old friend, photographer Peter Everard Smith. More to be an interesting man's face than a likeness."

"Dunno why I stopped, it kept going in circles. Painting stopped talking to me, perhaps too intimidated by underlying feelings of getting a likeness."

P. John Burden  
PEI



P. John Burden completed by Bill Rose

"I was glad to see that this piece was a portrait, saw some possibilities immediately. Was a bit hesitant about marking on somebody else's work. I researched the original subject, Peter Everard Smith and found that he had photographed one of my music heroes, Frank Zappa. It may be a tenuous connection but a connection all the same."

Bill Rose  
St. John's NL





Surrendered original by Anita Singh

"I was documenting my son's baby clothes last year at St. Michaels Printshop's 24 hour art marathon."

"Needed something more? Didn't know what that should be."

Anita Singh  
St. John's NL



Anita Singh completed by Anna Karpinski

"I immediately related to the idea of the piece. I was unsure of how to add images to the sleeper outline. Most photos were too heavy. Once I decided on Polaroid transfers, I choose the images and temporarily fastened them to the piece. I was hesitant to begin layering the transfers as the process is very unpredictable and permanent."

Anna Karpinski  
Charlottetown PEI





Surrendered original by Michelle Bush

" As part of Linda Montano's 7 years of living art, she asked other artists to continue. This was my yellow year; they are each related to the seven Chakras. I wanted to do a series of printed birds."

"Timing misfired with work and other events. Used some prints but not all for small installations and collage works."

Michelle Bush  
St. John's NL



Michelle Bush completed by Tyler Landry

"Oh cool, bird prints! I was concerned about following the concept of the original artist. The intentions behind it were very different from my mindset. I wanted to retain the great paper; somehow, so I cut and tore the original, keeping some birds in tact, and started a collage of paper texture on a large board. I used the paper to fill out some of the major forms in the composition, and let the paint do the rest."

Tyler Landry  
Charlottetown PEI

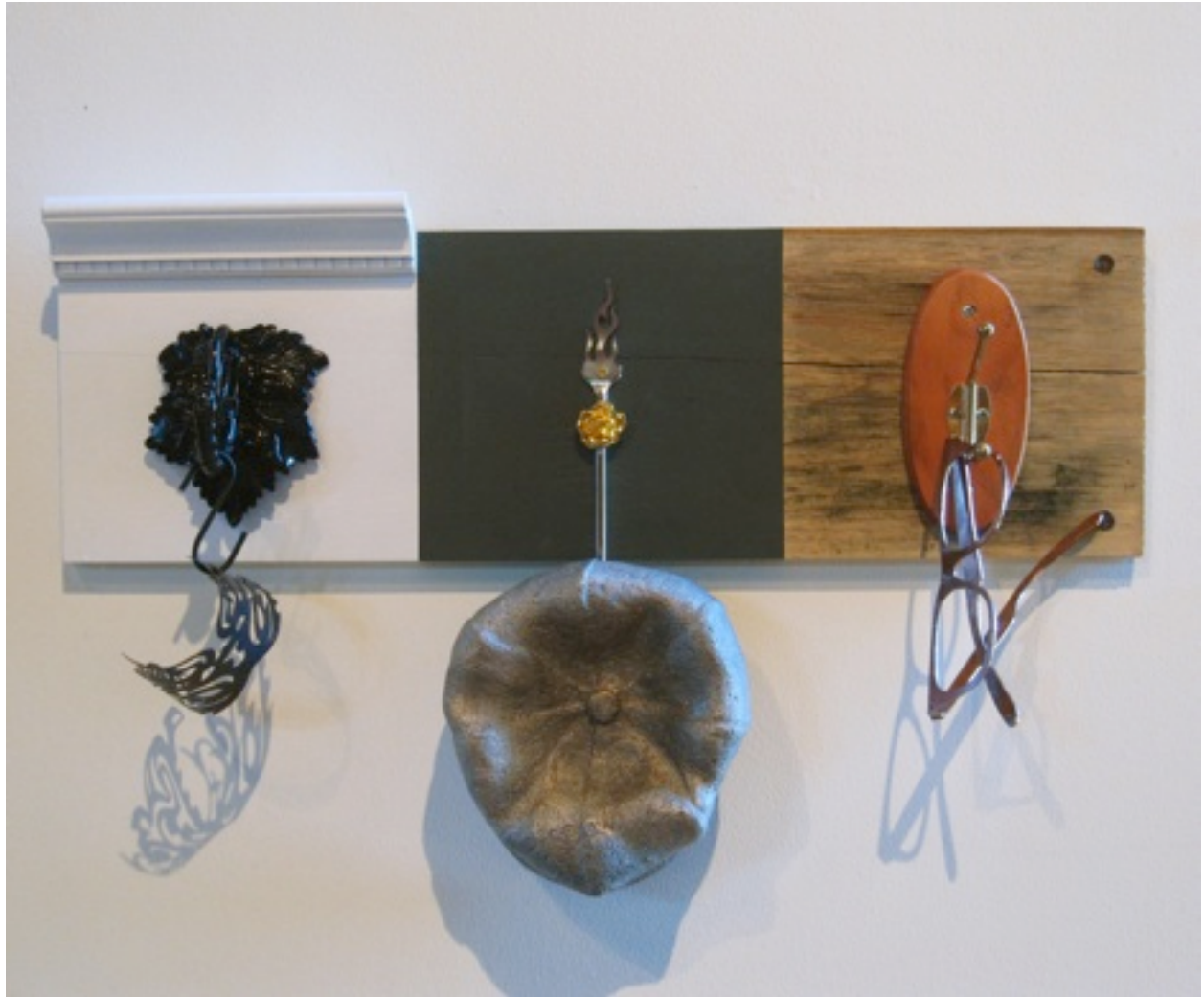


Surrendered original by Mary MacDonald

"I was originally going to do portraits of men and women who have had great influences on me. I was imagining a room full of these influences, as a great personal exhibition."

"I was into it at the time, but got busy doing other things. I was unsure about how these portraits would connect with other audiences. Perhaps it was just a personal exploration at the time."

Mary MacDonald  
St. John's NL



Mary MacDonald completed by Gail Hodder

"I was completely unsure of what to make until I read Mary's original inspiration for the piece."

"I began by making the tattoo bracelet and the piece progressed from there. Then I built the glasses. This was two personalities personified. Then I had an ah-ha moment and used a cast aluminum hat that I had made years ago but had never used for anything. I thought it was equally fitting as it was my own "out of purgatory" moment."

Gail Hodder  
Charlottetown PEI





Surrendered original by Michael Young

"This is an image of my grandfather's fishing shack in St. Pierre & Miquelon. Although my drawing is only of his shack and boat, the original inspiration was a series of pin-ups that he kept on the wall. It was going to be called Les Coco Girls."

"I ran out of time and facilities."

Michael Young  
St. John's NL



Michael Young completed by Becka Viau

“Fishing boats eh? Look familiar? So much blank space! However the concept of building from history, identity and the object intrigued my investigative side. Instead of initiating a conversation with myself someone else offered a topic to me. They began the discussion and I continued.”

Becka Viau  
Charlottetown PEI



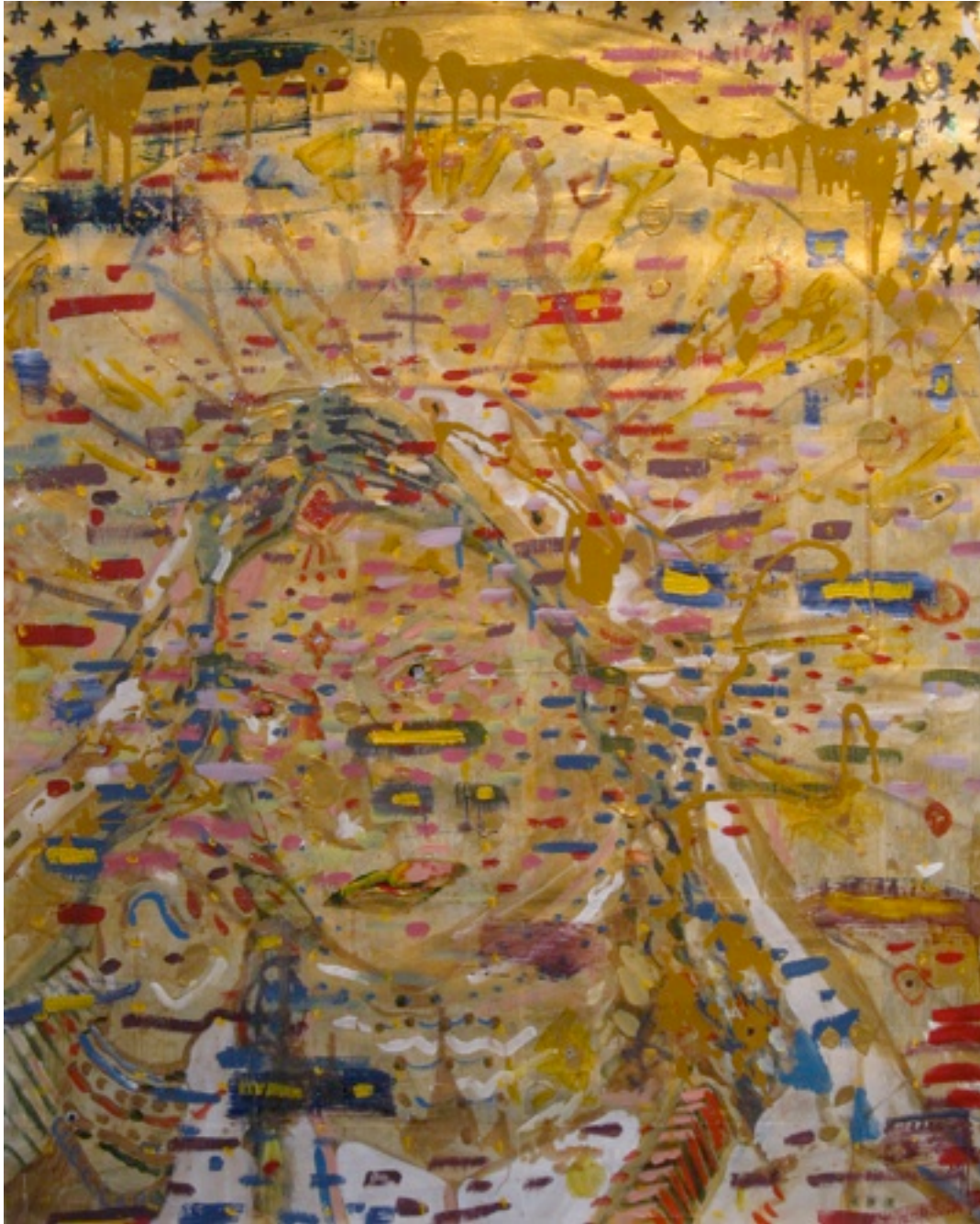
Surrendered original by Zea Cline

"I wanted the end result to be a well drawn portrait with o whole lot of flowery decoration around it, inspired by the packaging on a box of henna and a drawing that I had done earlier."

"Waaaaay to time consuming and fiddly. I bit off more than I could chew."

Zea Cline  
St. John's NL





Zea Cline completed by Damien Worth

"Great fuel for a fire. I had postcolonial concerns being a "young white male of privilege" approaching an image with connections to the notion of the other. I abandoned my political/cultural concerns with the image, throwing the baggage overboard and developing a process from which I could depart from. In short letting go and diving in."

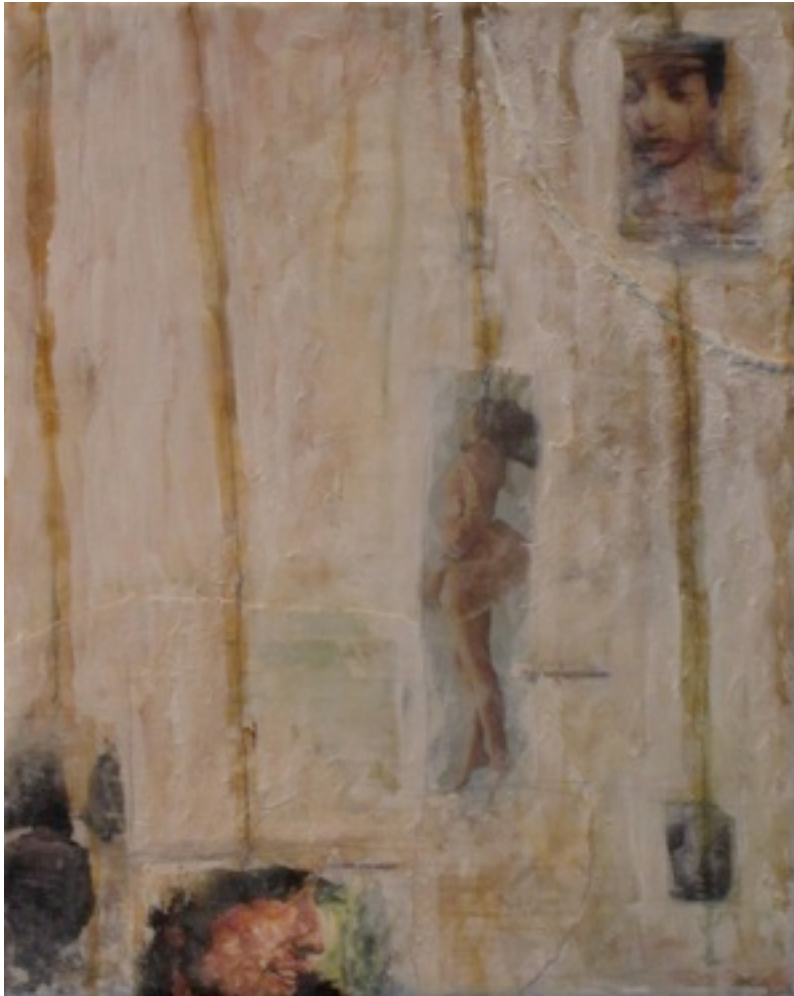
Damien Worth  
Halifax NS



"I was working on some rock and roll images a few years ago. I have always liked the cover of Dylan's Desire album.

"After about a week I realized it was not working for me."

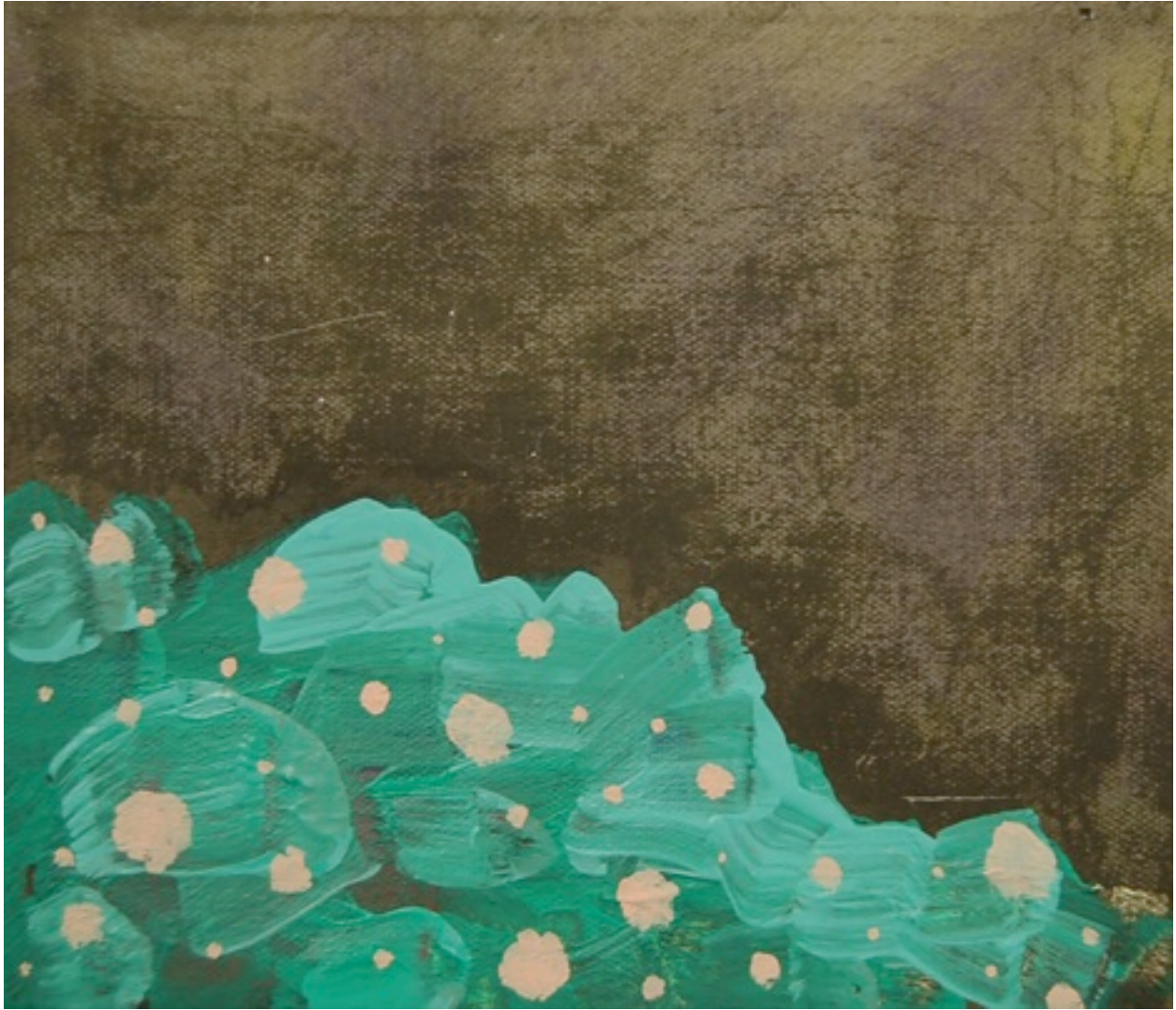
Bill Rose  
St. John's NL



Bill Rose completed by Monica Lacey

"I was a bit surprised the piece was so resolved and beautifully painted. I couldn't imagine how I could work with it. It was so hard to see anything other than Dylan's face. It was such a challenge to have it as such a focal point that I had to add other elements to balance and diminish it a bit. Eventually it became a collage element and part of a larger piece."

Monica Lacey  
Fredericton NB



Surrendered original by Candace Fulford

“This was a small side piece I would occasionally add to while working on others. The inspiration for most of my work comes from my own sense of nostalgia.”

“This little canvas has been knocking around my studio for 2-3 years now and not receiving the love and attention it deserves.”

Candace Fulford  
St. John's NL



Candace Fulford completed by Karen LeBlanc

"I was relieved, it was small. I loved the simplicity and dark colours. I wanted to soften the piece with fiber. After thinking about solutions, the only one I could come up with was to actually glue the fiber and feathers to the painting to get the softened image that I wanted without actually changing the painted canvas."

Karen LeBlanc  
Fredericton NB





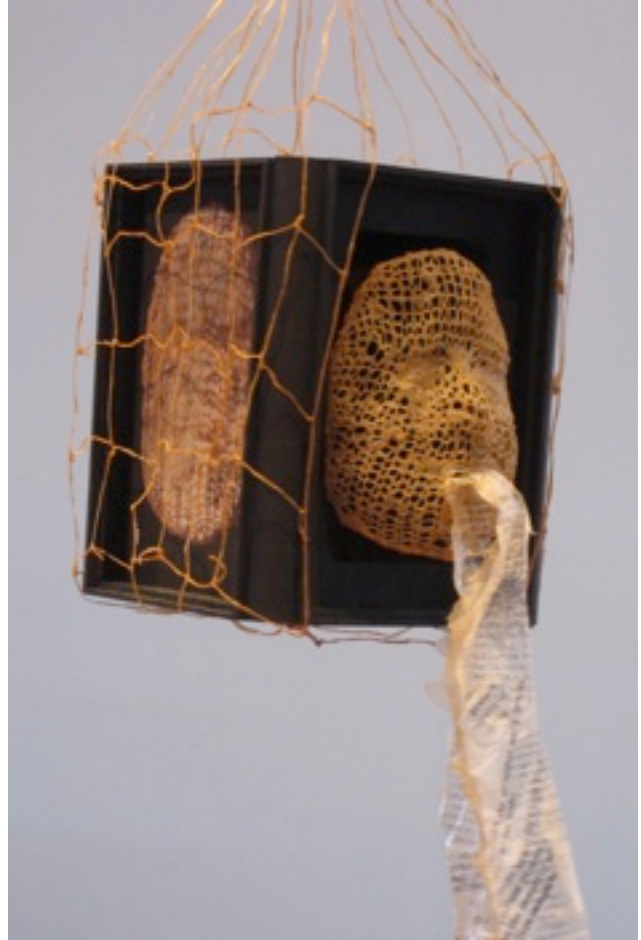
Surrendered original by Jackie Alcock

"This piece was originally about words, letters and having a problem with them. I find it painful to even write a short note. I thought making this piece would somehow help me understand my fear of words."

"My mind wonders. In my basement of creation I just found something more interesting, although I felt that this piece deserved a second chance."

Jackie Alcock  
St. John's NL

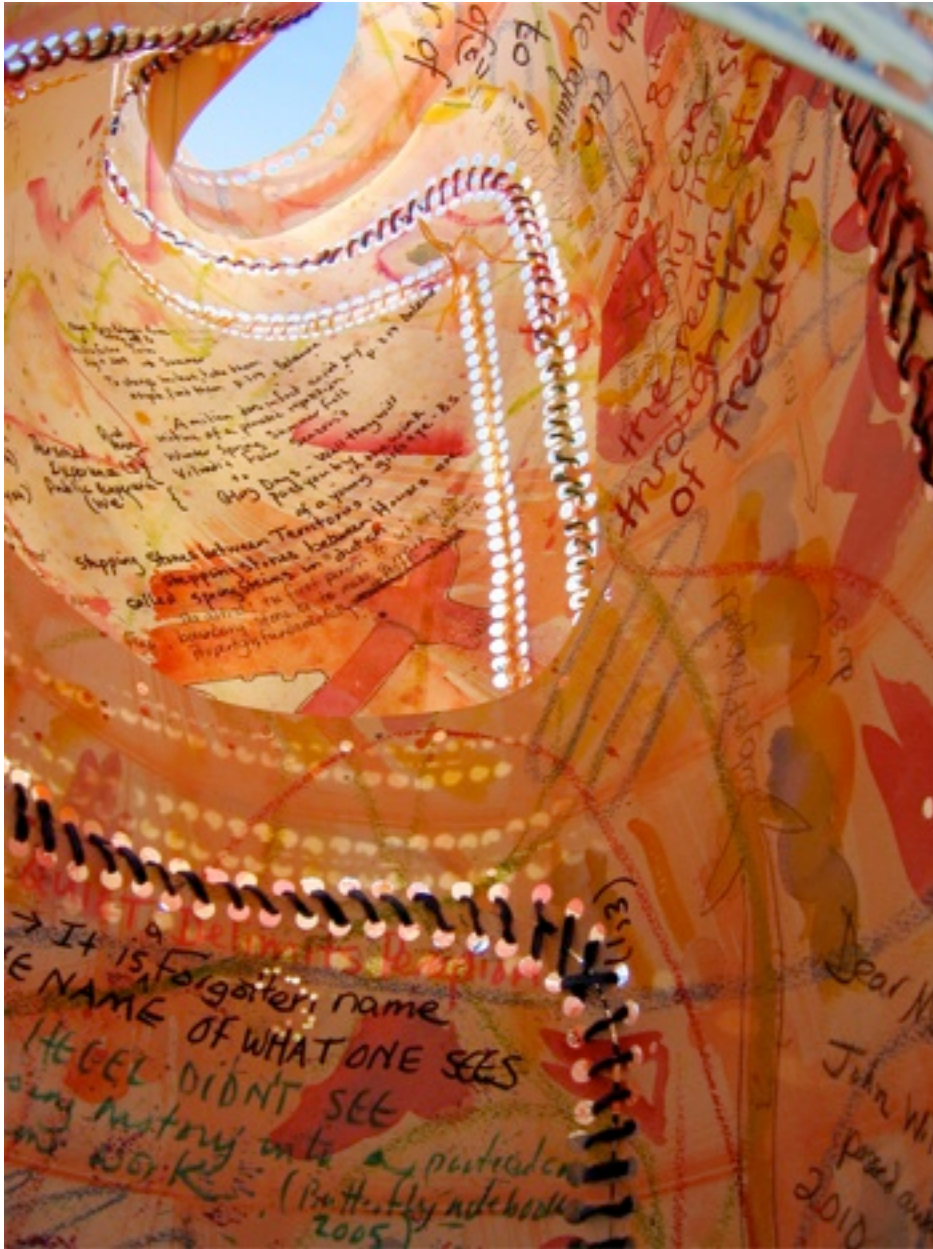




Jackie Alcock completed by Carol Collicut

“I began to think about how to achieve conceptually the idea of speech as being something incoherent and frightening. I thought that having a face protruding from a black void with words printed on gut would convey this idea. The first step was the most difficult. I felt as if I was destroying the work, leaving nothing but the box shell as a starting point. I tried to keep my focus on the words and idea and yet produce something that was related to my own art practice.”

Carol Collicut  
Fredericton NB



Surrendered original by Debbie Collingwood

"This piece is regarded as a paper quilt. Community involvement in quilting bees is an important component of quilt making. Although I am the original inspiration behind the piece, I am grateful to many people who have contributed to the process."

"It was my goal with the conception of this piece to return to school, equipped with a methodology suitable for coming to terms with my struggle."

Debbie Collingwood  
St. John's NL



Debbie Collingwood completed by Laura O'Brien

"This will never fit comfortably in the space that I live in. Where am I going to work on this? Being a quilt, it appeared as though a lot of people and a lot of time had gone into this piece before it came to me. It was daunting to be the one to bring it to the finish line especially because I wondered if there were some expectation that I "finish it" in the form that it presently existed."

Laura O'Brien  
St. John's NL

“This is a portrait of the danger tree at Beaumont Hamel. Many Newfoundlanders lost their lives on this field during the First World War.”

“I actually finished this piece but was never very happy with it as a painting.”

John MacDonald  
St. John's NL



John MacDonald completed by Joss Richer

“My first order of business was to ”un-finish the piece. I had a pretty good idea where I wanted to go with it. The first step was to begin erasing the original image. I began with a belt sander removing the paint from the canvas. Then I added paint remover until I had just a ghost of the original image.”

“I did not face many difficulties once I set my mind on a process, although tedious. But I saw that as an important part of the process, forcing me to focus on each splinter as separate and unique individuals. The painting that I reworked was heavy with content, in some way entrusted to me and that I retain its honour and meaning.”

Joss Richer  
Fredericton NB





Surrendered original by Peggy Tremblett

“Inspiration? Promiscuity, insecurity and the art of being awkward.”

“I started this for a group show and left it in the corner of my studio. I had an idea in my head that didn’t really translate well on canvas.”

Peggy Tremblett  
St. John’s NL



Peggy Tremblett completed by Rita Sassani

"I immediately covered the purple background. I then painted two abstract figures in the remaining positive space. The outline of the original figure bled through my acrylic paint. It must have been made in ink. I saw how my new work was actually connected to that original, the two new abstract figures seemed to mesh well with the original contour figures."

Rita Sassani  
Fredericton NB

“My idea came from my friend Craig when he said ”shut up and grow a mustache!”

“I began with the name of the painting and I wanted it to seem serious, but a joke at the same time. I stopped because I didn’t know what else to do with it. I didn’t want to make it complicated.”

Kendra Miller  
St. John’s NL



Kendra Miller completed by Derek Davidson

“I saw many shapes resembling faces. It is abstract and I do not normally do abstract. I put in the general outline of a body and then a face. I did not have a planned process. I had a face and a body.”

“I almost always paint from a feature in front of me; hardly ever from imagination.”

Derek Davidson  
Fredericton NB





Surrendered original by Amanda Sawnier

“I remember thinking about trees and playing with texture.”

“ I put it aside because another project came up. I was never inspired to go back to it.”

Amanda Sawnier  
Fredericton NB



Amanda Sawnier completed by Anita Singh

“It made me think of a map, the green shape as land. I was concerned about covering up too much of the original beginnings. I didn’t want to take over; keeping in mind it was a collaboration. The dots tied it all together, creating a grid back to the map.”

Anita Singh  
St John’s NL



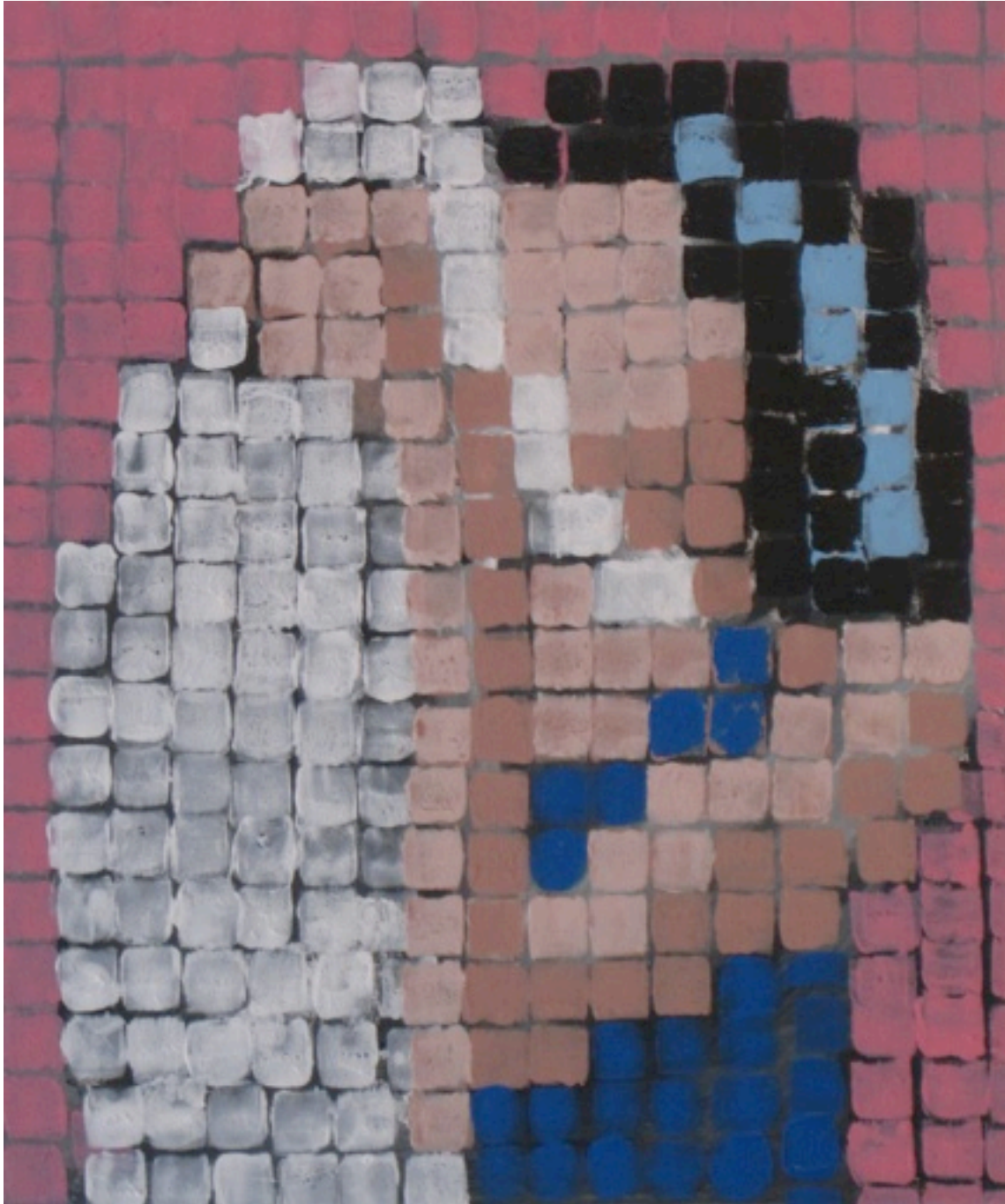
Surrendered original by C. Ann Kittredge

“This was the achromatic underpainting for a portrait of a friend with her cat. The photos were taken in Woodstock around ten years ago. The painting was begun a few years later.”

“I changed my mind about the pose and completed a different painting on another canvas.”

C. Ann Kittredge  
Fredericton, NB





C. Ann Kittredge completed by Luke Leunes

“It lacked colour. It was grey. I wanted to maintain what I was given. Three weeks went by then I played an old video game that lead to the pixilation. I reduced the brushwork down to pixels but still maintaining the original work.”

Luke Leunes  
Charlottetown PEI



Surrendered original by Carol Collicutt

"I was working on a series of photo-based work about memory, and this piece was an experiment. I wanted the filmy quality of the mylar to mirror the indistinctness of memory.

I worked with photos of myself as a child and young woman."

"I didn't stop making the series, I just went in a new direction and abandoned this particular piece."

Carol Collicutt  
Fredericton NB



Carol Collicutt completed by Candice Fulford St. John's NL





Surrendered original by Derek Davidson

“This was painted while people, who may not realize they are being painted, carried out their activities at a market or cafe. This was done at a Saturday morning market in Fredericton, in the fall of 2009.”

“I Probably ran out of time, or interrupted by something.”

Derek Davidson  
Fredericton NB



Derek Davidson completed by Rilla Marshall

“I was fumbling for a while until I started cutting out the figures from the canvas and using them as stencils. The only remaining evidence of the original piece is visual; the embroidered horizon of a crowd is traced from figures in the original painting.”

Rilla Marshall  
Halifax NS



Surrendered original by Carol Taylor

“I Saw a small waterfall tumbling over rocks and roots.”

“I was doing a series of Small Trees and decided to try another scene which I had started to paint over it and didn't finish.”

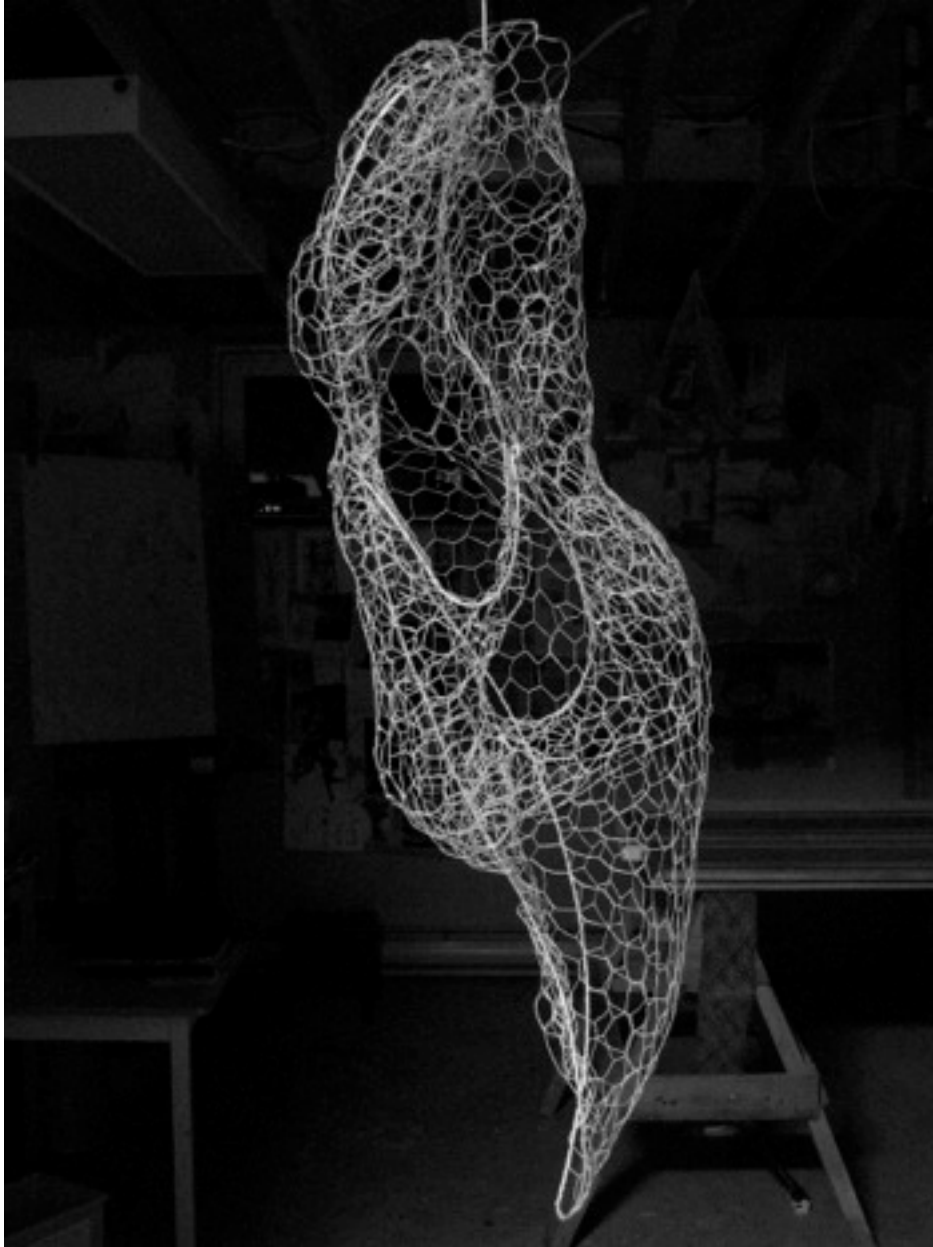
“Life interferes.”

Carol Taylor





Carol Taylor completed by John MacDonald St. John's NL



Surrendered original by Joss Richer

“This piece evolved from a series of earlier mixed-media sculptures. I wanted to create a similar form but lighter, floating, unattached.”

“I finally ended up with a form I liked in mesh. However, I couldn't bring myself to applying a 'skin' to it. I felt it would hide the flow of the interior. I just wanted it to float, unattached, defying gravity.”

Joss Richer  
Fredericton NB

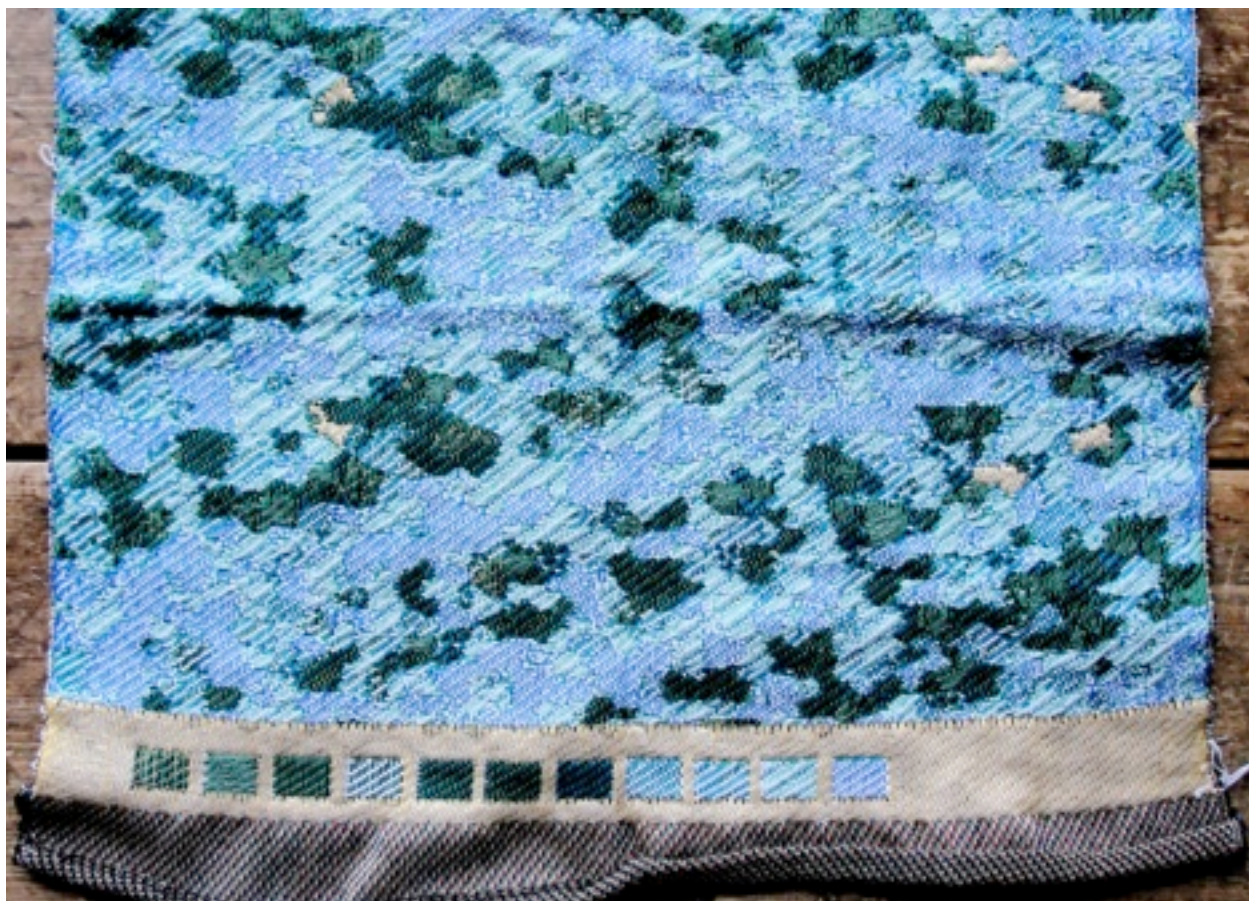


Joss Richer completed by Lori Joy Smith

“Every time I picked it up to look at it, it poked me. I knew I wanted to do something with fabric. I wrapped fabric through the chicken wire trying to keep and honour the shape. The fabric looked to busy so I decided to knit a cover in cozy soft yarn. It became such a different object. We wanted to always be touching it.”

Lori Joy Smith  
Charlottetown PEI





Surrendered original by Karen LeBlanc

“This was actually a Jacquard woven sample that I created for a course I took. This was an exercise in creating a pattern and colour theory.”

“I always intended to create a hanging out of it but it hasn’t happened yet. I lacked the time to plan the way I wanted it to hang.”

Karen LeBlanc  
Fredericton NB



Karen LeBlanc completed by Karen Gallant

"I love fabric work, and appreciate the work that has gone into the piece. I didn't want to do anything to the actual piece, as it looked completed already. It reminded me of traveling, a voyage, exploring. Movements of sky, or water, a wake from a boat. I felt that I should use natural/found objects as the original artist mentioned she liked to use all natural fabrics. You had to create something that showed your style of work, to show a combination of the two artists that works, so I had to take it farther."

Karen Gallant  
Rustico PEI



Surrendered original by Kim Vose Jones

"I always wanted to create a sculpture related to the interplay of body and spirit, inspired in part by the Mevlana Sufi mystics."

"Technical indecision was mostly to blame for the long hiatus of this project. I struggled with issues of voice, cultural appropriation and representation."

Kim Vose Jones  
Fredericton NB





Kim Vose Jones completed by Ahmon Katz

“How do I deal with woven hair? I had good feelings about the piece so started by creating a bust building from the neck down. After that no real difficulties as Kim gave me a head start.”

Ahmon Katz  
Belle River PEI



Surrendered original by Monica Lacey

“The original photo for the screen print was taken on a stormy new year's day at Robinson's Island, PEI, a magical and secluded place on the north shore of the island. It has the feeling of being at the end of the earth.”

“I felt maybe too attached to the piece to come up with a new direction for it; I couldn't seem to figure out what it needed but I knew it wasn't finished.”

Monica Lacey  
Fredericton NB



Monica Lacey completed by P. John Burden

“Really liked it, still remember how it was. I have stood on the end of Robinson’s Island a few times myself. So I thought I’d paint it in a past time; a time when the ecological changes in the bay were much slower. Against my normal grain, the scene became less stark and lonely as it grew happier. Feels like someone else’s piece, neither Monica’s or mine.”

P. John Burden  
PEI





Surrendered original by Oliver Flecknell

"This was part of a series of works where I combined photographic processes to create really interesting compositions."

"I had made a bunch of them and was not inspired to keep going with this particular one."

Oliver Flecknell  
Fredericton NB



Oliver Flecknell completed by Jackie Alcock

"Small and flat. What was I going to do with this? On closer inspection the print looked like the top of trees, maybe a forest. I did what comes naturally to me, I added to the print. I just started and followed the flow. I cut up the print Then I cut up the envelope it came in. I retrieved a box from my personal art purgatory and went to work."

Piece 1, The Box or Package

Piece 2, The CD of making The Package

Piece 3, In the Forest of the Mind.

"I found myself wondering if Oliver Flecknell would approve of what I was doing."

Jackie Alcock  
St. John's NL



Surrendered original by Rita Sassani

"I wanted to create a field of green as a background on which I would paint flowers, plants, perhaps trees."

"I was unhappy with the way it looked and planned on changing it. Then I started on new canvasses resulting in this canvas being left untouched for over two years."

Rita Sassani  
Fredericton NB





Rita Sassani completed by Debbie Collingwood

"I was excited to see the art work that I had agreed to adopt, to finish raising as my own. The frame was removed and the canvas scraped to remove any acrylic possible. After a period of analyzing my own artist relationship with plants, I tried to retain the integrity of the original idea while recycling work from my past."

Debbie Collingwood  
St. John's NL



Surrendered original by WhiteFeather

“This was from an assignment that I gave my students, to create a doll self-portrait. I wanted to gauge the amount of time they’d really need to work on it, so I began the assignment myself.”

“The process I assigned was very different from the way I’m used to working, and I lost interest in continuing. I think it could be something really interesting, but I’m really tired of making ‘dolls’ as part of my practice.”

WhiteFeather  
Fredericton NB



WhiteFeather completed by Mary MacDonald

"At first glance I was excited about the prospect of finishing a sculptural piece. I was intrigued by the Medusa icon. I wanted to create a home for the doll Medusa. I chose the form of a traditional saltbox house. A house can be a representation of the soul and self or a representation of security and safety. I had to decide on how Medusa would look out. In the end the arms and legs out the windows seemed most interesting."

Mary MacDonald  
St. John's NL