

Breath. Heart. Spirit.



150TH ANNIVERSARY

Ontario Society
of Artists

Conversations: The OSA 150 Years

3rd 150th Anniversary Members Exhibition

July 23 – September 24, 2022

Orillia Museum of Art & History, Orillia Ontario



150TH ANNIVERSARY EXHIBITIONS

MESSAGE FROM THE OSA CHAIR

Breath. Heart. Spirit. is the theme of the Ontario Society of Artists 2022 anniversary year as we celebrate 150 years of artistic practice.

In this members' exhibition, *Conversations*, artists were invited to research the rich legacy of our members from 1872 onwards. They were asked to dialogue with artists of the past or contemporary members whose works spark resonance or difference in relation to their own practice. Artists were challenged to interrogate, transform, reformulate, and relate to works by other OSA artists.

Conversations require breath, heart, and spirit. The heart listens, the spirit learns, and breath supports life. Ideas pass from artist to artist, permeating culture and vice versa. We share and learn.

Connections abound through time between our current artist members and the rich legacy of the past. Some members are second generation OSA, while others are students of past notable artists and teachers. Family connections are interwoven, with Percy James Robinson discovered as a great-uncle of Sue Ennis. Cheryl Bailey's research investigated Thomas Mower Martin, who gave her grandfather a painting as a wedding present in 1910.

In Sue Gamble's *Unmarked*, we see Mount Paul (also rendered by A.Y. Jackson) with a flight of 215 orange butterflies to symbolize the unmarked graves of Indigenous children.

Dominique Prevost was attracted by the textures of Helen Frances Gregor's weaving, her colour shifts, horizon lines, and the way she draped and folded her material. Dominique chose to work in three dimensions in Japanese paper, her signature material.

The Canary Restaurant, is a revisiting of Frederick Hagan's subject matter from 1938 by his onetime student, Kim Atkins. The city has changed and the diner still exists in an entirely different urban context.

Banff, Tom Ashbourne's sculpture, is made with re-purposed steel plow blades, re-creating a mountain landscape painting by A.Y. Jackson.

Linda Finn was inspired to use cast paper, celebrating growth as *Renewal*, in her dialogue

with Dora de Pédery-Hunt, a Hungarian immigrant renowned for her cast metal work in medallions in the 1960's.

OSA works are found throughout Canada in public collections. Our anniversary publication, *Breath. Heart. Spirit. The OSA 150 Years.* reproduces works from the National Gallery, Robert McLaughlin, Hamilton, Winnipeg, Vancouver, and Homer Watson galleries as well as the Canadian War Museum collection, and Museum London. The Ontario Government Art Collection holds many contemporary OSA artists' works as well as the rich collection of purchases inaugurated with the OSA's first exhibition in 1872.

Enjoy your visit to *Conversations* within the pages of this catalogue.

We are grateful to The Orillia Museum of Art and History, birthplace of Franklin Carmichael, OSA, for the opportunity to hold this exhibit, and to Ninette Gyorody, Executive Director, and Tanya Cunnington, Arts Programming Coordinator, for their expertise. Thanks to Sheila Davis and Sue A Miller, OSA co-chairs for the exhibition, and Pat Dumas-Hudecki for the catalogue design.

Janet Read, OSA Chair: *Conversations*

Breath. Heart. Spirit.



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150TH ANNIVERSARY EXHIBITIONS

Dara Aram



*In 1994 I met **Doris McCarthy** at the Gallery 306 on Spadina in Toronto. Doris was having a show in the same building at the Wynck/Tuck Gallery. During our conversations at my show, she bought one of my paintings and then we planned to visit each other's studios. During our friendship and visits to her studio at Fool's paradise and my studio in Scarborough, I became influenced by her wonderful landscapes of the Canadian North and her critiques of my work. I attribute much of my inspiration from Doris in my works of abstract figurative landscapes. Doris also encouraged me to become a member of the Ontario Society of Artists which I have been a member since 2010 where I have met colleagues of Doris who also had the privilege of knowing and working with her*

Dara Aram is a Toronto based Artist. He attended the Artist- Educator Foundation Course at the Royal Conservatory, studied at the OCAD, Toronto and the Slemani Institute of Fine Arts in Kurdistan. Aram has exhibited in 110 shows worldwide in galleries and museums, including in Europe, the Middle East, North America and Japan. Aram's works are in private and public collections such as the Canadian Embassies in Denmark and in Sweden. Aram ha also received a number of OAC grants and awards.



Pink Wave #1

2022, acrylic on canvas, 18 x 24 in.

Breath.
Heart.
Spirit.

Tom Ashbourne



Tom Ashbourne's sculpture **Banff** recreates **Lawren Harris'** 1934 oil on board Untitled **Mountains Near Jasper** as a three-dimension sculpture made from the blades of an antique plow, mounted on a silver board. The sculpture is an homage to one of Canada's most famous painters, and Canada's long history as a resource-rich land.

Tom Ashbourne's elegant sculptures are contemporary and abstract. He primarily sculpts in stone, working with its natural energy and colours to create intriguing curves, textures, and tension between positive and negative spaces. Like all exceptional art, Tom's sculptures communicate with you through form and energy.

As an art lover and collector, his interests are eclectic - an exploration of colours, shapes and textures. After a successful career as a corporate executive, he joined the artistic community as a sculptor, his favourite art form. He found his passion and himself in the world of fine art.

Tom is the only Canadian artist currently an elected member of Sculptors Society of Canada (SSC), Society of Canadian Artists (SCA) and Ontario Society of Artists (OSA). He is also a member of the Prince Edward County Arts Trail, the Prince Edward County Studio Tour, the Prince Edward County Arts Council, and the Quinte Arts Council.

Tom's international awards include *ATIM Top 60 Masters* (2022), American Art Awards *Best Non-Representational Sculptor* (2021) and *DESTIG Best Artists of 2020*. Tom invites you to visit him at Tom Ashbourne Gallery, Wellington ON in beautiful Prince Edward County.



Banff

2022, antique plow blades, paint, board, 24 x 8 x 12 in.

Breath.
Heart.
Spirit.

Kim Atkins



*I chose to paint a newer version of a diner on Cherry Street. This building is part of an historic older hotel and school. The area has been completely changed due to rapid development. I chose the work for three reasons. I was a student in **Frederick Hagan's** printmaking class at OCA. I now live in this area of Toronto, and I put together an exhibition for Contact of photos of old Toronto diners. This was once a busy destination for a hungry-man breakfast and also popular with the neighbouring film industry for its authentic diner feel.*

Kim Atkins, originally from Boston Mass completed a fine arts degree and then moved to the UK to work for a non-profit. She emigrated to Canada in the 70s and taught visual arts and photography in Toronto. Kim took four different year-long leaves to study and travel in Europe and Central America.

She is now working full time as a painter and photographer. After leaving teaching Kim became involved in local arts development and served on the board for The Artists Network of Riverdale and for Gallery 44; The Centre for Contemporary Photography.

She is now part of the executive of the Ontario Society of Artists. Kim is a landscape painter and a one member of the Pords- a group of 4 painters who work, travel and exhibit together. Her work is in public and private collections in Canada, the USA, England, France, Italy and Cuba.



The Canary Restaurant

2022, oil on canvas, 12 x 16 in.

Breath.
Heart.
Spirit.

Cheryl Bailey



Mower Martin was a founding member of both the Ontario Society of Artists (OSA) in 1872 and the Royal Canadian Academy (RCA) in 1880. In 1910 Martin, who knew my grandfather through a religious affiliation, gave him a painting as a wedding present.

*I have chosen to paint **Mount Sir Donald** abstracting, simplifying, and flattening the original work (by Martin) in my own personal way. Seabed fossils, first discovered nearby high above sea level in 1909, are suggested using texture. Martin's more realistic trees have been reduced to stands of triangular spruces, a single stick tree and a surprise of juicy colour.*

As Easterners, Martin and I first experienced the Canadian Rocky Mountains by train. The inspiration continues.

Cheryl Bailey is an award winning Toronto-born Contemporary Landscape artist from Oakville Ontario. Recently one of her paintings was juried into the Government of Ontario Art Collection. Cheryl studies with John Leonard RCA at the Etobicoke Art Group studio.

The McMichael Canadian Collection has hosted 5 group exhibitions in which Cheryl participated. In 2019, Cheryl participated for the fifth time in the Ontario Provincial Touring Exhibition *Progressions VIII*.

A multimedia solo exhibition The Meadow Project at the Neilson Park Creative Centre in Toronto was cancelled due to Covid- 19 three weeks before opening.

Recent exhibitions include the Ontario Society of Artists Members Exhibition of Selected Works Sept 2021, *Breath. Heart. Spirit. Glenhyrst Gallery 2021, 2020 TD Thor Wealth Management*. Cheryl currently serves as a Director on the board of the Ontario Society of Artists.

"My landscape paintings express a deep connection to the Canadian landscape. By distilling visual complexity into carefully designed simplicity, combining shape, surface texture, and a limited palette made luminous by a powerful and unifying black, I create a poetic re-interpretation in a distinctive and authentic voice."



Mount Sir Donald

2022, acrylic on canvas, 48 x 24 in.

Breath.
Heart.
Spirit.

Diana Bennett



A Conversation with **John Bennett** - OSA

Hello Dad !

We haven't worked collaboratively for some years. I've missed that and your feedback.

*Your study of **MILKWEED** was painted in 1954 and hung in our family home for decades, as you'll remember. It is now in the Archives of Ontario Collection. It has inspired me to riff on your composition. I want to share a little of the gift that growing milkweed plants can give to our remarkable Monarch Butterflies.*

Fifty plus years ago this might not have been quite the issue it is today. So many of our species are on life support.

"So, I have incorporated images of butterflies, bugs, pods and seed which are embedded in layers of resin. We both love transparency - you with your watercolour, I with fabric and acetate I continue collecting, as we did walking beaches together Thank you forever..."

It may have been the early years of watching my father, John Bennett, apply translucent slices of paint on paper. It may have been my childhood collections of grasses, stones, twigs and bugs, But it was, also, the impact of personal events that have inspired and informed my making.

Over decades I have worked with a variety of materials - but never pencil and paint which 'belonged' to my father. My textures have involved overlays of fabric, mirror, thread, glass, resin and photo transfer on acetate. My subjects and stories have embraced themes of women, dolls, eggs, fire, ice, testaments and growing things.

My new work is lens based. I shoot my resin sculptures and assemblages and produce limited edition prints with a dye sublimation process on metal. Exhibitions include solo installations in galleries in Ontario and Quebec along with numerous entries in group shows. Works are held in private and public collections in Canada and the USA.



Milkweed

2022, mixed media, 18 x 36 in.

Breath.
Heart.
Spirit.

Lynn Bishop



***Lawren Harris** created this icon and historic painting with a view of Lake Superior, along the North Shore circa 1927. Within this painting Harris married the essence of the Canadian landscape with his deeply held spiritualistic beliefs. The mystical opportunities of our rugged earthly Nature calmly simplified with the greater heights achieved with the symbolic bathing of Light, pulling us towards his embedded spiritual experience. 99 Years later, in honour of Harris, I have lovingly recreated his masterpiece; with my current life experience of reaching for the Light, knowing that with Light comes goodness. My version of the painting has a darker underbelly, indicative of the divisive times our country has navigated since 1927. The 21st century free floating aluminum kites are to symbolize lives loved, lived and lost. Acknowledging the Land of the First People, Anishinabewaki.*

Lynn Bishop is a mixed media artist, having graduated with a BFA from NSCAD University many years ago, She has participated in group and solo shows in numerous galleries over the past 40 years. More recently she exhibited with the Ontario Society of Artists, the Uxbridge Juried Exhibition shows, and is an active member with the highly successful Uxbridge Studio Tour.

Lynn has enjoyed exhibiting with the Uxbridge Artists Collective in galleries in Ontario, within, and beyond the GTA.

Actively involved within her local arts community she has held the position of Studio Chairperson for the Uxbridge Studio Tour as well as Treasurer for both the Uxbridge Studio Tour and the Uxbridge Celebration of the Arts.

Lynn's personal life includes her full time Office Administrator position at CNC Profiles Inc. The manufacturing based business in Port Perry, Ontario is owned by her husband Tom Loach, and has proven to be a significant material source. The upside to being in the manufacturing environment is Lynn's ability to grab what are called off-cuts or scrapped metal materials that she can then incorporate into her mixed media art pieces.



Lawren Harris 1923

2022, painting, 36 x 48 in.

Breath.
Heart.
Spirit.

Carmel Brennan



*I always enjoyed the **Laura Muntz** oil painting, **Interesting Story**, owned by the AGO. It was thrilling to realize when reading our anniversary book, that Laura was an OSA member.*

Member, Lillian Michiko Blakey, gave my granddaughter her 2021 graphic novel and both Laura and Lillian are the inspiration for this photograph, Remembering Laura Muntz while reading Lillian Michiko Blakey.

Carmel Brennan, OSA. Born in Birmingham, England, Carmel Brennan has been an artist since the 1970's. Her post-secondary education was at the George Washington University, (Washington D.C.), the University of Toronto and York University, Toronto and she is doing post graduate work in Scotland.

She is also a Visual Arts educator and environmental activist. Her current project is, Letters to the Earth: Between Despair and Hope.

Carmel is a recorder of images in painting and photography. Artwork results because she desires a mark on the wall, an indicator of a passage in her time and another story.

Lockdown and the isolation have allowed time to explore her ideas without distraction. Carmel Brennan exhibits her photography and painting around the province. Her studio and residence in Sunderland, Ontario, is open to visitors annually, on the third weekend of September, as part of the Uxbridge Studio Tour.



Remembering Laura Muntz While Reading Lillian Michiko Blakey

2022, photography, 20 x 22 in.

Breath.
Heart.
Spirit.

Marilena Isacescu Carlea



*A prominent female artist and educator with a long and prolific career, **Doris McCarthy** was an influential Member and President of OSA and CSPWC, two Art Societies with strong roots in the Canadian artistic landscape of 19th and 20th centuries.*

*As my source material, a true reference of Form, Color and Abstraction, Doris's painting **Storm Clouds in the Foothills** would impress the viewer as a moody, undulated, atmospheric sky over the multicoloured foothills of Ontario. If Doris could only see my CONVERSATION piece, STORMY CLOUDS, 30 x 30", she would feel the storm moving around us, with the orangey red fluidity of the swiping sky over the black silhouetted trees.*

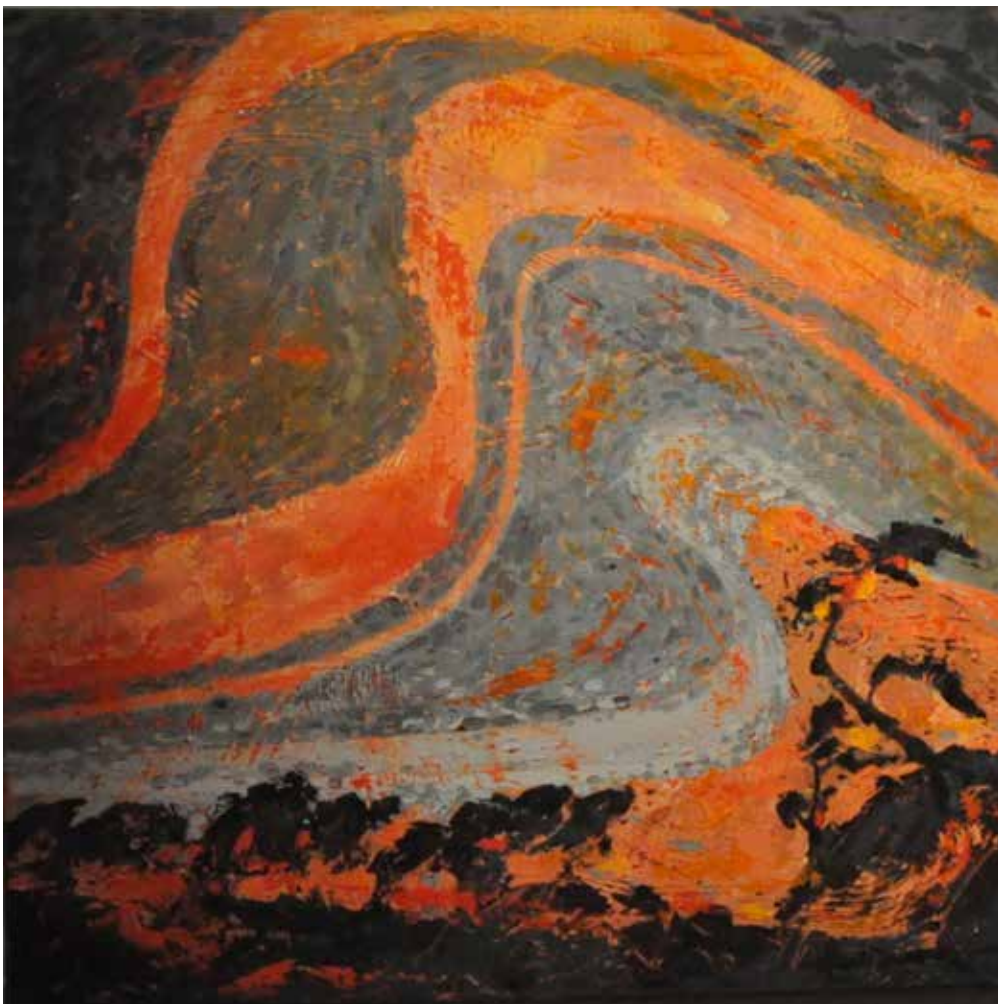
My approach, eliminating the multi colours and bathing the sky and the landscape in orangey would make sense for you Doris?

Marilena Isacescu Carlea's interest in painting and sculpture bloomed late in her life although as an architect she had studied the theory and the history of art. Her creativity was the common ground that made a smooth transition to art. She found that art was a better way to express herself, especially after studying at the CT Art Center Visual Art Program in Toronto and taking various courses at OCADU, and the Haliburton School of Art.

What defines an artist is the need to open her/his heart and let her/his feelings and emotions to express the human capacity to get new evolutionary roots and to grow beyond expectation.

Marilena's 2D and 3D works are inspired by the nature's cycles of transformation where the space and time become an ever-changing scene of life. (See Genetic Modified Series of Works)

As an elected member of CSPWC, OSA, CSA, CFS and other Art Groups like TWS, ECOA, NPCC, HVAC, MAC, FCAG, Marilena participated in numerous group juried shows, solo shows and in International Juried Bienniales of Sculpture and Ceramics, even in the pandemic years.



Stormy Clouds 01

2022, acrylic on canvas, 30 x 30 in.

Breath.
Heart.
Spirit.

Anne Cavanagh



*My works are a reflection and dialogue with the art of fellow OSA member, **Clare Ross**. Her most recent series, **Nests**, reconstructs bird's nest and explores the opposing ideas: to be fully immersed in nature and its beauty but to retain the many modern comforts we've come to love. My work is also an exploration of the meaning of nest in the modern sense. As a visual metaphor, I explore the ideas of nest as a refuge and the creation of a home, weaving place with connection.*

Anne Cavanagh studied in the United States, France, and England, obtaining a Bachelor of Art in Pre-Medical Illustration (2004). She has participated in a large number of exhibits and has received several awards, including the Prisma Colour Illustration Award (2004), scholarships from the New York Academy of Arts (2017) and the Ontario Arts Council (2007).

Exhibitions of the past year have included Connections an exhibit by the Neuroscience and Mental Health Institute, University of Alberta, Breath. Heart. Spirit. 150th Anniversary Launch Exhibition at Glenhyrst Art Gallery, Brantford, Ontario, HeArt of Healthcare Safe and Respectful Maternal and Newborn Care Gallery, through Healthcare Excellence Canada, the Art Gallery of Northumberland's 43rd Juried Exhibition in Cobourg, Ontario, and the 7th Biennial Alumni Art Exhibition at the VAB Gallery, University of West Georgia, Carrollton, Georgia, USA.

In 2015, Cavanagh's work was published in Strokes of Genius 7: The Best of Drawing (North Light Books, Rachel Rubin Wolf, Cincinnati, OH, USA).

Cavanagh was the Ontario Society of Artists Eastern Hub Director from 2018 until 2020. Currently, she is on the Ontario Society of Artists Board of Directors and is co-curating an exhibit at the Art Gallery of Northumberland set for exhibition this fall.



Shelter

2022, graphite on paper, 30 x 30 in.

Breath.
Heart.
Spirit.

Nancy R. Chalut



Tom Thomson's iconic oil on canvas work, **The Canoe**, created in 1912 is a painting I have chosen to revisit. Its current place of residence is the Art Gallery of Ontario.

I reformulate this iconic painting transforming it one hundred and ten years into the present.

The Conversation simply put is: Clear Cut = Clear Communication =

Clear Conscience = Clear Climate ???

Perhaps we need to rethink the and Change our ways Completely.

Rumour has it "one tree oxygenates a family of four". The title of this work Thomson Canoe - Towers of Babel It is the second of a series.

Nancy R. Chalut is a native of Hamilton. She took a BA from University of Guelph, holds a Certificate of Qualification in Industrial Woodworking, has studied Interior Design at Sheridan College and was a Professor of Industrial Woodworking and Design at Mohawk College for a dozen years.

Nancy ranked fifth in Canada in Olympic Style Archery which offered her opportunity to participate in the Commonwealth trials for that sport.

She trained in the style of academic realism of the Renaissance Masters under maestros Pauline Bradshaw 2004-2007- drawing and Anne-Marie Kornachuk 2008-2011- oil painting. Knowledge was further enhanced with John Angel and Dwayne Hardy.

Participating in over forty juried shows, she has received Jurors' Choice and Honourable Mention Awards.

She became an inducted member of the OSA in 2015.



Thomson Canoe - Towers of Babel

2022, oil on canvas, 20 x 30 in.

Breath.
Heart.
Spirit.

Charles Choi



Conversation with **David Milne**

David Milne's paintings have always been my inspiration, maybe because of his works are the closest to the great Chinese painters in their simplicity and value. I also found that Mr. Milne's dry brushwork and his understanding of the language of oil painting as well as watercolor make his works so individual and fresh. One of his painting **Side Door** that I have seen in AGO years ago, always in my mind as he was bringing the structure to the painting neatly, it's a perfect example of "less is more".

Charles Choi (SCA, OSA, CAA) was born in Shanghai, China and immigrated to Canada in 1995. Learned oil painting at China Academy of Art, he was an multi-award winning artist both in Canada and China including *People's Choice Award* in SSNAP Biennale National Exhibition, Canada, *Award of Excellence* in 148th OSA Open Juried Exhibition, Finalists of Kingston Prize, the "Gold Award" of Arts and Letters Club *Next 2*, *Best of the Show* in SCA Members Annual Art Show, Paintings been selected in the MEAM Barcelona, Jackson's Prize London, Beijing International Biennale, DaFen International Oil Painting Biennale and China National Art Exhibition for three consecutive times. His work is represented in private and public collections across Canada, USA, Hong Kong, Australia, Japan, England, France and China.



Chair Series 5
2021, oil, 20 x 20 in.

Breath.
Heart.
Spirit.

Pauline Clarkson



Lawren Harris was born in 1885. He was a founding member of the Group of Seven. His paintings are abstract and simplified. He strongly believed that colour and form were capable of expressing spiritual truth and involving the viewer as to what he was feeling. In 1934 he moved to USA. He was then influenced by a spiritual group which included Wassily Kandinski. In 1940 he moved to Vancouver and remained there until his death in 1970.

When comparing the two paintings I found it amazing that after 77 years I could see so many similarities. I created the desired effect of unusual and brilliant colours and contrasting massive shapes so as to give the illusion of landscape. Sky, mountains, and water all come to mind when looking at these shapes. I think this is also what Lawren Harris had in his thoughts and wanted his audience to feel.

Pauline Clarkson is a British-born non-representational painter, whose work includes elements of Hard-Edge, OpArt and Colourism.

As a teenager growing up in Kensington Knightsbridge she had the opportunity of roaming all the art galleries that London has to offer. This was an introduction to the world that she loved. She spent her working career in fashion, theatre and the arts. In 2004, she received a Fine Arts diploma from Ottawa's School of fine Art, a diploma from Fleming College of Art and Design, and in 2014, a postgraduate diploma from the same institution. For the last 10 years she has worked from her studio in the Glebe. Her art is first and foremost about shapes: working with acrylic, using vibrant saturated colours. She believes that colour elicits a strong emotional response. Her paintings feature the prominent use of organic shapes and lines. Her paintings have been described as "sophisticated" and "exciting", but also as "exuding a feeling of peace and calmness". Pauline has paintings in the British high commission, the Irish Embassy, and in numerous law firms. In 2019, she was included in *Progressions VIII Exhibition* at the McMichael Canadian Collections, Kleinburg, Ontario.



Heroes

2020, acrylic on canvas, 38 x 36 in.

Breath.
Heart.
Spirit.

Lynden Cowan



***Frank Johnston**, who hails from the Group of Seven is one of my influencers, and the painting that best describes this is **Sunset in the Bush**, an oil, painted in 1918. This piece is held in the McMichael collection. When you examine in detail the way the trees, and brush have been painted you see a lot of similarities between that painting and mine, *Under Cover*. The trees are done with small brush strokes, and multiple layers of paint, and the brush in the foreground is a major part of the composition.*

Background is begun with a dark application, perhaps with a combination of Prussian blue, and alizarin crimson, and this strengthens the trees in the foreground, emphasizing the trunks and bark from an implied sunlight source.

Trunks are addressed with tiny, multiple complimenting shades, which results in a special 3D effect.

Artist **Lynden Cowan's** interest in painting began at age eight when she began to create her own art materials from plants and other materials and her mother's pots.

This self-taught artist was born in Halifax, Nova Scotia and her Maritime experiences heavily influenced how the artist viewed her surrounding environment, and were expressed in her artwork.

The artist has exhibited in London, Canada and the United States, and is represented Internationally.

Lynden Cowan is a member of SCA, OSA, CFS, NOAPS, Federation of Canadian Artists, SOVA, and a Signature member of Artists for Conservation, and her studio is in the Alton Mill Arts Centre. During the last two covid years, Lynden has been juried into many juried exhibitions, from Charlestown, US, to Vancouver, BC. Some were open to the public, some such as the McMichael Gallery were forced to go online due to the pandemic.



Under Cover

2022, oil on canvas, 36 x 48 in.

Breath.
Heart.
Spirit.

Sheila Davis



*I chose to reflect on the work of **Tom Thomson**. Specifically, his work **Path behind Mowat Lodge**, oil on wood, 1917, Art Gallery of Ontario. While it is the highlighted path that draws the eye for most, for me it was the shadowed clump of birch and brush. The rich warm darks against the cool of the snow.*

Finding a similar image, not difficult in our Ontario landscape, I moved in closer to study the play of temperatures and texture within the shadows.

The title came naturally, the light is interrupted, as was Thomson's light, his vision of our landscape, interrupted by an early death. Had he lived a long and creative life, what would he have shown us?

Primarily self-taught, **Sheila Davis** has been a professional artist for over 26 years. Her interest lies in obscure areas of the environment as seen on the periphery of daily vision. Sheila works in oil, painting both Plein Air and in the studio, preferring large panels.

Using dynamic brushstrokes and saturated colour, she captures the friction and play of texture, temperature and light where surface planes meet, challenging the eye to look deeper, to see beyond the obvious, to become aware of those areas of nature necessary to existence, to see beauty in the mundane.

Her work has a strong organic feel to it, indicative of the natural landscape she paints. Foremost she is known for the energy she pours into each work to capture the chaotic vibrancy of mother earth.

An elected member of the Society of Canadian Artists, the Ontario Society of Artists and a senior signature member of the Federation of Canadian Artists, Sheila's work has been featured in magazines, on television and is included in private and corporate collections around the world. She is represented by various galleries throughout Canada and participates in select exhibitions throughout the year.



Light Interrupted
2022, oil on panel, 42 x 48 in.

Breath.
Heart.
Spirit.

Pat Dumas-Hudecki



*LineScape XXIX combines a section of the powerful landscape **Snow Clouds** by **Franklin Carmichael** with my painting that features lyrical patterns of overhead wires above downtown intersections. I was inspired by the interplay between the dynamic vision of nature by this celebrated Group of Seven artist, and the energetic network of wires criss-crossing the sky over our urban landscape. The lines are chosen to create a graceful interaction between the vibrant displays of the natural environment and the ever changing structures of human development. Along with many possible interpretations, there is beauty to be found in this interaction.*

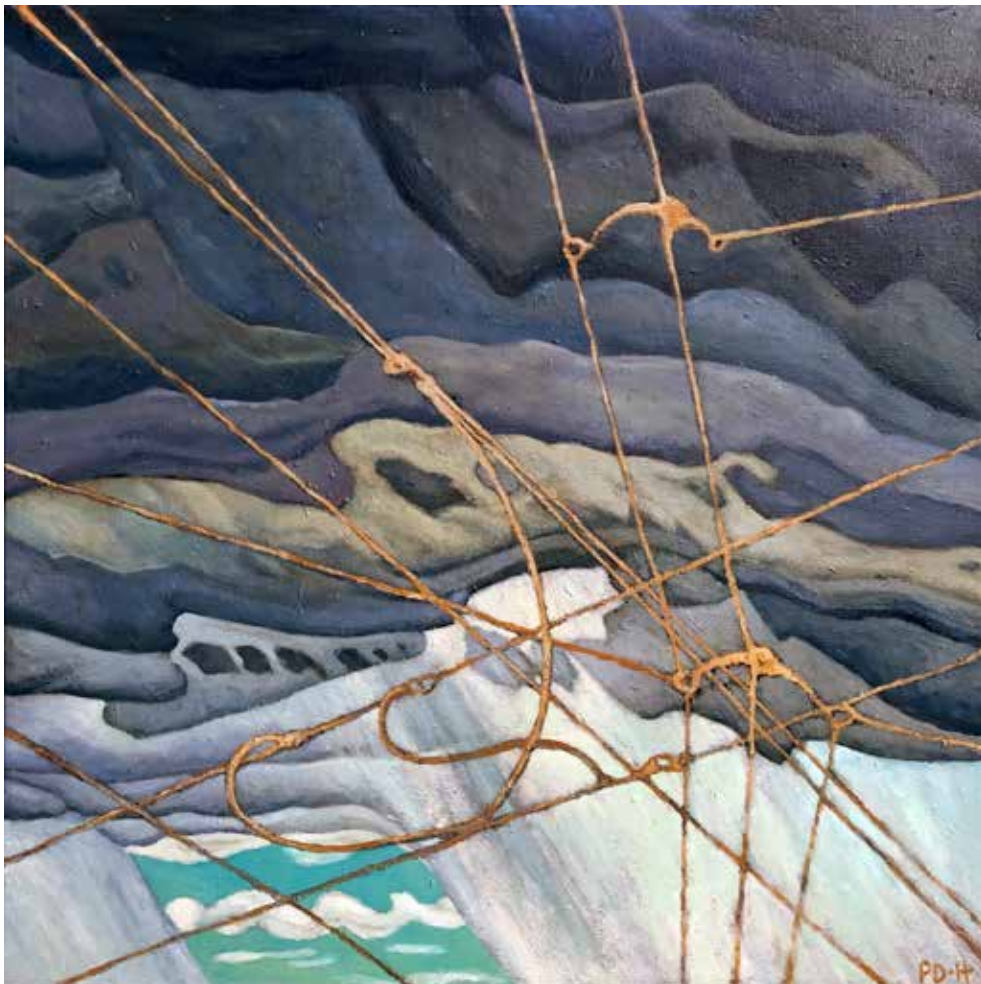
Pat Dumas-Hudecki was born in Hamilton, Ontario, and is a graduate of the Ontario College of Art and Design. She began her career in advertising as an art director and illustrator. She still freelances... when not painting.

Her award-winning acrylic paintings, exhibited in Canada and the USA, can be found in private and public collections, including two paintings in the Ontario Government Archive's permanent collection.

Besides having been taught by OSA member Gerald Sevier while at college, Pat has admired and learned much from many of the fellow OSA artists since becoming a member in 2005. For years she shared a great studio with OSA members Frances Ferdinands and later Janet Hendershot in the famous Coffin Factory before it closed to – of course – become condos.

The LineScape painting in this exhibition is part of a trilogy called *Bearing Witness: Totems of Communication*. And the Gallery that housed her solo exhibition permitted her to install an actual city utility pole, floor to ceiling where people could post their comments.

"My paintings are realistic representations, with a focus on beauty in the chaos of our everyday life, whether it be found in interior settings or in the city around us."



LineScape XXIX, after Snow Clouds by Franklin Carmichael

2022, acrylic on canvas, 20 x 20 in.

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Sue Ennis



*After my Mother's passing, I found a small book among her possessions about a family member of hers named **Percy James Robinson**. He was my mother's uncle, and to my great surprise, the book outlined his time as an artist who painted with AY Jackson. He also exhibited his loose pen and ink renderings of landscapes with the Group of Seven in their exhibition at the Art Gallery of Toronto (now the AGO) in 1922. The painting that I have responded to here is called **Riverside** and it is a small oil painting on board, completed in 1908. Percy James' works were featured in a National Gallery of Canada retrospective of the Group of Seven that travelled across Canada in 1995. Finding the works of Percy James Robinson has been a tipping point of connection for me to my mother's heritage and to Percy himself.*

I have been an OSA artist since 2013. I work primarily in oil and acrylic on board, and my focus is either on floral abstractions or landscapes. I came to art at a later stage in life, after a colleague invited me to attend an art workshop for a weekend. I had never studied art up until that time, but I accepted the invitation and it became a tipping point in my life.

I completely enjoyed 'playing' with the paints and was mesmerized by the process of putting paint to canvas. Hours passed in what seemed like only a few minutes, and the while I knew nothing about art techniques, I thoroughly enjoyed the experience. So much so that I decided to give up my successful financial services career and pursue art full time. I enrolled in art school for 4 years and obtained a Fine Arts Diploma in 2000.

My works have been accepted into many juried exhibitions and are in collections in Canada and the USA. So I can say that I came to art by chance but that I stay an artist by choice.



Riverside Reflections
2022, oil on wood panel, 30 x 30 in.

Breath.
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Frances Ferdinands

'The Burden in Becoming' references references Jean Eng's X's and O's in the Ontario Government Art Collection.

It is largely monochromatic, square, and follows the grid of the Game X's & O's.

I find there is something unsettling, ominous in the muted palette and the sectioning off of the imagery. It conjures memories of dissecting frogs in science class.

Her imagery is of frogs, tadpoles, bones, lungs, - creatures in various stages of transformation. My work is also square, about transformation, but in glorious colour. Hence the frogs moving about the painting, but also butterflies in flight. For me the strongest connection between the two paintings is found in the three vases in my work - in which one is a hand grenade - ominous, a weapon of transformation in the World's Boardgame. Hence the title 'The Burden in Becoming', a caution of the burden of responsibility we have to this planet.

I was born in Colombo, Sri Lanka. I hold a Visual Art degree, an Education degree, and a ARCT (Piano) from the Royal Conservatory of Music.

As as a university student I was co-editor of ECLECTIC EVE: A Collection of Fifty interviews with Toronto women artists, many of whom were under-represented. My paintings are featured in two Artbooks - RETHINKING ACRYLIC and ACRYLIC INNOVATION (Northlight Books, 2008/2010.)

I have had numerous Exhibitions in London, Paris, New York, Bogota, Chicago, Honolulu, Toronto, Saskatoon, Montreal, Annapolis Royal, and many many other locales. My paintings are held in private, public and museum collections including 10 works in the ROM. I was commissioned by the Royal Canadian Mint to design the 2019 solid gold Multi-Cultural coin celebrating 'light and diversity'.

In 2015 and 2017 under the auspices of an Arts Grant I returned to my homeland to study arts and crafts that are culturally at risk. This experience served to enrich my understanding of my Sri Lankan heritage and spawned a new direction in my work. In 2019 I visited important Islamic sites in Spain and Morocco. Under a Chalmers Grant I studied Islamic art in England. 2020 was my first solo show in London England.



The Burden in Becoming
2020, acrylic on canvas, 30 x 30 in.

Breath.
Heart.
Spirit.

Linda Finn



Dora de Pédery Hunt described the art of making medals as “short poems... it has to be understood immediately”. Born in 1913 in Hungary, she immigrated to Canada in 1948. By 1961, she was designing commemorative medals, including Queen Elizabeth on our coins.

As building bas-relief and mold making has been a part of my practice when casting handmade paper, I was attracted to her work. Her strong and simple designs were catalogued in 'Medals', a book of her work

gifted to me many years ago.

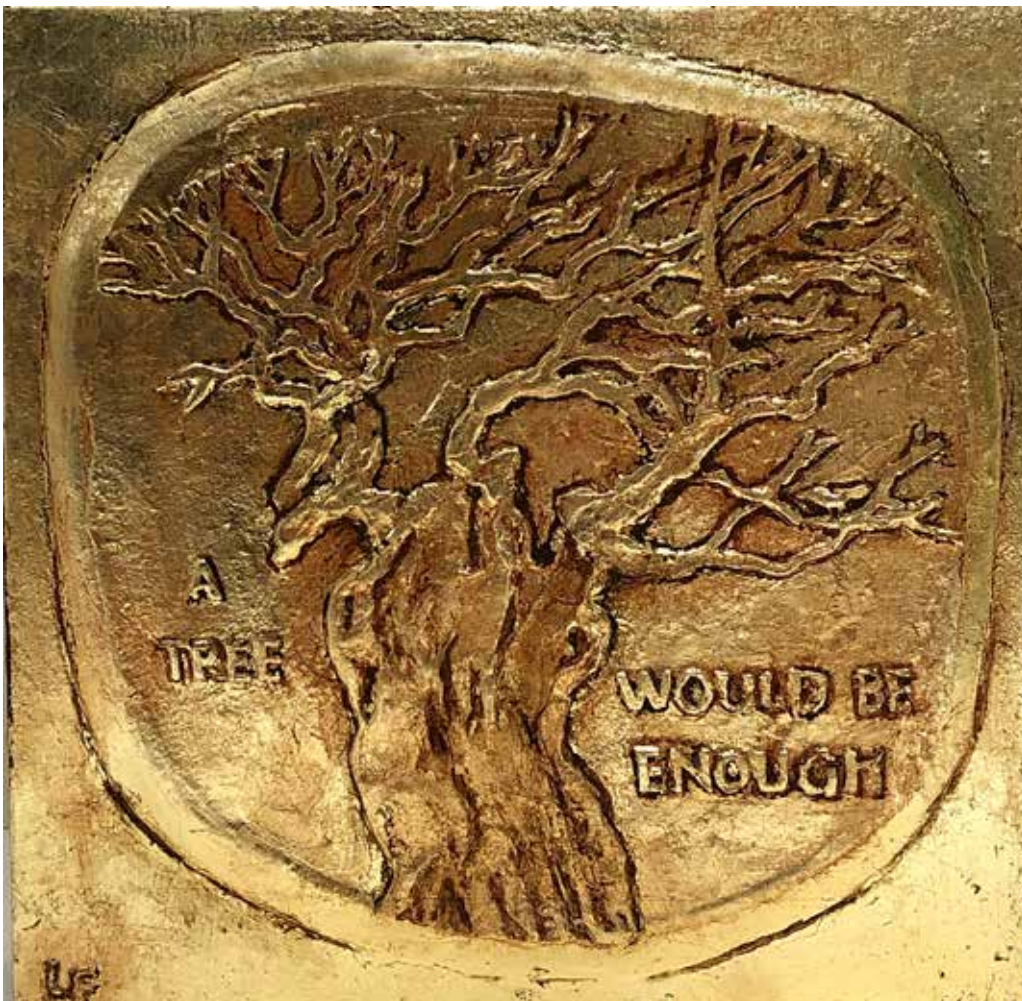
The 1968 medal for Ontario Arts Council incorporating a tree inspired 'Renewal', adding words to augment the design, just as Dora often did.

Gilding both pieces in 22-carat gold leaf reinvented her modus operandi.

Linda Finn is a multidisciplinary artist working in painting, printmaking, assemblage and mixed media works. She is noted for her use of diverse media in the expression of a concept or narrative idea.

Raised in Orillia, Ontario, her artistic life was influenced by parents who encouraged her to be creative. She studied at the Ontario College of Art, the University of Waterloo's Fine Arts Department and White Mountain Academy of the Arts but has always been attracted to experimenting with new media and techniques, eventually developing a unique combination of media. She has lived in Elliot Lake for many years and credits moving back to Northern Ontario as the catalyst for pursuing her artistic career.

An elected member of the OSA, SCA, CSPWC, NOAA and WAAC, Linda has exhibited her work in over 250 exhibitions in Canada, USA, Japan, Mexico and France. The recipient of numerous awards, including the LesCarbot Award for her volunteer work in the arts, she has taught many workshops, juried art shows around the province, and has also received Ontario Arts Council grants in support of her practice.



Renewal

2022, acrylic on paper, 22K gold, 6 x 6 x 1.5 in.

Breath.
Heart.
Spirit.

Sue Gamble



I experienced my first teaching practicum in the shadow of Mt Paul at Sk'elep School with the Tk'emlups te Secwepemc in the 1980's. I was non-Indigenous. Since June, 2021 I have tried to come to terms with the 215 unmarked graves found on the Kamloops Indian Reserve. In fall 2021, I struggled with a an unfinished painting of 215 butterflies as an analogy for the tragedy of the unmarked graves. I combined my Mt. Paul with the symbolic orange butterflies flying free from the ground.

I was raised in Kirkland Lake, ON. After attending university to study fine art and geology, in Toronto, Ottawa and Sudbury, I worked in mining exploration and surveying while maintaining a home studio for painting and printmaking. In the 1980's, I lived in Kamloops, British Columbia where I continued painting and obtained a teaching certificate through Simon Fraser University requesting to do my first practicum with the Indigenous people in Kamloops, B.C. which previously had not been done by a non-Indigenous person. I also obtained a certificate in Computer Graphics at then Cariboo College. After returning to Northern Ontario, I worked in prospecting and geological exploration and I painted in my backyard studio as time allowed. I became active in environmental issues and did a term on Kirkland Lake council. Living on Kenogami Lake in Northern Ontario I now spend every day painting in my studio. Sadly, I lost my last horse in the winter of 2022.

Acrylics on cradled wood panels are currently my choice of medium. My paintings reflect imagination, environment, the Boreal forest, nature, animals, people and my experiences. I am married to a geologist and I have one son, a daughter-in-law, and two grandsons.



Unmarked

2022, mixed media on cradled wood panel, 18 x 24 in.

Breath.
Heart.
Spirit.

L. E. Glazer



*In 1915 **Tom Thomson** painted **The Spring Ice**, Canoe Lake as one of his many studies of the changing seasons in Northern Canada. In my adoption of Thomson's subject matter, the serenity and power of the annual Algoma spring ice break is revealed, and transient nature of the event is preserved. The majesty of the annual event is underscored by the final 10' x 36' painting installation.*

L. E. Glazer is an award winning Toronto-based Architect, Photographer & Artist. Following the completion of formal training in 1979, he has focused on creating works that challenge viewer preconceptions and expectations.

Subject matter has been eclectic, with an attraction to the built forms and patterns rooted in his Architectural background. As Glazer's images explore the deeper significance of contextual reference, his deconstruction of recorded moments provokes viewers to contemplate multiple realities. While Glazer objectively records moments in time, his exploration of composition and form provides viewers with opportunities for subjective reflection on their own world. It is this dichotomy that provides the richness and cinematic quality to Glazer's work.

L. E. Glazer awards include *Best in Show* at the OSA Open Juried Exhibition, OSA Members Exhibition *Best in Show/Award of Excellence*, and the *First Prize/Best in Show* at the the John B. Aird Gallery Juried Photography Exhibition, Photo-OP.

L. E. Glazer is an elected member of the Ontario Society of Artists, and is Past President of the Society. His work can be found in institutional and private collections across North America.



Spring Break 2022

2022, digital painting - dye sublimation print, 12 x 24 in.

Breath.
Heart.
Spirit.

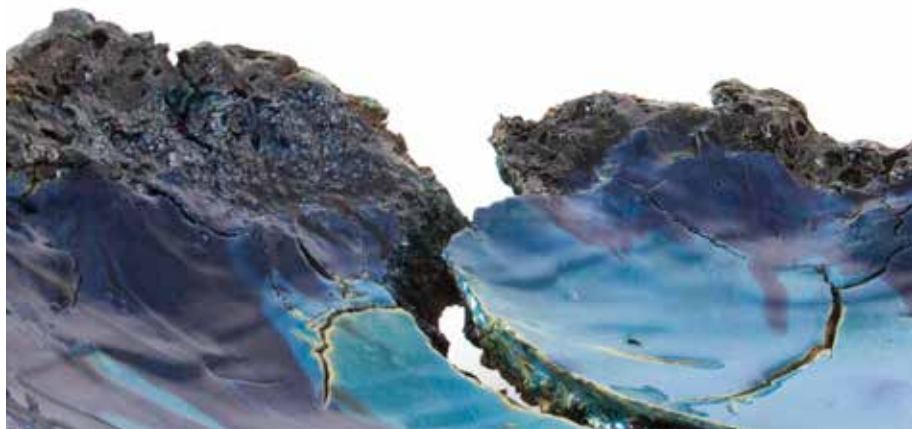
Catharina Goldnau



My work references the many landscape paintings of Northern Ontario. The ruggedness of the Canadian Shield landscape is often recreated on canvas and contrasted with the stillness of lakes and the infinite blue of the sky. In answer, my ceramics pieces juxtapose earthy rock textures and smooth blue glazes, re-creating a piece of Nature in 3-dimensions.

Catharina Goldnau explores transitions, juxtaposing traditions and materials in sculptural work that borders functionality. Born in Germany, Canada became home at the age of 19. Following a lifelong passion, she left a teaching career to study Ceramics at Sheridan College under Linda Sormin and Laura Kukkee. Catharina was awarded the Gardiner Museum Award for her work at the Graduating Show in 2018 and was featured in a solo exhibition at the Gardiner Museum in 2019.

Catharina continues to innovate, exploring non-traditional ways of working with clays and forms. Her work often combines functional aspects in carefully designed sculptures that juxtapose earthy clay against smooth glazes.



Cracked

2020, stoneware, additions, oxides, glazes, multiple rings, 7 x 19.5 x 16.5 in.

Breath.
Heart.
Spirit.

Diana Harding-Tucker



*I feel an affinity with, and gain inspiration from **Herbert S Palmer**, 1881-1970, known for his pastoral style. He loved to wander the countryside, painting domestic animals such as sheep, horses and cattle. His works are in the National Gallery and the AGO.*

*Palmer's painting, **Sheep under the Maples** is typical of the period, a peaceful, pastoral scene in harmony with an agricultural understanding of nature.*

In my piece, 'Sheep from Amherst Island', while the scene looks bucolic, the sheep owned by a Vietnam draft dodger, run wild in the fields and forests of the island.

I was able to slowly walk up to these wild sheep, talking to them gently and experiencing a form of communication I have never felt before. The shepherd and two dogs waited protectively nearby. The photo highlights the interaction of the artist as part of the flock.

Diana Harding Tucker is a photographer and artist, pianist/singer/composer and a keen ornithologist, whose present work centres around the Natural World, water and avian research. Diana completed her Queen's BA with studies in Studio Art.

She studied with Ed Burtynsky and Freeman Patterson. Photography/illustration publications include the Aird Gallery, University of Toronto Bulletin, Globe and Mail, Magazin d'art, Taproot, Applied Arts Award Magazine, and Oxford Press. Artwork is found in national and international publications and archives, including in the Government of Ontario Art Collection.



Sheep, Amherst Island

2009, pigment print and pastels, 20 x 30 in.

Breath.
Heart.
Spirit.

Kathy Haycock



*In 2002 I booked an Arctic cruise to meet **Doris McCarthy**, the artist in residence. She was lively, sharp, open, generous, and productive.*

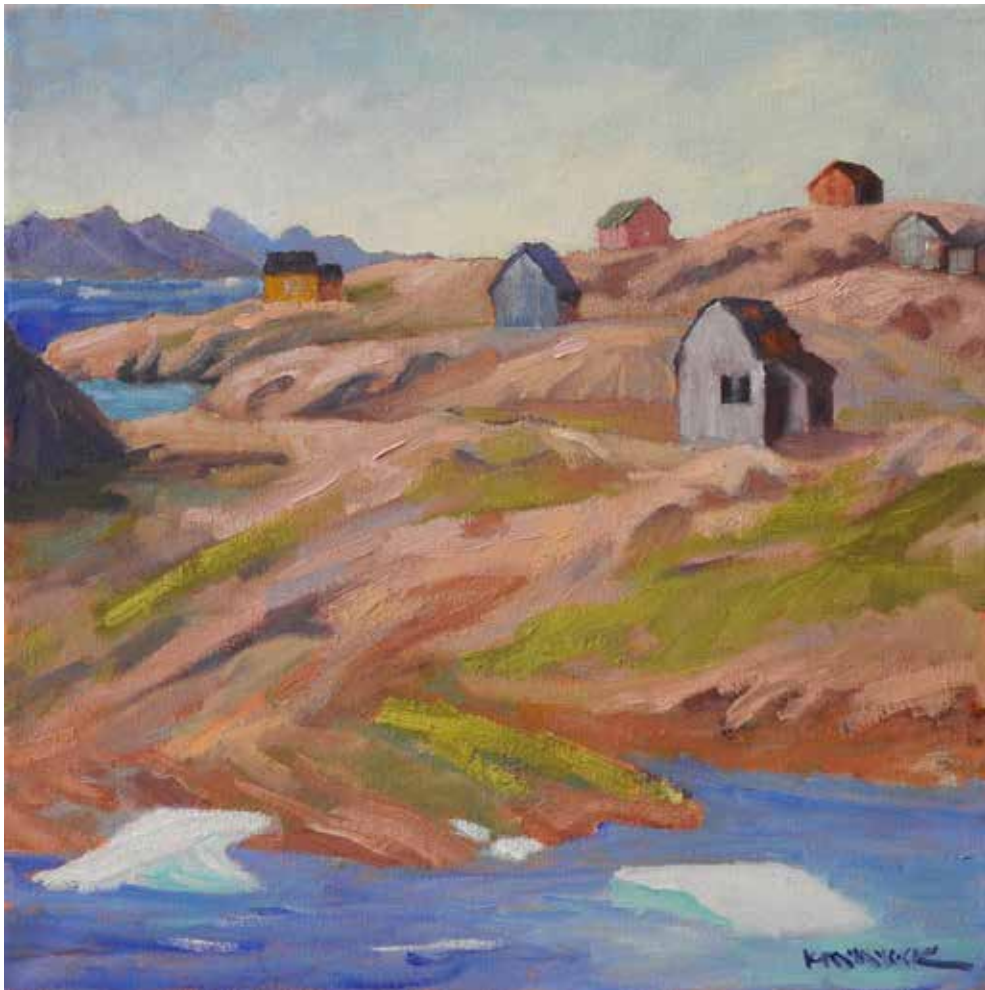
*In 2003 she painted **The Arctic We Shared** and gifted it to me to remind me of our meeting and help start my new collection after I lost my father's paintings in a devastating house fire. Her Arctic work seems influenced by Lawren Harris's, but I think more to set a story in a sparse land than to venerate a spiritual outlook. She stressed every painting tells a story.*

Doris's painting is a coastal Greenland fishing camp. My painting 'Summer Fish Camp' is too, though a different location. I tried to express her story – an approach to a typical widely dispersed collection of shacks clinging to a challenging site in a vast landscape where hardy souls make a living fishing the icy waters of Baffin Bay.

Kathy Haycock plunged into plein-air landscape painting in oils in 1998 after years as a tapestry weaver. She has taken four valuable workshops, from Charles Spratt, Lucy Manley, Doris McCarthy and Sheila Davis. Her strongest artistic influences though are her father, Arctic artist Maurice Haycock, and his long time painting partner A.Y. Jackson. Their paintings and stories filled and shaped her world growing up.

Dedicated to painting onsite, extensive travels take Kathy across Canada's south, and north to Nunavut, NWT, Yukon, and Greenland, Alaska, and America's Southwest states. She seeks natural wilderness, feeling and painting the unique character and importance of the land from within the landscape. Back in her studio she develops large canvases conceived from her field sketches.

She is represented in galleries in Ontario, and juried shows, private and public collections worldwide. Almost every year Kathy holds a major solo and/or 3-woman show. She is an elected and active member of numerous professional Art Associations, plein-air painting Groups and Arctic Societies. Frequently featured in print, notably in *Wild Women*, *Painters of the Wilderness*, Inanna Press, her art illustrates the cover and insides of numerous books and publications. Kathy donates a portion of every sale to wilderness conservation.



Summer Fish Camp, Avassakutaq, Greenland

2022, oil on canvas, 12 x 12 in.

Breath.
Heart.
Spirit.

Janet Hendershot



Tom Thomson (1877-1917) is a known artist who is part of Canada's rich history of notable painters. In addition to landscape, he selected the sky and used varied approaches to paint the moon. **Moonlight** (1915-1916), a well known painting is located in a private collection (McCallum). The painting was shown in 1916 at an OSA annual exhibition.

'Day Moon' which I am submitting to Conversations: dialogues with the theme of the moon as inspired by Tom Thomson. Flora has been scooped up from the landscape of 'Moonlight' and flung across a slightly off-centre moon circle. Meandering Shapes of the clouds in 'Moonlight' become pathway-like bands in 'Day Moon'. The modern approach of stain painting in 'Day Moon' vibrates with hues of purple subtly referencing the textural and colour shapes in the 'Moonlight' sky.

Colour has been central to the landscape and abstract paintings of Janet Hendershot. Using charcoal to explore black and white is also of interest. Works have been shown across Canada, Mexico, Colombia and represented Canada at the Olympics. Exhibited by leading galleries in Toronto, Winnipeg, and Victoria, B.C., paintings are found in the collection of many public galleries and private collections and have been juried into more than 30 competitions. Recent awards include Gold First Prize, Arts and Letters Club, Toronto (2015) and the Ontario Society of Artists (OSA) Eleanor Besen Award (2017). Exhibitions have been reviewed in the Globe and Mail, Art Magazine and ArtsCanada to mention a few. She is the recipient of numerous Ontario Arts Council Grants and has received Canada Council Grants.

As a teacher and instructor, Janet taught adults and children at various institutions including the Art Gallery of Ontario and the Art Gallery of Greater Victoria. She has been active in the art community as President and Vice-President of the OSA and other arts boards often leading the exhibition committee.



Day Moon

2021, acrylic polymers on canvas, 36 x 36 in.

Breath.
Heart.
Spirit.

Helena Kwon



*I was in awe with the work of two Canadian Master Artists, **Lawren Harris** and **Doris McCarthy**. I was most inspired by McCarthy's Arctic work (***Iceberg fantasies series***), her simplification of forms, boldness of light, colour, patterns, and how she applied simple colours in *The Iceberg with Arch* (2004). All the colours bouncing off each other stands out in my mind as something wonderful and yet mystical as if it is being seen from a far distance.*

Doris McCarthy's works in 1950s, specifically her abstract expressions in landscape works have inspired much of my paintings. I have experimented with different forms and movements to introduce the elements of landscapes. Much of my abstract landscape work involves expressing the tranquility of the small Lakes in Northern Ontario through combining simple shapes and lines with minimal number of colours.

Helena Kwon studied fine art in Seoul, Korea. After receiving her BFA in Kyung Hee University in 1984, she enrolled in graduate studies at the Pratt Institute in New York, USA. Shortly after, as a newlywed, she moved to Canada in 1986 and pursued studies in western painting at OCAD.

Her work involves transforming the landscape and places she has visited into abstract paintings in various media.

Her 35 years of experience in art work include 13 solo exhibitions in Seoul, Korea and Toronto, Ontario. She has participated in over 160 group Exhibitions throughout United States, Ireland, Montreal, Quebec, and Vancouver, B.C. During that time she received 15 awards in Seoul, Korea and Ontario, Canada, including Juried Awards from the Colour and Form Society in Etobicoke and the Mississauga Art Gallery.

Her work is in the Fairwater Capital Corporation, Extension Gallery, Toronto, and Richmond Hill Central Public Library.

She has been a member of OSA since 2002 and the Korean Artist's Society of Canada since 1993.



Parry Sound 1

2022, mixed media, 16 x 20 in.

Breath.
Heart.
Spirit.

Rosalie Lam



It was wonderful to see the submission call suggesting that we "Relate" to works of OSA members, as there are so many fabulous works to be referenced to.

*I saw in the Breath. Heart. Spirit. image of Meadow Garden by **Joanne Clarke**. I visited her website and was captivated by **Water Dance**. So, I decided to create 'Geese Dance' with reference to 'Water Dance'*

Rosalie Lam was born in Vietnam. In the ethnically Chinese city of Cholon. There, she received eight years of training in classical French painting. She moved to Canada, graduated with a degree in Architecture from McGill University, and has been involved in numerous community art groups. She studied for two years at the Central Academy of Fine Arts in Beijing, and for two years at the Sangeet Shyamala Centre in New Delhi. She has exhibited her work in Canada, China and India. Rosalie Lam lives and paints in Toronto.

Canada geese forage in lakeshore grassland and leave behind dirt. Many debated if they are pets or pests?

"I want to paint these geese as they are, capturing their grace, vitality and animosity. My drawings and paintings will evoke the joy of living and being wild. Painting is to see myself through the geese, an immigrant in this land of opportunity. Through the painting of geese, I want to express my experience with loneliness and my longing to be part of a herd, just like the geese and the struggle for survival. Drawing and painting are avenues to express tension, aggression, joy and the exhalation of daily life."



Geese Dance

2022, oil on canvas, 24 x 24 in.

Breath.
Heart.
Spirit.

Rebecca Last



*Mystic North Revisited threads its way back to a 1984 exhibition I reviewed called **The Mystic North** at the AGO, curated by **Roald Nasgaard**. The show documented international influences on the Group of Seven dating back to a 1913 exhibition of Scandinavian landscapes at the Albright Knox Gallery, Buffalo.*

Nasgaard wrote "Out of trees, rocks, and lakes the members of the Group... established the basic symbols of national identity..."J.E.H.

MacDonald shared their early sources of transatlantic inspiration, saying Scandinavians "began with nature rather than with art."

Decades later, working at my Rice Lake studio, I cannot say my paintings, like the Group of Seven's, begin with nature rather than with art. But seeing Nasgaard's exhibition of Canadian and Scandinavians working towards something unique in landscape stayed with me. My own process is more of a reciprocal loop between contemporary concerns with formal exploration and evoking nature's shifting environmental conditions.

Rebecca Last has been exhibiting for over two decades with gallery representation at Edward Day Gallery and Gallery Moos. She was one of two visual artists sent to live and work as Guest Artist, Lecturer in the FA Department at Nanjing N. University, Nanjing, China. Last was awarded a Fellowship from The Virginia Center for the Creative Arts in the United States, and has worked as Artist in Residence at Banff Center, and twice in Georgia, USA at Hambidge Arts Center. Last has developed and taught studio and art history courses for over two decades in Canada and in Italy for Sheridan College.

Her work has been featured on CBC, Toronto Life, Southern Living, Conde Nast Travel and Canadian House & Home with a recent feature story of her Rice Lake art making in Cottage Life Magazine. In 2013 her painting *Through Silence* was included in the documentary film on Climate Change presented to the United Nations Delegation in Warsaw. This painting was featured on the cover of SLATE Gallery Guide and is currently hanging in the Members' Lounge of the AGO. Last has been invited to work as Artist in Residence at Pouch Cove Foundation, Newfoundland in 2022.



Mystic North Revisited
2022, acrylic on canvas, 16 x 16 in.

Breath.
Heart.
Spirit.

Dayna Law



*I am inspired by the landscape that surrounds me in south-eastern Ontario. I am influenced by my architectural training, particularly, the philosophy "less is more" of the Bauhaus movement with its' use of clean lines and primary colours. I am drawn to the paintings of **A.J. Casson** (Group of Seven and OSA) with his use of simple architecture, bold colour, undulating landscape, and winding roads. I reference his watercolour painting **County Road** where I imagine walking past undulating yellow fields to blue hills in the distance. It is my hope that my painting 'Canola, Canola' likewise encourages the viewer to follow the road and visit the distant farm house surrounded by glorious yellow canola fields. Like A.J. Casson I have chosen a traditional subject, but unlike A.J. Casson, I have painted my vista with "less is more" using primary colour, clean lines, and a contemporary graphic design.*

Dayna Law, born with a strong sense of colour and design, studied art in secondary school and architecture at Ryerson University.

While pursuing an architectural career, Dayna studied with prominent artists (Peter Kolisnyk, Don Loughheed, Pat Fairhead, Marilyn Crawford, Daphne Irving) in Ontario, Florida and PEI, developing technical skill and her unique style.

She has been a full time artist for twenty years with studios in Wellington, Ontario and Naples, Florida.

Dayna has held memberships in various art groups - 1963 to present in PEI, Ontario and Florida.

She has held executive positions - Prince Edward County Arts Council, Board; Art in the County, Chair; Arts on Main Gallery, Secretary and Board Member; each in Prince Edward County, Ontario.

Dayna has been a Prince Edward County Studio Tour member - 2010 to present. Her work has been shown in galleries, juried and invitational shows with numerous awards, in Canada and USA .



Canola Canola

2022, acrylic, 24 x 24 in.

Breath.
Heart.
Spirit.

Lynda Lynn



*I have long admired the works of **Patricia Mary Fairhead**, R.C.A. (Government of Ontario, **Seven Sisters #1**, 36 x 48 in., oil on canvas) for the clarity of light, the simplifying of shapes, and the essence of something in the Canadian landscape that grabs at the gut.*

Pat's watercolours have caused me to simplify and concentrate on strong design, to focus on the luminosity of the light, and the feelings of vastness and strength, which are the things in her paintings that intrigue me. Inspired by incredible views, whether representational or abstract, they glow with an inner light.

Man must see through the eyes of the artist that which is beyond visual to entice the viewer to enter into the visceral reactions of the painter's emotions to the scene. Through abstraction, I endeavor to bring attention to and pose questions about what is forever being lost due to the shortsightedness of mankind.

Both the visual and the intangible elements of her paintings are a language that speaks from the soul. Her love of the Canadian landscape offers ever changing inspiration.

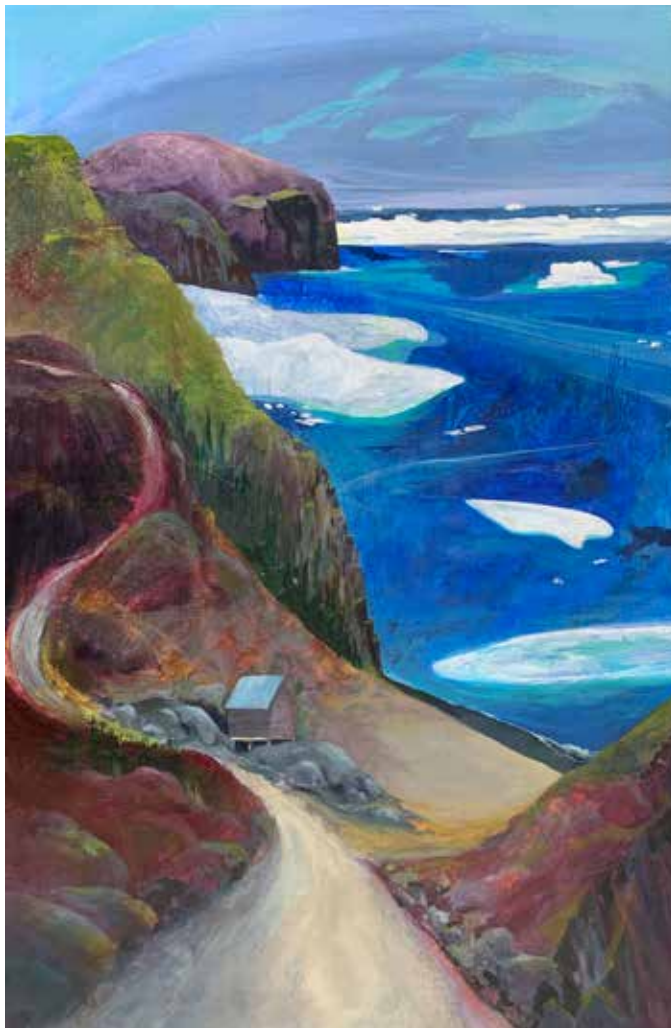
Lynda Lynn's unique abstracted realism style encourages the viewer, through the use their own imagination, to connect to the art.

Working in a wide range of mediums, Lynda has continued to study art all of her life, being introduced to painting by noted Muskoka landscape painter, Robert Emerson Everett; attending the Ontario College of Art and Design, Georgian College, Nipissing University, Fleming College, and workshops with numerous master artists.

She was a founding director and an instructor at the Muskoka School of the Arts, an elected member of the Society of Canadian Artists, Ontario Society of Artists, and of the Arts and Letters Club of Toronto.

How to mix and use colour is a passion, allowing her to share her knowledge at various workshops throughout Canada.

Lynda's paintings hang in private and corporate collections including the following - Canada (Industry Canada), USA (Citybank, NY), United Kingdom (University of Birmingham), New Zealand (Air Rider Hovercraft), and Norway (Municipality of Gol).



perKallujaK

2022, acrylic, 36 x 24 in.

Breath.
Heart.
Spirit.

Sharon MacKinnon



I created my mixed media pieces with layers of acrylics, pastels, water-colour crayons and pencils. The layers interact with each other, to the reference pieces and to my interaction with the land. 'Ice Capades' is bold and linear reflecting the harshness of Davis Strait.

Sharon MacKinnon received her Masters of Education Degree from the University of Toronto and has over 30 years of teaching experience. She is an elected member of the Society of Canadian Artists, the Ontario Society of Artists, and the Polar Art Group.

For five years, Sharon was the artist-in-residence on expedition cruises in the Arctic and Antarctic. She was also the art teacher on White Squall Paint and Paddle trips on Georgian Bay for over a decade. Her sketch book and paints were and are always aboard. Through teaching art, Sharon had the opportunity to kayak all of the world's oceans. She's learned that she loves the journey as much as achieving the end goal whether it's finishing a painting or kayaking her last ocean.

Sharon's paintings are collected internationally and have been presented to the Canadian Embassies in Vietnam, Cambodia, and South Africa, and the High Commissions in Thailand, India and Sri Lanka and the government of Ontario.

Sharon was awarded 2 Ontario Arts Council Exhibition Grants and published exhibition catalogues with Huronia Museum and Quest Art School and Gallery in Midland Ontario.



Ice Capades

2022, mixed media, 40 x 30 in.

Breath.
Heart.
Spirit.

Cindy Miller



A Homogenous Approach:

*As a painter I've looked outward, referencing perceptions of the landscape or people moving about it. Due to the isolation of the current pandemic, I realized that the catalysts that supplement my creativity were to be found within my space. My usual voice celebrating colour systems, contrast and pattern was intensified and when I explored historically how artists dealt with isolation, I found the story of **Frances Anne Arbuckle (Johnston)** RCA, OSA. (1910-1987).*

*She painted landscapes until, as a stay-at-home working mother, she could no longer travel/paint plein-air. She began to paint still-lives of staged objects around the home. I related to this work and was empowered to accept my situation by her attitude and contemporary, individual approach to the still-life genre, using bold colour and pattern not usually seen in still-life painting. Referencing oil on board pieces **Dried Flowers** and **Anemones and Fruit** Wallack Galleries.*

My work is born of perception, sometimes visual, sometimes auditory or tactile. I instinctually observe, constantly analyzing social perceptions, triggered attribution, conflicting views...these things are intriguing and often seed themselves in my thoughts when I'm conceptualizing an idea and composing a piece.

I express with colour, exploring and weaving the realms of abstraction and realism. Surreal qualities seep into my work and subtly escapes me.

I'm proudly associated with both the Ontario Society of Artists and the Federation of Canadian artists as an elected member. I've been extremely fortunate to have worked under RCA artists Harold Klunder and John Leonard through the Haliburton School of Arts. My formal art education includes a 3yr Advanced Arts Diploma/Georgian College, and 2 yrs of Architectural Technology/Rendering. From Ryerson University I've been curated into international online exhibitions, shown in Ontario Galleries including McMichael Canadian Art Gallery, Orillia Museum of Art/History, Aird Gallery, Winslow Gallery, Toronto, Station Gallery, Whitby, Visual Arts Centre, Bomanville, Queen Elizabeth CC, Oakville, Vaughan Slate Gallery where work was purchased by the Corporation of Vaughan and I've also exhibited at the AE Backus Museum in Ft. Pierce, Florida and my own gallery, Studio Gallery 77, in Vero Beach, FL.



Draped in Domesticity

2021, oil and acrylic on canvas triptych, 48 x20 in.

Breath.
Heart.
Spirit.

Joseph Muscat



*Conversations has prompted me to choose two artists, **Franklin Arbuckle** (1909 - 2001) who was a teacher of mine at OCA in 1978 and **Doris McCarthy** (1910 - 2010), a well known Toronto painter who has lived and worked during a good part of my art career.*

Though their respective appeal varies, I felt that both Arbuckle's subject matter, the ubiquitous Canadian barn as a structure and a symbol of our country's farming roots and McCarthy's simplistic treatment of her sheds, stages and dories in her maritime paintings, define the other Canadian resource, the sea. I have used the cabin and boat motifs emblematically in many of my paintings for the last 40 years - thus my primary attraction for such a selection.

Joseph Muscat is an exhibiting artist and educator living and working in Toronto Canada. Born in Malta, he emigrated to Toronto in 1964. He graduated from Glendon College, 1973 (B.A.Hons.), University of Toronto, 1975 (B.Ed.) and Ontario College of Art, 1981 (A.O.C.A.). He also studied at the École des beaux-arts d'Aix-en- Provence, France and apprenticed in lithography at the Atelier des réalisations graphique de Québec.

Joseph Muscat has exhibited his work extensively in solo and group exhibitions in Canada, USA and Europe; his work is widely collected in Public, Corporate and Private collections. He has received grants from the Ontario Arts Council and the Canada Council and his work has been reproduced in art books, textbooks and on magazine covers. He has lectured at the University of Toronto's Faculty of Architecture and taught Visual Arts with the TDSB. He is a member of Propeller Art Gallery, a founding member of Le Labo d'art and BRAVOart and a past board director at TOAF. He has sat on art juries and presently mentors university students as a volunteer. Mr. Muscat is represented by David Kaye Gallery, Toronto, Danielle Wohl Fine Arts, Orinda, California and Guildworks in Bloomfield, Prince Edward County.



Four Walls And A Roof
2022, acrylic on canvas, 30 x 30 in.

Breath.
Heart.
Spirit.

Rob Niezen



*At the time that **Lawren Harris** painted **Toronto's Ward district**, it was seen as a distasteful and improper subject, even if it showed a warm and social community with happy people, and with an optimistic feel. For Harris it was an integral part of the country he sought to record.*

Contemporary Canadian life is concentrated in urban centres. The landscape that many see is man-made and built-up, experienced 24 hours a day—and, just like Harris, I believe it is worthy of recording.

My observation is perhaps more ambiguous: vibrant and subtly optimistic, but also dark and somewhat dramatic. Office workers slog home through dreary, wet weather after a long day; are they really happy and feeling fortunate, being in the big city?

Rob Niezen is a painter, printmaker and illustrator who is partly self taught, and studied at Vrije Akademies in The Hague and Delft, Netherlands (drawing and painting), at the Art School of Peterborough (painting), and at the Haliburton School of the Arts (printmaking).

In printmaking he creates narrative works, experimenting primarily with linocuts, including reduction prints, blind deboss, collage and text. His oil paintings have been shown seven solo exhibitions in the last few years. He has participated in over two dozen group shows, and in over thirty juried exhibitions. His studio has been a stop on the Kawartha Autumn Studio Tour, juried by the Art Gallery of Peterborough, since 2010.

In 2015, Peterborough County awarded him a Leadership in Arts & Culture Recognition Award. He was a board member at the Art School of Peterborough for six years, and is still involved in marketing the school. He was elected to the OSA in 2014.

His work is in private and corporate collections across Canada, Germany, Netherlands, New Zealand, United Kingdom and United States, including Peterborough Regional Health Centre, SickKids Toronto and Siemens Canada. He was born in The Hague, Netherlands, and lives and works in Douro, Ontario, Canada.



Metro Glow

2018, oil on canvas, 48 x 36 in.

Breath.
Heart.
Spirit.

Frances Patella



*I have been inspired by images of the OSA war artists, especially **George Broomfield**, **John Bennett** and **Eric Aldwinckle** as depicted in the OSA 150 year book, *Breath. Heart. Spirit*, in creating my mixed media 'Drone'. The OSA war artists were involved in a number of global conflicts during the first half of the 20th century and those images are more relevant now, when we are facing yet another European war. Keeping the documentary style that those war artists employed, I use several photographs for this piece and integrated them with drawing and painting.*

The line of people in 'Drone' are from a memory of the Quebec NAFTA protests that I attended and photographed - what were these people discussing? New strategies? Plans for future disruptions? The drone is a new method of surveillance, used by both the military and ordinary people in the fog of war.

Frances Patella was born in Italy and resides in Toronto. Her photo-based work explores transformation over time in the landscapes of controlled burns. Frances' work has been in exhibited in Canada and the USA, in solo, juried, group exhibitions and art fairs. She has received numerous grants for Artists In Education and Mid-Career grants from the Ontario and Toronto Arts Councils, Best In Show and Purchase Awards for the City of Vaughan. Frances holds a BFA from York University, a B.ED. from the University of Toronto and studied Visual Arts at the University of Western with painter Paterson Ewen. Frances also studied drawing and art history in Florence, Italy through the University of Windsor.

Frances is a member of the OSA, Propeller Gallery and former Chair. She was a long-time Member of the Board for TOAF and Chair of Jury and Judges. Frances has taught visual arts and analog photography in the TDSB, conducted Cyanotype workshops for the Photo Educators Forum in Toronto and the National Gallery of Photography in Ottawa. She was Joyce Wieland's Arts Administrator and apprenticed with Noel Harding.



Drone

2022, mixed media, photography and acrylic paint, 18 x 24 in.

Breath.
Heart.
Spirit.

Rhoda Payne



*My submission 'Lingering', references **Lucius O'Brien's Sunrise on the Saguenay, Cape Trinity**, 1880, oil on canvas, 35.5 x 50".*

I first encountered 'Saguenay' while at McGill. Ever since the painting, a stand-out example of truly powerful composition in landscape, has influenced me to go bold in my own painting. My approach is heavily abstracted and more intensely coloured than O'Brien's high realism and lower-key palette yet I feel a strong kinship with his work.

The awe that a majestic landscape can inspire is our common subject. We each employ traditional structure, bold composition and selective value contrast. O'Brien paints his details, I scratch mine, but I believe we both achieve a gentle calm and quiet sense of optimism in our respective works. O'Brien, an active early member of the OSA (1873-1899) donated the important 'Saguenay' to the future National Gallery where it is housed today.

I am often overcome with sheer exuberance when enjoying the incomparable glories of nature. This is true when in the presence of a dramatic landscape, a majestic stand of trees or the unfailing optimism of flowers. Sharing that sublime experience is what my heavily-abstracted acrylic work is all about. I want others to feel the awe and pleasure that I feel.

My formal training includes an MA in Teaching Fine Arts (Brown University) and a Studio Process Advancement certificate (Haliburton School of Art and Design). I teach a workshop in large scale painting at HSAD annually.

I have been showing and selling my work since 2012 in group, juried and solo exhibitions.

I have exhibited at the Agnes Jamieson Gallery in Minden, and for years in Progressions exhibitions at the McMichael Gallery, the Etobicoke Art Group Annual Juried Exhibitions (1st prize 2014) as well as Artworks Oakville. In 2019 I participated in my first art fair -The Artist Project in Toronto. Since Covid I have been included in several virtual exhibitions including Portraits of Resilience at the AGO.

I am a proud member of the Ontario Society of Artists, the Colour and Form Society and the Federation of Canadian Artists.



Lingering

2019, acrylic on canvas, 12 x 16 in.

Breath.
Heart.
Spirit.

Dominique Prévost



*I was immediately attracted by the textures of **Helen Frances Gregor's** weaving; her colour shifts, her horizon lines and the organic way she draped and folded her material.*

An influential teacher and an internationally renowned textile artist, she challenged academic distinctions between fine and applied arts. In her own work, her interest in architecture and interior spaces pushed her to integrate art with the built environment.

*I chose her **Totem No. 8** as a departure point to investigate materiality. I'm interested in seeing how one experiences physical and psychological weight when in the presence of a lighter material. How do we feel when things are translucent, upside down and inside out? Can the experience be memorable and fleeting at the same time?*

Dominique Prévost was born in Québec City and now resides in Oakville. She has shown extensively in the GTA since the early 80's and her work can be found in many collections here and abroad. Three times recipient for Best Watercolour Award at the Toronto Outdoor Art Exhibition, she is a Board Member of the Burlington Fine Arts Association, a Member of the Ontario Society of Artists and a Member of Propeller Art Gallery.

Dominique's artworks are atmospheric abstracted landscapes. They are assemblages showcasing changing light, organic patterns, and stylized structures. Each artwork is composed of multiple painted and manipulated surfaces that evoke the perception of depth and space. Dominique uses watercolour, acrylic, ink, crayons and found material on a wide variety of papers; ranging from exquisite handmade Japanese Washi papers and classical European watercolour papers, to utilitarian papers.

In the works, many patterns are at play. They are the ones found in our veins, rivers, trees and skies. Lino printing and Japanese Suminagashi marbling technique, are used to make visible the connections of what's above, below and within.



Sekishu Lapel

2022, mixed media, heritage washi papers, 36 x 31 3/4 x 2 in.

Breath.
Heart.
Spirit.

Janet Read



***Lucius R. O'Brien's Sunrise on the Saguenay, Cape Trinity, 1880**, was included in the first Royal Canadian Academy of Arts exhibition. O'Brien had a great affinity with the spectacular forms of nature. Colour, light and atmospherics convey the spirituality and sublimity of nature in his work. My drawing, Arctic light opens over water #6, shares structural features with O'Brien's work and a fascination with light, conveying awe and wonder at the beauty of the natural world. My support, duralar, is a translucent material allowing the graphite and oil to float in and above the surface creating a luminous atmosphere. My contemporary work revisits the spectacle of light over water initiated by travels in the high arctic, one of Canada's sublime geographies. No longer viewing a "landscape," we are situated in a geography. Embodied in, and dependent on it, we are in a relationship responsible for its sustained healthy existence.*

Janet Read is a painter, musician, and poet, who grew up near the shores of Lake Simcoe. The artist has sought the water's edge ever since. Read was born and educated in Toronto. Her roots go back to the Ottawa Valley Irish, Belfast and County Wexford in Ireland. Perhaps this explains a fondness for fiddle music, poetry and the sea.

Residencies in Newfoundland, Ireland, and travels in Norway, Iceland, and Scotland have allowed her continued access to the sea, leading to a lifetime's investigation of water as a metaphor for strength and fragility. Read holds an MA in the philosophy of art; focusing metaphor in the work of Maurice Merleau-Ponty and Paul Ricoeur. Light, colour, and atmospheric abstraction characterize her work.

Exhibitions in commercial and public galleries, include the Robert McLaughlin Gallery, Oshawa, with a catalogue, *Ocean as vessel: with essays by David Aurandt*. Recent work developed from travels in the high arctic in 2018. Paintings can be found in corporate, public and private collections, and internationally in Australia, England and the US. Her work has supported art auctions at the MacLaren Art Centre in Barrie, the Whitby Station Gallery and the Varley Gallery.



Arctic light opens over water #6

2022, mixed media on mylar on wood panel, 28.5 x 40 in.

Breath.
Heart.
Spirit.

Quan Steele



*House on a Hill is a painting made after having a conversation with **Northern Home** 1915, the work of **J.E.H. McDonald**, (54 x 44.8cm oil on press board), the founder and eldest member of the group of seven.*

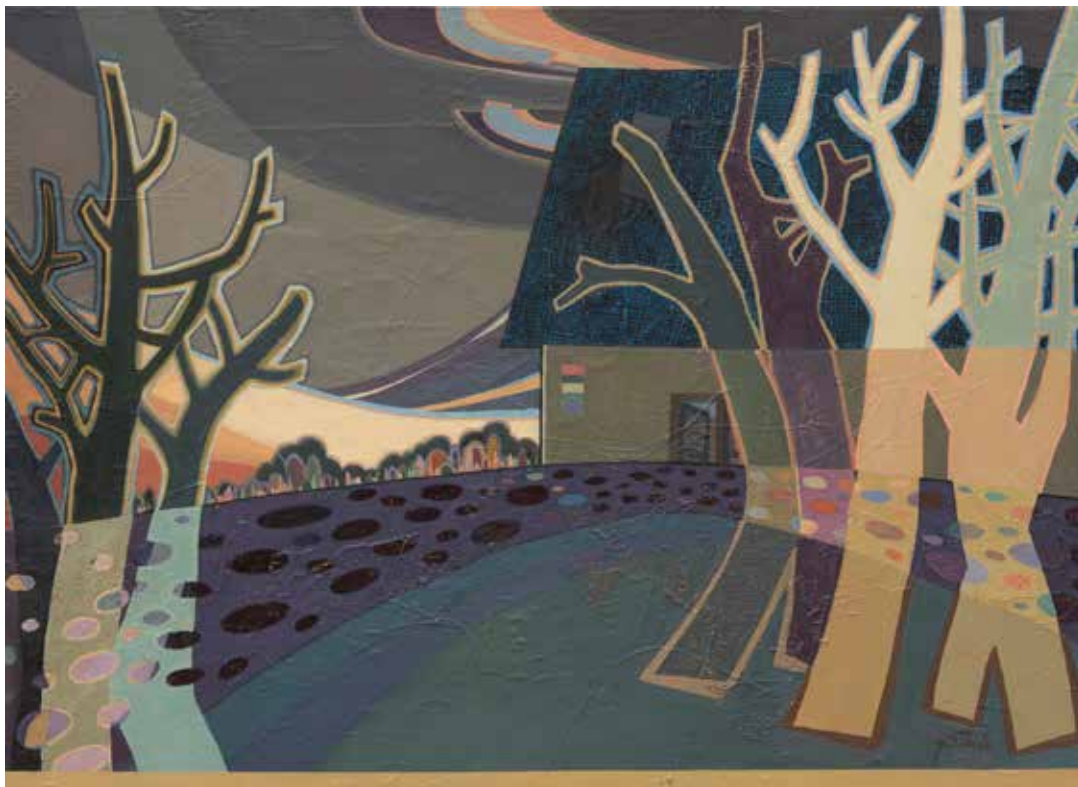
It was the dynamic value contrast in this colonized landscape of a home amidst a rocky landscape that inspired me. I listened to the voices of 100 years impressionistic painting and replied with a contemporary semi-abstract picture.

I took the challenge of reformulating his work. I kept the subject matter, colour system and media but changed the techniques. I used shapes replacing forms, moved most elements around and changed their scales to achieve a fresh appearance on a textured canvas. I was excited by the challenging experience throughout the process and the surprising outcome.

Quan Steele is a multi-media conceptual artist located in Toronto. She has participated in solo, group and juried exhibitions in Greater Toronto for over 25 years. She is a member of Neilson Park Creative Center (NPCC), Etobicoke Art Group (EAG), Artworks Oakville and Ontario Society of Artists (OSA). Quan's work has won numerous awards.

Quan's work includes painting, drawing, sculpting, land art and onsite installations. Her work is not restricted by size or medium and can be permanent or ephemeral, virtual, inside or outdoors.

Her subject matter is concerned with the environment, social interactions and the relationship between man and nature.



House on the Hill

2022, oil on canvas, 30 x 40 in.

Breath.
Heart.
Spirit.

Roger Sutcliffe



Harold Town (OSA, RCA, OC, 1924-1990), and especially his monoprint, (single autographic print), **Uncle, It Won't Float**, 1957, that I own, continually inspires me in my printmaking practice. This work has the signature characteristics of Town's highly acclaimed monoprints:

Town's monoprints were made using a lithographic stone as matrix. Multiple layers of colour were incorporated through adding templates, masks, string, paper or fabric on the stone. My monoprints are created in an analogous process to Town using collagraph plates as matrices, and hand-pulled using my etching press. Responding to the printed image further materials are pressed onto the print surface, resulting in the development of prints with complex relationships between shapes, colour and surface.

Harold Town was always innovative, and I incorporate in my practice new ideas from study and exploration.

Roger Sutcliffe is a member of the Ontario Society of Artists and presently Eastern Hub Director on Executive Council, and a studio member of the Ottawa-Gatineau Printmakers Connective. Roger has a Diploma in Fine Arts from the Ottawa School of Art, and completed workshops in painting and printmaking at Haliburton School of Art and Design. He was awarded: the Juror's Choice Award, at Selections 2018 (juried exhibition), Arts Network Ottawa; Ottawa Mixed Media Award (2018); Ted Marshall Memorial Award (2017); and David and Nicole Henderson Fine Arts Scholarship (2016).

His printmaking and painting has been included in over 150 exhibitions including solo, juried (international, national and regional), group, and touring exhibitions.

His printmaking was exhibited 2021-2022 in his solo exhibition *Patience: a Space for Reflection and Thought*, Stone School Gallery, Portage-du-Fort, Quebec, and in *Unique Impressions*, International Monoprint & Monotype Invitational 2022, Davidson Galleries, Seattle, USA. Also printmaking was juried into exhibitions in Canada, USA, Spain, England, and France, and exhibited at Artist Project 2022, Contemporary Art Fair, Toronto. Roger received Ontario Arts Council Exhibition Assistance grants for 2020–2022.



Thanks to Otis #4 1-1

2021, collagraph plates on hahnemühle papers, 22 x 30.5 in.

Breath.
Heart.
Spirit.

Andrea Toma



*'Change without Change' is an abstract mixed media artwork that is in dialogue with some of **Lawren Harris'** abstract paintings (**Nature Rhythms** and **Untitled**).*

*Some years ago, when I was working as an art restorer, I had the great privilege to work on artworks by **Tom Thomson, A.Y. Jackson, Lawren Harris** and other members of the Group of seven.*

Harris's landscapes of Lake Superior or the Rockies (Isolation Peak, is one of my favourites) were always so different from the rest of the group of seven impressionistic artworks. The way his work underwent dramatic changes towards abstraction, to become fully abstract was always a point of contact for me.

In my artwork there always is a kernel of reference to nature, like in some of Lawren Harris abstract paintings. I believe that abstraction is a process of condensing, distilling the reality around us to an expressive harmony.

Andrea Toma's interest in art started at an early age. She graduated from Tonita Art College and earned a M.A. in Mural Art Painting and Restoration from N. Grigorescu University of Fine Arts in Bucharest, Romania. She exhibited in group shows in Bucharest and was a member of the Artists Association of Romania. Her great influences have been Romanian art heritage and the discovery of her new Canadian art reality.

After arriving as a refugee in Canada, Andrea Toma continued her work as an artist and exhibited in group and solo shows at John B. Aird Gallery, Libby's Gallery, Art Dialogue Gallery, Victoria College, International Gallery Santa Monica, and New York. She is a member of the OSA.

As a mural artist she created a number of large wall artworks using different techniques such as mosaic, sgraffito, wood panels and ceramic tiles, that are located in Bucharest, Medgidia, and Toronto.



Change Without Change
2022, mixed media on paper, 16 x 12 in.

Breath.
Heart.
Spirit.

Anna Wagner-Ott



***A. Y. Jackson**, was a founding member of OSA. He also was a war artist, who documented the atrocities of World War 1. Now in 2022, I am witnessing the atrocities of the Russian invasion of Ukraine. My painting "was inspired by Jackson's painting **A Copse, Evening**, 1918. (Oil on canvas, Canadian War Museum) His artwork speaks to the reality of war and its catastrophic affects on human destruction and the landscape. My artworks speaks about the senseless horrors and destructions of the war in Ukraine.*

Anna Wagner-Ott was born in England and moved to Canada at a young age. Her formal art education began in Junior High at the Art Gallery of Ontario and she continued to take fine art courses at the University of Alberta in the 70's. After receiving a PhD in art education in 2000 from Penn State University, she acquired a tenured teaching position at California State University in Sacramento. She taught art education in the art department for 13 years. Throughout those teaching years she continued to create art and had numerous solo exhibitions and participated in juried/invitational shows in Canada and the USA. Since retiring in 2013, Wagner-Ott works full time in her studio in the Ottawa Valley in Eastern Ontario, Canada.



Battlefield Tears

2022, acrylic paint on tyvek, 48 x 30 in.

Breath.
Heart.
Spirit.

Carol Westcott



*Sky light reflected in the water, melting snow and bits of floating ice suggest the coming spring in **A Y Jackson's** work, **Smart River**. This piece inspired my acrylic on canvas painting, 'Tall Sky'. Jackson's painting is set on the Alaska Highway and mine in Ontario; the essence of Canadian winter-into-spring could be anywhere in the country. Brightness of the reflected sky is the compelling feature in both pieces.*

A contemporary landscape painter, **Carol Westcott** depicts natural and built environments. Her images are formed from the memories, fragments of experience and influence of her early life in rural Ontario. Working in acrylic and mixed media, she interprets the landscape, often in a slightly abstracted form.

In speaking of her own work, Westcott states: *"My work is inspired by the natural environment. Growing up on an Ontario farm gave me an early appreciation for the land and its vagaries so, from a very young age, I was inspired by the landscape that I now present in my images."*

Westcott has exhibited her award-winning work in solo shows and group exhibitions in commercial and public galleries across Canada and internationally. Her work is represented in corporate, private and public collections including the Government of Ontario Art Collection held by the Archives of Ontario.

She is actively involved as an elected member of the Canadian Society of Painters in Watercolour, the Society of Canadian Artists and the Ontario Society of Artists.



Tall Sky

2022, acrylic on canvas, 48 x 30 in.

Breath.
Heart.
Spirit.

Steve Wilson



*My Piece '500 Years in the Making' the oldest sugar maple in Canada is here in Ontario, **A. J. Casson** and the group of Seven scoured Ontario for subject matter. If they knew of her, she would have been a subject matter for many of them, the group has painted many sugar maples in the autumn. I enjoy A. J. Casson's **untitled (fall landscape)**, 1930, oil on canvas, in the Canadian National History Museum collection in Ottawa because of the fall colour and the reflection of the tree in the water, other piece that echo the feeling on my piece would be Casson's **Country Road in Autumn** although I cannot find its present location, other members of the group of seven like Tom Thompson and Lawren Harris also depicted autumn foliage colours.*

As an Artist and Juror I working out of my Studio/Gallery in downtown Niagara Falls, I've served on many art boards and I'm an elected member in the OSA, SCA, CFS and SOVA. I have shown nationally and Internationally Across Canada, The United States, England, Tasmania and Turkey, I've received many awards, been featured in many publications, podcasts and on TV, I've recently been accepted as a finalist in the Salt Spring Island National Art Prize 2021, and 1st 3rd and 4th place in 3 different categories in the 2021 American Art Awards.

In my work I try and convey a feeling, emotion or message by capturing in one frame or image that tells a story as well as challenging the viewers perception, that makes them laugh, cry, or starts a conversation and in some cases I present a satiric look at the world we live in. I try to include those little extras that allow the eye to explore and discover hidden gems or messages. My love for architecture and our urban and suburban landscape draws me in and challenges the way I portray our world.



500 Years in the Making (Comfort Maple)

2022, oil on canvas, 32 x 46 in.

Breath.
Heart.
Spirit.

Baoxing Zhang



*I was inspired by British born Canadian artist **George Harlow White**, OSA member (1817-1888). His landscape paintings were usually picturesque, monochromatic or with soft romantic overtones. He created a panoramic image of mountains in **Landscape with Mountain and River**, 1875, using subtle colour and value transitions. We see detailed rock formations, grass and a tree, yet the rest is blurred and blended into the sky.*

My work 'The Celestial Village', applies traditional Chinese painting techniques, using brush and ink on rice paper with a few essential Chinese paint colors.

I wished to achieve the same feeling of distance, though with much more detailed work. To illustrate a landscape that is high in elevation, I decided to build in clouds in between the mountains, giving the viewers an illusion that the alp is higher than the sky. Adding a village in this perspective, connects the natural surroundings with life and humankind.

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The Celestial Village

2020, chinese ink on rice paper, 28 x 13 in.

Breath.
Heart.
Spirit.

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