

Woodlot

The 3rd KW | AG Biennial

July 11 - September 9, 2007





**KITCHENER - WATERLOO
ART GALLERY**

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Cover: Kelly Borgers, *The Boreal Project* (detail), 2007.
Ongoing series of photographs, each 11" x 14".





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Director's Foreword

The KW|AG Biennial has rapidly become a centerpiece of the region's cultural scene. In a region blessed with a wonderful surplus of creative artists, it's not hard to find people worthy of including in an exhibition—the really hard part is deciding who to leave out. The difficult task of the curator is making these judgements, and as is the tradition of this exhibition we have given a free hand to the guest curator contracted for each of the Biennial's iterations. So each Biennial is a fresh and unique view of current activity in the region's studios—our creative context through the curator's eyes.

Never a themed or prescribed show from the outset, the curator will often divine a story from the elements and experience of viewing the studios and works of artists in the region. It's the mind's tendency to connect and contrast images, thus rendering the "story" of the exhibition. In this case its commonality is trees, glorious trees, a most outstanding characteristic of our locale.

Sally Mckay has delivered a very interesting project, and we thank her for this. We thank as well the artists, and our able staff who deliver and install this project, notably of course the curatorial team of Allan MacKay, Crystal Mowry, Cindy Wayvon and Ian Newton; Public Programs Coordinator Tasha Ethelston and Marketing Coordinator Jennifer Bedford. Every staff member contributes in their role to KW|AG's successful projects from sponsorship to education.

We gratefully acknowledge the continued support of the Canada Council for the Arts, the Ontario Arts Council, and our many individual and corporate donors. We must also thank The Walter Fedy Partnership for their generous sponsorship of this exhibition. Finally, we would like to acknowledge our long time partners, the Kitchener Waterloo Society of Artists. In our fiftieth year we are proud to acknowledge their continuing support and involvement. They constitute one of our longest and most productive art community friendships. We thank you.

Alf Bogusky
Director General
Kitchener-Waterloo Art Gallery

Curator's Essay

Southwestern Ontario is not a wilderness.

Southwestern Ontario is not a wilderness. It is a cultivated landscape of agriculture and industry, dissected by major highways and pressured by the sad tedium of urban sprawl. And yet, for anyone who has spent time in the region, the experience of nature runs deep and strong. In spring, the rivers Nith and Grand swell and threaten to overflow their banks. Killdeer and meadowlarks stake their claim on summer fields while red-tailed hawks circle the sky, striking fear into the hearts of tiny mammals down below. Mourning doves dot the telephone wires, and usher in the evenings with soft sad hoots. In autumn, the woodlots explode in dazzling colour, and the wide white fields of winter are laced with the shadowy tracks of rabbits and coyotes.

What does it mean to be a regional artist? One simple definition may be a person who places special value on home and community. We can also look at regional artists

What does it mean to be a regional artist?

as those whose appreciation for nature goes well beyond tourism, people who engage in a complex give and take relationship with the world around them. Some of the artists in this exhibition have lived in the region for a long time. Others are just passing through. All of them are devoted to a considered art practice, using their skills to pose interesting questions about the intersections of nature and culture.

One of the first things many people will notice about this exhibition is that the gallery is full of trees. Trees are like people, in that they are also individuals who stand tall upon the earth. If one is going to address the relationship between humans and the natural world, talking to a tree is not a bad place to start.

Janet Morton

Janet Morton, *Woolen Tree*, 2001.
Hand-knit acrylic yarn, various knitting needles,
dimensions variable (16' - 18' high).

Janet Morton has a thing for trees. She has been addressing them for quite some time. Janet uses techniques in her art that are traditionally feminine and domestic such as sewing, knitting and collecting, but the works she creates have a monumental quality, or in some cases, seem to actually become a force of nature. Janet's "Woollen Tree" stands in the gallery, a black spooky entity with twisting branches that end surprisingly in mitts and gloves and woollen socks. This cosy harvest would seem to mean the

Janet Morton has a thing for trees.

tree had human interests in mind, but it remains a foreign creature, gnarled and tall and very strange. Outside the gallery, Janet has approached one of trees on the grounds, giving it a new bark of camouflage design, as

she explains, creating a situation of "nature hiding on itself." Of course camouflage connotes war, and the force of human technology turned to destruction. Perhaps the tree is also using this tree-inspired military design in order to hide from us.



Kelly Borgers

Kelly Borgers, *The Boreal Project* (detail), 2007.
Ongoing series of photographs, each 11" x 14".

Kelly Borgers' trees are sadly missing from her pictures.

Kelly Borgers' trees are sadly missing from her pictures. In an effort to open our eyes to the devastation of Canada's boreal forests, Kelly travels into Northern Ontario to make stark and haunting photographs of lands that have been clear-cut. Trees in forests weave together a rich and thriving ecosystem creating oxygen for the planet as well as a home for all sorts of flora and fauna. In clear-cuts, this entire ecosystem is torn out. Without the trees in place, soil washes away, leaving bare plains of glassy bedrock that glisten like the surfaces of alien planets, planets that do not support life. Kelly's art carries a clear message; as humans we need to properly value the importance of trees before we have destroyed them all.



Red, *Untitled (stupid tree)*, 2007.
Wood, cardboard, artificial tree,
dimensions variable (12' high).

Human thirst for imagery is one of the characteristics that separates us from other animals. Red presents us with two tree sculptures that make a funny-sad comment on the impossibilities of truly connecting with nature through art. The act of representation is thoroughly human. We are addicted to pictures, to spectacle and entertainment. One of Red's trees is made from discarded products; a cardboard tube is propped up on a broken shipping pallet with a small artificial Christmas tree perched on top. The assemblage suggests a world devoid of nature, in which

we might attempt to access a real tree by creating a sad approximation made from the abundant detritus of human culture. Red's other tree sculpture is a real tree that he salvaged and reconstructed after it had been cut apart. This tree, scraggly and denuded, with a plastic bag dangling from its branches,

We are
addicted to
pictures...

gets us no closer to any sense of the sublime. Brought into the gallery setting, this tree seems like an artefact, culled from a world that has been thoroughly colonised.



In a cultivated landscape such as South Western Ontario, culture and heritage are in constant interplay with perceptions of nature. Some of the artists in this exhibition are engaged explicitly with the images, tools and traditions of the past. Some are in a dialogue with their own cultural heritage, bringing the depth of history and tradition to their artistic expression.

Arnold Jacobs

Arnold Jacobs, *Power of the Grandfathers* (detail), 1982. Acrylic on masonite, 32.5" x 24" (framed).

Arnold Jacobs is deeply engaged, both spiritually and culturally, with the landscape of his region. He is an Iroquois artist of the Onondaga nation, and his paintings

are an expression of his emotional connection to this heritage. Arnold tells a story of a visitor who came to see his work at the Two Turtle Iroquois Fine Art Gallery on the Six Nations reserve near Brantford, Ontario. The visitor suggested that Arnold's eagle paintings reminded him of the famous nature studies by Robert Bateman.

There were
faces in the
rivers, rocks
and skies.

What this viewer had failed to notice was that, behind the eagle, there were faces in the rivers, rocks and skies, representing ancient native stories about the spirits of the land. For instance, in Arnold's painting "The Spirit



of the Grandfathers” a serpent is poisoning the river, but the Thunder Spirit makes him stop. In “Cruising the Grand” an eagle sails above the river and a giant wampum belt—which Arnold included as his own take on the HOLLYWOOD sign and its claims to territory—depicts the icons of the original five nations of the Iroquois Confederacy from west to east: Seneca, Cayuga, Onondaga, Oneida, and Mohawk (the Tuscarora joined later to make up what is now known as the Six Nations). As Arnold explains, there is a story behind every painting, offering an opportunity for education as well as the expression of his own spiritual voice.

Marinko Pipunic

Marinko Pipunic, *Dubrovnik in the Flame*, (detail), 1994.
Oil on canvas, 24" x 18".

Marinko Pipunic has lived in Croatia, Holland, Fort McMurray in Alberta and in Kitchener. He works as a millwright with the Hamilton Ontario local 1916 Millwright Union. Wherever he has been, Marinko has made paintings of the landscape, developing a considerable body of work that traces his own personal history. He has an appreciation for the pastoral, as well as a deeply felt conviction against the destructions of war. One of the paintings in the exhibition depicts the ruins of a church in Croatia

It shone with
colour before
the war...

that had been built by Marinko's grandfather. Another shows the city of Dubrovnik, (the "Jewel of the Adriatic," as Marinko describes it) as it shone with colour before the war. In contrast, we also see some familiar

Ontario scenes; a bridge over the Grand River in autumn and a glowing Hamilton sunset. In one imaginative work, Marinko has created a scene of skaters zipping about on a frozen forest floor. These paintings are an appreciation of the simple natural beauty of the region. Through Marinko's eyes, we are able to imagine the horror of seeing our own gentle homeland ravaged. As Marinko says, he wants people "to think about war. All these things will be destroyed."

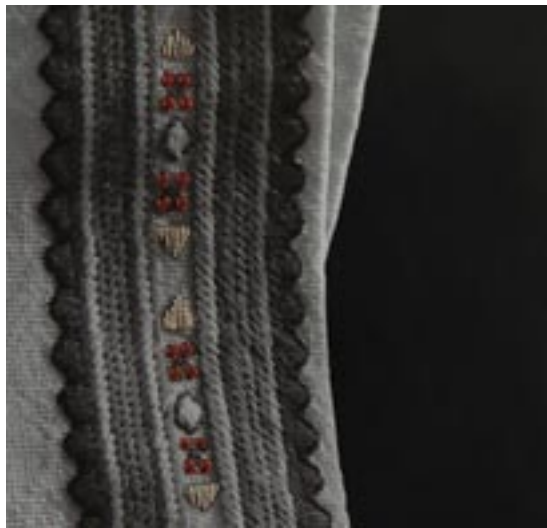


Депутат

Andrika Dubeckyj

Andrika Dubeckyj, *Artifact* (detail, plate), 2007.
Gelatin silver print, 18" x 18".

Andrika Dubeckyj's intricate, embroidered photographs are a kind of collaboration with her own Ukrainian heritage. The images are of dinner settings, plates carved by her grandfather and napkins embroidered by her grandmother. Seeing the cultural shifts as older generations make way for new, Andrika decided to participate in this evolution in her own way. Using the modern medium of photography, she captures the craft of her own past, but then, in a labour-intensive process, she pays homage to that tradition by meticulously embroidering the ornate Ukrainian designs, bringing the jewel-like patterns vividly to life against their black and white backgrounds. I asked Andrika if her grandmother liked the piece and she gave me a funny smile in response. I got the impression that the exercise may have seemed somewhat futile to the older woman; why re-do what's already been done? But for Andrika and her audiences, the lens of contemporary art casts the older designs in a new light. She might have simply photographed the plates and napkins, for the record, but instead she chose to replicate the act of embroidery, performing the craft again in a new way, in a new context. As with most intensive artworks, this piece has no doubt sewn seeds for future projects, the old patterns acting as a living generative element in an ongoing dialogue, rather than just a relic preserved for posterity.



Andrika Dubeckyj, *Artifact* (details, napkin), 2007.
Gelatin silver print, 14" x 14".

Ruth Abernethy

Ruth Abernethy is also interested in connections, collaborations, and the networks of social interaction. She is a prolific artist who has made large public sculptures such as the life-sized bronze figure of Glenn Gould that sits outside the CBC building in Toronto. The works in this exhibition are excerpted from a series of smaller works titled *The Canadiana Collection*. Ruth comes from a family of loggers and pioneers. Old tools for her are an important symbol of humans working together to cultivate the land and make a home. But Ruth's sculptures are tools

with a twist, expressing, among other things, the often unsung powers of femininity. The axe head of "Canadiana #1" appears to be made of lace. Ruth explains, "Axe heads exist

Tools with a twist...

from prehistory, a perfect symbol for the creation of civilization around fire, treasured moments of exchange and respite from labour. Women were the cutting edge of civility." Each object becomes personified, a little entity in its own right, expressing the dynamic tensions of striving in partnership, love and change. In "Nuptials #1," a nail pokes out between the tines of a delicate, tatted lace hammer. Says Ruth, "perhaps an effective salute to an effective partnership, the lace bride is having the desired effect on the spike."



Ruth Abernethy, *Nuptials #1*, 2005.
Hand tatted cotton lace, silk/acetate insert,
steel spike in cedar, 18" x 6" x 5".



Ruth Abernethy, *Canadiana #1*, 2006.
Laser cut stainless steel, wood handle,
32" x 12" x 2.5".



Ruth Abernethy, *Home*, 2005.
Five pieces of shaped poplar, red dogwood
twigs, red silk, wire. Dimensions variable.

Jefferson Campbell-Cooper

Jefferson Campbell-Cooper, *Walkin' Boss (shovel)*, 2005.
Bronze with patina, 50" x 42" x 20".

Jefferson Campbell-Cooper is also involved with the agricultural technology of early settlers. His bronze sculptures represent a two-way conduit between humans and the earth. In "Walkin' Boss (shovel)" the motions of digging into the dirt are represented with shafts that terminate in roots or branches instead of blades. Jefferson says, "The hand on the shaft of a shovel, made of wood that once was growing, now becomes the contact point

The contact
point between
us and the
ground...

between us and the ground." Jefferson's interest in the land goes beyond agriculture to palaeontology and the beginnings of life. He investigates the points where humans intersect with these natural processes making large

impacts on the environment in very short spaces of time. In other works he creates three-dimensional maps representing long-standing features of the landscape. His large-scale piece, "Branchline" is a scale model of the region around Elora, drawn with actual branches that define the geological features. For practical reasons of space allocation, "Branchline" is not included in this exhibition. But we do get to see "Serpent Lake," a similar (but smaller) project describing the topography of a hiking trail near Taos,



New Mexico, drawn with branches that Jefferson picked up as he walked. For Jefferson, the act of making art is similar to that of mapping terrain, “to give co-ordinates, to give direction, to explore, observe and record....”

Just as abstraction is necessary for cartography, some form of abstraction is inherent to all types of representation. Artists choose their imagery carefully, often simplifying forms in order to better convey their meaning. Some artists push their use of abstraction even further, creating strong images that evoke states of mind or systems of thought. In some of the most abstract works in this exhibition, nature becomes a concept, a reference to a physical world that exists outside our senses.

Niall Donaghy

Niall Donaghy, *Variations of a Circular Motion No.4*, 2005.
MDF, 7' x 7' x 3".

Niall Donaghy's large circular sculptures are abstractions that deliver an impressive sensation of the viewer's own physical presence. Using MDF, one of the most common and banal materials available, Niall inscribes elaborate spirographic patterns that entrance the eye with

disorienting optics. The patterns produce an elegant geometry in the warm, wood-like substance that seems to come alive in a strange, ethereal manner, like spinning crystals. Is this nature or technology at work? Are we looking

Geometry may be a force of nature...

at gears and cogs and man-made networks, or spider webs and crackling frost? Or are we looking at pure geometry, evocative of things, yet simply itself a fact of nature? Niall explains that the spirograph, a popular children's toy, was originally invented by a British engineer designing bomb detonators. This nod to military technology is a reminder that geometry may be a force of nature, but our human capacity to harness shape and form has in part created a chilling capacity for destruction. Yet, in staring at these



lively spirals, we may be reminded also of our capacity for transcendence. These simple abstract forms can spark a train of thought that illuminates vital contradictions at the heart of the human/nature relationship.

Andrew Wright

Andrew Wright, *Metre*, 1971, 2007. Work perpetually in progress, media variable, dimensions variable. This installation is 6.69 metres in length.

We see an even more scientific abstraction in “Metre,” by Andrew Wright. The artwork literally measures itself, existing as a technical description of the space it inhabits. The sculpture consists of a series of metre-long bars that each bear the phrase indicating the International Standard Definition of a Metre, “the length of the path traveled by

light in a vacuum in a time interval of $1/299\,798\,452$ of a second.”

Andrew may be best known for his night photographs of trees and waves in which he casts bright theatrical lighting on the natural phenomena, implying drama and narrative through technological

The artwork
literally
measures
itself.

means. In “Metre,” there is no drama, no sublime natural element to be revealed. The tool of measurement itself creates our only understanding of the real-world, natural space (a span of the gallery wall) that it delineates.

LENGTH OF THE PATH TRAVELED BY LIGHT IN A VACUUM DURING A TIME INTERVAL

Fatima Garzan

Below: Fatima Garzan, 3 works from the series *My Way: Light Through Responsive Mind*, 2007. Acrylic on canvas, each piece is 16" x16".



Fatima Garzan also applies a formulaic method to her creation. Her giant mandala is generated by the painstaking application of a circular, abstract geometry. This process is a kind of meditation. Fatima explains that her works are about, “the joy of being in a continual present, and

“The joy of being in a continual present...”

refer to living ‘now’.” Like the works by Niall Donaghy, this abstraction evokes a heightened awareness of our own being. Like “Metre,” by Andrew Wright, Fatima Garzan’s abstraction serves an intangible space. It is a structure of mind as much as it is a physical entity. For Fatima, this experience is decidedly

spiritual, blissful, and a transcendence into the beauty of evolving form.



Fatima Garzan, painting from the series
My Way: Light Through Responsive Mind, 2007.
Acrylic and latex on canvas, 10' x 10'.

Wilderness is a human construct. Many thinkers over time have struggled to define human relationships to nature. One way of addressing the dynamic is to see ourselves as part of nature. In this context, the separation of humans from nature becomes a kind of storytelling, part of the human mythology that contextualizes our world. Some of the artists in this exhibition explicitly place themselves in a collaborative relationship with their natural subjects.

Susan Detwiler

“These skills are rooted in a philosophy which sees all landforms, plants and animals as belonging to a larger intelligence.”

Susan Detwiler observes a daily practice of walking in the forests and fields that surround her home. Sometimes she will even spend the night, curled up in an improvised shelter of leaves and branches. Susan has studied survival skills and uses them to integrate herself with the landscape. She explains, “These skills are rooted in a philosophy which sees all landforms, plants and animals as belonging to a larger intelligence.” In the video “Snowwalk” she wears a white suit and moves very slowly through a snowy forest. Susan explained to me that by taking only one step per minute she does not startle the wildlife around her. It is as if she has become a part of the forest, her pale figure slinking along like a strange beast or spirit.



Susan Detwiler, *Snowwalk*, from the series *Exercises in the Bush*, 2004. Video Still.



Susan Detwiler, *Snowsuit*, 2004. Size 10, quilted nylon suit, forest print flannel lining.

Annie Dunning

Annie Dunning, *Air Time* (details: two aerial photographs taken by Pigeon 55), 2007. Installation, including a DVD, poster, model pigeon with camera, hand-carved pigeon flutes (11), and photos. Dimensions variable.

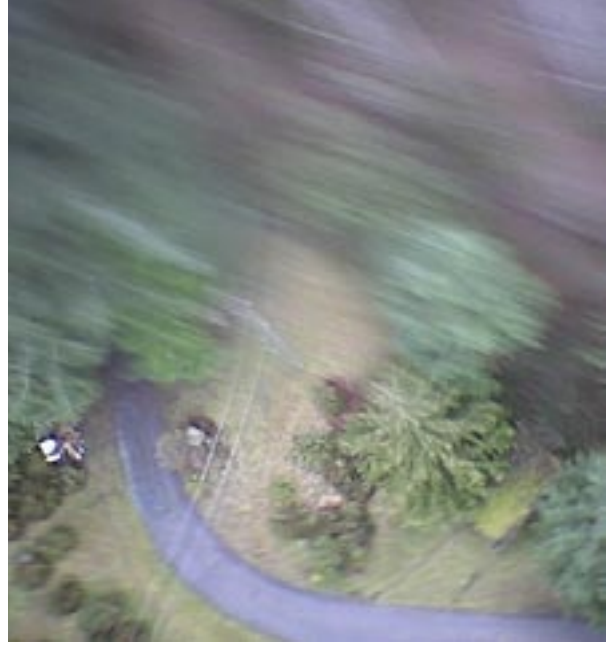
Annie Dunning also collaborates with nature. She works with common pigeons who are so successful at adapting to cultivated and urban environments that they almost seem like ambassadors from the natural world, meeting humans half-way. Annie has done several major art projects with pigeons, including “The Pigeon Homing Project” in which people were able to select a specific pigeon for Annie to

Haunting music...

paint on a wall in their home. For “Air Time,” she created her own versions of Chinese pigeon whistles, which attach to the tail feathers of pigeons and make haunting music

as the birds fly. During the project, Annie connected with a Mr. Hume who keeps homing pigeons on Salt Spring Island. He was enthusiastic about trying Annie’s whistles on his birds, and so she flew out (by airplane) to shoot some video and capture the eerie sounds of whistles. Annie explains,

“the pigeons are not simply passive carriers of the instruments, but, according to Mr. Hume, actively play them. Some birds more than others are excited to make their whistles heard above the rest, and engage in dives, rolls and mock evasive manoeuvres to make their whistles play loudly and dramatically.”



In the gallery we see the documentation of Annie's collaboration with the pigeons, including the video, the whistles, and some photographs taken both by Annie and by one of the pigeons, who was equipped with a tiny camera.



Annie Dunning, *Air Time* (details: Left—pigeon wearing its instrument before flight. Right—aerial photographs taken by Pigeon 55 (photographer returns to the loft and takes pictures of the other birds), 2007.

Lauren Hall

Lauren Hall, *How we all could enjoy a tale of curious exploration* (detail), 2007. Cardboard, polystyrene foam, metallic tape, latex paint. Dimensions variable.

Lauren Hall creates installations that are engaged in a kind of conceptual collaboration, bringing her own memories and touristic wilderness experiences to bear on the cultural constructs of nature. Similar to Annie Dunning's interest in pigeons as urban participants, Lauren looks at the way nature is used as a motif in many unnatural constructions such as woodgrain wallpaper and plastic lawn ornaments. She generates her own symbols that seem as if they

A strange
symbolic
hybrid ...

come from children's books and television shows, resonating as icons of popular culture even though they are drawn from Lauren's mind. She then attempts to imbue this imagery with the kind of awe and wonder that we

are taught to feel when confronted by wilderness vistas. The result is a strange symbolic hybrid, humorous and poignant, that tugs at the emotional conflicts that can arise when contemporary humans are experiencing nature.

As humans, we have come to a point when our responsibility for climate change simply cannot be ignored. In this context, the concept of "regional artist" carries much more importance than a postal code. *Woodlot* is not an overtly political exhibition, and yet all of the artists are deeply engaged with the reciprocal relationship between humans



and the natural world. Some of the works are joyful, some are scientific, some are angry, some are funny, some are sad, and some are telling stories. Together, they probe at the role of art in expressing an historic, cultural, and spiritual sense of place. ●

Sally McKay is an independent curator, writer and artist living in Toronto.

Artists' Biographies

Ruth Abernethy was born in Lindsay, Ontario. She attended college in British Columbia and spent twenty years creating properties for professional theatre and film, working with acclaimed designers from Canada and abroad. Her passion for travel and the classics meant a return to the Stratford Festival for fourteen seasons plus work in numerous regional theatres as builder and department head. Introduced to lost wax casting during creation of her first bronzes for the Festival, Ruth was invited to sculpt the now renowned portrait of Glenn Gould shortly afterward. This began a solo art practice of exhibition in Canada and abroad, including portraiture and public art installations. Her current research is informed by connection to place beyond nationality, and reinvention of social commonality. Ruth now lives near Wellesley, Ontario.

Through photographic exploration, **Kelly Borgers** is studying the effects of the clear cutting of Canada's Boreal Forest. Through her images she expresses the need to understand our renewable resources and opens discussion about how man and forest cohabitate. Her current research looks at Ontario's Boreal Forest over a period of time and her images document the changes. *The*

Boreal Project will be exhibited March 2008 at the Homer Watson House and Gallery, Kitchener, Ontario. Kelly is a member of the Ontario Society of Artists (OSA). In 2006 she was a finalist for the KW Arts Award, Visual Arts and she was awarded Brock University's Eleanor Shaw Award for community service. Recent exhibitions and projects include: Ontario Society of Artists Members' show, John B. Aird Gallery, Toronto, Ontario 2007; Homer Watson House and Gallery, Kitchener, Ontario, 2006; Artist in Residence, Homer Watson House and Gallery, 2005; *Watson's Legacy Exhibition*, Homer Watson House & Gallery, 2006; *100 Squares*, Tom Thomson Gallery, Owen Sound, Ontario, 2005 and 2007; *Insites*, Wellington County Museum, Fergus, Ontario, 2005, 2006 and 2007.

Jefferson Campbell-Cooper is an emerging artist from Ontario, mapping the world around him through drawing and sculpture. By investigating the materials of his surroundings—concrete, stone, wood, earth and a range of metals—he unravels relationships by finding the forms of things we cannot always see. He has been showing for the last five years in Canada and the United States. His work revolves around life experiences, of his rural

feral childhood, and of the places his dedication to understanding the natural world have taken him. Jefferson completed his BFA and Minor in Drawing from the Nova Scotia College of Art & Design, Halifax, Nova Scotia, and his MFA from Meadows School of Arts, Southern Methodist University, Dallas, Texas. While in the American Southwest he also studied in New Mexico, Arizona, Colorado, and Oklahoma. He taught sculpture and drawing, directed foundry workshops, and has even built his own portable foundry. This summer Jefferson will be traveling to Dawson City, Yukon, for the *Natural and Manufactured* exhibition and residency. For more information please see www.jeffersonsculpture.com.

Susan Detwiler is a contemporary visual artist, educator and writer. Her work includes sculpture, installation, drawing and video. Susan maintains a daily walking practice where she observes and interacts with the surrounding natural environment, working directly with elements of the landscape and its animal inhabitants. Susan studied at the Nova Scotia College of Art and Design and later received an MFA from the University of Guelph. Susan is currently based near Moffat, Ontario.

Niall Donaghy is a sculptor and sculpture-based installation artist. He currently lives and maintains a studio in Kitchener, Ontario. Donaghy received an MFA from York University, a BFA

from the Nova Scotia College of Art and Design and a Fine Arts Diploma from Fanshawe College. Recent solo exhibitions include: *Material in Motion*, at Ground Zero—Forest City Gallery, London, Ontario; *Labrys*, at Anna Leonowens Gallery, Halifax, Nova Scotia; *Variations of a Circular Motion*, at Gallery Neubacher, Toronto, Ontario; *Superfortress*, at the Grimsby Public Art Gallery, Ontario. In 2005, Donaghy was a participant in the 1st Atlantic Stone Carving Symposium in Cape Breton, Nova Scotia. Niall has received a number of awards and grants including: a SSHRC Grant in 2004; First Prize, Art on Edge, Juried Exhibition, Glenhyrst Art Gallery of Brant, Brantford, Ontario, 2003; First Prize, Biannual Juried Exhibition, Grimsby Public Art Gallery, Grimsby, Ontario, 2001.

Andrika Dubeckyj graduated from the Ontario College of Art and Design in 2006, receiving her Bachelor of Fine Arts in photography. She currently works and lives in Kitchener-Waterloo, Ontario, where she continues to explore ideas of culture, representation and memory using several different artistic mediums.

Annie Dunning is interested in conflating the natural and human worlds in her projects. Her work also focuses on rediscovering the potential of ordinary or common things, or viewing them from a slightly off-center, humorous perspective. Natural materials often inspire an investigation, or are used di-

rectly in making work. She is a recent graduate of the University of Guelph MFA program. Annie currently lives in Guelph, Ontario.

Fatima Garzan was born in Tehran, Iran and immigrated to Canada in 1992. She studied Fine Arts at the University of Waterloo and in 2005 received her Honours Bachelor of Arts degree in Fine Arts with a Studio Specialization in painting and printmaking. She currently paints from her studio in Kitchener, Ontario, and uses the facilities of Open Studio in Toronto, Ontario for her prints. Inspired by various aspects of meditation, Fatima wanted to give visual life to the simplicity and complexity of mantras and the mandala motif. The repetition of lines evokes a sense of rhythmic meditation. Garzan's work focuses on the process of pictorial composition rather than any type of dogmatic practice. *My way: Light through Responsive Mind* is based on a mathematical process whereby the circumference of a circle is sequentially divided into twelve, six, and three sections to provide the illusion of a three dimensional viewing experience.

Lauren Hall lives and works in Kitchener, Ontario. She is a recent graduate of the University of Waterloo's Fine Arts Department, where she won the Helen L. Cross and the Auggie Corvino Memorial Scholarships. She has exhibited at the Gladstone Hotel and

Loop Gallery in Toronto, Ontario, as well as in galleries throughout Southern Ontario. In August, she will be an artist in residence at Ox-Bow School of the Arts in Saugatuck, Michigan.

Arnold Aron Jacobs is an Iroquois artist raised within the traditional culture and language of the Cayuga nation. His work is an expression of his spirituality; his symbols are of the earth and sky—water, wind, thunder and sun. Other themes in his art depict the ancient ways of the Iroquois, their clans, their culture. These images range from contemporary graphics and realism to the mystical. All of his work reveals a constant searching for new means of expressing his deeply felt emotions and pride in his heritage. His work can be found at the National Museum of Man in Ottawa, Ontario, and in private collections throughout Canada, the U.S.A., South America and Europe.

Janet Morton has been exhibiting nationally and internationally since 1992. She has received numerous awards for her textile-based work that playfully and critically examines our relationship to the natural world, everyday objects and equations that link time to "value." Morton received a BFA in 1990 from York University, and has been influenced by extensive travel and a decade spent planting trees in remote regions of Canada. Morton is represented by Paul Petro Contemporary Art in Toron-

to, Ontario, and her work can be seen on the Canadian Centre for Contemporary Art website at www.ccca.ca. Janet is currently living in Guelph, Ontario.

Marinko Pipunic was born in Croatia, and has lived in Sibenik, Croatia, Amsterdam, Holland, Fort McMurray, Alberta, and Kitchener, Ontario. He started painting as a child, and now works exclusively in oil. His work has been seen in thirty shows in his native Croatia, Holland and Canada. Since moving to Kitchener, he has taken part in six solo exhibits and twenty-one group shows. His work is in the collections of the Vatican, the Calgary Museum, Alberta, and the Fort McMurray Recreation Center, Alberta. Some of his paintings are also hanging in churches in Edmonton and Calgary, Alberta, and in Kitchener, Ontario. His portrait of Dr. Franjo Tudjman, former president of Croatia, has been exhibited in the Croatian parliament building. He is a member of the Waterloo Community Art Centre and Kitchener Waterloo Society of Artists for which he served as Vice President from 1993-1994. Marinko is Director and Programmer for Croatian Radio on CKMS FM 100.3. Since 1989, he has been employed as a millwright with the Hamilton Ontario Local 1916 Millwright Union.

Red received a BFA from Concordia University and an MFA from the University of Guelph. His work has been shown widely across Montréal and

Eastern Canada. Originally from New Brunswick, Red lives and works in Montréal, Québec and Guelph, Ontario.

Andrew Wright is an artist who lives and works in Waterloo, Ontario. His works are described as multi-tiered inquiries into the nature of perception, photographic structures and technologies, and the ways we relate to an essentially mediated and primarily visual world. To this end, he has produced sculpture, film, installation, outdoor works and prints that probe phenomena, narrative, antique and contemporary technologies. He has had exhibitions at the University of California, Berkeley, California; Oakville Galleries, Ontario; Photo Miami, Florida; Roam Contemporary, New York; ARCO '05, Madrid; Presentation House, Vancouver, British Columbia; and the Art Gallery of Calgary, Alberta. He is the founding Artistic Director for Contemporary Art Forum Kitchener and Area (CAFKA). In 2007, he was named a semi-finalist for the Sobey Art Award. Andrew is represented in Canada by Peak Gallery in Toronto, Ontario.

Thank you...

Sally McKay would like to extend special gratitude to all of the artists, as well as the Kitchener-Waterloo Art Gallery staff for their welcome, their diligence, and their vast support for this project.

Ruth Abernethy would like to thank Bruce Boudreau (www.artproject.ca).







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