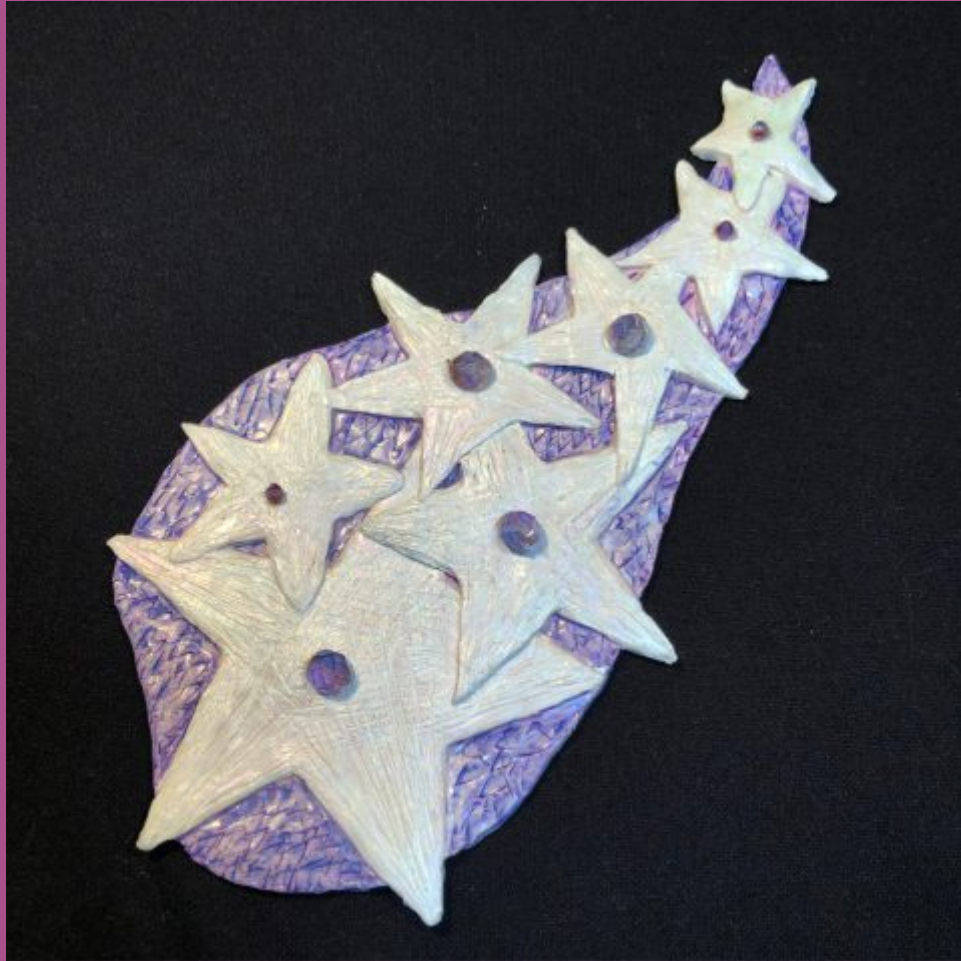


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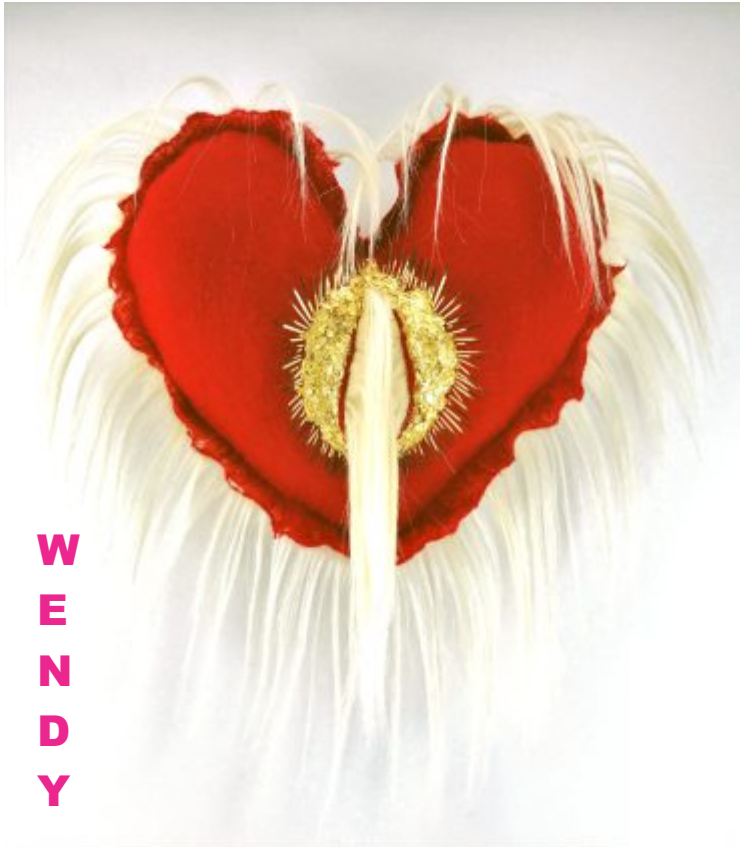
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to the Power of Seven

Monsters, Fantasy and the Female

to the Power of Seven



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Wendy Anderson

Elle Jaillit

2019



Lynden Beesley

Homage
Leonardo Da Vinci

2020

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Artist Catalog: *Monsters, Fantasy and the Female to the Power of Seven: Wendy Anderson and Lynden Beesley*
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This catalog was created for the exhibition *Monsters, Fantasy and the Female to the Power of Seven: Wendy Anderson and Lynden Beesley*
Vernon, BC, March 28 to April 27, 2024

Wendy Anderson 1962
Lynden Beesley 1946

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RICH FOG



Micro Publishing

Monsters, Fantasy and the Female to the Power of Seven

**WENDY ANDERSON
&
LYNDEN BEESLEY**

“I would believe only in a god who could dance,” wrote Nietzsche.

Monsters, Fantasy and the Female to the Power of Seven :Lynden Beesley and Wendy Anderson is like a grand ball where the spectacular company - wonderfully decorated, dressed-up, colorful characters - is applauded as they are introduced. There is honor and glory at the ball, in the gallery, alongside girlish sassiness. Life is a celebration and yet here, there is also time for contemplation which provokes conversations around tropes and specificities, suggestions and blatant declarations. It is an exhibition where liberties are clothed in decorum, resolvable, good, and at the same time pretty and touching – “female to the power of seven” which every woman knows is a magical number. The critique must be tongue-in-cheek because the work is often phrased playfully. These works demonstrate the task of creation – both are accomplished technicians - within an aesthetic that can't deny urges towards the ever nebulous concept of beauty. Each artist practices meticulous craftsmanship and it is this perfection in the fabrication process that lends weight to the sensual attraction.

WENDY ANDERSON

Wendy Anderson, is living and working from the Niagara Peninsula. Her dance would be an Irish jig, a whirling-dervish, acid-trance expression of joy with legs a-kicking, arms waving, back bending and hair whipping. Anderson's work is a cavort that provokes smiles and like a politically nuanced comedian, she allows transgressive matter into her cheeky monsters, often sexual. Female as vessel, vagina as flower, seed pod as fecundity, gestation as blossoming - all are rendered in intensely saturated shades that acknowledge a full range to the rainbow.

And she dares to call them 'monsters', pulling us into the ladies' lounge where, fiendish and feisty, shambling witches with the power to call reinforcements from the underworld serve tea from felted pots.





Growing up in the Qu'Appelle Valley of Saskatchewan, I spent my life wandering woolly prairie grasslands beneath an endless sky. Alone or with a dog. Imagining myself in other worlds, with other possibilities.

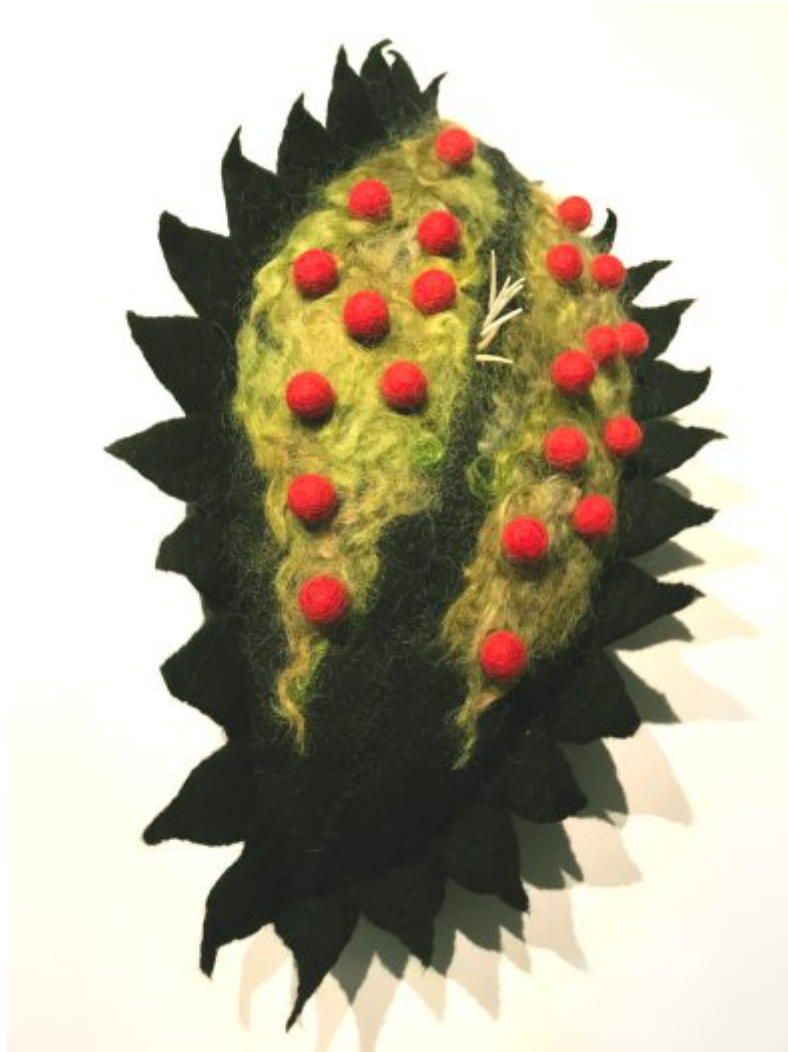
My father did a lot of hunting. My mom would occasionally sew and bead hides (I had a fringed, beaded, doeskin mini skirt and vest in grade 2 – how cool was I?). There was a lot of organic material lying about from which I was constantly making my own toys. I created entire tiny worlds from hide, fur, feathers, bark, nutshells, antlers, prairie clay, fabric and felt. I lived in those worlds a lot longer than was deemed appropriate. To the extent that adult life allows it, I still do.

The animating spirit of play is the core of my process. I am never working a piece. I am playing. I wish never to predict how a piece I am playing with will turn out or what its story will be.

Each piece begins as a blank resist, and then, from the very moment that I reach for a colour, from the very first wisp of wool that I pull, a voice begins to speak. What flows between us is an intimate and utterly permissive conversation. The play – make-belief, if you will - determines the direction that I roll a tiny wisp of wool which completely changes a specific personality, an intentional character, and ultimately that character's story.

Narratives simply spill out in an effortless and unbidden way, and I am found in play, transported into another world with these characters who have these voices – sometimes demure, sometimes nasty, sometimes wise, sometimes cheeky, – always alive, and always delightfully edifying.

Wendy Anderson



Seed
2020
Merino wool, locks,
Dentalium Octagula
53 x 30 x 21cm



Lacus Temporis,
2019
Merino wool,
polymer clay,
cotton thread
35 x 11 x 11cm



Overlord
2017
Merino wool,
BFL wool,
North American
porcupine quills
46 x 34 x 11 cm



Ishtar Terra
2020
Merino wool, silk,
polymer clay
40 x 21 x 20cm

Vessels from a Warm and Fuzzy Future

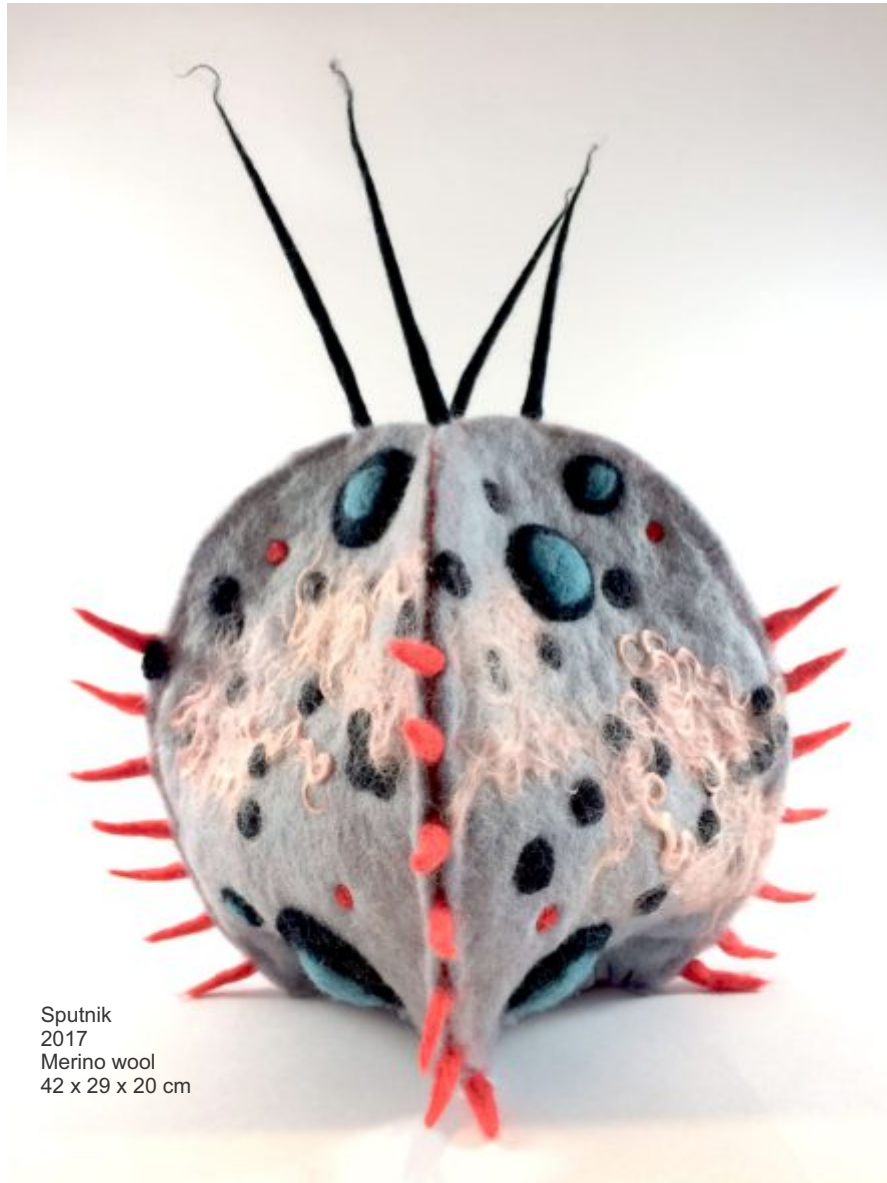
For me, the charm of these objects lies in the tension between their sci-fi design sensibility and the profoundly organic textures of wool and integumentary adornments like feathers, quills, fur, horsehair, mohair and bone.

With their living textures and vivid colours, they seem to dwell comfortably in a whimsical utopian space not yet discovered: found artifacts from a future that is at once alien yet knowable, idealistic yet comfortably familiar.

Wendy Anderson



Aura
2024
Merino wool,
silk cocoon,
cotton thread
40x21x



Sputnik
2017
Merino wool
42 x 29 x 20 cm



Lello
2018
Merino wool,
BFL wool, silk
30 x 24 x 8 cm



Lagoon
2018
Merino wool
48 x 46 x 20cm



Prince
2018
Merino wool, dyed wool
locks, seed pearls
43 x 29 x 12 cm



Integumentary Systems
2024
Merino wool,
Feathers
43x43x12cm



Triffid
2017
Merino wool
35 x 33 x 20 cm

I recalled from my youth the purposely ambiguous or heteronormative genders of toys and how even then I knew that I was being stewarded into a world where the overlay of adult shame and fear placed a legacy of baggage on these innocent parts of my body and infused them with too much mystery and power, conflict, and confusion - doom saying a maelstrom of risky behavior and unsafe practices that could, and would, have lasting effects.

Wendy Anderson





Tickle
2020
Merino wool, horse tail,
dye d locks, North
American porcupine
quills, cotton thread
80x38x38cm



Oh...,
2018
Merino wool,
horse tail
58 x 28 x 23 cm



Hi!
2018
Merino wool, horse tail,
vinyl, dyed locks, North
American porcupine
quills, cotton thread
52 x 22 x 17 cm



See?!
2018
Merino wool, feathers,
coconut fibre
37 x 35 x 24 cm



Elle Jaillit
2019
Merino wool,
Mohair, gold leaf,
Porcupine quills
46x49x33cm



Yummmmm
2024
Merino wool, Mohair,
Sheep skin, North
American porcupine
quills, polymer clay,
silk cocoon, ostrich feathers
55x55x18cm

LYNDEN BEESLEY

Why seven? Lynden Beesley answers: *It is present in almost every major religion. The number is associated with luck and magical properties. It is a prime number and the most popular number of choice. Finally, it is supposedly the number of things that the short memory can retain at one time.*

Beesley is careful to pay respect to the subject she has decided to address within the numerical construct of seven. Her dance would be the seven-beat salsa, a dance adhering to convention while leaving room for play. She significantly situates seven in the creation myth by placing medallions within an antique family Bible, locating her exploration of seven within a generational reference. Upheld no matter the religious belief, western routine dances to the seven days of the week. *The Seven Seals* and *Seven Deadly Sins* also have biblical references. Three of the series were chosen to present a chosen cultural perspective – art with the *Group of Seven*, musical motifs, and in the series titled *Homage*, writers and composers whose work inspired influence and admiration long after their deaths. She also inserts an Eastern yogic philosophy with the circular resin interpretations of the seven *chakras*, energy centers within the body that relate to spiritual and emotional health. With a background in the production of medallions, her latest works veer away from her accustomed silver, gold and bronze to use glass, ceramics, new materials and faux finishes.

Creation





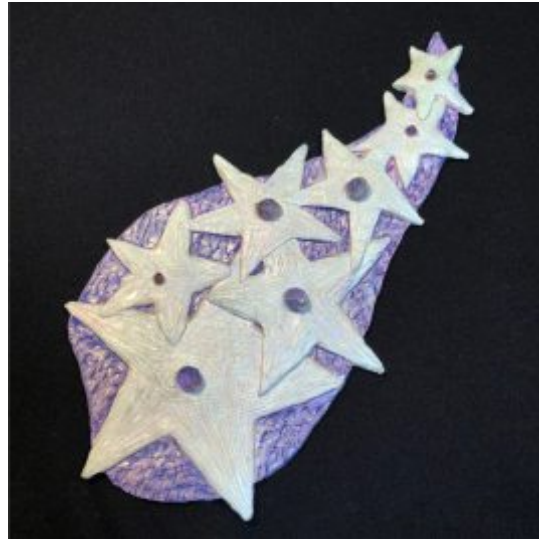
Creation

The Creation project was based on the biblical book of Genesis and the seven days it took for God to create the world. The seventh piece is Extraterrestrials.

Sculpey, watercolor, crystals, Modge-podge and resin



Light
Water
Earth
Stars
Birds
Humans
Extraterrestrials





Group of Seven



Group of Seven



Frank Johnson The Wayside Cross

The group were all excellent draughtsman with most of them working in printshops as illustrators during their careers. Each medal was created in the style of a scrimshaw carving. Sailors used to carve whale bone and then ink in the lines.

Sculpey, ink



J.E.H. MacDonald Church by the Sea

Frank Johnson The Wayside Cross

J.E.H. MacDonald Church by the Sea

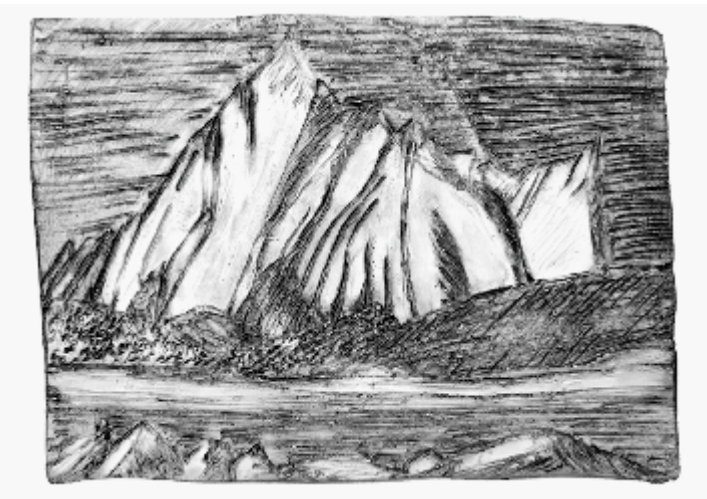
Lawren S. Harris Mt Sampson, Jasper Park

A.Y. Jackson Winter in Quebec

Frederick H. Varley Children

Arthur Lismer Skunk Cabbage

Franklin Carmichael Trees and Lakes



Lawren S. Harris Mt Sampson, Jasper Park



A.Y. Jackson Winter in Quebec



Franklin Carmichael Trees and Lakes



Arthur Lismer Skunk Cabbage



Frederick H. Varley Children

The Seven Chakras



The Seven Chakras



In Sanskrit, the word 'chakra' means 'disk' or 'wheel' and refers to the energy centers in the body. The chakras correspond to certain nerve bundles and major organs.

Resin with watercolor insert



Crown purple (Sahasrara) - divine, spiritual, peace

Third Eye deep blue (Ajna) - awareness, intuition, clarity

Throat pale blue (Vishuddha) - honesty, truth

Heart green (Anahata) - love given and received

Solar Plexus yellow (Manipura) - power, courage

Sacral Light red (Svadhithana) – creativity, sexuality

Root dark red (Mutadhara) - being centered, content

Homage



Homer



Leonardo Da Vinci



Shakespeare



Beethoven



Picasso



Charlie Chaplin



Marx



Homage

*Homer
Trojan Horse
The Odyssey.*

*Leonardo da Vinci
Anatomical
drawing of the
heart.*

*Shakespeare
Alas poor Yorick,
I knew him well.
Macbeth*

*Beethoven
Moon over Water
Moonlight Sonata*

*Picasso
Bull's Head
Tête de taureau*

*Charlie Chaplin
moustache, cane
walking stick,
bowler hat*

Marx Red

Black resin

Seven Deadly Sins



Pride



Sloth



Seven Deadly Sins

Pride "as proud as a peacock"

Sloth "as slow as a snail"

Wrath "as angry as a hornet"

Greed "as greedy as a pig"

Envy "as envious as a worm"

Gluttony "as hungry as a wolf"

Lust "as randy as a rooster"

Greed



Wrath

Porcelain, watercolor



Envy

Lust



Gluttony



Harmony

PRELUDE
Op. 28 No. 33
Frédéric Chopin

Sostenuto
And. espressivo - 7/28/24

15.

Violin

Pastoral Symphony
Main Theme
Beethoven

Allegro ma non troppo

CLAIR DE LUNE
from SUITE BERGAMASQUE
By CLAUDE DEBUSSY
1890-1919

Andante très expressif

Frère Jacques
from Scores populaires
Maurice Strakosky
Op. 51, No. 6

Andante - 1/2

Tout joyeux

Chœur sans

Fugue No. 17 in 4 voices in Ab Major
from "Das Wohltemperierte Klavier" Book I
Johann Sebastian Bach
BWV 862
1681-1750

Piano

THE SOUND OF MUSIC
from THE SOUND OF MUSIC
JERRY BRUCKHEIMER
1965
Film

Dies Irae - Requiem in D Minor K. 626
K. 626
by Wolfgang Amadeus Mozart
in original G major, 1781

Preludio - introduction to another, larger musical piece

Pastorale - simple, old-fashioned days or life in the country.

Nocturne - inspired by, or evocative of, the night

Contrapunto - two or more melodies in counterpoint

Polyfonia - combination of two or more tones or melodic lines

Requiem - composed or performed as a memorial to a dead person or persons.

Soundtrack - composed to accompany or a film

Harmony

Sculpey, watercolor



Prelude in A Major

F. Chopin
Op. 28, No. 7



Pastoral Symphony

(Liedung von Beethoven)

Musik notiert von
L. P. Beethoven



CLAIR DE LUNE

from SUITE BERGAMASQUE

By CLAUDE DEBUSSY
1862-1918

Andante très expressif

pp *con sordina*



Three Blind Mice

Traditional



Frère Jacques

from *Scènes enfantines*

Mélanie Bonis
Op. 92, No. 6

Moderé ♩ = 100

"Frère Jacques" Domez-vous



www.vivafilmthemusic.com

THE SOUND OF MUSIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS
Arranged by Philip Keveren

Tendely (♩ = 100)

à la French horns



Dies Irae

From Requiem in D Minor, Op. 108

Mozart: Requiem by Book

Arr. Philip Keveren

Allegro assai (♩ = 150)



The Seven Seals



White Horse



Black Horse



Red Horse



The Seven Seals

Glass

First seal - white horse, antichrist, false prophet

Second seal - red horse and rider laying bare land, slaying people

Third seal - black horse and rider spreading famine

Fourth seal - pale horse of death.

Fifth seal - souls rise from under the alter clothed in white gowns

Sixth seal - catastrophic earthquakes, cities falling down mountains

Seventh - angels raise their trumpets, end of the world, new beginning



Pale Horse



Souls Rising



Angels Trumpeting

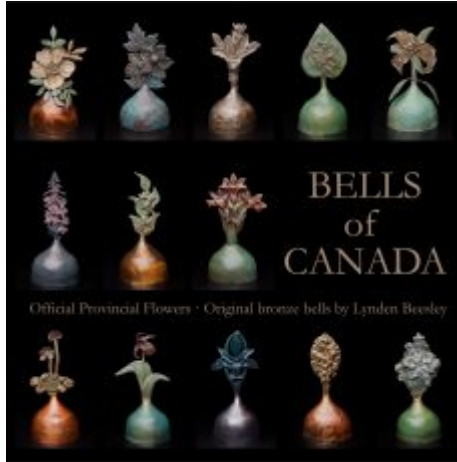


Cities Falling

The Provincial Bells

After visiting the Cosanti Bell workshop in Scottsdale Arizona I decided to create a bell myself. My first bell was for British Columbia. I became interested in the provincial flowers and found that all the flowers had medicinal purposes and were used by first nations peoples. I finished the set of thirteen bells for the Canadian Sesquicentennial in 2017 and they were rung by the BC Bell Ringers to ring out the National Anthem at Okanagan Symphony 's Celebration of the Sesquicentennial.

Lynden Beesley



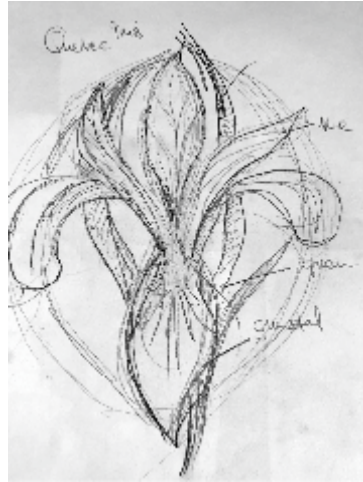
Alberta Bell



British Columbia Bell



Quebec Bell



Manitoba Bell



New Brunswick Bell



Ontario Bell



Yukon Bell



Saskatchewan Bell



Nova Scotia Bell



Newfoundland and Labrador Bell



Prince Edward Island Bell



Nunavut Bell



Northwest Territories Bell





Elegy (9 Reveries)

The print series 'Elegy' was created in response to the loss of my father. An Elizabethan pomegranate serves as the backdrop to the plexiglass dry point Chine Collé images in this series. The pomegranate for me connotes FAITH. The series may be read as an acrostic of opposites with victory at its centre.

Lynden Beesley



Peace



Love



Peace



Life



Beauty



Victory



Immortality



Hate



War



Death

HEADBONES GALLERY

Monsters, Fantasy and the Female

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to the Power of Seven