

2023

**annual juried exhibition**



Jasmine Canaviri

*nothing could've prepared u for what happened next*

Jasmine Canaviri

*nothing could've prepared u for what happened next, 2022*

24 hand-tufted rugs

*Juror's Award Winner*

I am a writer who uses my writing and artistic practice for self-healing. My work often consists of fragmented words, phrases, or memories that describes or encapsulates my lived experience with assault, violence, and other triggering moments within a few words. The writing portion of my practice allows me to cope and heal – it allows me to work through my memories when it becomes overwhelming and, as a result, create works such as *nothing could've prepared u for what happened next* (2021-2022).

This work consists of 24 miniature square rugs that feature 5 words or less and are taken from my writing. These are often representative of experiences I needed to heal the most from. I chose to create rugs from these words because I wanted to combat the harshness of its reality with something soft and vibrant; to create something deceptively enticing that also can induce an aversion or questioning. For myself, creating this work allowed me to individually confront my experiences – to work through it, to design it, and to change the narrative by fragmenting it. As this is a floor piece, it allows me to take a literal stance above it, to sit with it or on it and to physically move them away. It allows room for change and as a result, allows space for growth and distance.

As noted, *nothing could've prepared u for what happened next* is meant to be touched and moved. An additional focus of this piece is for community intervention; community as a catalyst to incite healing or produce harm through my mediated words. Community members are welcome to “play” with the carpets – to touch them, re-arrange them, stack them, or place them by other works or carpets to produce new meaning or experiences. Having other people involved in this action is important because community and conversations can aid in the healing process for those who are ready, willing, and comfortable with sharing. However, in opposition, community can initiate or continue to cause harm. While I cannot speak for others, the trauma in my life was not something I created on my own; others played a role in these experiences. Therefore, by “playing” with the rugs, community members can reflect on their lives, their actions, and most of all, have the opportunity to feel some comfort or to feel less alone on their healing journey.



Kristi Chen

*A Closed White Swiftlet's Nest, 2023*

Round reed, transparent beading thread

As a Toronto based multi-disciplinary cultural producer and artist, I am interested in themes of intergenerational, ancestral archives and how it relates to experiences of the diaspora. I was raised living in Singapore, then the United States, Canada, Hong Kong (SAR) which has made me cognizant of constant migration, influencing the subject matter and materiality in my practice. I seek to find comfort within my diasporic experience using sculptural forms to communicate identity. Imaginative creatures and dystopic, surreal environments are drawn from notions of my collective and personal experiences. Basket-weaving is a big part of my sculptures, as it is a lost technique in my paternal side of the family. It is important for me to address cross-cultural perspectives, trans-generational traumas and re-interpretations of ancient Asian ideologies. I currently use traditional weaving techniques with synthetic materials to speak towards the relationship of the ancient and the Anthropocene.

This transparent woven vessel is inspired by a white nest swiftlet, a small bird from Southeast Asia using their own saliva to create a nest. The beading thread used in this sculpture mimics the swiftlet's saliva, while the basketry technique of twining resembles the birds using their beaks to weave the nest. Nests and baskets are normally an open vessel, but in this sculpture the vessel is closed to create a fluid continuous form. The swiftlet's nest glass-like aesthetic informed my materiality to mimic glass. The contrast between the natural rattan reed against the transparent beading thread communicates the relationship between ancient traditions of basket-weaving and our present obsession of mass-manufactured materials.

Teri Donovan  
*Scapegoat*, 2021  
Mixed media on wood panel



*Scapegoat* is a mixed media painting that tells the story of an interaction between a mother and child at a family gathering. It's an image of an experience, an almost universal experience imbued with embodied memory.

Something has happened. We don't know what. The expressions on the mother's and child's faces, however, speak volumes into which we can insert any number of scenarios. Has the child been justly reprimanded, or has the mother unfairly berated her? We'll never know. And what of the onlookers? What do they make of the situation?

The scene gives us no hints. We are left to surmise in a way that transports us back in time to our own memories and shared experiences, and how these point to the impact that even the briefest of interactions can have on life.



D. Ahsén:nase Douglas  
*The Hug*

D. Ahsén:nase Douglas  
*The Hug*, 2022  
Oil on linen

***The Hug*** represents the transition from youth to adulthood and the reluctance to let go of those things that brought us comfort when we were young. It shows that final moment of "letting go", of saying goodbye to something, or someone we love.

***The Hug*** was influenced by Covid-19.

D. Ahsén:nase Douglas is an oil painter and educator. His work is primarily figurative and imbued with subtle emotion. The artist's work explores identity, culture and stories through the "figure". His paintings can be found within private and public collections across Canada and the United States, as well as Australia. He is largely self-taught with formal training in art history and visual design, photography, computer science, social science and education. As an *Indigenous Artist in Residence* with the York Region District School Board and *Educational Partner* with the Toronto District School Board, he has been given the opportunity to share his art, culture and stories with a variety of students of all ages..

D. Ahsén:nase Douglas is Kanien'keha:ka (Mohawk) with roots in the Kahnawà:ke Mohawk Territory. He is recognized by the Ontario Arts Council as well as the Canada Council for the Arts as a professional "Indigenous Visual Artist". He signs all his paintings with his Kanien'keha (Mohawk Language) name and while he finds it amusing to watch people try to pronounce it, he simply asks to be called "Dee".



Emma Ducharme  
*Chrysalis*

Emma Ducharme

*Chrysalis, 2022*

Oil on wood wall sculpture

*Juror's Award Winner*

Emma Ducharme is a Tkaronto-based multidisciplinary artist exploring futurism in abstraction. Working from intuitive graphite sketches to generate dimensional, geometric wall sculptures, Ducharme's process heavy work implores the vitality of awareness; stressing the importance of rest and self-reflection in the dismantling of capitalist, colonial systems that value robotic productivity over individual peace. Reflecting on the cruciality of radically joyful, often commercially unproductive artmaking in an increasingly commodified world, the work calls into question our relationship with items; it considers the spiritual and personal implications of artmaking, while challenging our corporate commodified relationship to objects. Comfort and security (financial or other) are often seen as the basis for success. But what is the true definition of success, outside of these corporatized monetary illusions so few of us ever experience?

Holding a Bachelor of Fine Arts from the Ontario College of Art & Design University (2021), Ducharme's work considers the importance of play in art, design, fashion, food; life. Her works challenge the notion that good work must be serious work, and stresses the necessity for self-actualized, joyful work (in conjunction with all the serious stuff), in order to forge a brighter future.

Growing up in Sudbury (b. 1999) and spending her early years in rural northern Ontario, Ducharme's practice is influenced in colour and form by an appreciation of the natural landscape; centering meaningful making and prioritizing an awareness of our environment's impact on us, and, in turn, our impact on it.



Tanya Fenkell  
*Heavy*

Tanya Fenkell

*Heavy*, 2023

Watercolour

In my moody watercolour paintings, I seek to connect with the viewer through the emotions invoked in all of us by special natural spaces. My emotional landscapes convey both the specificity of a place and the embeddedness of the emotions a place carries. 'Heavy' engages with the complicated, emotional turbulence of a deep winter sky full of an impending snowstorm. The buildup of emotions in the sky will ultimately be resolved by the snow.. In representing solitary natural spaces and their moods, I am searching for hope while recognizing that seeking out and spending time in nature is a profound, fragile privilege. I strive to make visible the emotions that special natural spaces create. The moods of rock, water and sky are crucial sustenance, but they are also a reminder of our immeasurable indebtedness to the natural world. The deep solace provided by the Canadian landscape is visceral and even painful, as we come to terms with the challenges of both living through a pandemic and ensuring that our environment survives our constant demands on it. Nevertheless, I create my paintings as reminders that the natural world is relentlessly astonishing and hopeful.



Rebecca Fortin  
*Ghost Botanicals*

Rebecca Fortin

*Ghost Botanicals*, 2022

Natural pigment, plaster, vintage silver plate

My art practice is about creating beauty and cultivating softness in collaboration with nature. I seek to create art that fosters a deep connection between people, plants and nature through my drawing, painting, photography and other creative processes.

I create representations of wildflowers and cultivated plants that distill and preserve their vibrant, yet delicate essence. Dabbling between abstraction and representation, my artwork is a nuanced communication between myself and nature — viewing art creation as a conduit to express mutual affection and appreciation, while on a continued road of learning and self-discovery.

*Ghost Botanicals* is part of a series of work I am doing using botanical castings. The process involves imprinting live plants into clay and then each stem, petal and seed are tediously removed. Using plaster, a positive relief is created by pouring it onto the clay and leaving to set. The mould chosen for this piece is the silver plated rim of a vintage serving plate — the original glass bowl long forgotten and likely broken. The botanicals included were cedar, lavender and snapdragons. Once dry, the plaster was painted using natural plant pigment that I created by dehydrating and finely grinding up raspberries and then mixing with glossy polymer.

While the practical usability of the plate and plants are rendered useless — all parts come together to live on with a sense of elegance in their preserved form. This piece for me, and my other works like it, are helping me engage with nature to process old thoughts and feelings around love and loss. The works allows for some things to die back while engaging in a process of bringing forward what is essential and transforming into something beautiful. Something hauntingly beautiful that holds space for grief and remembrance.

My studio is located on 6-acres of environmentally sensitive lands situated in on the Greenbelt and Oak Ridges Moraine in the northern, rural part of Whitby — near the hamlet of Ashburn. I am also cultivating the plants used in my art by growing vegetables and over 60 herbs and rehabilitating forested areas on my property by planting indigenous and endangered plants, flowers and trees. I am a recent graduate of the Drawing & Painting program at the Haliburton School of Art + Design.

Zara Gardner  
*Bleached Coral Vessel, 2022*  
Ceramic  
*Juror's Award Winner*



Zara Gardner is a Barbados-born ceramic artist currently living and working in Toronto, Ontario. She received her BA (Honours) in Fine Art from the University of Guelph (Guelph, ON, Canada) and a Certificate in Ceramics from the Haliburton School of Art and Design, Fleming College (Haliburton, ON, Canada) where she received the Ceramics Certificate Award. Growing up surrounded by the ocean, Gardner enjoyed beach combing, snorkelling, exploring shallow tide pools and observing creatures that lurked under the rocks. Collecting specimens of sea life became a source of fascination and sparked a curiosity that has infused her artistic practice across many mediums. Gardner 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.

Gardner's sculptural work and objects bare an abstracted reference to an array of marine organisms examined from personal collections, marine photography and scientific illustrations. Her attention to detail, pattern and texture expose the complexities and fragility of these creatures. Her hybrid sculptures investigate the interactions of marine organisms with the never-ending flood of invasive debris that accumulates in their environment every day. This forced adaptation and co-existence has inspired a collection of work that prompt the viewer to contemplate how the natural world is attempting to reclaim, repurpose, rebuild and reproduce in the face of destruction. Using her collection of found plastic objects (such as bottles, laundry detergent lids and packaging containers) as a base form, intricate hand-built coral structures and/or organisms are meticulously affixed, appearing to grow, live on, around and within these fleetingly used plastic objects.



Zara Gardner,  
*Reef Outplants - (re)production series*, 2021 - current  
Ceramic

In her series of work titled, 'Reef Outplants- (re)production Series', an installation piece that continually grows over time forming a coral garden, delicately detailed hand-built little sculptures of imagined marine organisms appear to grow within casted plastic laundry detergent lids. The resemblance of the lids to miniature plant pots alludes to coral reef conservation practices whereby coral fragments are grown in nurseries and out-planted onto reefs in the hope of restoring them. The fusion of natural vs artificial seemingly works well together but upon viewing these sculptures this falsehood is overturned due to the ghostly fading colours which reveal the unhealthy condition of these organisms. These sculptures, although small in scale, force the viewer to reflect upon the contradictions of humankind in destroying the natural world whilst simultaneously trying to save it.

David Hill  
*Don't Poke Holes In My Dreams*, 2022  
Assemblage



David Hill has been surrounded by photography since his birth in Hamilton. His photo career took him on an interesting meander through the world of portraits, products, places and ultimately personal artwork. During the early 2000's his time in Midland saw involvement with the Huronia Foundation for the Arts as Chair and more time with Quest Art School and Gallery as a volunteer as well as regular contributor to exhibits.

Led strongly by a desire to be creative and original, David's artistic horizon has expanded in recent times to include assemblages. Following his intuition, these new pieces materialize from old, discarded and forgotten items. They truly come from a place in his soul that is not limited by outside opinions. In fact they hopefully set up a challenge for the viewer to use imagination in creating new stories. It is this opportunity for dialogue that is very provocative.

The process of assemblage for him is one predominately to do with visual play. A riff. These works are constructed very intuitively from an emotional state of freedom, unmaking and re-association of disparate elements that carry personal as well as collective memories. They are in a sense shapeshifters. The idea that relationships between often discarded elements of our consumer habits, our personal life experiences and their meanings can be altered. By a new combination or arrangement of these things, the original importance and meaning can be questioned. This process becomes dynamic and uncertain, not irrefutable. By accepting this possibility of change, this state of flux, we must then question the original values and be open to the new relationships which were overlooked and unseen. It is this challenge that is presented to the viewer.



Shuming Hu

*Be led by your Dreams, 2021*

Oil on canvas panel

With this piece, I wanted to portray the beauty of a harmonious life - peaceful, free, and filled with love.



David Kempton  
*October, 2022*  
Photography

I turned my back on the turbulent Atlantic Ocean near Halifax and was drawn to this autumn field, fading to haze. As I was making a second photograph, two of the children we were with came into the frame.



Christina Margaretha  
*Umbilical*

Christina Margaretha

*Umbilical*, 2021

Inkjet print on photo paper

This image is part of a larger self-portrait series that explores my relationship to gender and the work of culture as a cis-gender woman and mother. My artistic process begins in the woods, where I draw inspiration from the way the dynamic, generative cycles of the forest are reflected in the female body. For example, during pregnancy, nutrient-rich blood travels through the umbilical cord to the developing fetus in much the same way that older trees communicate and send nourishment to their offspring through fungal threads growing along their roots. These connections that speak to innate intelligence and strength can be disruptive sites of meaning to consider in patriarchal society.

On a symbolic level, I like to think of the umbilical cord as a conduit or channel of information from woman to woman over the generations. The long coil of red yarn represents bloodline or lineage, with the yarn itself referencing gendered labour and the passing down of maternal knowledge. As a mother to a teenage girl, I have spent a lot of time contemplating how I can model and pass on a healthy subjective identity to my daughter from within patriarchal culture. For me, creating these life-affirming images in the woods and reclaiming an active role in meaning making is the first step.



Ray McNeice  
*Fractured, 2022*  
Transparent watercolour

I am, first and foremost, a painter “en plein air”. I feel that all the information that my various senses take in during the time I am painting end up finding their way through my brush and into my work. My style is a product of a forty-five year career in graphic design... a concern for shape and form, eye movement and spacial relationships. My medium of choice is transparent watercolour. I like its brilliance, its immediacy and its transportability. My work has a sense of movement with a colour intensity reminiscent of acrylics. It has strong design and composition leaning toward an objective abstract approach. I paint with controlled washes, working smoothly with an eye toward the balance of forms and shapes that give my work its distinctive character.



C.J. Robertson  
*Inner Vision*, 2022  
Oil on canvas

The purpose of my art is to create an experience that opens spaces within us for deeper self-discovery, and to expand on our perspectives around universal interconnectedness. Through meditation, automatic drawing and hand painting, I allow myself to get out of the way of creation - resulting in intuitive art expressed by colours, free-forms, pictographs, and symbology. As an artist and musician, I am most interested in exploring the healing effects of large-scale paintings and installations, colours, and sounds, on the conscious and subconscious experience.

This piece speaks to intuitive symbology by bridging intuitive automatic drawing/etching and hand painting.

David Samila

*Tea is Almost Ready*, 2023

Ink, gouache and acrylic on paper

In these drawings, I am trying to see what I am thinking.

**David Samila** is a graduate of the Winnipeg School of Art at the University of Manitoba, Canada. After completing his studies there, he was awarded the Leverhulme Canadian Painting Scholarship and moved to London, England where he did post-graduate study at the Slade School of Fine Art.

David lived in London and Rome for a time before returning to Canada to pursue his art vocation. In addition to working as an artist, he taught Fine Art at York University, the Winnipeg School of Art, the Alberta College of Art and Mount Allison University.

After more than 10 years of teaching, David embarked on a career as a bush pilot. From Yukon to Labrador, David worked for tourist outfitters, natural resource exploration and general aviation companies, flying aircraft such as the de Havilland Beaver, de Havilland Otter and PBY Catalina Flying Boat.

These days, David devotes himself to art-making and exhibiting from his home near Orillia, Ontario.





Lisa Sanders  
*Everything I Never Told You*

Lisa Sanders

*Everything I Never Told You, 2021*

Oil on panel

The motivation for my paintings comes from the practice of noticing what we notice. This leads me to discover unexpected beauty and mystery around us everyday. Strengthening compassion for tiny things and unnoticed human gestures. Contemplative and inviting, darkness with light, I hope my art offers a place to pause. When viewing my work there should be no striving to 'figure it out' - just as we know that grasping to remember dreams will only make them dissolve away more quickly.

In my paintings mysterious, colourful shapes, drawing, text and/or imagery is arranged and layered. Combinations hover at the surface. These hint at a specific narrative. This does not dominate and is never literal. When the essence of a figure, an object or a landscape appears in the painting, it is tended to over time. The tenuous yet delightful place between making something look familiar while simultaneously keeping it ambiguous is essential.

While making art (as in our everyday lives), incessant thinking inevitably appears. A reignited potent worry or a re-told memory tugs at the ability to be present. Drifting into thinking and losing focus is easy and often goes unnoticed. Becoming aware of these patterns of distraction that are wired into our world, and then tenderly returning to the present moment of simply making, is how I strive to paint. For me this art practice holds a metaphor for living life. Each artwork is a visual record of this cycle of noticing, thinking and making.



Stephen Severn  
*Pamela / Paul*

Stephen Severn  
*Pamela*, 2023  
Sculpture

Stephen Severn  
*Paul*, 2023  
Sculpture

*Pamela / Paul* is a papier-mache plant in which published queer- and trans-phobic rhetoric fallacies are transformed to grow joy as methods of refusal and resistance. Rather than continue to allow these printed articles to sow seeds of division that threaten the safety of queer communities, *Pamela / Paul* uses them as the physical material from which to propagate other ideas: ones that cultivate queer prosperity.

Using papier-mache technique, the printed newspaper articles are formed into a plant-like shape and painted with vibrant colours and pattern. The paper articles are hidden beneath the painted surface, like the undercurrent of threat experienced by many 2SLGBTQIA+ people. The colourful patterned painted overlay demonstrates how queer lives can flourish and grow despite precarity. Inspired by how organic plants photosynthesize energy from the sun, the papier-mache plant, *Pamela / Paul*, processes damaging ideologies to grow queer energy: a fantastic flora sprouting queer joy and strength.

Stephen Severn's transdisciplinary art practice includes photography, assemblage, sculpture, video, and installation at the intersection of phenomenology and queer theory. Their methods are informed by their work as a visual display artist and set designer for the commercial photography industry. Stephen recently completed an MFA in Interdisciplinary Art at OCAD University, where they were awarded the prestigious Joseph-Armand Bombardier SSHRC Graduate Scholarship. Their work has been exhibited in solo shows in Toronto at Remote Gallery, The Window Gallery, and OCAD University, and in group shows at the University of Toronto, University of Fine Arts London, and Fashion Art Toronto.



Sean Stone

*Population Zero, 2022*

Colour Photographic Print

While Nevada is known primarily for Las Vegas, the landscapes outside the hustle and bustle of that city are staggeringly beautiful and strikingly different from each other. Also in sharp contrast to the energy of the big city are areas that once thrived and now abandoned. “Urban archeology” has always fascinated me as a photographic subject.

The photographic documentation of what has been invites the viewer to become a story-teller, to invent a narrative of what once was. This long abandoned building in a long abandoned town overlooking a long abandoned landscape leaves a lot of blank canvas for a viewer to fill in. In my photography, I try to convey the emotion of the moment—what I felt as I was pressing the shutter. If you cannot be where I was, perhaps you can still *feel* how I *felt*. Parallel to this, I try not to heavily process my pictures over and above small adjustments. What you see in the frame is pretty much what I saw in real life in the moment.



Douglas Stratford

*A Place for Archibald Lampman, 2022*

Oil on canvas

Douglas Stratford

*The Sentries, 2023*

Oil on canvas

This oil painting, entitled 'A Place for Archibald Lampman' / 'The Sentries', is part of a larger series dedicated to the subject of 'Peace'. This group of paintings attempts to create an alternative narrative to the physical, psychological and political violence that we find prevalent in our society today. It does this by returning the viewer to nature in order to reclaim their sense of serenity.

Ying Chi Tang  
*The Place XXX*, 2021  
Mixed media on canvas



This work belongs to a series of paintings entitled as *The Place* which was produced after the 2019 social movement in Hong Kong and during the pandemic period 2020. With references to the multiple perspectives of classical Chinese literati landscape painting, I am recalling the will of these ancient literati painters who were actually pursuing their personal freedom through their paintings. *The Place* series is of pure imagination. By adopting the basic elements in painting such as contrasting colours and multiple perspectives in composition, I am constructing a landscape in which viewers can drift around in every part of it, experience the vastness of only mountains and waters and look for their own ideal place. The work seems a regular landscape one would expect, far from extraordinary at first sight, but in fact, there is some imagery which have not been defined and concluded in some ways or another. With the above attempt, the submitted work *The Place XXX* is experimented. I am a Hong Kong Canadian artist, interested in issues of culture and identity in relation to place and space, and visual languages a way of communication.



Manizhe Sabet Sarvestany  
Mahsa Amini Iranian Revolution, 2023  
Oil on canvas

As an Iranian Canadian artist after killing Mahsa Amini and the Iranian Revolution” WOMAN, LIFE, FREEDOM” And killing demonstrators Nika, Mahsa KHodanoor Kian Pirlalak and other terrorism activities. I inspired to paint this art. Tried to use shapes, forms, colors mostly symbolic. It is just explanations of what happened in one months. Every character has a meaning and a rule. Killing children, blinding people, hanging young students without curt and judgment and Fired the prison.

The world is watching United Nation the same. All symbols and characters related to details of the revolution. I used oil as the media

Because I could fix the compositions as the new events happened and showing up all events!



Pamela Wright  
*Sunrays Tango*, 2023  
Watercolor, pastel

Pamela was born and raised in Fort Erie, Ontario and from the age of five has always aspired to be an artist. Mostly self-taught in the fine arts, she holds a Graphic Arts Diploma and has worked in that field for a number of years. Pamela has lived with her husband Andy in Stouffville since 1983, raising a family of four children plus owning and operating a successful picture framing business for more than 10 years. During this time she continued to exercise her love of art as an active member of The Road Side Painters, the Stouffville Studio Tour, the Lemonville Group of Artists, and Art Diversity.

She is currently an active member of the Toronto Watercolour Society. She is now retired and is enjoying being able to devote even more of her time to her art.

“My favourite subjects are landscapes and still life which I render through the use of watercolour, pen and ink, pastel and oils. In past years I have explored the various techniques of using watercolour which I found exciting and challenging. Lately I have started to return to my first loves which are oils and pastels. I find using these media lets me add texture and mood as well as colour to my art. The way light changes and influences these attributes in landscapes fascinates and challenges me to try to capture those fleeting moments in time.”



Elen Awad  
*Harmony*, 2023  
Watercolour

The symbolism of 2 fish and the colour orange in relation to the Roman goddess Venus can be interpreted in various ways depending on the context and cultural background. Fish are often seen as symbols of abundance and prosperity, while the image of two fish together may represent harmony and balance. Orange, on the other hand, is a vibrant colour associated with enthusiasm and creativity, and was often used to symbolize the passion, beauty and vitality of the goddess Venus in ancient Rome.

When combined, these symbols can represent a balance between opposing forces, the power of creativity and passion, and the influence of Venus over love and prosperity. The image of two fish swimming in a sea of orange may convey a sense of harmony, vitality, and abundance, and could be interpreted as a symbol of balance between masculine and feminine energies.



Bob Tunnoch  
*Tension*, 2022  
Oil on panel

A friend took this photo and it struck me as unusual, with light streaming through the window leaving elongated shapes on the wall. Between this, the dead flowers on the mantelpiece and the cat who appears to be waiting for something to happen, I decided to put my own spin on this visual, naming it 'Tension,' as it seems like something is about to happen. To add an extra dimension and to make a simple image more complicated, I've included a small note to viewers using the phrase, 'the purity of simplicity is you don't have to think around it, you just have to recognize it'.



Dianne Brown-Green  
*Givers of Life*, 2022  
Acrylic on canvas

#### Grandmother (Nohkom)

Grandmothers are life givers, they are connected to Mother Earth through the land, the water and by Spirit. They are water carriers, knowledge keepers and they share their wisdom with us. They teach us the importance of gifts from Mother Earth, the gifts of land, of water and of life. They teach us to respect these gifts, to care for them as we care for all life. It is up to us to listen, to be thankful, to be grateful to Mother Earth, the Grandmother, to the Creator and to do our part to care for and preserve these gifts and knowledge for the future of all life on Turtle Island. This painting was inspired by the many Nohkoms that have shared their knowledge, their kindness, their love with me and for all that they have done to make our home on Turtle Island a better place.

Chi-Miigwech/Thank You



Kim Brett  
*Adhere*

Kim Brett  
*Adhere, 2023*  
Serigraph

Kim Brett's art examines the form and colour of familiar objects that are commonly used and disposed of. Her visuals include the recognizable shapes of manufactured objects such as disposable razors, toothbrushes, mascara applicators, disposable lighters, bread tags, and dish detergent bottles, among other items. She invites the viewer to see the greater process involved in being an art maker and to reflect on processes used by creators and manufacturers who populate our world with objects and artifacts. The clear adhesive tape dispenser is a new object Kim has recently begun to explore. The extraordinary design of this oddly substantial piece of plastic, that has the sole purpose of holding a small wheel of tape, simply provides an operator with little trimmed piece of sticky film. The recognizable design and functionality of the dispenser has remained relatively unchanged over the decades. Each tape dispenser has a unique history of uses and users, of little fixes and repairs that have held together pieces of the world with extreme convenience and absolute impermanence, and after the wrappings of presents have been stripped away and discarded, the emptied dispenser remains. This is the type of object the artist has treasured throughout her lifetime, always sensing an innate uncomfortableness with disposing of this fascinating piece of plastic. Having seen this object sitting in a drawer for months at a time, with curious attachment, it becomes part of the home and a reassurance in life, always being aware it is ready whenever needed for whatever strange or imaginative purpose. In her work, Kim's conceptual juxtaposition of creative elements set against the iconic banality of the everyday provides a satirical ground for a sombre examination of the values and relationships our culture has constructed between individuals and a manufactured world.

Kim Brett is a practicing artist working in printmaking, painting and interdisciplinary art. She graduated from the Fine Arts program at Georgian College and then completed her BFA at the University of Lethbridge where she majored in painting and museum and gallery studies. She further studied Communications and Media at the University of Calgary. Kim has taught printmaking at Georgian College and is a visual arts instructor at the MacLaren Art Centre. Working from her studio in Alliston, her most recent works reflect her concerns about the mass-distributed modality of home, health, and materialism.



Katherine Hartel  
*Fall Leaves I, 2023*  
Conte on vellum

My art making has always been tied to up-close observations of intimate moments with people, nature, or landscapes. I use realistic drawings and paintings to catch the spirit of people or places and as a way to process life events. Alongside these pieces, I have created a body of abstract works often based on organic shapes found in the contours of bone, shells or the flow of waves to express dynamism. In my recent years my focus has been on large landscape paintings of places with personal significance.

Katherine Hartel is a Toronto-based artist who is primarily a painter. A graduate of the BFA program at Queen's University, she experiments with photography, drawing, and printmaking to inform her work. She has long been involved in community arts; leading art camps for kids and workshops for adults. Katherine was responsible for and managed a collective of artists in rendering a whole wall art installation with the creation of the Healing Mural Project for Street Haven, a women's shelter in Toronto. It received press coverage in the Globe and Mail and on CBC.



Margaret Grandison  
*Turning Colour, 2023*  
Acrylic



Mia Kitty  
*Model No. 1, 2022*  
Oil on canvas



Steph Thompson  
*If These Walls Could Talk*, 2022  
Photography



Rashmi Baird  
*(untitled)*, 2022  
Intaglio etching



Susan Szenes  
*Blonde*, 2023  
Mixed Media