



Annie Lalande

The Geography of Bliss



Bonnie Baker



Bonnie Baker
07 10 13 - graphite with rust residue on paper, 38 x 25cm, 2011

BONNIE BAKER

When beginning a new series of drawings I closely examine the object or subject, methodically drawing the same image over and over. The first couple of drawings are not very good likenesses so I keep making drawings until I can recognize it. I draw to understand my subject better. Once the image gains a life of its own, then I can look at it, think about it, and revise it. The revised drawing is now an expression of a new thought, rich in emotional expression and poetic aftermath.

There is a relationship in my work between a recognizable image and notions of visual perception. The cloud drawings completed in 2013 for the exhibit a cloud is a promise recorded clouds seen daily through a window in my studio. When I made the horizon line more or less prominent or removed altogether the cloudscape drawing embraced contradiction: the conceptual and the representational, tight realism and total abstraction could coexist in any one image. The enigma of clouds gave me a way to work through questions around perception and ambiguity of space within the image.

The rural road drawings are more recent and rely on much the same selective framing I used with the cloud drawings. Only now I am looking thru a computer screen at the live streamed images. Since 2010 on days storm stayed and house bound, I had downloaded screen shots generated by highway web cam sites. I am fascinated with the aesthetics of the digital images despite the strictly functional POV of the cameras. The low resolution image portray a landscape that is simultaneously artificial and genuine. Inserting the time stamp inside the drawing is a way of reinforcing this duality. So within both series there are questions for me to understand about illusionary space and time.

Drawing from observation is a way of getting out of my head and memory. Drawing what I see in front of me makes me not think or invent too much which seems counter intuitive to the process; over-thinking can make me lose my way because everything, every mark, smudge, space becomes so imbued with activity it becomes meaningless. The very act of drawing contains both outer and inner parts of my world. And the choices I make in the drawing process are an important part of a conversation I have with myself.

2016



Annie Lalande
All things being equal - graphite on paper, 117 x 71cm, 2013



Bonnie Baker
Hubbards Feb 2012 - graphite and wax crayon on paper, 51 x 69cm, 2016



Bonnie Baker
Bridgetown Feb 2011 - graphite, charcoal, pastel on paper, 51 x 69cm, 2016

ANNIE LALANDE

My practice in drawing, explores the paper as a living entity. I am interested in the material's physiognomy and how it recalls its history, its course, and its roots. In a meditative and introspective approach, I establish a rapport with the subject, to better receive, understand and appreciated it.

This body of work is related to the many questions relating to my personal identity. The identity in question is never exploited to give meaning to the works, neither the works are not destined to comment on the notion of identity. The drawings are meant to be experienced sensually rather than intellectually.

The markings are discreet, sensitive and inspired from imagery of places, objects or people, most often barely discernible. The questioning of identity at the base of my work may be following this formal rhythm, because it is probably itself inflected by thoughts and emotions that intersect and change constantly, but the works are all preliminary poetic experiences. I experience the paper as an entity that carries with it a sequence of slow, organic, microscopic and silent activity related to the growth of living forms and natural patterns. It is a contemplative approach closely linked to careful observation, of where living forms come from and paying attention to what is being created.

2016



Annie Lalande
Strathmore 079 - graphite on paper, 92 x 71cm, 2013



Annie Lalande
Maidstone 091 - graphite on paper, 92 x 117cm, 2013

ABOUT THE ARTISTS

Bonnie Baker

Bonnie Baker is a Nova Scotia based artist. While growing up in Ontario drawing was her language of choice. After studying printmaking at Nova Scotia College of Art and Design (NSCAD), Baker's practice focused on textiles until 2007. She returned to her first passion reviving a current practice in printmaking and drawing through study at the Women's Studio Workshop, Rosendale NY and under private tutelage.

Both her textile and works on paper has been included in several invitational group exhibitions in Canada and US as well as a slate of solo exhibits. Selected drawings from Lachesis' measure a solo exhibit in 2011 were published in the International Drawing Annual 7 (INDA). Her textile pieces can be found in the public collections of the Art Bank of Nova Scotia, Royal Bank and Societe internationale des entreprises ECONOMUSE as well as international private collections.

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Annie Lalande

Born in a rural francophone village in Ontario, Annie Lalande was drawn to art from a very early age, which led her to pursue Fine Art, graduating in 2001. Motherhood greatly influenced her artwork and more recently, the discovery of her biological Trinidadian father has brought clarity regarding her heritage. This event echoed onto her practice. She no longer draws on a surface, but listens and engages with the surface. In the simplest of actions/interactions and paying close attention to what is being created, her work has become a quest for beauty/poetry. Annie lives and works in Quebec.

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The artists thank ARTsPLACE, Annapolis Royal, and the Canada Council for the Arts for for their financial support.



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