

Raffi Anderian

Rainbow on the Commute Home



Artist Bio:

Raffi Anderian is best known for his award-winning artworks for the Toronto Star Newspaper. He has received international recognition 73 times in his 30-year newspaper career. Over 1500 of his artworks are in the permanent collection of the Library and Archives Canada for their significant contribution to Canadian culture.

He moved from downtown Toronto to York Region in 2002 with his wife and newborn. He has travelled Canada from coast to coast recording small oil sketches on panels and then interpreting the images in oils on larger canvas. Memory and the subconscious play an important role in his oeuvre.

He is also well known as the creator of *Raffi's Toronto*, a wildly popular series of 36 small paintings of Toronto, executed in one day in oil on panel and published monthly in the star from 2014 – 2017.

Artist Statement:

This painting started out as an 11"x14" colourful fall sketch, published in October 2015 as part of my *Raffi's Toronto* series.

On the rare early commute home on the GO bus (I usually took the later train home which passes over this tunnel), I always made sure to sit on the passenger side so I could get a clear and elevated glimpse of this famous Toronto landmark. The encounter was always fleeting- beside the tunnel itself, I could only recall the old Toronto Electric building in the distance and the tail end of cars passing us below. Everything else was a blur. This impression is the idea I tried to convey in this larger version depicting the tunnel in summer.

Scott Ansell
Killarney Provincial Park



Artist Bio:

Scott Ansell is a skilled artist specializing in hardwood veneer creations that beautifully capture the essence of landscapes and buildings. Since 2019, Scott has been dedicated to exploring the intricate patterns and textures of different wood species, using their natural grain to bring his artistic visions to life.

As a proud member of the Newmarket Group of Artists, Scott's work has been recognized for its unique ability to blend the beauty of nature with architectural elements.

Inspired by the diverse characteristics of wood and the ever-changing landscapes around him, Scott continually pushes the boundaries of his craft. Each piece is a testament to his passion for art and his commitment to creating works that resonate with viewers.

Artist Statement:

"Killarney Provincial Park" is a tribute to the breathtaking beauty of nature, inspired by the rolling granite rock, lush trees, and endless sky that define this iconic landscape. Using mixed hardwood veneers, I sought to capture the intricate textures and natural patterns that make this park so unique.

Adding some abstract elements to the sky, the piece goes beyond a realistic depiction, letting viewers' imaginations explore the flowing shapes and forms.

I hope that viewers feel a sense of peace and connection to nature when they experience this piece. It is my wish that "Killarney Provincial Park" serves as a reminder of the importance of preserving and cherishing our natural environments.

Kristy Blackwell

In Her Wake and Reflection



Artist Bio:

Kristy Blackwell is a Toronto based artist, raised in small towns in Manitoba and Ontario. She studied at The University of Guelph and The University of Toronto.

Within her compelling body of work, Kristy uses figurative realism to explore the interplay between strength and vulnerability in humanity. Her art reflects a shared understanding, unveiling the inherent beauty found in moments of both sorrow and resilience, while celebrating the allure of both the exposed and the hidden.

Her award-winning work is held in private and public collections.

Artist Statement: *In Her Wake*

In Her Wake depicts a winter walk through a Southern Ontario field, the red-browns of dead grasses and plants poking from the white snow such a familiar sight. The burning grass in the figure's wake adds a touch of enigmatic narrative to the scene intended to ask the viewer to question the scene. To question what one leaves behind in their own wake.

Artist Statement: *Reflection*

Reflection is a portrait of a middle-aged woman pausing while dressing to gaze at her reflection in closet doors. The composition puts us in the room with her, close enough to place a hand on her shoulder and brush back her hair. But even standing so close, we realize we don't have the same view she has. She is lost in her reflection in a moment of quiet contemplation – but for us, the shabby mirrored doors fracture her reflection, and we know we can't see what she sees. No matter how exposed a person is, we just see pieces.

Sarka Buchl Stephenson
The View of Madawaska R



Artist Bio:

Sarka Buchl Stephenson was born in the Czech Republic and immigrated to Canada with her parents in 1980. Sarka demonstrated keen interest in drawing and painting at an early age and her formal art training began in 1989 at the Ontario College of Art and Design, where she specialized in Illustration and minor in Fine Arts. In 1993 she graduated from OCAD with a four - year diploma and went on to pursue post graduate studies at the Academy of Applied Arts in Prague, Czech R. At the Academy, Sarka studied book illustration and printmaking under a well-known Czech Illustrator Jiri Salamoun. It was in Prague that Sarka became interested in printmaking and upon returning to Toronto she enrolled in printmaking courses at the Central Technical Institute and the Open Studio. Since 1995, the artist has been exhibiting her work throughout Toronto and York Region. It is nature and familiar objects that influence her creative process.

Artist Statement:

Our Lilypad Bay cabin is off the grid next to the Madawaska River. The surrounding landscape's natural beauty is forever imprinted in my memory. This painting "The View of Madawaska R" is done from memory using some photo reference. The contrast of the three different evergreens against the water and the rolling hills in the background caught my attention when I was hiking up a cliff. The painting is a quick sketch done in Indian ink and watercolours. On a semi wet Arches watercolour paper, I used old brushes and a nib pen to create the texture of the trees and the sky and then applied watercolour washes to capture the fading fall colours.

Angela Cluer
Southern Fields



Artist Bio:

Angela Cluer is a full time Canadian visual artist. Born and raised in southern Ontario, her work explores local and southern landscapes. Taking inspiration from artists like Singer Sargent, Bisa Butler, Monet and Turner, Angela's passion is watercolour, acrylic and plein air painting. She tries to capture the essence of a scene through a moment in time. Her process consists of initial value sketches and colour roughs to work out any design and composition issues and then following up with the final painting either in studio or plein air.

Contact: anegla.cluer@outlook.com

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Artist Statement:

The painting is based on photos taken in recent trips to the mountainous region of Queretaro, Mexico. I was taken by the rich earth tones and the surrounding fields. This deceptively simple landscape is made more beautiful by the warm light and distant violet mountains.

Dawn Connor

Enter the Fray



Artist Bio:

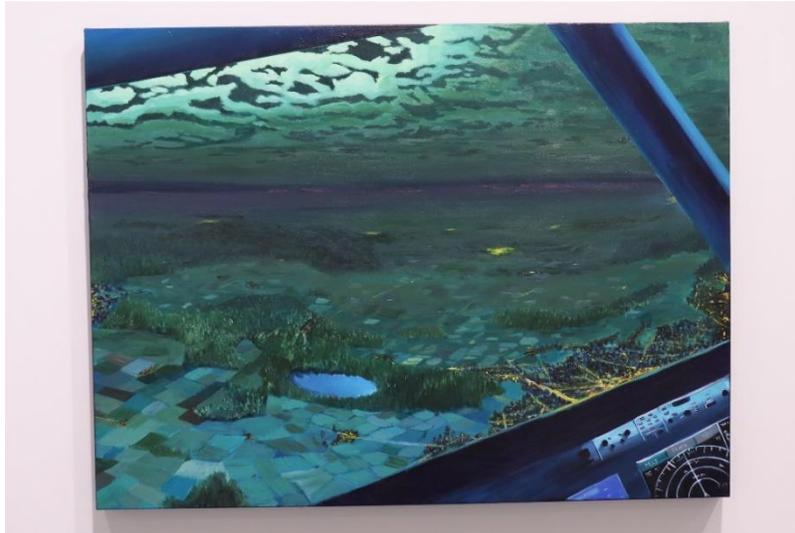
There is something uniquely satisfying and extraordinary about using the fibre of one animal to create another. My name is Dawn Connor and I am a self-taught felt artist based in Stouffville, Ontario. I create wool sculptures depicting both domestic and wild animals, focusing on their individual expressions and dispositions. The needle felting technique is used to sculpt the wool by stabbing it many times with a barbed needle which tangles and compresses the fibres into sculpted shapes. The vibrance and natural beauty of the wool fibres are captivating to me, as the creatures I am working on will sometimes feel almost breathing and alive. With its inherent versatility, the artistic possibilities of felting are endless.

Artist Statement:

A moment in time rarely seen by human eyes. This felted wool sculpture depicts a male and female March hare boxing it out in the age-old battle of wills. A frisky and persistent buck has his eye on a petulant doe. He realizes too late that she is much more than he bargained for, and the match begins...

Matt Dampier

Moonlight Approach



Artist Bio:

Born in the UK, Matt Dampier's unconventional upbringing included living in Oman, on the Persian Gulf, and Cyprus in the Mediterranean. Immersed in diverse cultures early on, Matt's love for travel only grew. He later spent twenty-five years in Canada as a pilot. Flying across continents offered him a unique view of landscapes and civilizations that fueled his curiosity and artistic inspiration.

Four years ago, Matt pivoted to his lifelong passion for art, enrolling in Sheridan College, he dedicated himself completely to honing his craft and graduated with honours.

Since graduating, Matt has been busy creating and sharing his work. He has several pieces in Toronto galleries, his first solo show, and is setting up his art studio. Matt continues to explore and express the world as he sees it, striving to connect with others through his art and storytelling.

Artist Statement:

In this acrylic painting, I invite viewers to experience the serenity and wonder of flight through a moonlit landscape. The cockpit serves as a portal, framing the vastness of the night sky, where the moon casts a silvery green glow over the undulating terrain below. Each brushstroke captures the interplay of light and shadow, evoking a sense of tranquility and introspection. The rich texture and depth of the landscape reflect the beauty of nature seen from above—a reminder of our smallness and the awe-inspiring world we inhabit. This work aims to convey the emotions tied to exploration and the transformative power of perspective, encouraging viewers to reflect on their own journeys, both literal and metaphorical, as they soar into the unknown.

Craig Dickens
Cape Town, Colours



Artist Bio:

Craig Dickens was born in Cape Town, South Africa and immigrated to Canada at age seven. By the time he turned fourteen, Dickens had also lived in Thailand and Malaysia, and had visited India, Hong Kong, and England. These early experiences solidified his love of colour and imagery, having been exposed to cultures that celebrate the vibrancy of life. Returning to Canada and settling in Scarborough, Dickens was encouraged to seek out his high school's photography program after documenting other students' work. Ms. Audra Nobel taught him how to use the school's darkroom and gave him the freedom to explore the processes that lead into the craft of photography. Dickens continues to seek out opportunities for travel and exploration, always with his camera in hand. He enjoys playing with scale, material, and surface, but always returns to the vibrant colours that remind him of what he sees in his dreams and in the joyful world around him

Artist Statement:

This image was shot in Cape Town, South Africa during my first trip back since immigrating to Canada 41 years ago. The photo is in Bo-Kaap, formerly known as the Malay Quarter under the Apartheid regime. Compared to the rest of the city, this neighbourhood has always been the most colourful and the most vibrant. The intensely contrasting colours were painted on houses as a way to celebrate the lifting of restrictions on home ownership by non-whites. Standing in front of the home(s), I had the sensation that I could taste every colour. The limes were vibrating and the reds made my heart beat faster. I felt these colours with my whole body before I even released the shutter. When I look at the photos now I relive the sensations that compelled me to capture the images in the first place. This is what excites me about photography: the ability to pause a moment forever by finding the still frame in a world that doesn't stop.

Kevin Ford

Crooked



Artist Bio:

Kevin Ford is a fine art photographer based in Newmarket, Ontario, specializing in monochrome images. His work showcases the rich heritage and stunning beauty of the towns and landscapes in central and northern Ontario. Kevin understands that photography uniquely conveys emotions and meanings that words often cannot express. Whether he is capturing nature's intricate patterns, the complexities of urban life, or simple human emotions, his goal is to tell stories that resonate deeply with viewers through his impressionistic style.

Artist Statement:

Located just 20 minutes north of Toronto, Holland Marsh is a breathtaking area known for having the richest agricultural land in Ontario. This expansive, flat plain is strikingly set among the rolling hills of York and Simcoe. The black soil is visually striking, although it poses challenges for structural developments.

The utility poles, leaning precariously towards the cyclist, create a sense of unease, while the fog contributes to an eerie feeling of neglect and desolation. Yet, amidst this unsettling atmosphere, there is a notable contrast—an air of calm as a cyclist, bundled up against the chill of an early winter day, leisurely pedals down a peaceful rural road.

Theresa Godin
Queens of Industry



Artist Bio:

Theresa Godin is an award-winning artist based in Peterborough, Ontario. Her work explores the relationship between humans and the natural world, which is articulated as much through her choices in materials as it is in her subject matter. She works with mixed media and has recently shifted her practice to include only natural and earth friendly materials. Her most recent work draws upon techniques acquired during her BFA (hon) from York University. This involves mixing pure oil with raw pigments and painting in thin layers the way that artists throughout history worked before mass manufactured paint became available. She combines this technique with a variety of media to create a unique blend of traditional meets contemporary.

Artist Statement:

The term Queens of Industry was coined in the 1920's when women were chosen in beauty pageant style competitions to promote and boost morale in various industries such as the railway, textiles and coal. This is one of many absurd examples of how limited and undervalued women's capacity and labour has been in western culture. In fact, women and other historically oppressed peoples are the largest and most powerful groups working towards community building, equality, and sustainability — vital work which our species' survival depends on. The woman depicted in this piece breaks out of the subservient role of "women's work" being confined to the kitchen and instead chooses to work with nature. Reclaiming one of instruments of female oppression, an ornately decorative dish, she wears it as her crown and anoints herself as Queen.

Sara Cristina González

Whispers of Stillness



Artist Bio:

Sara finds inspiration in fleeting moments—raising her two young children, solitary walks, and the shifting seasons that shape our world.

Using fluid mediums and translucent layers, her paintings become portals to ethereal landscapes, blurring reality into abstraction. Each canvas captures the interplay of light and shadow, preserving ephemeral beauty.

Sara strives to transform the mundane into profound moments, inviting contemplation and introspection. With each brushstroke, she evokes emotion, stirs the imagination, and awakens the senses to life's timeless rhythms.

Navigating translucent layers and overlapping marks, her painting process mirrors the dreamlike landscapes of the subconscious. Fluid mediums guide her, allowing light and shadow to shape narratives beyond the tangible.

Artist Statement:

Soft, layered hues drift across the canvas, echoing the quiet moments where time seems to pause. Light and shadow intermingle, creating a sense of depth—an invitation to linger in the silence. Gentle marks and fluid forms evoke the feeling of a breath held between thoughts, a fleeting pause before movement resumes.

This piece is a meditation on stillness—not as emptiness, but as a space where clarity emerges. It captures the quiet energy that exists in moments of solitude, when the world hushes just enough for whispers to be heard.

Shirin Hashemi
Self-portrait 2025



Artist Bio:

Shirin Hashemi is a Toronto-based multidisciplinary artist working across painting, illustration, architectural design, and digital media. With a background in Environmental Design from OCAD University, she blends traditional and contemporary techniques to explore identity, memory, and transformation. Inspired by Persian miniatures, Shirin reimagines this intricate art form through abstraction, geometric patterns, and optical illusions. She experiments with depth and structure, creating layered compositions that challenge perception and invite introspection. Her self-portraits reflect themes of solitude, nostalgia, fear, and personal transformation. Fascinated by mazes and puzzles, she constructs visual pathways that encourage viewers to navigate hidden meanings. Alongside her fine art practice, she has illustrated a children's book, expanding her storytelling into new mediums. She also collaborates on community-driven projects, including the Indigenous-led Spirit Garden in Toronto, contributing to cultural storytelling through art and design. Her work has been showcased in numerous group exhibitions, where she seamlessly fuses heritage with modern creative expression.

Artist Statement:

As an artist deeply rooted in the traditions of Persian miniatures, I reimagine this intricate art form through a contemporary lens, intertwining themes of identity, introspection, and belonging. My work bridges cultural heritage and personal experience to create visual narratives that invite curiosity and reflection. In this self-portrait, I explore ambiguous and expansive spaces of identity by moving away from traditional depictions of characters and bodies. Instead, I employ layered abstraction, geometric patterns, optical illusions, and intricate lines to challenge perceptions and encourage viewers to find their own connections to the stories I share. Each piece of this work is a personal journey, capturing my hopes alongside my fears, nightmares, and the past I leave behind. Inspired by mazes and puzzles, I craft layers that invite viewers to navigate hidden pathways and uncover deeper meanings. I blend traditional techniques with fresh ideas to create work that feels familiar and innovative.

Kate Kilty

Anew in Knowing



Artist Bio:

Finding inspiration in the natural world, Kate grew up with a close relationship to nature, spending time at the family farm as well each summer at a canoe tripping camp in Algonquin Park. Blending her plein air drawings with digitization and painting, her work is a unique mixed media.

Combining historical with contemporary ways of making speaks to the importance of history and current ways of thinking, in order to gain a deeper understanding of ourselves, and how we transform. Change is certain and can be something very beautiful, and her imagery reflects a sense of the ethereal.

“There is an unseen life that dreams us, it knows our true direction and destiny, we can trust ourselves more than we realize and, we need have no fear of change.” (John Odonohue scholar and poet).

Kate Maura is based in Toronto and graduated with a BFA from OCADU in 2019.

Artist Statement:

The splendor of Nature’s evolving forms plein air is where I begin. I feel transformed, rejuvenated yet calm and connected. I create lyrical abstracted images, combining shapes from parts of plants, unusual forms, insects' wings or markings and the colours that I perceive. My process is a blending of analogue, digital, and direct painting to create layered, dynamic compositions. They exude a sense of things moving, changing, becoming and evolving.

The work in this show ‘Anew in Knowing’ is from the most recent series ‘Holding Up the World’ came from walks in January ’25. I was reading Diane Beresford- Kruger’s book (*To Speak for the Trees*). I was curious about the relationship between trees and butterflies. Through biology research I learned about the diapause of butterflies- overwintering in Canada. These works have an overlay of some pine needles on the digitally printed and hand painted canvas.

Anam Liaqat

Stillness is an art of Perseverance (1)



Artist Bio:

Anam Liaqat is a Pakistani-Canadian interdisciplinary visual artist whose work centers on objecthood and visual perception, exploring stillness, movement, and time in contemporary art. She expands the medium of painting through installation, photography, digital animation, projection, and sound, bridging traditional and contemporary techniques to create immersive experiences that engage audiences in galleries and public spaces. By intersecting analogue and digital processes, she redefines the relationship between image, object, and viewer, challenging conventional notions of still life and stillness.

Her practice is rooted in themes of diaspora and cultural identity, as she reflects on memories and relationships with objects that hold personal and collective significance. Through reimagining and transforming the narratives of everyday objects, she invites audiences to reconsider their perceptions of time and belonging. Liaqat holds an MFA from OCAD University (2022) and is the co-founder of Articulate Studios, an international artist residency fostering cross-cultural artistic collaboration.

Artist Statement:

Exploring the paradox of captivity and freedom, the work uses the metaphor of the bird and cage to examine how technology and the digital age shape stillness, perseverance, and the coexistence of realities in contemporary diasporic art. Rooted in my experiences in Lahore, Pakistan, it draws from the practice of Sadqa—the act of freeing caged birds as charity—unpacking the contradictions within cultural rituals.

At its core, this work is a meditation on diasporic identity and cultural dislocation. The bird, caught between motion and stillness, reflects the human condition of navigating belonging and alienation. This duality embodies the struggle of individuals who exist between familiar yet distant worlds and new environments that lack a true sense of home. Just as the bird hesitates upon release, uncertain whether to embrace freedom or remain within the familiar, diasporic experiences oscillate between movement and rootedness, presence and absence, and the pursuit of self-determination.

Jay McCarten

Living with Art Room



Artist Bio:

Jay McCarten, born in 1956 in Toronto and raised in Oshawa, is a painter who uses art to express himself. His paintings tend to be collected and are typically acrylic on canvas.

McCarten studied at the Ontario College of Art in Toronto but is basically self-taught. He returned to Oshawa after living and working in Toronto for a number of years, and the Robert McLaughlin Gallery immediately invited him to do a solo exhibition of his art. In 1988 he moved to Thickson Point in Whitby which is a small group of cottages on the shore of Lake Ontario. Coincidentally this was the original meeting place of the Painters Eleven.

McCarten has exhibited extensively in solo and group shows around Ontario. He has received Ontario Arts Council and other awards.

His art has been collected all over North America and some of his work has found a home in Europe.

Artist Statement:

“Living with Art Room” is one of my newest paintings. It is actually a replica of our living room and mostly includes art pieces that I created as well as some of my small sculptures. A few works by other artists are included in the painting.

We have totally redesigned and constructed our living room over the past 38 years. It just occurred to me that the completed room with all of our furniture and works of art is also an art piece.

Ray McNeice

Station Lane



Artist Bio:

Ray has developed a painting style that is a product of his 46-year career as a Graphic Design Professional and Creative Director in Toronto – a concern for shape and form, eye movement and spatial relationships.

His medium of choice is transparent watercolour, often painting en plein air. His work has a sense of movement leaning toward an objective abstract approach. Painting with controlled washes, working smoothly with an eye toward the balance of shapes and forms gives his work its distinctive character. He also works in acrylic in his home studio in order to reinterpret his studies from life on a larger scale.

He has participated in a number of group and juried exhibitions, solo exhibitions at the Kent Farndale Gallery in Port Perry and was a founding member of the Annual Stouffville Studio Tour.

Artist Statement:

Station Lane was painted en plein air on a bright, pleasant morning last year. Trees have always had a special interest for me – the memories of place that they hold as they eventually tower over their surroundings. As I worked initially in pencil and then with brush, I continued to consider the life that this tree and its surrounding neighbourhood has experienced. Once a bustling town rail hub with adjacent Stiver Mill and worker housing, it was now a charming, peaceful and quiet residential street. *But the stories that it could tell...*

Kezleigh

Pattern of my thoughts



Artist Bio:

Kezleigh, also known as Amy Merritt, is a new media, digital artist from Muskoka, Ontario, Canada. Her work focuses on expressing the fragility and complexity of a psyche as it struggles with flaws and irregularities in memory and the subconscious communication of dreams. Her work starts in the digital realm, cathartically piecing together a moment using various software programs. The work is UV-laser printed on the back of acrylic glass and laser-cut into shapes. Custom work is often site-specific and seamlessly integrates with the chosen location. Most recently, she participated in the Artist Project in Toronto and won the prestigious Gladstone House Award. 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. She currently lives and works in Toronto, Ontario, Canada.

Artist Statement:

In my work, I focus on expressing the fragility and complexity of a psyche as it struggles with flaws and irregularities in memory and the subconscious communication of dreams. The work I'm focusing on here connects ordinary feelings and memories to the other place beyond—the dream world, the spirit, the universe, or what some people might call God.

Joan Moss

Carnival



Artist Bio:

Originally from Nottingham in England, Joan came to Canada in 1984. When she retired, she was able to renew her love of art and take up painting once more. She has been mentored by several very talented local artists and teachers of the Durham region, and has been trained in drawing, water colours, acrylics and oils. From there on it has been a journey of self-discovery. She has progressed from florals and landscapes to portraits and most recently to abstracts. Joan loves the satisfaction of seeing her portrait paintings come to life. Her medium of choice has been oils, she loves the vibrant colours, the depth and intensity, and the way the paint moves and blends. Her bold abstracts have been inspired by the beauty and magnificence of the world around us. Her paintings are in private collections in Canada and the U.K.

Artist Statement:

The costumes are colourful.

The music is lively,

The mood is exciting,

The dancers are kicking their heels,

Movement is pure joy,

Happiness is in the air,

Let the celebrations begin.

Leequette Santiago
Smells Like Outside



Artist Bio:

Leequette “Lala” Santiago is an American-Canadian visual artist based in Oshawa, Ontario. Her work explores southern identity, spirituality, and familial dynamics through a fusion of traditional mediums and textiles.

Santiago’s practice is rooted in storytelling and personal reclamation, particularly following her postpartum identity loss. She meticulously weaves mixed media onto patterned fabrics, transforming everyday textiles into layered narratives rich with memory and cultural significance. Her intricate compositions reflect a deep engagement with spirituality, identity, and the power of material storytelling.

Her work has been recognized with the Emerging Artist Award (2021) and consecutive Robert McLaughlin Awards (2023, 2024). She has been featured by Pampers, QuickBooks Canada, and in public art installations across Ontario. As she continues to expand her exhibition and public art practice, Santiago remains dedicated to pushing the boundaries of textile-based storytelling, bridging personal history with broader cultural dialogues.

Artist Statement:

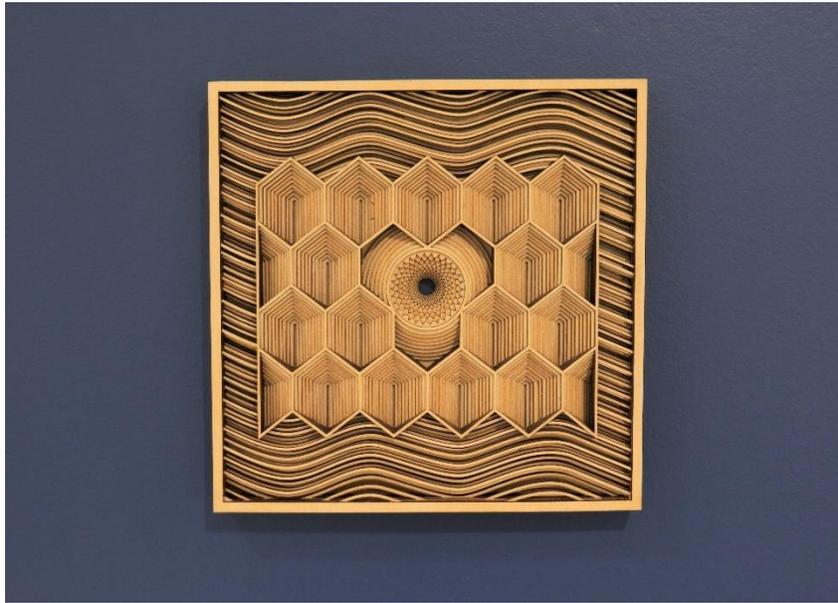
Smells Like Outside invites viewers on a nostalgic journey, celebrating a phrase that shaped my childhood and resonates with many others.

Growing up in the South meant long days of sun, dirt, and water guns. But with those joys came a certain smell—one I never noticed but that grown folks instantly recognized. “You smell like outside,” they’d say before sending us straight to the shower. That memory faded until recently, when I took my kids to the park. As we returned home, the scent hit me like a ton of bricks. For the first time, I finally smelled it. It wasn’t pleasant, but it brought back a flood of childhood memories.

Through this piece, I hope to transport viewers back to those carefree days—evoking the sights, sounds, and yes, the smell—of a time when life was as simple as playing outside until the streetlights flickered on.

Maxwell Silva-Chappell

Colmeia



Artist Bio:

Brazilian-Canadian artist Max Silva-Chappell draws inspiration from the natural world, incorporating its intricate details and organic shapes into his art. His work reflects a deep passion for creating pieces that evoke wonder and stir the imagination, inviting viewers on a journey of exploration and discovery, where art becomes an immersive experience, revealing new layers and stories with every glance.

Max's dual passions for woodworking and travel provide endless joy and inspiration. He finds fulfillment in learning about different cultures, experiencing the splendors of nature, and admiring architectural marvels. These experiences continually shape his artistic perspective, infusing his work with a unique vision that resonates through each piece.

Artist Statement:

Colmeia, meaning "beehive" in Portuguese, draws inspiration from the natural geometry of honeycombs. Measuring 11 inches square, it is composed of 12 layers of birch and featuring four distinctive patterns. Its geometric forms are complemented by flowing like waves, giving the honeycomb shapes a sense of buoyancy, as if floating within the piece. The combination of rigid geometry and organic motion creates a dynamic balance, reflecting the harmony of structure and fluidity found in nature.

Jacquie Sullivan

Red-winged Blackbird – Spring Song and Night Falls on Lake Huron



Artist Bio:

Jacquie grew up in Uxbridge, Ontario and studied Fine Art at the Universities of Windsor and Guelph. Now based in Whitby, she creates hand-printed linocut, woodcut and letterpress prints, greeting cards and block-printed textiles inspired by experiences in nature, her love of travel and the power of words. She also teaches beginner printmaking workshops in small galleries, museums and art studios across Southern Ontario. Jacquie is drawn to printmaking as the medium for her creative expression because she loves the physicality of the process; challenging and stimulating her with constant problem-solving and learning, it requires a high level of intentionality and mindfulness. The careful, deliberate process of relief printmaking - achieved by composing, carving, and printing multiples from a raised surface - requires a strong attention to detail for which Jacquie is naturally adept, and she finds both the process and the results very fulfilling.

Artist Statement: *Red-winged Blackbird – Spring Song*

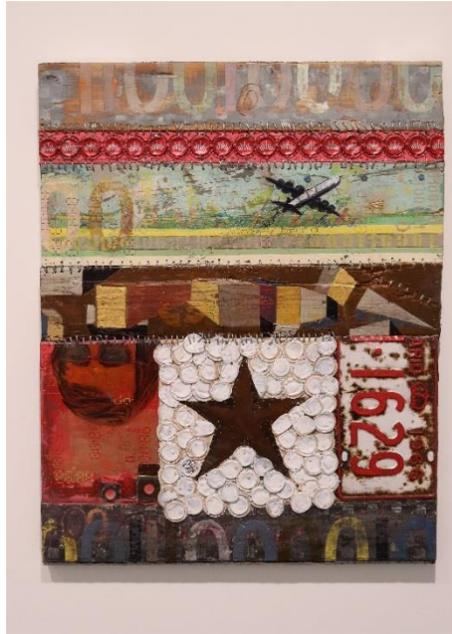
I relish walking in the marshy ravines close to my home, which come alive in the springtime when Red-winged Blackbirds return with their song. They sing their hearts out, and the joyful sound lifts mine. This particular bird caught my attention while walking with a life-long friend, so also bound up in this image is the warm feeling of our afternoon reconnecting in nature. This print is a 13-colour reduction woodcut printed in 9 layers. Before printing I first carved away the areas I wanted to remain the white of the paper. The first two layers of ink show wood grain and I love how that texture enhances the feel of the reeds in the background. After each layer was printed I carved more away from the Baltic birch panel until at last all that remained raised was the wood surface needed to print the black of the bird.

Artist Statement: *Night Falls on Lake Huron*

Lake Huron is famous for the beauty of its sunsets. As night fell on the Western shore of the Bruce Peninsula one summer, a crescent moon and solitary star twinkled above and the gentle breeze from across the lake made the trees in the foreground sway ever so slightly. My largest print to date, I hand-carved the panel of Baltic birch plywood and printed the image onto handmade Iwami washi (Japanese paper). To highlight the star and moon I needed the sky to remain dark while also separating it from the silhouetted trees; I allowed the grain of the wood itself to guide my carving of that area and to me the swoop of the resulting shape in the sky suggests the movement of clouds, or even the aurora borealis. I left an uncarved border to frame the scene, mimicking a window in time akin to a film still.

Susan Szenes

See How They Fly



Artist Bio:

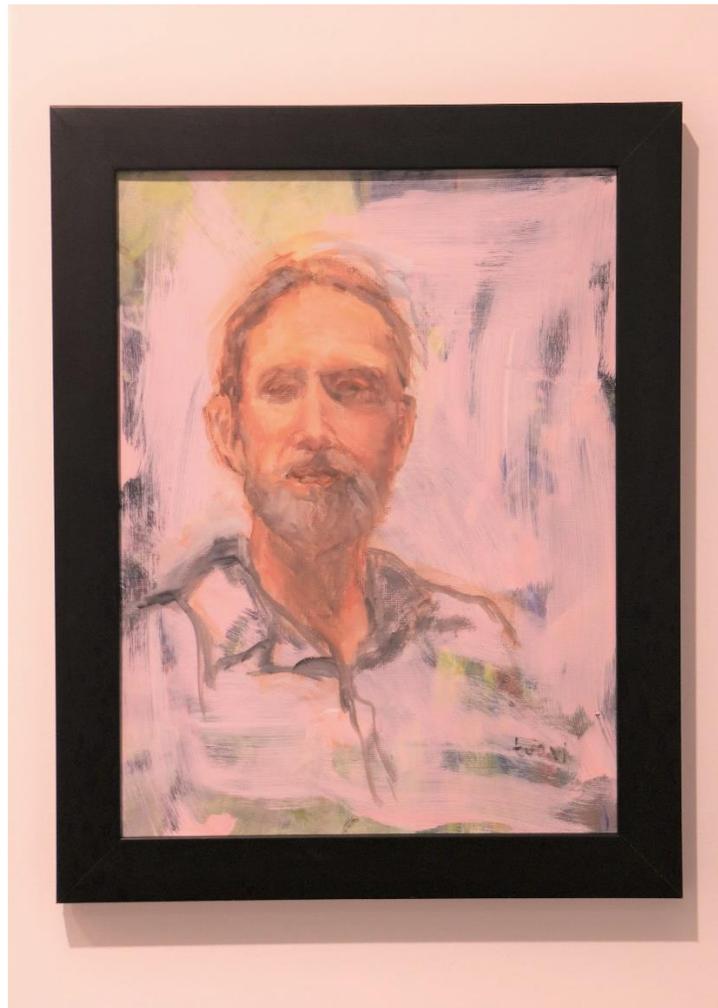
Susan Szenes was born and raised in the Toronto suburb of Willowdale. Susan has exhibited internationally and nationally in Ottawa, Halifax, Montreal, and San Francisco, Connecticut, and NYC. She has received Artist grants through the Ontario Arts Council and the Canadian Council for her Art as an emerging artist. Since elementary school, Susan as a child always drew and painted at home growing up, while simultaneously being introduced to her father's trade. She quickly learned tool skills by apprenticing with her Dad's work. Susan graduated from George Brown College in Graphic Design and Digital Multimedia at Humber College.

Artist Statement:

This mixed-media painting consists of autobiographical components. Random words are encapsulated, and the spontaneous script represents moments in my lifetime. Using zeros/numbers represents the ever-present Matrix of Technology—the ever-present encroachment of electronic modernity, the constant movement in our surroundings. Using type to represent the platoons of Industrial armies, my art is the shield of escaping from man.

Tuovi Traub

Ron



Artist Bio:

Tuovi is an oil painter in Markham, Ontario, with her subjects ranging from portraits and landscapes to occasional still lifes. Portraiture, especially with live models, having always been close to her heart.

Tuovi also loves the outdoors and is an avid plein air painter.

Artist Statement:

This is a portrait of a live model with a rather masculine physique. I wanted to depict him in a softer manner, bringing out his artistic character.

Bob Omar Tunnoch

From the Depths of the Dining Room



Artist Bio:

Musician/Songwriter/Visual Artist

Bob "Omar" Tunnoch was born in Ottawa in 1953. The natural world has been his lifelong passion and is a constant source of inspiration. A member of the Ontario Society of Artists. His paintings can be found in private and corporate collections across North America. Bob or "Omar" as his friends like to call him, was a featured artist in 2013 publication of 'International Contemporary Artists'. His use of vibrant colours and attention to detail and thought-provoking subject matter consistently leaves the viewer questioning his motives. As a two-time Juno award winning songwriter and twenty-year founding member of 'Fathead,' Omar is known for his unusual approach on the electric fretless bass. He has played with musical legends Etta James, Paul Butterfield, John Lee Hooker and Big Mama Thorton.

Artist Statement:

This painting is part of a continuing series called *From the Depth of the Dining Room* featuring different sea creatures rising up in front of wallpaper in a dining room. I used silver leaf for the pattern which was then overglazed in various layers of blue. It creates a unique visual in how it appears and disappears as you change the angle you view it from. The jellyfish featured in this painting is a 'Purple Stripped' jellyfish.

Corine Van Hove

Untitled (Chair & Window)



Artist Bio:

Based in Dundas, Ontario, Corine began actively drawing and painting in mid-career after taking courses at the Dundas Valley School of Art (DVSA). Having previously obtained degrees from the University of Guelph, Western University, and University of Toronto, she has, at different times, worked in finance and education as well as project management. When not out painting or sketching en plein air, Corine works from her studio at the Cotton Factory in Hamilton, Ontario.

Artist Statement:

Like much of my work, *Untitled (Chair & Window)* is a study in observation. I focus on analyzing the value, colour, the form of the objects and the spaces between, as well as aspects of scale and composition. In so doing however, I'm constantly reminded of how difficult it is to choose and convey aspects that lend strength to the piece. Meanwhile, the old adage that more is not necessarily better swirls around in my mind.

Scott Visscher

Cabin in the woods



Artist Bio:

Scott Visscher is a landscape and nightscape photographer from Newmarket that specializes in capturing the night sky using unique light painting techniques. With the help of handheld and drone lights, Scott is able to capture new perspectives of subjects varying from old farm houses to landscapes featuring the beautiful milky way. Scott often spends countless hours researching, mapping and planning the optimal time to photograph these special places under the perfect clear and starlit nights. You will often find him driving late at night throughout rural Ontario attempting to capture the beautiful night sky.

Artist Statement:

It was a cold winter's night when I went to revisit this abandoned cabin I had discovered in the woods. I often find clear star filled nights usually correspond with frigid temperatures, and this particular night was no different as it was approaching -20. With the use of long exposure techniques, I was able to capture the stars. I also placed some faint lights within the old cabin itself where I was able to illuminate the windows, doorway and capture my silhouette. Combining all these together I feel it gives an element of mystery to the final image.

Colin Whitebread

Roots



Artist Bio:

Colin Whitebread has been a lifelong educator and artist. He spent over 30 years teaching art and creativity at the elementary and high school. He was trained at OCAD and spent many years encouraging students to apply many methods to prepare their themes.

His love of art theory and history strongly influences his work. He continued to teach and create after retirement. He paints, draws, or experiments daily. He tries to create a symbiotic relationship between his theoretical knowledge and his intuitive, spiritual awareness. Colour and texture are the signature elements of his work. Colin has been on several studio tours the past 15 years. He recently was chair of the Uxbridge Studio Tour.

Artist Statement:

Trees are a recurring theme in Colin's work. Trees are the lungs of our planet. There is so much symbolism attached to trees. As someone who loves to hike the trails around our beautiful urban Rouge park, he often comes upon trees of all stages of life. He is fascinated by what happens under the surface. Soils, rocks, organic life are the home of the root system. Rarely seen but so important.

Outer life rooted in inner mystery. After dripping, spraying, pouring and scraping, the underworld and side view of a forest emerged. Bright sun, another essential element was peeking through.

Elayne Windsor

Unleashed



Artist Bio

Elayne Windsor is an award-winning collage artist based in the Kawartha Lakes region. She is the Meeting Chair for the “Kawartha Arts Network”, an elected member of the “Ontario Society of Artists” and the New Membership Chair for the “Colour and Form Society”.

Elayne has worked in collage for over 30 years, only choosing to show her work when she retired nine years ago. She has studied with artists like Kat Honey and John Leonard.

For Elayne, each scrap of paper she uses carries some of its former meaning and contributes to the depth and meaning of the new image she creates. Elayne enjoys watching viewers reach that ‘aha moment’ where they discover that her work is made from paper, and then excitedly point out and identify the various paper sources.

Artist Statement:

Unleashed was created when the pandemic still affected our lives, when the integrated and layered systems of governments, economies, social decorum... began to unravel around us, where the truth of things seemed to open to personal interpretations. At that time, I moved from collage to decollage. Decollage is a balance between the living and the dying, between the careful and the careless, between inclining and declining. My work takes existing products, be they maps, wrapping paper, playing cards...., removes them from their original context and creates something new that has no labels at all. Decollage relies on tentative connections but verges on disorganization and chaos, speaking to the present times. The materials in my work are changed from familiar products, with familiar labels, and used as raw materials for construction of a new form which has no labels.

David Wright

Dave



Artist Bio:

I am a local resident of Stouffville.

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

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.

Artist statement:

My sculpture is self-titled (Dave). He is my interpretation of my youth and for my love of science-fiction growing up.

Taylor Yeo

Lamb



Artist Bio:

I earned a degree in Sculpture from a university in Busan, South Korea, and have worked as a 3D animator for 20 years after graduating from Sheridan College. In 2022, I was honored with the Best in Show Emerging Artist Award at Breakthrough PLUS. That same year, my work was featured in the group exhibition *Dream of June* at Laird Art Gallery and was subsequently acquired by the Korean embassies. I am an active participant in the *Restoration* exhibition by the Korean Art Society of Canada and contributed to the 60th anniversary of Korea-Canada Diplomatic Relations Exhibition in 2023. In 2024, my art began to explore new techniques using leather, which received positive responses. These pieces will be featured in the *Facing Forward: 2024 Juried Exhibition* at the Marianne van Silfhout Gallery. Additionally, one of my works was selected by Propeller Gallery for *Small Pleasures*.

Artist Statement:

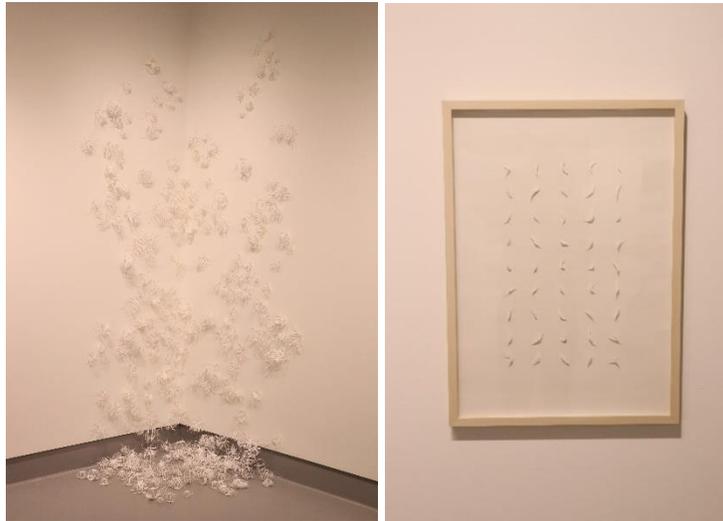
I've always been drawn to the textures of objects, especially when I scratch the surface of materials like aluminum and leather. The marks left behind create a tactile and visual experience that feels raw and alive.

"The Memory of a Lamb" is a piece on a canvas made from lamb skin, and I reincarnated the animal by using a needle to pick the shape of the lamb. The act of scratching leather is deeply personal for me. After experiencing significant weight loss due to health issues, I was faced with my own physical vulnerability, which led me to reflect on the fragility of the human body. I began transforming leather—once part of a living being—into portraits, symbolizing the delicate cycle of life and nature.

Using a needle, I carefully pull bright fibers from beneath the darkened surface of the leather, creating a contrast of light and shadow. The process is slow and detailed, but it brings out a soft texture that feels peaceful and calming.

Zhan Zhang

Pieces of my Mind and 2674 Cuts



Artist Bio:

Zhan Zhang is a Toronto-based visual artist known for her freehand cut paper sculptures that have a fragile and otherworldly quality to them. Using scissors to “draw” lines, Zhang creates installation, video and mixed media works to explore the multiple facets of her identity formulated by her immigration to Canada and youth years in China.

Zhang's arts embody delicacy and precision, in which valid reality is sincerely replaced with strange combinations of objects and events. The paper, though seemingly intact, is strewn with scarred lines that respond spontaneously and naturally to the artist's hands. The visually transformative structures constantly distort in response to the light, inanimate things and animate things were all intertwined. The distorted forms aim to put viewers inside a moment to experience the dreams and unconscious, to experience the loneliness, the confusion, and the divinity in a single glance, and question the reality surrounding us.

Artist Statement: *Pieces of My Mind*

As part of a fluid, large-scale installation, each paper sculpture has a light, self-protecting structure that can withstand pressure and falls, while at the same time extending outward with fragile, thin spikes that embody the contradictions that emerge from within the self, Zhang attempts to diminish the sense of scale of the site by presenting a large work, while at the same time making it feel fragile or small. Presenting a kind of loneliness in a crowded place allows the paper sculpture to create a certain mood or emotion in a simple way.

Artist Statement: *2674 Cuts*

Paper cutting is embedded with symbolism in my art, as if I were cutting myself open to find my inner self. By applying an ancient art form to surrealist aesthetics, I have developed my own unique style of “drawing” with scissors, carving paper like marble, replacing openwork with lines. The paper, though seemingly intact, is strewn with scarred lines that respond spontaneously and naturally to the artist's hands. This artistic technique creates highly textured three-dimensional patterns that seem to morph in response to light.