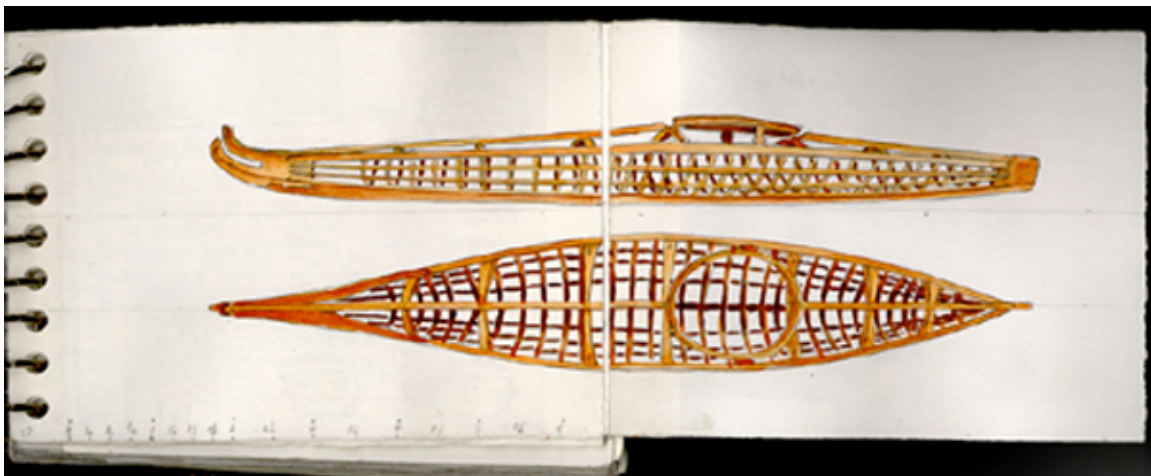


In recent years much of my art making has been linked to my particular interest in the activity of sea kayaking. Many works, primarily my *Kayak Travel Journals*, have resulted directly from this interest. Other, more experimental works such as *The Storm Kit* (1993), *The Sled* (1995/96), and my current *Underwater Pinhole Photography Project*, are connected to this interest in a more or less obvious manner. This range of projects, from the conventional form of the journals, to the more experimental installation works, fit within a growing interest in the use, history, and construction of kayaks, particularly those that are of skin-on-frame construction.

Primarily, the *Kayak Travel Journals* are from solo kayaking trips that I have made with folding kayaks (an older wood framed German "Klepper" in most cases). The first of these journals is from a 1993 solo trip to the islands of North Uist, Harris, and Lewis in the Outer Hebrides off Scotland's west coast. This journal has a mixture of ink and pencil drawings, diaristic entries, miscellanea and photographs that were bound into the journal subsequent to the trip. A journal from a 1996 return trip to the Outer Hebrides, to the extreme southern islands between Barra and Mingulay, incorporates small watercolour sketches which provided a means of returning to my early use of that medium. Other journals, with varying combinations of these elements, come from a variety of trips: a solo trip along the eastern coast of Maine (1994), a trip with my brother Iain on his sailboat "Nid" along the Northern coast of B.C. (1994), and, most recently, a trip to Kodiak Island in Alaska (1998).



Kodiak Baidarka Frame, AlaskaState Museum, two page watercolour and pencil study from 1998 *Alaska journal*

This latter journal, from Kodiak Island, includes sketches and notations from a short trip with a "Feathercraft" folding kayak. Primarily, however, the journal is filled with pencil and watercolour sketches of a range of historical and archeological kayak frames and associated artifacts. These are from collections in the Baranof Museum and the Alutiiq Museum and Archeological Repository, both on Kodiak, as well as from the Alaska State Museum in Anchorage. Many of these are elaborate studies of kayak frames, comprised of several pages which fold out in an accordion-like manner from the journal. A few such drawings are found here in other journals and show artifacts at Montreal's McCord Museum and Denmark's National Museum in Copenhagen. An Aleutian Islands style Baidarka is the first kayak that I have made, in 1996.

The journals represent my very basic interests in the construction of these small boats, my travels with them, and my interests more generally in where landscape and culture meet. In a broader sense though, there are echoes of these interests in my other works: in the skeletal frameworks that are found inside *The Storm Kit* and *The Sled*. The portability of those structures is reminiscent of the way that a Klepper Kayak, or the accordianed journal pages, are able to fold up, to be collapsed inwards in a self-contained manner. Such interests are more overt in *The Underwater Pinhole Photography Project* for which a small river kayak has been converted into a floating laboratory for underwater photography. It is important to me that the more experimental works are rooted in a genuine exploration of the use and history that is represented by my interest in the kayaks.



"Klepper" kayak folded and with complete inventory of equipment
Polaroid photograph from 1994 *Maine Journal*