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## GET TO KNOW THE ARTIST EMILY CARR

### 0:03

Born in 1871 in Victoria, British Columbia, Emily Carr was one of the first Canadian women to become famous as an artist.

Carr's family home

### 0:18

Carr's art was inspired by the landscape of British Columbia and by First Nations communities on the West Coast—early in her career she chose to paint Indigenous subjects.

### 0:30

She is known today as one of Canada's most important painters of the 20th century.

### 0:40

One of the few women artists in the 1920s and 1930s, Carr sought out subjects with challenging political, ecological, and culturally significant themes.

Carr's painting of a gravel pit

*Totem Poles, Kitseukla* shows a Gitksan village scene

### 0:55

Carr's approach to painting ranged from one with energetic and loose brushwork to one with dense, lush, almost sculptural forms.

This painting is called *Dancing Sunlight*

Carr titled this work *Big Eagle, Skidgate, B.C.*

A painting called *Big Raven*

### 1:10

In Carr's lifetime, reforestation and the protection of wildlife habitats were not of great interest to many people, but she made such topics a focus of her art.

### 1:20

Years before environmental concerns became a worldwide issue, she recognized the long-lasting impacts of clearcutting.

An industrial logging site in British Columbia

### 1:29

Since 1950 the world's growing demand for wood and arable land has led to the destruction of over half of the world's rainforests through unsustainable logging and clearcutting—a practice in which all the trees in an area are cut down at once.

**1:48**

In the 1930s, Carr focused her attention on the landscape surrounding her Victoria home, including landscapes impacted by clearcutting.

This painting is called *Odds and Ends*

**2:00**

In addition to being famous for being an artist, Carr was also an extraordinary writer. Her diary *Hundreds and Thousands: The Journals of Emily Carr* was published in 1966 after she died.

**2:10**

The harrowing descriptions in Carr's journal show the importance of our collective responsibility to be careful stewards of nature.

**2:19**

Carr's reflections on clearcutting:

"There's a torn and splintered ridge across the stumps I call the 'screamers'....These are the unsawn last bits, the cry of the tree's heart, wrenching and tearing apart just before she gives that sway and the dreadful groan of falling, that dreadful pause while her executioners step back with their saws and axes resting and watch....It's a horrible sight to see a tree felled, even now, though the stumps are grey and rotting....As you pass among them you see their screamers sticking up out of their own tombstones, as it were....They are their own tombstones and their own mourners." – Emily Carr