

Sarah Petite

Curriculum Vitae . . . april 2010

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Biography..born Pennsylvania, U.S.A., grew up near Boston..Settled in Canada, (Canadian citizenship 1971)..Went to art school, discovered the painter within, began in oils..Sojourned in Canadian cities and countryside, in Singapore, Italy, England..Raised three children..1988, self-taught encaustic painting. Divides time between Fredericton, New Brunswick (winter) and Yarmouth County, Nova Scotia (summer).

Education..1969 (BA) English literature, University of King's College Halifax, Nova Scotia, Canada..1980-83 Fine Art (painting, printmaking), Nova Scotia College of Art & Design, Halifax, Nova Scotia, Canada..1985 Art History (early Christian, 12th century European, 16th century Italian architecture), University of East Anglia, Norwich, England

Selected Group Exhibitions

2009 Salmon Run, Gallery Connexion fund raising project, Hugh John Flemming Building, UNB campus, Fredericton, NB

2009 Sacred, Charlotte Glencross Gallery, Charlotte Street Arts Centre, Fredericton, NB

2007 East Meets West, juried members' exchange between Gallery Connexion, Fredericton, New Brunswick and aceartinc., Winnipeg, Manitoba

2007 AGNS West (Art Gallery of Nova Scotia Yarmouth Branch) Regional Artists' Show

2006, 2007 New Brunswick Art Bank Recent Acquisitions 2005-2006: UNB Art Centre, Fredericton; Galerie Colline, Université de Moncton, Edmundston Campus; City of Saint John Gallery, Saint John Art Centre; Galerie d'art Louise-et-Reuben-Cohen, l'Université de Moncton, Moncton; Andrew and Laura McCain Gallery, Florenceville; Restigouche Gallery, Campbellton; Struts Gallery Artist-Run Centre, Sackville; Galerie Artcadienne, Miramichi

2000-2001 Artists in a Floating World; des artistes dans un monde flotant, The Marion McCain Atlantic Art Exhibition, The Beaverbrook Art Gallery, Fredericton, NB; Dalhousie University Art Gallery, Halifax, NS; London Regional Gallery, London, Ontario

Selected Solo Exhibitions

2009 Melpomene's Daughters, StFX Art Gallery, Saint Francis Xavier University, Antigonish, NS

2009 Darkness and Light, (with Linda Brine) UNB Arts Centre, University of New Brunswick, Fredericton, NB

2008 Lichen, Gallery 78, Fredericton, NB

2008 Cradles of Art, Charlotte Street Arts Centre, Fredericton, NB

2006, Depths in Fathoms, Annapolis Region Community Arts Council (ARTsPLACE), Annapolis Royal, NS

2002 Section-Elevation, Gallery 78, Fredericton, NB

1995 Can You See Me? Images of Jimi Hendrix (with Bruce Oliver), Sue Lawrence Hair Spa & Gallery, Fredericton, NB

Selected Documentation

2007 East meets West catalogue, essay by Ray Cronin

2006 Depths in Fathoms catalogue, artist's statement, Sarah Petite

2004 Sarah Petite carries on tradition of mixing beeswax with paint, Karen Ruet, Saint John (NB)Telegraph Journal, December 30, 2004

2003 Section Elevation, Ingrid Mueller, Arts Atlantic 74, Spring, 2003

Works in Public Collections

Nova Scotia Art Bank New Brunswick Art Bank

Canada Council Art Bank University of New Brunswick

Université de Moncton UNB Art Centre

Selected Work Experience

2008, 2009 courses on encaustic painting, edVentures program, Fredericton, NB

2006-2009 President, CARFAC Maritimes: coordinated the 2006 CARFAC National Annual General Meeting and Conference, Fredericton, NB

2005-2007 children's workshops, Boys' and Girls' Club, Fredericton, NB

2002-2008 artist's residencies, The Casemates, Fredericton, N.B., Fredericton Arts Alliance

1998-2006 encaustic workshops, public schools, University of New Brunswick, New Brunswick College of Craft and Design, Beaverbrook Art Gallery

Professional Affiliation

CARFAC Maritimes (Secretary)

Gallery Connexion artist-run centre, Fredericton, N.B.

Fredericton Arts Alliance

Fredericton Arts and Learning

Visual Arts Nova Scotia (VANS)

Representation

Sue Lawrence Hair Spa & Gallery, 550 Queen Street, Fredericton, NB

Secord Gallery, 6301 Quinpool Road, Halifax, NS

Artist's statement

Immersion in a medium, though seemingly of-the-shop, can take on a spiritual dimension, when studied devotedly for a long period. Encaustic, with its antiquity, naturally had good references. But the medium, whatever it may be, becomes eventually a persona with which one dialogues in the search for integrity of theme. As clay is to the potter, or bronze to the sculptor, wax paint has become for me.