



BTCo Ikat with Milkweed

Sarah Lawson

Artist Statement:

As a weaver and walker I am out exploring my city. Foraging for ideas, images, motifs, and materials. I make ink from fallen willow branches and head out into the street with huge sheets of paper to make prints of manhole covers to incorporate into my work. I collect walnuts from backyard giants dropping their abundance. I grow milkweed plants to support monarch butterflies and collect the stems to make thread I can incorporate into my weavings. I weave together the mundane and mysteries of water, rain, fertility and utilities I encounter on my walks. I use ikat (tie-dye) techniques to transform the solid metal covers into fuzzy soft fabric. Materials and process are important to my work. I tie resists, dye the threads, unwrap the resists to reveal the image, dress the loom and weave a mix of natural fibers into a unique handwoven interpretation of my urban landscape.

Artist Biography

Sarah Lawson, textile artist, was born in Toronto, Canada where she lives and works. Lawson received a Masters degree in Forest Conservation from the University of Toronto. Sarah has been included in exhibitions at Glenhyrst Art Gallery, Taos Center for the Arts, The Orillia Museum of Art & History and the Art Gallery of Mississauga.

Sarah uses resistance, stitching, sketching, and photography to explore and illuminate the natural world, the urban landscape, and her roles as a woman, caregiver and adventurer. Walking and foraging are important aspects of Sarah's practice.



I Saw The Sun, Without Your Shadow. For Ashley.

Catherine Hawthorn

Artist Statement:

"I Saw The Light Without Your Shadow...I Saw the Sun Without Your Shadow is a photographic collage created in memory of Ashley, who died alone at twenty-one from a fentanyl overdose while experiencing homelessness. The abandoned building pictured in the work is the place where she died, an empty structure that now holds the memory of a life that ended too soon and unseen.

The collage layers portraiture, fragments of text, and symbolic imagery to hold the tension between presence and absence. Barred windows formed from fentanyl needles evoke the invisible prison of addiction and the systems that fail those living at the margins. Like many people experiencing homelessness, Ashley carried her world in a single bag.

Through fractured imagery and layered textures, the work reflects grief, tenderness, and remembrance, the quiet sorrow of a life that deserved more time, more care, and more light.

Artist Biography

Catherine Hawthorn is a photographic and mixed-media artist whose work explores homelessness, displacement, and the resilience of people living at society's margins.

Through documentary portraiture, photography, and collage, she creates layered visual narratives that center the lived experiences of individuals often overlooked and marginalized.

For the past three years, Hawthorn has been developing an ongoing body of work in collaboration with an outreach centre in Oshawa and people experiencing homelessness. Through conversation, portraiture, and storytelling, she gathers fragments of lived experience that are transformed into photographic collage. Her practice is grounded in ethical representation, emphasizing care, dignity, and the agency of those whose stories inform the work.

Hawthorn holds a Bachelor of Fine Art, a Master of Photography, and a certification in Ethics in Photography. Her work bears witness to lives affected by the opioid epidemic and housing insecurity, honoring their resilience, vulnerability, and humanity.



There's A Baby in My Head

Francis Muscat

Artist Statement:

New work happens when "new material" comes my way. Recently I came across a load of ceramic moulds of antique porcelain dolls, heads, arms, legs, etc. I made castings fired them and then put stuff together, the stuff was once "new material" but now, along with lots of other stuff is material I go to, to complete my compositions.

I have been working with glass for many years, it fascinates me, its optic qualities are poetic. Glass also begs companionship, and compliments other material.

The story comes after the piece is done, maybe this story involves a pregnancy.....

Artist Biography

Francis Muscat moved from Toronto's Parkdale to the "Hills of Uxbridge" in the late 80's, he has set up his studio in rural Brock Township and has lived here for 38 years. He studied Glass and Painting at the Ontario College of Art and Three Schools of Art in Toronto. Francis shows his sculptural works both in private galleries, public galleries, art fairs and at his home/studio in Sunderland. His passion for Glass is evident in the body of his work and usually combines it with other material to make objects both architectural and figurative.



Udatsu Bonsai

Jacquie Sullivan

Artist Statement:

Bonsai trees are deeply important to Japanese culture, representing the essence of nature in miniature form and the Japanese reverence for the natural world. The meticulous care required for bonsai cultivation promotes mindfulness, patience and self-discipline. Printmaking does much the same for me. I'm motivated to share my experience of the beauty I find in nature, while the carving and printing required to bring a print to life have become my meditation. I'm drawn to *mokuhanga's* atmospheric aesthetics and its environmentally friendly tools & materials (wood, washi, bamboo, watercolour pigments) which help to minimize my art's ecological impact. This print was inspired by a small bonsai tree that caught my attention at the Udatsu Paper & Craft Museum in Echizen, Japan, where I learned about making washi – the handmade Japanese paper on which *mokuhanga* is traditionally printed. 10 impressions were taken from five hand-carved blocks of Shina plywood to create this image.

Artist Biography

Jacquie grew up in Uxbridge, ON and studied Fine Art at the University of Windsor and University of Guelph. Since 2020 she has maintained an art practice focused on relief printmaking, working out of her home studio in Whitby to create hand-printed linocut, woodcut and letterpress prints. Jacquie makes works on paper, greeting cards and block-printed textiles inspired by moments in nature, travel memories and the power of words. Through both her work and the printmaking workshops she teaches, she aims to help others slow down, reconnect with themselves and appreciate the world around them more fully. In the spring of 2025 Jacquie received a Canada Council for the Arts Professional Development for Artists Grant to study *mokuhanga* (Japanese water-based woodblock printmaking) at the Mokuhanga Innovation Laboratory (MI-Lab) in Echizen, Japan. She continues to enjoy honing her skills in this traditional, environmentally friendly multi-block printmaking process.



Reine de la Patate

Nancy Chalut

Artist Statement:

"Reine de la Patate" aka The Potato Queen, is an oil painting of an iconic 50's diner complete with good eats, neon lights and "pop" advertising. It explores a disappearing nostalgic landscape, as customers surf the clouds for entertainment and answers to life's questions.

Once a packed eatery, where family, friends and potential partners met up, it is now frequented by a few socially distancing and tech savvy individuals choosing, for one evening at least, to forego the perks of "DoorDash" convenience in support of a local establishment.

Artist Biography

Nancy R. Chalut is a native of Hamilton currently residing in Port Perry. She works in graphite pencil and oil paints focusing on human encroachment of our environment and its effects on humans, cities, and rural landscapes.

Nancy studied drawing in the style of the Academic Realism under Pauline Bradshaw. She later received the Richard Haymen Scholarship, Art School of Peterborough, and furthered her studies in oil painting with Anne-Marie Kornachuk. Studies were enhanced in workshops with John Michael Angel, Dwayne Hardy and Fernandes Freitas.

Nancy is an inducted member of the Ontario Society of Artists. Her work has exhibited in the Lieutenant Governors Suite, and the Ontario Legislature, Queens Park, Toronto and in numerous exhibitions across Canada. She is recently published in "Art & Color 365" magazine in Drawing, Wildlife/Animals and Still Life/Florals competitions.



Many Lives of Load-bearing

Edward Tsui

Artist Statement:

They appear in groups and are seen in solitude to mark venerable gestures.

Columns rise, hold, and perhaps falter. They stand with resolve, are built for weight and endurance. But an objective is not a promise. Time weathers and purpose eludes with age. A column's strength may have its fragility foretold. This work examines the lives of columns as support and symbol—of vitality, permanence, and their flickering existences.

To immerse within and let water take over our eyes: it can be poured onto the pod to glide through the crevices to anoint the columns.

Artist Biography

Tsui lives and works in Toronto, Canada. He studied visual arts in Hong Kong before completing architectural studies in Manchester, England. Over time, he has immersed himself as a visual artist primarily engaging in cement castings from molds and working with different media. With three-dimensionality, Edward expresses his preoccupations on how the human condition impacts the built-environment, and vice versa. Moreover, he seeks to explore the primordial responses people have on architecture and how nature reacts upon the built forms. Buildings, according to him, resonate with signs that are imbued with meanings. They have stories to be told.



Rose Coloured Glasses

Silvija Saplys

Artist Statement:

Do you have a place where you always feel good? The woods are my place. I see a somewhat romanticized perspective while there, and a filtered hazy view of the sumptuousness before me. There is no negativity here, only beauty and wind and the slight murmurings of the forest. Can you see through rose-coloured glasses?

Artist Biography

Born in 1957 in Toronto, I now currently live and work in Mississauga, Ontario.

I have studied at Ontario College of Art and Design (OCADU), University of Toronto, and have a fine art diploma from Toronto School of Art. The woods are present in much of my work and have formed my main subject matter. I photograph forests in Canada and Europe, at times letting my camera sweep to invoke movement. The forest is a moving and living entity, and with this thought in mind, I play with these distorted photographs in my painting process; the blurred imagery producing abstract forms when viewed up close, confusing the eye, creating optical doubt. My work documents something I foresee that one day may no longer be.

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In My Memories, I Have Walked This Path

Arlene Huynh

Artist Statement:

Inspired by my long and introspective walks alone and my observations of the surrounding landscape along a frequented walking trail, this work depicts the abstraction of the memories of a familiar place. The soft whites, earthy greens, and lilacs blend to create the calmness I feel when revisiting these memories. The colours remind me of the flecks of wild chicory and blankets of Queen Anne's Lace that grow in late summer. The touches of ochre and pink hint at the cyclical flux of the natural world and how death and decay are the counterweight to aliveness. The pencil marks mimic the tall reed grasses dancing in the wind, creating unpredictable pathways throughout the painting. This is a place made up of my observations of the beauty and wisdom that nature holds, which I have embedded into my memory to create my own safe and familiar inner landscape.

Artist Biography

Arlene is a multidisciplinary artist based out of Stouffville, ON. Her work centres on themes of home, motherhood, mental health and healing, and the journey to the true self. She draws her inspiration from nature and its ever-changing forms. Arlene seeks to better understand herself and her life's stories through the process of art-making.



Urn (The never-ending story of Penelope, weaving by day and unweaving by night, waiting)

Carlos Fentanes

Artist Statement:

Acrylic and ink on Costco Garden Disposal Paper Bag — a vessel designed for organic waste and decomposition, 2026

After my father died, my family carried his urn to each funeral ceremony, placing it carefully near the altar. In that moment I realized how much importance we give to the container that holds the remains of a person.

For years I have been fascinated by ancient Greek urns. They began as ordinary clay vessels, common objects made by artisans, yet when used for burial they were transformed into something greater. The Greeks covered them with paintings—battles, myths, fragments of stories—turning the vessel into a device for memory.

But I often wonder whether human remains must remain sacred objects, or whether they should return quietly to the soil as part of the natural cycle.

This urn is not marble or ceramic, but a simple garden paper bag used for collecting organic waste. By repurposing this disposable object as a funerary vessel, the work questions what truly gives an urn meaning: the material, the ritual, or the memory it holds.

Artist Biography

(Canadian-Mexican b. 1968) is a professional visual artist with a background in architecture and design. For over 30 years, his multidisciplinary practice has explored themes of memory, censorship, perception, bureaucracy and the evolving role of technology in visual culture. His work spans drawing, painting, video, and generative electronics, and has been exhibited widely in Canada, the United States, Mexico, South America, Europe, and Australia.

Exhibition highlights include the Museo de Arte Moderno (MAM, Mexico City), Gallery @ OXO (London, UK), Wausau Museum of Contemporary Art (WI, USA), Art Gallery of Mississauga, Gallery 1313 (Toronto), Sol Art Gallery (Dublin), WG Gallery (Dordrecht, Netherlands), Galería Óscar Román (Mexico City), Gestalt Projects (Santa Monica), and the University of Granada (Spain). His video art has been featured in international festivals, including Fitzroy, Victoria (Australia), and some of his works are part of the Lunar Codex project, archived on the Moon through the initiative of Dr. Samuel Peralta.



Rokeby Bathroom Through The Looking Glass

Carlos Fentanes

Artist Statement:

The work reflects on the bathroom as the most psychologically charged domestic space—a site of vulnerability, ritual, and self-regard. The title references Velázquez's *Rokeby Venus* and Carroll's *Through the Looking-Glass*, positioning the mirror as both architectural element and metaphorical threshold. The decorative objects—the carved panels, the model ship—mark cultural identity and aesthetic choice, transforming utilitarian space into a stage where private and cultural selves converge.

My work explores how we inhabit and shape domestic spaces, and how those spaces, in turn, shape us. Drawing real interiors in meticulous detail over months of sustained observation, I'm interested in the accumulated meaning of everyday architecture—the objects we choose, the light we live in, the way a bathroom or bedroom becomes a portrait of its occupant.

Artist Biography

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Erupting Volcanoes, Frozen Waterfalls - Our Future

Feng Zhou

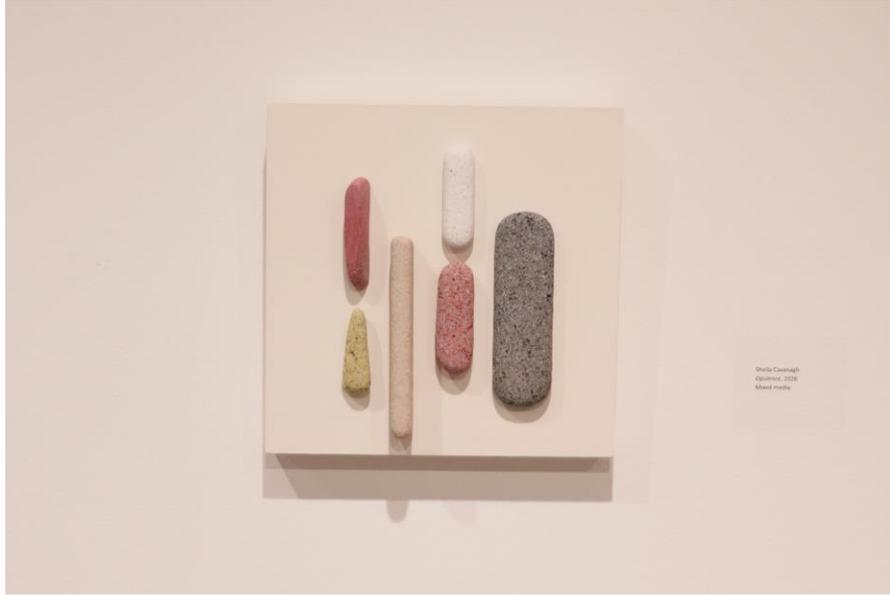
Artist Statement:

Where the red represents a volcanic eruption, the cool tones are a frozen waterfall, and the children represent the future.

In an era of deepening polarization, the next generation faces unprecedented challenges. To forge a new path, they must transcend "black-and-white" thinking and cultivate empathy that bridges divides. True progress lies not in defeating the "other side," but in seeking common ground. They must embrace diversity with an open mind, dismantle prejudice with reason, and rebuild connections amidst the fragments of opposition.

Artist Biography

I started to draw/paint when I was a kid. This is influenced by my father who is a Chinese style painter. In middle & high school, I joined the art academic group and did formal training. In 2018, I started to arrange most of my time to draw and paint. My art pieces are on juried shows of local artists' groups and win awards. I seek direct, raw, rough, spontaneous, expressive colors and contrast. I love life painting and want to tell a story with my painting.



Opulence

Sheila Cavanagh

Artist Statement:

Opulence is part of the *Raining Gems* series. During the Covid-pandemic, the artist spent time beachcombing for materials at Tommy Thompson Park (Leslie Spit): Toronto's unplanned recreation area in the city's heartland. Leslie Spit is the product of five decades of 'lakefilling' by the Toronto Port Authority. The cylindrical materials featuring prominently in *Opulence* were originally landfill. In the 1960s-1980s, the City demolished what were then designated "slum neighborhoods" to make way for modernist architecture. The debris was dumped into Lake Ontario. Taken from inner city neighborhoods, like Alexandra Park, these colorful brick-like materials were, originally, part of the built environment. The *Raining Gems* series is not only about the changing urban landscape, but about life, displacement, memory and fragmentation in the modern world. *Opulence* captures beauty in fragmentation, hope in despair, and renewal in demolition.

Artist Biography

Sheila Cavanagh is a professor, a psychoanalyst, and Toronto-based artist. She brings her interest in nature and the human psyche to her abstract paintings, mosaics, and wall sculptures. Cavanagh choreographs her own artistic explorations alongside a community of artists at the Akin Collective in Toronto. Her work has been exhibited at the Art Gallery of Mississauga and at the Propeller Art Gallery in Toronto. Cavanagh's current work is made of pottery sherds, composite building materials, glass, bricks, etc., collected from the shores of Lake Ontario: Tommy Thompson Park (Leslie Spit). The artist works with archeological relics of the city's past. In her *Raining Gems* series, cylindrical materials shaped by ice, waves, and time are prominently featured. Cavanagh invites the viewer to find beauty and solace in the sculpting effects of water.



The Beauty and the Horror

Elayne Windsor

Artist Statement:

This piece was actually a completed collage. Paper was layered over the collage and then decollaged through sanding and scraping. Finally pen work was added to unify the two processes. A unity of opposites exists in the process of both building in collage and destruction in decollage. It speaks to both the calm beauty and the emotional horror of what man has created on our planet.

Artist Biography

Elayne Windsor is a collage artist based in the Kawartha Lakes. She is the Meeting and Events chair of the "Kawartha Arts Network" as well as an elected member of the "Ontario Society of Artists" and the New Membership chair for the "Colour and Form Society".

Elayne views collage as the ideal medium for taking an existing image, removing its original context, thereby altering the visual connotation. With her decollage work Elayne seeks to further deconstruct the original imagery into fundamental scraps and bits of formal elements such as colour, value and line. She reassembles these elements into new images. Her images rely on connections that tentatively hold the various elements in common. Each scrap carries some of its former meaning and contributes to the depth and meaning of the new image. Elayne enjoys watching viewers reach that 'aha moment' where they discover that her work is made from paper.



One Day, And Then The Next

Sarah Aranha

Artist Statement:

Working with textiles, for me, is an exercise in making do. Rather than buying new fabric for my textile pieces, I use fabric that I already have at home whenever I can, like scraps from past projects, old clothes and sheets, and second-hand fabrics from friends. These constraints inform things like scale, form, and composition, and I like the challenge of seeing what I can make within these parameters.

The title of this piece, "One Day And Then The Next", refers to how this wall hanging was made. Starting with a stack of gingham fabric samples in assorted colours that was given away by a fellow sewist, I sewed together a repeating motif of four-patch blocks, improvising the composition over the course of two days.

Artist Biography

Sarah Aranha is a Toronto-based artist who works with textiles and watercolour. Her work explores the patterns, interactions and routines of the everyday. In her textile work, Sarah draws from patchwork and quilting traditions to interpret and reflect daily life, utilizing improv piecing techniques to create striking compositions. Sarah holds an MA in Adult Education and Community Development from the University of Toronto and a BFA Hons (Visual Arts) from York University.



Whisper of the Compass

Brenda Lee Barron

Artist Statement:

A meditation on stillness, this work reflects the quiet bearings that guide us back to balance and center.

Artist Biography

My work explores the balance between presence and absence, form and void. Each vessel is shaped by textures that recall stone, bark, and the slow erosion of time, suggesting surfaces carved by wind, water, and memory.

Much of my inspiration comes from the rugged coast of Canada, where rock, tide, and weather leave enduring marks. These landscapes echo through my work, alongside the cycles of the moon and the shifting of seasons, grounding my practice in the rhythms of nature. Through this dialogue with clay, I aim to create contemplative objects that hold space for pause and connection — vessels not only of form, but of stillness and meaning, leading me to my True North.



Hunger Unveiled

Sumaira Tazeen

Artist Statement:

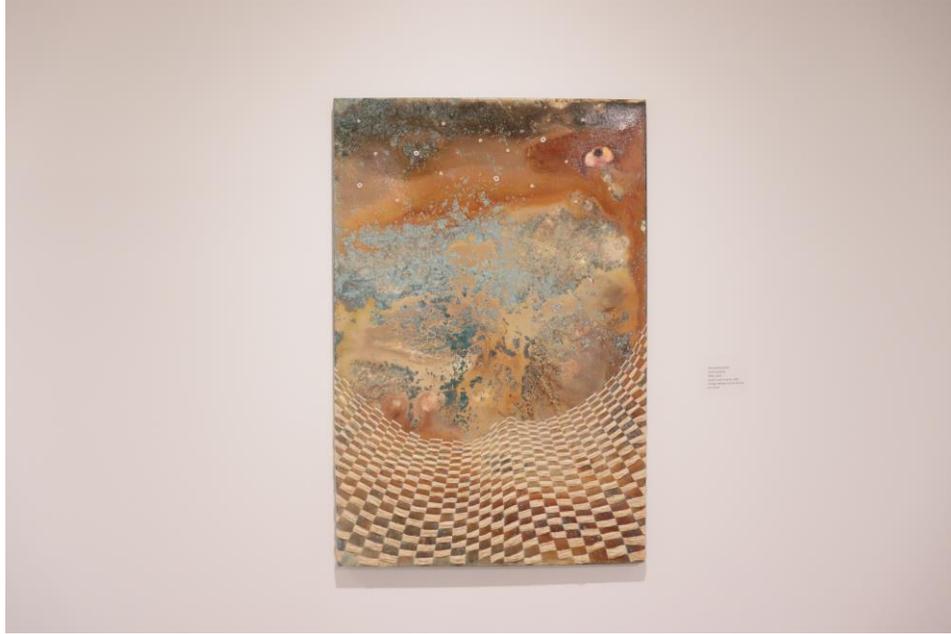
This painting is part of the BHOOK | Hunger Unveiled series. BHOOK—which means “hunger” in Urdu and Hindi—explores the hungers shaped by trauma, desire, emotion, and memory. Rooted in a feminist perspective and informed by my training in South Asian miniature painting, the piece brings together gilded surfaces, delicate brushwork, photo transfers and layered papers to reflect on what we long for—and what we silence.

While deeply personal, the work also carries traces of collective experience. It has evolved through community workshops I conducted with women’s organizations, where stories of trauma, longing, and resilience were shared. These shared narratives quietly resonate within the piece.

Artist Biography

Sumaira Tazeen is an internationally acclaimed contemporary Canadian visual artist of Pakistani origin. Specializing in the South Asian miniature painting genre, she has been active in the contemporary art scene since 1996. Her work has been exhibited in established solo and group exhibitions across South Asia, the United States, Canada, Europe and the Middle East. Her work has been presented to influential figures, including the late Queen Elizabeth II and Princess Rania of Jordan. Tazeen’s work is held in international public and private collections, including the Royal Ontario Museum’s Global South Asia collection and the HBL Foundation collection. A recipient of numerous national and international awards, she previously served as Associate Professor in the Department of Miniature Painting at the Indus Valley School of Art and Architecture in Karachi, Pakistan. Now based in Canada,

Tazeen continues her practice while exhibiting in major public galleries and leading specialized workshops at cultural institutions internationally.



Orbit

Bernadette Badali and Craig Beal

Artist Statement:

We are makers as much as painters, and this sensibility shapes our process. Risk-taking is central to our practice: we cut into existing paintings, add relief elements, and weave into them, most often using natural materials such as raffia. The woven elements introduce strong perspective lines that create dimensionality while evoking systems of order. In the case of "Orbit" the woven area seems to be a place. A field of ground from which to view what is happening in the rest of the artwork. The flow painting, created through natural processes evokes the feeling of other worlds. The historical aspects of weaving and tatting elements speak to the world of human made objects merging with the natural.

Artist Biography

Bernadette Badali and Craig Beal are, Toronto/Minden Hills based artists who share a deep commitment to materials, experimentation, and the natural world. Bernadette studied painting and photography at the Ontario College of Art and the University of Guelph, developing a practice centred on texture and organic form, often incorporating natural materials and heirloom fabrics. Craig, a graduate of the Ontario College of Art's Photo Electric Arts program, works across painting, guitar making, music, and digital media, bringing an exploratory, process-driven approach to his work. Married for 25 years, their collaborative practice merges their distinct voices into a tactile, evolving dialogue rooted in nature and material exploration. Both have exhibited extensively throughout Toronto and have artwork in private collections across Canada and the US.

@bernadettebadali_and art and @craigbealart



Breakthrough

Sylva Sroujian

Artist Statement:

Breakthrough explores the moment when light emerges through darkness. Inspired by the shifting atmosphere of water and sky, it captures a sense of transition - where uncertainty begins to give way to clarity. In this painting, layers of oil and cold wax create textured surfaces and subtle marks that echo the complexity of both emotional and natural landscapes. The luminous burst of warm light against cooler tones suggests a turning point, a quiet yet powerful release of energy. Rather than depicting a specific place, the painting invites viewers into a space of reflection where emotion, atmosphere, and landscape converge. *Breakthrough* speaks to resilience and the universal experience of finding light after periods of challenge.

Artist Biography

Sylva Sroujian is an Ontario-based visual artist working primarily in oil and cold wax. Nature's beauty is the driving force behind her work. Her paintings explore landscape, atmosphere, and emotional connection to place through layered textures and expressive mark-making. Inspired by nature and shifting light, her work captures moments where memory and landscape merge. Camping and hiking in places such as Algonquin Park and Lake Superior allow her to closely observe the ever-changing landscape, inspiring her to translate those moments into her paintings. Her work has been exhibited in art shows, juried exhibitions, and gallery shows across Ontario and is held in private collections.

Through her paintings, she invites viewers to pause, reflect, and reconnect with the quiet energy of nature.



In Lyon

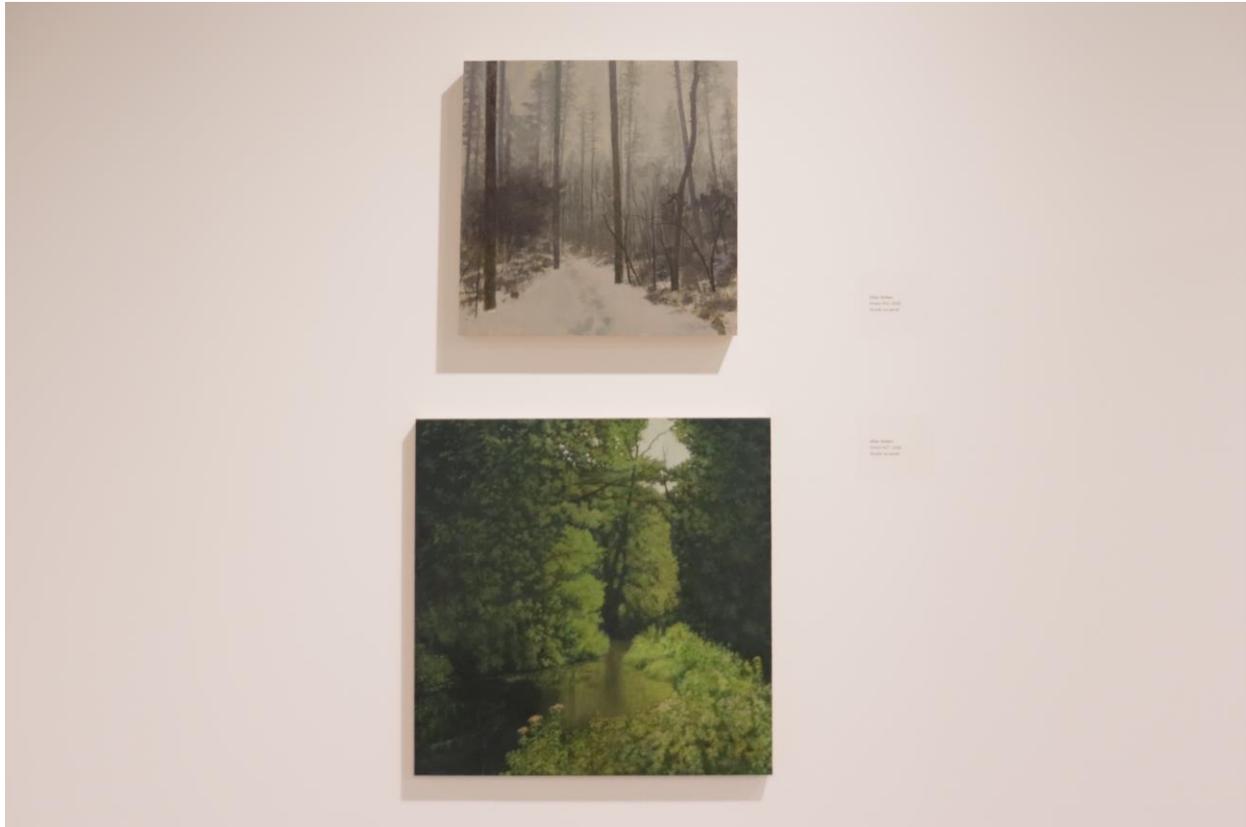
Holly Wheatcroft

Artist Statement:

Holly Wheatcroft's ceramic collage *in Lyon* (2025) is a still life where the elements are anything but "still." Playful movement and contrasting textures within abstracted compositions are frequent themes in Wheatcroft's practice. Handmade ceramic green leaves cascade down and spill out towards the viewer, animating the hazy depiction of hydrangeas in behind. The floral arrangement is grounded by way of the vase and addition of quickly sketched flowers - or are they shells? In the end, imagery is secondary to the artist's layering of various types of glazing techniques, rendering the work into a joyful celebration of contemporary ceramic practices today.

Artist Biography

Holly Wheatcroft's current ceramic sculptural work offers a playful take on the still life genre. Hand built glazed stoneware pieces are collaged in layers to present a collapsed version of the artist's response to historical and contemporary references. Often pictured within a flattened picture plane, objects seem to float in space or look as if they are about to spill out of their frames. Wheatcroft's practice is defined by her personal experimentation and fascination with the painterly and textural qualities of ceramic glazes. Her work was selected for the Casey House auction *Art with Heart* and is currently on view at *Part Deux* in Toronto's vibrant Little India.



Forest #15

Allan Walker

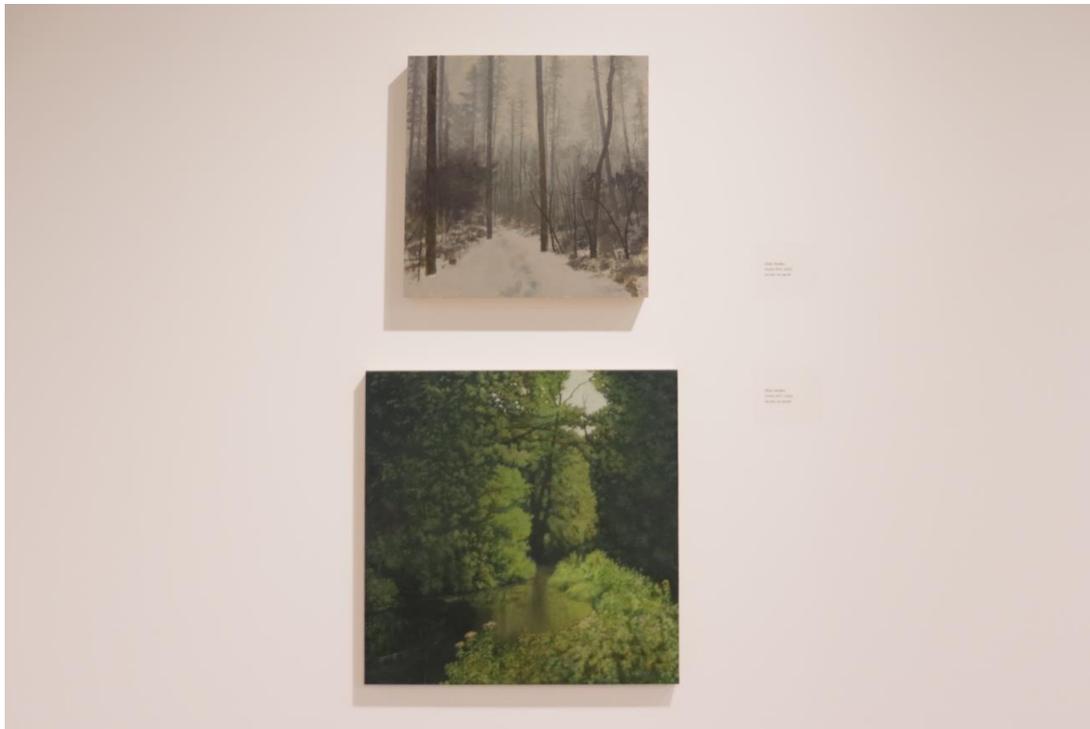
Artist Statement:

The forest has a different palette in winter. In this painting, I was interested to work within the narrow confines of a palette of muted greys.

Artist Biography

I am a graduate of the Ontario College of Art (now OCAD) and have exhibited my paintings in a number of juried shows across Ontario. I was represented by the Quan Scheider Gallery, the Scheider & Associates Gallery, and the Illuminary Gallery in Toronto, and the Robertson Gallery in Ottawa. I have paintings in the City of Toronto Archives and the Canada Council Art Bank.

For many years, I worked in the visual effects industry as a digital matte painter creating digital backgrounds for TV and film; TV shows including Hannibal, The Expanse, Murdoch Mysteries, Cardinal and Killjoys, and movies including the Resident Evil series, Chloe and The Mortal Instruments: City of Bones.



Forest #17

Allan Walker

Artist Statement:

Since moving to Port Hope I've taken advantage of the walking trails found in the conservation areas and forests in Northumberland County - and I'm struck by the patterns of light and shade in the forests I walk through. In this painting, an area of sunlight sweeps across the low ground cover along the riverbank and carries the eye back to two illuminated trees. Usually, I take a photograph and work and re-work it in Photoshop before arriving at the image I paint. But this time, the painting you see is much like what I saw.

Artist Biography

I am a graduate of the Ontario College of Art (now OCAD) and have exhibited my paintings in a number of juried shows across Ontario. I was represented by the Quan Scheider Gallery, the Scheider & Associates Gallery, and the Illuminary Gallery in Toronto, and the Robertson Gallery in Ottawa. I have paintings in the City of Toronto Archives and the Canada Council Art Bank.

For many years, I worked in the visual effects industry as a digital matte painter creating digital backgrounds for TV and film; TV shows including Hannibal, The Expanse, Murdoch Mysteries, Cardinal and Killjoys, and movies including the Resident Evil series, Chloe and The Mortal Instruments: City of Bones.



Bonded

Beverley Rosenberg

Artist Statement:

The painting “Bonded” portrays a woman’s quiet moment of reflection. Her soft, introspective expression suggests she is deep in thought about her life.

The flowers and forms feel less like celebration and more like fragments of experience waiting to find their place. The patterned tablecloth resembles a puzzle, with shapes and colors scattered across the surface like pieces of a life still being assembled. The setting turns the table into a symbolic landscape of possibility, representing the process of projecting forward—imagining what the future might look like and slowly putting its fragments together.

Her loyal pet offers silent companionship and emotional support. The animal’s presence symbolizes unconditional acceptance, standing beside her regardless of the ambiguous direction she chooses.

Through textured brushwork and simplified figures, the painting captures a moment of contemplation, uncertainty, and the quiet courage it takes to piece together one’s path forward.

Artist Biography

Beverley Rosenberg is a Toronto-based visual artist who creates original paintings and drawings that explore human emotions, internal landscapes, and relationship dynamics. Her chosen medium of expression is acrylics, inks and pastels on canvas, paper and wood.

Her works have brushstrokes brimming with childlike innocence that contain vibrant, sometimes intense emotional undertones, inspiring visceral experiences for the viewer. Her passion for understanding the nature of people and the everyday experiences of life informs and inspires her work. Taking a sketchbook wherever she goes, her work is a direct response to the environment and the information discovered from lived experience. Raw and uncontrived, she produces highly authentic expressions that grab viewers and introduce new perspectives.

Rosenberg has exhibited in diverse exhibitions such as the L.L. Contemporary Art Gallery, Toronto Outdoor Art Exhibition, Norman Felix Gallery. She received the Telford Fenton Memorial Award at TOAF.



Midnight Garden

Dianne Black

Artist Statement:

Midnight Garden was inspired by memories of my parents' backyard on warm summer nights. After my Dad watered the lawn, the soil carried a rich, earthy smell and the garden seemed to shift into a quieter, more mysterious world. As the light faded and the garden grew cool and damp, familiar plants and small creatures took on a new presence—shapes emerging and disappearing between shadow and imagination.

Those moments left a lasting impression on me: the sense that a garden could transform after dusk into a place filled with subtle movement and hidden life. In this painting, layered silhouettes and patterns evoke that feeling of discovery and stillness, where memory, nature, and mystery overlap.

Artist Biography

Dianne Black is a visual artist based in Hillsdale, Ontario, just north of Barrie. She holds a B.A. (Hons.) Specialist in Visual Studies from the University of Toronto, where she built a strong foundation in fine art and design.

Black's practice transforms the landscapes and wildlife of Ontario into bold, layered compositions that balance graphic clarity with narrative depth. Through vibrant fields of colour, she distills flora and fauna into simplified silhouettes, creating imagery that evokes both pattern and storytelling. Horses, swans, rabbits, butterflies, deer, snakes, and wildflowers recur throughout her work as archetypal figures within richly patterned natural scenes.

Rooted in a deep connection to place, her work weaves together the vitality of local ecosystems with a sense of myth and memory. Through layered cut-out forms and graphic

silhouettes, Black translates the rhythms of the natural world into bold compositions that celebrate the vitality of the living landscape.



Delirium

Kathryn Clark

Artist Statement:

Sometimes making art can be the grounding force one needs when all around us is in chaos. Such was the case when I began the drawing that is the base of this piece. Caring for a family member experiencing a 6-day bout of post-surgical delirium left me grasping for an escape. The drawing was respite; this piece is the ultimate result.

Artist Biography

Kathryn studied Fine Art at Fanshawe college in London, Ontario, and completed a BFA at the University of Windsor, majoring in print making and sculpture. Next came several years as a sales rep for Curry's Art Supplies, after which she decided to pursue a teaching career. Following a very rewarding 30 years in education, retirement has given her the opportunity to reignite her creative fires. Her current artwork explores how changing life stages can inspire fresh perspectives. The drawing eventually evolved into a multidimensional representation of her overall experience.



Synapse Aurora 1

Oscar Rivas

Artist Statement:

"*Aurora Synapse*" explores the idea of connection between territory, memory, and urban experience. Through layered marks, linear structures, and diagram-like gestures, the piece evokes the visual language of neural networks and cartographic traces. The composition suggests pathways, signals, and points of contact that resemble both city infrastructure and the invisible processes of thought. The work reflects on how spaces function like living systems—dynamic, interconnected, and constantly transmitting energy and information. By merging abstraction with schematic forms, *Aurora Synapse* invites viewers to imagine the city as a network of synaptic exchanges where architecture, movement, and perception converge. The result is a visual meditation on how places are not only inhabited but also mentally mapped, remembered, and continuously re-activated through experience.

Artist Biography

Born in San José, Costa Rica, in April 1974, he is the son of Nicaraguan immigrants and holds dual nationality. Moving between both countries throughout his life has shaped his perspective on borders, displacement, and shared histories. Trained as an architect in Nicaragua, his artistic practice explores the connections between place, memory, and knowledge, guided by the belief that art and science originate from the same impulse of wonder and curiosity.



Synapse Aurora 2

Oscar Rivas

Artist Statement:

"*Aurora Synapse*" explores the idea of connection between territory, memory, and urban experience. Through layered marks, linear structures, and diagram-like gestures, the piece evokes the visual language of neural networks and cartographic traces. The composition suggests pathways, signals, and points of contact that resemble both city infrastructure and the invisible processes of thought. The work reflects on how spaces function like living systems—dynamic, interconnected, and constantly transmitting energy and information. By merging abstraction with schematic forms, *Aurora Synapse* invites viewers to imagine the city as a network of synaptic exchanges where architecture, movement, and perception converge. The result is a visual meditation on how places are not only inhabited but also mentally mapped, remembered, and continuously re-activated through experience.

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Still Life, Things from Nancy

Suzanne Gauthier

Artist Statement:

I am interested in the intersection of personal history and still life, examining how the mundane items that populate our everyday lives can accumulate significance beyond their everyday function.

Still Life, Things from Nancy is a coloured pencil drawing based on an arrangement of objects from a friend.

A limited colour palette was used to create contrast within the composition and to establish a focal point within the arrangement.

Artist Biography

Suzanne Gauthier is a Toronto-based artist, focussed on contemporary drawing and painting.

Suzanne studied at Sheridan College and the Ontario College of Art and Design, before working for many years as a book designer and illustrator. After leaving the illustration profession to pursue a different career, she returned to her studio practice, creating drawings and paintings that explore familiar items and ordinary moments.

She has been recently developing new work and exhibiting locally.



Contours of Holding #1

Christina Margaretha

Artist Statement:

My "Contours of Holding" series features a vintage silk slip I have worn in my self-portrait work. After years of wear, I was drawn to work with it as an object - an empty vessel carrying meaning and history. As I twisted and rearranged the slip on a light pad, it seemed to come alive, glowing soft, warm, and vulnerable. Some shapes, like this one, felt womb-like, peaceful, and whole, while others felt chaotic, straining against the frame. This tension mirrors my life as a woman and mother: compelled to nurture, yet painfully aware of how easily care becomes over-giving and self-erasure. These photographs live in that in-between place - where softness meets strain, and the body remembers what it has carried.

Artist Biography

Christina Margaretha is a multidisciplinary artist whose practice bridges traditional craft and contemporary lens-based media. Her work incorporates garments, thread, and handwoven textiles as symbolic materials, exploring maternal lineage, embodied memory, and the layered narratives carried through women's lives. Through the interplay of tactile and photographic processes, she examines how identity and inherited roles are shaped across generations.

Margaretha holds a BFA from York University, where she received the Tim Whiten Award from the Faculty of Visual Arts. Her work has been exhibited in Canada and the United States, including a solo exhibition at Thus Gallery (Toronto) and a six-woman show at the Aurora Cultural Centre. Her photograph "Contours of Holding #2" was recently selected for the Ontario Society of Artists 2026 Open Juried Exhibition. Last fall, she completed her third women's lens-based residency at Gibraltar Point Centre for the Arts on the Toronto Islands.



September Wild Carrot & Sow Thistle

Olivia de Fleuriot Perry

Artist Statement:

The “weeds” stand tall from years of looking over this field. Every spring, as a child, I would walk through the expended goldenrod to the cherry blossoms, past the white clovers and yellow mustards, with killdeer chirping warnings nearby. The swallows swooping in the distance over the field just thawed from the last snow. In my mind, I can see the chicory looking up at me with cool blue faces. A road now paves where they stood. I greet a magnificent wild carrot bush with sow thistle, stretching into the sunlight, a field of large industrial buildings in the background. The warm pinks and greens with spots of yellow stay with me. The next week, nothing but their roots remain hidden underground – I remember where they stood and think of them huddled together, nestled in the soil prepped for spring sod.

Artist Biography

oliviadefleuriot.com

Olivia de Fleuriot Perry is a multidisciplinary artist based on the Treaty Lands and Territory of the Mississaugas of the Credit First Nation, as well as the traditional territory of the Huron-Wendat and Haudenosaunee peoples. She earned her MFA from Emily Carr University in 2019, supported by a SSHRC Canada Graduate Scholarship. In 2026, she will exhibit at N/A Gallery in Guelph, ON; be published in Syphon, Modern Fuel Artist-run Centre, Kingston, ON; and participate in the Harvest Moon Artist Residency in Clearwater, Manitoba. She has exhibited nationally and internationally, including at the 2023 Fraser Valley Biennial in B.C. and Spilt Milk Gallery in Edinburgh. Working primarily with textiles, performative

image-making, sculptural installations, and painting, de Fleuriot Perry explores the connection with her local plant community through repetition and attentive care. Her process—often physical and immersive—combines media to fragment and reinterpret flora, reflecting a deeply embodied, evolving relationship with place. de Fleuriot Perry seeks catharsis through movement: repeated collecting and making.



Riding the Wave

Francie Adamson

Artist Statement:

For me, creating art is shamanic at its heart- each piece revealing a glimpse of the unconscious beneath the surface, both individual and collective.

I follow the tradition of carvers who look for a form already within the stone waiting to be released. Guided by the stone's natural flow, I aim to remove only what's needed for clarity and harmony.

My sculptures often merge the human form with animals, plants, and natural forces. Detail gathers where the energy or emotion is strongest—in this case the face of bird and man—while other areas are left quiet, allowing contrast and focus to emerge naturally.

The integrity of the piece is essential and is what makes my work distinct, realism is always secondary to the sense of flow. When a shape or gesture feels alive, I leave it, trusting the viewer to see what's there

Artist Biography

My artistic journey began at birth. My parents, both artists, provided endless opportunities for creative play. Regular immersion in art classes, galleries, and my parents' eclectic art collection opened a diverse world of artistic expression.

Over the years I have worked with paint, clay, and stone, exploring my creative vision in different ways. What comes most naturally, however, is carving stone. My first works were

made from chips donated by another artist. I carved miniature people and creatures, producing many broken bits—hands, tails, and eerily elongated forms—the detritus of my learning.

Last spring I had the opportunity to work in a stone sculptor's studio, and he gifted me a large stone to carve. There is magic in stepping into alignment with the process—balance, harmony, and flow—and that's what I seek to express.

I live and work in Courtice, Ontario, with my family, the trees, the critters, and a creek nearby.



Looking and Melting

Lisa Sanders

Artist Statement:

My studio practice is motivated by the infinite possibilities of paint. I layer ambiguous forms and marks, tending to the imagery as it emerges. The painting surface holds this unfolding process, articulating an idea that does not rely on words.

Looking and Melting is a larger-than-life portrait that offers the invitation to ponder what makes your heart soften a little.

Artist Biography

Lisa Sanders was born in Toronto where she continues to live and work. She studied at Guelph University where she received an Honours BA in Studio Art and graduated from the *Artist in Community Education Program* at Queen's University. She furthered her education in art through part-time studies at OCAD University and the School of Visual Arts (SVA). Sanders' work has been in solo and group exhibitions in Toronto and New York City. Her paintings are in private collections in Canada, the US and the UK.



Spring Blossom I

Taehun Lee

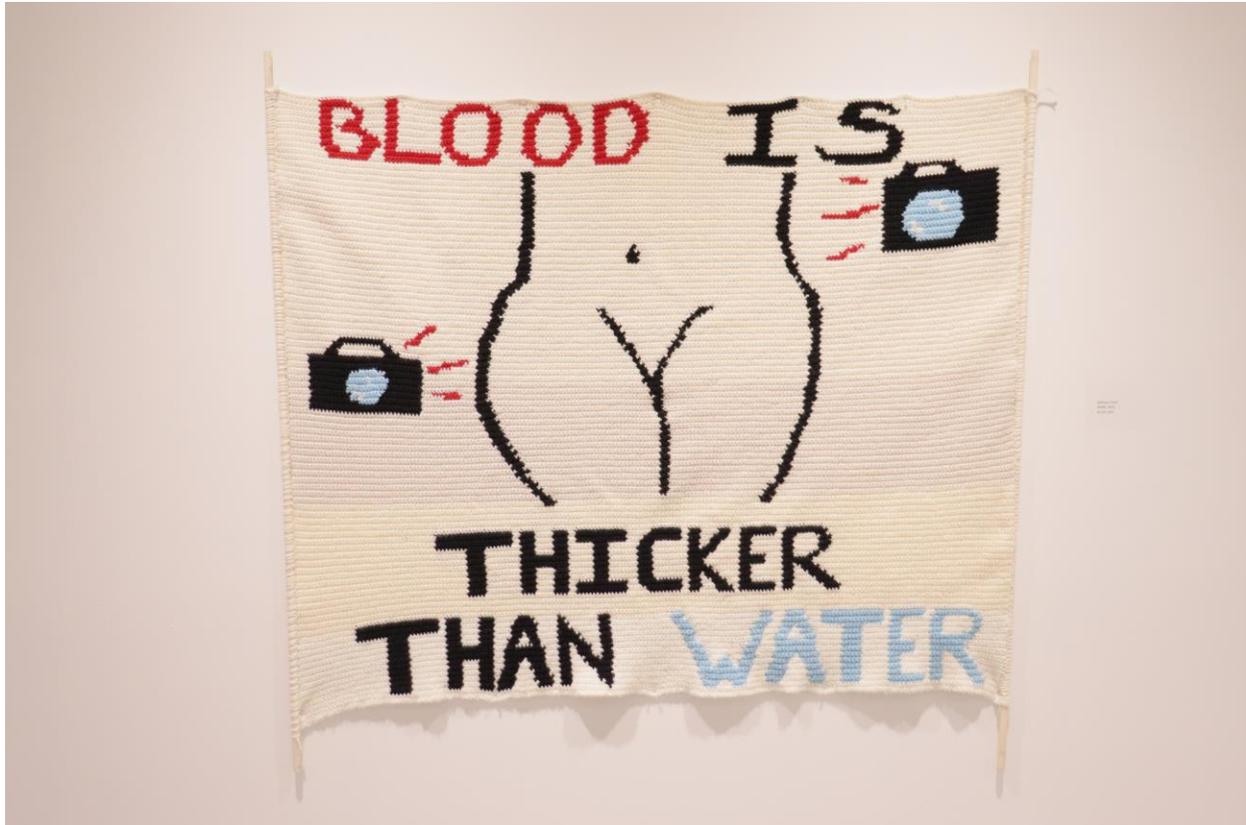
Artist Statement:

In the watercolour piece *Spring Blossom I*, Taehun Lee explores the delicate balance between structure and spontaneity. The composition captures the vibrant pulse of a wild bouquet resting within a traditional Korean fortune pouch—a symbolic vessel of good luck and prosperity. The fluidity of the medium allows her to blend intentional, structured forms, such as the intricately knotted cords and the fluttering butterfly, with the unpredictable, organic grace of nature. By reshaping these traditional symbols through a contemporary lens, she aims to create a radiant focal point that celebrates the luminous energy of life. This painting serves as both a wish for fortune and a testament to the resilience we find when we choose to bloom exactly where we are.

Artist Biography

Taehun Lee is a contemporary painter based in Whitby, Ontario, dedicated to creating art that invites joy and reflection. Working primarily in acrylic and watercolour, she translates the resilience of the natural world into bold, intentional forms. Her vibrant floral works, landscapes, and dreamscapes explore the intersection of memory and belonging, inviting a sense of quiet joy and grounded presence. Through her distinct use of dynamic colour and simplified, elegant structures, her paintings provide a living energy that transforms and invigorates any space.

Her practice is shaped by a truly international perspective. After receiving her Bachelor of Fine Arts from Hongik University in South Korea and a Master of Fine Arts from the New York Academy of Art, Taehun has collaborated with artists in North America and Asia, and has most recently exhibited her work in group shows in Whitby and Oshawa.



SOIRA

Addison Heintl

Artist Statement:

This piece is a political statement for women and those who are affected by people in their lives they were meant to trust.

Artist Biography

I am a recent graduate from the Art Fundamentals program at Georgian College. I have always taken an interest in many different art media but recently the fibre arts, specifically crocheting. I am passionate about speaking politically through my work and have a voice for women and young girls.



Dormant Chrysalis

Chance Shermet

Artist Statement:

These works are part of a series *Nature of Change*, which uses the life cycles of butterflies or moths as a starting point to investigate transformation and the physical and emotional processes/potential for change.

Drawing on a version of ancient Vietnamese and Chinese eggshell techniques, the materials used symbolize protection, potential and fragility simultaneously.

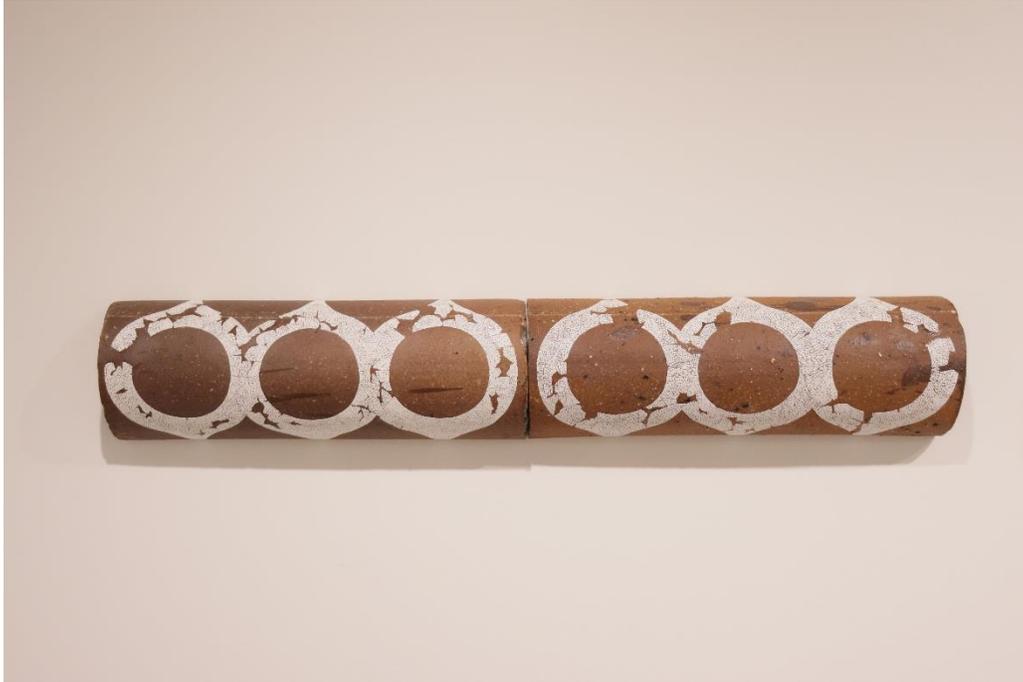
Each piece suggests distinct stages of life; egg, caterpillar, pupa and winged adult, representing the transformation of form or being. These works unpack the paradoxical nature of growth, asking how we as humans chronicle and experience partial or total change; in what capacity can this happen and what remains of our original selves?

Artist Biography

Chance Shermet is a Toronto-based artist who creates works intersecting the areas of object, sculpture and installation. He completed the Industrial Design program at OCAD University in 2021, showing work across the GTA including Artscape Gibraltar Point, DesignTO x OCAD U, J-Spot and Ignite Gallery. Chance recently received the Emerging Artist Award from Dan Lawrie International Sculpture Collection and received exhibition assistance from Ontario Arts Council.

Chance's work draws from morphing material culture, ecological intelligence and natural phenomena. Working primarily in natural mediums like wood, stone, eggshell and metal, he creates objects existing in the space between sculpture and function, with a reverence for craft.

Using objects and materials as a lens to investigate the dynamic relationship between people, place, and their constructed and natural environments, he reimagines objects as symbolic or metaphorical to engage with social, existential and ecological questions and concepts.



Imaginal Sequence

Chance Shermet

Artist Statement:

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Drawing on a version of ancient Vietnamese and Chinese eggshell techniques, the materials used symbolize protection, potential and fragility simultaneously.

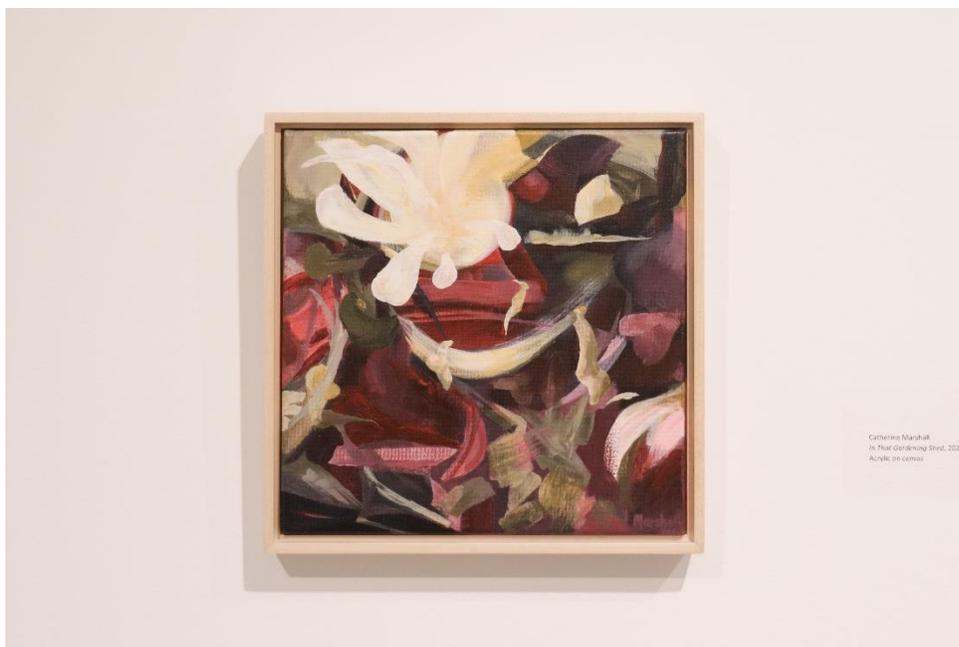
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In That Gardening Shed

Catherine Marshall

Artist Statement:

In this piece, I took an eye-opening journey exploring using only colours mixed from 1 red, 1 yellow, black and white (called the Zorn palette) which created a harmonious and richly realistic look. The emerging composition spun together both organic and seemingly man-made shapes, feeling like a secret peek into the chaos of imperfect treasures and neglected debris in a well-used gardening shed. I like to leave visual space for the viewer's own imagination. My work tends toward abstract realism with compositions that are realized from both visual and emotional memory. I aim for painterly vistas of memory, imagination, and connection...with hopes for resonance and maybe delight!

Artist Biography

Catherine Marshall is an actor/director/choreographer turned graphic designer turned visual artist. She was born and raised in multicultural Montreal and now lives and paints in Aurora, Ontario. Rooted in her fascination with organic texture and shape, light, depth, and compelling colours, her suggested vistas strive to dynamically render both inner nature and outer nature's endless, inspiring potencies. Her art practice is exploratory in materials, technique and meaning, always starts with "what if..." and is a journey into joy and gratitude for such freedom.

She believes in the power of art and nature to connect, sustain, intrigue, and reward both artist and viewer alike.

Catherine's formal training has been with the Montreal Museum of Fine Art School; Concordia University, BFA; Seneca@York, Graphic Design; and CVP with Art2Life. She has gathered a few creative arts awards along the way.

Please contact Catherine through Instagram @catherinemarshall.art or by emailing catherinemarshall.art@gmail.com.



Self Portrait 2026

Shirin Hashemi



Picking Petals

Kezleigh

Artist Statement:

Pulling petals off a flower, usually a daisy, is that old romantic game: he loves me, he loves me not. It's been around forever, at least since the 1800s. I wanted to explore the memory of myself as a child playing this game. At the time, I wasn't aware of what love was, just that I should make sure I had it when I got older. Children are so innocent and free that when I think back on that memory, I want to freeze it and keep it on my wall. And that's what "Picking Petals" is, a chunk of painted ice.

Artist Biography:

Kezleigh self-expresses herself through dreams and memories. She feels that at the core of every human, a soul is processing what the conscious mind is living. Her work features bright colours and organic shapes. Using her own digitally designed paintbrushes the work is created on her iPad. It's then UV-laser printed onto acrylic glass and laser cut into shape. She often uses multiple panels to create pieces that are fluid and integrate into the space seamlessly. Her art is heavily influenced by her background in design and her interest in nostalgia.

She's been featured in galleries such as the Arta Gallery, Hazelton Fine Art Galleries, Sahar Boluki Gallery, The Propeller Art Gallery, and Gallery 1313.

She has shown work nationally and internationally.