

WhiteOut

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Iris Group (Group of artists)
[Works. Selections]

WhiteOut : what is revealed? what is concealed? what remains? / The IRIS Group and friends ; Helen Bajorek-MacDonald and Jean-Michel Komarnicki, Francine Fortier, Gary Greenwood, Laura M. Hair, Ruth Latimer, Judith A. Mason, Holly McClellan, Sean McQuay, Anne O'Callaghan, Margaret Rodgers, Sally Thurlow, Wendy Wallace ; essays by Margaret Rodgers and Judith A. Mason.

Catalogue of an exhibition held at TAC Art/Work Gallery, Toronto, Ontario
from Oct. 4 - 30, 2014.

Electronic monograph in PDF format.

ISBN 978-0-9809796-2-6 (pdf)

1. Iris Group (Group of artists)--Exhibitions. 2. Art, Canadian--Ontario--Durham (Regional municipality)--21st century--Exhibitions. I. Rodgers, Margaret, 1945-, author II. Mason, Judith A., author III. Title.

N6545.6.l75 2015

704'.0420971356074713541

C2015-900467-5

WhiteOut

What is revealed? What is concealed? What remains?

**TAC Art/Work Gallery, 568 Richmond Street West, Toronto
October 4 - 30, 2014**

An independent project of Scotia Bank Nuit Blanche

The IRIS Group and friends

Helen Bajorek-MacDonald
and Jean-Michel Komarnicki

Francine Fortier

Gary Greenwood

Laura M. Hair

Ruth Latimer

Judith A. Mason

Holly McClellan

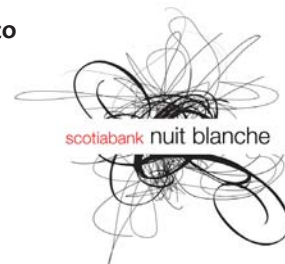
Sean K. McQuay

Anne O'Callaghan

Margaret Rodgers

Sally Thurlow

Wendy Wallace



Essays by:
Margaret Rodgers and
Judith A. Mason



The IRIS Group, a collective of women artists, began in 1996 as a forum to share ideas, offer mutual support, and develop projects that further the overall intentions of the group. Based in Durham Region, meetings and activities radiate from this location. IRIS has exhibited work and mounted outreach projects in galleries and on campuses in Ontario, Alberta, New York State and Mexico.

Media Information:

Margaret Rodgers-mrogers@rogers.com

www.theirisgroup.ca

The artists would like to thank the Toronto Arts Council (TAC) and Darryl Banks for gallery assistance.

A WhiteOut planning session



Clockwise:

Margaret Rodgers, Sally Thurlow, Gary Greenwood, Laura M. Hair,
Ruth Latimer, Jean-Michel Komarnicki, Wendy Wallace,
Helen Bajorek-MacDonald, Holly McClellan

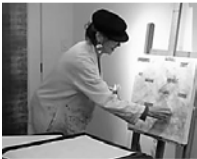
Preparing for the show

Clockwise:
Sally Thurlow, Gary Greenwood,
Francine Fortier, Judith A. Mason
(in video costume) and Sean K. McQuay



Opening night

Stills from the
WhiteOut video ~
Sally Thurlow,
Judith A. Mason,
Laura M. Hair,
Margaret Rodgers



THE WHITEOUT PROJECT

Margaret Rodgers, IRIS lead artist

WhiteOut was an idea that began with a playful conversation about overpainting previous work, an editing function that might create something new. The original goal was to achieve minimalist clarity in exploring what could be hidden, revealed, or remaining. As the artists embraced the idea, there were not only painterly endeavours but leaps into metaphorical territory. Some used the concept to explore memories and the working of the mind, others gave it political or environmental gravitas. Each contributor took a different direction, creating a wide-ranging and thought-provoking collection of work.

Several of the *WhiteOut* artists also got together to shoot some footage that explained our ideas in Chaplinesque form, and this eventually became the *WhiteOut* movie.

Fourteen years earlier, in celebration of the millennium, The IRIS Group mounted a huge two gallery exhibition titled **Memory and Nature**. In some sense *WhiteOut* evolved into a reiteration of those themes. Arguably most contemporary artwork can be classified within a memory/nature template, but in the *WhiteOut* project the connection seems particularly strong.

MEMORY

Gary Greenwood creates a paean to his demolished childhood home in Regent Park, creating two maquettes of the building, one in cement and the other “gold-plated.” **Ruth Latimer** also looks back, connecting two self portraits within a Book of Kells inspired design. She depicts both the dark-haired young woman of her youth and the mature woman of the present. The knotting imagery from the Irish illuminated manuscript is symbolic for the passage of time: tangled knots represent the confusion of youth; ordered knots for age when most problems have been tidied up.

Anne O’Callaghan’s video chronicles the deaths by conflict from 1902 to the present and their almost immediate erasure in collective memory. The artist records numbers narrated by an off-screen voice, numbers quickly erased from the chalk board by another actor. Inversing the process, *WhiteOut* becomes blackout and the sense of dread mounts. “(N)ever again - till the next time ...”¹

1 O’Callaghan, *Erasure*, 2014.

Both **Judith A. Mason's** and my work deal with formal painterly issues. Mason declares that her usual practice is to create layer upon layer of image, obliterating and reconfiguring. Her three large panels, while predominantly white with black drawing, contain hints of vibrant underlayers of colour attempting to burst through. For me, the use of image transfer is incorporated with text connecting to William Faulkner's famous "kill your darlings" advice to writers. The earlier painting underneath becomes a muted subtext.

Less about memory than the workings of the brain, **Francine Fortier's** *Welcome to My Whitemare*, is a frenzied psychological melee of broken, invaded, and reassembled figures. Installed on black background with interconnected IV tubing, they take on a deeply mysterious demeanour.

Jean-Michel Komarnicki and **Helen Bajorek-MacDonald's** *Dis-carded* offers a polemic on exploitation, recreating the calling cards of the Las Vegas sex trade and the image of them being washed away by street cleaners each morning, lives discarded, memory removed. In *Walk Away Quietly* **Sean K. McQuay** revisits his light box installations using white rather than black, creating an optical effect by layering image upon image. Suggestive of the way in which we remember (and forget), detail emerges and retreats.

NATURE

Sally Thurlow's fibreglass canoe has attached fragments of plastic and embedded text that describe the massive amount of detritus that inhabits the oceans and other waterways. Similarly inspired by the global water crisis, **Holly McClellan** photographs the visual phenomena in particle attraction, finding a painterly beauty in analysis of their surface tensions. **Laura Hair's** evocative works on paper obscure and recreate a watery milieu. Fish emerge and retreat, skeletal structures are articulated in graphite and copper. **Wendy Wallace's** photographs show the action of water on land erosion and the washing away of soil in the badlands of Alberta.

Theories can become structures that imprison ideas, and while there is a utility to developing a form within which to think about art, there are inherent limitations to this method. Beyond theory and structure is the panoply of ideas and images that emerged from the works of this ad hoc group.

The creation of an exhibition with cohesiveness required a generous spirit of cooperation from each artist. Thank you one and all.

Margaret Rodgers
December 2014

VISION AND BLINDNESS

Judith A. Mason

When Margaret Rodgers first suggested the idea of whitening out old work to create new images for this exhibition, I had just finished watching a documentary on Gerhard Richter.¹ The film shows the artist using a large squeegee-like contraption to pull paint across the surface of each previous layer. Working through this repetitive process small traces emerge from underneath. Similarly, another Richter series employs over-painting of photographs. There is a relationship between what Richter is doing and Rodgers' idea for *WhiteOut*.

Some years ago while driving home in a winter snowstorm I experienced a whiteout. It happened on a familiar stretch of a four-

¹ See Briony Fer *On Abstract Art* for a detailed analysis of Richter's painterly activity of serial obliteration.

lane highway at a spot where the weather, caused by a strange microclimate, often changed. As I was climbing the crest of a hill, the rain changed to snow and the road suddenly disappeared. I found myself driving in the midst of a raging snowstorm, my visibility nil. I lost my bearings. As I struggled to see the road, large dark shapes appeared here and there, dotting the snowy whiteness, with red lights emanating from various directions. For a fleeting moment I thought I saw a tractor-trailer stretched across the width of the highway. I could see no further ahead than my windshield. I was driving blind.

Point of view has been an ongoing and some might say exhaustive investigation in contemporary culture, an investigation that is mirrored in the art produced and exhibited by contemporary artists.² My thirteen-year-old son often brings work home from school - assignments that require him to take a particular point of view. After listening to one of these points of view assignments I asked him if that was really how he felt about his topic. He replied, “Mum, it doesn’t matter. The assignment is to take a point of view.” Our children are learning in this current politically-correct climate that point of view is important, that all points of view are equally valid and that no one

2 See Malcolm Andrews, *Landscape and Western Art* for a discussion of the political connection between the idea of a view, European landscape painting and the colonial agenda.

point of view should be privileged over another, especially when cultural or religious beliefs might be influencing our positions.³

But what if point of view is a red herring, a side road that ultimately leads to a dead end where difference remains the primary characteristic of defining who we are - by who we are not. And what if there is no view from which to ground an opinion, a belief, or a point of reference? What if, like driving blind, there is nothing from which to take your bearings, no signposts, no maps to provide a sense of direction. What if seeing is no longer a concrete practice that supports our believing? What if seeing has morphed into a constructed fantasy world (think video games and internet porn) of our own making? And perhaps most disturbing, what if seeing is now being used as a strategy to control, to make others do what you want them to do (think advertising, the internet, the visual lure and seeming passivity of film and video that lulls us into a complacent sleep)?

If the idea of view and therefore point of view is suspect, where might we find our bearings, the centre from which to orient our selves in the contemporary now? The work in *WhiteOut* suggests we consider an inner compass – our lived psychic reality carried in and experienced

³ Sociologist Richard Sennett recently said that Hannah Arendt felt that political decisions should be made by a group of leaders who come to the table without a point of view, rather than a group of individuals advocating for their point of view. CBC interview, Writers and Company with Eleanor Wachtel, Sunday 31 December, 2014.

through each organ of our body, a complex psychological and physical system informed by visceral, emotional and sensual experience,⁴ an intuitive paradigm that relies on lived experience rather than denial, fantasy or wishful thinking. How does the work in *WhiteOut* suggest the presence of this inner psychic compass, a compass that could be cultivated, weighted and informing?

One of my favourite events at Sunday School was White Gift Sunday. Each child would prepare a canned good, wrapping it up in white shelf paper as a donation for the poor. During the service we would lay our white gifts on the altar. Not sure why we wrapped them in white paper, but I remember the pleasure I took in doing this.

The colour white is deeply connected to ideas of purity, cleanliness, innocence, transcendence and light, but also sterility, emptiness and nothingness, and we see these connotations referenced in this exhibition. Sally Thurlow reworks *Spirit Canoe*,⁵ marking its whiteness with lines of text and bits of colour. Holly McClellan uses laundry

4 See *Louise Bourgeois - The Return of the Repressed* edited by Philip Larratt-Smith; particularly the essay by Paul Verhaeghe & Julie De Ganck, “Beyond the Return of the Repressed: Louise Bourgeois’s Chthonic Art” pgs. 115 – 215 for an interesting analysis of a particular period of Bourgeois’s work and the Lacanian notion of the Real of our body and its *jouissance*.

5 See Thurlow’s catalogue *Canoe Dreamings* for images of the complete series of canoe-like sculptures. A further discussion of Thurlow’s work is included in my MA thesis, *The Mill at Clarington*, Trent University, 2012.

powder as the object of her investigation – playing with the notion of its whitening power. Anne O’Callaghan writes columns of numbers with white chalk on a blackboard - once we were innocent school children, but now we are compromised adults. Sean McQuay uses illumination to activate a series of overlapping transparencies that destabilize the view as well as the viewer. Helen Bajorek-MacDonald and Jean-Michel Komarnicki expose our cultural complicity in the continuing exploitation of female bodies as the site of projected male fantasy.

As a young typist in the early seventies I remember the anxiety involved in making a typing mistake and the dexterity required to white out the mistake as carefully as I could without leaving a noticeable fat glob of sticky white residue. Seeing this residue on a page signalled a mistake had been made, while obscuring the exact nature of the error. Laura Hair, Margaret Rodgers, Francine Fortier and my own work re-stages this activity most literally. What is covered up, partially submerged underneath the pictorial surface, takes on latent content similar to the material lurking below our consciousness – those repressed memories, feelings and traumas, that roam around our subconscious.

The subconscious has the ability to use disguise, to hide bits and pieces of this suppressed content from the censoring apparatus by

6 See Sigmund Freud, *Interpretation of Dreams* for a complete account of the workings of the censoring apparatus.

using strategies such as displacement, projection and transference.⁶ Repressed content escapes through the censoring device camouflaged, incomplete, or sublimated - a distorted nightmarish face protruding from a psychic fog (Rodgers), a partially exposed head of a dead fish seemingly frozen stiff in a layer of ice (Hair), disassembled body parts strangely rearranged under the frightening gaze of a painted carnival clown (Fortier). Or repressed content can attach itself to something seemingly innocuous such as intricate patterns of knot work (Latimer), washout in the Alberta badlands (Wallace) or the concrete sculptural form of a housing project (Greenwood).

The work in *WhiteOut* obliterates a point of view, declares the concept redundant. In this work there is no view - we travel blind. Nor is there a distinction between past, present or future, a distinction that structures, supports and maintains the idea of a view. What is revealed is an ongoing underground timeless stream of partial knowing, limited understandings, fleeting recognitions, together with vague feelings of fear, loss, anxiety, pain, pleasure, abjection - visceral psychic experiences continually emerging to drive our actions. The privileged idea of a point of view doesn't exist in this realm.

In *WhiteOut* the artists lead us beneath mere surface.

Judith A. Mason
January 2015

HELEN BAJOREK-MACDONALD

... is an educator, writer and visual/textual artist, and has also produced two videos, one of which, *Our Grandmothers, Ourselves*, has been shown in university and arts spaces.

& JEAN-MICHEL KOMARNICKI

... is a photographer and instructor of photography, as well as owner of JMK Image-ination where he specializes in the concept, design and production of books, and photography. Since his graduation from the Photographic Arts Department at Ryerson (1970), he has exhibited his works in a variety of venues. He also curates the *Artspace on the Mezzanine* at the Bowmanville branch of the Clarington Public Library.

Dis-carded

Photographs

For *WhiteOut*, the artists ask viewers to consider the complexities of the commodification of women's bodies.

Dis-carded

*My body is much too beautiful
to be devoured by hungry eyes*

(Angèle Arsenault)

Every day, every night
penny-earning card peddlers swarm
the hunting grounds of the city
where everything stays
after the tourists have left

Lexy, Mya, Piper and Trish cards
roughly slapped into tourists' hands
hundreds and thousands –
How many called?
How many used?

So many
Dis-carded

In the morning, men with hoses
flush them away
but the peddlers soon
out again
pimping carded women
Lyssa, Candice, Chloe, Felice
hundreds and thousands

cards in
hands
calls made
someone
used

Dis-carded



FRANCINE FORTIER

... of Oshawa, has exhibited in solo or group exhibitions throughout Ontario and internationally. Venues have included Justina M. Barnicke Gallery, Hart House, University of Toronto; The Robert McLaughlin Gallery, Oshawa; the Stone Angel, Toronto; Alma Gallery, Toronto; Arnold Gottlieb Gallery, Toronto; the Academy of Spherical Arts, Toronto; and St. Markos Basilica, Heraklion, Crete. Her artworks are in private and public collections including the Royal Bank of Canada, the Robert McLaughlin Gallery and St. Markos Basilica, Heraklion, Crete.

Contact:

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Welcome to my Whitemare

Mixed media

Welcome to my Whitemare. Get inside and take a ride. You are the ride. Meet the pale-faced, rosy-cheeked slickster who spins his words – believe this, no believe this – delivering messages that writhe and burrow, shapeshifting into ghostly semblances as they spin. Meet the rosy-cheeked vessels who hold their broken heads together with their t-shirt bandages. Look into the gossamer matrix which is being spun.

Detail from
*Welcome to my
Whitemare*, 2014



GARY GREENWOOD

... is a photographic artist working mostly in photography whose work ranges from sculpture to performance, most often dealing with personal history.

He has curated a number of exhibitions and contributed to various art publications. He has exhibited locally and nationally most recently at the Robert McLaughlin Gallery. He retired as Coordinator of Art & Design Foundations at Centennial College and now devotes himself to his art projects from his home in North Oshawa.

www.garygreenwood.ca

295: The Shape We Live In

For 18 years I lived in public housing in Toronto. We moved into 295 Sackville Street when I was five years old. I rarely recognized our little apartment on the second floor within a larger physical context. This is common, whether you live in Rosedale or Regent Park.

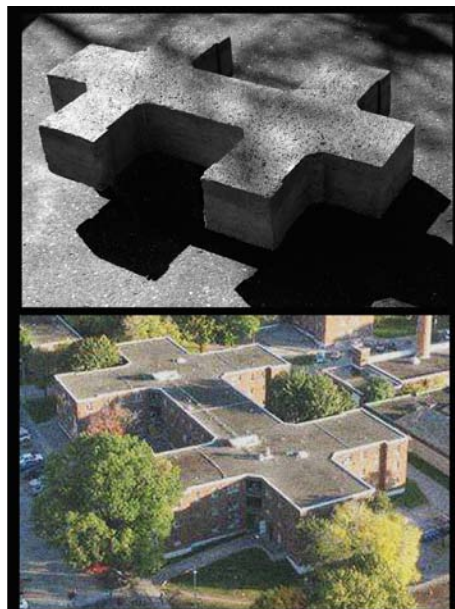
295 Sackville Street will soon be demolished, as part of the Regent Park redevelopment and my first substantial home will be erased. A unique three-story apartment building will become rubble, then a foundation for condos.

295 is a celebration of the shape of my formative home.

Concrete is how modern cheap housing was made.

Gold is a celebration!

You can also view the artwork at www.garygreenwood.ca/295-the-shape-we-live-in/



LAURA M. HAIR

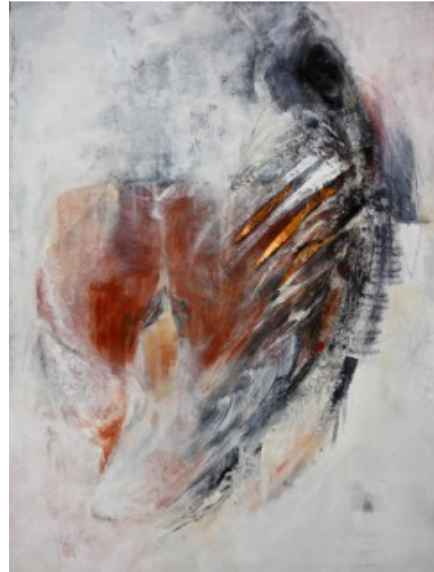
... a Whitby resident, Laura is an instructor at Durham College and various regional art institutions. She is a founding member of The IRIS Group. International exhibits include The Beijing National Art Museum, BluSeed Studios, Saranac Lake, N.Y. Kunsthaus Gallery, San Miguel, Mexico. Other exhibits include the MacLaren Art Centre, Redhead Gallery, Propeller Centre for the Visual Arts, Robert McLaughlin Gallery, Station Gallery, and The Visual Arts Centre of Clarington.

Contact: lmh.art@rogers.com

Nothing But Flesh and Bone

Acrylic, graphite and copper on paper

My artwork is centrally nature based, following the developmental path of structural designs in organic configurations. The process of utilizing multiple layers and materials continues an ongoing practice of developing a stratification of information, shifting images and amalgamated states. The constructive process of whitening out just enough of the surface in order to bring previously completed work into a new perspective with new potentials is fulfilling and therapeutic. Re-examining, re-awakening and re-purposing work allows for an in-depth scrutiny of abilities, concepts and passions. Is the mark making still strong, concept valid, and energy vibrant? The covering up procedure delivers a subtle sense of the ambiguous – the hidden now lays dormant – strengthening the aqueous environment of the subjects.



RUTH LATIMER

... is an Oshawa-based inter-disciplinary mixed-media artist. She studied at OCAD and at classes in several public galleries. Her work has evolved from traditional drawing and painting to abstract, conceptual structures that incorporate a variety of media. Her works are held in several private and public collections, including a large-scale piece at the Robert McLaughlin Gallery. She has participated in several shows, mostly in Durham Region.

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20/70

Prismacolour on paper

Life as a book; at least, two pages from a book – one at age 20, the other now at 70.

A peculiar fading occurs as you age. When asking other aged persons about this fading, there was always a knowing response; a look of acknowledgement; a “Yes, I know what you mean” reaction. It’s there. It’s present. A sneaky whiting out..., of what? Certainly your hair turns white, but there’s more to it than that. Perhaps one is less current with news and culture; less active; less relevant in the workplace; less influential to one’s children and others; less willing to drive on 12-lane highways. There are a thousand causes to this effect. How odd when one’s inner self pulsates in full-colour. Life is richly embellished... in spite of what may fade.

(Thank you to The Book of Kells for design prompts).



JUDITH A. MASON

... is a practicing artist, art educator and curator who holds an BA in Cultural Studies, a B.Ed. and an MA in Art Theory. In conjunction with her academic work and active art practice, she has taught at the Art Gallery of Peterborough, Haliburton School of the Arts, Whitby Station Gallery, Trent University and the Visual Arts Centre of Clarington. Her most recent curatorial project *No Man's Land* explored the idea of women's space – physical, psychological, emotional and conceptual - exhibiting the work of eight contemporary visual artists.

Signs of the Times

Acrylic, charcoal and graphite on paper

When Margaret Rodgers proposed starting with old work and whiting-it-out to produce new images for this show I found six old life-drawings on good strong paper that could be reworked. I began by choosing some elements in the drawings that I would keep and others that I would cover-up. All of the drawings however, ended up completely whited out. I couldn't stop myself.

While this series of drawings are the result of covering up what was there before, I couldn't have found these new images without the original marks. And so, these images carry the invisible underneath – bleeding through, casting a shadow or revealing a sloppy edge. It is this invisible underneath that interests me most.



HOLLY McCLELLAN

... is a photographer using installation in works such as the *Garbage Dress Series* and the *Financial Peace Cranes*. Her work is influenced by a number of issues such as consumerism, suburban living and their connection to the environment. Her works are in private collections and the Québec archives.

Currently she teaches part time at Durham College in the Photo/Video and Fine Art departments. She spends her time between the GTA, the Kawarthas and the Charlevoix region of Québec.

Surfactants and Surface Tension 2007-2011, 2014

Photography

Dialogues evolve and change as new environmental issues arise and old ones re-surface. The tone of media reports or the opinions of locals can change in any given area. Opinions vary across regions and other borders.

Particle attraction in liquids, the minimization of water surface and statements like “there is an abundance in the ocean” or “there are plenty of fish in the sea” influenced the new and re-visited works. Images from 2011 never touched, almost discarded, are updated and used. Articles in the *Charlevoisien* were a source. The new works rely on a painterly process, with similarities to some processes involved for creating the laundry detergent series.

Clarity in thought, language, the ocean and atmosphere are all obscured and Whited Out. Instead of providing clarity, the photographic process serves to further obscure.



SEAN K. McQUAY

... is a native of Whitby Ontario. He graduated from The Nova Scotia College of Art and Design University, taught immediately afterwards at the college, then received grant support and encouragement from provincial and federal arts councils which allowed for two years travelling and working in Britain and Europe, which then allowed for exhibitions in various public art galleries (a continuing process) such as The RMG in Oshawa, The AGNS in Halifax, and The MMFA in Montreal to name a few, which then eventually gave him enough experience to teach more seriously and which he does currently (as well as coordinating) in the Fine Arts Program at Durham College. He has also worked in the past as a preparatory and museum installations technician for many, many, years at The Art Gallery of Nova Scotia, The Power Plant Gallery in Toronto, and all three of our local public galleries.

Walk Away Quietly

Interdisciplinary

Hailing from the distant future, I spend a lot of my time reinventing the past. There I attempt to grapple with dark-age technologies, somewhat come to terms with their latent and untapped potential, then incorporate them, more or less, in my work.

“I predict that one day there will be an overhead projector in every classroom.”

Sean K. McQuay, 2014



ANNE O'CALLAGHAN

... is an artist, writer and Independent Curator. In over thirty years of exhibiting, O'Callaghan has sought to navigate the territory of the human condition and its transformative potential with a body of work that incorporates a wide range of media, including installation, sculptures, photography and text. She has exhibited throughout Canada, Italy, U.S., Mexico, Australia and Hong Kong and has participated in numerous International residencies and exchanges. Recent and current exhibitions: *The Fifth Annual Art Spin Exhibition*, *WhiteOut*, *Walking the Lakeshore* (all Toronto 2014); *ISEA* (Dubai 2014).

Born in Ireland, O'Callaghan lives and works in Toronto, Ontario.

erasure.

video projection

**every moment, every day, every week, every year
people die in conflicts,
the world one big war zone. mea culpa.
never again. till the next time. mea culpa
erased from our memory. mea culpa
till the next time.**

I am interested in the intersection of art and politics, politics as the air we breathe. Over the past 30 years my practice has focused on politics, memory and how we intersect with nature. These three elements are constant themes running through all my work.

“To live together in the world means essentially that a world of things is between those who have it in common, as a table is located between those who sit around it; the world, like every in-between, relates and separates us at the same time.”

Politics as Culture, Hannah Arendt.

Erasure is part of an ongoing project, of remembering the past, as it impacts our future.

Erasure lists many wars, conflicts internal and external, since 1902 to March of 2014. On going.

A thank you to Barbara Sternberg-videographer and performer and David Nash-voice.



MARGARET RODGERS

Recent activity includes *No Man's Land* (Peterborough), *The Tree Museum: Easy Come, Easy Go* (AGP), *OshawaSpaceInvaders*, *Money etc.*, *FREE ART: the Grocery Tape Project* (Robert McLaughlin Gallery, Oshawa), *Baghdad Museum* (Clarington, Stouffville, and Toronto). She was founder of the IRIS.Group, art prof at Durham and Centennial Colleges, and Director/Curator at the Visual Arts Centre (VAC) Clarington. She is the author of *Locating Alexandra* (Toronto: ECW, 1995) about Painter Eleven artist Alexandra Luke, and is published in various journals. She is curating *Crossing Borders*, an exhibition exchange with BluSeed Studios, Saranac Lake NY for VAC Clarington.

www.margaretroddgers.ca

Nightmare 2014

Acrylic, organza, photo image transfer on canvas

With painting as a primary focus, I work in response to issues and ideas generated from aspects of my environment. I am interested in mining the incidental imagery in daily life through the implementation of photographic transfer processes and paint applied to various grounds. The process of whiting out or disappearing certain aspects of a visual art piece is an editing practice that forefronts previously insignificant detail. I am attracted to the use of found materials, often very basic and sometimes what might be considered roadside detritus. In the *WhiteOut* exhibition the detritus is derived from the far reaches of my studio, addressing previously unresolved aesthetic concerns. As in life, sometimes we just have to clear the slate.



SALLY THURLOW

... is a multi-disciplinary artist based in Greater Toronto. Her practice includes sculpture, painting, photography, and installation. 2014 highlights from ten group exhibitions include *No Man's Land*, Peterborough, *OshawaSpaceInvaders*, *Flotsam*, 2 Rooms Contemporary Art Projects in Duntara NL and the Toronto International Art Fair. Her work has been shown internationally and she has been the recipient of various Ontario Arts Council Awards. Sally is a member of The IRIS Group and The Red Head Gallery, both artists' collectives. She holds a BA majoring in Fine Arts from the University of Toronto finishing with Cultural and Environmental Studies at Trent University. Her work is held in private collections across Canada, and at The Robert McLaughlin Gallery in Oshawa ON. Her 2015 highlights are her new solo series showing at The Red Head Gallery, Toronto in March and The IRIS Group exhibition, *Filmic* at The Station Gallery May to July 2015.

www.sallythurlow.com

You Tube: Sally Thurlow, for a four minute video.

Turgid Tides

Sculpture

The environment, and a sense of responsibility to its well being has been a constant part of my life and art-practice. Since I have long been exploring the dynamic range of natural shapes using driftwood, I spend considerable time on beaches and they all have plastic debris. While I pick driftwood, I pick garbage. Other life forms are also attracted to these appealing colours and forms, ingesting the broken down bits and absorbing their poisons. Within this illuminated translucent boat form, its lacy edges mimicking the frothy tide, the plastic debris placed inside may simply remind us of pretty kaleidoscope bits. But in a personal narrative written on disposable plastic wrap (part of the dilemma), I question our cultural and environmental practices reflected in our exploding throw-away societies. The abundance of plastic bits in my boat functions to partially obscure the message, just as the monstrous plastics problem is partially hidden by being out in the middle of the oceans, often brought there by enormous container vessels.



WENDY WALLACE

... is a graduate from the University of Toronto, Sheridan College, and University of Ontario. She received a scholarship in 1985 from the Banff Centre's School of Fine Arts. Wallace continues her studies in Art and Education. Wallace has received individual artist grants and teaching grants from the Ontario Arts Council and project grants from the Canada Arts Council to develop bodies of work.

Wash Out, Alien in Horse Thief Canyon, Badlands, Alberta 2014

Colour Photograph

I create constructions on site connecting traditional, natural, textural and everyday materials that are symbolic of the revelatory narrative. Currently I am working on drawings in the landscape, extending interpretation through photography and film.

My work responds to my travels and short residencies throughout Canadian urban/rural/suburban environments. From local to unfamiliar, they are centered on the impact of the narrative, “identifying landscapes as cultural symbols”.



