

DO NOT ASSUME

**GALLERY 44
MEMBERS EXHIBITION**

April 30th - May 25th, 2014

GALLERY 1313
1313 Queen Street West Toronto, Ontario



EXHIBITORS

Nelly Akerman Singer
Misbah Ali
Tobi Asmoucha
Christopher Blanchenot
Linda Briskin
Showwei Chu
Keith Davidson
Saman Deilamani
Dennis Duncan
L. E. Glazer
Paula Grgurich Shewchuk
Thomas Hlavacek
Deborah Kanfer
Kelly Lamorie
Tom Legardy
Margarita Macdonald
Kyle Marshall
Christine Marshall-Smith
Jack Martin
Sandy Middleton
Lisa Murzin
Timothy Neesam
Christine Peterson
Arthur Poirier
James Sutherland
Peggy Taylor Reid
Robert Teteruck
Sarah Tohill
Drew Williamson



In concert with this year's theme of Identity, participating Gallery 44 members present the exhibition 'DNA – Do Not Assume'. DNA, an acronym for Deoxyribonucleic Acid, is the molecule that encodes all genetic information in all living organisms. As DNA constitutes our unique identity, it is a most apt name for an exhibit in which 29 persons express their individual identities through photography.

For this exhibit Gallery 44 members have appropriated the acronym to mean 'Do Not Assume' to emphasize the diverse artistic approaches represented in the show. The participants cooperate synergistically to become something greater than the sum of their collective sensibilities: a multi-celled, photographic life form evolving through art.

NELLY AKERMAN SINGER

Nelly Akerman Singer graduated from the Universidad Central de Venezuela with a Licenciado en Biología. She did Post Graduate Studies at York University where she obtained a Master of Science. After graduation Nelly worked in Reseach at the Faculty of Medicine of the University of Toronto, and did volunteer work at the Hospital for Sick Children and at the Royal Ontario Museum. Following her calling Nelly decided to “explore the other side of her brain” and registered in the Ontario College of Art and Design University where she is pursuing a Bachelor of Art— Photography Major. Nelly has participated in the Gallery 44, Members Gallery Show several times. She has also exhibited in the Contact Festival group Show and with the Latin Canadian Cultural Association. Nelly’s photography’s interests are most varied: Children Portraiture, Archeology and the Holocaust.

For Contact 2014, her installation consists of a ladder with women’s photographs set in between the rungs. It is a commentary on the advice of Santiago Ramón y Cajal, a Spanish scientist, on how to choose an appropriate wife for a man of science.



nelly.singer@rogers.com

La Escalera
photos printed on mylar, wooden ladder
7' x 1'
2010

MISBAH ALI

Misbah Ali is an enthusiastic photographer who loves the process of capturing light and producing images that are both evocative and documentary. She is inspired by her surroundings, both people and landscapes. Her images tend to have a central figure conveying a message, depicting an event or portraying an emotion. She aims to draw a fragment of the whole from the tumult of a public place, drawing the viewer into it.

Misbah has taken photography courses at Sheridan College and attended workshops at Gallery 44 to gain meaningful insights to the craft. Her photographic journey continues in the realm of analog photography and she has been experimenting with developing and printing her images. For Contact 2013 she explored the relationships between light and shadows, and projected them into her photographic vision. For Contact 2014 she plans to depict diversity as an identity of her surroundings through analog photography.

In this exhibit she has drawn from our immense diversity and how that defines us as Canadians. Our cities are a giant pot of nationalities and cultures, rendering a rich landscape for any photographer. The diversity of this landscape defines our identity. Her aim is to show how various cultures tie in with Canadian values and norms.... and unite us. Her subjects are mostly visible minorities and her treatment of them is black and white portraits. She has picked the medium of black and white analog photography to portray the essence of this human variety.



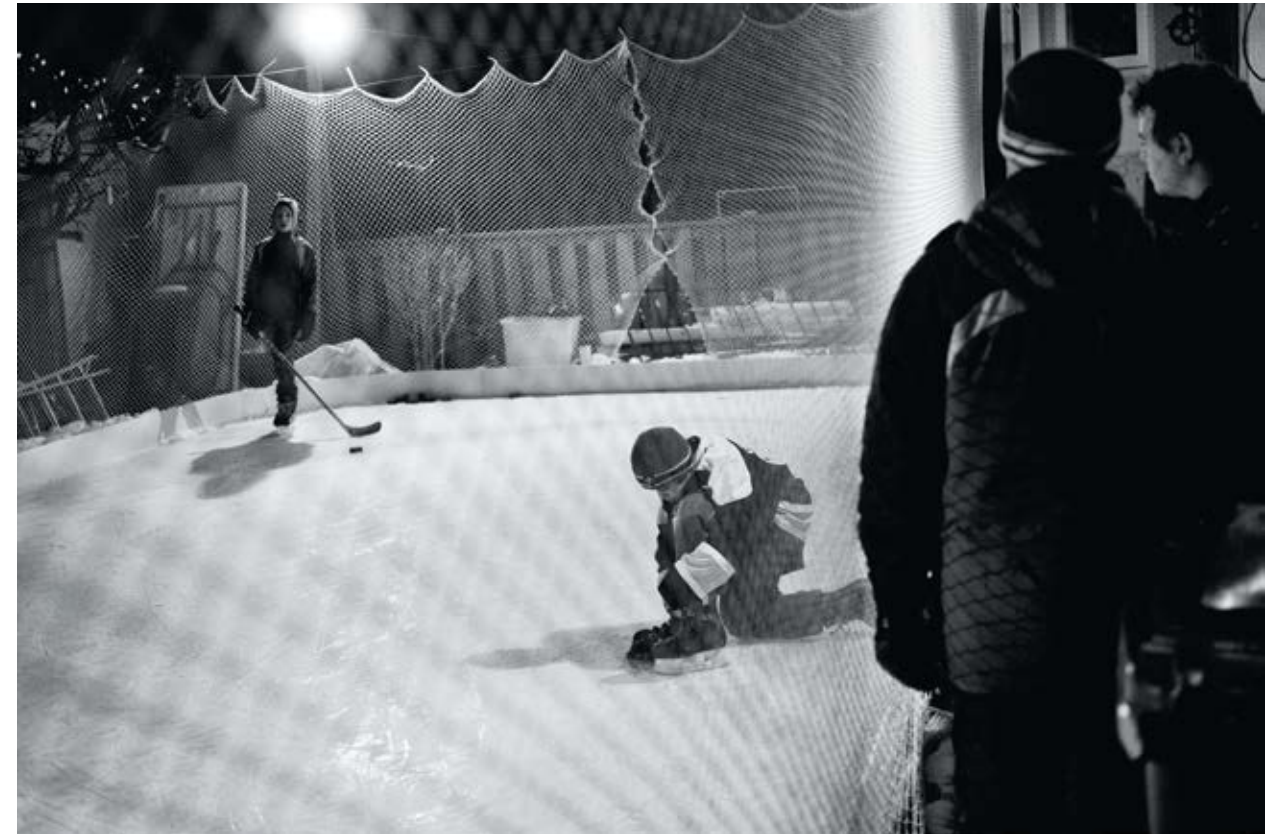
misbahali@gmail.com

Multiple Identities I
silver gelatin print
8" x 12"

TOBI ASMOUCHA

For Contact 2014, Tobi Asmoucha is exhibiting photographs of natural outdoor ice rinks. She is attracted to the fleeting nature of these community forums, which are partially formed by nature, and partially created and maintained by individuals. The ice spaces reflect the places they serve, while also building connections in a neighborhood. Tobi Asmoucha's photography has always had an interest in what bonds people, and creates meaning for individuals in a community. The rinks are a space for spontaneous gatherings, where unscheduled occurrences and magic can happen. This personal project started as a need to embrace winter, and has left Asmoucha with an appreciation of the unique ice playfields created by the warmth of people working together.

Tobi Asmoucha is a photographer based out of Toronto. Her images explore themes of community and the rituals that bind them. She has been working as a commercial and editorial freelance photographer for many years, with images appearing in publications such as Canadian Geographic. Her documentary work has received a Gold National Magazine Award and many nominations, as well as Ontario Arts Council, and Toronto Jewish Arts Council grants. Along with her photographic practice, Tobi Asmoucha teaches photography at the Haliburton School of Art, Toronto School of Art, and Gallery 44. Currently Tobi Asmoucha is a core member of PhotoSensitive, with her work in collections at MOCCA and the Canadian War Museum.

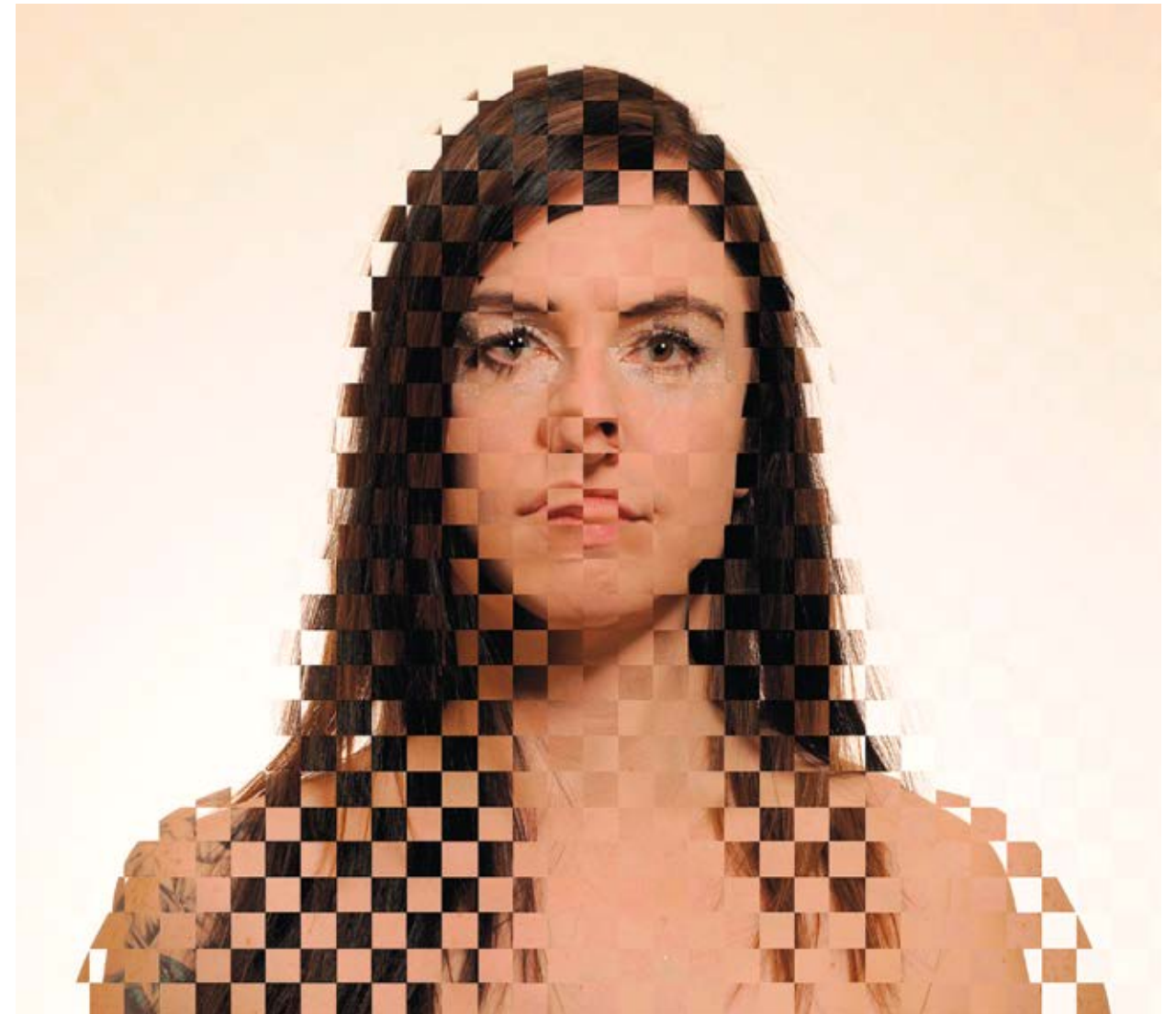


www.tobiphoto.com
tobi@tobiphoto.com

Rosemount Backyard Rink
archival inkjet print
13.75" x 9"
2013

CHRISTOPHER BLANCHENOT

Christopher Blanchenot is a 9 to 5 office monkey by day, camera wielding superhero by night, Chris has dedicated his life (or at least his evenings and weekends) to the tireless pursuit of capturing image on film and writing about himself in the third person. From his secret fortress in Toronto's West end, armed only with his cameras, sharp wit and keen intellect, he takes to the mean streets of Parkdale.



www.blanchenot.com
blanchenot@gmail.com

Holly and Jack
digital print
2014

LINDA BRISKIN

In *Dance in Three Movements*, the inversion of dancing figures suggests an ethereal and whimsical alternative space. A dancer's foot, the turn of an arm, the tapping of a toe, the swirl of skirts are made exotic. Two banners stretch across a wall capturing moments of movement and stillness as the dancers travel across space. This series highlights the capacity of photography both to create alternative realities, and to capture movement.

The series also speaks to the 2014 Contact theme of Identity, and the 1313 theme of DNA(do not assume). The technique of inversion evokes multiple personas and alter-egos, and reminds the viewer of the shifting and unstable identities which characterize contemporary life.

Linda Briskin has ever-shifting photographic enthusiasms, what she calls 'photoglossia'. Light, lines, shadows, and the play of figure-ground; the juxtaposition of objects and reflections; the ambiguities in what we choose to see; the permeability between the remembered and the imagined; and alternative digital colourscapes which remind us that landscape is invented through our gaze.

** Photoglossia is a play on the term heteroglossia which speaks to a diversity of voices, styles of discourse, or points of view in a literary work.

Linda Briskin lives in Toronto and has been taking photographs for years. In recent years, she has had the following solo shows: "An Hour from the City" (2007), "Counterpoint" (2009), Ode to Julia Margaret Cameron (2009), Photoglossia (2010), and Found Image/Constructed Image (2012), and a forthcoming show Liminal Animism in June 2014. She has also participated in numerous group shows.



SHOWWEI CHU

Showwei Chu is a Toronto-based writer and photographer. She has degrees in economics and journalism as well as a certificate in photography studies. Her photography practice includes portraiture and landscapes, some of which have appeared in the Globe and Mail and Toronto Life. She has participated in group exhibits at Gallery 1313 during Contact 2008 and 2011 and had a members' show at Gallery 44 in June 2009 entitled A Fine Mess.



www.showwei.com
showwei_chu@yahoo.com

John 3:8
archival digital print
18" x 24"

KEITH DAVIDSON

Keith Davidson studied at the University of Regina, Alberta College of Art and graduated with honours in painting and in photography at the Emily Carr College of Art. His works have been exhibited throughout Canada and are in private collections in Canada, the United States, Britain and France. "The work that I am creating embraces not only the historical aspect of street photography but the digital technologies of the present. It is through this documentation of the world in its 'natural state' that exposes the subjects contained within the images."



SAMAN DEILAMANI

Saman Deilamani's work is concerned with qualities and questions of place, identity and existential experiences. In 2012, Saman created the SOMA series, which is a collection of photographs depicting segments of women's bodies. They are about the grace and profaneness of the flesh as it is lived. These images are created by the process of dip-bleaching Black & White prints. Photographic bleach eats through the silver-gelatin, weathering the surface of the paper, unraveling the flesh. Each marking, tinting and erosion is different, making it impossible to create two identical prints. As the process smooths the flesh, it highlights imperfections. As it hides the shadows, it underlines the form creating an abstraction. The form, constructed settings and the process all aim to create an sculptural parallel that represents the lived body. It is at their intersection that the desire for the ideals of nude photography collide with the profaneness of flesh. As the paper claims the image on its surface, every print of a unique body becomes a singular photographic object. These dip-bleached prints are then scanned, enlarged and re-printed digitally on archival paper.

Saman's work has been recognized by American Photography, Creative Quarterly, Silvershotz and Applied Arts. Saman often participates in group shows in Ottawa, Toronto and recently New York. His work is held at various private collections and City of Ottawa's Direct Purchase program. He holds a bachelor of architectural sciences from Ryerson University and is a graduate of School of the Photographic Arts (Ottawa). Saman lives and works in Toronto, Canada.



www.samandeilamani.com
info@samandeilamani.com

SOMA 25
archival pigment print
20" x 20"
2012

DENNIS DUNCAN

Dennis Duncan is a retired professional dancer and choreographer of thirty years. His creative works as a photographer are an extension from one art form into another. Shifting forms within a space still remain the foundation of his creative efforts. "My works are of a transparent world that reflects and distorts a hidden environment resulting in a moment of transformation of the ordinary into the extra ordinary. Shifting our reality and the reality that we seek is an ongoing theme in my images. The power of shifting surrounds and envelopes all. It is the force of change. My images contain the physical act of shifting with the visceral act of shifting realities."



www.thecanadians.ca
dennisduncan@rogers.com

Howl
archival print on di-bond
36" x 48"
2014

L. E. GLAZER

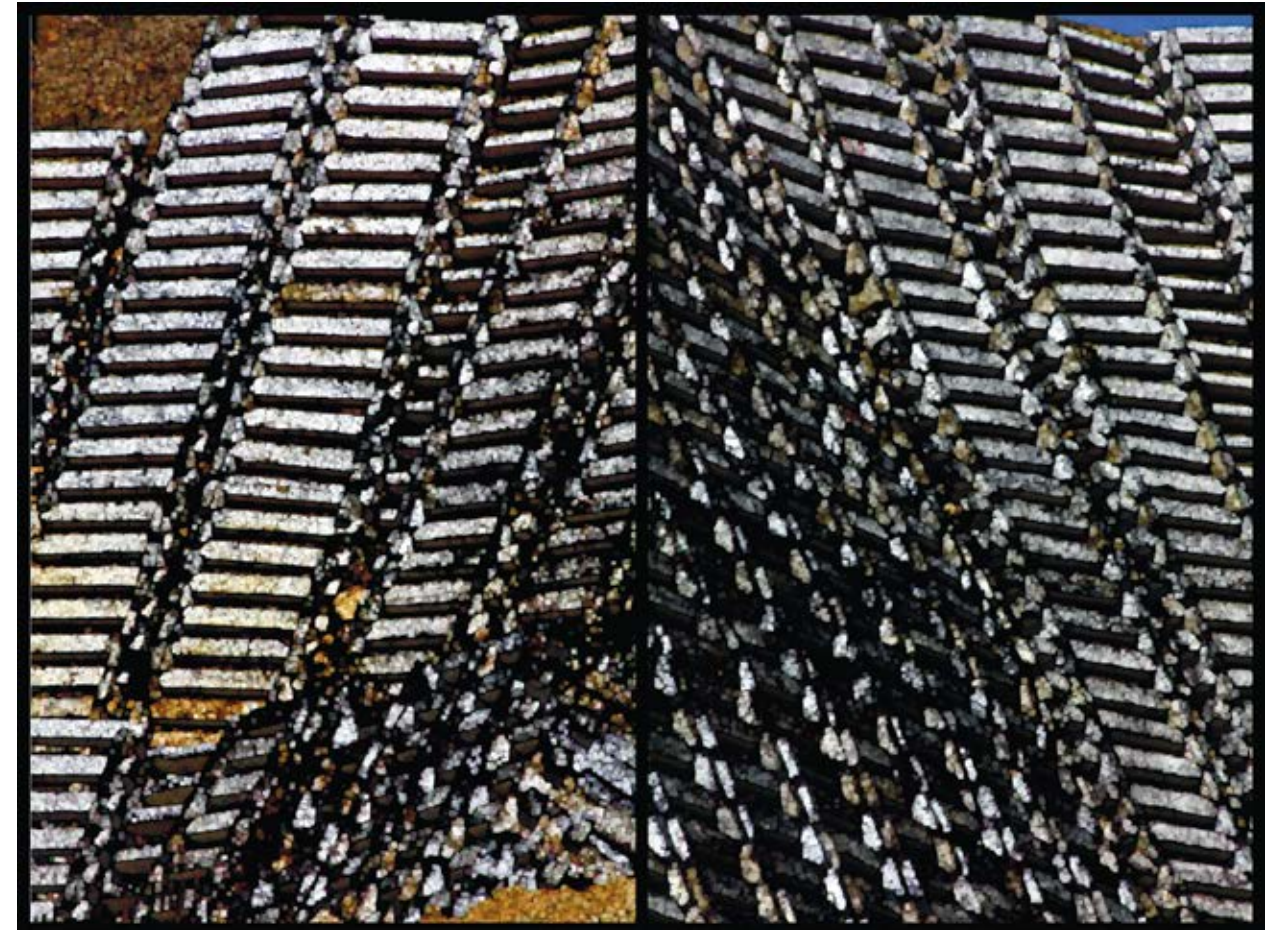
It's Glazer's belief that the creative process is multidisciplinary. Architectural concepts and academic theory of are valid considerations in the exploration of painting, drawing, sculpture, and photography. Within this framework, Glazer's current area of interest involves the deconstruction of the photographic image. Through process, recognizable images are abstracted and in turn imbued with new characteristics provoking unanticipated narratives and meaning. The resultant compositions are closer to the painted image than traditional representational photography.

The genesis of the *Purgatorio Diptych* was a study of Third World construction sites. In the evolution of the images, a deconstructive compositional process was used to accentuate the raw nature and danger of the original subject matter. The completed images accentuated a venture fraught with physical risk and implied allusions to Dante's Divine Comedy.

L. E. Glazer is an award winning Toronto-based Architect, Photographer and 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, form, and process, 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.

In 2013 L. E. Glazer's work was awarded Best in Show at the Ontario Society of Artist's 140th Open Juried Exhibition, and in 2014 his work was given the Award of Excellence for best in show at the Ontario Society of Artist's Member's Juried Exhibition. His work can be found in institutional and private collections across North America.



PAULA GRGURICH SHEWCHUK

From the beginning Paula's work has explored her varied auto/biographies, trying on personae and discarding selves in the on-going process of individuation. In her new work for DNA, she has returned to the self-portrait work she began as a teenager and that has been a touchstone throughout her career.

This series was taken on her i-phone 4 to explore the idea of 'selfie', the ubiquitous self-portrait photograph, typically taken with a hand-held digital camera or camera phone held at arm's length or in a mirror. The self-portrait has been an integral part of the photographic medium since Robert Cornelius, an American pioneer in photography, produced a daguerreotype of himself in 1839.

She also wanted to explore our title DNA -Do Not Assume.

Sociologist Ben Agger describes the trend of selfies as "the male gaze gone viral" so how does one position selfies by an avowed Feminist that explore what lies beneath - the clothes, and mainstream culture? Paula has always been more interested in images that ask more questions than they answer.

Paula's recent solo exhibitions were "death of a market garden" at the Members' Gallery, Gallery 44, Toronto in May 2013, "Highways (revisited) also at the Members' Gallery, Gallery 44, in October 2008 and "Vanitas" at Lime Studio for FotoFreo, East Fremantle, Western Australian in April of 2006. Previous solo exhibitions include "Ab/Cess/n-Ab/Sense", a photographic installation at the Perth Institute of Contemporary Arts, Northbridge, (P.I.C.A.) in December 1997, "HoneyPot", a photographic installation at The Port Gallery, Fremantle for the Pride Festival in October 1995, "Screambled Eggs with Moose" at The Photography Gallery of Western Australia in July 1993 and "Courage My Love", a photographic poetry installation at the Bridge Gallery, Northbridge in July 1991. All these venues are in Perth, Western Australia. Paula is Curator & Director of arneau BLAX.



p_grgurich_shewchuk@yahoo.com

The Bed
digital print
4" x 4"
2014

THOMAS HLAVACEK

Thomas Hlavacek's current photographic project explores the concept of gestalt as applied to a network of cognitive processes through which we perceive the world. By means of extreme manipulation of focus, scale and figure/ground relationships, common objects are rendered unfamiliar and the viewer is invited to contemplate them in their alternate reality and newfound strangeness. Further, by subverting some of the basic conventions of photographic representation the work raises questions concerning the nature of the medium and its theoretical limits.

Thomas Hlavacek is a Czech-born, Toronto-based photographer and media artist. He holds a MA from University of Toronto and a Photography Diploma from Algonquin College. He is a member of Gallery 44 Centre for Contemporary Photography and Propeller Centre for the Visual Arts in Toronto.



tjhlavacek@gmail.com

Medusa
pigment print
26" x 42"
2014

DEBORAH KANFER

Originally from South Africa, Deborah Kanfer lives and works in Toronto where she is pursuing her career in photography. Her latest photographic endeavours include images surrounding a theme of 'Cityscapes and Living Spaces'. Here, she captures eclectic neighbourhoods, tourist attractions and city quirks from various angles and perspectives of places and spaces she has visited and lived. Her focus is currently on Toronto as this is her current residing. Among the latter, she also extends her work into themes of 'Momento Mori', 'Interiors' and 'The Humans Need for Consumption'.



www.deborahkanfer.com
contact@deborahkanfer.com

White Noise
black and white silver gelatin print
Series of 3, 11" x 14" prints
2013

KELLY LAMORIE

Kelly Lamorie started taking pictures in the early 1980s when she acquired an ultra-cool Kodak disc camera. Since then she has chosen camera equipment that is in non-disc format. In the 1990s, she went to film school at Ryerson where she was inspired to develop an aesthetic after studying films that were both meditative and poetic. Kelly's photographs reveal a willingness to transform relatively commonplace subject matter, synthesizing the real/banal into a new reality. She increasingly looks to the natural world as a subject, exploiting natural lighting to expose the hyper-real, lurking within everyday subjects. Kelly's work has been exhibited at AWOL Gallery, Skeir Gallery and Gallery 1313 in Toronto.



kelly.lamorie@gmail.com

Vast Extravagance. Perpetual Light. (#4)
digital pigment print
21" x 13.5"

TOM LEGRADY

Tom Legrady explores visual aspects of the Hidden City—things we ignore or do not notice—including alleys with graffiti and tumble-down garages, construction and demolition sites, and abandoned buildings, as well as everyday objects in plain sight.

As children, we knew every alley, every unofficial route through our neighbourhoods. When we grew up, we ignored a significant portion of our surroundings, focusing instead on completing our current errand. Investigating what is out of sight reveals our past and its secrets.

Transformation connects past, present and future. The worn decor of an out-of-business store reveals vestiges of earlier uses; graffiti re-purposes existing surfaces; bylaws may paint over graffiti, yet leave hints of what is concealed.

In this work, Legrady extends his exploration of interaction between images. Earlier work combined elements in a triptych, but now the art comes off the wall. Viewer interaction is enhanced—one must circumnavigate the work to see all its components, all its interactions.

In an earlier incarnation, Tom Legrady designed and operated theatre lighting for VideoCabaret International and Toronto theatres including Theatre Passe Muraille and Factory Theatre Lab. Returning to the arts from a career in software, he has photographed for Vera Frenkel, Nuit Blanche and Gallery 345. His first exhibit, Transformations: Trona & Toronto, held at Gallery 44's Members' Gallery in 2012, contrasted unoccupied residences near Toronto's High Park with vandalized abandoned homes in California's Mojave Desert. January, 2014 saw Tagged & Sliced at the Redline Coffee and Espresso Bar, images of graffiti presented as narrow panoramas, some aggregated into triptychs, to alter the viewer relationship with the image. He has also participated in group shows at Gallery 1313, GoodFellas Gallery, Elora Centre for the Arts, ArtToronto and the AWOL Square Foot show.



"Pillar of Graffiti", 1/3 scale model prototype
4 archival pigment prints on free-standing 3D pillar structure
12" x 12" x 60"
2014

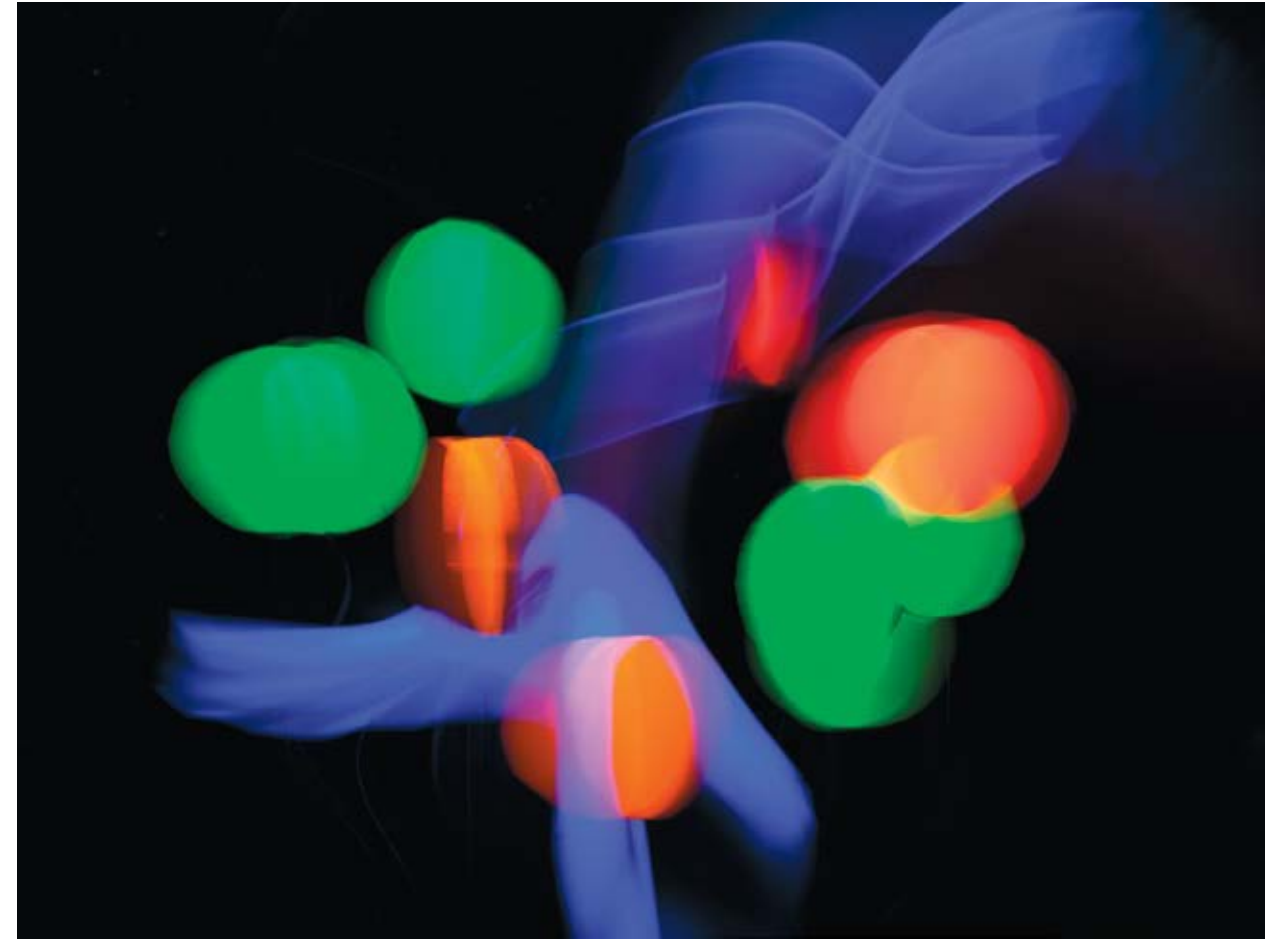
MARGARITA MACDONALD

Margarita Macdonald is an interdisciplinary artist and educator. She was born in El Paso Texas, lived in Juarez Mexico and now resides in Canada. She completed her MFA at York University and a BFA from the University of Toronto and Sheridan Institute of Technology. She is a founding member of W5 Art Collective.

The Collective was formed in 2011; they have facilitated workshops with community groups in and around Toronto. She was one of two photographers to work with seniors to produce "Reinventing the Self I" Contact 2012, "Reinventing the Self 2" in 2013. Macdonald's photographs were published in Public 45, Art/ Culture/Ideas, CIVIC SPECTACLE. That same year she was awarded a presidential scholarship from Anderson Ranch Art Center in Colorado and also attended the residency "Renouncing the Art Object" at Gibraltar Point Toronto.

Most recently her work was exhibited in Gallery 1313 called Liminality-"In Between" in 2013 and the Women's Resource Art Center titled Tracings- "In Between 2" in Toronto 2014. In both exhibitions she used multiple art processes: photography, print media and sculpture.

For the past eight years Macdonald has investigated the relationship between identity, memory, migration, landscape, and social political issues. She is a conceptual artist. Her work attempts to promote, generate, examine and develop, provocative discourse about these themes.



margiebmacdonal@gmail.com

"Extraction", 1 through 6

c-print
16" x 20"
2014

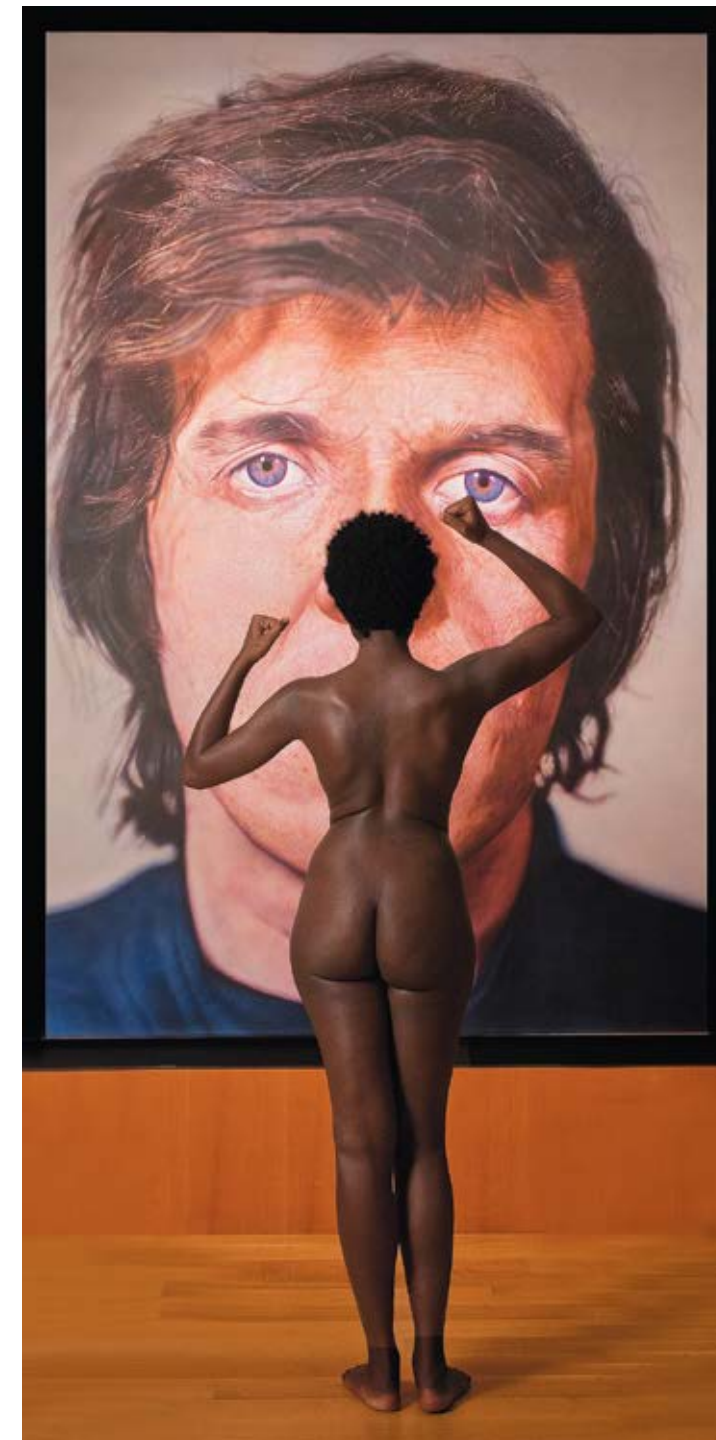
KYE MARSHALL

In this series 'The Observer', Kye Marshall explores the relationship between the observer and the observed within the context of power relating to race, gender and privilege. The background painted portraits in these photographs of a white man (by Chuck Close) and a white woman (by Gerhard Richter) hang in the Art Gallery of Ontario. The photographs portray women of colour without their clothes observing these portraits. In turn, these two women were observed and photographed by a fully-clothed white woman.

The photographs pose questions rather than giving answers. How does the position of power of observer/artist influence how they portray what they see? How does the vulnerability of the observed, in this case, black women who are naked, influence the observer? How does the viewer of these photographs respond to the defiance of the naked women of colour towards the portraits of a white man and white woman fully-clothed?

Kye Marshall is a composer and experimental cellist who brings to her photography her experience, vision and discipline as a professional musician. Her compositional skills using colour, rhythm, line and form influence her photographs. She plays with elements such as visual figure/ground as they relate to the musical soloist/accompaniment.

Her photographs have been used on the cover of three of her CDs and been chosen for the Yes ArtGala and Show Your Ontario contest. She has photographs in a Magnum Blurb book (2010) and has had solo shows at Axis Gallery and Grill, Fairview Library, Richview Library, The Window Box, Yorkville Library and has exhibited at the Praxis Gallery, Gallery 44, the G+ Galleries, the Tay River Gallery, Gallery1313, the Heliconian Club, Gallery and Propeller Centre for the Visual Arts.



www.kyemmarshall.com
kyemmarshall@rogers.com

The Observer
banner
27" x 54"
2013

CHRISTINE MARSHALL-SMITH

The 'Levant Montage' is created from a discovery of hand painted postcards and photographs with inscriptions from the Middle East. The bringing together of script and visual material is one way of illuminating a history, a place or a people from another age.

Christine Marshall-Smith is drawn to artifacts as evidence of history and human experience. In her practice, photographs engage with both objects and places, and give recognition to their existence. Marshall-Smith seeks to create a photographic testament to the remains of both the past and present, as well as miscellanies of other civilizations. Marshall-Smith holds a BFA from Ryerson University. She has worked in medical and editorial/advertising photography both in Canada and the UK. In addition to publication in various medical journals, print media and fine art publications, her work resides in the collection of the City of Toronto Archives. She exhibits regularly in various venues in Canada.



marshallsmithchristine@gmail.com

The Levant
archival pigment print
25.5" x 30"
2014

JACK MARTIN

Jack Martin is a rock 'n' roll and documentary photographer based in Toronto. A long-time member of Gallery 44, he has been exhibiting in its annual members' Contact shows since 1998. Two series, "Mexican Photographs" and "jesus rides the bus: Pictures from El Salvador" were shown at Toronto's 52 Inc. His music photography was the subject of a profile in Taddle Creek Magazine in 2007. Past photographic projects have taken him to Haiti, Bolivia, Argentina, and India, but his current interests have him documenting the streets of Toronto, and music in Toronto, Austin, and Memphis. In addition to his printed work, he maintains an online presence as sevres-babylone, exhibiting his music photography on his Twang & Distortion blog, and all of his photography on shared sites like flickr and pbase, which can be accessed from his website: sevres-babylone.com.



www.sevres-babylone.com
sevres.babylone@gmail.com

Graffiti's Matinee
archival pigment print
14" x 9"
2013

SANDY MIDDLETON

Sandy Middleton's series of images called "Family Album" is a personal journey in art-making with a visit to the past through old family photos and memorabilia, inspired by a rich family history, one that may soon be lost and the need to revive it. It is about the passing of time, living in the present while remembering the past.

"This work came out of my intrigue upon discovering family's photos once locked away in an attic later discovered upon the death of a family member. In 2011 I started my project using these family photographs together with my contemporary images of random places and landscapes to help create a story of the past. It is an ongoing project with several installation pieces currently in the works."

Sandy Middleton is a Canadian photographer and mixed media artist whose practice focuses mainly on art making with an emphasis on travel, street photography and the landscape. Sandy has worked as both a commercial and art photographer for over 20 years, graduating from Ryerson University with a BAA in still photography in 1991 and continuing her education and work in the design field. She works in a variety of mediums from TTV, Polaroid, film, digital and Encaustic painting. Her fine art is in many private collections in Canada and the US including public art purchases by the City of St.Catharines and the University of Guelph. Sandy continues to show her work extensively through galleries and in shows throughout Ontario. In 2001 Sandy relocated from Toronto to St.Catharines after seventeen years where she currently resides. She is an active member of the Niagara arts community and sits on the Culture Committee for the City of St. Catharines as well as a board member and marketing chair for a local theatre company.



middletonfolio.viewbook.com
sandymiddletonartist@gmail.com

Family Album #4
archival pigment print
16" x 24"
2012

LISA MURZIN

Lisa Murzin has always loved black and white. That's the bottom line.

With a holistic approach, she embraces tomorrow's technology to tell yesterday's stories, and is yet to see a digital negative that can duplicate film. Nostalgia is her life force. The dark room is her space.

Film, chemistry, paper - factor in all those things and life slows down. Something happens in this rhythm that nurtures her spiritual existence in a pixelated universe. The viewer doesn't know what she's thinking, but Murzin's pictures hold these thoughts.

A teenage love for photographic arts was consummated in 2001 with a certificate in photography from Ryerson University. Since her debut in the 2005 Ryerson Con-Ed photography show, Murzin's visual aspirations matured and materialized annually in various exhibitions. The 2009 Willisville Mountain Project, and the 2012 Kirkland Lake Contemporary Art Exhibition were among many collaborations with Ontario and international artists forging colorful directions for Murzin's photography, including film, animation and performing arts.

This year's Contact is her third appearance with the show. Murzin continues her experimentation with alternative analogue processes, and is excited to combine early studies in black and white processing with the future of digital negatives. Day-to-day, Murzin Photography helps clients brand their portfolios and products.



www.lisamurzin.com
info@lisamurzin.com

#1
b/w analogue
5" x 5"
2013

TIMOTHY NEESAM

Timothy Neesam's photography has enjoyed a wide audience through a variety of leading publications ranging from the Toronto Star and Spacing to The Indian Express and Germany's Geo Magazine. Timothy has also exhibited in the U.K, U.S. and Canada, including the Toronto photography festival Contact since 2003 and has been part of the annual Heritage Toronto project Building Storeys since its inception. Timothy has worked as a producer and director on a wide range of arts and entertainment projects. He is currently photo editor for CBC News.ca.

Around the world, architecture has helped demonstrate our need to develop community through our use of religious buildings. In this collection of images, Timothy Neesam explores the aesthetics of sacred spaces with an eye to the relationship between the individual and the architectural space that person inhabits.



CHRISTINE PETERSON

Christine Peterson documents the life of her children and other people's children over time mostly using large format negative film. She is interested in the link between photography, memory, film, and aging. Presently she is working on a series called "Blocked". She lives and works in Toronto.



petersonjandc@gmail.com

Grass Lake
silver gelatin print on fibre paper
16" x 20"
2013

ARTHUR POIRIER

Arthur Poirier has been photographing enthusiastically since his early twenties. That was a mere forty years ago. The landscapes of Europe have been captured and recaptured, as well as most provinces and northern states, especially ones with mountain peaks and summer skies, probably because of a need to express his western Canadian heritage. His cityscapes are now gaining attention, including Getty Images who selected his perspective of Toronto City Hall. Other world cities are also receiving the same devotion and visibility for Contact 2014.

Arthur's work has certainly been influenced by the copy writers and art directors he managed with advertising agencies and multinationals. Especially the graphic elements. These associations have given him the skills to showcase subjects, making each one a hero. Arthur's love of cycling often takes him to photogenic destinations.



countryofcanada@gmail.com

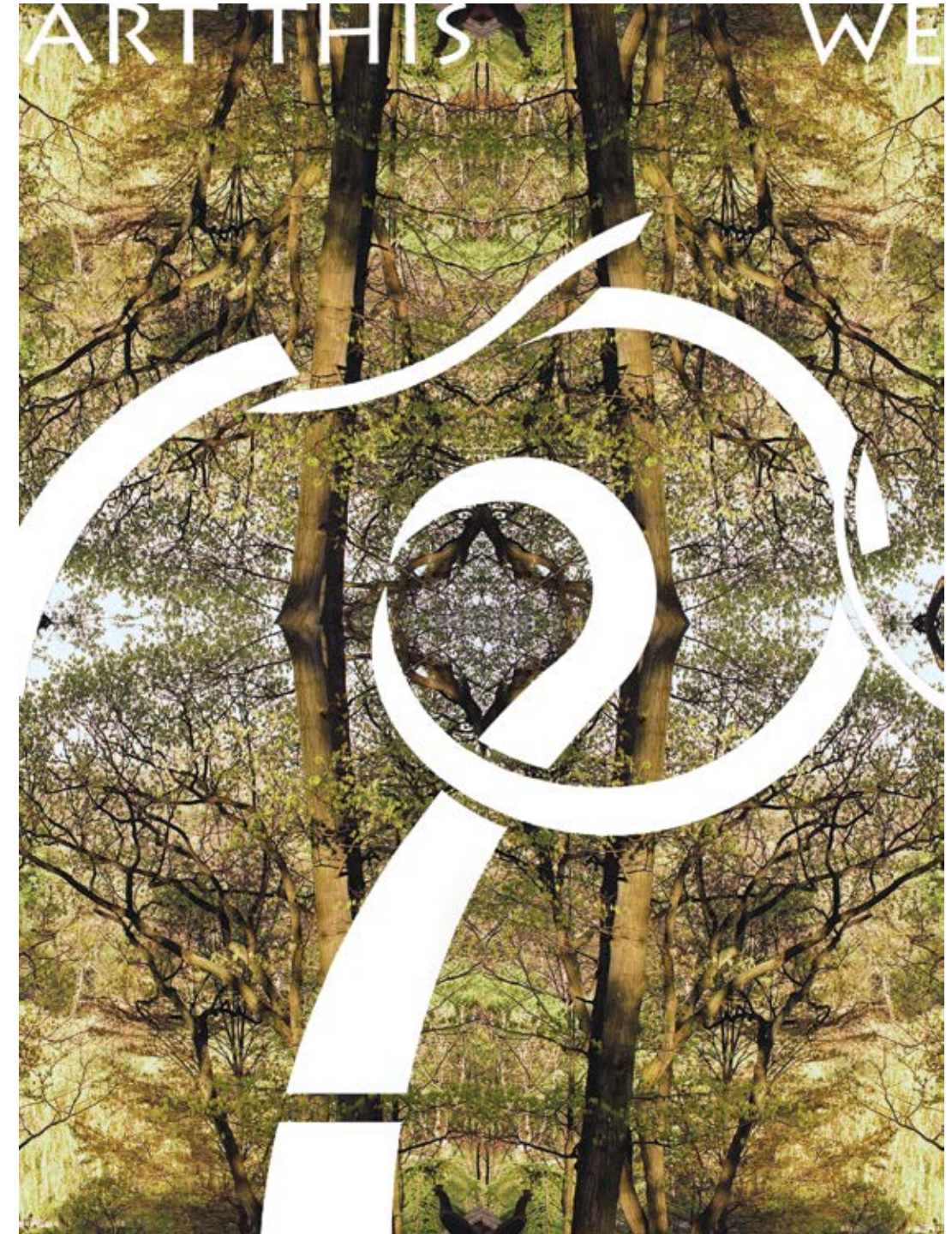
Moraine Sunrise
archival pigment print
4" x 6"
2013

JAMES SUTHERLAND

James Sutherland studied architecture after a BA in Art History and English Literature at UBC in the sixties. After working in several architects' offices, he formed his own studio to design architectural-scale graphics, banners and murals for many public buildings, including, the DuPont Subway Station and, with the native artists of Mnjikaning, the Circle of Clans Mural on Casino Rama. His photography evolved from recording his artwork to an independent artistic practice after studying with Peter Sramek at OCA. He primarily practices three streams of photography: Landscape in search of a more efficacious understanding of our cultural and historical relationship with the natural environment; Portrait photography to celebrate the marvelous varieties of human individuality we encounter; and photo collage to develop the artistic potential of new digital tools as photographic media approach the flexible freedom of painting.

Mindful of being, as Leonard Cohen described himself, "the brief elaboration of a tube", he continues to squint through a viewfinder patiently searching for evidence leading toward Blake's 'heaven in a grain of sand' which he understands to mean Wisdom through understanding.

He has been a member of Gallery 44 since 2011. His 9/4 Season Mandala shown in CONTACT 2014 combines landscape with photo collage studies celebrating our species' identification with Nature since ancient south Asia through the American Transcendentalist poets [Emerson, Thoreau, et al.] to contemporary environmental science. A variation on a translation of the sanskrit : "Tat, Tvam, Asi" from the Upanishads, of ancient India: "I am This, Thou art This, We are all part of This" implies that the well being of human life is predicated upon the well being of the local, continental and global environments, or as some would have it : "Do unto the environment as you would have the environment do unto you."



arcathexis@gmail.com

9/4 Season Mandala [Detail]

*archival digital print
9 - 16" x 20" images
2012*

PEGGY TAYLOR REID

Peggy Taylor Reid's work is an exploration of objects as traces and shadows of our physical world. She seeks to place the experience of looking into the realm of the psychological where seeing is a path to new knowledge and understanding. Since its inception, photography has been an important way of sharing and documenting empirical knowledge about worlds known and unknown.

From Anna Atkins' botanical traces of algae, Karl Blossfeldt's work with forms from nature as archetypal designs motifs to the mesmerizing snowflake crystals of Wilson Alwyn Bentley, photography has used the scientific gaze to create understanding about the world around us. These early explorers of photography laid the groundwork for a physical understanding of the world that demystified nature and simultaneously deflected the perception of its beauty.

Today with the knowledge of impending ecological crises the sensibility to the complexity and beauty of the natural world has increased. Artists such as Garry Fabian Miller and Susan Derges introduced a metaphysical dimension into this photographic tradition. Taylor Reid's work extends into this metaphorical tradition. Deeper connections to contemporary social issues, such as genetic manipulations (corn), monocultures (feral apples), the passage of time (decaying leaves, abandoned egg collections, burning nests) and most recently food production and its security (Mason jars) emerge through the objects she choose to photograph. Her work is a poetic reverie and reflection of the complexity in the world. Taylor Reid contemplates the notion of how the physical form of an object informs the hidden understanding of its cultural systems.

www.peggytaylorreid.com
rocksidestudios@gmail.com



Reassembled-1_25_09_13
chromira mounted on diabond
40" x 30"

ROBERT TETERUCK

Robert Teteruck is a professional photographer who has been involved in a number of exhibitions in Canada and abroad over the past three decades including Capitol Hill in Washington, the Power Plant, Toronto City Hall, Ryerson Gallery, Gallery 44, and the Market Gallery in Toronto.

His work is included in a number of collections including the Archives of Ontario, the Museum of Contemporary Canadian Art (MOCCA), the City of Toronto Archives, Canadian Warplane Heritage Museum and the Art Gallery of Ontario (AGO) study collection. Journals and newspapers that have published his work include Time, Macleans, and the Globe and Mail among others. He has won numerous awards for his work including the University and College Design Association's Gold Award and Award of Excellence. He is the senior photographer at the Hospital for Sick Children in Toronto and his photographic book, A History of Healing, was published in 2010.



robteteruck.smugmug.com

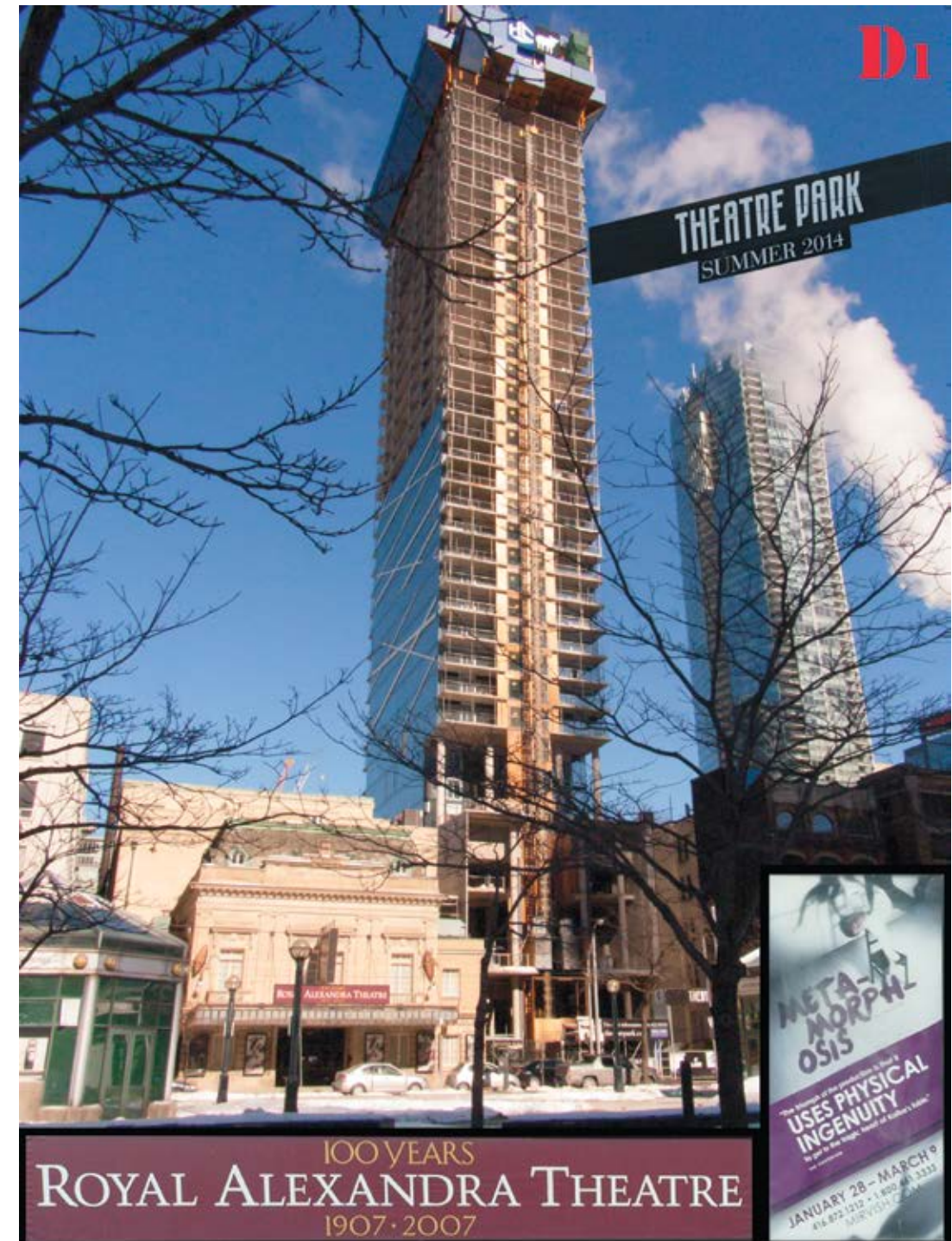
Persistence of Memory 1
16" x 20"
2012

SARAH TOTHILL

Sarah Tothill, a Toronto fine art photographer, enjoys capturing images of Toronto and environs. Her enjoyment of architecture and nature around her is evident in her work, being drawn to images that have strong contrast between light and dark, and that portray a sense of space and scale. As someone who has worked downtown since 1985, and lived downtown since 1996, she has seen the downtown core wax and wane, from endless parking lots and empty warehouses with relatively few downtown residents, to a city where the parking lots and warehouses have been transformed into high-rise condominium complexes housing downtown residents.

Sarah has noticed all the “Development Proposal” signs going up everywhere over the past few years. You can barely walk a block without seeing either one of these signs, or something under construction. In the spirit of the Contact 2014 theme “Identity”, she has chosen to look at the changing identity of Toronto as it continues to evolve towards being a “world class city”. As an ongoing project, Sarah will continue to document the changing city.

‘If you love it, you should do it!’, cherished advice given to Sarah by her Uncle Alan when he learned of her love for visual art. Sarah graduated from the 3-year adult visual art program at The Art Centre at Central Technical School in 2010, and also studied at the Haliburton School of the Arts and the Toronto School of Art. Sarah’s submission ‘Ode to Judy’, a tribute to her friend who died from cancer at the age of 51, was part of Photosensitive’s ‘Cancer Connections’ cross-Canada tour and book in 2010, and was featured as part of a 2-page spread in the Toronto Star.



www.tothill.ca
sarah@tothill.ca

D1 - Royal Alexandra Theatre
digital archival print
16" x 12"

DREW WILLIAMSON

Drew Williamson is a Toronto-based commercial photographer. He has lived in Ontario, Alberta and British Columbia. At an early age, while living in Alberta, he developed a strong interest in photography. He chose to study Marine Biology at the University of Victoria but after completing first year he decided to pursue the study of his first passion - photography - and returned to Ontario to attend Ryerson.

After graduating from Ryerson most of his career has been spent in the commercial photography world. He has returned to what originally attracted him to photography - his passion for expressing a story in a medium that transcends the barriers of the written or spoken word. He is constantly examining his vision of the world through his photography while also exploring our collective humanity. Since pursuing this passion, his personal work has been selected for juried exhibitions in both Canada and the U.S.

Drew's work has been seen in a number of exhibitions since 2008. Solo Exhibitions have included Aerial Exhibitions at Gallery 814 (2009); Aerial Photographs and Crushed at the Georgina Gallery (2011). Group exhibitions have included participation in two previous Gallery 44 Members' exhibitions: Insight in Contact 2013 and Photopia. Other group exhibitions in which his work has been shown were Mistletoe Magic, John B. Aird Gallery (2013), Vaughan Juried Exhibition, City Playhouse (2010), Salon Show (Invited Guest), Propeller Gallery (2010), Our Environment; the Good, the Bad and the Ugly (Juried Group Exhibition), College of Fine Art Photography, Fort Collins, Colorado (2008).

Drew received an Honourable Mention in Nikon Canada's 1977 Response & Recognition contest. He is a member of CARFAC Ontario and Gallery 44.



drew.williamson@sympatico.ca

Finding Oneself in the Multiverse

inkjet
12.5" x 22"
2013

PRICE LIST

EXHIBITOR	TITLE	PRICE	EDITION
Nelly Akerman Singer	La Escalera	<i>not for sale</i>	–
Misbah Ali	Multiple Identities I	<i>not for sale</i>	–
Tobi Asmoucha	Rosemount Backyard Rink	\$350, <i>plus HST</i>	30
Chris Blanchenot	Holly and Jack	<i>inquire artist</i>	<i>inquire artist</i>
Linda Briskin	Clip from Dance in Three Movements	<i>inquire artist</i>	<i>inquire artist</i>
Showwei Chu	John 3:8	\$750	<i>inquire artist</i>
Keith Davidson	The Truth	\$1,200	1
Saman Deilamani	SOMA 25	\$950 + <i>HST, print</i>	5
Dennis Duncan	Howl	\$1,200	3
L. E. Glazer	Purgatorio (diptych)	\$3200 <i>per panel</i>	15
Paula Grgurich Shewchuk	The Bed	\$250	5
Thomas Hlavacek	Medusa	\$2,200	6
Deborah Kanfer	White Noise	\$600	open
Kelly Lamorie	Vast Extravagance. Perpetual Light. (#4)	\$500	10
Tom Legrady	Pillar of Urban Graffiti	\$1,500	unique
Margarita Macdonald	"Extraction", 1 through 6	\$500	5
Kye Marshall	The Observer	\$350	open
Christine Marshall-Smith	The Levant	\$800	5
Jack Martin	Graffiti's Matinee	<i>inquire artist</i>	open
Sandy Middleton	Family Album #4	<i>not for sale</i>	–
Lisa Murzin	#1	\$100	open
Timothy Neesam	Buddhist Monks, Bhutan	\$350	<i>inquire artist</i>
Christine Peterson	Grass Lake	<i>inquire artist</i>	<i>inquire artist</i>
Arthur Poirier	Moraine Sunrise	<i>not for sale</i>	–
James Sutherland	9 / 4 Season Mandala	\$400	10
Peggy Taylor Reid	Reassembled-1_25_09_13	\$3,600	<i>inquire artist</i>
Robert Teteruck	Persistence of Memory 1	<i>inquire artist</i>	<i>inquire artist</i>
Sarah Tohill	D1 - Royal Alexandra Theatre	\$300	20
Drew Williamson	Finding Oneself in the Multiverse	\$250 (<i>\$350 framed</i>)	12

Exhibition Chair
Jack Martin

Publicity Director
Thomas Hlavacek

Treasurer
Lisa Murzin

Exhibition 1 Coordinator
Lisa Murzin

Exhibition 2 Coordinator
Keith Davidson

Design & Production
Tom Legrady Saman Deilamani
Jack Martin Linda Briskin
L. E. Glazer

DO NOT ASSUME

