

ATV GIVE-A-WAY Play in the Dirt



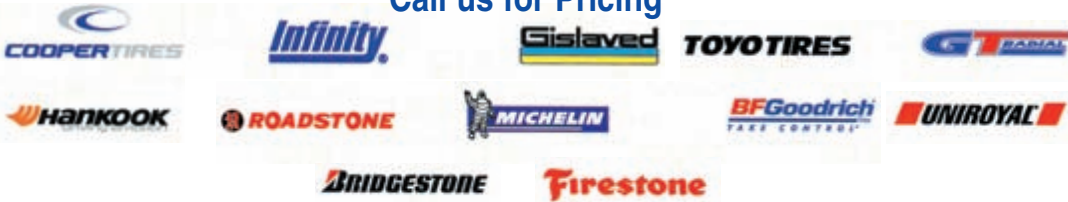
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Museum to host Chris Rogers project

The Dufferin County Museum and Archives will host the "Chris Rogers: Time and Place Project" in conjunction with a fundraiser for the Reed T. Cooper Bursary in Visual Arts.

The objective of the "Time and Place Project" was to produce a series of works that captured the essence of a particular place at a particular time, exploring the use of multiple canvases layered together.

The location chosen was a secluded but accessible spot in the woods, an environment in which she felt most at home in and in tune with her inner self. The site was her working location for one year, January 1 to December 31, 2008.

To begin, Chris stained her handprints on a canvas using watercolour and placed it under a tree on New Years Day. She left it there until December 31 in order to see how it would weather over time. Chris then visited the spot at least once a week documenting in a journal my observations and thoughts.

Ms. Rogers also photographed the canvas and whatever else was of interest to note changes that would occur either naturally or as a result of outside forces, most notably the weather.

This documentation was brought back to the studio and was the basis for much of the work. At times Chris was able to do preliminary work right on location, such as bark rubbings or shadow drawings although often than not the elements prevented her from doing so comfortably.

For the past three years, the Orangeville artist's work has evolved from a series of rubbings that were taken from vegetation pressed flat by the snows of winter. She began to realize that layering was an important part of her image making.

Until this project opportunity came along, most of the layering had been done with acrylic paint on a flat surface.

Chris started exploring the use of collage and acrylic mediums as well as cutting out windows in canvases. This led to the actual layering of the canvases as well as the images, creating three dimensional canvas structures.

The natural subject matter was well suited to this type of canvas configuration. The combination of subject and technique provided endless possibilities even if the environment at times seemed static and unchanged. The winter proved to be the most dramatic as far as changes went. The extreme variations in the weather: snow storms, wind storms, freezing, thawing, ice, sparkle and crackling cold, all created weekly surprises.

In contrast, the summer produced a consistently green world, with the forest floor displaying predominantly the same brown decaying leaf cover, once the Spring flowers had finished showing off.

The Fall was a colour explosion in comparison, but unfortunately extremely short lived. Familiarity of place over the course of a year freed my mind to concentrate on how to best interpret what was in front of her.

Not all of the work involved layering of canvases. Sometimes there was a singular image that needed to be on its own. For the month of July the shadow drawings were completed as drawings on the original paper that lay on the forest floor. The shadow canvases became paintings. Each image considered for use was carefully thought out, worked and reworked exploring the technique best suited to its interpretation. Interestingly enough the beginning months seem to have a more literal translation while abstraction became more apparent as time went on.

Asked about being the first recipient of the Reed T. Cooper Bursary, Chris replied: "Receiving the bursary cleared the way

for total freedom of expression. The extra funding helped alleviate stress caused by concern over the cost of materials. It allowed for broader experimentation and helped to compensate for the mistakes that inevitably occur with any new process."

She said the entire project was a challenge, both mentally and artistically. "I set a goal and I am satisfied with the outcome. My soul has been enriched and I feel that I have grown as an artist. The woods taught me many things, and for this I am truly grateful."

The public is invited to support the Reed T. Cooper Bursary by attending the museum at 2 p.m. on Sunday, August 30, when a piece from the Time and Place Project will be raffled off at the opening of her show. All proceeds from the raffle will go to the Cooper Bursary.

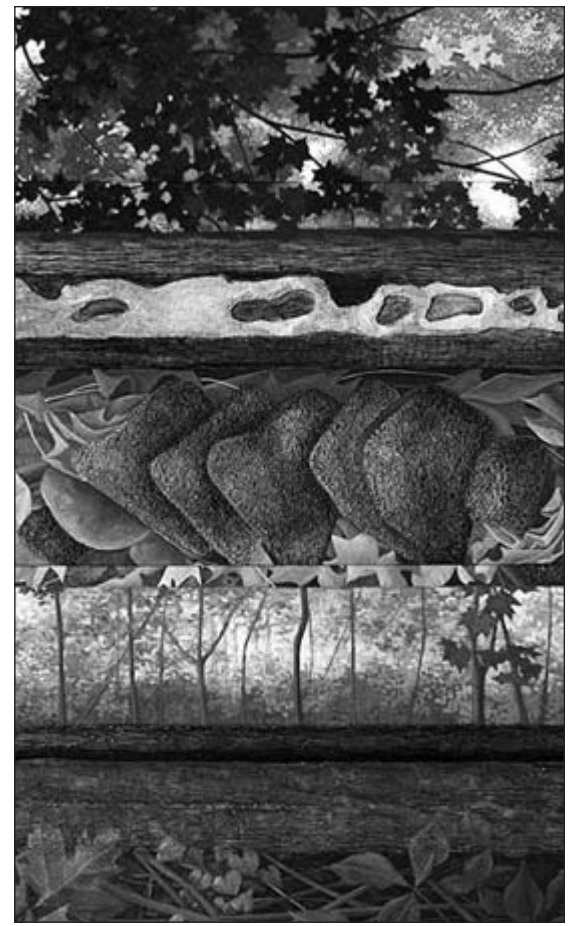
Visitors to the opening can purchase one of the art works from the Chris Rogers: Time and Place Project, and the Dufferin

County Museum and Archives will donate its regular 25 per cent commission to the Reed Cooper Bursary. Financial contributions to the bursary may also be made at this opening and tax receipts will be provided through the Dufferin Arts Council (DAC).

The Reed T. Cooper Bursary in Visual Arts has been established under the auspices of the Dufferin Arts Council's Artist Support Program to honour the artistic achievements of Reed T. Cooper and his many contributions to the local arts community.

The bursary is awarded annually to a mid-career visual artist in Dufferin who has been working professionally for a minimum of five years, and who displays a unique talent and a potential for excellence. The proposal deadline for the third annual Reed T. Cooper Bursary in Visual Arts is September 30, 2009.

The "Time and Place Project" exhibition will continue until November 1.



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The Orangeville Agricultural Society



Labour Day Weekend
Friday Sept. 4—Monday Sept. 7

SOME OF THE RETURNING ATTRACTIONS

Saturday Gates open 9am

- **Draft Horse Show-Wayne Reid Memorial(2009 only)**

- **Monster Truck Rides**

- **Antique Power Equipment**

- **Truck & Tractor Pull**

- **Motorcycle Stunt Show**

"Free" Shuttle Service 10am –11pm

Advanced Registration for Vendors and Exhibitors

During regular office hours (8:30-4:30)

Extended Hours

August 26: 10 am—5 pm

August 27: 10 am—5 pm

August 29: 10 am—2 pm

Advanced registration by August 29th. entitles the exhibitor to one single-day admission pass.

FOR MORE INFORMATION, APPLICATION FORMS & 2009 PRIZE BOOKS: 519-942-9597 OR

fair@orangevillefairgrounds.ca