



TREX
Region 1: Northwest Alberta

Otherhood

Folklore and legend are intertwined and fused, one little upon the other like wind on a hill, each reaching to reach the sun and flourish. Some small foundations other stories are interwoven behind folklore and shared traditions. When children pull covers up to their chins, eyes aglow, legends permeate like words and each story gains strength. The tales are handed down, passed along in the great web of life and the world won't be the same. They transform into new shapes. The folklore and legends that survive the tests of time are often the tales of heroes and villains. Our heroes are bold and brave, fierce, and powerful, absorbing the self. We see ourselves in the protagonist, making the others, the villains, the grotesque obstacles into the story.

So often the heroes of tales have been the courageous, valiant masculine characters whose fate are the monstrous other: deformed, abandoned, hounded. What is it about the hounded body and the female presenting persons that makes sense and shape? What becomes of her when we seek to connect with her respectfully? The artworks in this exhibition seek to examine the hounded body as monster in folk, folklore, and tradition.

Otherhood poses the question, what happens when we look back at legend and lore and examine the evolution of the hounded other? In this exhibition, Carolyn Clark features intricate collaged portraits of legends and folklore. She may be highlighting and promoting in some ways, but in others, perhaps in her theory comes of the hounded. Community, identity, sense, and tragedy are linked to her deep connections of what is fearful and shocking about the hounded figure. Some of the works are patchworks with different pieces, weaving the collage nature of the folklore, a story that receives and gathers fragments of the tale to reshape it to tell a story. Others carefully present into futuristic designs, with bits of leaves and wings. Some are detailed and some, a soft glow and other related elements, like a bedtime story that grows as every night.

Curated by Amelia-Lee Corbett © 2022 Art Gallery of Grande Prairie

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Otherhood

Curated by Jamie-Lee Cormier

Folklore and legend are entangled and twisted; one climbs upon the other like vines on a trellis, each stretching to reach the sun and flourish. Lore itself flourishes when stories are whispered behind curtains and around crackling fires. When children pull covers up to their chins, eyes aglow, legends permeate little minds and each story gains strength. The tales are handed down, passed along in the great relay of life, and like wood worn by the sea, they transform into new shapes. The folktales and legends that survive the tests of time are often the tales of heroes and villains. Our heroes are bold and brave, fierce, and powerful, absorbing the self. We see ourselves in the protagonist, making the villains, the monsters, the grotesque obstacle into the other.

So often the heroes of tales have been the courageous, valiant masculine characters whose foes are the monstrous other; often deformed, demonized, feminized. What is it about the feminized body and the female presenting persona that evokes terror and disgust? What becomes of her when we seek to connect with her monstrosity?. The artworks in this exhibition seek to examine the feminized body as monster in fable, folklore, and literature.

Otherhood raises the question, what happens when we look back at legend and lore and examine the evolution of the feminized other? In this exhibition, Carolyn Gerk features nineteen relief prints on various papers. Each piece depicts an interpretation of a monstrous woman who has appeared in legends and folklore. She may be frightening and gruesome in some ways, but in others, perhaps her authority shines through. Carolyn's work seeks to depict recurring themes and patterns that arise in our literary views of the feminine. Deformity, deceit, sorrow, and tragedy are linked to our own perceptions of what is horrific and shocking about the feminine figure. Some of the works us patchwork with different papers, referencing the collage nature of the folktale; a story that evolves and gathers fragments of the lives it touches as it travels along. Others carefully pressed into handmade pages, scattered with bits of leaves and string. Edges are deckled and worn, a well-loved and often revisited memory, like a bedtime story that greets us every night.