



→ The Crossing, acrylic on birch panel by Peter Wyse.

# Canada House goes to the bears Saturday

**ROB ALEXANDER BANFF**

In the Bow Valley, bears are never far from the mind.

Look around and they appear everywhere; from signs to gift-shop windows, from books to postcards and major sculptural installations. Sometimes, they even appear in person.

And on Saturday (June 9) from 1–3 p.m., bears will inhabit Canada House Gallery in Banff for a two-week stay with the opening of *Bears*, featuring 30 paintings by five of the gallery's artists – Joan Baron, Grant Leier, Neil Patterson, Les Thomas and Peter Wyse – to celebrate the arrival of spring and the emergence of bears from their winter dens.

A portion of the proceeds raised from the sale of work during *Bears* will go to the Kicking Horse Country Grizzly Bear Society to support Boo, the

grizzly bear famous for having escaped his 22-acre enclosure in 2006 and again in 2011 in a search for love.

"We really wanted to select a theme that would have a broad appeal, but also have some net benefit or net gain," Canada House Gallery owner Barbara Pelham said Monday (June 4). "So we were looking for something we could run as a fundraiser or contribute back to the community."

"We've all been fans of Boo for a couple of years now and love hearing about his antics for escaping for love and coming back for dinner. He has such personality to him and we wondered what we could do to give him a hand. We all watch the news and cheer for our local bear when things are good and are heartbroken when things are bad."

**BEARS**

CONTINUED ON PAGE 44



Jazz Program Director: Dave Douglas

## JAZZ CLUB

Thursday, June 7, 8 p.m.  
Friday, June 8, 8 p.m.  
THE CLUB\*, THEATRE COMPLEX  
Donation at the Door

\*Licensed venue, age: 14 and over.

## JAZZ CONCERT

Saturday, June 9, 7:30 p.m.  
MARGARET GREENHAM THEATRE  
\$25 | Senior / Student \$20 | Child \$15  
♥ Arts Lover Passholder Event

The Jazz Finale Concert features the world premiere of a new piece by Dave Douglas commissioned by The Banff Centre to celebrate Douglas's 10 years as Director of the Banff International Workshop in Jazz and Creative Music. Also tonight, amazing vocalist and guitarist Aoife O'Donovan.



Steve Earle

## LATE NIGHT JAZZ JAM

Saturday, June 9, 10 p.m.  
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<p><b>BANFF NATIONAL PARK</b>                  Lake Louise has lost all of its snow in the village but there's still up to 100 cm of snow at treeline. Many higher trails still have a significant avalanche risk.  <b>Sulphur Mountain:</b> Lower section good. Upper section poor with snow.  <b>Sundance Canyon:</b> Good to fair condition with muddy sections.  <b>Aylmer Lookout:</b> Fair conditions with snowy patches.  <b>Castle Lookout:</b> Good, mainly dry.  <b>Boom Lake:</b> Snowbound!  <b>Great Divide:</b> CLOSED. Bear in area.</p>	<p><b>CANMORE/ KANANASKIS</b>                  There are seasonal closures throughout the area until mid- to late June. Check with the Barrier Lake and Peter Lougheed Visitor Centres for details.  <b>Montane Traverse:</b> Dry. In great condition!  <b>Grotto Mountain:</b> Dry, with snow at treeline.  <b>Skogan Pass:</b> Dry, muddy, snow patches. Expect everything.  <b>Aspen:</b> Mostly dry with some muddy/wet sections.  <b>Galatea Creek:</b> Closed until June 29th.  <b>Lower Lake Trail:</b> Dry with some wet sections.  <b>Buller Creeks Trail:</b> Still over a meter of snow. Avalanche risk persists.</p>
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**ATTENTION! TICK SEASON HAS STARTED.**  
 Tuck your pant legs into your socks. Be extra careful when travelling in areas with a lot of underbrush and make sure you check yourself and your clothing after any hikes.

For updated trail conditions in Banff National Park please phone 403-762-1550 in Lake Louise 403-522-3833 and for Kananaskis 403-673-3985

Please note that the information in this trail report has been updated directly from the Alberta Parks and BNP web sites. Trail conditions can change without warning. All trail users should be prepared for any conditions the mountain may throw at you. Safe travels!



UPDATED JUNE 5, 2012

# Jimmy Crack Corn plays Canmore Legion

Jimmy Crack Corn entered this world as James William Ray on a spring night in Barley, Kansas on April 12, 1973.

He was thrust into the hard knock life of the pro rodeo circuit; son of a fiery red haired Texas barrel racer, Tammy Jo Baker, and Keith, a roller coaster operator she met at the Calgary Stampede.

Jimmy plays the Canmore Legion, Saturday (June 9).

At the age of eight, Jimmy or 'Billy', as he was sometimes called, was given up for adoption when his parents found it too difficult to raise their Stampede love child on the road.

Phil and Phylis Courne of Taber, Alta. adopted Jimmy and raised him like one of their very own children of the corn. They set him to work on the farm, teaching him to sow, grow, hoe, and know pretty much all there is about the golden kernalled cob. Jimmy taught himself to play guitar and wrote songs about his life among the Courne.

But the farm couldn't keep him down and the restless teen fled to Calgary, the city of his conception, in search of his real country roots.

The city had tough lessons for Jimmy. People seemed nice enough, but they didn't look like the cowboys he remembered from Stampede days. They wore suits, cardigans or surf gear except for

10 days in July when the rodeo hit town.

Long gone were the sounds of Wilf Carter and Hank Williams. Loverboy and Phil Collins filled the air tonight... and most nights.

His disappointment with the country he thought he knew drove Jimmy to turn to late nights and the devil's music - rock 'n' roll. At times it seemed the only country music Jimmy could find came from his colour TV.

Heehaw, Tommy Hunter, Ian & Sylvia Tyson were wholesome enough, but they just couldn't keep up with the flash of new country and they retreated. Jimmy left too, continuing his search for the roots of the music he hated to love.

Jimmy took to riding horses again and learned to shoe heavy pulling Clydesdales in the Rocky Mountain foothills. He learned bluegrass in the Okanagan Valley, then fell in love with country swing on the West Coast, of all places, along with yoga, tribal beats, and a pioneering spirit of experimenting with all of the above.

A few years later he heard young Albertan Corb Lund and a sense of pride and hope for the future of old time music came over him. Country and city folk seemed to be getting back to the old-time organic homegrown sounds.

Now Jimmy Crack Corn is back on stage again, with his brand of redneck twang.

## Portion of proceeds to go to Boo the bear

**BEARS** CONTINUED FROM PAGE 43  
 Boo is one way we can help out our local bears."

Pelham invited Canada House Gallery artists who were a natural choice when it comes to portraying bears in their art, and artists like Grant Leier who don't normally paint bears at all.

"And we were so thrilled that all five artists embraced the opportunity spontaneously when we presented it. They were really on board, inspired, jazzed, motivated and just went for it," she said.

The result is a unique, intriguing and beautiful body of work that is as strong as it is broad and, as Pelham said, there literally is something for everyone, from realism to abstraction to impressionism featuring, for example, Wyse's whimsical take on relationships to Baron's style that she uses to convey the energy inherent in all life.

"(Baron) has a very distinctive diagonal energy that runs through all of her work. What she is referencing with that diagonal swoop is the energy

that exists in all nature, in all of life. And as she says, 'the molecules are always moving.'

"She is just trying to convey the energy that exists and I think that is really unique. She's a dynamo and we're really happy to have her on board."

Leier, who doesn't normally paint bears, has an extraordinary palette that offers a bright, otherworldly and humorous take on bears and Boo's lovelorn rambles with titles like *Midnight Romance Near Canmore*, *Single's Night at Bumpers* and *Crantini's at Salt Lick*.

"One would think the subject of bears would be quite narrow and the work would resemble the other work, but in fact, that is not the case at all. Each has a unique style and technique to represent the great mammals," Pelham said. "That's what I love about an exhibition like this; showing the surprising diversity that exists within that subject matter."

Baron, Patterson and Thomas will be at the opening reception.



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# Book pays homage to wildlife artists, conservation

**ROB ALEXANDER BANFF**

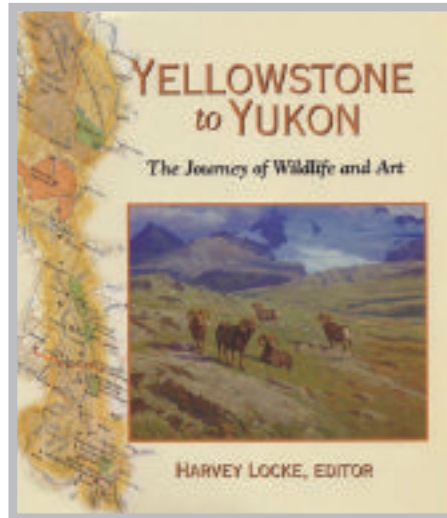
Carl Rungius, the German-born painter who remains one of the most important wildlife artists to date, was a visionary.

Not long after the slaughter of millions of plains bison throughout North America had nearly rendered the species extinct, Rungius, who spent every summer in Banff from 1910 through to 1959, painted an imaginary scene in 1900 depicting two bison on a snow-covered hillside in Wyoming with just the hint of a larger herd over the rise of the hill in a place where – when he went there – only bleached bison bones remained.

Given that the title of the painting is *The Last of the Buffalo*, Rungius was paying homage to a lost icon of the West. But it could also be said that Rungius had, in fact, painted a future when bison would return to the Great Plains, as part of a conservation movement his work and passion helped to inspire.

And Rungius was not alone in this endeavour. He was joined by the likes of Albert Bierstadt, Thomas Moran, Charles Russell, Edward Kemeys, Thomas Hill, Alexander Phimister Proctor, Charles Beil and Belmore Brown, all of who spoke straight from their hearts through their work, according to Banff resident Harvey Locke, editor of the new book *Yellowstone to Yukon: The Journey of Wildlife and Art* that will be released as a companion of the art exhibition of the same name that opens at the Whyte Museum of the Canadian Rockies on June 16 at 7 p.m.

*Yellowstone to Yukon: The Journey of Wildlife and Art*, is a book and an exhibition about conservation, both the early movement that saw the creation of the world's first national parks – including Yellowstone, Banff and Kruger in South Africa – and the modern movement



to ensure those early conservation gains are not lost, but also enhanced.

“What we needed was for the art to speak authentically to the topics inherent in the art and that happened to be a profoundly important conservation story and the relationship between people and wild nature. It wasn't projected on the art. It was in the art. And all we're doing is pulling that story out of the art to make it obvious,” Locke said.

This remarkable book shares that story of how art inspired conservation and how conservation continues to benefit from artists. As well, it is the story of how early work to protect land and wildlife is continuing, with the Yellowstone to Yukon (Y2Y) initiative,

based in Canmore being one of the most significant examples of how the bar is being lifted, perhaps higher than the likes of Rungius may have imagined, dreamed or hoped.

“The whole idea of protecting wildlife emerged locally in the 1890s,” Locke said recently during an interview with the *Outlook*. “And it corresponds with the extermination of bison and the extermination of large carnivores all over the place.”

And artists like Rungius, as they often do, led the charge.

“I believe that artists see these things first,” Locke said. “That's their contribution to society and some people call it intuitive knowledge, and that's why you need the arts.”

“These artists anticipated this conservation in scale before we figured it out scientifically.”

They still do. Robert Bateman, Robert Kuhn and Dwayne Harty, a Wyoming artist commissioned in 2005 to paint from one end of the Yellowstone to Yukon region to the other, continue to emphasize the value of wildlife and wild spaces through paintings that are no less significant than what Rungius and his counterparts produced in terms of capturing the ethos of the land and its inhabitants.

“Conservation as it was developed over one hundred years ago has given us the landscape and wildlife that we have today,” Locke wrote in the foreword of *Yellowstone to Yukon: The Journey of Wildlife and Art*. “While that model has served us extremely well, human pressures have increased across the landscape, and we have come to realize that parks and wilderness preserves cannot serve their purpose if they function as isolated islands in a sea of human development.”

**Y2Y**

CONTINUED ON PAGE 50

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A portion of the proceeds go toward the Kicking Horse Country Grizzly **BEAR** Society

**B E A R S**  
Canada House Gallery  
Artists' reception Saturday June 9 1 - 3 pm  
[canadahouse.com](http://canadahouse.com)

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