



Drifting Sensation

Linda Chen

Artist Statement:

This is one of the few pumpkins that I have done when pumpkin season comes. To me, pumpkins are magical and beautiful, in whatever their form and colours, from inside to outside. *Drifting Sensation* was inspired by the subtle blue tone pumpkin, and my imagination of how it would show up when I opened it – maybe not just seeds, but other cheerful things like fairy tales!

The sensation of a pumpkin drifting and flying around that brings all possibilities to this painting!

Artist Bio

Linda Chen moved from Taiwan to Toronto, Canada at 1996. Because of her passion for making art, she went to Toronto School of Arts after her kids off to college. Since then, she has worked with several media on paintings, drawings and printmaking. She is the member of the portrait group Painters6, and has become the elected member of SCA (Society of Canadian Artists)



Another Face I Can't Recall

Sabrina Leeder

Artist Statement:

Pocket Full of Dreams and *Another Face I Can't Recall* are part of the ongoing series, *One Millionth in the Sense of Yesterday*. This series is a glimpse into my state of mind as I move through and photograph the city. These works are about how although people may live and “see” the city daily, it is not a view they take in - the people become like ghosts in daily life, existing without reflection. Each photo is inspired by the music I listen to as I shoot and edit - lyrics often becoming the title of the work, both giving a glimpse into my state of mind and fitting to the goings on around. These images beg the question: Is it the city that is soulless? Or is it the people who live within its borders?

Artist Bio

Sabrina Leeder is a lens-based artist from the Toronto region. Leeder holds a BFA majoring in photography from OCAD University (2016). Leeder's work showcases a unique blend of technical expertise and creative vision. Leeder's background in sports photography gives her a unique perspective. Having worked as a photographer and restoration specialist with the Hockey Hall of Fame, Leeder has honed her craft in capturing the intensity and athleticism of the human form in motion. However, her true passion lies in the

realm of fine art photography, where she finds solace in exploring the intricacies of the human experience through her lens. Leeder's works have been shown at various galleries across North America and Europe. Her works can be found in private collections throughout Canada and the United States. As the owner of Preston Gallery, Leeder not only works to promote other Canadian artists but continues to push the boundaries and challenge the conventions of traditional photography within her own practice.



Pocket Full of Dreams

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Obscured by Clouds

Pasi Paltanen

Artist Statement:

“And so, they came, floating on the evening breeze, the oldest of my dreams. Ancient and scarred, swimming above the buildings on tendrils of mist, partly obscured by the low clouds, reminding me there is always hope, and that the light will return.”

In the toughest moments of my life, my imagination has been the true escape, the soothing balm on an often-harsh world, allowing me to find comfort in the images I see as I observe the changing light and shadows of the world around me, conjuring up images that are a combination of both the spirit of healing and visual stories yet to be told.

Artist Bio

Pasi Paltanen is a Finnish-Canadian painter/illustrator based out of Stouffville, Ontario, Canada, whose recent work is largely inspired by urban landscapes, mixed with mythology, historical imagery, the science fiction and folk tales of his youth. The subject matter is often a mashup of old spiritual beliefs carried over from both his Finnish heritage and his identity as a resident of the sprawling unending urban landscapes of the GTA. Pasi is currently working on several series of paintings and illustrations that reflect these influences in an original larger body of work.

Instagram: pasip_delightfulartviking | **Facebook:** PasiPaltanenARTIST



Flying Underwater

Brittany Lane-Ferguson

Artist Statement:

'Flying Underwater' is an expression of hope. In this image, Brittany chose to showcase an iconic, Canadian species in a lesser-known realm: below the water's surface. Through movement, pose, and texture, she hopes to capture the strength and adeptness of the loon within the otherworldly, pelagic depths of its natural environment. Chalk pastel offers a unique way to present the delicate texture of the loon's feathers suspended in water.

Artist Bio

Brittany Lane is a self-taught artist and illustrator working out of her home studio in rural Stouffville. Having formally trained as a biologist, Brittany spent over a decade studying a variety of wildlife throughout North America. While this work offered her a wealth of rewarding opportunities and experiences, she longed for a way to share her unique findings and insights of the natural world with others. She now uses art as a means of visual storytelling to draw attention to the beauty, sentience and fragility found within our natural world. She is best known for her large chalk pastel paintings where wildlife and natural motifs feature centrally within her works. The impermanence of chalk pastel is a part of her message: Nothing is static, the world hangs in a delicate balance. In addition to her work as a fine artist, she is an accomplished illustrator, having illustrated several books for children.

Website: www.brittanylane.ca | **Instagram:** @brittanylaneart.



You'll mix up every detail of every story

Kezleigh

Artist Statement:

I hang out with my shadow a lot. If you've ever heard the term Shadow Work, that's what I do when creating. It's working with my unconscious mind to uncover parts of myself that I've covered up or repressed. I'm also interested in dreams, memories, and nostalgic feelings which almost always overlap. Subconsciously, I may think these are undesirable or negative. From what I've learned so far, emotions are just that – emotions. Neither negative nor positive. This piece is about compromise for the sake of keeping a long-term relationship strong. A little more on how I make my work: I digitally paint on my tablet and computer, using various software programs. Jumping from one project to another, from tablet to computer. When finalizing, I create die-lines and tweak colours to be printer-ready. I then send it off to a specialized print shop that UV-laser-inks the work onto acrylic glass. It's cut and finished with a one-inch backer and claw-tooth hangers. The work appears to float on the walls when installed.

Artist Bio

Kezleigh self-expresses herself through dreams and memories. She feels that at the core of every human, a soul is processing what the conscious mind is living. Her work features bright colours and organic shapes. Using digital paint, acrylic glass, and UV-printed ink, she presents these ideas in the tangible world. She often

uses multiple panels to create pieces that are fluid and integrate into the space seamlessly. Her art is heavily influenced by her background in design and her interest in nostalgia. Most recently, she was part of the Artist Project in Toronto, ON. She's been featured in galleries such as the Arta Gallery, Hazelton Fine Art Galleries, The Propeller Art Gallery, and Gallery 1313. She has shown work nationally and internationally.



The Pond

Sherry Dubé

Artist Statement:

I photographed these lily pads/flowers at our summer cottage in the Kawarthas! I loved the colors and the vibrancy in this photo and, with a few minor changes here and there for composition reasons, this is what they looked like!

Artist Bio

I am a self-taught traditional artist who creates acrylic works with a highly detailed and realistic style. My specialty is landscapes, but I also enjoy painting floral works, birds, and various other wildlife. I spend a lot of time outdoors photographing the Ontario landscape, flora and fauna to use as reference material. My wish is for viewers and collectors of my work to gain a new appreciation for the beautiful world we live in and to help them experience a sense of peace at the end of a long day. It's especially rewarding for me when my viewers 'get lost' in the details of my work. The beauty I find in nature around me is what inspires my work, and my desire to preserve this vision is what motivates me to create. My work is found in many private collections across Canada. I have also recently been elected into the Ontario Society of Artists.



Swords Into Ploughshares

Kate Greenway

Artist Statement:

He shall judge between the nations, and shall decide for many peoples; and they shall beat their swords into ploughshares

A friend of mine whose father recently passed gifted me many pieces of ephemera. His father was a creator and collector of oddities and miscellany. When I saw the bucket of bullet casings, purportedly Russian, I saw immediately in my head what I wanted to create. I had already participated in the “Sunflower Project” with the Markham Group of Artists and created many glass and mixed media pieces for which I have donated all or a portion of proceeds to the Canada-Ukraine Humanitarian Fund, and for which I was awarded Gold Artist, cover page and feature spread for *ArtAscent* Magazine.

The sunflower, Ukraine’s national flower, stands for summer vibrancy, but in light of the devastating ongoing conflict, becomes a metaphor of pride and hope for a nation, which, like Ukraine, remains fiercely standing. In this glass-on-glass mosaic, light passes through the glass, infusing warmth and luminosity, thus becoming a metaphor in the quest for light and hope. Photo transferred maps of the conflict area form a background to

the sunflower, partially comprised of bullet casings. The piece is surrounded by a wooden church window to drive the metaphor home.

According to the Biblical verse if swords are beaten into ploughshares, the conflict between two peoples has been put to rest, and a period of peace has begun.

We can only hope...

Artist Bio

Kate creates most often in watercolour and glass – fused, stained and mosaic – frequently combining mixed media and photo-transfer elements. Her favorite subjects to paint are flora, fauna, and landscapes, where she tends to work representationally; in glass, she leans more to abstract expression or thematically linked pieces.

Kate completed a Masters and Ph.D. in Arts Education with both projects including original glass art: her Holocaust themed Masters work was exhibited and acquired by the Holocaust Survivors' Speakers Bureau in the Bronx, New York. Her women's rights and closed adoption-based Ph.D. project included a solo exhibition in Toronto. She has published several journal articles with accompanying glass artwork illustrations and delivered many conference papers using art as a means of communication. Kate has exhibited widely across Ontario and several states and provinces. Recent Awards: Best Mixed Media: Newmarket Juried; Honorable Mention: Georgina Arts; Gold and Silver Artist: ArtAscent Magazine.



Expedition Self

Edward Tsui

Artist Statement:

This paper collage and painted sculpture is a tribute to the Teatro del Mondo by Aldo Rossi. Dramas and other performances were held in this floating theatre amid journeys throughout the Venice Biennale, 1979-80. The architect used the discourse of travelling and stage to signify life journeys for his passengers. This sculpture examines the duality of realism and fantasy through the toy-like theatre, much like the great tradition of modern Italian cinema.

Other than Venice, showboats could be found along the major rivers of the US and the waterways of southeast Asia in the past.

Artist Bio

The built-environment, whether it is architecture, interior space, building parts or in a larger context, the urban form, has always been fascinating to me. From architectural practitioner to sculptor, my passion on the subject has manifested itself with increased vehemence. For me, sculptures free themselves from pragmatism without sacrificing on polemics. It is a vehicle that allows more possibilities on emotional as much as cognitive explorations. My works dissect the familiar archetypes of architecture and urban landscapes, breaking them down to re-emerge as concrete sculptures. Through this process, I encourage the audience to look at their surroundings in a different light. It is the unlearning of this familiarity, making room for new ways of seeing and interacting with buildings that intrigue me.

Concrete cement, ubiquitously used in buildings, is the principle medium of my sculptural works. These works might be realized with other materials like collage, paints, metals or others. It is by means of casting from silicone molds that I show my works to the audience. Since 2019, I have been casting concrete sculptures using silicone molds based on sketches and handmade originals.

Contact: tsui36@gmail.com.



Turbulence Turmoil Trauma

Jogi Makhani

Artist Statement:

earth

atlas shrugs

shockwaves

the aftershock

the ripple effect

echoes through

the past

the present

the future

turbulence

turmoil

trauma.

unearth.

The wood this sculpture is made of has been trademarked as Sir Douglas Fir™. It was trademarked by Ric Reitz

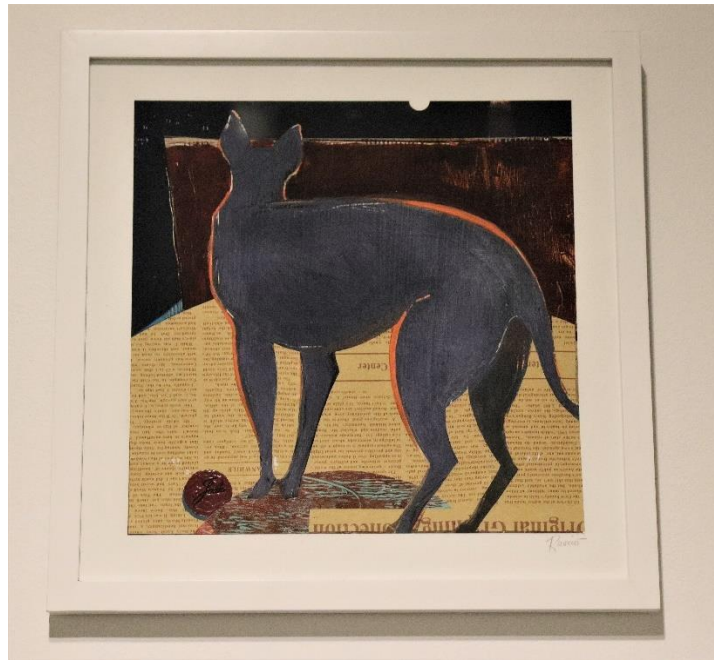
who wrote a children's book titled The Journey of Sir Douglas Fir, based on true events, a 400-year-old Douglas Fir tree that was transported to the CNE from BC as an 184 ft tall flagpole in 1977. In early 2000 the apex of the pole was cut off due to rot and eventually the entire flagpole was dismantled. Today you can see a plaque near the Bandstand at CNE commemorating it. I happened to be at CNE in 2005 and came across a six-foot section lying on the ground. A worker told me it was going to the dump. I showed interest in it, and he said if I could carry it, it was mine. And so I did. You can learn more about it at <https://www.torontojourney416.com/cne-flagpole/>

Artist Bio

Jogi Makhani is a multidisciplinary artist who was born in Ottawa, Canada in 1959. As a seven-month-old baby, his father who was a doctor, moved the whole family back to India as he would say "Being a doctor, India needed him more than Canada."

He was brought up and educated in India for the next 29 years. He received his BFA in Painting from Goa College of Art in 1982. With an interest in Sculpture, he learned traditional bronze casting in Puducherry during the summers of 1977 to 79. He completed his MFA in Printmaking from the Faculty of Fine Arts, Vadodara in 1986. Spent a year at Ecole Nationale Superieure Des Beaux-arts, Paris, France in 1989. In 1990 he moved to Canada and has been residing in Scarborough, Ontario since. He has exhibited and participated in various shows in India, France, the US, and Canada and is a winner of various awards including The Elizabeth Greenshields Foundation Grant twice in 1985 and 1989. His works are in the collection of the United States Library of Congress Office, Washington DC USA, National Gallery of Modern Art, Academy of Fine Art, Delhi, India, and in Private Collections.

For more info, visit his website, Facebook, and Instagram handles.



Wanderlust

Linda Ruscio

Artist Statement:

"WANDERLUST" is a mixed media collage on paper inspired from sketches of a neighbour's dog I have befriended. As a mixed media artist, I'm intrigued with the artistic possibilities that emerge from combining unrelated materials (paint, marker, newsprint, aluminum, wine cap). A 'less is more' approach brings out the richness of lines, shapes, textures, and colours for the viewer to enjoy while evoking an essence of wanderlust.

Artist Bio

I have always been a creative soul; my earliest memory of this artistic passion is one as a child discovering the pure joy of mark-making after feeling compelled to glide my mom's lipstick across the bathroom mirror. Growing up in northern Ontario (where the woods were my playground and science lab) fuelled me to explore my familial roots and spiritual connection to nature throughout my creative journey.

After obtaining a Bachelor of Fine Arts degree from Guelph University and accreditation in commercial art at George Brown College, I began a long career as a graphic designer until switching focus to raising my two sons. In the last decade my journey has come full circle, returning to the creative world where I belong and thrive.

My diverse background in drawing, printmaking, photography and design continues to inform my eclectic palette and keeps me motivated on a daily basis to keep exploring and creating. Along with a regular studio practice, I am an arts educator and active member of the Markham Group of Artists where I have spearheaded several productions of collaborative mosaics for the community based on my designs. I have since given talks on cultivating creativity in all ages, hoping to share the life-enhancing joy of expressive mark-making.

Website: www.lindaruscio.com | **Contact:** linda@ruscio.ca



Room 2

Cait McGuire

Artist Statement:

'Room' is part of an ongoing body of work called 'putting things together'.

These collage pieces are derived from cultural ephemera such as magazines or catalogues. Most of the images are spaces or places. I call these 'folding collages' because their abstracted black frame elements refer to their origin as paper pieces, but they also make them seem more three dimensional.

There is a residue of time in the photo fragments. Working with found images in this way involves compressing and overlapping time and the remnants of history, in a concrete and a literal way (using the actual magazines that hands held as the material). This time travel is one of the most enduring and potentially meaningful qualities of collage itself.

My collage work has often taken a 'futuristic' perspective on the past. This is a forward-looking perspective that involves looking backwards in order to remake the past, to re-see it, and to re-organize it in order to move ahead on a different timeline. When we put an image in a different context it is seen in a new way. Then, it becomes part of the present. Because we have seen it before, because it is a part of history, and because it has meaning and formal qualities, each time that we see it, it moves in time with us. It is a way of animating

something, to review it, to pay attention to it, to not let it go, but not with the desire to bring it back to life as it was. Therein lies folly.

There is a lot of valuable information in our cultural traces, however ephemeral.

Artist Bio

Cate McGuire is a Toronto based artist and designer who uses various media to build spaces that reference both the natural and the built world. Having produced an extensive body of work with collage McGuire's goal is to continue to recover imagery from cultural detritus through the re-purposing, re-organizing and recombining of existing images and to design new ways of seeing them.

McGuire has a Bachelor of Fine Arts degree from Concordia in painting with a minor in film studies, as well as a postgraduate degree in Architecture from the University of British Columbia.

Cate McGuire has shown her work at various venues including the Red Head Gallery, the Artist Project, Project Gallery, Toronto Outdoor Art Exhibition, Elora Centre for the Arts, the Gladstone Hotel, and the Latcham Arts Centre. McGuire was recently an active member of the Red Head Gallery. She is currently represented by 2Gallery in Prince Edward County.



Abandoned Chesterfield #2

Monique Campbell

Artist Statement:

Monique Campbell's personal story lies within each image she creates but it is not hers alone, allowing others to develop their own narratives. She has a passion for observing the mundane and ordinary moments around her that most people pass by without noticing. Her goal is to produce captivating images that generate questions. She hopes her images spark conversations that linger in the minds of viewers.

Her piece *Abandoned Chesterfield #2* was a random scene that she discovered while out exploring on the back country roads of St. Jacobs, Ontario. She found the ornate sofa abandoned in a farmer's field and made a number of autumnal images. Later she checked the forecast and learned that there was going to be a snowstorm coming through the next day. So she headed back to the area from Hamilton where she lives to make a secondary photograph of the Chesterfield with the fresh falling snow.

Artist Bio

Monique Campbell is a graduate of the Western Pacific Academy of Photography and has 30 plus years' experience as a photographer focusing on making humanist street images and fine art photography.

Highlights of her recent career include:

In 2024, Visual Arts Mississauga awarded her photograph Twilight an Honourable Mention and she won the photography award at Euphoria exhibition at Durham Art Gallery for Havana Stilt Walker.

In 2023, the Women's Art Association of Hamilton awarded her "Best in Show" for her photograph, Abandoned Chesterfield #2 that exhibited at the Art Gallery of Hamilton. Also, Visual Arts Mississauga presented her with third place for her Portrait of a Flemish Man.

In 2022, the Homer Watson House and Gallery awarded her an Honourable Mention for her image, Twilight.

In 2021-2022, she was one of 52 finalists in the Salt Spring National Art Prize. Her piece Venetian Laundry Day was chosen out of 2,256 artworks submitted.

Her work has been published, collected and exhibited locally in Ontario as well as across Canada and internationally.



Driving with a Country Song

Perry Chow

Artist Statement:

“Impression of life” - My visual diary.

I love to transform my feelings through objects, thereby enriching the pieces, and allowing the viewers to feel, subjectively, how I feel. In this way, they can come to a better understanding of the unique meaning of everyday experience. “Water” is one of my favorite subjects in my works.

In recent years, I have developed a series titled "It Rains...". The sound of rain also helps me sleep. The work “Driving with a Country Song” originated from a photo we took during a road trip to the Canadian Rockies. The weather was bad as we drove to the Lake Minnewanka in the morning. Despite the conditions, we turned on some country music and enjoyed the song playing alongside the soothing rain outside our car. It allowed me to find peace within challenging situations and perceive beauty even in unfavorable circumstances. I simply depict this moment and turn it into a series. The creative process lets me LOITER between imagination and reality, sharp and lost edges, blurry and clear images, limited life, and unlimited mind.

Artist Bio

I am a Toronto-based artist after graduated from a visual communication course in Hong Kong, I then spent several years studying Interactive Multimedia in the U.K. Throughout my career, I have worked with various media, both professionally and in my personal artwork. My experience as a designer has greatly influenced my work, allowing me to communicate my emotions through objects and enriching my pieces. By sharing these sentiments with viewers, I aim to provide them with a subjective understanding of everyday experiences.

For over a decade, plein air sketching and painting have been an integral part of my artistic journey. Using watercolour as my medium of choice, I capture landscapes, still life scenes, and animals. My first book titled "Sketching | Impression of Life" was funded by the Hong Kong Arts Development Council and serves as both an inspiration for aspiring artists and an invitation to appreciate life's moments. I am also one of the artists featured in the book "Urban Sketching: Disappearing Landmarks in Toronto" by Urban Sketchers Toronto.

Through my art practice, I strive to evoke emotions within the viewer while offering unique perspectives on ordinary experiences. By continuously exploring new techniques and pushing creative boundaries, I am dedicated to evolving as an artist and creating meaningful connections through art.



She Found A Sweet One

Marni Bachuk

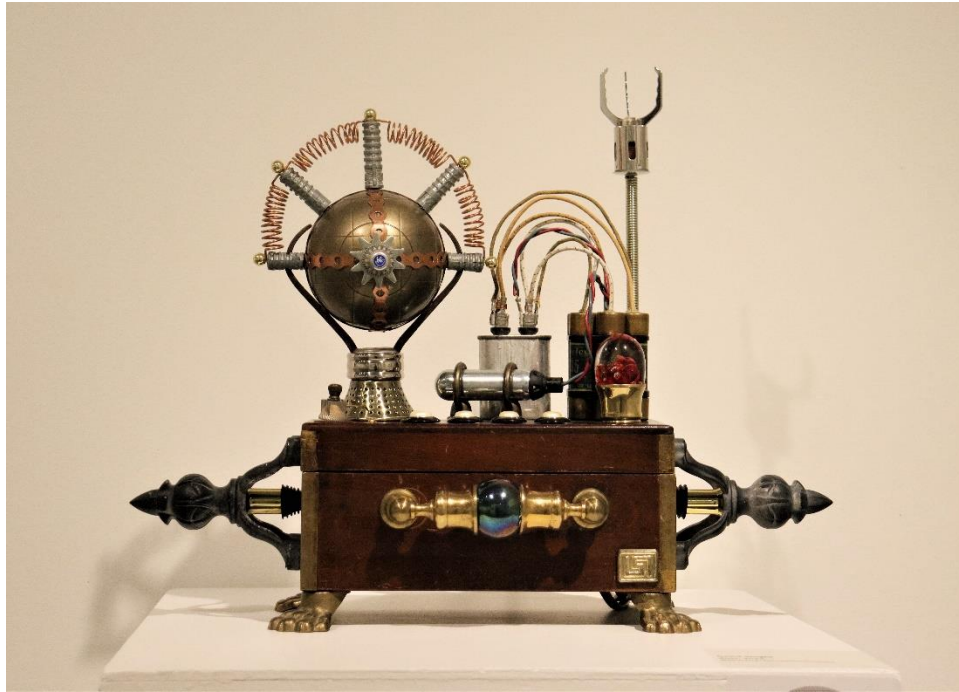
Artist Statement:

On the surface this painting is an intimate portrait of my daughter, Micaela. On a deeper level, however, it is meant to depict a compilation of songs she wrote for her first recorded album, "Saccharine". Her songs send a clear message of acceptance, an embracing of herself and all of her parts, including the unromantic ones: like the pure joy of carelessly biting into a juicy, sweet strawberry.

Artist Bio

My passion for mark making surfaced in childhood, painting mud murals on the side of my home, and carving sharp stones into surfaces such as the brand-new family car.

I completed an Art & Art History Degree at McMaster in 1985, a post graduate certificate as Practicing Artist in France, and two years later, graduated from the Artist In Community Bachelor of Education program at Queen's University. For 30 years, I taught Visual Arts for the D.C.D.S.B, and now enjoy creating art full time. No matter the medium, the most prevalent theme in my work is that of light and dark, with emphasis on colour and line to create works of an expressive nature.



Buzz

David Wright

Artist Statement:

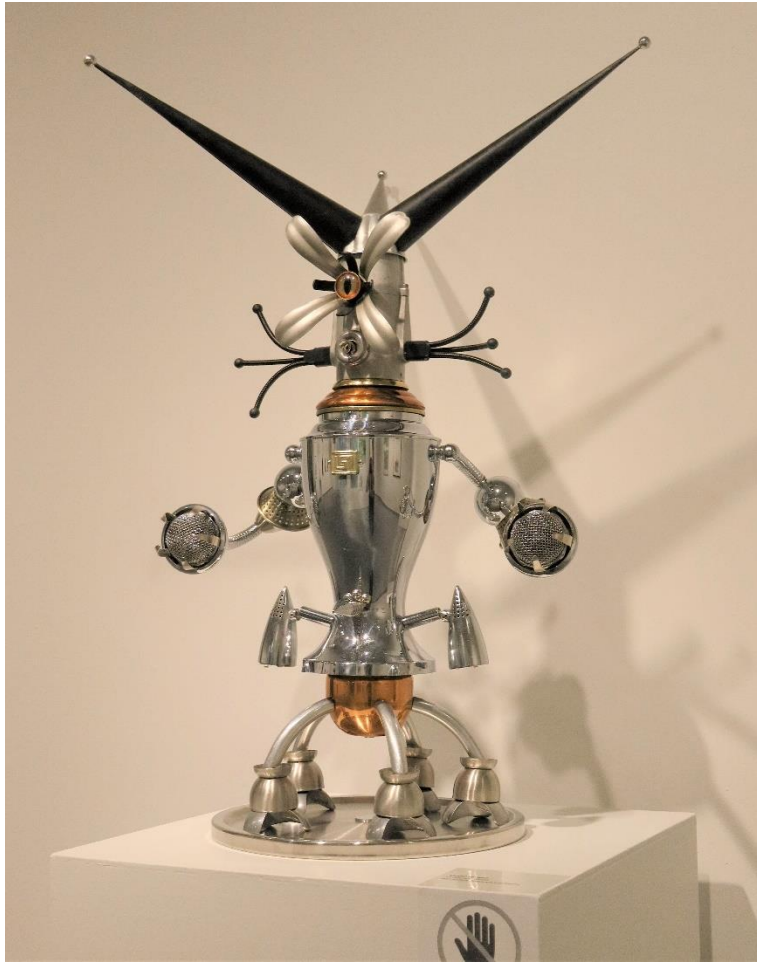
My visual interpretation of an 18th century nuclear bomb. Inspired by Oppenheimer.

Artist Bio

I am a local resident of Whitchurch Stouffville.

For the past eight years, I have enjoyed building sculptures using recycled materials and transforming them into unusual pieces of art.

Only until recently have I shared with the public my sculptures. I have always had my own perception of the world, and this is my interpretation of what I see. I get a real sense of joy when others can connect to my art pieces and enjoy them as much as I do.



Ominous

David Wright

Artist Statement:

My view to when you're an addict to the power of a morning coffee! Hopefully your coffee maker will not fight back.

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Detroit Motor City

Susan Szenes

Artist Statement:

While on my daily walks, I gather my thoughts and purposefully let go of all distractions. Step by step holding off mental diversions, my gaze fixed steady, studying the path before me, seeking inspiration. The artistic process for me is intuitive, I identify as an Urban Outsider Artist with influential roots in Constructivism, Design and Folk art.

My working-class Judeo-Askanazim family diaspora has schooled me, inheriting a labyrinth library of knowledge, creative vision, culture, emotional intelligence and celebration of life. *Tikkun olam* is a concept in Judaism, which refers to various forms of action intended to repair and improve the world. Utilizing salvaged elements with my artwork there is an eco-value to sustainability, a conscious environmental action.

While working stories will unfold, surrounded by city streets' soundscapes and the percussive noise of the tools at hand. I bow my head humbly an invitation to feel and join me in celebrating life through my art.

Artist Bio

Susan Szenes (born in 1966) grew up in the Toronto suburb of Willowdale. She is a highly accomplished artist who has exhibited her works nationally and internationally in cities such as Toronto, Ottawa, Montreal, Hamilton, San Francisco, and NYC. Susan received artist grants from the Ontario Arts Council and the Canadian Council as an emerging artist. She has been passionate about drawing and painting since her elementary school days. Susan completed her graduation in Graphic Design and Digital Multimedia from George Brown College and Humber Collegiate. Her artwork is found in the collections of the City of Toronto, Toronto Pearson

Airport, and former Prime Minister Paul Martin, as well as, adorning the cover of Coach House Books publication "The State of the Arts: Living With Culture in Toronto (Utopia Series).

Instagram: @susan_szenes_art



Nocturne

Natalie Sze Wai

Artist Statement:

This painting belongs to the "Home Kong" series, which explores the nostalgic longing for our birthplace and the significance of our roots. The series serves as nourishment for our souls, reminding us of where we come from. It highlights the resolute determination and unwavering perseverance of individuals striving for a better life, even amidst feelings of isolation. The artwork vividly captures the vibrant Hong Kong nightlife and the challenges faced by those who toil until midnight. With its fusion of enigma, beauty, and solitude, the title resonates with the painting's atmosphere and emotions, effectively portraying the resilience and struggles of people navigating the dynamic cityscape of Hong Kong.

Artist Bio

Natalie Ho, also known as Natalie Sze Wai, is a Toronto-based visual artist with a diverse arts background spanning scenic art, dance, and visual art. Originally from Hong Kong, Natalie completed her Bachelor of Fine Arts (Honours) degree in Theatre and Entertainment Arts with First Class Honours from the Hong Kong Academy for Performing Arts in 2020. She gained valuable experience through internships at esteemed institutions like the Royal Opera House and National Theatre in the UK, contributing to visually stunning stage sets.

Natalie's artistic practice primarily focuses on realism and portraiture, highlighting women who challenge societal norms. Through vibrant and intricate pieces, she captures the essence of her subjects, conveying their strength and resilience. Natalie's artwork draws inspiration from everyday life, celebrating diversity and the complexity of human experiences.

As an Asian female artist, Natalie uses her art as a platform to defy expectations and promote self-expression. Her work empowers viewers to question and challenge norms, portraying women who break free from traditional roles and stereotypes. Natalie's recent series, "HOME。 KONG," explores cultural identity, nostalgia, and the longing for a sense of belonging.

Beyond her personal art, Natalie actively engages in public art projects and community programs. She participated in the "VIEWS program" by Next Generation Arts as a youth facilitator and contributed to the successful Golden Girls mural in Scarborough. Her work has been exhibited in prestigious exhibitions such as the "IMPACT 2023 Exhibition" and the "We Resilient 2023 Juried Art Show."



A New Iran is Born

Azadeh Momeni

Artist Statement:

In September 2020, a 21-year-old woman, Mahsa Amini, was killed by morality police in Tehran, Iran. Her only "offense" was that part of her hair was visible, deemed in violation of Islamic Code. This brutal act sparked a nationwide movement known as "Woman, Life, Freedom." Since then, Iranians have united, demanding fundamental change in the country. However, the non-violent movement has been met with brutal violence, including the killings of more young people.

In this painting, I employ the metaphor of the Simurg (Thirty Birds), akin to the Phoenix. In Iranian mythology, the Simurg is a powerful female bird. By using this metaphor, I aim to illustrate that the Islamic government believed it could quash this movement by taking innocent lives. Yet, I argue that with each innocent life lost, the wings of the Simurg only grow stronger. Ultimately, this strengthens her resolve to cast off the antiquated, misogynistic government, leading to a rebirth of Iran.

Artist Bio

Azadeh, a postdoctoral fellow in the Faculty of Near and Middle East Civilizations at the University of Toronto, discovered her passion for painting while pursuing her studies at Carleton University, following her relocation from Iran to Canada two years prior. With a focus on Women's Studies and Social Movements, her areas of expertise encompass gender equality, social change, immigration, and Sufism, all of which serve as central

themes in her artwork. Azadeh's paintings have been showcased in various exhibitions across Ontario, including prestigious venues such as the Carleton University Art Gallery in Ottawa, the Public Service Alliance of Canada (PSAC) in Ottawa, the Robert McLaughlin Gallery in Oshawa, and the Toronto Metropolitan University in Toronto.



The Other One

Teri Donovan

Artist Statement:

The Other One, depicts a scene involving two young children and an adult on a sunny day. The three occupy a lawn in front of a small, isolated cottage-like building, which due to its lack of detail, exudes an air of unwelcomeness. The painting speaks to a familiar story. The image of the young child standing apart from the other two figures, conjures up memories and situations of exclusion, and separateness that few escape. We'll never know what led to this scenario, but our familiarity with similar circumstances, ironically brings us to a shared connectedness.

Artist Bio

Teri Donovan is a Toronto-based mixed media artist. Her work deals with themes related to perception, memory, identity, and interactions that shape thoughts, feelings, and behaviours. These areas of interest are expressed in figurative and still life paintings, drawings, and three-dimensional works.

Donovan's work has been exhibited at The Robert McLaughlin Gallery, Hermes Gallery, Halifax, Hamilton Artists Inc., Latcham Art Centre, Stouffville, ARC Gallery, Chicago, the Art Gallery of Mississauga, Viridian Gallery, NYC, and as a member of Red Head Gallery until 2020. Donovan's work is in corporate and private collections and was featured in *Carte Blanche Vol.2: Painting*, a survey of contemporary painting in Canada

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Redesigned Rockscape Presentation

Judith Livingston

Artist Statement:

The earth's landscapes have been formed and re-formed by significant natural events for eons, but it is today's man, more than ever, who re-forms, or re-designs, the land around us.

Although disheartening to see, the continual 're-designing' of our natural landforms, compelled me to look at rock formations with a new perspective and admire the near-surgical precision in which this is done. The precision of the cut is also key for the designer. It was this comparison that led me to apply sewing pattern tissues to my rockscape paintings, thereby 're-designing' them. The directional, and instructional, lines of the patterns mimic the lines of the engineers and surveyors, with the pattern markings suggesting bore holes scars from previous blasting.

The passage of time, and the constant reconfiguration of our natural landforms, is shown through layers and layers of transparent tissue and paint. The more you look, the more it appears to change; what was once hidden is now revealed.

Enjoy a leisurely journey of discovery and revelation in my "Redesigned Rockscape Presentation". Take your time and see what comes to you.

Artist Bio

Born and raised in Woodstock, Ontario and graduating with honours from London's Ontario Teachers' College in 1967, she began a teaching career in Collingwood. Her husband's transfer took her and their three children to British Columbia and a life on Grouse Mountain. Having experienced the West, the family, after returning to Ontario, soon embarked on a camping trip to the East. Years later, she enjoyed multiple camping, hiking and sketching trips with her husband throughout Ontario, including an unforgettable venture to the North of Lake Superior. This further instilled her love of rock formations and woodlands.

As a member of the Markham Group of Artists since 1983, and The Latcham Art Gallery since 1985, she was encouraged to attend the Ontario College of Art for 'Colour Theory and Design'. Her career advanced both nationally and internationally after receiving numerous prestigious awards and elections to art societies.

Upon meeting Kathleen McKay in 1988, she joined the committee to create The Frederick Horsman Varley Art Gallery of Markham which opened in 1997.

While teaching art workshops for over forty years, she continues to develop her craft and focus on subjects or concepts which resonate with her. This is reflected in her "Ontario Woodlands" and "Re-designed Rockscapes" series.



Friend and Foe

Ela Raine

Artist Statement:

Friend and Foe represents a blaze of constant and continual challenge in the eternal nature of the natural environment and the eventuality of regeneration.

The year of 2023 was blanketed by wildfire smoke in many areas of Ontario and Canada and in the United States, concerningly distant from where the wildfires were engulfing and raging in Canadian forests in unprecedented widespread destruction and pace. Fire is a source of survival heat energy and forest fires, and controlled burns promote new growth and vitality.

The startling image conjures ambiguity of human necessity versus the revenge of nature.

Artist Bio

With a contemporary approach to style and colour, Ela Raine's work looks at the evolving narrative in Canadian landscape art amid climate change.

Raine's art depicts visual narrative that conveys atmospheric movement, a characteristic authenticity for detail, and a prevalent search of spiritual optimism.

Raine works in mixed media and often soft pastel for its immediacy and intensity – both on location and in studio. She is a member of Pastel Artists Canada and The Pastel Society of America.



Flesh & Bone

Emily Zou

Artist Statement:

I am a Toronto-based Canadian-Chinese multimedia artist, sculptor, illustrator, painter, and maker of earrings. As a 2020 OCAD University alumna, I have exhibited my work at Nuit Blanche, the Toronto Outdoor Art Fair, Mackenzie Investments, Propeller Art Gallery, Northern Contemporary Gallery, Gallery 1313, John B. Aird Gallery, Florence Contemporary Gallery, The Jackalope Contemporary Art Gallery, the University of Toronto, OCAD University, and featured in *Existere - Journal of Arts & Literature*, and the 2020 Mental Health Europe Empowerment Webinar.

Artist Bio

My art practice is deeply rooted in my lifelong struggle with mental health, and even as a child, I found refuge in art making. It is a safe space where I can navigate deeply felt emotions like a puzzle. Across all mediums, a visual language composed of obsessive detail, entanglement, darkness, and light embodies an emotional and turbulent psychological world. Beginning in 2020 (because of quarantine and climate anxiety), I played with found materials to declutter my apartment without disposing of anything. This experiment burgeoned into a

series of sculptures that symbolize the human experience where chaotic energy, unlikely objects, and trash take on a new life.

"Flesh & Bone" refers to the growing societal awareness around microplastics leaching into the environment and our bodies, where organic flesh and bone both contrast and coexist with synthetic material. I tirelessly wound strips of canvas cloth, discarded paintings, reusable bags, foam mesh, cupboard liner, cotton balls, plastic, wire, ribbon, string, and even a paper wristband from a forgotten night out in the city around a thrifted wooden stretcher.

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Octet

Sheila King

Artist Statement:

Most of my paintings are of otherwise unspectacular objects or vistas which, when cropped to the confines of a painting, become noteworthy or beautiful, creating abstractions of shape and composition.

This composition of an octet of snow-covered, grassy clumps in a semi-frozen drainage pond is an example of just that. The muted myriad of colours, textures, layers and forms create a complex, abstracted composition. I was fascinated by the layers of trapped foliage, the gradual transition from open water to frozen sludge, and the contrast the smooth surface of the pond provided to the jagged, barbed grasses in the background.

Egg tempera is an exacting medium in which pure pigments are mixed with egg yolk as a binder, diluted with water, and then applied in very thin washes on a prepared panel. Light over dark will result in transparency, whereas dark over light paint produces opacity. If handled well, a wonderful translucency can be achieved, which is highlighted by a final burnishing.

Artist Bio

Sheila King grew up in beautiful Vancouver, B.C Canada. Graduating from the University of British Columbia with a degree in Art and English, she then attended The Ontario College of Art and Design, and pursued a freelance career as an illustrator/designer. Currently residing in Uxbridge, Ontario, she now teaches and devotes studio time to painting in both oils and egg tempera.



Bob Turned to His Winklepickers In The Workshop

David Hill

Artist Statement:

It is a riff on memory.

Much of my work is based on memory both personal and collective. By assembling disparate objects into one work, I hope to set up a challenge. The viewer must make their own narrative from what they see. My title suggests a direction but does not limit the story.

Stories can be created, feelings can be recalled, and new relationships found in the rearrangement of these found items cast away from their original intentions.

This is what memory does. It is not perfect and changes with time.

Concerning the particular objects, some are personal, but most are discovered, picked up, collected until the time comes for their use in just the right place. For me there are no rules and no underlying message when the piece takes form. It is an act of play and freedom which hopefully reveals new relationships in things overlooked and unseen.

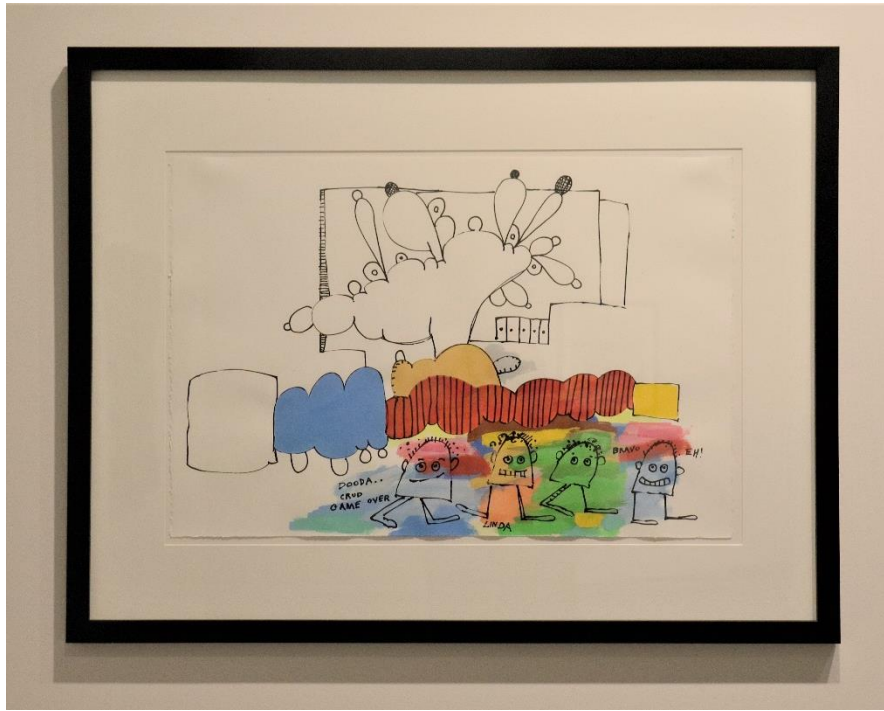
Go ahead, take the challenge.

Artist Bio

David was born in Hamilton ON but really grew up all over Ontario. After a BA at the University of Guelph and some training at Ryerson in the Photo Arts Program he took on a career as a commercial photographer mostly in Toronto. That career took him on an interesting meander through the world of portraits, products, places and ultimately personal work. The culmination of these efforts led to exhibiting photographic work at many group and solo exhibits.

Led strongly by a desire to be creative and original, David's artistic horizon has expanded in recent times to include assemblages. The lure of creating with no boundaries and restrictions has been very appealing. Now with his return to Hamilton his endeavours are skewed even more in this direction.

Along with his wife Christine Mack he continues to exhibit locally and further afield, wherever he can share his artistic dreams with receptive audiences.



I Made Most of This Up: Linda

David Samila

Artist Statement:

When I am drawing, I am trying to see what I am thinking.

My drawings usually start with washes of watercolour; other times with an ink drawing, like setting a stage. The characters are usually the next to appear. Then words, names, phrases might come into play - perhaps as bits of imagined conversations or from the real world.

Artist Bio

Born in Winnipeg, Manitoba.

David is a graduate of the Winnipeg School of Art at the University of Manitoba. He also studied at the Slade School of Art in London, England.

The focus of David's art career has been print-making, painting and drawing.

His works are found in major Canadian collections, including the National Gallery, as well as in provincial and regional collections. Numerous private collections in Canada, the U.S.A and abroad also hold David's works.

During his art career, David taught at several Canadian post-secondary institutions including York University, Mount Allison University and the Winnipeg School of Art.

David now lives in Coldwater, Ontario where he continues to make art and exhibit.

www.davidsamila.ca | **Twitter:** @DavidSamila | **Facebook:** David Samila Art | **Instagram:** @davidsamilaart



Givin' you the boot

Diane Jupp

Artist Statement:

While most of my handmade pottery is either wheel thrown or handbuilt functional pieces, I decided to venture into sculpture. This was a challenge, creating just for the sake of creating. I thoroughly enjoyed building this boot literally from the heel up! Details such as the worn wrinkles in the leather, and the stitching made it familiar, much like my favourite cowboy boots. When it came to deciding on glaze, there was no other choice but to Raku fire it. The flames created wonderful colours and sheen much like the patina on a pair of well-loved leather boots!

Once it was fired, I was asked...

“What are we going to do with it?”

With a wink and a smile, I replied “Honey, I’m givin’ you the boot”

Thank you for the opportunity to share the boot. I hope you love it too

Artist Bio

I am both a jeweller and a potter.

I love to create original one-of-a-kind pieces of functional art, whether it is to be worn, or used in the home.

I grew up in the jewellery industry, working in my family's fine jewellery store in Toronto. After completing the jewellery arts program at George Brown College, I worked as a jeweller and a designer for several years. My curious and creative side lead me to explore new materials and techniques. I took a pottery class, and I was hooked! It was a whole new avenue for creativity.

The use of colour in various glazes, and organic shapes and textures, often taken from nature, lead me to create a line of pottery that is both functional and beautiful. I create one-of-a-kind platters, bowls and mugs. No two pieces are exactly the same, much like in nature itself.



003

Avery Lawrance

Artist Statement:

My paintings are influenced by the large and unrelenting amount of media we are exposed to on a daily basis. From the moment we wake up until the second we sleep, the human mind is faced with a constant kaleidoscope of colour, sounds, songs and noises, a heavy bombardment of advertisements in every manner possible. The modern age is an over stimulating image saturated world. Through vivid and contrasting colour combinations, these themes are depicted in the subject matter of my work. I started with corrugated cardboard sculptures. Changed them visually through stacking, glueing, carving, charring, scorching. Then painted images of the damaged surfaces through a technicolour lens.

Artist Bio

Avery Lawrance is a Canadian artist based in Stouffville who enjoys gardening and reading. She has recently completed her BA at Atlantic Technological University Sligo's Fine Art program in Ireland. Lawrance's practice is widely varied, she creates in ink, acrylic, pencil and watercolour. She is inspired by the natural and artificial worlds that surround us and the large volume of digital media we experience each day. Recent exhibitions Lawrance has been involved in are Toronto Outdoor Art Fair in 2022, Stouffville's Art in the Park in 2022, and the ATU Graduate Showcase in 2023. Her focus now is to keep learning and to find her groove as an artist.

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Artifact 1

Zara Gardner

Artist Statement:

Zara's series titled, 'Artifacts', is an exploration into the speculative realm of future archaeology, focusing on the notion of unearthed relics from the depths of the ocean. Fusing the ancient craft of pottery with the omnipresence of single-use plastics, she explores the intersection of past and present, creating artifacts that reflect the environmental impact of our disposable culture. Through this juxtaposition, she aims to provoke contemplation on the legacy we leave behind and the consequences of our consumption habits on the planet's future.

Artist Bio

Zara Gardner was born and raised on the Caribbean island of Barbados and currently lives and works in Toronto, Ontario. She received her BA (Honours) in Fine Art from the University of Guelph and a Certificate in Ceramics from the Haliburton School of Art and Design, Fleming College where she received the 2017 Ceramics Certificate Award. In 2018, she was awarded the Craft Ontario Affiliate Award at Fusion's Inaugural Breakthrough Exhibition. Most recently, she was the recipient of the Fusion Clay & Glass Design Award, as part of the 2023 Craft Ontario Awards. Zara has exhibited across Canada and her work can be found in private collections internationally.

Zara creates intricate objects in clay that range from functional to sculptural, sparking concern, curiosity and appreciation of our natural world and the hardships facing it. Her work explores the intricate and fragile

beauty of coral reef ecosystems and their inhabitants, addressing the influences and impacts of humankind on our marine environments, with a specific focus on plastic pollution and coral bleaching.

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The Happiness Code

Romy Glogova

Artist Statement:

In the flow of our lives, nothing ever is in a stable condition. The constant state of happiness is but a dream, a desire. My personal journey has featured small, happy stepping stones and occasional significant events, but never in predictable intervals or expected patterns.

My code of happiness is presented with the colourful mosaic pieces of the past, present, and future. Using a variety of wet felting techniques, I incorporated merino wool, silk fibres and fabrics to achieve visual interest with surface textures and abstract visualization of the world of emotions.

In addition to expressing the uniqueness of the feeling of happiness, I would like to promote natural fibres as a medium for artistic expression. Wool is a regenerative, sustainable, biodegradable, versatile, and abundant raw material. Also, it presents possibilities for creating a wide variety of objects - from soft and light textiles to solidified and textured sculptural art pieces.

Artist Bio

Felting became a revelation for me in 2020 when I discovered wool fibres as a creative outlet.

Felting is a slow and meditative process that allows me to immerse myself in art. I love the magic of transforming loose fibres with the help of water and soap into new creative forms - seamless 2D and 3D pieces, wearables and jewelry, accessory and functional items.

The process of feltmaking is a journey of exploration and discovery. I've been experimenting with different traditional methods and modern approaches. I'm constantly eager to hone my skills by attending workshops explore the endless possibilities of felt as a medium.

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Light on Mary Lake – Plein Air

Linda Kalianteris

Artist Statement:

I painted “Light on Mary Lake” “en plein air”, or I should say – “en” my lap of the front seat of my car!

The Mary Lake shrine is located on Keele Street, and the gorgeous autumn sunlight that beamed onto her that October morning just had to be painted.

However, it would have been impossible to safely stand at the corner of Keele Street and paint, so I pulled over onto the shoulder, put on my hazard lights, and painted completely squished, in the front seat of my car.

While painting I had the delight of being visited by a number of good Samaritans who knocked on my window to ask if I was ok, only to follow that question with “wait, WHAT are you doing??” I painted for about 90 minutes, and stopped when all at once, when:

1. The light completely changed.
2. The solvent started to get to me.
3. I ran out of coffee.

On that day I learned that being really uncomfortable can also be quite efficient, as my experience painting the Shrine of Mary Lake turned out quite delightful.

Artist Bio

Linda Kalianteris is a commissioned oil painter and an Art Instructor at the Varley Art Gallery in Unionville.

With a great love of oil painting, Linda paints a variety of subject matter: Landscapes, portraits, still lifes, motorsport, animals, teacups and more... Regardless of the subject, her goal is to always find the light and to draw the viewer into her paintings with her expressive use of colour and brush work.

Her journey into Plein Air Painting began during Covid when she had no place to go, except outside!

“There was nothing more exciting than packing up my gear and meeting my friends in a new location to paint. The colours, the sounds and smells; Painting en Plein Air was all about adapting to the environment and capturing my surroundings in paint. The ‘unforeseen circumstances’ of painting outdoors, became an additional dimension of storytelling in my paintings.”

Linda’s ready works find their way quickly onto her social media pages, website and galleries. And while her collectors are found worldwide, she also teaches here locally at the Varley Art Gallery in Unionville. Portraiture, Life Drawing / Anatomy, Landscapes, Plein Air, and Oil Painting are just a few of the skill building courses she joyfully teaches.

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Strange Encounters in Venice

Margaret Buckworth

Artist Statement:

While in Venice, I decided to look for collage items I could use. I was there during Carnevale, so it was definitely a party, and everyone was dressed up in traditional or unusual costumes. My collage started in my head from the prompt word, "Encounter". At this time of year, I really encountered many unusual characters. I imagined an animal that was totally out of scale and terrorizing the city. I found a poster on an event that was happening in Venice. I roughly edited and cut out the city outline. I added parts of an Italian comic book and an Italian novel that I found at a community book exchange. It all came together on my last night in Venice.

Artist Bio

Margaret currently resides in Richmond Hill, Canada. She uses acrylics, gouache and papers, the experimental play of tools, colour and materials.

While living in Japan, she studied ikebana, paper doll making, shodo calligraphy, and washi paper. Her artworks often unintentionally have a Japanese influence.

Margaret has just retired from teaching Visual Arts to students, Kindergarten to Grade 8, and was just recently in Venice, Italy, as an artist in residency. She loves travel, and searches out for artists' studios, classes and events. She loves trying new styles, techniques and subject matter.

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After the Tempest

Annalyn Pallant-Boyachek

[Artist Statement:](#)

[Artist Bio](#)