

Sharon Mark

An Idyllic Imagination



« SEPTEMBER BY THE BAY », 2006, 18 x 14 po.

Sharon Mark was born in the village of Ormstown, Québec, about 60 kilometers southwest of Montréal. She presently lives in Hemmingford, Québec, 40 kilometers east of Orm-

stown, near the Vermont border.

When she was young Mark watched her grandmother paint the pictures that decorated the family home. She still has many of these paintings from her childhood and continues to draw inspiration

from them. That she has eclipsed her grandmother's talent is evident but we can see the source that has nurtured her self-taught career.

Sharon Mark has never formally studied art, though she has been painting for over two decades. Her technique has matured through constant application over the years. She has broadened her scope to reflect a vision that is less detail oriented but more harmonious in its totality. Her style is now more realistic and her palette has grown richer and deeper. She prefers to paint invented rather than real landscapes, sticking to a style with which she feels at ease. Among her favourite artists are Grandma Moses and Maud Lewis.

Mark's painting is almost childlike in its simplicity. She follows the tradition established by "Le Douanier", Henri Rousseau. She finds herself identified as one of Québec's naïve artists, in the company of others such as Yves duPoirier, Genevieve Jost and Arthur Ville-neuve.

The beauty of her native southern Québec countryside feeds Sharon Mark's passion to paint. Her subject matter is drawn from the associations of a happy rural childhood. Houses, barns, children at play, cats and dogs, snowmen, sleighs, are common elements, all set in pristine landscapes. Viewed as a whole rather than with the eye focused on detail, her paintings exude a sense of comfort and well being.

Summer scenes do not figure promi-

nently in Mark's œuvre. She prefers to depict the cooler, more muted seasons: autumn, winter, early spring. This preference is reflected in her palette, which is dominated by blues, browns and white.

Her art is notable for the delicacy of its brushstrokes. Mark achieves the serene effect of her work through a painstakingly methodical approach. Using fine brushes, not a leaf or a brick escapes meticulous representation. She favours the effect of a foreshortened perspective and her preferred medium is acrylic on canvas.

Sharon Mark's studio is unique among those of the artists we have visited. Everything is impeccably organised. The tubes of paint are capped, there are no rags in sight, no empty pots, and not a stray spot of paint to be found. The studio is neater than most houses and its floor is covered with quality carpeting. There is no sense of creative cataclysm. This orderliness and sense of calm is mirrored in Mark's painting.

Her art hangs on the walls, echoing her grandmother's influence.

Her work was first exhibited at Jeanine Blais' gallery in North Hatley, Québec in the early 1990's. Soon after launching her career, Mark chose to be represented by the Multi-Art agency of St. Lambert, who to this day act on her behalf. Her canvases, depicting idyllic rural settings, are very popular with the general public. She produces roughly one hundred paintings a year, in vari-



« SNOWY WEATHER », 2005, 12 x 9 in.



« INDIAN SUMMER », 2005, 14 x 18 in.



« A GOOD DAY FOR SLIDING », 2007, 10 x 12 in.

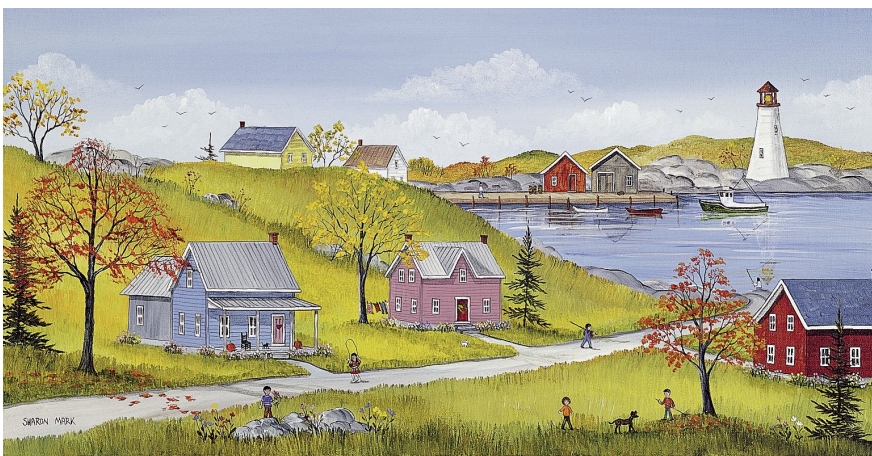
Yves Sauvageau

ous sizes, and most of her work finds eager buyers.

In 2006 Mark had two solo exhibitions, one at the Balcon d'art in St. Lambert, and another at the Galerie du Parc in Chelsea, Québec. **I**

Robert Lafontaine

Sharon Mark is represented by the following galleries: Le Balcon d'art, St. Lambert, QC; Chase Art Gallery, Beaconsfield, QC; Bonheur du jour, Magog, QC; Galerie Knowlton, Knowlton, QC; Galerie Relais des Arts, Stanbridge East, QC; Galerie du Parc, Chelsea, QC; Artista Fine Art Gallery, Kleinburg, ON; Bright's Gallery, Burlington, ON; Pacific Gallery, Saskatoon, SK; The Quest Gallery, Banff, AB; The Collector's Gallery, Calgary, AB; and Tutt Art Galleries, Kelowna, BC. She is listed in the *Biennial Guide to Canadian Artists in Galleries* published by *MA-GAZIN'ART*.



« AUTUMN BY THE LIGHT HOUSE », 2006, 12 x 24 po.