

John B. Aird Gallery  
Galerie John B. Aird

John B. Aird Gallery presents

# LANDSCAPES

2023

Juried by: Anqi Li

Viewable Online at [www.airdgallery.org](http://www.airdgallery.org)

Image close-up: Patricia Coulter, *Swan's Wing*, Acrylic on canvas, 42" x 58" x 2"

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# FOREWARD

Beginning in the summer of 1922, the philosopher Martin Heidegger (1889–1976) occupied a small cabin in the Black Forest Mountains of southern Germany. Here, inspired by the wilderness around him, he produced many of his most well-known writings on dwelling and place. For Heidegger, nature links dwelling with being in an ideal sense, and in turn, he emphasizes preservation and the necessity of harmony with nature. The woods came to figure prominently in Heidegger's writing, symbolizing the unconscious mind—a site of eclipse and revelation where light and dark meet and boundaries are negotiated. For him, the clearing in the woods is the perfect metaphor for philosophical illumination—the site of un-concealment, the essence of truth.

The clearing, of course, depends on the existence of the forest—it is the light amidst the darkness. For me, the critical takeaway is that once the woods cease to exist and the clearing is just a vast expanse, it no longer has the same illuminative power.

The John B. Aird Gallery is proud to present its first large group project organized around the Landscape Genre, a genre of art practiced for centuries around the world.

As LANDSCAPES was imagined as a virtual survey exhibition, the Gallery had the opportunity to invite international-based artist/curator Anqi Li, who was on a residency in Banff, to act as a juror for entries submitted by contemporary artists worldwide.

Li selected pieces by seventy-six artists that, in concert, act to depict current notions of landscape utilizing a combination of historical and modern art technologies.

The contributing artists are Michael Abraham, Sue Allison, Rebis Alter, Denise Antaya, Julie Bélanger, Nancy Bennett, Martin Blanchet, Melanie Brunton, Renata Buziak, Patricia Coulter, Sylvie Daigneault, Julie Desmarais, Sherry Dube, Janice Evans, Tanya Fenkell, Marie Finkelstein, Saremifar Firouzeh, Julie Florio, Sylvia Galbraith, Mike Grandmaison, Michael Hannan, David Harrison, Katherine Hartel, Mary Hayes, Isabelle Hemard, Jill Hobson, Tatjana Hutinec, Stephen Karchut, Ted Karkut, David Kempton, Martin Kotyluk, Hiu Lam, Cynthia Langford, Adora Lau, Sabrina Leeder, David Lidbetter, Gregory Majster, Mathieu Marcotte, Cynthia McLaren, Richard McNaughton, Deirdre McIntosh, Judi Miller, Jesus Mora, Alex Neumann, Melissa Patel, Tushar Patel, Frances Patella, Pam Patterson, Bob Pennycook, Jackie Rancourt, Amal Rashed, Terence Reeves, Edna Ruiz, Mikael Sandblom, Laura Santini, Lee Schnaiberg, Emily Simek, Shawn Skeir, Barry Smylie, Margaret Stawicki, Doug Stratford, Lea Tavis, Kate Taylor, Tizzi Tan, Lynda Todd, Isaac Trapper, Caroline-Hermine Tremblay, Ana Vatres, Julie Vetro, Marian Wihak, Don Woodiwiss, Hiroshi Yamamoto and Micheal Zarowsky.

Some of these artists might identify outright as conservationists; others may have a profound appreciation for the natural world. Some of their pieces transcend representation, others are pretty personal, while others are realistic. In contrast, others may grieve from an acute sense of the natural world's vulnerability and the impending chance of really losing it to poor planning resulting in climate change.

With what's at stake, the Aird proudly presents our first online L A N D S C A P E S project curated by Anqi Li with publication design by Marina Doukas, and a response text by both.

- Carla Garnet



## LANDSCAPES CURATOR'S RESPONSE TEXT

When I first started working on this exhibition on Landscape, I found myself embraced by the Sleeping Buffalo Mountain of Banff. Writing this statement now at the Toronto Pearson Airport, I'm sitting amongst my fellow travellers, spammed by the myriad screens advertising tourist destinations abroad. Ruminating on the idea of Landscape while travelling across quiet forests and loud screens, I thought about its possible interpretations.

Growing up in China's tradition of shan shui hua (山水畫 or landscape paintings, literally translated as mountain-water paintings), to me, Landscape meant breathtaking views either in hanging scrolls or in person. Later, in the wake of the pandemic, I sought refuge in idyllic paintings online, found solace in seemingly intact "wilderness," even brought (too many) plants home to stay in touch with "nature." Today, browsing through the exhibition collection, although I continue to associate Landscape with trees, mountains, and waters, I can't help but wonder: Can it also be towering skyscrapers, never-resting cranes, meticulously designed urban parks, "garbage" an artist collected from Mont Royal?

Even as this exhibition goes online, more questions seem to emerge: Is Landscape inherently transient? Can it also be staged miniatures? Is it as malleable as we believe? Can we claim it as private? Does it reflect our culture back to us?

Virginia Woolf wrote in *A Room of One's Own*, "I should never be able to come to a conclusion." As the audience engage with the artworks presented in this exhibition, one may find echoes of her words. Spanning from installation and brush painting, to photography and digital collage, each piece offers a distinctive perspective on the overarching theme — Landscape.

- Anqi Li

# EXPLORING THE TIMELESS CHARM OF LANDSCAPES

Landscapes have long been a cherished genre in the world of visual art, capturing viewers' hearts and imaginations for centuries. Whether depicting vast natural space, tranquil countryside scenes, lively urban landscapes, or dreamy seascapes, these works of art offer a unique and timeless way to connect with the beauty of the world around us.

One of the greatest aspects of landscapes is their capacity to transport us to different places and eras. These artworks can evoke a sense of wanderlust, taking us to locations we may never visit in person. The vibrant colours, meticulous details, and skillful brushwork can make us feel like we're standing in the middle of a serene forest, on a windy coastal cliff, or amidst a lively city square. This ability to transport the viewer is a testament to the power of art to transcend time and space.

Landscapes come in many variations, each offering its unique charm and allure. The traditional realism of works by artists like Claude Lorrain, John Constable, or Albert Bierstadt captures the intricacies of nature with impeccable precision. Their attention to detail and use of light and shadow make their landscapes feel almost photographic in their realism. These pieces of art can serve as windows to the past, offering a glimpse into the natural world as it once was.

In contrast, impressionist landscapes, such as those by Monet, Renoir, and Pissarro, use bold brushstrokes and lively colours to convey the fleeting essence of a moment. These works focus on the play of light and atmosphere, capturing the changing moods of nature rather than rendering exact replicas of scenes. They evoke a sense of emotion and atmosphere, inviting the viewer to experience the world through the artist's eyes.



They can also serve as a powerful medium for addressing environmental issues. In the face of climate change, many contemporary artists use their work to shed light on the beauty and fragility of our planet. By creating landscapes that are marred by the effects of pollution, deforestation, and climate change, these artists aim to raise awareness and inspire action.

Landscapes and their various forms have an enduring appeal that transcends time and artistic movements. They allow us to connect with nature, explore different corners of the world, and appreciate the diverse ways in which artists interpret the beauty of landscapes. From the traditional realism to the abstract and symbolic, landscapes enrich our lives, providing both aesthetic pleasure and profound insights into the world around us.

Recognizing the diverse qualities inherent in the showcased artworks, I opted to categorize them into two distinct groups: Traditional and Interpretive landscapes. Anqi's discerning curation for LANDSCAPES deserves commendation, featuring selections that capture the essence of both categories. With 76 artists contributing to this publication, I invite you to delve into the collection, embracing the opportunity to interpret each piece in your own unique way. I trust that as you navigate through, you will find joy in experiencing each work for its inherent and individual significance.

- Marina Doukas

Traditional.





**Michael Abraham**

*Kate's Farm*

Photo giclee print

32" x 24.7"

\$600





**Tizzi Tan**  
*Wild Grass*  
Inkjet print  
49" x 37"  
\$1,000





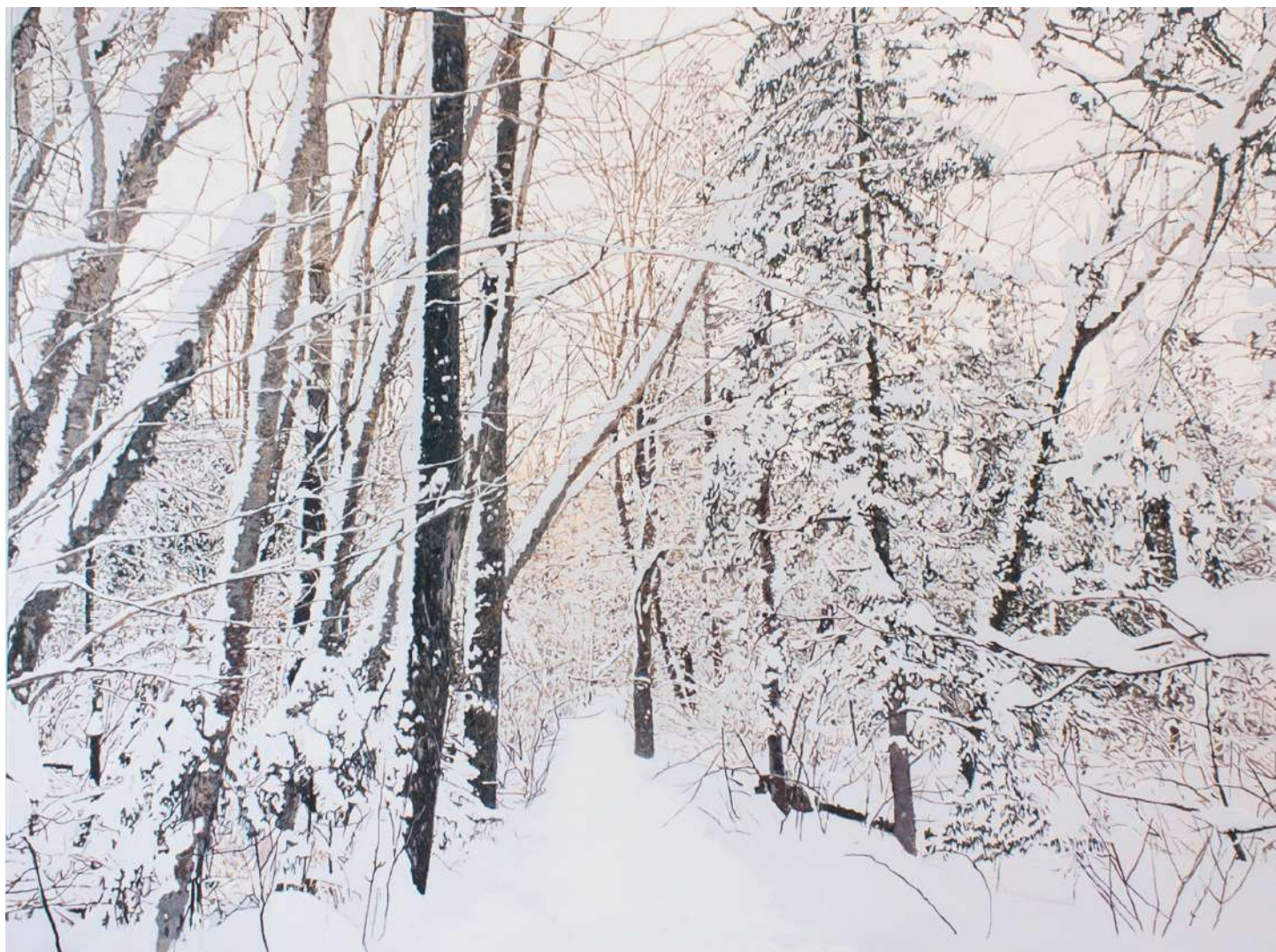
**Michael Hannan**

*Motel Food*

Photograph

13" x 19"

\$500



**Julie Desmarais**

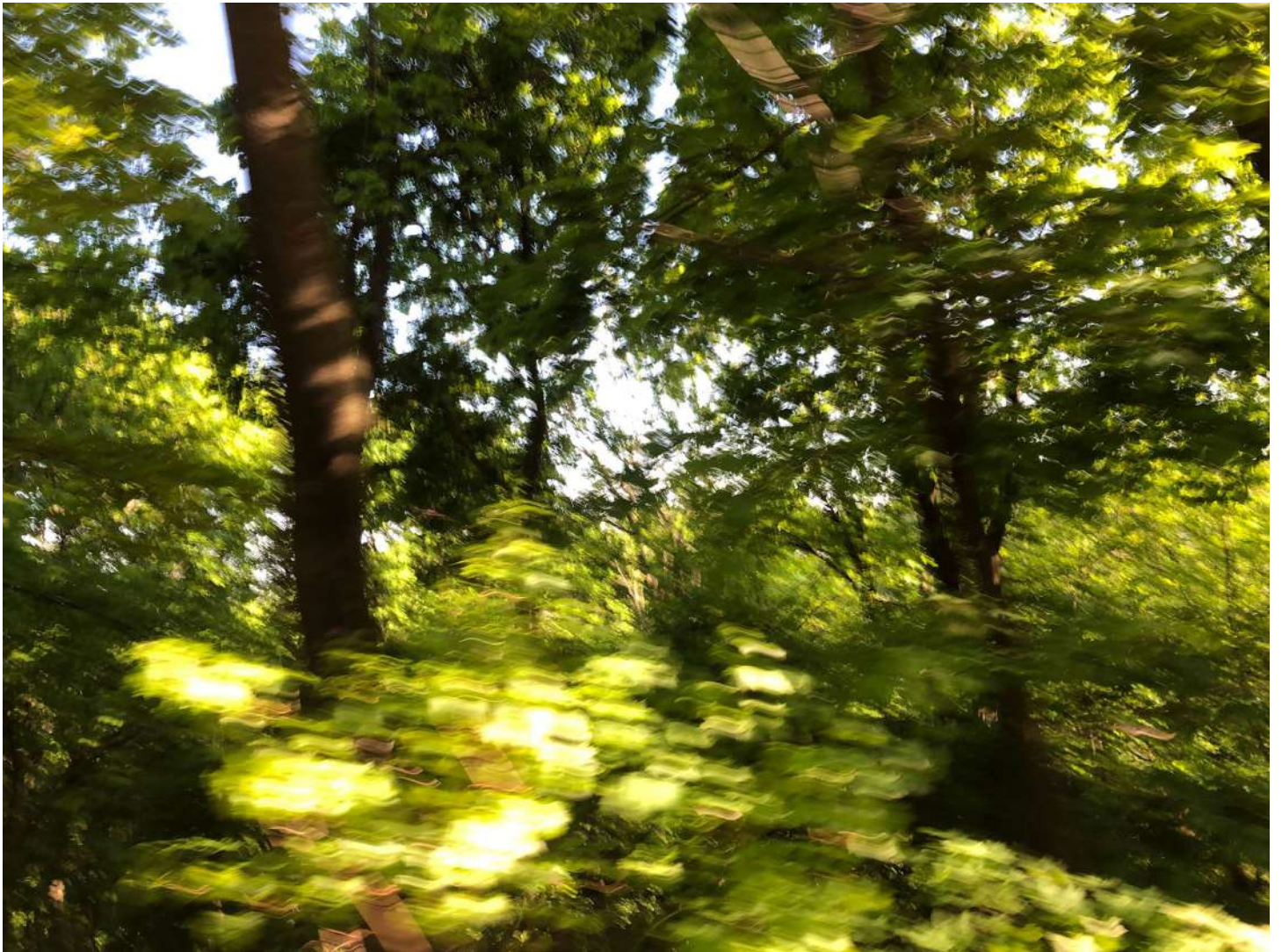
*Sentier de neige 3 (Saint-Gilles, QC)*

Oil on canvas

48 X 36"

\$5700





**Julie Florio**

*James Street Mountain Series - Summer iv*

Digital photograph on archival paper

24 x 18

\$400



**Tatjana Hutinec**

*A Walk on The Beach*

Oil on canvas and print on canvas

38" x 29"

\$1600





**Stephen Karchut**

*Rapids 1*

Large format 4x5 photograph

20" x 16"

\$100



**Stephen Karchut**

*Rapids 2*

Large format 4x5 photograph

20" x 16"

\$100





**David Kempton**

*The Forest and the Forest*

Photography

11" x 16"

\$300



**Martin Kotyluk**

*Thomas Bay Island in Georgian Bay*

Acrylic

10 x 6.75"

\$595





**Cynthia Langford**

*Golden Hour*

Acrylic on canvas

24" x 30"

\$795





**Cynthia McLaren**

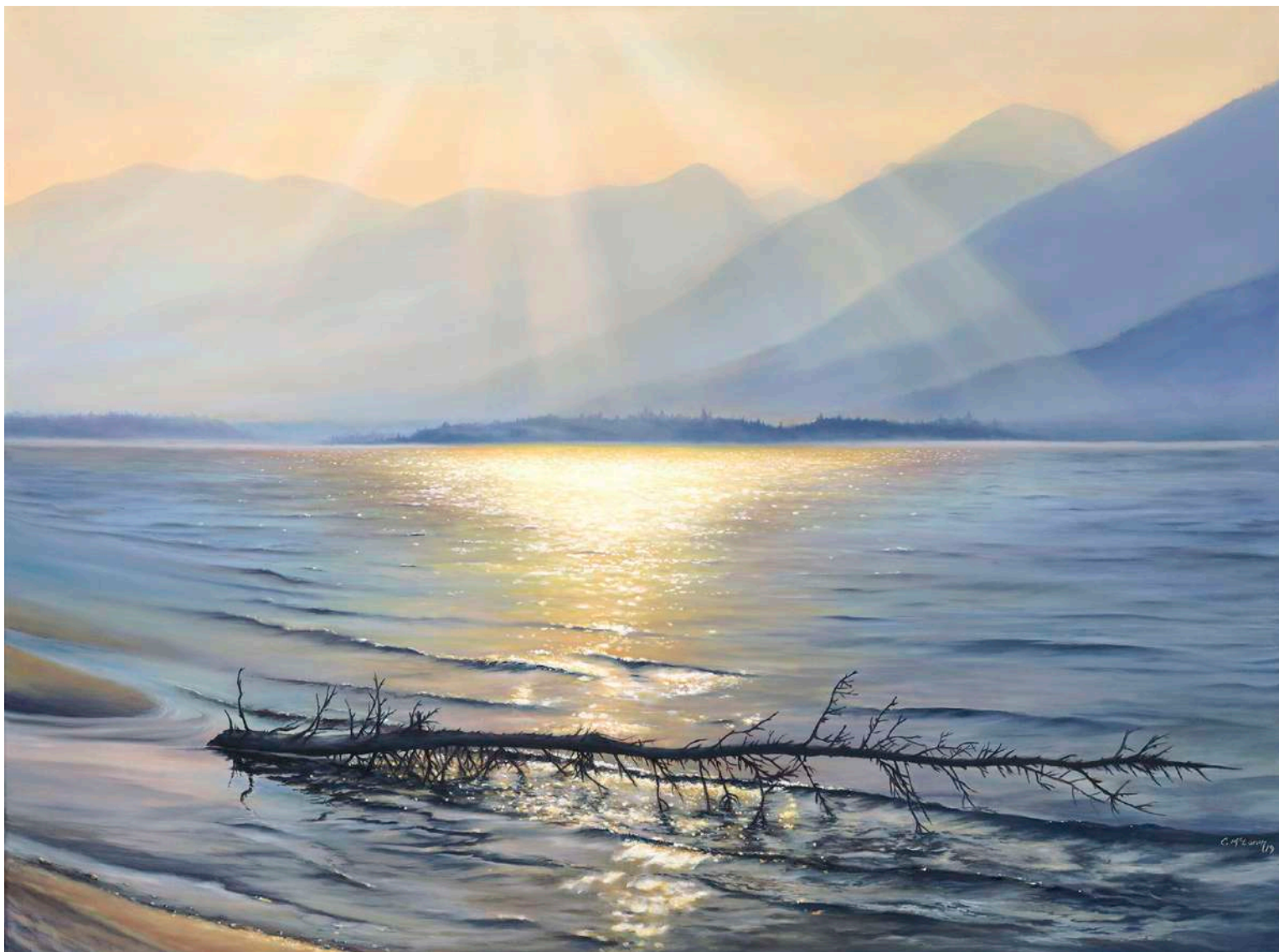
*Big Sky Over Big Lake*

oil on gallery canvas

30 x 40 inches

\$3,000.00 CA





**Cynthia McLaren**

*Smoke On The Water*

*oil on canvas*

*36 x 48 inches (framed)*

*\$3500.00 CA*



**Lea Tavis**

*Landscape Revisions (Gate)*

Acrylic on landscape painting

36" x 24"

\$600





**Gregory Majster**

*Northern Smoke*

Digital print

9" x 9"

\$275



**Richard McNaughton**

*River Mist*

Acrylic

23" x 30"

\$650





**Judi Miller**  
*Summer Heat*  
Embroidery  
6" x 6"  
\$400





**Alex Neumann**

*Mont Boron, Nice, France*

Photography

16' x 20"

\$700





**Melissa Patel**

*Reexamining the Landscape*

Acrylic ink on paper

26" x 37.5"

\$1350





**Marie Finkelstein**  
Palm Beach Skies 1  
Oil on canvas  
10" x 8"





**Jackie Rancourt**

*Winterscape*

Digital photograph

10 x 12

\$300



**Amal Rashed**

*Spring Falls From Distance*

Oil on canvas

16" x 16"

\$2150





**Terence Reeves**

*Faerie Trod*

Photocomposite lightbox

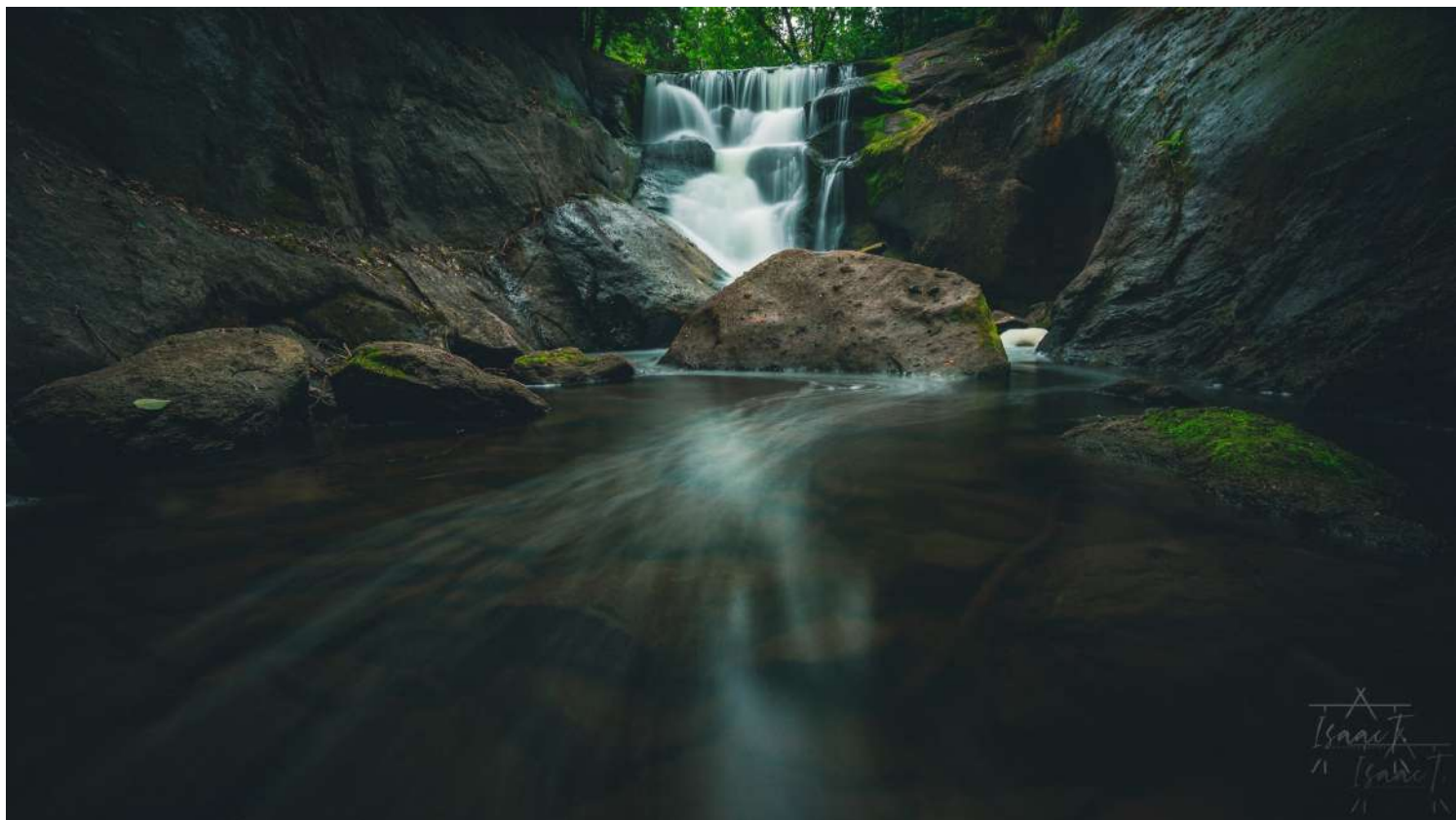
8" x 12"

\$720



**Kate Taylor**  
*Winter Woods*  
Alkyd  
26" x 26"





**Isaac Trapper**

*The Curves of the Falls*

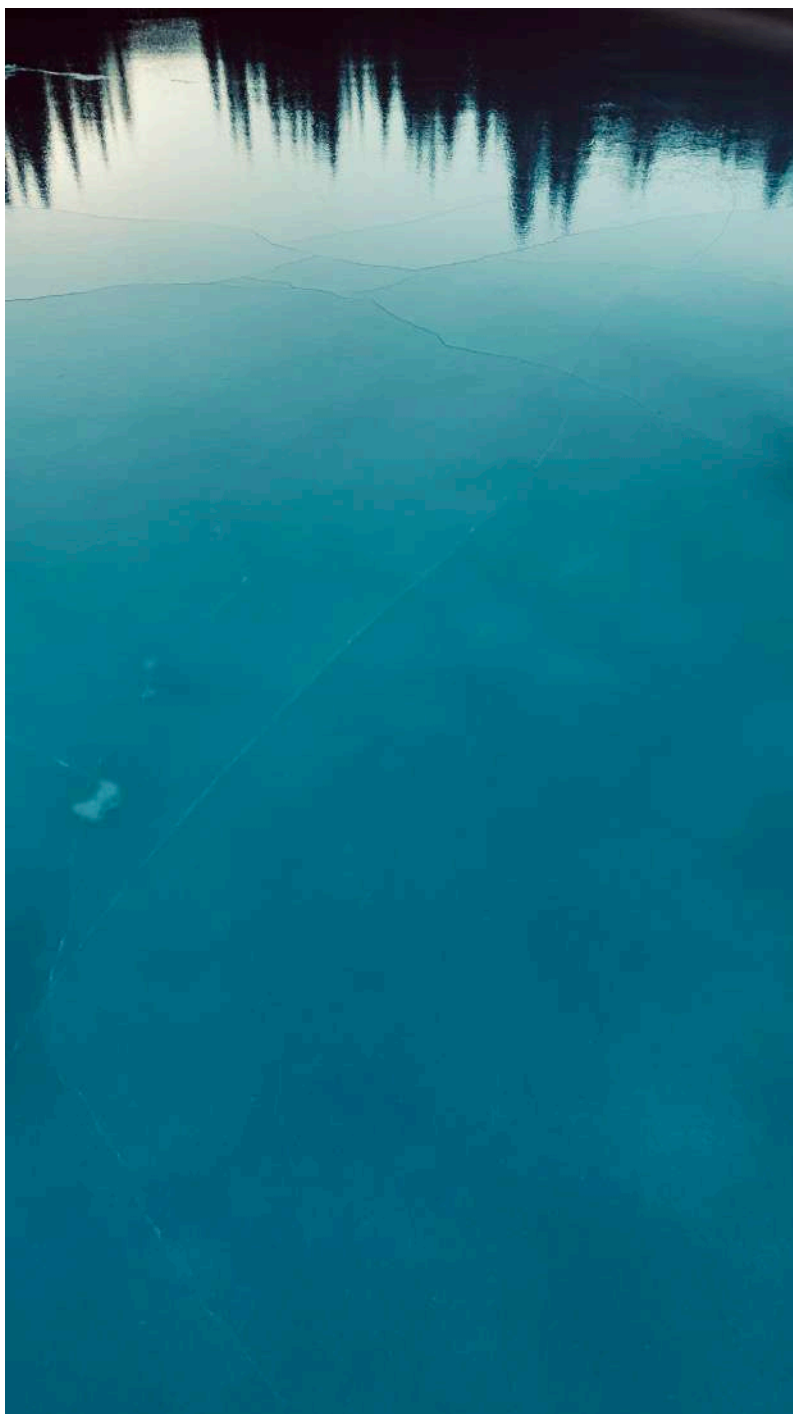
Photography

Dimensions Vary



**Isaac Trapper**  
*The Three Sisters*  
Photography  
Dimensions Vary





**Caroline-Hermine Tremblay**

*Su La Glace*

Photography

16" x 24"

\$420



**Denise Antaya**

*Cattails and Reeds*

Oil on panel

8.25" x 20.5"

\$1625





**Julie Vetro**

*Bryoria Lichen at Lake Louise*

Inkjet fine art print

11" x 17"

\$300



**Don Woodiwiss**

*Algonquin*

Photographic giclee print on fine art paper

12" x 18"

\$275





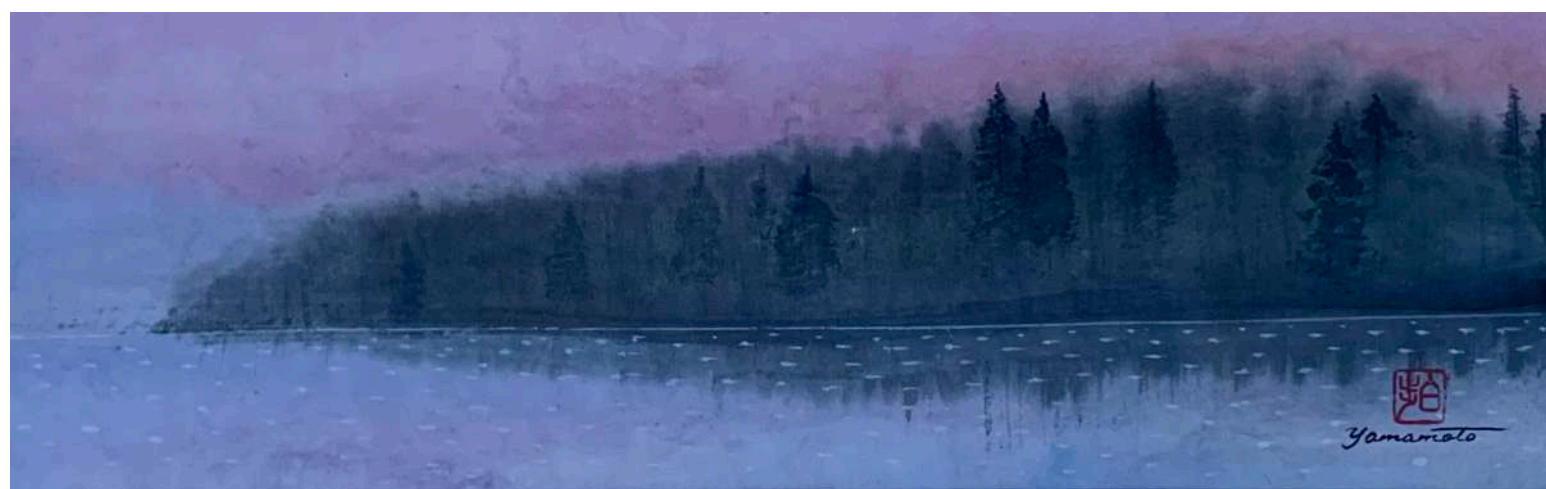
**Hiroshi Yamamoto**

*Moonlight over the forest*

Sumi-e, sumi on paper

26" x 11 1/2"

\$800



**Hiroshi Yamamoto**

*Begin to Get Dark*

Sumi-e, sumi and gansai colour on paper

14" x 41/4"

\$300





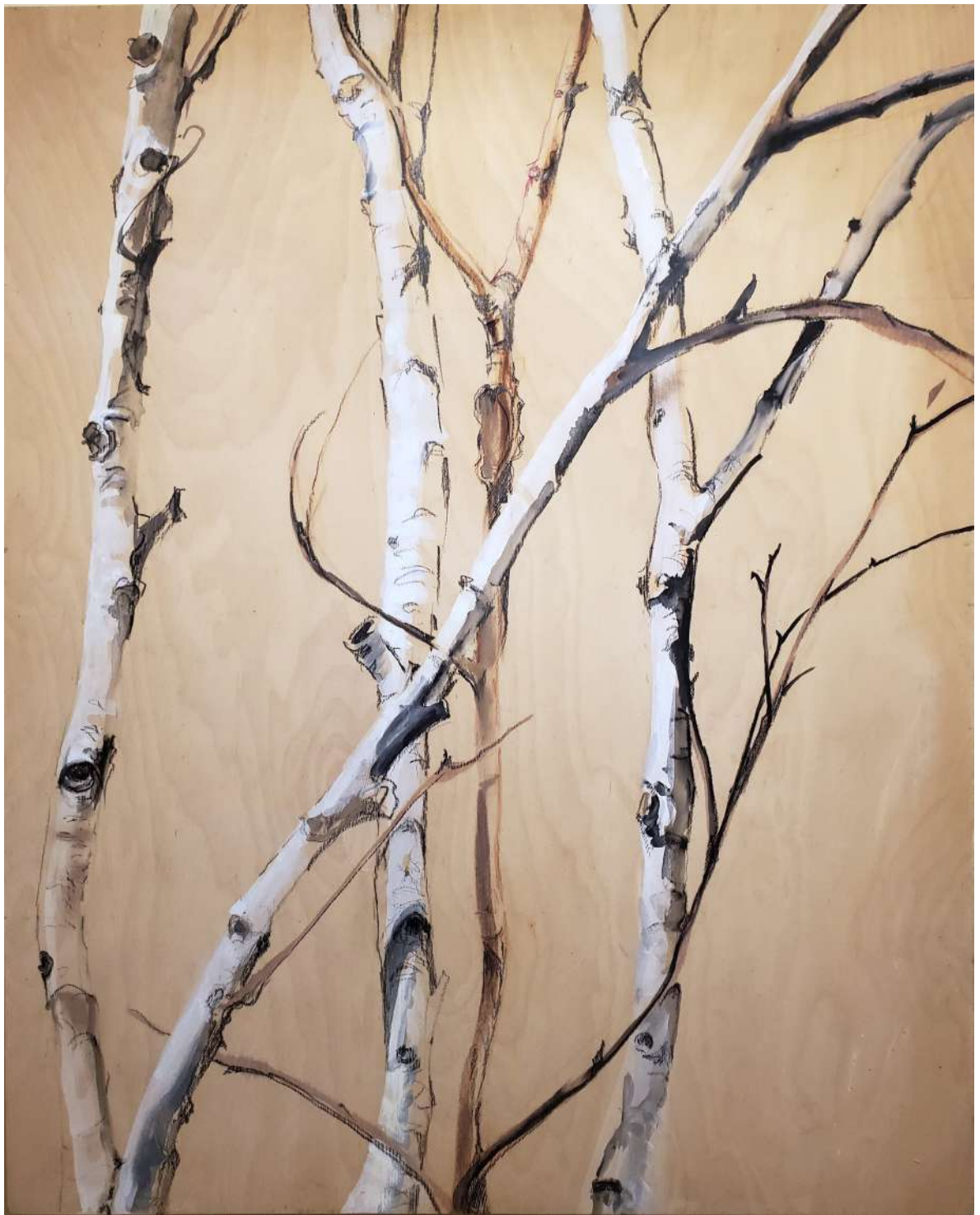
**Micheal Zarowsky**

*Sunlight Streaming Down the Shadow Side of Winter*

Watercolour and acrylic paint on gessoed panel

18" x 24"

\$980



**Katherine Hartel**

*Birch Branches*

Graphite stick and acrylic paint on birch wood panel

30" x 24" x 1 1/4"

\$850





**Jill Hobson**

*A Walk on The Beach*

*oil painting - canvas print limited edition 1 of 3*

*38" x 29"*

*\$1600*



**Sherry Dube**

*Muskoka Mist*

Acrylic

24" x 36"

\$14000



Interpretative.



**Martin Blanchet**

*Under the Blue Sky*

Mixed media on panel

24" x 24"

\$2100





**Melanie Brunton**

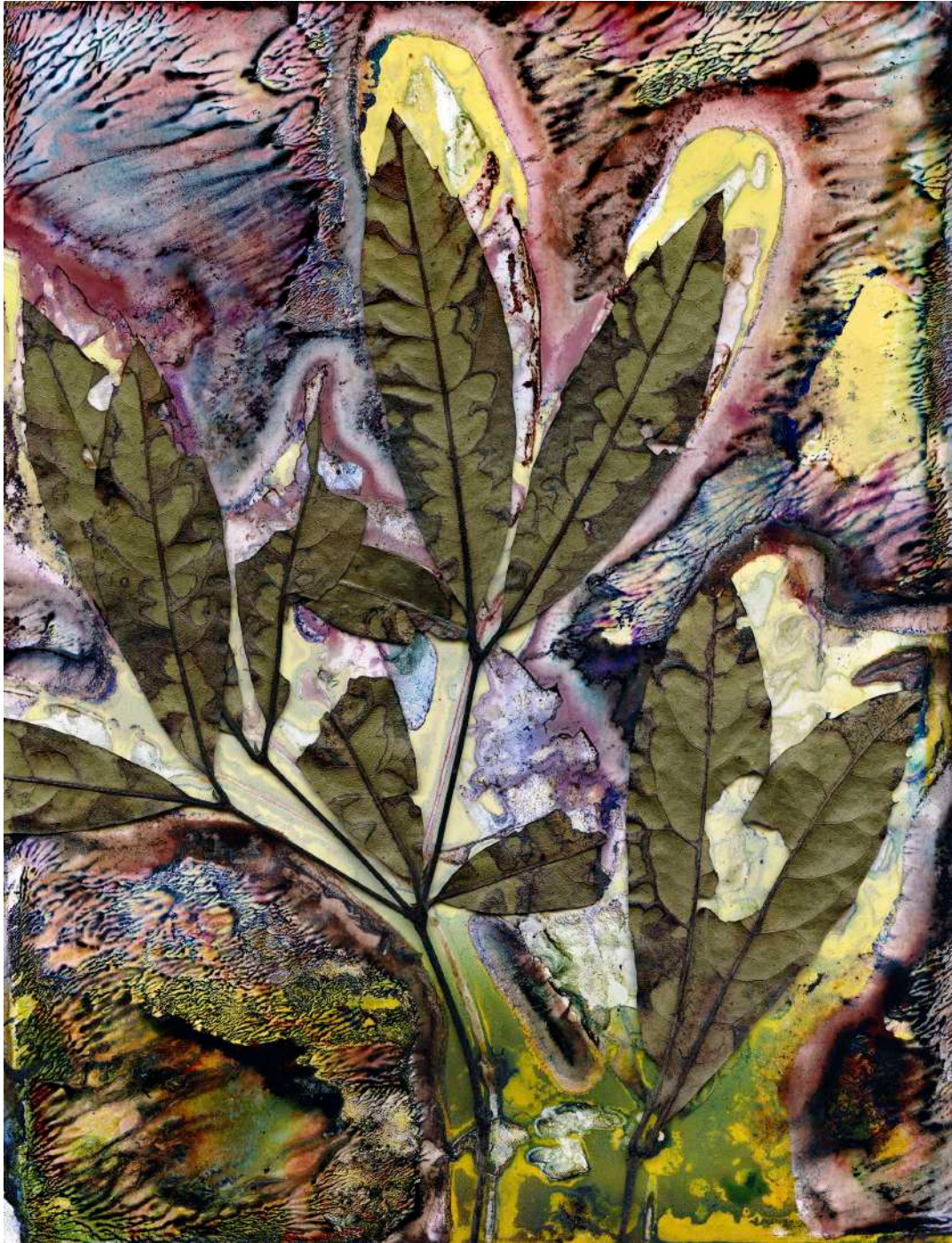
*Rockpool Imagined*

Watercolour and acrylic paint on gessoed panel

18" x 24"

\$980





**Renata Buziak**

*Spice Bush (Triunia youngiana) Aroma*

Archival pigment print on paper

25.8" x 19.68", Ed/5

\$600





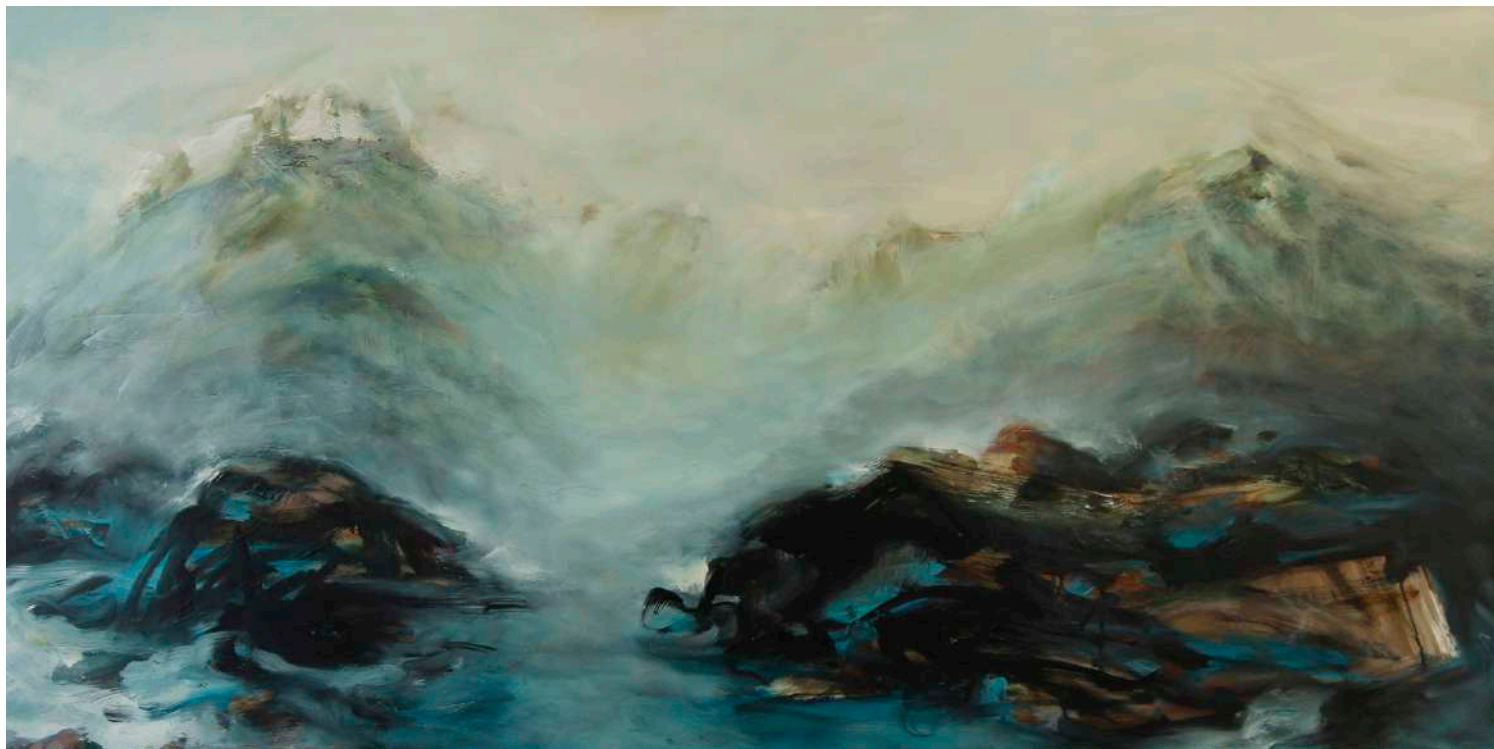
**Patricia Coulter**

*Swan's Wing*

Acrylic on canvas

42" x 58" x 2"

\$1895



**Rebis Alter**

*Face to Face*

Oil on wood panel

48" x 24"

\$1000





**Rebis Alter**

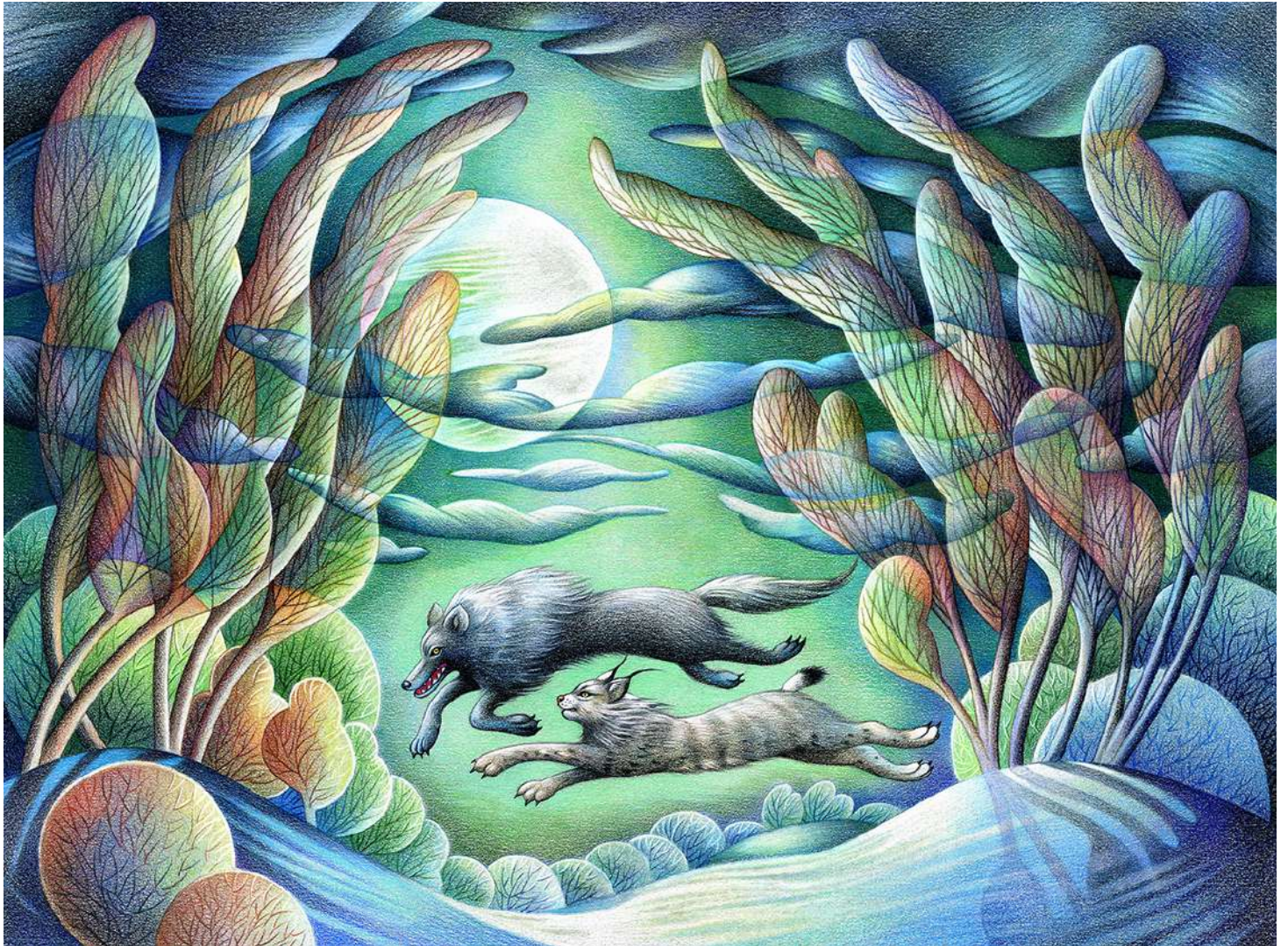
*Frozen Volcano*

Oil on wood panel

48" x 24"

\$999.99





**Sylvie Daigneault**

*Awakening*

Colored pencils

19 1/2" x 14 1/2"

\$800





**Janice Evans**

*July Morning at Nootka Sound*

Watercolour on paper

10" x 8"

\$875



**Tanya Fenkell**

*lake/scape*

Watercolour on paper

12" x 16"

\$400





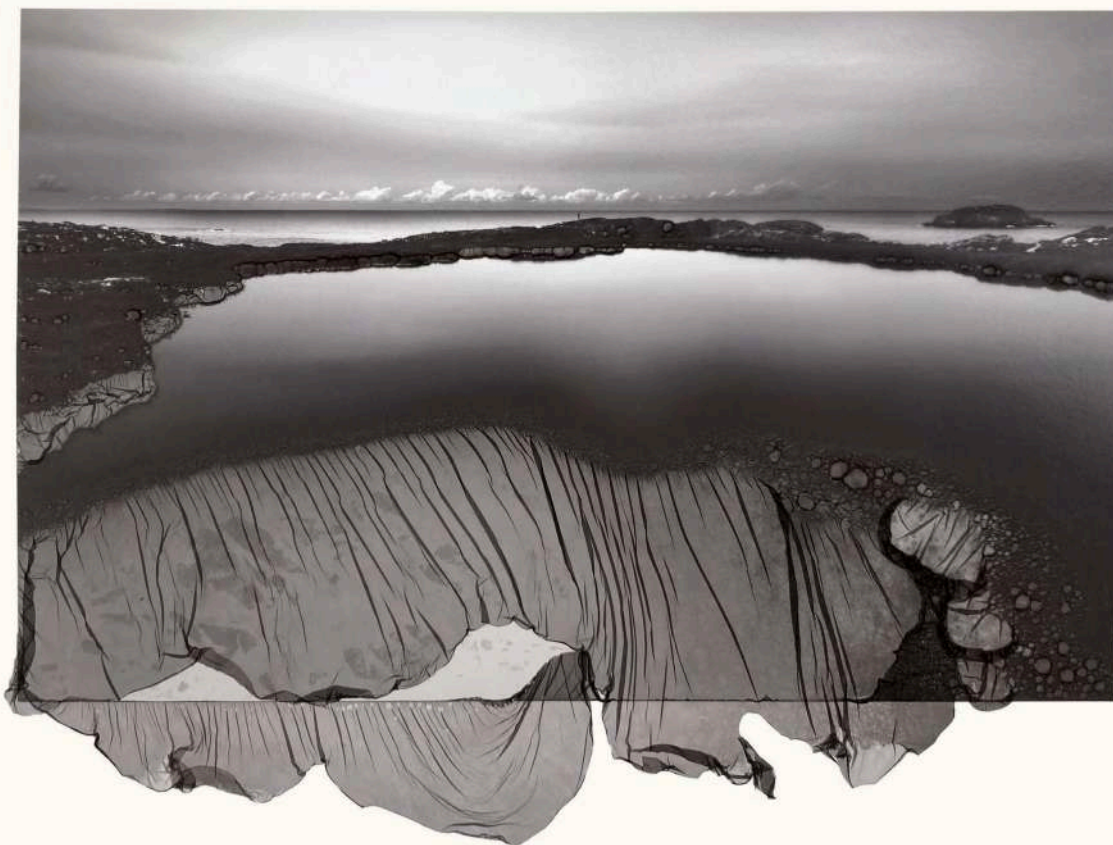
**Saremifar Firouzeh**

*Lake of Dreams*

Acrylic on canvas

101 x 71 cm

\$1400



**Sylvia Galbraith**

*Cape Light, Bonavista 1/1*

Unique silver gelatin photograph, with mordençage process

11" x 14" including border

\$900





**Mike Grandmaison**

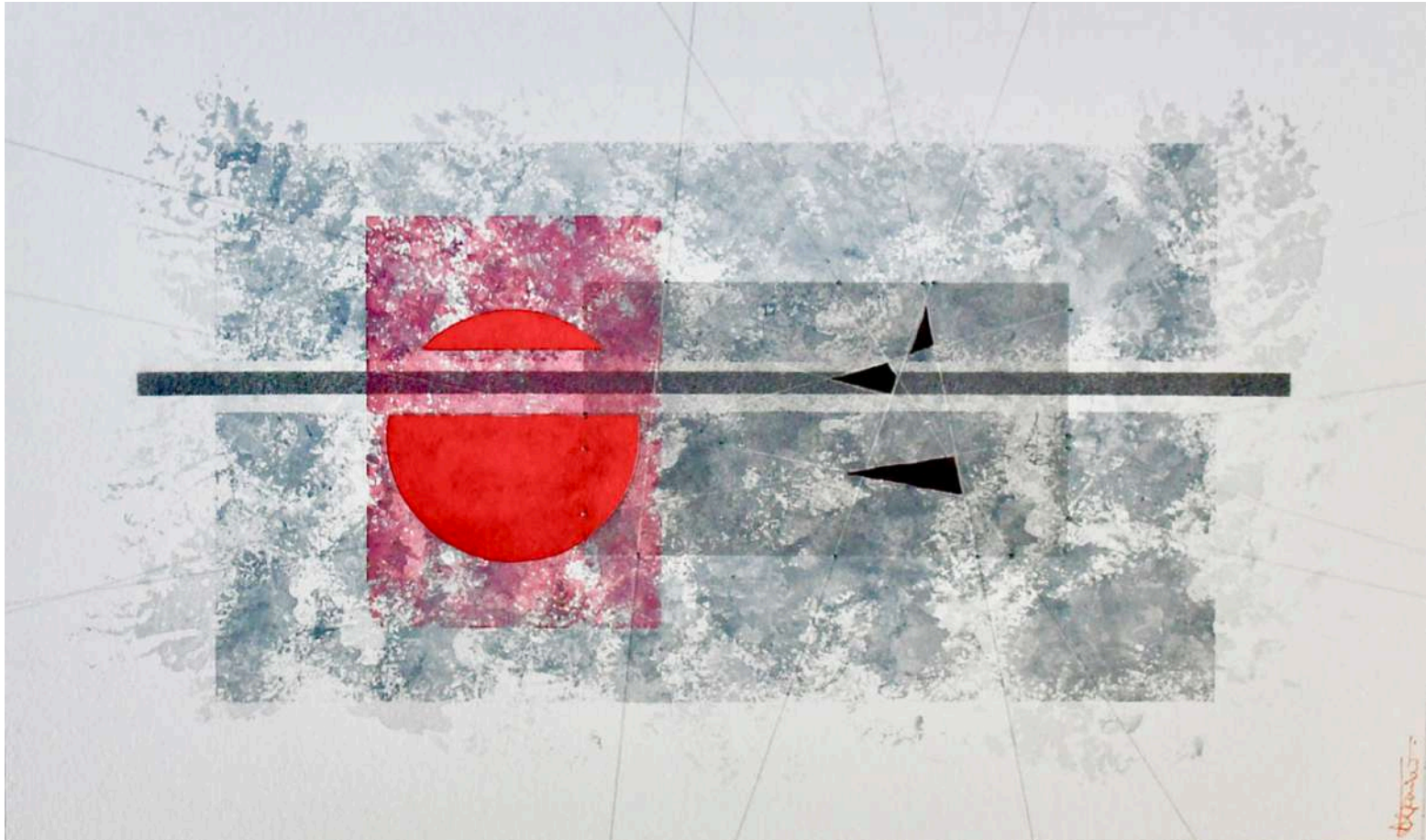
*Lytton Mountainside*

Photograph, archival ink jet, limited edition of 20

24" x 36.0"

\$1500





**David Harrison**

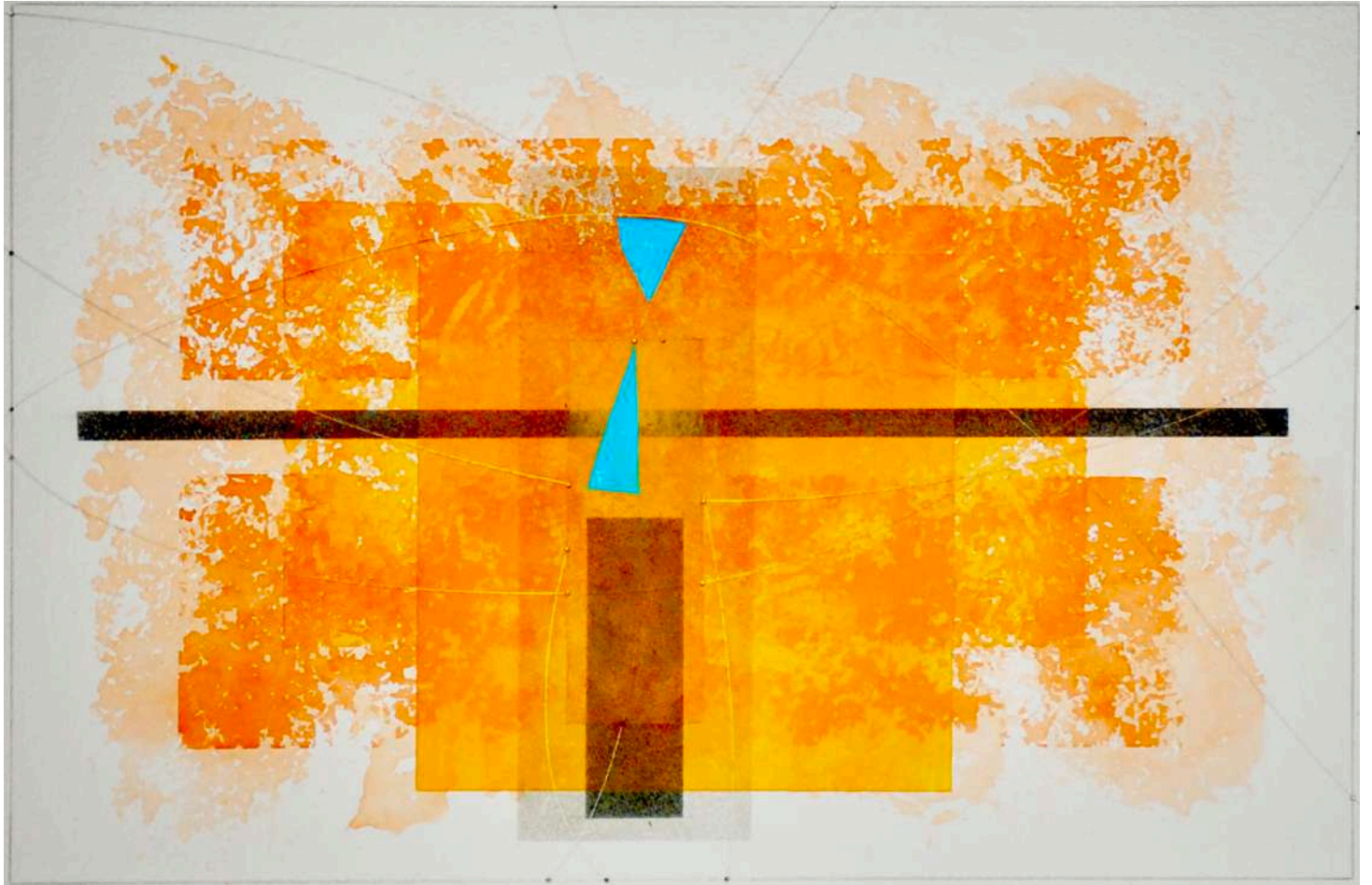
*Prairie : Lines Of Force 1.*

Watercolour and graphite

13" x 20"

\$1000





**David Harrison**

*Prairie : Lines Of Force 2.*

Watercolour and graphite

13" x 20"

\$1000



**Ted Karkut**

*Green Thought in a Green Shade*

Trimmed sumach leaves, acrylic, colour pencil on wood panel

30" x 40"

\$800





Hiu Lam  
*Theatre*  
Oil on canvas  
16" x 12"  
\$600





**Adora Lau**

*hey dad, thanks, i'm trying*

house paint, watercolour, on painter's drop cloth

148" x 96"

\$10000





**David Lidbetter**

*When the Sun Hits*

Oil on wood panel

8" x 10"

Courtesy of a private collection



**Mathieu Marcotte**

*Morning in Abitibi*

Pastel and charcoal

19" x 24"

\$425





**Mathieu Marcotte**

*Apprehension*

Charcoal

19" x 24"

\$350



**Deirdre McIntosh**

*Highland Bodies, 2022*

Acrylic on unstretched raw canvas

38" (w) x 47" (h)

\$850





**JESUS MORA**

*Midnight Sunset*

Acrylic on canvas

17" x 31"

\$1,200



**Tushar Patel**

*A Forest Dark*

Conte on archival paper

18" x 24"

\$800





**Tushar Patel**

*The Lost Path*

Conte on archival paper

18" x 24"

\$800



**Pam Patterson**

*Shankill/Grosse Isle #2*

Photo collage

10" x 10"

\$1500





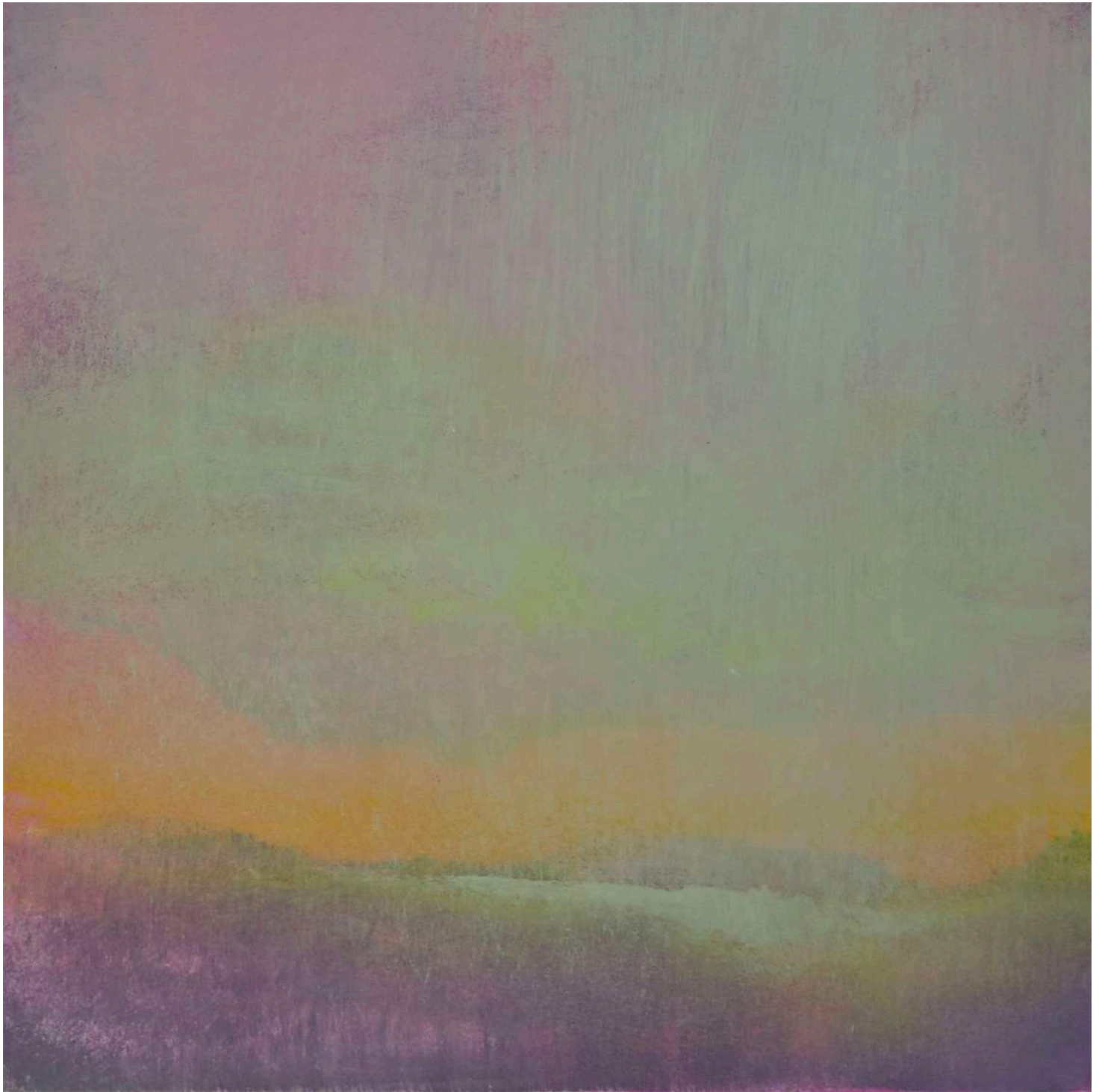
**Pam Patterson**

*Shankill/Grosse Isle #3*

Photo collage

10" x 10"

\$1500



**Bob Pennycook**

*Mood*

Monotype on paper and acrylic paint

6" x 6"

\$375





**Edna Ruiz**

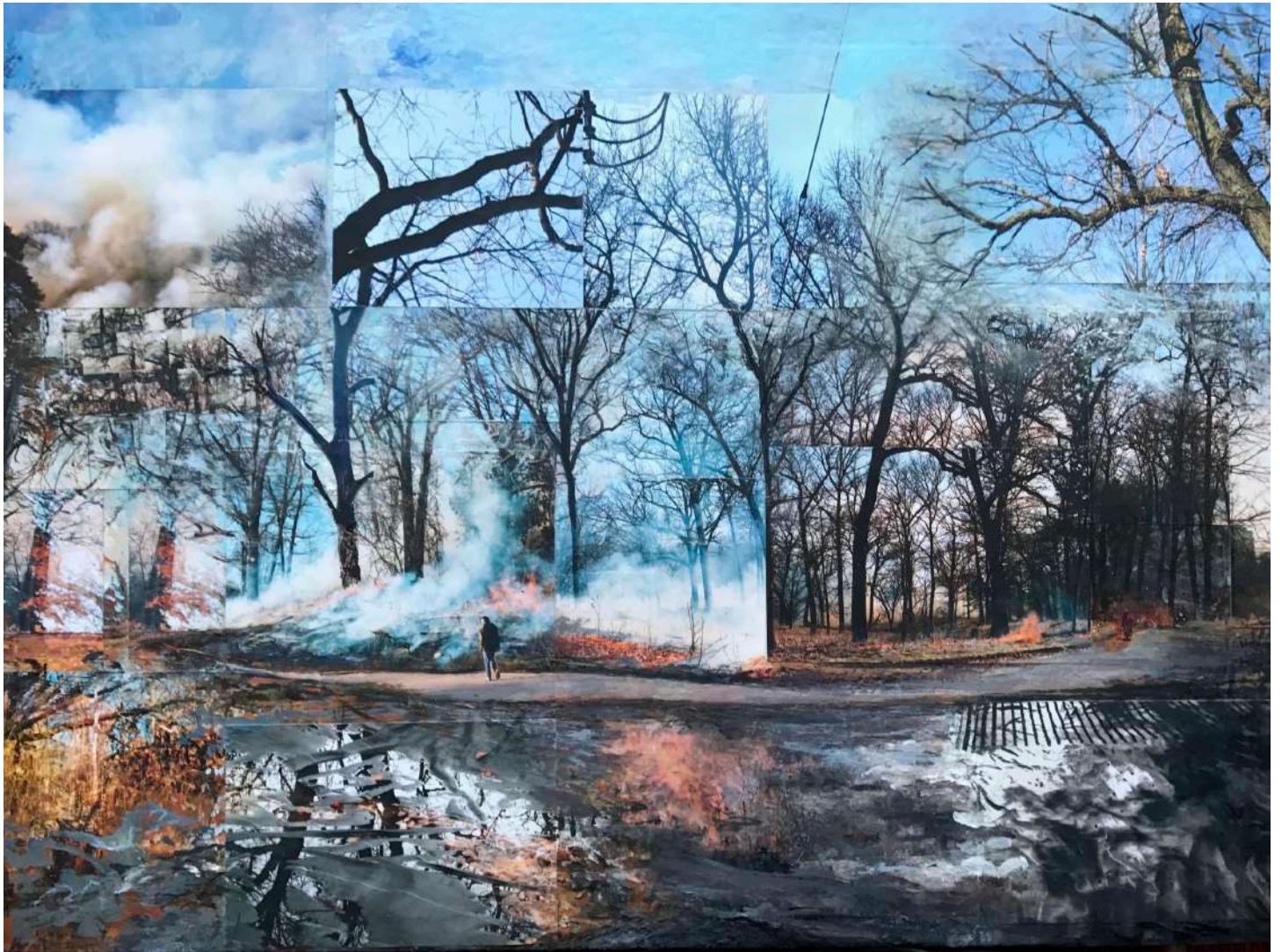
*Reflection of a Sunset*

Acrylic

8" x 20"

\$469





**Frances Patella**

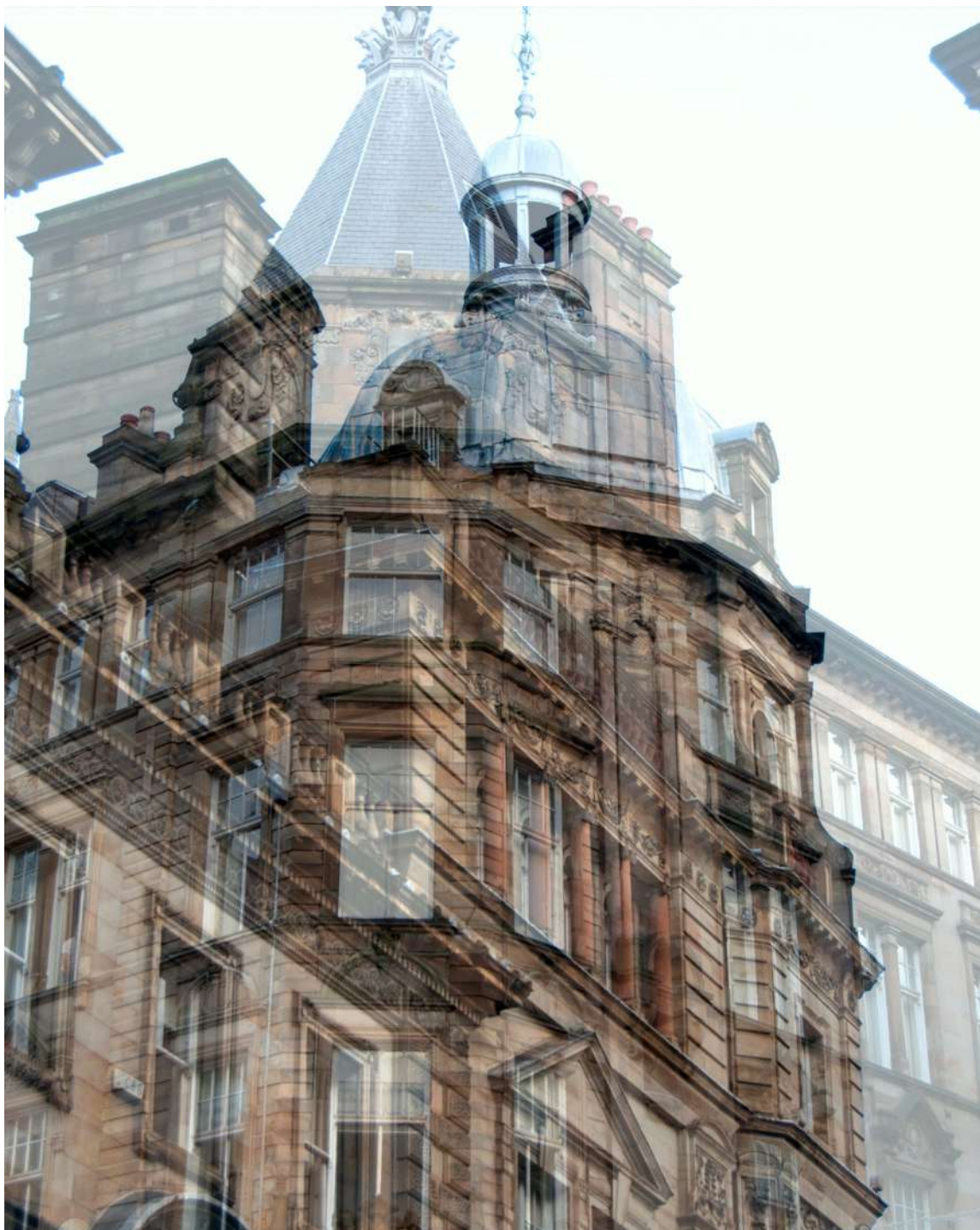
*Burn with Reflection*

Mixed media, acrylic paint and photography on canvas

18" x 24"

\$1000





**Sabrina Leeder**

*Ley Line No. 6*

Photography

20" x 25"

\$750



**Mikael Sandblom**

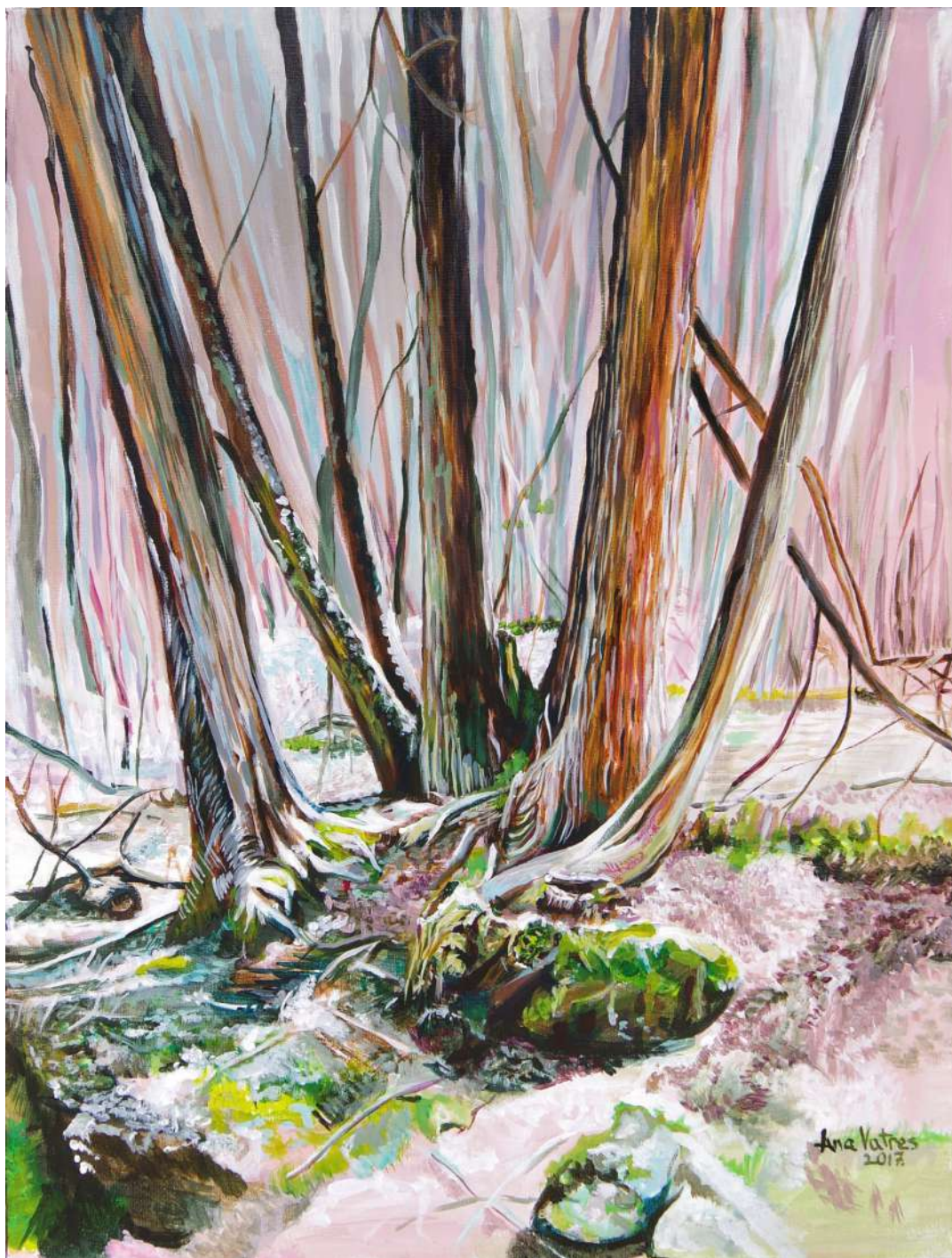
*Chasing After Wind*

Digital uv print on white aluminum

24" x 24"

\$1200





**Ana Votres**

*Hidden Valley*

Acrylic on canvas

24" x 18"

\$5000





**Nancy Bennett**

*Ferry Trails*

Oil on wood panel

40" x 36"

\$2800





**Sue Allison**

*Almost Forgotten*

Oil

12" x 16"

\$700





**Mary Hayes**

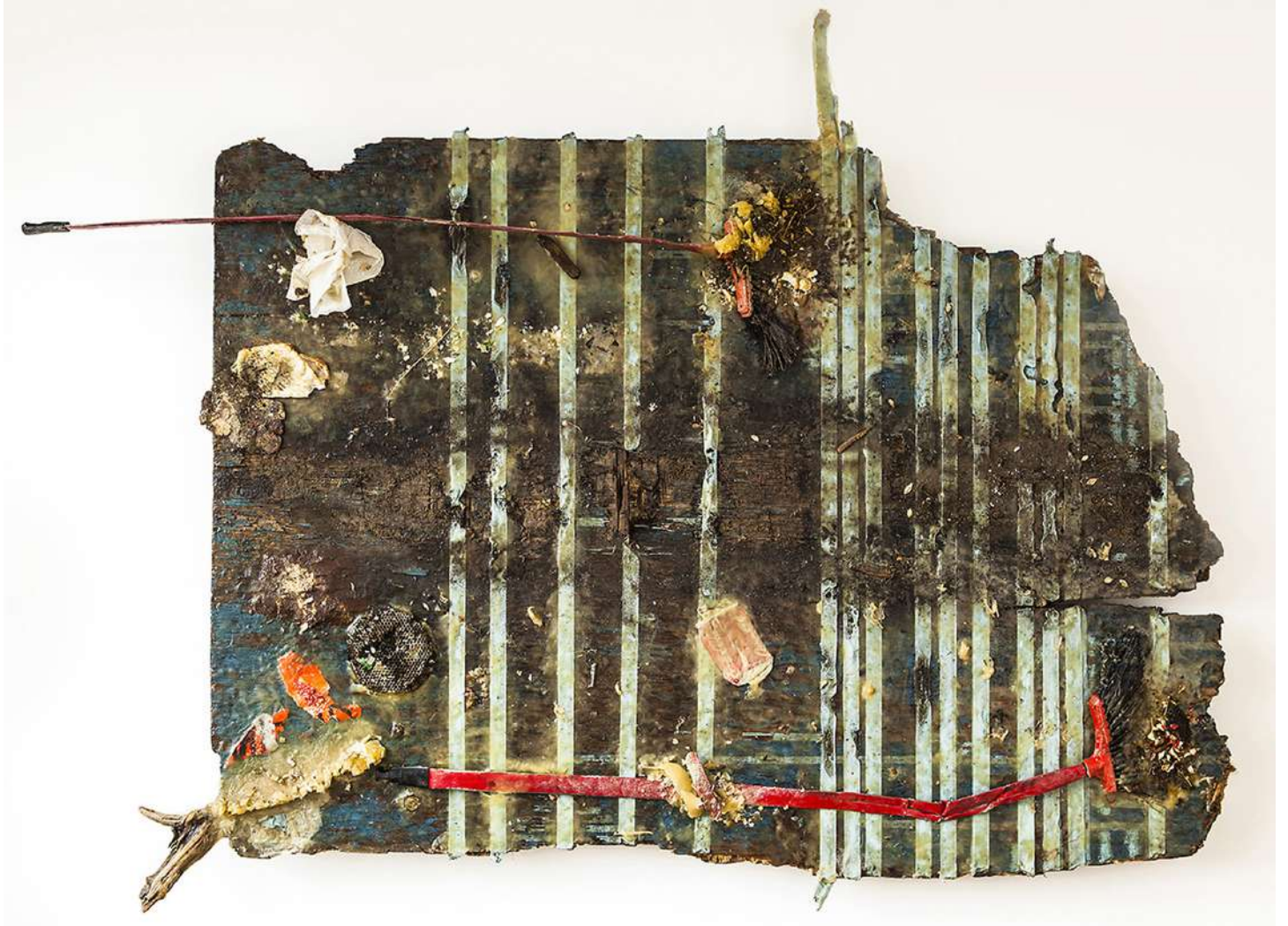
*Sentry*

watercolour

22.5 x 27" / 57 x 69 cm

courtesy of a private collection





**Laura Santini**

*Mont Royal Cleanup*

Wood, wax, organic materials, found objects

53" x 80" x 7"

\$15,000



**Lee Schnaiberg**

*Pullulation*

Panoart (aka rogue pano)

72" x 24"

\$3500





**Emily Simek**

*Seether*

Oil on canvas

28" x 34"

\$1000





**Shawn Skeir**

*Post-Digital Abstract Waterscape Blue (Georgian Bay)*

Acrylic and mixed medium on wood panel

42" x 48"

\$5000.00





**Barry Smylie**

*Painting of a Lighthouse (Peinture D'un Phare)*

Acrylic on stretched canvas

24" x 36"

\$1500



**Isabelle Hemard**

*Shadow Play 1*

Acrylic on natural colour acid free paper

5.8" x 8.3"

\$150





**Margaret Stawicki**

*The Passage 9*

Oil, collage

36" x 48"

\$2500



**Margaret Stawicki**

*The Passage 11*

Oil

36" x 48"

\$2500





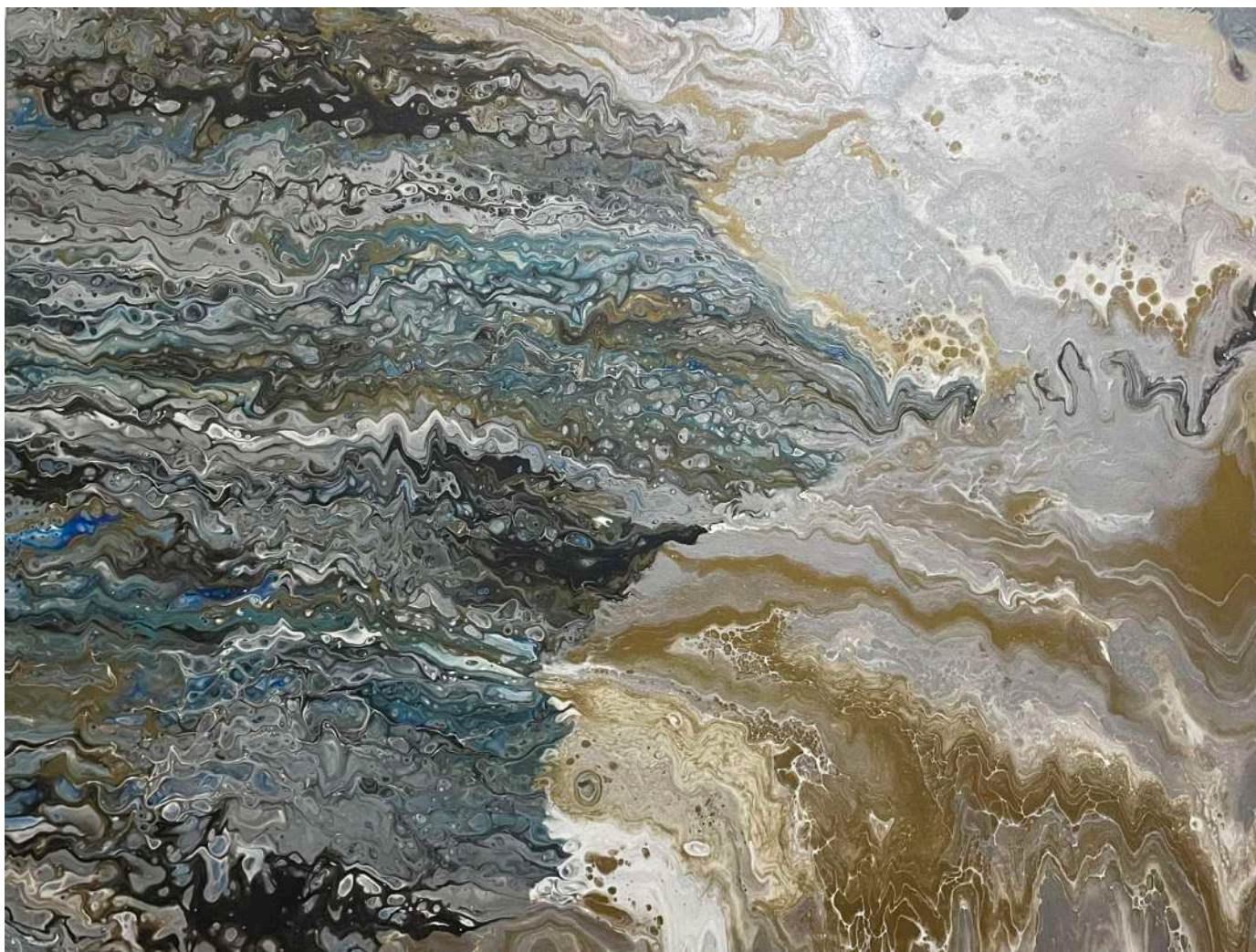
**Doug Stratford**

*The Sentries*

Oil on canvas

36" x 24"

\$800



**Lynda Todd**  
*Sheltered Bay*  
Acrylic  
36" x 48"  
\$1200





**Marian Wihak**

*VIEW II (Boundless: the view from here)*

oil on canvas

36" x 72"

\$7000.00



**Marian Wihak**

*VIEW III (Boundless: the view from here)*

oil on canvas

36" x 72"

\$7000.00





**Julie Bélanger**

*C'est le bouquet / It's the Bouquet*

Acrylic on canvas

122 x 154.cm

\$3,600

## CURATOR'S BIO

Anqi Li < <https://anqi.ca/> > is an independent curator interested in a cross-cultural art exchange. Influenced by her recent immigration experience, her practice examines the recurring local-global irreconcilability within the increasingly homogenized contemporary art.

Anqi graduated from OCAD University's Criticism & Curatorial Practice program and curated the Flowing Still exhibition at the Xpace Cultural Centre. Her thesis paper, "Chen Danqing's Self-Marginalization in Global Art History," was presented at the Outside In conference hosted by OCAD U and UAL. Anqi Li is the recipient of the OCAD-U Clark Centre for the Arts, Call for Curators/Cultural Producers!

She also chaired the roundtable "The Uneven Ground of Global Art History" at the 2022 Universities Art Association of Canada Conference. As a writer, Anqi has written for ArtworxTO, a public art project initiated by the City of Toronto and the OCAD U Journal of Visual & Critical Studies.



## DESIGNER'S BIO

Marina Doukas is a Canadian painter whose work is often colourful and vibrant and ranges from being thick and chaotic to blended and controlled. Her paintings explore themes of self-expression, perception, and the idiosyncrasies of identity by bringing together abstract mark-making and contemporary portraiture. Pulling from her knowledge of gesture and abstraction, she treats the paint as a tool to record her experiences with navigating femininity and all of the moments of tension and discovery that may present themselves along the way. With the use of bright colours and various brush strokes, her paintings act as an ongoing investigation of individuality and prioritize authenticity and assertiveness of self through her explorations.

Marina Doukas obtained her Bachelor of Arts, Honours in Studio Arts at the University of Guelph.

## ABOUT THE AIRD

The John B. Aird Gallery (1985-present) is a self-funded, non-profit public art gallery. The Gallery hosts up to nine exhibits annually, many accompanied by online publications, plus our annual Mistletoe Magic fundraiser. These exhibits provide participation opportunities for up to four hundred artists year after year. The Aird prides itself on being inclusive, hosting several large-group shows (online or in-situ) and two or three annual Arts Council and/or Scotiabank CONTACT Festival of Photography-funded exhibits that pay CARFAC fees. The Gallery's mission is to provide a generous, safe contemporary art exhibition space where visual culture can be shared and explored by an audience as diverse as its makers. We believe visual culture inspires, engages, and amplifies Toronto's communities. In September 2019, the Aird Gallery moved from the provincial government buildings at Bay and Wellesley to its current temporary location in the City's oldest ARTSCAPE building on West-Queen-West. We foresee returning to our new 3,500-square-foot space on the second floor in the Macdonald Block sometime mid-decade.



John B. **Aird** Gallery  
Galerie John B. **Aird**

# LANDSCAPES

2023

WEB Credit: Jenn Vong  
EDIT & DESIGN Credit: Marina Doukas

John B. Aird Gallery | Galerie John B. Aird  
906 Queen Street West, Suite B05, Toronto, M6J 1G6  
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