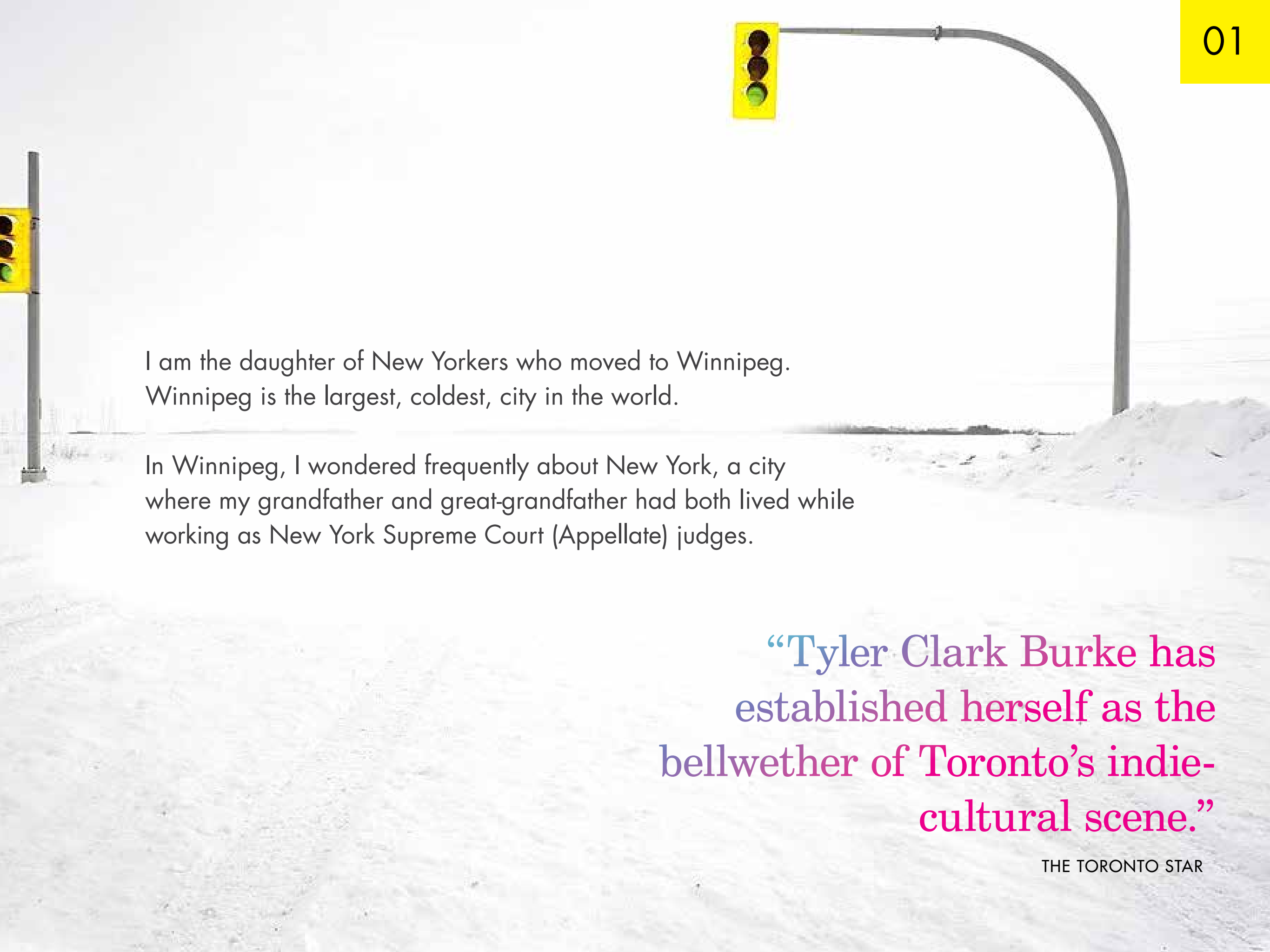


An introduction to:

Tyler CLARK  
BURKE

[Not me]  
↓




A photograph of a snowy street scene. In the foreground, there is a large pile of snow on the right side of the road. A curved metal pole extends from the snow pile, arching over the road and holding a yellow traffic light. The traffic light has three lenses, with the bottom one illuminated green. To the left, another traffic light is visible on a straight pole. The background shows a flat, snow-covered landscape under a pale sky.

I am the daughter of New Yorkers who moved to Winnipeg.  
Winnipeg is the largest, coldest, city in the world.

In Winnipeg, I wondered frequently about New York, a city where my grandfather and great-grandfather had both lived while working as New York Supreme Court (Appellate) judges.

“Tyler Clark Burke has established herself as the bellwether of Toronto’s indie-cultural scene.”



My grandfather, Adrian P. Burke, was the head lawyer for New York City when Phillipe Petit (Man on Wire) crossed between the buildings of the World Trade Centre. The story goes, my grandfather dropped all charges, and asked Petit to teach tightrope-walking to kids in Central Park.

Adrian's brother James was an actor in over 150 films, notably *The Maltese Falcon*. Jimmy had business cards which listed only his name and how he liked his breakfast.

The other judge, my great-grandfather Francis Martin, was apparently not a very nice man. There's a library named after him in the Bronx, although no one is certain why.

When I was nine-years-old, my Dad flew to Italy to speak with Fellini for a book. I spent six months drawing clowns for their meeting, and the impact of this early project has influenced my art ever since.

The silliness and conviviality of Fellini's films have also colored many of my other projects, especially my approach to parties and events for my record label, Three Gut Records.



*Fellini*

Federico Fellini

I moved to Toronto in 1997, with a group of musicians from a small town called Guelph. When they put on their first rock show, and nobody came, I wondered how I could I fix this. How could I get all the strangers in the big city to the shows? I decided to try to intrigue them. I also decided to create a record label with no money, and no recorded music. Three Gut Records was born.

Officially, we launched Three Gut in my warehouse space at 66 Portland. We spent weeks building sets, making flyers, planning costumes, and booking DJs.

At one Hallowe'en party, I staged an alien invasion: Breakdancers scaled down the building, a huge UFO hovered above, and floating planet piñatas were smashed.



THREE GUT RECORDS: Home is where the rock is.



The profile of the label expanded rapidly with my envelope project.

Some time before 2000, I booked a really large venue for two unknown acts: Feist and Royal City. The booker was mean, and connected, and I needed to fill the place. I came up with a plan.

Part Alice in Wonderland, part rope-strung clothesline, I blanketed the city in a web of hand-stamped "Open Me" envelopes. Inside were invitations to the show.

It worked. It really worked.

Soon, Three Gut was big. We were on the covers of all the Canadian magazines and weeklies, our artists featured in Rolling Stone, Spin, Magnet, and others. We co-signed deals internationally with labels like Sub Pop and Rough Trade, and hosted showcases at SXSW.

And then I left.

Three Gut Records had taken over my life and I wanted to make art.



And it's not that I hadn't been making art while at Three Gut. I made all the art for all the bands on our label—and for other people too. I shot the cover of the debut Peaches album *The Teaches of Peaches*, and created all the design and illustration for Feist for many years.





Zebras marching to my first art opening

During this time, I was also a Creative Director at Torstar (The Toronto Star), and the Art Director for Eye Weekly. I won several awards, including Best Editorial Page Design from the ADCC for a few of these covers.



My art was soon being shown internationally through Katharine Mulherin Contemporary Art Projects, and I also launched a career in editorial illustration. I have recently been invited to illustrate live for the New York Times' Facebook page, and I just designed and illustrated all the merch for Feist's 2017 *Pleasure* tour.



Feist





“[Shimera] is Burke’s first major move away from her raw, gestural drawings, which always seemed like by-products of rowdy seances or exorcisms...One cannot overstate the spell cast by Shimera, a spell that seems at once entirely new and as old as dust.”

My music and art worlds collided again when an editor named John Crossingham, a former member of Broken Social Scene, asked if I would consider working with Owlkids on a picture book. He had seen my old rock show posters, but also liked some of the artwork I was making for my kids' bedrooms. I sent him a story about a bowerbird with an agonizing beak-ache, and soon Bill danced onto the page. *Bill Bowerbird and the Unbearable Beak-Ache* officially launched in the spring of 2017 at Totsapalooza. We've been traveling around for readings, scavenger hunts, birthday parties, classroom visits, and events ever since.

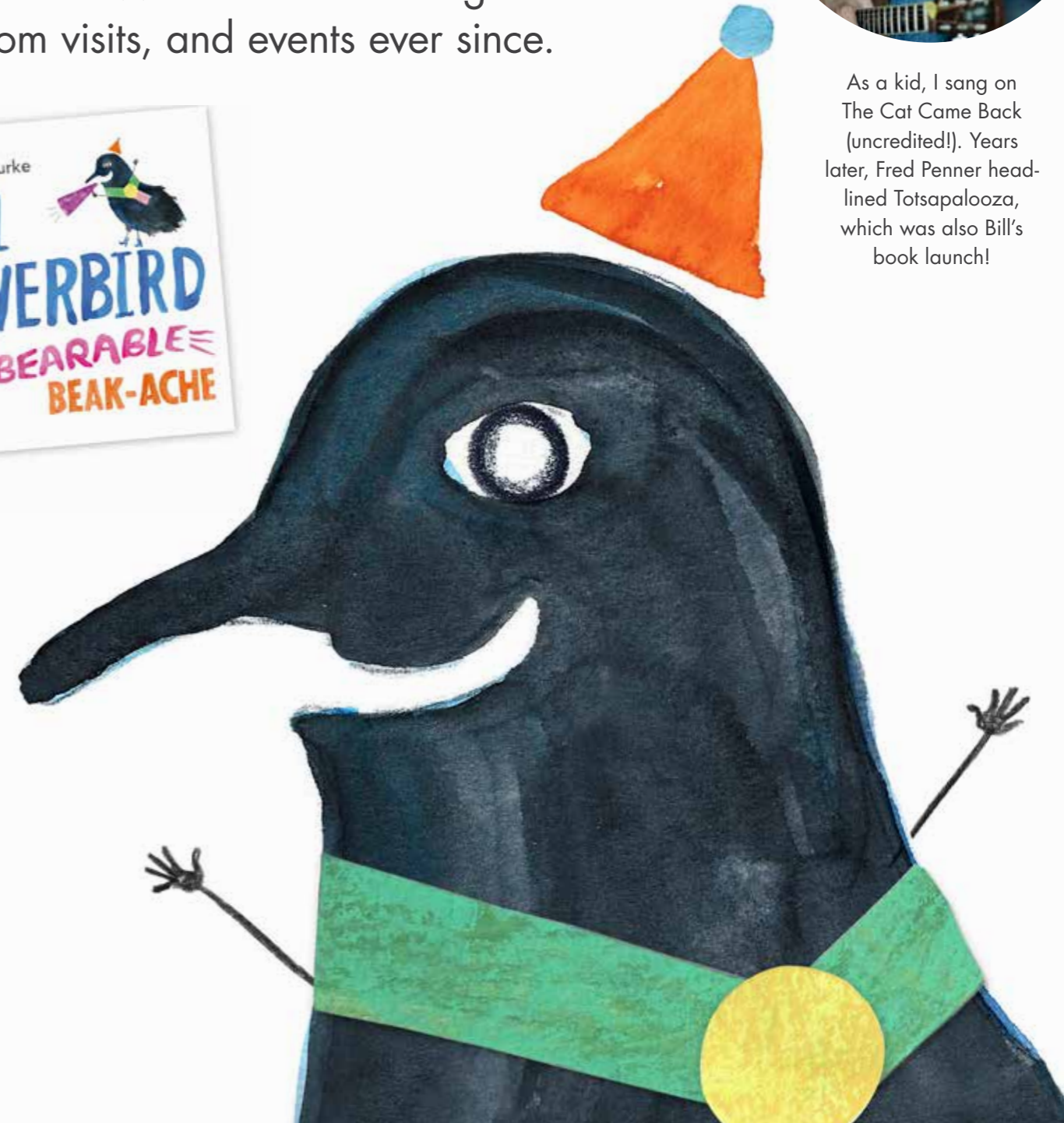
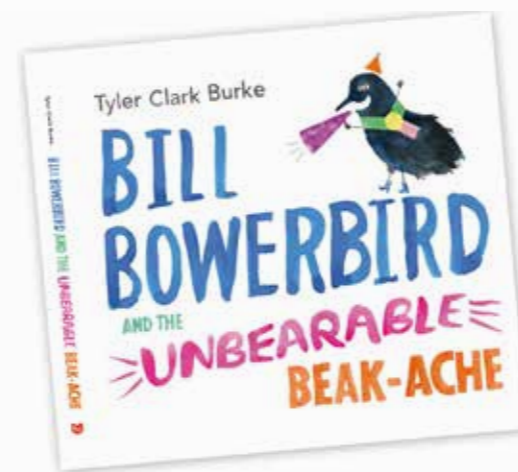


As a kid, I sang on The Cat Came Back (uncredited!). Years later, Fred Penner headlined Totsapalooza, which was also Bill's book launch!

Rooksby



Hugo



Bill Bowerbird is an eccentric collector—a fellow whose costume and language are as quirky and off-beat as his elaborate, color-sorted nest. Bill and his charming community of friends lived without a care in the world—until Bill developed an unbearable beak-ache!



**Wickety-tickety-WOO-HOO-HOO!**



Bill Bowerbird was recently featured on Bedtime FM's Story Time podcast!

## Recent Press

*"But the jubilant creature that graces Tyler Clark Burke's polychromatic pages could be a fantastical creation, so larger than life is he."*

— The Globe and Mail

*"Bill the Bowerbird uses energetic onomatopoeia when he turns to his oddball animal friends for help with a sore tooth. For readers who like: a zany cast of characters."*

— National Post

*"It's a fresh and fun story that will brighten up bedtime in your house night after night after night."*

— Movie Entertainment Magazine

*"The bowerbirds of the southern hemisphere have nothing on Bill Bowerbird, style maven and artiste extraordinaire."*

— Canlit for Little Canadians

I am now illustrating my second book with Owlkids. *Evie & Stevie* is a story about two very different beavers hoping to return home—or travel the world—after their lodge is washed out to sea. And like my twin beavers, I like to keep busy! I am a freelance designer, writer and marketing consultant for various companies in New Orleans, and when I can, I contribute editorially to CBC Kids. I also have several other books written or on-the-go. Get in touch if you'd like to hear more!



*“Evie and Stevie were born the same day—  
That was the last thing they did the same way.”*

