

Artist's Statement  
**Journey to Grand Manan Island:  
*From Hole-in-the-Wall to Flock-of-Sheep***

Journeys, it is said, have three phases: arrival, discovery, and departure. This was certainly true of my journey to Grand Manan Island.

Each phase offered its own distinct experience: The arrival phase introduced a sense of place. The discovery phase elicited a desire to examine, react, and record. The departure phase was marked by a feeling of looking back, a remembrance of visual experiences not so much found as re-discovered.

The sense of place began on the ferry, where the ship's aesthetic asserted itself with its pastel palette, functional sensibility, and soothing zen-like atmosphere. Strangely I was reminded of the experience of working in the photographic darkroom and waiting for images to present themselves in the murky chemicals. When the ferry arrived at North Head, we made our way to our home-base on Poodle Lane, a 19<sup>th</sup> century house with wide-planked wood floors, large, airy windows, and a comfortable ambiance.

The discovery phase appeared as we hiked around the island and found places with distinctive names, such as *The Bishop*, *Long Eddy Point*, and *Swallowtail*. Grand Manan is located in the Bay of Fundy off the coast of New Brunswick, the biggest island of an archipelago of more than 20 islands. Shaped roughly like a triangle, Grand Manan is 25 kilometers long and 10 kilometers at its widest point. Trails and footpaths snake all over the coastline. The Hole-in-the-Wall rock formation is located on the northern end of the island, overlooking Whale Cove and providing a view of Seven Days Work, cliffs created by successive flows of volcanic lava. At the southern end of the island are two groupings of large, rounded granite boulders known as Upper and Lower Flock-of-Sheep, rocks that were deposited as glacial erratics 15 thousand years ago. Between Hole-in-the-Wall and Flock-of-Sheep are many compelling sights, ranging from sweeping vistas of seascapes to close-up encounters with natural objects, some delicate, some intricate, all exquisite.

The vistas lent themselves to a digital photographic technique of stitching a single panorama from multiple images. The technique creates an eerie effect. Inevitably there are faint, barely perceptible signs of shifting perspective and overlapping sequences which produce a faint impression of something unreal and other-worldly. The panorama images included in this exhibit were created slowly and gradually, long after my departure from Grand Manan, and reflect a sense of dream-like remembrance.

What I experienced during my trip to Grand Manan was an encounter with a visual aesthetic that corresponded to an internal journey. The journey renewed my spirits.

*Thanks to Mary Blatherwick for introducing me to Grand Manan in September 2006 and June 2007. And special thanks to David Roback for being a stalwart companion during my journey to Grand Manan and, indeed, all of my journeys.*

*Kathleen Flanagan  
November 2009*