

TEN KING

Spring 2022

GREETINGS Dare one say it? There are signs that spring is finally coming! There are snowdrops and aconite flowers to brighten the days plus we have been able to resume some of our activities, such as Friday night exhibition openings.



Kai Eichenbaum



Lynn Chidwick

I am especially happy to report that this year's Christmas sale was one of the best we have ever had. Our artist members and staff did a stellar job of providing and displaying work, that made the Gallery an attractive and welcoming place to do Christmas shopping. We are also very grateful to the many people who shopped locally. After the past two years of lockdowns, we are thankful for the community's continued support.

We have had the good fortune these past years of having excellent staff and now we would like to welcome Amanda Lammers to the Carnegie. Amanda is a graduate of McMaster University and Mohawk College with the kind

of work experience we need to help the Gallery thrive in the days to come.

We would like to thank Michelle Murphy for her great work in bridging the gap and making this transition smooth.

The Board has been busy and starting to prepare for the AGM in May. The Secret Gardens Tour committee is busy preparing for the upcoming event in June. We are also working on the August memorial exhibition to celebrate the art of founder Catherine Gibbon.

This year marks the 175th anniversary of the Town of Dundas and plans are being made to celebrate this great community. Over the years, many people have worked hard to ensure all the great activities we can enjoy in Dundas from sports, to the parks and conservation areas and the arts. One of the early activists was Frederick Longtin, a master shoemaker who, with several

others, formed the Dundas Craftsman in the 1970's, a forerunner of the Carnegie Gallery. Several years ago Frederick moved to Nova Scotia with his wife Lorraine Beswick, a weaver and daughter of potter Helen Beswick. We are saddened to hear that Frederick died early March after a long struggle with COPD. He made his mark in the arts community here and in Granville Ferry, Nova Scotia.

With the weather improving and with Covid restrictions easing, we hope you will visit the Gallery. We have an exciting exhibition schedule, a new lecture series and beautiful work by our artist members to enjoy.

Thank you to our staff, members and community for all they do to ensure the Gallery can continue its work in the heart of Dundas.

Nancy McKibbin Gray
on behalf of the Carnegie Board

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AGM Annual General Meeting

Wednesday, May 19, 7:00 pm at the gallery.

We invite the community to come and hear about our past successes and future endeavors.

Nominations for new board members are welcome from all members. Please submit nominations to info@carnegiegallery.org by Thursday, April 28, 5:00 pm.

Everyone is Welcome!



Carnegie Gallery Lectures Artifice & Ardour

A lecture series by Regina Haggio

This six-week course focuses on 16th-century art in Italy. This period, now called Mannerism, is not as well known as it deserves to be. It flourished in Rome, Florence, Bologna and Venice and involved such artists as Bronzino, Lavinia Fontana, Tintoretto, Titian and Veronese.

Wednesdays 1:00 – 3:30pm,
April 27 – June 1 (6 lectures)

\$150 Pre-registration is required by contacting the Gallery.

Mask wearing is recommended for all patrons. Lectures to take place in the Lower Level which is wheelchair accessible.

Regina Haggio is an art historian, public speaker, curator, YouTube video maker, former professor at the University of Canterbury in New Zealand, and also writes a column about art for the Hamilton Spectator.

Carnegie GALLERY

Joseph Panacci



10Q is a quick way for readers to get to know some of our artist members a bit better. In this edition, we'd like you to meet artist Joseph Panacci.

1. Why did you begin seriously pursuing art?

I have always loved art, but never thought of myself as an artist. In high school I got stuck in the art program, and never looked back.

2. What is your primary medium?

Porcelain clay. Functional and decorative pottery done on the wheel, glazed, and fired in my wood kiln.

3. How do you know when a piece is finished?

When it's glazed and fired. But now I realize that I need time to see its inner beauty, and to grow with it.

4. What's the biggest challenge you face as a professional artist?

Not to be complacent and static, but to keep growing and moving forward.

5. What other pursuits feed into your art practice?

Discovering nature all around me, mostly by walking and bicycling. Gardening and taking care of my fig trees.

6. What is your chief characteristic as a person?

A workaholic? I do spend too much time in my studio playing around.

7. What's the most important thing you've learned about yourself by being an artist?

That I'm a kid at heart, and a good beginner. The magic that happens when you

centre a piece of clay, open it into a cylinder, and then it's a whole new journey all over again.

8. What is your idea of happiness?

When I look back and see freshly thrown pots on the table, and they look better than when I made them on the wheel, I'm happy.

9. Who has been your most enduring inspiration?

My parents. They have always supported my artistic pursuits. Also Kayo O'Young and Harlan House, I have always looked up to them for inspiration and direction.

10. If you could travel anywhere in the world tomorrow, where would you go and why?

I would love to visit a small village in China or Korea, where they still do traditional crafts all by hand, using local materials.



April 8 – May 1
Reception: Friday, April 8, 7-9:30pm

Lee Jung-Do
Serenity ceramics



Andrew Ooi
Without Interrupting the System
paper sculptures



28th Annual Secret Gardens Tour

Sunday, June 12th, 12pm – 4pm

Rain or shine

carnegiegallery.org

905-627-4265

May 6 – June 2
Reception: Friday, May 6, 7-9:30pm

Marguerite Larmand *Threshold: views from a liminal place* textiles



Brenda Roy
59th St. Bridge jewelry



June 10 – July 3
Reception: Friday, June 10, 7-9:30pm

Judy Major-Girardin
Belonging paintings



Jin Hee Jun
Mind ceramics



Call for Exhibition Submissions

Deadline May 31, 2022
details at: carnegiegallery.org

Curator's Corner by Marla Panko



When we enter an art gallery to view an exhibition, we experience the immediacy of an artist's work and the way in which it is presented. We're seeing the end product of months of behind-the-scenes activity at the gallery, and years of work in the artist's studio. To better understand what's involved, let's look at the path of an exhibition - from inception to completion.

Thanks to the tireless efforts of our Carnegie team, we successfully host 18-24 exhibitions each year, usually two each month. Simultaneous planning and coordination for all scheduled exhibitions is ongoing, and we take great pride in the quality of work we exhibit and the number of artists we are able to support.

Of course, all exhibitions begin with artists. Most artists work for years creating the body of work for a show, not to mention the many previous years of training and experience which channel into current projects. When an artist is ready to share their work, they assemble an exhibition proposal by selecting and photographing their artwork and painstakingly preparing support materials. Although fluent in the visual language, articulating one's ideas

and motivations in written language for such a submission can be a daunting task.

Once submissions arrive at the Gallery, they are reviewed and discussed by a knowledgeable committee of artists and board members at selection meetings. Every effort is made to select work of the highest quality which will create a diverse and exciting program schedule for the upcoming year. Contracts are then generated for accepted artists, exhibition dates are established, and ongoing support is provided to address specific funding or installation challenges as the vision for the exhibition develops.

In the last three months before an exhibition, the Gallery works closely with each artist to confirm plans for delivery and installation while work is finalized back in the artist's studio. Unexpected problems with kiln firings, accessing art materials, sudden personal issues, or the unforeseen challenge of a lockdown can all throw a wrench into the best laid plans. Any necessary framing must be completed, and prices established. In the case of the Carnegie, artists also design their own printed invitation to be featured in promotional materials.

In the final month before a show opens, the Gallery's role steps into high gear. Media releases are written, indoor and outdoor signage is created, labels are printed, artwork is catalogued, social media and website announcements are posted, invitations are mailed, and plans for the exhibition reception are finalized.

When the installation day eventually arrives, walls are patched and painted from the previous show and the new layout begins. Each installation is a collaboration between the artist and the Gallery in order to present the work at its very best. Depending on the nature of the work, size of the exhibition, and the artist's vision, this process can sometimes take longer itself than the actual hammering of nails or setting of display units. Once labels are placed and lighting is positioned, the exhibition is finally ready for viewing.

The opening reception that follows celebrates the culmination of what may be 1-2 years of planning from

the point where the artist first submitted their proposal - much longer if the artist's full investment of time is considered. The supportive gesture of friends, family, and gallery members who attend is truly appreciated. Any sales, published reviews, or contacts that may be generated as a result of the exhibition are often unanticipated rewards. For the artist, seeing their work objectively in a gallery context provides a valuable opportunity to reflect on their efforts. Ultimately, the intimate connection between the viewer and the voice of the artist is shared.

Then all too soon the exhibition is over - and a new one is ready to launch.



Amanda Lammers

*Carnegie Gallery
Marketing & Fundraising Specialist*

Amanda has worked in Dundas since 2018. She grew up in a small farming community north west of Listowel, Ontario. Art was a driving passion in her life that brought her to the area with a vibrant art scene. She came to Hamilton for school in 2014 to complete a Bachelor of Fine Arts at McMaster University. Shortly after completing her degree she completed the Marketing Business program at Mohawk College. As Amanda started working retail in Dundas, its small town culture encouraged her to stay as it reminded her of her hometown values. She grew fond of meeting local customers that were intent on supporting local.

Amanda is thrilled to be working at the Carnegie Gallery as the Marketing and Fundraising specialist. She is excited to apply her knowledge of art and business in her new position and she hopes this will be the beginning of a long career in the local art scene.

Carnegie GALLERY

Staff

Marla Panko,
Curator

Laura Brandreth,
Shop Manager

Amanda Lammers,
*Fundraising &
Marketing Specialist*

Margaret Schooley,
Bookkeeper

Evelyn Kelch,
Website Administrator

Volunteers

Headspring Marketing Design,
Graphic Design

Lynn Macintyre

Anne Gillespie

Libby Toews

Marilyn Hyatt

Weekly Shop Volunteers

Evi Pertens

Robin McGinlay

Kathy Starodub

Daina Tustian

Barb Carpio

The Board of Directors for the Dundas Art and Craft Association/Carnegie Gallery

Pam Norman, *Co-Chair*

Nancy McKibbin Gray, *Co-Chair*

Mary Jo Hind, *Secretary*

Bruce Youngblud, *Treasurer*

Members-at-Large

Richard Kowalchuk

Cecile Kramer

Elizabeth McQueen

Joan Mitchell

Frances Thorp Neufeld

Bobby Turnbull

John Wigle



Many thanks to Incite Foundation for their support of the 2021 Arts Dundas Weekend.