

Sabrina Leeder



This IS A Place That We Call Home

2025

digital photograph

\$575.00

Artist Statement

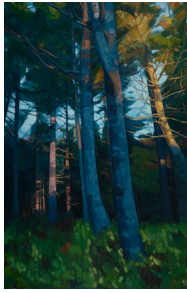
Sabrina Leeder is a lens based artist from the Toronto region. Leeder holds a BFA majoring in photography from OCAD University (2016). Leeder's work showcases a unique blend of technical expertise and creative vision. Leeder's background in sports photography, gives her a unique perspective capturing the extraordinary in the ordinary.

Having worked as a photographer and restoration specialist with the Hockey Hall of Fame, Leeder has honed her craft in capturing the intensity and athleticism of the human form in motion. However, her true passion lies in the realm of fine art photography, where she finds solace in exploring the intricacies of the human experience through her lens.

Leeder's works have been shown at various galleries in North America and Europe. Her works can be found in private collections throughout Canada and the United States.

As the owner of Preston Gallery, Leeder not only works to promote other Canadian artists but continues to push the boundaries and challenge the conventions of traditional photography within her own practice.

Sherry Park



Franey Sunrise

2020

oil on canvas

\$5,900.00

Artist Statement

Franey Sunrise is part of Cape Breton Highland series I created after returning from the 2019 artist in residence program in Cape Breton Highland National Park in Nova Scotia. From the mountains to the ocean, I found solace and peace and connection to nature.

Zhan Zhang



Migration

2025
paper

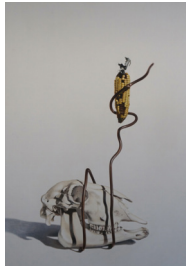
Artist Statement

As part of a fluid, large-scale installation, each individual paper sculpture has a light, self-sustaining structure that can withstand pressure and falls, while at the same time extending outward with fragile, thin spikes that embody the contradictions that emerge from within the self. Each cut-off piece becomes an independent figure, then magically returns to its original place, being attached back to oneself.

Presenting a kind of loneliness in a crowded place allows the paper sculpture to create a certain mood or emotion in a very simple way. Viewers often read these individual paper sculptures as surreal “creatures” that migrate together, forming an uncertain path. The installation as a collective system portrayed a tendency of unrelated animals and plants to evolve superficially similar characteristics under similar environmental conditions.

Paper cutting is embedded with symbolism in Zhang’s art, each cut represents her experiences and traces. Scrap paper and scissors used to be more accessible materials in Zhang’s childhood cultural memories of decorating the home with seasonal papercut decorations. Hand-cut and assembled, the process of producing this paper installation is intricate and time-consuming. With an attempt to place this form and material in a broader cultural context, re-imagine the function of these tactile practices, replete with manual labor, in the contemporary environment of information overload.

Robert Potvin



Provender

2024

acrylic on board

\$2,900.00



Neque Redibunt

2024

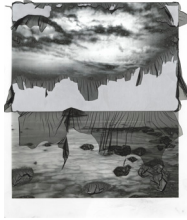
acrylic on board

\$2,900.00

Artist Statement

To create art is my constant and encompassing ambition. Although I work mainly in acrylic on board but I am certainly not limited to this. With a wide ranging set of interests always supplying a varied array of subjects to choose from, it is the exchange of light and shadow that tend to play a major role in my paintings. Antiquities and the passage of time, rural settings and wildlife are all themes I use to explore myself and the world around us.

Richelle Forsey



behind the curtain

2025

archival inkjet print from mordançage

\$550.00

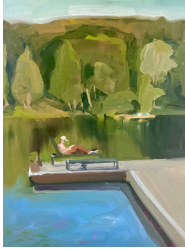
Artist Statement

Richelle Forsey is an interdisciplinary process-based artist and writer. Through her practice she explores her interests in the materiality and boundaries of photography in the digital age, the culture of nature, and the beauty of entropy.

Richelle works with digital technologies such as drone cameras, scanners and imaging software and analogue processes like cyanotype and mordançage; and her outputs vacillate between interventions, exhibitions, and online presentations. Through her most recent project “desire lines” she examines the intersection of the sublime landscape and the urban environment and makes work exploring the evidence of the consequences of contemporary life.

Forsey’s work has been exhibited frequently in galleries and public spaces throughout Ontario including Gallery Stratford’s Art in the Trees and Gallery 44’s Production Gallery, as well collaboratively in Nuit Blanche (Toronto), the Contact Photography Festival (Toronto) and Contemporary Art Forum Kitchener + Area. Richelle is a member of the URBEX photography collective TLR Club and is the Photography Technician in the School of Fine Art and Music at the University of Guelph.

Rachel Kochistry



End of Summer

2025

oil

\$490.00

Artist Statement

In my current oil paintings, I'm exploring the everyday through my rural domestic surroundings. By direct observation and an alla prima approach, I capture fleeting moments with an equally fleeting method. I'm interested in how my rural and domestic surroundings change through climate change and human impact.

Plastic, smoke, and unpredictable weather come and go as quickly as the joys and sorrows of everyday living. Painting and living in the moment allow me to engage optimistically with the landscape despite being a part of the climate crisis.

I paint from a place of reverence and thankfulness, driven by a deep compulsion to honor what is already around us. My goal is to transform the mundane into the meaningful while challenging what is meaningful. Ultimately, I hope my paintings validate tactile, visual expression while encouraging a renewed connection to the world and humanity. Climate conscious subject matter, such as native plants and windmills, can often be seen in my work.

Paul Drysdale



The Birds and the Bees

2023

mixed media

\$490.00

Artist Statement

In my studio, I look at the work I have done and feel it has a strong connection to the environment. Working with found materials that show the effect of time and decay creates the historical patina that interests me. The pieces become a stage for me to present an idea.

In a study of the wild bird population in North America it was found that from 1970 to the present 3.9 billion birds have been lost. This captures the concept of the Canary in the Coal Mine and presents a concern for our own demise. This was the impetus for the piece *The Birds and the Bees*. Global warming, land use practices, pesticides have been endangering these populations for years.

I try to develop an image by means of reclaimed material, be it paper, wood, rusted metal and a variety of found objects which usually have an historical patina. My process is assemblage using layering to expose the qualities of my material. I experienced congested city life (Toronto) for 30 years and country life for the past 53. My experience as a practicing artist, art teacher and renovator hone the skill sets I bring to my process.

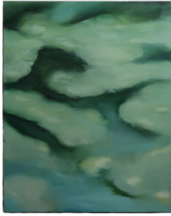
As artists we may not have the answers to world problems but we do have the ability to expose them so that they can be analyzed.

Nicole Graham



in search of greener pastures

2024
oil
\$500.00



dreaming in still waters

2024 - 2025
oil

Artist Statement

Nicole Graham (b.1998) is a Toronto-based artist whose practice investigates the relationship between the natural environment and the unseen. Working primarily in abstract landscapes, she creates atmospheric compositions that dissolve boundaries between place, memory, and perception. Each work functions as a site of reflection, connecting external environments with the inner landscapes of human experience.

Her paintings explore environmental themes by highlighting the transience and impermanence of natural forms. This approach underscores the fragility of ecological systems while drawing attention to humanity's interdependence with them.

Rooted in the tradition of landscape painting and shaped by her rural Ontario upbringing, as well as influences of mysticism and collective memory, her process is both contemplative and investigative. Painting becomes a method of observation and listening, attuned to cycles, energies, and transformations within the natural world.

Through this practice, Nicole aims to foster greater awareness of ecological interconnectedness and encourage viewers to reflect on their relationship with the environments they inhabit. Her work situates landscape not only as subject matter but as a vital space for dialogue about resilience, impermanence, and our place within a broader ecological system.

Naomi Dodds



Counterweight

2024
metal sculpture
\$3,500.00



The Grotto

2019
archival print
\$3,500.00

Artist Statement

As an emerging artist, my work spans video, sound and sculptural installation, examining the intersections of materiality, technology and ecology. My practice is grounded in creating experiential environments, works that immerse viewers through sensory and interactive means, while interrogating how progress and extraction shape both landscapes and human psychology.

Through archival references, fabricated structures and anthropological storytelling, my work explores the cultural phenomena of both material and immaterial worlds. By bending the relationship between fiction, functionality and conceptualism, these installations disrupt the perception of our built reality.

In projects such as *Counterweights*, mirror-polished stainless-steel forms act as reincarnations of glacial rocks from the Bruce Peninsula. This object becomes a “geological ghosts”: echoing industrial reflections of natural forces transformed by human intervention. This object embodies the tension between our attempts to measure and control the inherent instability of ecological and social systems.

My practice engages with environmental themes by foregrounding the uneasy dialogue between natural processes and human invention. Each work is not only a reflection of external landscapes but also of the internal architectures of psychological, cultural, and societal means.

Mike Yuhasz



Life is but a dream...

*Yukon Consolidated Gold Corporation - Bear Creek
Campground*

2025

digital print on acrylic

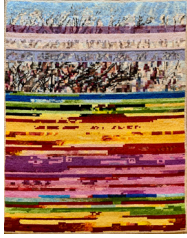
\$1,400.00

Artist Statement

Mike Yuhasz's multi-disciplinary practice utilizes a variety of media and strategies; photography, video, installation, often with aspects of performance and public intervention. Many of his projects investigate utopic facades and their dystopic realities, with a specific interest in the complexities and contradictions in our relationship to environments and in the activities that signify it.

His visual work has been represented in solo and group exhibitions nationally including: "Scenic City" at Yukon Arts Centre Gallery; "SCAM: Small Cities Art Museums Tour", which traveled to 7 public galleries in Western Canada; "The Road: Constructing the Alaska Highway" at the Art Gallery of Alberta, which traveled to the Yukon Arts Centre Gallery in Whitehorse and the McMichael Canadian Art Collection in Kleinburg; "Neverlands" as part of Image & Imagination: Le Mois de la Photo à Montréal 2005 at Maison de la Culture Frontenac; and "Great North Development Group" at Gallery 44 Centre for Contemporary Photography in Toronto.

Ann Pappert



GLITCH 1

2023

100% natural dyed wool hand hooked into linen

\$7,500.00

Artist Statement

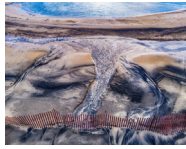
A glitch typically refers to errors, malfunctions, or anomalies in digital systems that disrupt the intended output, sometimes producing a distinctive aesthetic.

GLITCH 1 (2023) delves into the intricate relationship between technology and nature, exploring how these two realms are perceived and interact. By merging the modern error of pixelation in digital photography with the traditional craft of hand-hooked textile art, the piece exemplifies the tension and harmony that can exist between the natural world and digital systems.

GLITCH 1 goes further to reflect on how technology can both illuminate and obscure our understanding of the environment. The unintentional glitches that emerge from digital processes serve as a metaphor for how technology can distort our perception of nature, just as the carefully crafted wool loops echo the natural imperfections inherent in handwork. This interplay raises questions about authenticity and how we engage with our natural surroundings in a technology-driven age.

The piece becomes a commentary on the essential dialogue between human craftsmanship and technological advancement, urging us to recognize the beauty and complexity of both domains. Can we rethink how we perceive and relate to our environment, especially in an age where digital and natural elements often converge?

Anton Pickard



Erosion

2025

photography

\$600.00

Artist Statement

My photographic work explores the intersections between human infrastructure and the natural world, revealing patterns, tensions, and unexpected harmonies in the environments we inhabit. I am drawn to transitional landscapes—sites where ecological systems and built structures converge, overlap, or collide. These edge zones speak to both our dependence on the planet and our disruption of its balance.

The photographs I've submitted respond directly to the Convergence theme, reflecting my continued interest in the way landscape photography can serve not only as observation, but as inquiry. Capturing scenes from above, or framing the land in ways that emphasize abstraction, I aim to shift perspective and invite a reconsideration of how we see—and impact—the environment. This approach echoes my background in analog photography, where surprise and imperfection offered space for interpretation and deeper engagement.

Through visual rhythm, scale, and restraint, I work to create images that feel both familiar and disquieting. They do not offer answers, but rather dwell in the complexity of our evolving relationship with the Earth. As environmental urgency escalates, I believe art has a vital role in provoking reflection, emotion, and awareness. Photography, for me, becomes a means of bearing witness—an act of quiet resistance and deep attention.

Becky Comber



Hepatica

2024

hand cut photograph

\$1,750.00



Going to Seed

2025

hand cut photograph

\$1,750.00

Artist Statement

Over the course of my 20 year artistic career I have been physically manipulating my photographs using handcutting techniques. My work brings together my many years exploring photo documentation, deconstruction and manipulation. Composition are made into large scale prints which I physically cut out, separating negative space from positive space. This process reveals a 3 dimensional cut paper study that investigates the interconnected forms of the forest landscape, emphasizing the cyclical nature of the seasonal forces of growth and decay and reckoning with the cultural and ecological place of the botanical forms that I am studying. The process of documenting and deconstructing my photographs allows me a framework to consider the ecosystems I encounter, translating these documents into compositions that articulate the organic botanical forms and their relationship to each other.

I have lived the majority of my life in a forested acreage in Grey County, Ontario. My early and prolonged exposure to wild things and my deep personal intimacy with my home environment has been a lifelong inspiration in the creation of my work. My photo-based practice allows me to study and witness the profound intricacies of the wilderness while allowing me to use my hands-on process to articulate this intricacy through photographic intervention. Creating these works is a means of observing and documenting the emerging effects of climate change and of native and invasive species in our environment while acting as a meditation on the majesty of the wild landscape.

Che Ree Kwon



Street View No. 11

2025

mixed media on canvas

\$2,200.00

Artist Statement

My painting practice explores themes of memory, resilience, and transformation through abstracted forms inspired by both natural and architectural structures. Using layered compositions and tonal contrasts, I examine how emotional and environmental disruptions reshape our sense of stability.

In the summer of 2024, an intense rainstorm brought one of the heaviest rainfalls in recent Toronto history. The city's infrastructure was overwhelmed, and my basement flooded due to a sudden overflow of groundwater. This event became a turning point in my work. Witnessing the ground give way and water invade the interior led me to reflect on the fragility of both physical and emotional spaces.

In recent paintings, fragmented and collapsing structures appear within the composition. Yet within these broken forms, there is a quiet force trying to hold the whole together. These visual tensions reflect the impact of environmental disruption while also expressing my experience as a Korean artist living in Toronto. I often find myself navigating between instability and the search for connection in an unfamiliar place.

Through these works, I seek to express how we respond to sudden change and how the process of rebuilding can hold meaning both personally and collectively.

Chih-ling Chang



Unfurling Horizons

2025

ink on linen

\$2,000.00

Artist Statement

I have always been a doodler, but rarely on paper. As a child, I drew on my skin, fascinated by the way scars, veins, and textures could guide a design. I liked that it was never a flat, blank surface but something already marked with history. That same impulse carries into my current practice, where I paint on thrifted bedsheets. I choose them in any colour, and if there are stains, creases, or small patterns, I embrace them rather than cover them. What began as a practical way to work large has become central to how I think about materials, valuing what already exists, carrying stories, and finding possibility in imperfection.

The works that have grown from these explorations often bring forward dark landscapes and hybrid forms, shaped by my interest in cultural identity, commodification, and transformation. In their imagery and in their materials, I see them as reflecting both fragility and resilience, qualities that echo the entanglement of human life with the environment around us.

Overall, my practice is one of adaptation. Whether through shifts in materials or in the imagery itself, the work continues to change, much like the environments we move through daily. I think of each piece as part of a larger conversation about how we navigate identity, impermanence, and place.

Deborah Hatanaka



Settling Roots

2025

speckled stoneware

\$2,200.00

Artist Statement

I am a ceramicist working in wheel-throwing and hand-building. My practice is experimental by nature, with a background in textiles and graphic design, extending to slow labour and cross-disciplinary craft. I pursue inspiration from the natural world, reflecting and reimagining landscapes that hold personal meaning to me.

My most recent pieces involve layering and cutting pigmented clay to form patterns, a process known as Nerikomi. My past experience with fashion design galvanized an interest in perceiving how things are put together; I think of Nerikomi blocks as a fabric from which I can cut and assemble, similar to garment creation. I am fascinated by how the infinite pattern-making possibilities of Nerikomi can become a conversation between control and chance, where the material itself holds onto moments of transformation. Working with clay becomes a ritual of searching and responding, where I infuse the intricacies of my surroundings into my ceramic vessels.

I capture moments from quiet observations: geological formations, patterns of water and sky, interplays of light and colour. I do not consider my work to be “landscape” in the traditional sense. By eliminating horizon lines and grand panoramas – which mark the dominant landscape convention – I wish to reveal intimate and ever-shifting details of nature.

My work advocates for a continual process of listening, with the belief that doing so allows for a reciprocal relationship with the living world. I invite viewers to consider the often-overlooked details of our shared environment, fostering deeper awareness and wonder of the relationships around us.

Elizabeth M. Lopez



Looking for my friends

2025

ceramic, cast iron

\$550.00

Artist Statement

I am an interdisciplinary artist, living in Durham region, by Lake Ontario. My work circles around considering our interconnectivity with each other, locally and globally, human and non-human, animate and inanimate, and how our presence, our actions, our choices always leave traces that we can approach in a mindful way. I've completed a BFA and a MFA (Interdisciplinary Art, Media, & Design) from OCAD University, Toronto, and exhibited in Canada and the US.

Rubber ducks bring joy and a smile to many of us, especially bobbing in a tub with no particular worries or direction, but they can also teach us.

Rubber ducks bring to my mind how the waters swathing the earth connect us. In January 1992, a container from the Ever Laurel container ship fell open during a storm while crossing the North Pacific, dumping almost 29,000 bath toys. Their reappearances across the world, over the next twenty years, reaching shores of the Arctic and Atlantic Oceans, validated scientific ocean current models, physically and visibly demonstrating our global connections. The flow of our lakes and rivers across continents into oceans, and oceans interweaving interconnect our peoples, lands and waters. We are not completely isolated or insulated from each other, and residue of our actions accrue over time. What do we want them to be?

This little fellow has spent quite the time in the water; here he has a surface to paddle across.

Judy Martin



Sacred Ground

2024

wrapped thread on pieced wool quilt

\$4,500.00

Artist Statement

I make constructed textiles that contain circles, crosses, spirals, and dots. They are very simple and full of hand stitch. My intelligent hands help me to discover the immensity within me as they move through the cloth with carefulness. The time that my work requires gives me a quiet space where I can gain perspective on what is happening each day in this uncertain world. The slow touching of the work gives me sustenance. I feel an urgency to make more of them. They are flags of affirmation and self care and I need to make them and share them. Our beautiful and sacred earth is suffering and each piece I create is a message of care and hope. Cloth is an intimate material, a second skin that wraps and touches us from birth. We know and understand it intuitively. The concept and technique of wrapping and being wrapped grounds my work. Red thread, a worldwide symbol of protection, is used in nearly every piece. In *Sacred Ground*, the red thread is wrapped around an earth-coloured laid thread. While I realize that my textiles will not stop the heating of the planet or the build up of the weapons, creating these soft and nurturing objects is an act of resistance. I do my best to craft my textiles well and send them out into the world as emissaries of strength and love.

Julie Sando



Natural Science Study: Rot

2024

photo collage printed on linen, recycled linen, and
cotton trim, steel rod

\$3,500.00

Artist Statement

My recent projects were built from the activity of collecting artifacts and images in the border cities of Windsor and Detroit. As a mid-career artist working near this highly porous border, I find myself continuously thinking about the ways that discourses of cultural identity and resilience are embedded in the ephemeral artifacts readily found in these communities.

Natural Science Studies is a collage-based, digital print to linen series that merges imagery sourced from vintage natural science magazines with previously used printed textiles. Through this work, I explore how discarded materials—once considered obsolete—can acquire new significance through their re-workings, using bricolage and collage as interceptive strategies. These methods allow me to reframe found imagery, foregrounding their layered histories and latent narratives.

Earlier in my practice, I relied on gelatin-based and chemically intensive photographic processes. Now, I use a more sustainable, analog and digital workflow. The pieces submitted to this call, were produced using waterbased inks in a facility committed to zero inventory waste, minimizing the use of harsh chemicals, energy, and water typical of traditional photographic methods. This type of practice aligns with my evolving environmental concerns, and it also expands the tactile and aesthetic possibilities of the work.

Liz Rae Dalton



Mouth of Truth (Bocca della Verità)

2024

reclaimed wood, encaustic, adhesive, crystals
\$3,500.00



Night Walk

2024

reclaimed wood, crystals, gold wax pigment, char,
adhesive, steel support
\$4,200.00

Artist Statement

I am interested in creating art as a response to decades living close to nature on a rugged island in the St. Lawrence River, Canada. Years of experience restoring fields with native plants, organic gardening, and witnessing climate change triggered experimental approaches to creating with eco materials from nature that could return to the earth gently. My art is a homage to nature's magnificence and the island that I loved.

While I'm a life-time artist, in 2012 I began series of carved sculptures as tall as life paired with wall reliefs to poetically explore weather, water, and sky.

Shoreline wood, field finds, animal bone, and encaustic beeswax based paint have become my media to speak for the earth.

My most recent series, *Veritas*, is an exploration of our current crisis with 'truth' at its core. This art asks viewers to question personal, cultural, and environmental truths that beg for clarity now. A large mask with an open mouth may test your truth, while other-worldly human forms embellished with encaustic paint and crystals may suggest dark journeys ahead.

My art is offered for reflection and action at this critical moment with materials that have a direct connection to the earth that sustains us.

Susan Barton-Tait



Potato Field

2025

wax, potato support

\$1,500.00

Artist Statement

In *Potato Field*, I address the eco-anxieties surrounding food insecurity, urban food deserts, farmland degradation, and the monopolization of seeds by large agribusiness. Using molten wax—an eco-friendly material that can be endlessly reused—I cast potatoes to create a field of translucent, ephemeral forms. Each fragile object embodies both delicacy and vulnerability, echoing urgent social and political concerns.

The instability of today's political and environmental climate serves as a reminder that all life—whether rooted in the natural world or shaped within constructed systems—exists in a precarious balance that may shatter at any moment. Yet, these translucent wax forms also speak to human resilience: our capacity to persevere despite adversity, to cultivate growth in unforgiving landscapes, and to celebrate survival with both humour and humility.

Through casting potatoes, I aim to provoke reflection on how we value food production in an increasingly fragile, eco-conscious world.

Tanya Zaryski



Feral

2025

acrylic on cradled panel



I Stand Within a Walled Garden

2025

acrylic on cradled panel

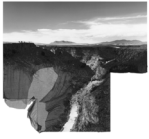
Artist Statement

Growing up on a farm in southwestern Ontario, I was enthralled by the natural world around me. My grandmother taught me to name the things I observed - lady slipper, sparrow hawk, garter snake. Their names were like magic spells, and I roamed at ease among the wild things. As an artist, I've always been drawn back to nature for inspiration. I've worked as a painter, glassblower, sculptor and potter. Whatever the material, my work is primarily narrative. I love a good story. And the natural world of plants and creatures always features, not as a passive background bit player, but always as a main character of great importance.

In my figurative paintings this is especially true. Blackberry vines explode through interior and outdoor scenes alike. They recall to me the fairytales of my childhood (like Sleeping Beauty) or novels of my early adulthood (recalling the mythical romp "Still Life with Woodpecker" by Tom Robbins). In these stories thorny vines are pivotal to the story. They set the stage for what comes next. In my own life, I had a tiny blackberry root that hitched a ride on a peony from my grandmother's garden. We yearly engage in a dance to figure out how much wild bramble is too much. It reminds me that nature finds a way to survive, and cares not a whit what we think.

In these days of dire environmental warnings, I struggle with how to meaningfully respond. So much heartbreakingly devastation is out of my hands. My conclusion is that I can only control my immediate surroundings. I can plant and encourage others to do so. I can love fiercely all the rabbits and insects and birds that find their way to me. I can protect them the best I'm able and allow nature to flourish with all the fecund abundance it can muster.

Sylvia Galbraith



Rio Grande Gorge

2024

archival pigment print from a unique silver-gelatin photograph, mordençage process

\$1,000.00

Artist Statement

Isolation, stillness and inaccessibility are recurring themes in my work; a child of immigrants, I have often felt out of place, with a perpetual need to see and feel the ground beneath me. Drawn to the North Atlantic and its rural villages, where the lines between community and environment are blurred, I find solace in the stability and constancy of rocks that have existed for millions of years. These ancient landscapes exhibit a sense of “soul” through human qualities evident in the shapes formed by nature, with a temperament that both reassures and frightens at the same time.

In this time of shifting social and political constructs, and the resulting consequences for the natural environment, I intentionally create disorientation in my work, calling our perception of reality into question. Using the mordençage process on traditional silver-gelatin prints in the darkroom, I manipulate the emulsion as it lifts and separates from the substrate. The physical characteristics of the land become altered and hardly recognizable; the photographs depict an unstable, unreliable world in disarray, one we can no longer trust. I enjoy the unpredictability of mordençage, and the fact that each photograph is totally unique. Although they are chemically fixed, by “destroying” the emulsion after the fact, there is an inherent ephemerality to the work, reinforcing the notion of “time and change” beyond our control. Yet there is strength in the enduring quality of the landforms within the photograph; a sense that nature does, and will, continue to prevail.

Marlene Kawalez



A Time

2024

clay, glass, and mixed media

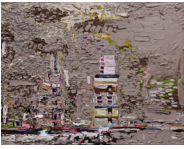
\$1,200.00

Artist Statement

“The earth does not belong to man, man belongs to the earth. All things are connected like the blood that unites us all. Man did not weave the web of life, he is merely a strand in it. Whatever he does to the web, he does to himself.” —Chief Seattle

Much of my inspiration for my work comes from this wise statement made one hundred and sixty seven years ago. The notion of history and our contemporary existence channels the spirit of these words and are carried into my work through the use of clay, glass and organic materials. It is within the lines of a petrified piece of wood or the crevice in a centuries old rock that a story is waiting to be evoked. My practice is based in the moment of invention, which seeks to locate the story of the material in order to give form. These “energies” help to recreate my perception of their journey in clay

Matthew Varey

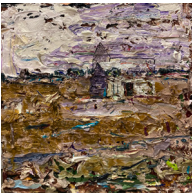


For All That Still Might Be

2022 - 2025

oil on panel

\$4,000.00



Farmers Fields in Medium Transparency

2023 - 2025

oil on panel

\$2,500.00

Artist Statement

Matthew Varey was born in Hamilton, Ontario, and lives and works in Toronto, Canada. He has exhibited in more than fifty solo and one hundred group exhibitions including On The Edge, Artistic Visions of a Shrinking Landscape, and exhibition to raise awareness and funds to support protecting land in and around Hamilton, Ontario. Varey exhibited widely in the 1980's and 1990's in North America and Europe exploring themes of environmental degradation and human engagement in diminishing wild and natural land in and around Dundas, Ontario. Matthew Varey's work is represented in museum and corporate collections including the McMaster Museum of Art, the Art Gallery of Hamilton, the Bank of Montreal, Bell Canada, the Donovan Collection, Cenovus Energy, and private collections in Asia, Europe, and North America. Varey created the Etobicoke School of the Arts Contemporary Art program which has been recognized as a global leader in art education.

nicholas x bent



untitled

2025

photography, watercolour and handmade pigments,
forest material

Artist Statement

Raised in a northern mining town in Ontario, Canada, I experienced the contrast of stark rugged landscapes stripped by mine operations and pristine old growth forests, of eerie blue lakes deadened by acid rain fallout from the mine smelter stacks and green lakes filled with the promise of dinner.

This land was heaved up from the earth's core and settled by sediment – islands of red granite shot through with veins of black granite and gleaming quartz in streams of pocked limestone, spruce, cedar, and junipers – hundreds of years old perched on cliffs with only the promise of tomorrow's rain. The land's ghosts travel on the winds and lodge in the valleys, gorges, and crevasses, revealing history to those with eyes to see it.

As a child, I was taught about the living rocks and the expressions of trees, that their energies are a collection of stories presented over time. If one can be still enough the stories of the earth will reveal themselves. My photographic practice centers on the evolving dialogue between the natural environment and human presence, focusing on landscapes where ecological and cultural narratives intersect. Using natural light and minimal post-processing, I aim to create images that are observational yet immersive, allowing the landscape to speak in its own visual language. My work is not just a visual document - they are moments of quiet tension that ask us to reconsider our role in the systems we shape and depend on.