



## *A Time for Dance*

**Tom Ridout**

'A Time for Dance' is from 'The Moods of Men' series. The photographs are created using a collection of small wrestling figures. I photograph these figures in ways that change the qualities of machismo, ego, and physical violence that they were created to express. I push viewers into new directions and unfamiliar territory. As a boy, I attended many wrestling events and was always fascinated by the duality of big dangerous-looking muscle men sporting fancy hairdos, colorful capes, and tights. They paraded into the ring, smiling, and showing off in their sartorial splendor.

Following their entry and announcement they proceeded to (apparently) beat the daylights out of each other. I wanted to see what it would look like if they didn't do that. What if they weren't angry or violent? What if they weren't going to beat each other? What if they danced together?, or perhaps just frolicked around, smiling, and shirtless? What if they consoled each other or expressed something beyond male anger and swagger? What would this look like? What meaning would it have? In developing this series, I have tried to create some simple joy as well as perception bending disorder. I want to challenge established male norms. My conceptual process continues to evolve as I see opportunities to create new narratives from the interactions of emotionally constrained figures.



## *Confrontation*

**Bogdan Luca**

I don't often paint people I know and especially those who are close to me. It's too much pressure, I cannot help but always think about how the subject will perceive my image of them. This portrait of my mother is an exception. All my portraits are unflattering, as what interest me about people is awkwardness, a gesture caught in mid act, an unposed frame. I seek the opposite of an idealized figure or pose. The portrait becomes less a likeness and more of a fictitious character. My mother is a good sport about it even though I captured the Eastern European "smile" that I often sport myself.



## *Soar*

### **Jeannie Pappas**

Jeannie Pappas is a ceramic sculptor based in Toronto, Canada. Working primarily in porcelain clay, Jeannie creates narrative-based figures that convey individual and archetypal stories centered on themes of alienation, homelessness, and marginality. She is a graduate of the Ontario College of Art (now OCAD) and studied at Sheridan College School of Craft & Design and Nova Scotia College of Art & Design (NSCAD). She has received numerous awards and her work has been displayed in galleries across Canada.

After exploring various mediums in her early education, Jeannie found in clay a materiality that best enabled her to convey her views about the human quest for identity, and belonging. She approaches the material with an overriding respect for its internal life – its memory, its instability, its fickleness – nourishing its cracks and fissures, using underglazes and washes that embellish its natural hues, avoiding tools and instead using her hands almost exclusively. As a result, each piece, while highly controlled, also offers a sense of being alive, raw, authentic – mirroring aspects of the human journey, coarse and unpredictable as it is. Her most recent work is grounded in her passion for mythological and totemic narratives, which she uses as filters through which to explore the spiritual and psychological dynamics of the journey to self-realization and the human condition of estrangement and loss



## *American Kestrel Wings*

**Debbie Fox**

American Kestrels take flight. Acrobats that fly swiftly through the air, they have unique, stunning patterns on their wings. Each pattern is different inside the wing, and outside the wing. Pine trees are painted on the sides of their faces. I was very taken when I realized that on my ballerina painting, she poses with her arms in almost the same position as the Kestrel.



# ***BOWIE***

**David Wright**

I am a local resident of Stouffville and work for Canada Post. I started to make these creations to keep my mind active. I have never shown my creations to the public or have ever sold one. I have made 13 in total as of now. All the items that I use to make them are recycled items from our local Care and share thrift shop here in Stouffville to make them.



## *geographies and geometries no.1*

**Esther Imm**

Esther Imm is a textile artist and hand quilter. She uses quilt design as a way to construct abstract patterns into tactile form. In her most recent series “Geometries and Geographies”, bold architectural shapes are simplified to contrast against an uneven, imperfect, human hand sewn stitch. This series looks to our surrounding environment, the physical geography and its built form for inspiration. Quilts are indoor objects and textile work is most often created to be experienced inside. In a time where we’ve been forced indoors more than ever, these images are a reminder of the world that awaits outside.



## *Resting Egret*

**Roberto Centazzo**

My work combines sculpture and mosaic to express the essence of nature in its shape and motion. I sculpt with hydrocal jypsum, coat it with pure bronze, and inlay it with hand-cut natural stone and marble. Having been a glider pilot, I am inspired by the efficiency and clean lines of aerodynamics. The minimalism of "Egretta" (fishing egret), for example, is achieved by slowly eliminating detail until only few essential lines remain, suggestive of gesture.



## *Nothing level*

### **Doris Purchase**

Working with what I had in my studio was meant to be. Leftovers from starting my larger pieces and from finished pieces – off cuts of frames, a bric-a-brac of wires, hinges and nails. This piece is about the parts of what makes up a painting hung on a wall without the painting. The pandemic hit – things fell apart, and much was revealed. Things such as inequalities and what we truly need to sustain us. These pieces are about unmaking and making new.



*Jillian*

**Sherry Park**

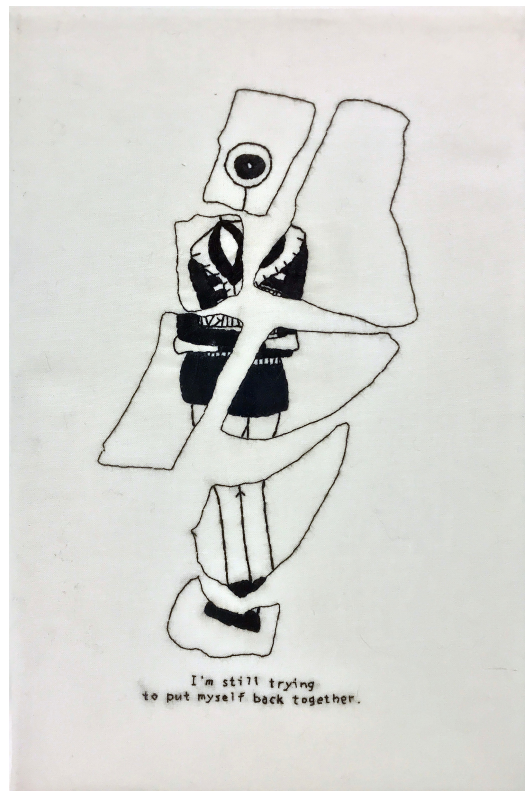
When I paint a portrait, I initially have some connection with the person whether it be personal or their character, that makes me want to spend hours to make the personality come alive on canvas. This portrait of Jillian is someone I met and know personally. The painting is from a reference photo I took in her home. I wanted to capture the vibrance of her character that reflects from the way she has decorated her home.



## *I Forgot That I Remembered*

**Noella Upitis**

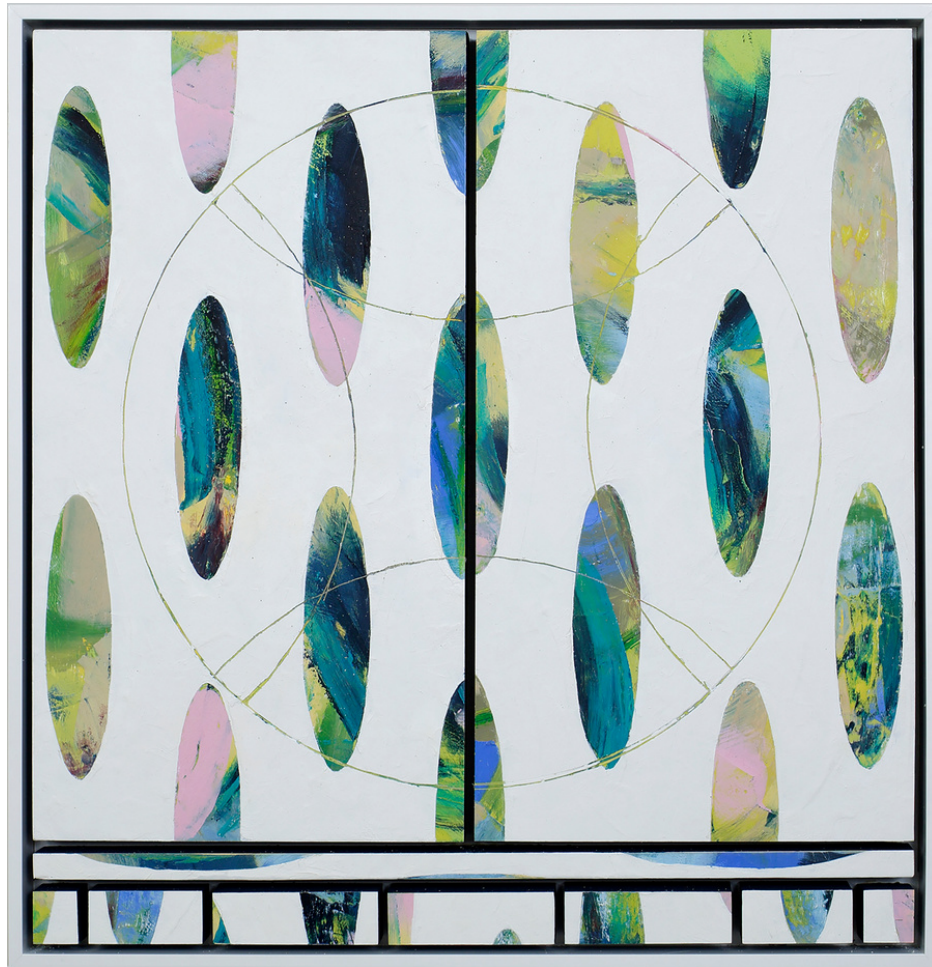
Personal transformation isn't for the weak of heart. There are reasons why the human brain blocks out old unpleasant memories. In learning about myself, I started to see how humans are like icebergs. The parts you see uptop are just a small part of what is going on below the surface. This is my most recent painting and importantly it is the first that has not included the many facets of what goes on underneath. Green symbolizes a new perspective - a new beginning. In therapy, it seems that as soon you have climbed what you thought were your tallest icebergs - there is always more. It can become overwhelming. This painting symbolizes that journey. Hope is found in the bergs left behind, fading into the distance. They have lost their colour and power. The door in this painting represents the opportunity to walk through fear and trust that the universe has your back.



## *I'm still trying to put myself back together*

**Kelly Stevenson**

"I'm still trying to put myself back together" is a piece in an ongoing series of works focused on my struggles, and the universal struggles of living with chronic mental illness. Utilizing one of my repertoire of developed characters, this piece aims to start a discussion about what recovery from these illness is really like; The struggle to put yourself and your life back together after an episode. My work primarily utilizes back and white or greyscale imagery created in ink, pen, marker and the recent medium of embroidery. The work I create often stands as a bridge between myself, and the world in times of isolation and illness. It's graphic and controlled and has a somewhat naïve aesthetic, taking inspiration from Henry Darger, children's book illustrations, German woodblock prints, John Scott, Nancy Spero, outsider art and graphic novels.



## *Social Living (Hemispheres series)*

**Jane Bowen**

Jane Bowen has been exhibiting throughout Ontario since her first solo exhibition over thirty years ago. While assemblage has been a consistent area of her focus, her exhibited bodies of work demonstrate her experience in a range of mediums including encaustic, sculpture, and oil & cold wax. Primarily self-taught, her evolving artwork draws on her surroundings and daily life, evoking thoughtful contemplation.

## Award Winner



## *Saree (pronounced SH-ari)*

### **Supria Karmakar**

*Saree* was first birthed from prose, compelled by a deeper knowing, a dreaming journey, waiting to be voiced and witnessed. This piece invites inquiry about racialized trauma living in all bodies, inflicted from White Body Supremacy, a social construct that keeps human relations divided. The fabric panels, a metaphor for the body, both racialized bodies of culture and white bodies; the stitches, the blood and burdens carried within the fibres, creating texture like scars. The repetition of seven stitches and symbols, weaves Indigenous wisdom, of seven generations; healing is embodied relationship with the land, community, and real love in action.



## *Clearwater Lake Winter*

**Heather Wheldrake**

These wool paintings are reflections of places in Ontario where I have explored and been inspired by the landscape. Using a technique called needle-felting, the images gradually take form by continuously pushing a barbed needle through layers of wool. This process binds the inner and outer fibres, strengthening and solidifying the material. The repetition is meditative and transformative – much like the journeys that inspire them. Similar to the process by which they are born, the landscapes are intertwined experiences made stronger: individually they are threads of time; collectively they weave a meandering, reverent trail of internal and external wandering.



## *Fives Vases*

**Jane Butler**

Fun with paint.



## *Stay Vigilant*

**Sarah Evans**

Sarah's vibrant oil paintings explore texture, colour and mark making, bringing them all together in layers. Her goal is to create artworks that keep the viewer interested in the fine, subtle details, noticing something new each time they look at it. Her work is gesturally abstract with references to florals and nature.



## *Wrens's Nest - Inventory*

**Clare Ross**

For the Latcham Juried Exhibition I have submitted two inventory images, one from a hummingbird's nest and one from the nest of a wren. These inventory images have garnered much more public interest than I ever could have imagined as I was originally focussed on the painted sculptures.

Empty Nests is a project that seeks to show us that following our natural desire to improve our surroundings usually leads us to turn a natural world, hospitable to all creatures, into a world that is hospitable to none but us. In this project, birds' nests are a symbol of the order of the natural world. I begin by observing the natural nest, I then show all the pieces, and finally I rebuild it and my human hands create something visually appealing but inhospitable to any bird, egg or fledgeling. For each birds' nest I undergo three steps:

1. Photograph original nests in front of a paper background. The print the photograph larger than life size.

2. Dismantle each nest, laying out every single piece down to the tiniest bits of debris on a single piece of paper 3' x 2'. I call this image the inventory. I photograph and print the inventory life size.

3. Finally I use all the pieces from the inventory to build a new "nest". As I reconstruct the "nest", I paint each piece from the inventory and create a structure that looks as though it was engineered to be something that could hold eggs. These sculptures would be useless to a bird and her eggs, but we might find them aesthetically pleasing. This final sculpture is then photographed and printed larger than life size.



## *Expansion Tondo, no. 1*

**Alex Murphy**

Society encourages the exploration of global and external geographies, but rarely the internal ones of the self. Only when both internal and external landscapes are understood and valued is true integration possible.

Education in both environmental design and in architecture precedes and profoundly influences my art education and practice. Themes of space, time, perspective and difference have rooted in me and consistently express themselves through my work. Natural environments have directed the content of my art through subjects of cartography, landscape and botany.

My work reconsiders traditional perspectives through the investigation of, and novel approaches to, historical technologies. In this particular body of work, I have reimagined both Florentine marbling and traditional architectural draftsmanship. The confluence results in a kind of ethereal blueprint for the future, where unusual spaces, small as seeds, form where they were once previously lacking. These blueprints allude to transcendence from dichotomy and begin to acknowledge and reintegrate that which has been made, or viewed as, 'other'.

These works explore the contrast that is inherent in difference. The natural: the construct. The internal: the external. The feminine: the masculine. The self: the other. In some spaces, the self is the other . . .

In my work, the colour blue references a worth once reserved for depicting wealthy patrons or religious figures. Modern architectural draftsmanship used blue lines to create the framework for the permanent ink lines of a drawing that eventually resulted in a physical building. Those blue construction lines were designed to disappear during drawing reproduction while only the object lines of the building would remain. Here, blue lines serve as a record to honour the invisible and the othered, whose legacy, contribution and value may not be traditionally considered.

Fluid, wild and unruly lines of the marbling create a foil for careful, regulated and intentional lines of drawing, combining dichotomous concepts that exist within me. Although this body of work was created through my lens of queerness, my hope is that a plurality of identities finds space here.

## Award Winner



## *Venous*

**Juliana Scherzer**

Juliana Scherzer works with preserved leaves to create pieces that reference historical craft aesthetics and natural structures. Societal shifts towards anthropocentrism have rendered the outdoors a foreign space, but our existence within its network is logical and essential. With this notion, we can take steps towards conservation, rehabilitation, restoration, and understanding where we belong and our responsibility to environmental stewardship. Using these ideas, Juliana creates quilts with fallen leaves and ecoprinted fabric, collecting leaves and preserving them in a water and glycerin mixture, keeping the leaves indefinitely flexible.

The leaves are cut, sewn, and woven like fabric into modern, asymmetrical botanical quilts. These quilts connect patterns of nature with traditional forms of craft and the human body, questioning the metaphysical meaning of a material, its purpose, and what happens when it is manipulated beyond its intention and form.

Juliana's most recent work explores these topics through themes of biology, mending, and environmentalism. In studying intersections and contrasts between the natural and the artificial with imagery drawn from craft and across the natural world, Juliana explores the place of humanity within these concepts. Similarities between these two seemingly opposite ideas are highlighted through the manipulation of organic materials with contemporary and traditional textile techniques, drawing upon repeating organic imagery of pathways, roots, veins, and woven structures. The work brings about reflection on the process of creation and humanity's interaction with its environment, confronting one's own individualism outside of nature and contemplation of their sense of place in relation to nature.



## *Touch Points*

**Dianne Twombly**

I am a Hamilton based visual artist whose emphasis is on mixed media and digital art. My process starts with photographic excursions during which I wander urban environments in search of human places of interest. These places are usually in decline in some way—boarded up, burned out or derelict—which puts them on the cusp of reinvention. Could they exist in a new way in a different world?

Once captured, I digitally deconstruct this abandoned or declining architecture and reimagine the artifacts in more spacious, dream-inspired landscapes that speak of the human connection to lost places. These neglected places—once vibrant and inhabited sites of human activity—can now exist in spectacular worlds, balancing precariously but still grounded...if only on the edge of reality. I am particularly fascinated by our relationship to these lost or liminal spaces. Who inhabited them? Strangers? Family members? Our past selves? Do these reimagined or vanished places still hold the memories of the energy of the lives once lived within them?

My work addresses themes of decay, transformation, the passage of time, and cycles of life, death and rebirth in both natural and urban environments, speaking of our emotional connections to places now lost. Recontextualized in more expansive landscapes, these new forms of architecture create space for personal reminiscence and for contemplation on the ways in which time alters our relationship with both past places and our own past selves.

Through these pieces I invite the viewer to look more closely at the many layers of the human spaces we now occupy and those we can only remember or dream of, and to see within them a world of new possibilities.



## *Living room window, 5:52 pm*

**Michelle Paterok**

My interest in painting's capacity to represent subjective experiences is the foundation of my artistic practice. My current work is grounded in the following questions: How is space experienced subjectively, and how are these experiences reconstructed in our memories? What are the affordances of painting in representing subjectivity? Finally, what role might painting have to play in addressing the environmental urgencies of the present moment?

The pictorial subject matter in my recent work is drawn from my everyday life: landscapes, objects, friends, and interior spaces. Much of my work starts from photographic references which are abstracted and reinterpreted through the process of painting. Using painting as a means to reflect on and express a particular emotional atmosphere of an experience, the evocative capacities of colour and gesture—and the intentionality of their execution—are central to the work.

This 'emotional atmosphere' is shaped by our collective historical context. In his 2018 book *Being Ecological*, philosopher Timothy Morton argues that our current historical moment is haunted by a sense of unreality. "Being in a place, being in an era, for instance an era of mass extinction," Morton argues, "is intrinsically uncanny" (*Being Ecological*, 49). This is the lens through which I try to reimagine my subject matter. This uncanny quality is coupled with a sense of premature nostalgia for what may no longer exist in the future.

My two paintings, *Living room window, 5:18 pm* and *Living room window, 5:52 pm* are an attempt to capture the passage of time as it unfolds in a static frame. Twilight and its many invocations hold particular significance in my recent work: I have been especially interested in capturing the quality of evening light. The French expression "entre chien et loup," or "between dog and wolf" in English, denotes a time where the quality of light creates a context wherein one cannot differentiate between a dog and a wolf—whether we feel safe or threatened, whether our surroundings are familiar or unfamiliar. This reflection on the conditions created by light's subtle shifts and nuances is one way through which Morton's idea of the uncanny can be expressed. There is a tension between reality and unreality invoked by the looming change to come—a sense of transition and anticipation that speaks to the anxious tenor of the present time.

## Award Winner



## *Sunday's Second Sermon*

**Nancy R. Chalut**

Thru the medium of oil on canvas, I paint in the realism style of the Renaissance Masters.

In observation of our natural environment, I seek to discover an anthropomorphic relationship. An eclectic array of subject matter is used; my attraction being the intensities of colour and its duplication process.

The subject selected is then placed in the tense confinement of canvas parameters in reflection and note of habitat loss.



## *Kiss IV*

**Andrew Scheglov**

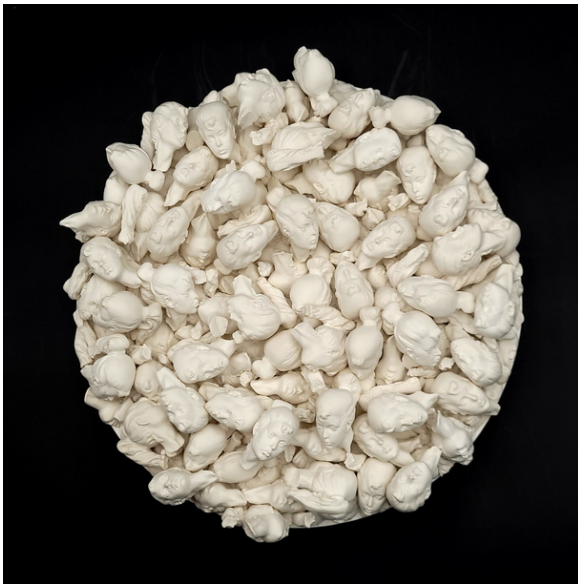
I am a Toronto based figurative artist. I work primarily in oil on canvas. A major streak in my work explores queer identity, utilizing representational techniques, dealing with queer portraiture in a quotidian domestic or outdoor setting. These are often intimate and centre around queer desire.

The two paintings enclosed with this application are a part of an ongoing series of "Kiss Paintings" that I am currently working on and plan on expanding upon throughout this year. Unlike some of my other work, however, I chose to set these figures in a kind of void and isolate them from any semblance of spatial reality, in an attempt to concentrate all attention on the depicted duo. In this regard, I drew heavily from an old Northern Baroque tradition of Dutch portraiture, which is a big inspiration for this series in particular - in its stark background and my attempt at creating a lost-and-found edge type of chiaroscuro. The work itself is traditional in its medium and application, driven by my deep love of and fascination with old master paint handling techniques and their use of light and colour, while the subject it centres is decidedly contemporary. My wish here is to join a cohort of contemporary artists who fill the need to fill a somewhat blaring gap in representation, left empty in the halls of art history. In these works I am trying to explore queer desire while approaching my sitters from a place of empathy, as I aim to do throughout my work.



*Self*

**Nicola Infantino**



## *Triptych: HER SHADOWED SELF*

**lo scott**

lo scott's artistic practice intersects both traditional and conceptual art forms, exploring fragmentation and dissonance invoked through power dynamics of personal agendas within micro/intimate relationship. The nature of being, reflection of the self, through and by the other. The raw material of personal stories are transmuted through scott's works.

HER SHADOWED SELF utilises a cast found object, the head of a figurine that was thrown in aggression in a domestic situation at a partner/spouse, the head of the figurine was all that remained intact.

HER, culturally imposed purity of white; SHADOWED, gray shaded clear resin, and SELF, rose coloured glass reflecting back on the viewer.



## *warm sun in winter*

**Lan Fang**

The warm winter sun shines on the land and our hearts. The power of nature is so great. It gives us the faith to survive. I always find what it wants to tell us in nature. I know this. It is what we yearn for, the beauty of spring is not far away!



## *Saia*

**Ana Cristina Jorge**

Sustainably sourced materials are crocheted, woven, and assembled to explore rhythm and textural repetition. The organic quality of the works add a layered sense of movement and fluidity on past experiences and memories, while honoring techniques and skills largely practiced by women in her ancestral homeland of Portugal. The results are contemporary artworks as a counterpoint to our modern rush for endless stimulus and distraction with an environmental edge.



## *In The Studio 'Arts and Letters' Series*

**David Paolini**

This second submission is Titled 'In The Studio / Arts and Letters Series'

This derives from small studies I would model while 'Working From The Model' at The Arts and Letters Club, when I was allowed in – as a guest of a member.

These sessions were usually 2 to 3 hours in length

I would then Re Work, Re Imagine and Enlarge the original study and Cast it in CONCRETE

The finished Concrete quality of this work makes reference to STONE and the TEXTURE of Stone as found in Nature

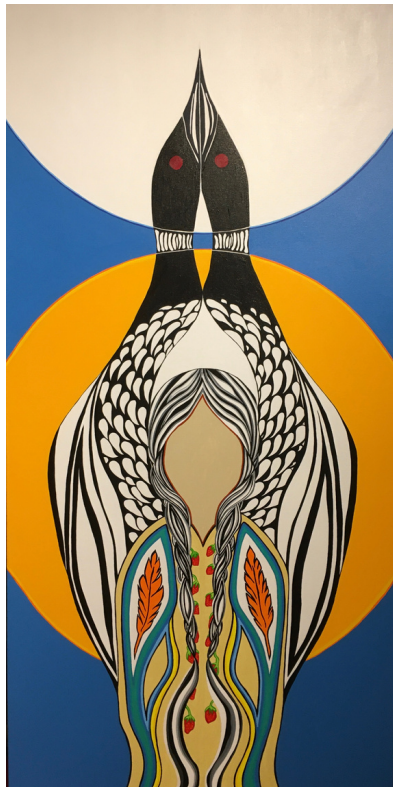
I believe this adds an Archaic dimension to the work which responds to our basic instincts.



## *Gathered*

**Afsaneh Shafai**

With my unique and personal approach to my art practice, through the use of jubilant colors and refining form and space, I strive to guide the audience to see new places with new eyes; to pause and contemplate what is being seen. In my art practice (image-based abstraction,) I voice my experience through symbols from an intrinsic level of significance, from my Iranian/Canadian cultural position.



## *Journey to Spiritual World*

**Dianne Brown-Green**

This particular work is the result of a very spiritual experience of great importance to this artist. The image has lived inside of me for quite some time and has profoundly affected who I am both as an artist but more importantly as an indigenous woman. It came as the result of having an honour bestowed upon me at the Teaching Rocks, I was invited to feast on strawberries, to walk barefoot upon the rocks and to give water to the woman spirit. It was an overwhelming experience of spiritual connection, both to the people of the rocks and to the spirit of my father. I was filled with emotion, peace and love. I felt connected, a belonging, a profound contentment with those who were once there and those around me. I felt my spirit journey to a place like no other, like I was lifted as weightless as the downy feather of a loon floating on a still glass lake while the sun rose through the mist from a still night. This experience has reaffirmed who I am, where I come from, my purpose and my destination. I will be forever grateful to the people of Teaching Rocks. Migwetch.