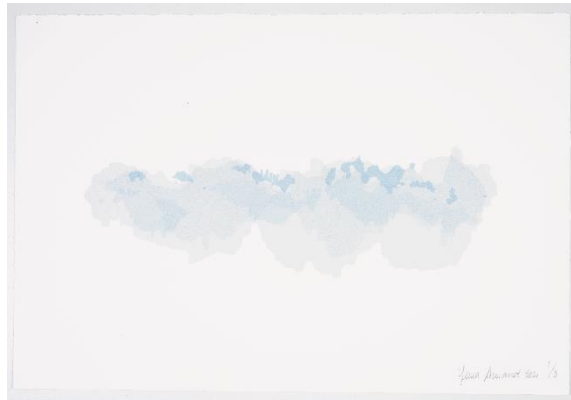


TEACHERS SHOW

March 4 to 26

2022

Yuna Amand
@yunaamand



CLOUDS #1, 2021, screen printing, dated, numbered and signed, metal and transparent base, BFK Rives paper, 56 x 76 cm. Photo credit: Aziza Nassih and Yamina Sekhri

Yuna Amand has the habit of presenting current physical phenomena, often sources of imaginary emotions and media, but which are not accessible to us on a 1:1 scale, or else pass unnoticed in what they are. What the artist is developing is arrangements of images, volumes and sounds, getting visitors to enter an environment and enabling them to witness these events in another way: the swarms of starlings settling down to sleep, the movement of the canopy of trees, the wave of an earthquake, the wave of a bomb or a ricochet... She puts physical phenomena in an everyday context, and one of artistic display, what is more—by creating the circumstances of a direct experience of a new type, of a true false contact, and from this produces an augmented reality, increasing the power of our senses. Yuna Amand brings these phenomena down to our scale and makes landscapes of them. (Excerpt from a text by Maud Le Garzic Vieira Contim, 2012 Master of philosophy and contemporary art representative)

The dynamics of *CLOUDS* revolves around the notions of transparencies, superpositions and randomness. In this work, metallic inks are diluted in a large quantity of transparent base. In addition, the settings and the number of passages are different for each print. This implies that each silkscreen print is unique.

Alexis Aubin-Laperrière
www.saloonaparis.com



Saint-Pierre, 2021, Gyotaku, Sumi ink on Washi paper, edition of 4 monotypes, 60 x 91 cm.

The process and technique

Once removed, the fish is washed and then spread out on a table where the tail and fins are held in place. Meticulously, the Sumi ink is applied with a brush onto the fish excluding the eye. A large sheet of natural washi paper is then placed over the fish. With the hands, the fish is massaged so that the ink penetrates the paper evenly. The paper is removed and then dried. In the Japanese tradition the eye is painted last then the fish comes back to live.

History and curiosity

Gyotaku: [gyo]: fish, [taku]: imprint

Long time ago, Japanese people developed this practice to inventory species, certify fishing stories (trophy) and pay homage to the nourishing sea. Founded at the crossroads between art and science, this discipline fits perfectly into my artistic practice. I am interested in the fundamental of such a graphic impulse and what remains wild and spontaneous in visual language.

My curiosity leads me to imagine the first time a fisherman observed a fish imprint. The invention of this craft is potentially coming from a coincidence: a cuttlefish caught into a net spills its ink and stains other fish and then leave a trace on the deck. Although fantasized, I remain fascinated by the origins of such a craft. In so doing, every print I do actualizes this fruitful incident.

Claudia Baltazar



Le Musée de la Nostalgie: collection verte- nouvelles acquisitions, 2022, acrylic on various objects, approximately 63 x 38 cm.

For many years now, my practice has attempted to modernize the intentions of 17th century still-life paintings we call “vanitas”: evoking the fragility of human beings, their world and their desires in the face of the inevitable flight of time. The culmination of this research resulted in a series of works, a historical fiction that I call: The Museum of Nostalgia.

Within this fiction woven around my artistic practice, my role oscillates between artist and (false) curator (who in turn also becomes: archivist, restorer, historian...).

The Museum of Nostalgia is above all collections, installations of objects grouped together in a playful manner on which "restorations" are painted in a trompe-l'œil fashion.

The installation that I am presenting here is the latest “acquisition” of the Museum, which we will add to our Green Collection.

Caroline Boileau
www.carolineboileau.com



L'air est dense, 2013, watercolors and lead on paper, 35.5 x 51 cm.

Working from a feminist perspective, with a specific interest in health issues - intimate, public, social and political – Caroline Boileau creates artworks, often hybrid, which are developed through a multidisciplinary practice using installation, drawing, video and performance. The hybrid body, the multiple representations of the body – woman's body in particular - is a recurring theme in her research, inspired by the history of art, the history of medicine, science and the news. Working in dialogue with places, collections and objects, communities and people, her practice reveals improbable cohabitations by proposing the transformation, both poetic and political, of a shared space. Since 1995, she has participated in several artist residencies, collective and one-person exhibitions in Canada, the United States and Europe.

The drawings that I develop suggest bodies with a medical, psychological, fantasized interiority, and regularly borrow forms and organs from the plant and animal worlds. Each drawing is conceived as a dense universe where illness and health, seduction and disgust, violence and pleasure coexist inside systems under tension.

The drawings presented in the exhibition, watercolours on paper, came from a strange dream during which hair grew on my tongue, filled my mouth and ended up spreading on the ground like thin tentacles exploring the space around me. This series of drawings presents bodies in weightlessness: somatic states where the human becomes entomic, aquatic and vegetal; their internal organs exteriorized and offered to the elements like those of a plant; a body open and porous to its environment where breathing and being breathed is the norm.

Kristy Boisvert
www.kristyboisvert.com



Lepus, 2022, Gouache on panel, 61 x 61 cm.

Every day Kristy wakes up with the hopeful anticipation of being able to step into her studio, into her own head, and into her creativity. She looks for every opportunity to put the daily grind of paying bills and doing laundry aside so that she can live in the magical and sometimes scary places in her head. She finds inspiration in folklore, fantasy, and magic. Every painting and drawing that Kristy creates is an invitation to enter into a textured universe of limitless possibilities.

Kristy Boisvert holds a Bachelor of Fine Arts with a Specialization in Art Education from Concordia University. She has graduated from Professional Photography and Illustration and Design at Dawson College. Kristy is a freelance illustrator and graphic designer as well as a passionate educator.

Inspired by the Lepus “the hare” constellation found under Orion in the night sky this artwork explores the nocturnal. Hares have long been associated with the moon, often seen eating in fields at night seemingly bathing in the moonlight. In ancient times it was also believed that hares shifted between being male and female so that they could lay eggs. This symbolic understanding of the hare is the basis for Lepus. In some folklore, the hare embodies the full spectrum of feminine and masculine energy creating a dynamic but balanced expression of identity. The open eye found in the upper moon is juxtaposed with the closed eye of the lower moon, representing the third eye that looks both outward and inward.

Mylène Boisvert
www.myleneboisvert.com
@mylene_boisvert



Champ des possibles no.1, 2019, Watercolor on Japanese mulberry paper, Saint-Armand linen paper, handmade paper thread, 94 x 71 cm.

Originally from Drummondville, Mylène Boisvert lives and works in Montreal. She completed her visual arts training at Concordia University and textile design training at Centre Design & Impression Textile. She has several years of experience as a textile designer in the knitting industry (2001-2006) and as a teacher. Her works have been shown in numerous solo and group exhibitions in Quebec, Canada and abroad. Some of her pieces are part of private and public collections.

Through different projects, I explore the stories associated with textiles, places of memory and botany. Linen fiber in the form of paper plays an important role in my work and is pivotal for exploring these themes. The linen was first a fabric and subsequently became handmade paper that I transform back into threads. I create structures and embellishments on the paper yarns from a personalized gesture, thus establishing a textile vocabulary formed by my own codes that I apply meticulously throughout the creation.

The work presented is a composition inspired by a field located near my home. In the first step, I make the paper threads that I then wrap with Japanese papers colored with watercolor. Then I construct line by line from a pre-established system, the frequented landscape of which I wish to capture the essence.

Jessica Brouder
www.jessicabrouder.com



Seeds in Soil, 2020, used yoga mat, salt dough, acrylic paint, 31 x 27 x 5 cm.

Jessica Brouder (b. 1980) lives and works in Montreal. She holds an MFA in Medium and Material Based Art (Textile department) from the National Academy of the Arts in Oslo (Norway), an MA in Fine Art from Central Saint Martins College of Art and Design in London (England), and a BFA in Fine Art (Painting) from Limerick School of Art and Design (Ireland). Brouder makes sculptural textiles with societal debris and renewable materials. Her practice is a process of knowledge building through re-making objects and images that is rooted in a textile tradition. Jessica Brouder has participated in exhibitions in Europe and North America since 2003. Brouder has been awarded several prizes, residencies and grants from funding bodies such as the Norwegian Arts Council, CALQ and Canada Council for the Arts.

These weavings were made over the last two years. Some of them have emerged over several months of being woven, painted, unwoven and re-woven, making for a combination of both intentional and chance connections. I've been thinking about soil as a place where mixing happens, where transformations happen, where whole life cycles, processes of re-mattering are happening. The weavings are made of used yoga mats that contain long dead creatures, in the form of fossil fuels. I have started to think through ideas of fossil kin and have, for these works, employed a square-like format echoing a sampling quadrat. A quadrat is a method for counting used in ecology, geography and biology to identify, record and estimate numbers of species in a sample area. These weavings are part of a body of work I am currently developing.

Véronique Buist
www.veroniquebuist.com



Bureau des glaces, 2020, assembly of embroidered papers, handmade, 124 x 94 cm.

Véronique Buist is a mixed media artist with a growing interest for color, perception and landscape. Since 2015, she has developed her technical skills working with embroidery and more recently paper making, enhancing the poetic aspect of the process and intuition that guides creation. Her more recent works allow perception to be questioned and by doing so, exploration is led by the process itself. It results in a corpus of multidisciplinary artworks where bidimensional pieces, sculpture and installation intersects.

Buist obtained her Visual and Media Art Degree in 2010 from University of Quebec in Montreal and her work has since been exhibited in Canada and in Europe. She also completed three art residencies, one supported by the Conseil des arts et des lettres du Québec in 2017. She currently works from Montreal on various projects, both as an artist and as an independent florist.

The series of artworks *bureau des glaces* is first and foremost a subject of study of the northern territory, of the richness of the winter landscape observed by the artist. The lexical field of Nordic elements and different states of frozen water has fueled this exploration. The first large-format piece, entitled *bureau des glaces*, is an assemblage of hand-embroidered papers that was originally planned to be showcased in a collective exhibition outside Quebec. Due to the pandemic, the artwork was therefore completed, but remained frozen in the studio, without the possibility of being seen by the public. Being coherent with the subject of the frozen water suggested in the series, the evolution of this artwork stretched over several months, leaving room for contemplation and imperceptible inertia of elements that moves despite the rest.

Guylaine Chevarie-Lessard
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@guylaine.chevarielessard



Sentiment océanique #49, 2021, ink and acrylic pencil, oil stick on Mylar paper, 107 x 167 cm.

Guylaine Chevarie-Lessard is an emerging multidisciplinary artist and essayist. Her works are part of a private and corporate collection of Mouvement Desjardins. She has several solo exhibitions at her credit, both in Quebec and in Canada. She has a Ph.D. in arts from Quebec University in Montreal (2015). Her thesis has been published in 2019 to Nota Bene editions (*The Voice, Between the Audible and the Visible*). She also has a master in Art philosophy (Université du Québec à Montréal, 2001) and a BFA in Visual Arts (Concordia University, Montreal, 2009). Her last exhibitions have been presented at McClure Gallery, Qc (2020) and her next one at FOFA Gallery, Concordia University (2022). She was also a recipient of the arts council of Quebec and Canada.

My multidisciplinary practice lies between the pictorial and the installation. It focuses on the close links that unite the body and its experience of the landscape. It is inspired by modernism, whose heritage it pursues while seeking to update it. Here, the "form" carries poetic meaning and invokes an "oceanic feeling", to use Freud's expression, that is, a feeling "of something limitless, infinite." This "formal" research, as well as the experience of contemplation that accompanies it, is inspired by various landscapes - rural, coastal, marine, aerial - observed during travels. From these various wanderings and observations, I retain each time a colour chart from which I draw to create the elements of my compositions. These compositions revolve around a "background-stain-sign" system, a system that I have developed since my project *Far From the Noises of the World* (2015-16). Having a practice of writing for several years, it influences the way in which I have developed my pictorial vocabulary. From the letters of the alphabet I created new signs by reducing the letters to curved lines and straight lines. These signs became more complex, became enigmatic and pictorial. Between the "background", the "spots" and the "signs", I seek to create a depth of field that is expressed in the infinite space that seems to exist between each element of the composition.

Zoe Compton
www.zoecompton.com
@zoecompton



Belle River, 2021, woven tapestry, 71 x 96 cm.

Zoe is an artist, environmentalist, and art educator. She completed a double Bachelor's degree in Environmental Studies and Fine Arts at Bishop's University, and a Master's degree in Art Education at Concordia University. Troubled by the toxic ingredients and wastefulness of most art-making practices, Zoe turned to tapestry weaving as a way to produce environmental art with a more sustainable medium. Her work explores the intersections between ecology and art, and is largely inspired by a decade living in the Eastern Townships of Quebec. She works as an educator and project manager at the PHI Foundation for Contemporary Art and teaches tapestry weaving at the Visual Arts Centre, the Pointe St-Charles Art School, and in other community settings.

In an exploration of my settler colonial ancestry for my master's thesis, *Belle River* is a woven cartographic tapestry of the land on which my ancestors first resided in Canada. From an environmental perspective, it considers how my ancestors operated one of the largest sawmills on Prince Edward Island in a time when deforestation was at its peak. Before the arrival of European settlers, the Island was covered by old-growth forest. Today, the land is notable for its pastoral landscape, its red eroding coastline, and its famous potatoes. Using cartography, which has long been used as an instrument of settler colonialism, I attempted to redefine the practice with a decolonization object, while critically contemplating the role of my ancestors in altering the Island's landscape and ecology.

Susan Fowler

<http://visualartscentre.ca/school-of-art/phto-gallery/teachers/susan-fowler/>

Works prior to 2015: www.susanfowlerart.co

Artiste: **SUSAN FOWLER**

Proposition d'œuvres pour l'EXPOSITION DES ENSEIGNANTS 2022
CENTRE DES ARTS VISUELS



GOING, WALKING, COMING, WAITING (2017-18)
photomontage à partir d'images imprimées en acrylique sur papier journal, collé sur panneaux de bois
photomontage made from individual acrylic prints on newspaper, collaged on to wooden panels
20cm x 91cm x 4cm chaque / 7 8/16" x 36" x 1 5/16" each

Going, Waiting, 2017-18, Photomontage made from different acrylic prints on newsprint collaged onto wooden panels, 20 x 91 x 4 cm. each.

Susan Fowler grew up in California and lived and studied modern languages in Europe for several years before immigrating to Montreal in 1965. She taught French for the Lakeshore School Board and then composed popular music and sang professionally for ten years.

During the 1980's, initially working in watercolour, she gained recognition exhibiting with the Dorval and Lakeshore Artists' Associations and the early juried Société canadienne de l'aquarelle shows and also began teaching art locally. She completed an honours BFA in Painting and Drawing at Concordia University (1990) and had taught at the Visual Art Centre for almost 30 years (watercolour, drawing, mixed media, independent study) until 2019 and the outbreak of the pandemic.

Her digital prints, mixed media and collage works, installations and constructed sculptures, drawings and watercolours have been shown in over 50 solo and group exhibitions since 1983 and can be found in private and public collections both in Canada and abroad.

Annelise Gadoury
www.annelisegadoury.com
@annelisegadoury



Sink 5, 2022, watercolour, 30 x 23 cm.

Annelise Gadoury's work focuses on images of people and the places they inhabit; their universe, their characteristics. She tries to bring forth the moments when light defines a face and shadows caress objects. Through everyday surroundings, she tries to underscore the inner self and the outer shell, and how they echo each other.

For Annelise Gadoury, the organisation of an environment is an expression of the individual; reaching this everyday nature, painting those places we often disregard or forget, capturing those unique moments, is the soul of her art.

In the watercolour, *Sink 5*, the dishes are dripping, the cutlery is soaking; these objects are oblivious to what is happening in the world, and simply reflect the spring sun.

Annelise Gadoury is a figurative painter. In her work, she is searching for that telling moment, cast of light or expression. Her favorite subjects are portraits of family and friends, familiar buildings, interiors and things, often rendered in a very limited palette.

Annelise's main sources of inspiration are the special light in Andrew Wyeth's paintings, John Singer Sargent's lively watercolours, Giorgio Morandi's muted palette, and Lucian Freud's soulful portraits and vital brushstrokes.

Born in Sherbrooke, Québec, Annelise has a Bachelor's degree in Visual Arts from Laval University, Québec, where she was awarded the La Vigie Sculpture Scholarship and was a finalist for the René-Richard Scholarship. A former multimedia art director, Annelise has worked in some of Montreal's leading ad agencies and on award-winning campaigns. Since 2009, she has been focusing all her creative energy on painting, and teaching since 2019. Annelise Gadoury lives and works in Montreal.

Dominique Gagnon
www.dominiquegagnon.art



Les vies filantes: deux mondes parallèles, 2021-2022, watercolour, collage, 24k gold leaf on Twinrocker rag paper, 56 x 56 cm.

In my paintings, I explore the gap between representation and responsibility. I seek to give a voice to the rivers, the lakes, the forests, the meadows, and their inhabitants. Shouldn't they be allowed to represent essential causes related to their existence and wellbeing as much as we are? Drawing, collage, colour work together in my images to try to ignite in the viewer a desire to re-enchant the natural world with which we interact. I use materials crafted from nature such as watercolour, mineral pigments, rag paper and gold leaf, because for me, these materials mirror the beauty, the mystery, the elusiveness of the worlds outside our own civilization, as well as the richness and fragility of our own world.

Dominique Gagnon obtained a PhD in Art and Environment from Université Laval in 2020. She started her art studies at OCAD, in Toronto, from which she graduated in visual arts. She also obtained a BA and an MA in Art History from Université de Montréal and an MFA in visual arts from Lesley University in Boston, MA. She has been the Director of Studio Georgeville, an art gallery located in the Eastern Townships, for many years, and teaches watercolour at the Visual Arts Centre since 2013. Her work has been exhibited in the Eastern Townships, in Montréal, in Ontario and in Boston, MA.

Dimitri Gagnon Morris
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@dimitri.gagnon.morris



First Moments, 2020, Aluminium, 61 x 61 cm.

When my daughter was born, my consciousness struggled to keep up with the moment and seemed to be one step away from reality. By the time I knew it, I was fumbling to “catch” the baby that my hemorrhaging wife had just pushed out of her body. A bloody moment and a shot of oxytocin later, everything was fine; my wife was fine, with our daughter safely in her arms.

Yet, I still felt out of synch with this life-changing event.

“First Moments” is the outcome of a performance in which I strive to mindfully smash a metal sheet with a heavy hammer-like object, partly composed of an antique iron from my father’s ancestral home. The imprints capture my struggle to remain loving and fully present in the everyday menial tasks as well as the momentous occasions of parenthood, and the weight of inherited behaviour.

Amongst other identities, Dimitri Gagnon Morris is a father, husband, artist and goldsmith. Originally from Ottawa/Gatineau, Dimitri enjoyed a decade-long career in the media arts (animation/motion graphics) before discovering a passion for metalwork during a silversmithing workshop in Mexico. He moved to Montréal in 2011 and completed the three-year jewellery program at l’École de joaillerie de Montréal in 2014. In parallel to his jewellery practice, Dimitri completed a BFA in studio arts at Concordia University in 2020. Dimitri’s work has been exhibited in venues including the Musée National des beaux arts du Québec, the Musée des métiers d’arts du Québec, the Niche Awards (Philadelphia), and Craft Ontario (Toronto); it has appeared in publications including *Narrative Jewelry: Tales from the Toolbox* (Mark Fenn, Schiffer: 2017) and *Elle Québec*. Dimitri’s work straddles craft’s functional aspects with art’s transformative power.

Elisabeth Galante
elisabethgalante@gmail.com
@elisabethgalante



A woven flow, 2021, Watercolour on vintage paper, 36 x 51 cm.

Elisabeth Galante studied at the Art Academy of Cincinnati, University of Cincinnati, École du Musée des beaux arts de Montréal and Concordia University (fine arts), Oberlin College and Indiana University (musical performance). Has taught drawing and painting at the Visual Arts Centre since 1986 and was director of Fine and Applied Arts from 1987-2020. Her drawings, watercolours and paintings are widely exhibited and are represented in numerous private and corporate collections. Professional experience also includes teaching at Concordia University (classical flute studies and chamber music) from 1974-1988.

Work description:

“I watched the quivering lamplight fall
On plate and flowers and pouring tea
And cup and cloth; and they and we
Flung all the dancing moments by...”

(Rupert Brooke, from “Dining-Room Tea”)

Gianni Giuliano
www.gianni-giuliano.com



The Peacekeepers; The Conjuring of the Sacred and the Profane, 2021, Oil and egg emulsion on linen/board, 134 x 83 cm.

Gianni Giuliano is of Italian descent, and born in Montreal, Canada where he continues to live and work. In 1998 he completed a Bachelor studies with distinction in Fine Arts from Concordia University in Painting & Drawing and in 2014 a Master degree in Art from Université du Québec à Montréal in Painting. He is the winner of the 6th Edition of The Brush Off Competition and twice a finalist (2016 and 2018) for the Bombay Sapphire Artisan Series Competition. Amongst many other prizes, he is also two-time recipient of the Elizabeth Greenshields grant. His works can be found in numerous public, private and corporate collections.

Influenced both by the Old Master Italian painters, the London School and their contemporaries; Mark Tansey, Michael Borremans, Alex Colville and Neo Rausch, Gianni Giuliano is part of the contemporary realist figuration. Allegorical in nature, his work draws a sense of disquiet: uncertainty, urgency, and tension. The setting is not merely disturbing, but profoundly disturbing in the sense that mundane situations are imbued with an air of brooding insistence. The compositions echo that of narrative paintings, and invite the viewer to unfold the multiple layers of interpretations and to question the scene that is staged before them.

Tracy Grosvenor



Being a daisy, 2021, Watercolour on paper, 40 x 61 cm.

Tracy is an artist, educator, and facilitator with an M.F.A. in art Education from Concordia University. She maintains an interdisciplinary art practice with a focus in acrylic painting and is strongly committed to community-based art education. She has coordinated community driven art projects engaging publics such as intergenerational groups, at-risk youth, and cultural organizations. Her fifteen years of experience as a museum educator have inspired her to cultivate ways appreciating various forms of contemporary art, articulating artistic thought, and developing creative process.

This work is part of a recent series of watercolour paintings. As I see it, artistic process is a form of storytelling. My perception of the world around me is informed by my moments in space, my experience of the natural environment, it's magical, organized, disorganized, and accidental existence. I paint about my encounters with these spaces. I translate, I feel, I distort. These paintings are stories about my curiosity.

Newsha Hamidi
www.newshahamidi.com



Serene, 2022, Acrylic on canvas, 45 x 60 cm.

Newsha has studied visual arts at York University (Bachelor of Fine Arts) and art education at Concordia University (Masters of Art). She specializes in oil and acrylic painting, with an emphasis on mixed media. A new frontier in her artistic journey is exploring abstract art. Recent experimentation with texture marries old and new techniques to reach a bolder and more expressive visual language. Newsha also enjoys teaching art to children and adults, helping them to discover their creative side in the process. She has participated in various group and solo exhibitions in Montreal and Washington DC.

Painting for me is a poetic expression of my inner self. My paintings portray an emotional response to what I see in the natural landscape. My landscape paintings are the reflection of my deep admiration for nature and its ultimate beauty. Thus, these paintings are my visual diaries celebrating the beauty and peace found in nature. La peinture est pour moi une expression poétique de mon moi intérieur.

Mary Hayes
www.maryhayes.ca



Contagion, 2020, watercolour, 28 x 38 cm.

Mary Hayes has a BFA in Visual Arts from Concordia University. She has had several solo exhibitions and participated in group exhibitions in Quebec and North America. She has received grants from Conseil des arts et des Lettres du Québec, Canada Arts Council, and the Adolph and Esther Gottlieb Foundation. Her work can be found in public and private collections, such as the Art Bank of the Canada Council, Loto-Québec, La Grande Bibliothèque du Québec, the Musée du Québec and Senvest Inc. She lives and works in Tiohtià:ke - Mooniyang – Montréal.

"Contagion" is part of a body of work featuring teens and youth in situations inspired by teen hero/antihero narratives from American popular culture. It is the latest of a lifelong collaboration with the younger members of my immediate and extended family, where gesture and facial expression are exploited as a means to express the individual's personal journey within the greater context of society at large.

Leona Heilig
leonaheilig.blogspot.com



Making Space III, 2021, Watercolour on Fabriano Artistic paper, 37 x 72 cm.

Born in Montreal, Leona Heilig has spent her life surrounded by artists and musicians. She has studied dance, theatre, Tai chi and visual arts. Years ago, she fell in love with watercolour and has never looked back, although she also enjoys doing collage, and drawing in pencil, charcoal and ink. Since 2008, Leona has participated in close to twenty group, two-person and solo exhibits. No matter the subject, be it still life, landscape, portraiture or abstraction, Leona is interested in the borders between objects and shapes, and between realism and abstraction.

She puts her lifelong experience as an educator to good use teaching watercolour and drawing, both in the community and for art schools such as the Visual Arts Centre and the Montreal Museum of Fine Arts.

About MAKING SPACE III:

Through these paintings I escape to places of infinite space and freedom. As I work with my paints, gradually a place emerges, and I'm suddenly *there*; transported to the mountains, the ocean, the countryside; somewhere I've been before or somewhere I'd like to be.

Jennifer Jones



Lake Superior, 2021, watercolour, 12 x 16 cm.

Jennifer Jones is currently an educator, teaching art and working with special needs children and adults. Since the pandemic she has also been working online teaching English. During the pandemic Jennifer has been making and distributing sleep mats to the homeless population of Montreal. She has also collaborated with Bread and Beyond to present workshops to other groups and individuals interested in creating sleep mats. The mats are made from plastic bags which would normally go into the recycling bin.

Jennifer studied at the Wexford Art Centre in Ontario and then Concordia University. She has a degree in Fine Arts (Specializing in Painting and Drawing) and Early Childhood Education.

Corina Kennedy
www.corinakennedy.com
@corinakennedy



Blue White Collar II (Launderer), 2021, non-photo blue pencil on paper, 28 x 20 cm.

Corina Kennedy holds a BFA from Concordia University and a MFA and MA from SUNY Purchase College. Her work has been included in exhibitions in New York, Houston, Washington DC, Toronto and Montreal, most notably in the 2009 Montreal Biennale. She has been an alumni artist-in-residence at Purchase College, and an Edward F. Albee Foundation Fellow in Montauk, New York, and is the recipient of a Canada Council for the Arts grant.

Blue White Collar II (Launderer) is a drawing in a larger multi-disciplinary series on the theme of white collar crime. Employing the techniques of photorealism, the work engages with the act photocopying but is rendered with a material that is at odds with that practice. Non-photo blue is a designated hue, commonly used in the print industry, designed for reduced detection by cameras and copiers. This feature lends itself to the ideas of the undetectable document or unreproducible evidence that my project addresses.

Shenice Lafortune
@shenice.ceramics



Goliath Beetle Jar, 2021, stoneware, approx. 17 x 15 cm.

Shenice Lafortune is a ceramic artist from Montreal, who studied at Concordia University and obtained a bachelor's degree in ceramics. Their work primarily consist of hand built sculptural pieces and functional wares inspired by nature.

Lily Lanken



Pandemic Project #2 #3 #4, 2020-2021, slip cast using black stoneware, black glazes, cone 6, various sizes.

Lily Lanken is an artist, musician and ceramics technician living in Montreal. Born into an artistic family, Lily has been making art since she was a child. She graduated in Studio Arts from Concordia University in 2006 and has been making ceramics since 2010. Her ceramic pieces are slip cast porcelain and, though functional, are very delicate. When not doing art, she sings in her family's international music shows.

I started my Pandemic Project early, in April 2020, as a way to feel useful when everything had shut and I had become jobless. The pandemic was such a dark time and I wanted to express how it was making me feel. I normally work with slip cast porcelain, but I had buckets of black stoneware slip from the year before that I had never used. Suddenly, the time was right. The project took more than a year to complete—I even worried the pandemic might end before I was finished (ha!). I settled on using a black glaze over the black slip. These fragile pieces could be a lost dinner setting, or a sculpture, or abyssal vessels into which one can gaze during the end times.

Eva Lapka
www.evalapka.com



Player, 2020, stoneware, glaze, 77 x 40 x 21 cm.

I have always imagined the creative process to be a series of interrelated impacts, emotions, decisions, doubts and certainties. I try to avoid any narration, and restrict it as much as possible. In the practice of my craft, I feel as though I journey between light and darkness. Every step of my creative process involves adding or removing light and shadow, thus encouraging dialogue between my work and the viewer, helping to draw them closer together. My pieces encompass elements of time, space, density, and memory, as well as openings to allow for breathing room. Sometimes, when a cry remains unheard, I wish to give silence wings; at other times, I leave things intact and this is simply enough. My work reflects my conscious participation in life and serves as its mirror, covered with a velvet curtain. The reflection is thus obscured and leaves room for personal interpretation.

Eva Lapka is originally from the Czech Republic. She completed her formal studies in sculpture and ceramic design at the École des métiers d'art, in Brno. Since 1988 Lapka has taught at several institutions in Montréal including the Visual Arts Centre. She has exhibited extensively both in Canada and internationally. Her works can be found in collections throughout Quebec, Canada, the United States and Europe. Eva Lapka is the recipient of numerous grants and awards and, in 2013, she became a member of the Royal Canadian Academy of the Arts.

Victoria Leblanc

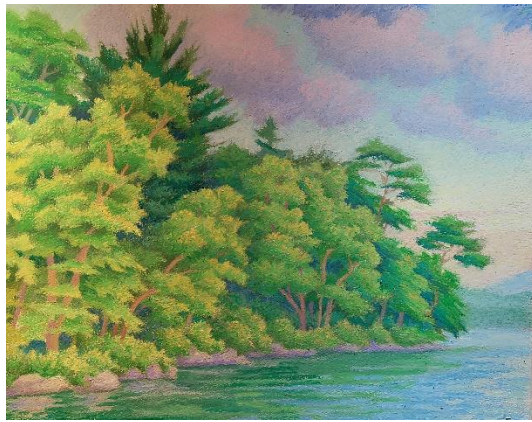


Tethered, 2021, oil, oil stick on Yupo paper, 65 x 50 cm.

Victoria LeBlanc, BA, MA, Concordia University, creative writing; art studies Concordia, Toronto School of Art, London School of Art. Post-graduate studies in visual literacy, McGill University. She has participated in solo and group exhibitions across Canada. Her work can be found in corporate and private collections in Canada and the United States. Former Director of the Visual Arts Centre and McClure Gallery (1996-2017). Curator of Westmount's Municipal Gallery since 1998. Contributor to over 50 publications on contemporary Canadian artists. Author of a collection of poems, *Hold*(2019), *Clay Roots, the Potters' Club and its legacy at the Visual Arts Centre* (2021). Forthcoming, *Mudlark* (2022), a meditation in paint and words on a 'path by a river'.

Tethered (2022) is one of a group of paintings exploring the idea of movement and stillness, path and place. I enjoy working back and forth between abstraction and figuration, exploring those edges and overlaps. I work mostly in oil but also in watercolour and my visual work is deeply informed by my writing; words and images cross-fertilize and provide resonant territory for creative exploration.

Branka Marinkovic
bmfineart.com



Eagle Island, 2022, Oil pastel on Arches 140 lb. Cotton paper, 42.5 x 53.5 cm.

Branka Marinkovic (BFA, MA) has a background in art history, painting and art education. Her artistic practice focuses on painting and drawing in traditional media such as oil paint and acrylic, as well as digital painting. She works as a professional artist, showing her work in group and solo exhibitions, and as an educator, teaching visual arts to adults. She is currently a doctoral candidate in Art Education at Concordia University, where her research focuses on artistic process and embodied cognition.

My practice focuses on the relationship between identity and geographical place. The Landscape becomes an analogy for emotional states of mind and questions of being and time. Trees are silent spectators of the cycles of life. This painting is part of a series that explores the gaze of the tree. It is a blend of imagination and observation that wonders about the stories that trees could tell us as witnesses to their surroundings. I begins with the question: If I were a tree, where would I plant my roots?

Helena Martin Franco
helenamartinfranco.com/
[@frittacaro/](https://www.instagram.com/frittacaro/)



Torse, 2022, watercolour, 38 x 38 cm.

Helena Martin Franco, born in Colombia; she has lived and worked in Tiohtiá:ke/Montreal since 1998. Her interdisciplinary practice explores the crossbreeding of different artistic processes and the hybridization between traditional techniques and new technologies. Helena creates autofiction where she explores the permeability and boundaries between cultural, national and gender identities. Her artistic proposals participate in the dialogue about gender-based violence, immigration and artistic censorship. Winner of the 2018 POWERHOUSE PRIZE, she holds a master's degree in visual and media arts from the University of Quebec in Montreal.

The elephant woman is a character inspired by the Spanish expression «tener el moco en el suelo», which literally translates into «having the trunk on the ground». This expression expresses a state of sorrow. This character turns out to be a form of self-mockery about my own disappointments. The search for ways to represent her in drawing, in watercolor, in performance allowed me to incorporate into my approach the perspective of the reconstruction of identity in the intimate. Through it, I challenge the archetypes of gender, very present in my original culture and in contemporary mass media. These models, which value the guilt, submission and conformism of women and men appeared through this character. She wants to challenge the power relationship within the couple, at the same time as she wants to express the desire to rethink other identities.

Melanie Matthews



Collage Diptych, 2022, collage on wood panel, 35 x 60 cm.

Melanie Matthews is best known for her dynamic use of paint that transform the quotidian into conceptually rich images. Drawing widely from popular culture, and art history to fuse diverse elements, styles, paint application, approaches, and materials, that explore themes around sexual identity, representations of the female and sexual politics. Melanie studied at Concordia University and has a BFA with distinction from Concordia University. Melanie has worked with acrylic paint and resins for over 40 years, 20 years a Working Artist Professional with Golden Artist Colors. Melanie has exhibited widely in Montreal at The Belgo Contemporary Art Building, as well as in Ontario also internationally in New York and Miami Florida as well as well as Tai Pai Taiwan. Melanie is known for developing a popular immediate image transfer technique and for an expertise and proficiency in acrylic techniques. She is currently represented by Gallery on Queen in Fredericton New Brunswick. Melanie lectures and instructs painting for the last decade at the Montreal Museum of Fine Art, at Dawson College and Lectures widely for Golden Artist Colors throughout the province of Quebec and Ontario she is the mother of 2 and lives and works In Montreal.

These works have all been created within the last 12 months, made at home during quarantine. All created with what was at hand. These paintings represent a turning inward as they are smaller in scale. I embraced the idea of my world closing inward and inhabiting a literal and figuratively reduced personal space. These works are about seeking and finding joy in being isolated. I have taken great solace in the act of art making and continue to celebrate the sensuality of layering colour and texture.

Madeleine Mayo
www.madeleinemayo.com



Thing - Inspired from a sketch by Éric Simon, 2021, Acrylic on panel, 60 x 45 cm.

Madeleine Mayo is an interdisciplinary artist who works with painting, sculpture and installation. She holds a BFA from the Ontario College of Art & Design University and was awarded the Claudine and Stephen Bronfman Fellowship through Concordia University where she completed her MFA. Mayo has attended numerous artist residencies, loves teaching, and she is currently engaged in several collaborative projects that incorporate performance art and film. She has lived and worked in Montréal, Québec for the past 12 years.

This painting was inspired by a sketch sent to me by Éric Simon. I had been working from my own imagination and I wanted to explore shape ideas from the imaginations of other people. Though this painting is quite different from the original sketch, it inspired me to approach the line in a new way. Working with my colleagues' sketches has been a wonderful way to feel connected to them in my otherwise solitary studio practice, something that has been especially nice during a pandemic.

Colleen Dwyer Meloche



Unravelling, 2019, glazed porcelain, 56 x 18 x 15 cm.

Colleen Dwyer Meloche is a Montreal based artist who works predominantly with porcelain. Her art practice ranges from eclectic ceramics for the home to sculptural constructions incorporating clay, wood, metal and at times, found objects. In her functional work, Colleen uses hand-building techniques as well as throwing on the pottery wheel. She layers stencils of coloured underglazes and applies image transfers to create surface treatments. The design of these limited edition collections centers on serving pieces embellished with theme variations of the circle. Her precariously assembled sculptures reminiscent of toys, architectural elements and familiar domestic objects explore idealism in childhood and play, the tension between the cherished and the reviled and the desire for balance between work and play. Colleen's work dissects the tapestry of universal feelings of loneliness, confusion and joy as they play out in metaphors of balance and belonging. Colleen received her BFA with distinction from Concordia University in Montreal, Quebec. She has participated in long-term ceramic internships in both Montreal (Atelier Transit) and the south of France (Office Franco-Québécois pour la Jeunesse); where she enjoyed individual mentoring and on-site experience in driving a professional art practice. Colleen has also studied drawing in Italy and has exhibited her work in France, the United States and Canada.

These glazed porcelain "containers" record the unraveling of healing with all the challenges and deceptions of transformation. This body of work came together after a breast cancer diagnosis. The months of chemotherapy promised to hinder my studio time and creative energy. It was uncertain if I could continue working in the studio, despite being told to quit my teaching job, cancel my gym membership and avoid public venues for the following year. It was all so shocking, much like the first time a newborn wakes you five times in a single night. Then a new routine sinks in and you can't quite make out the line separating your life into before and after. The effect of the treatments were gradual so I began a project that could be built in a couple of hours and set to dry

immediately. A drastic shift from my usual process. Pushing and stretching thin porcelain strips around newspaper moulds became the new metaphor for living with cancer. The summer of 2019 was in an odd way, a glorious summer - I sat long hours on my front steps watching the neighbourhood and planted a tree. By the fall, the pharmaceuticals had obliterated most activities and thoughts into hours of chills under the covers and forgetting the threads of my story. This dance with time has imbibed my artistic practice with acceptance and reinforced the deliberate attempt at slowing down and taking the time to appreciate the pleasure of labor. Now that my life has regained a busy beat, I build a "container" here and there in between the longer sculpture constructions. The in between rhythm of making these pieces, with their familiar textures and general precariousness, parallels the delicate structure of wellness, and how tightly hinged it can be to a before and an after.

Michael Merrill
www.michaelmerrill.ca



January 13, 2022, oil on panel, 35 x 50 cm.

I was born in Montreal, and have been painting and exhibiting since 1975. I have a diploma from the School of Art and Design of the Montreal Museum of Fine Arts. My work has been exhibited nationally and internationally, across Canada and Europe, including Cologne, Berlin, Paris and the inaugural Québec Triennial, organized by the Musée d'art contemporain de Montréal in 2008. Other exhibitions include, *Espace/Outer Space* and *Espace intérieur/Inner Space*, at the McClure Gallery of the Visual Arts Centre and the Montreal Museum of Fine Arts respectively in the fall of 2011. In 2012, I participated in the exhibition *Builders* at the National Gallery of Canada and in 2013, *Projet Peinture* at the Galerie de l'UQAM in Montreal. My last solo exhibition was in the fall of 2021 at Galerie Roger Bellemare et Christian Lambert, a gallery that has represented me since 2005. My work is in various collections, including the Musée national des beaux-arts du Québec, Musée d'art contemporain de Montréal, the Montreal Museum of Fine Arts, the National Gallery of Canada, McLaren Art Gallery, Claridge Collection, Deutsche Bank as well as private collections.

The paintings are from an ongoing series of over 50 paintings, so far. They are still lives painted in a single session with a minimum of change. The objects are from the studio and often reappear in other combinations in other paintings. I am looking to reinvent and surprise myself with each painting and engage with the material aspects of the work.

Lorna Mulligan
www.lornamulligan.com



Navigations Series #2 and #4, 2020, watercolour, gouache and sumi on vintage watercolour paper, 32 x 41 cm. each.

Situated at the intersection of materiality and memory, Lorna's paintings are visual responses to the act of walking along fragile coastal landscapes. Her work is about unpredictable edges, combining lyrical abstraction with energetic brushwork and flowing washes, often accompanied by her own calligraphic written text. Lorna's artwork has a contemplative feel, albeit full of gestural energy and power. The imagery fluctuates with a poetic balance between glimpses of actual geographical locations and the constant reminder of the painted surface.

In the *Navigations* series, Lorna combines landscape-inspired lyrical abstraction with linear black ink elements, inviting us to contemplate the fragility of shorelines in the face of climate change. The solace and tranquility we associate with being at the coast and viewing the distant horizon, is hereby called into question — regardless of the apparent solidity of rock and the calming rhythm of the tides. The continual flow and movement of gestural brushwork collides to form a new topography that of a familiar, yet fractured vision.

Lorna Mulligan is a painter, calligrapher and teacher living in Montreal. She studied at the University of British Columbia and at the Banff Centre School of Fine Arts. She has exhibited her mixed media artworks across Canada and in Europe. Lorna continues to paint, write, teach, and be inspired by the chaos in nature and the beauty of letterforms.

Stella Pace
www.stellapace.ca



Tête 3, 2021, engraving, collagraphie, and collage, 57 x 37 cm.

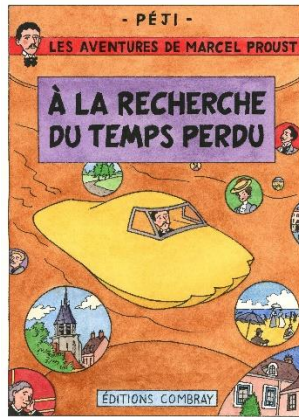
I work alone and produce crowds

Humanity is at the center of my creative process. It brutally impregnates my formal research, because my work is raw, my gestures impulsive to capture the moment, the movement. I did not talk much about my work, obviously preferring to realize it than to talk about it. As for my means of expression, I try to reach more and more the maximum of clarity, power and plastic aggressiveness, i.e. to provoke first a physical sensation, to arrive then at the soul. What counts is to expose my soul. I work on many things at the same time. The material, the instrument dictate a technique, a way to give life to a thing. The activity as an engraver is important. I am directly interested in the artisanal aspect of printmaking as I was with ceramics. My work satisfies my taste for multiplicity.

Stella Pace is an artist that lives and works in Montreal. She holds a bachelor in visual arts from Concordia University (1997). Her works have been presented in Canada and in foreign countries in artist centers, public and private galleries, museums and also within the context of international art fairs. Pace has to her name more than forty solo exhibitions, for instance at the Miriam Shiell Fine Art Gallery (Toronto) at the Museum du Bas St-Laurent (Quebec) and at the One Blue Sphere Gallery (lower countries). She has taken part in the documentary « La maison des rêves/The house of dreams » produced by Guy Sprung (1998). Her works appear in many public collections, for instance the Library and National Archives of Quebec, Loto Quebec, the Desjardins Cooperative Institute.

Julian Peters

<https://julianpeterscomics.com/>



Les aventures de Marcel Proust: À la recherche du temps perdu, 2022, pen, ink, and watercolour on paper, 27.9.x 20.75 cm.

Julian Peters is a comics artist and illustrator. He holds a M.A. in Art History from Concordia University. His comics adaptations of classic poems of English, French, and Italian-language literature have been featured in several anthologies, magazines, and school textbooks. In 2015 he was "Cartoonist in Residence" at Victoria University in Wellington, with full funding from the Canadian High Commission to New Zealand. His debut full-length graphic book, "Poems to See By: A Comic Artist Interprets Great Poetry" was published by Plough Books in 2020. The book received the 2021 Independent Publisher Book Awards Gold Medal for a Graphic Novel/Drawn Book.

"Les aventures de Marcel Proust: À la recherche du temps perdu" imagines what the cover of Proust's celebrated novel might look like were it drawn in the style of a classic Tintin album. In a nod to the famous "madeleine scene" in the first volume of "La Recherche," the author is depicted riding a madeleine-cake-shaped submarine navigating through a giant cup of tea. Circular insets containing depictions of various iconic characters and settings from the novel bubble up around the underwater vessel. In a play on Hergé, the author of Tintin, Georges Remi's pen-name, which is a phonetic rendering of his reversed initials, the artist is credited as Péji. The name of the publishing house, Éditions Combray, is a reference to the fictional French village in which much of the early parts of Proust's novel are set.

Élise Provencher

<http://www.eliseprovencher.com/>



Ludivine Lachance, 2019, ceramic, 47.5 x 39 x 31 cm.

Élise Provencher lives and works in Montreal. She has been the director of the CAV's ceramics department since 2019. Her career includes research and training residencies in Belgium, Germany and Quebec and participation in several exhibitions and collective and individual initiatives, including the Maison de la Culture Mont-Royal. (2018), L'Écart (Rouyn-Noranda 2016), Puces Pop, OFFTA, Regart (Lévis, Qc). She holds an MFA in Fine Arts from Concordia (2018).

Ludivine Lachance was born in Beauce at the end of the 19th century. Deaf, blind and mute from the age of three as a result of meningitis, she lived confined in a pantry where her parents locked her up for her safety and for lack of resources to take care of her. Her father consented to entrust her to the Institution des Sourdes et Muettes in Montreal in 1911. With the perspicacious care of the Sisters of Providence, she underwent an exceptional transformation. She evolved from a state of physical and mental daze and total disorganization to becoming able to use manual communication, carry out work and understand abstract notions. She died of tuberculosis in 1918, at the age of 23.

Malika Rousseau
@malika_bijoucontemporain



L'Éloge de la matière, 2021, ceramic and sterling silver, various sizes.

Malika Rousseau is a multidisciplinary artist from the Outaouais. During a trip to Nicaragua in 2006, she discovered and learned the basics of jewelry. In 2008, she began classes at the Montreal jewelry school. She perfected her career and completed, in 2018, a Bachelor's degree in visual and media arts at the University of Quebec in Montreal in order to nourish her curiosity for the visual arts community. During her studies, she became interested in the intrinsic notion of materials and developed projects that revalorized the notion of craftsmanship in direct contact with matter. She participated in numerous exhibitions and received several distinctions. In 2019, she finished her DEC at the jewelry school transformed by her studies in the arts. Malika wishes to continue her exploratory approach and deepen her knowledge with the help of future artist residencies where she wishes to perfect her creations combining ceramics and silver. Since the summer of 2021, she has been teaching jewelry at the Westmount Visual Arts Center and enjoys being able to pass on her passion.

Praise of Matter (latin name)

Designed with silver wire: the timeline is shaped amidst control and accident. Praise of Matter falls within a process of upholding manual and esthetic craftsmanship skills. The integration of ceramic work within this jewellery piece allows to draw from several trades towards the elaboration of one piece of art, so to expand onto the creation of potential exploration fields beyond the conventional frontiers (between artistic disciplines). The updating of manual expertise lies within a perspective of attributing new and renewed appreciation to craftsmanship, in an era where most of our manual gestures and actions are continuously more foreign to us, or perhaps even nonexistent. The act of MAKING is thus for me an act of advocacy. In this pursuit of traditional beauty, form in its purest state is the starting point of a creative process which is complexified as its different layers are added on. A dialogue is birthed between the ceramic and silver matters, both noble materials due to their

timelessness, both borne from the earth, and both needing the heat of fire in order to be transformed and elevated to the status of artistic pieces. Ceramic evokes sensitivity, the hands' direct contact to the material without the intermediaries of tools, and refers to our primitive origins. The meticulous process of metal working derived from the era of metallurgy, with the use of a few specific tools, follows closely in this piece. In this body of work, the silver's grain is transformed into both flexible and rigid wire, simultaneously. Thanks to its malleability, it allows to build several small portable sculptures, lightweight and resistant, which are articulated and arranged with one another. The assembly between the materials of metal and clay allows for the arrangement between geometric structures, with pure lines, and shapes which are more colourful and organic. A poetic tension is created amid hardness and softness, robustness and lightness, all of which are held in a precarious balance.

Justine Skahan
www.justineskahan.com



Leg Painting, 2019, Oil on canvas, 40 x 30 cm.

Justine Skahan was born in Montreal, QC, where she currently lives. She obtained her BFA in Studio Arts with Distinction from Concordia University in 2010 and her MFA from the University of Ottawa in 2016. In 2015, Skahan received the Stonecroft Foundation Venice Scholarship, and in 2016 received the René Payant Award, both from the University of Ottawa. She has participated in numerous exhibitions throughout Canada and internationally and was a finalist in the 2016 RBC Canadian Painting Competition. Skahan has participated in artist residencies at the Banff Centre for Arts and Creativity, the Klondike Institute for Art and Culture (KIAC) in Dawson City, Yukon in 2018, SÍM residency in Reykjavík, Iceland. Recent exhibitions include *Skill Tree* at Honey Ramka Gallery in Brooklyn, NY (2019) and a solo exhibition, *HAZARD*, at Galerie.a in Quebec City (2019).

Nathalie St-Pierre
www.signestpierre.com



Le souffle rond, 2022, enameled stoneware triptych, 18 x 40 x 30 cm.

Nathalie St-Pierre was born in 1979 in Montreal. She studied art at Concordia University and ceramic at Centre de Céramique Bonsecours in addition to holding a Bachelor's degree in Art History and Journalism from Université de Montréal and a College Diploma in Visual Art. Since 2018, her practice focuses on hand building of unique pieces of clay, both utilitarian and sculptural. She bases her research on mindfulness, the history of memory that is built and the source of memories and souvenirs that result from it. Nathalie has been offering art classes and workshops in inclusive environments since 2013 and is now teaching at the Visual Art Center since January 2021.

In a world where everything appears identical and multiplied, connecting to the earth is for Nathalie an essential theme to share. The words contemplation and sensitivity may be used to describe what she yearns to bring forward. As she shapes the clay, her repetitive gestures guide the form and, in so doing, both the present moment and the history of the experience are inscribed in the material. Fingerprints are exposed through her delicate and deliberate work just as spaces are created within transitions for small crevices and wrinkles to exist. Each piece is dressed in glazes - some are coated with a crystalline translucence to gently reveal their subtleties while others are draped with boreal palettes to magnify their shapes. The end goal is to create a dialogue that appeals to the senses. The resulting organic and timeless works are therefore the tangible result of the artists' internal and external observations. Embedded within are deeply grounded recollections that may evolve and live on in the memories they evoke in her audience.

Noémie Sylvestre
@nsylvestre



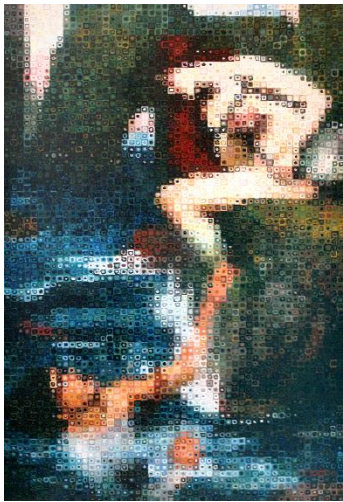
Callirhoe, 2019, Stoneware, glaze, lead, china ink, 58 x 30 x 20 cm.

Noémie Sylvestre is a Montreal based artist from Quebec. Her work has been presented in several group exhibitions, including at Bruises Gallery (2020), Le Livart (2020), Eastern Bloc (2019) and the Guldagergaard International Ceramic Research Center in Denmark (2019). Working mostly with ceramics and analog photography, her practice draws from poetry, philosophy and geology as she explores the plurality of times.

Sylvestre's work explores the sliding scales of time. Each sculpture results, visually, from the merging and free associations of memory, dreams and history; a meeting point through fragmentation and assembly. The initial shape is coil built, offering the artist a beginning point, situating the work along the human scale. The fragments then subtracted from the clay are re-assembled upon the surface of the form, now an exploration of geological time. This slow accretion process dictates the rhythm of the construction, allowing for a careful inscription of action and traces in time.

Hazel Thexton

<https://hazelthexton.com/>



Siren, 2019, Acrylic on board, 99 x 68 cm.

Hazel is a visual artist and recent graduate of the Computation Arts program at Concordia. She works with art programs for children and teens. Her art practice focuses on issues of gender and subjectivity, using media such as collage, acrylic painting, and digital media.

Siren is a pixelated acrylic painting based on John William Waterhouse's 1900 painting *The Siren*. Each square is filled with 2-4 concentric squares of acrylic paint, "averaging out" to the colors in the reference image's corresponding square. This method necessitates an equal amount of time spent on every area of the painting, as opposed to a more traditional painting in which one may spend more time on details versus flat planes of color. Visual noise is evenly redistributed, letting the viewer re-evaluate a familiar image from art history through a new lens. Waterhouse's Greek mythological inspiration, rich blue and green hued palette and languid female figure, remains identifiable to the viewer, while the facial expressions of the subjects are all but obliterated. Still, the body language speaks; the drowning sailor reaches up desperately while the siren, more blank-faced than ever, looks on indifferently.

Pat Walsh



Night Swim (Dream), 2016, watercolour, 56 x 76 cm.

Pat Walsh is a founding member of Powerhouse Gallery in Montreal, one of Canada's oldest artist-run centres, now called La Centrale Galerie Powerhouse. A multi-disciplinary artist, Walsh has exhibited widely in Montreal and eastern Canada. She graduated from Mount Allison University with a BFA and completed her MFA in Studio Art at Concordia University, with a double major in multimedia and photography. She has also worked in experimental poetry, theatre and television. She has a long history of teaching in the arts in both CEGEP and universities, and currently holds classes both at HAECC in Huntingdon and in Montreal at the Centre des arts visuels. She has been teaching at the Centre des arts visuels for 45 years.

Night swim (dream): In this painting the viewer is invited to inhabit a space of ambiguity. We see a body of water whose horizon is undefined. Does it stretch to infinity, or is it confined to a more navigable scale? There is a ladder from the dock to the water. The water looks both inviting and potentially dangerous in the darkness. Our vision is limited. Should we dive in? In this way a dialogue is established between the viewer and the artist which facilitates further reflection with the subject matter. How do we navigate the perilous waters of a fragile existence?

Jennifer Wicks
www.jenwicks.com



Lonely Dorymen, Stoneware fired to cone 6, underglazes, underglaze crayons, underglaze pencil, stains, electroacoustic composition, speaker, seaweed hydrosol, 18 x 35.5 x 35.5 cm.

Artist, educator and researcher, Jennifer Wicks is informed and influenced by a rigorous arts-based research praxis. Jennifer uses collaborative methodologies in the realm of post qualitative inquiry to explore the transnational, new materiality, c/a/r/tography, collective understanding and the multi-sensory through clay-based installations. Jennifer earned her doctorate in Art Education at Concordia University in Montreal, Canada, in 2021.

LONELY DORYMEN

For this piece, I built a form that encompasses themes of mariner life and a fight for survival. I recreate an imagined image of merchant vessels travelling in convoys from Nova Scotia's Bedford Basin in 1942, crossing paths with Portuguese fishermen on their way to poach fish in Fortune Bay, Newfoundland. A small boy stands on the shore as a symbol of hope. From inside the orb, an electroacoustic composition of atmospheric sounds of the ocean, wind, and seals crying in the distance, intermingling with the perfume of seaweed. This piece functions as a three-dimensional cartography of knowledge - a passage through which my experiences and understandings of inquiry are perceived, sensed, understood, and personalized for others to create new meaning. This research sonnet is a romance in tactility and sensation, an expression in the reverberation of experiences conducted through vibrations.

Robert Wiseman



Rhododendron Blooms, 2021, oil on canvas, 61 x 91 cm.

Robert Wiseman (b. Montreal, QC) graduated from Concordia University in 1997 with a B.F.A. He has since pursued an artist career emphasizing his art practice with oil painting, inks and water colours. He has participated in several group exhibitions across Canada. Featured in solo exhibitions at private galleries in Edmonton (AB), Toronto (ON) and Montreal (QC). His works can be found in public and private collections across North America; notably McAuslan Breweries commission (2003) and LIDD supply chain consultants (2019).

Subjects of landscape, life and still life study form Robert Wiseman's main interests. Painting from sketch or directly through observation with expressionistic brushwork, is a strategy he uses to isolate colour vibrancy and tonal variations. His objective is with the act of painting, an invitation to share in the appeal of colour on surface and the physical nature of painting materials in his compositions.

Currently living and working in Montreal (QC). He teaches painting and drawing at the Westmount Visual Arts Centre since 2012, as well as workshops at the Cummings centre in Montreal and the Women's Art Studio.