

# ARTISTS' CONNECTION



# SENSE OF PLACE



DUNDAS VALLEY  
SCHOOL OF ART

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# Welcome to Artists' Connection!

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Dear Teacher,

Welcome to this guidebook for the Artists' Connection Program, created by Dundas Valley School of Art (DVSA) and offered free to schools in the Greater Hamilton Area. Founded in 1964, DVSA remains committed to a creative culture where we can be our best selves, supporting one another and making a difference to the individuals and communities we serve. In 2004, we launched the Artists' Connection Program to give young people direct, hands-on experience working with original artworks created by local artists.

We deliver these thematic "exhibitions" of original artworks to classrooms throughout the Greater Hamilton Area, offering visual art experiences to 36 schools annually while accentuating the Ontario core curriculum. Each collection is curated around a theme and accompanied by a downloadable digital guide for teachers. Our aim is to create a relationship between the visual arts community and schools in the Hamilton region by interacting with elementary and secondary students at a meaningful time in their lives.

Each year, within our school, we offer hundreds of art programs for children and teens ages 4 to 18, including camps and afterschool programs. We also offer adult programs and are thrilled when former students return to take courses or bring their children to start their own art journeys. Thus, we witness first-hand the many ways that art can positively impact young lives. Art education encourages children intellectually, emotionally, socially and physically – stimulating a wide variety of learning styles and increasing a student's learning potential. Now more than ever, we are seeing an emphasis on the importance of mental health, self-care and self-awareness, and we are beginning to understand the grounding, therapeutic and meditative powers of art creation. For this reason, I am grateful to our generous funders, who allow us to deliver this important art program at no cost to the schools or school boards.

In 2024, after running the Artists' Connection Program for 10 years, we decided it was time for an update, so we put the program on a temporary hiatus to revisit the themes and refresh and expand the collections with artworks from new artistic voices in the Hamilton region. This guidebook is part of the updated program relaunch. I hope that the artists' information pages and the sample activities will help activate the artworks in your classroom, allow you to connect with your students in new ways and open doors for students to connect with themselves.

Kathron Hann  
Executive Director, DVSA



DUNDAS VALLEY  
SCHOOL OF ART

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*Art education encourages children intellectually, emotionally, socially and physically – stimulating a wide variety of learning styles and increasing a student's learning potential.*

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# Sense of Place

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## WHAT IS A SENSE OF PLACE?

It's not something easily to put into words, but we know it when we experience it.

It's what gives a place special meaning for the people and animals that live there. It includes specific places and environments and can be as small as your favourite chair or as big as a city, a forest, or even a whole country.

It includes the emotional bonds we create with our surroundings. It encompasses not only our own memories, but also the memories passed down to us by those who lived there before.

A sense of place can be so strong that it can affect people who have never even been there. When the historic Notre-Dame Cathedral burned in Paris in April 2019, people all over the world grieved the loss. Many people around the world imagine themselves climbing Mount Everest. Many people have strong feelings about the places where their parents or ancestors lived before coming to Canada. Sense of place runs deep and wide.

Sense of place can be personal. Someone who grew up near the sea might feel a special connection to the dunes and the smell of salt on the air. Someone who grew up in a city might take comfort from a horizon interrupted by low-rises.

A sense of place can create feelings of comfort and safety, just as its absence can create feelings of anxiety and fear. This can happen when you move to a new home, or when something that's important in your community changes. Luckily, it's possible to make a new sense of place for yourself. Sometimes that just means paying extra attention to your surroundings and really noticing the things you appreciate about them, however small.

The artworks in *Artists' Connection: Sense of Place* invite us to consider how we define our own sense of place, and encourage us to find it in unexpected ways.

## ARTIST STATEMENT

As an artist, my role involves capturing and conveying the essence of my personal visual and emotional experiences through art. I take moments that resonate deeply with me—whether they are fleeting glimpses of beauty or profound contrasts—and translate them into visual forms using the vibrant colours of soft pastels. This translation allows viewers to engage with these moments, inviting them to see, feel and inhabit the same spaces I experienced. By freezing these cherished moments in pigments, my work encourages reflection and introspection, offering a shared experience that bridges my inner world with the viewer's own journey.

## ARTIST BIOGRAPHY

Clarence Porter began his career in Toronto's advertising industry as a graphic designer and art director before transitioning into freelance commercial illustration. Over the next 30-plus years, he created illustrations for a wide array of projects, working in a variety of mediums. Whether crafting scratchboard illustrations for children's books, using coloured pencils for food art, painting with Martin's Inks, watercolours or acrylics for editorial pieces, carving block cuts for packaging and card designs, or digitally creating 3D models, Clarence has always found joy in the doing of art. After relocating to Hamilton, Clarence began exploring pastels for personal enjoyment. In 2006, his work was selected to exhibit in a show at the Art Gallery of Hamilton called "Purely Pastels," for which he received an Honourable Mention. This recognition fueled his passion for pastels, and he has been dedicated to the medium ever since.

Clarence is represented by Earls Court Gallery in Hamilton and his award-winning work is collected locally and internationally.

# Clarence Porter



## *Sunsets and Shadow Things – Bayview*

PASTEL, 18"x14"

### ABOUT THIS PIECE

Clarence often takes inspiration for his paintings from the poems he writes; this is the poem he wrote for the series "Sunsets and Shadow Things":

*Just before the light of day  
has fallen behind the farthest horizons,  
there is that magical time of Sunsets and Shadow Things:  
a time when the clouds are illuminated,  
and the earth's things fall back into shadows.*

*Bayview* depicts a stunning scene recognizable to many Hamiltonians: the view across the Hamilton Bay. In this pastel painting, Clarence wanted to capture the power of what he called the "fire skies" over the Bay at sunset and their illuminated reflections.



## ABOUT THIS PIECE

*Busy Intersection #2* is inspired by a photo of the corner at King and James in the city's downtown, right in the heart of Hamilton. It's a meeting place where Hamiltonians hang out and where there is a lot of life interactions and movement happening—which makes for a great composition and topic for a painting. The piece “pops” with delicious colours and elements, like a beautiful garden. Claudette included people going about their daily life activities, capturing a frantic yet holistic sense of movement in the scene.

## ARTIST BIOGRAPHY

Claudette Losier graduated in 1989 with a Fine Arts degree from Brock University. Since graduating, she has had numerous solo and group shows in Ontario, Canada; Buffalo and Santa Monica, USA; Palermo and Florence, Italy; and Berlin, Germany. She has won four best-in-show awards, awards of merit and honourable mentions, the Gerald Gunther Humanity Award and the City of Toronto Purchase Award for her transfer painting, *CinderPoppy*. Claudette's *Night Vision #3* was purchased by the Ontario Government; *Chasing* and *Toronto Harbour Nights #3* were purchased in 2024 by the Toronto Reference Library; and *Night Vision Down Town #3* was purchased by the Hamilton Superior Court House. On Sept. 26, 2024, Claudette was commissioned by Steelcase to do an 18"x24" painting of the new TD Bank tower in Toronto because of her unique approach to painting the city!



# Claudette Losier



## *Busy Intersection #2*

ACRYLIC, 16"x20"

## ARTIST STATEMENT

There is a need in me to create and have a sense of connection with the creative spirit and with beauty. I paint the urban city scene like it's an abstract garden of delicious colours, shapes and energy, revealing reflections of nature and memory to evoke a dreamlike sense of place. I call my style Abstract Surreal Impressionism! These paintings are rooted in the physical world but are altered through layering until forms emerge where light meets dark, giving an underlying essence of energy. Like life, my paintings are always in the process of change, finding order in disorder.

In my youth, my family moved often to different homes so my definition of “home” became the adventure of exploring new living spaces. My cityscapes are a continuation of this exploration: capturing urban streets with moving cars, structures, and people as forms of energy; snapshots of time and the city as an energetic living space. My style pops with delicious colours and elements, and I like to include people—similar to silhouettes used by the artist Edvard Munch—capturing a sense of movement in the scene.

In my vision, the city moves, sings and flickers with life. For example, I created a series of works called “Energiescape” that invite the viewer into my world, where the urban landscape is buzzing and evokes the duality of unease and energy. As Albert Einstein once said, “Energy cannot be created or destroyed; it can only be changed from one form to another.” My work is a testament to transforming the static into the dynamic and the ordinary into the extraordinary.

## ABOUT THIS PIECE

*Divided* depicts a crucial moment before the encounter between two creatures, members of the same species, but visually distinct. The composition highlights the divide that separates them, representing their origins in different lands. Deeshani designed the landscape to showcase the possibility of integration between the two sides. The focal point of this integration is the two trees, whose leaves blend together and into the clouds. This signifies the potential harmony and unity that can be achieved despite the creatures' differences. Additionally, a waterway reflects the sky and the trees. This reflective surface is a metaphorical bridge, connecting the two sides and inviting the creatures to cross over. Through the integration of the two trees, blending clouds and the reflective waterway, the piece conveys the possibility of bridging divides and fostering unity. This artwork serves as a reminder of the potential for connection and understanding despite differences.

## ARTIST STATEMENT

My paintings create a space where various beings can belong and thrive in a comfortable and peaceful environment. The diverse plant and animal species encourage anthropomorphic emotions in the audience. The interactions of the species seen in the artworks are based on human curiosity to learn more about one another. The stylization of the lines, shapes and colours is carefully coordinated to bring harmony to the variety of plant and animal species in each painting. By using diverse species, and by carefully considering colour, line and shape, the goal is to show that different species can meet in one space with mutual respect and understanding for each other's differences and similarities. Every work created focuses on honouring the diversity of our environment for audiences to connect with and celebrate.

## Deeshani Fernando



### *Divided*

ACRYLIC ON CANVAS, 18"x24"

## ARTIST BIOGRAPHY

Deeshani Fernando is a Sri Lankan Canadian residing in Dundas, Ontario. Deeshani's paintings explore her curiosity about how different plant and animal species harmoniously survive together. The artworks mirror alternative realities, where diverse forms of nature—originating from diverse environments—are given the opportunity to interact. Deeshani chooses natural species from childhood memories and her experiences exploring her local Canadian landscape as subjects for her work. As an immigrant to Canada, part of realizing her new Canadian identity has been learning about the different natural elements of her local environments through excursions to Canadian trails, waterfalls and parks.

## ARTIST STATEMENT

I find peace and serenity when I am painting; it takes me away from the overpowering pressures of today's crowdedness. My work utilizes traditional Turkish patterns. These patterns typically represent different forms from nature. The repetitiveness of these patterns brings completeness and unity to each piece.

I love using every shade of blue, especially ultramarine because it reflects my love for the sea. Using traditionally woven Ödemiş silk as my canvas, I combine this natural material with historical patterns that are thousands of years old to bring a uniqueness to my art.

## ARTIST BIOGRAPHY

Derya Kolcuoglu was born in Türkiye and obtained her B.Sc. and M.A. Business Commerce degrees from Istanbul University, followed by her CPA designation in Türkiye and Canada.

As an artist, she attended several silk fabric and porcelain painting programs at well-known and influential Turkish hand-craft and art institutions. She has participated in a series of exhibitions in Türkiye and Canada since 1993. Her work is inspired by traditional Turkish motifs and Iznik designs originating in Anatolia from the 15th to 17th century. She paints on hand-woven silk from the Birgi/Ödemiş region of Türkiye, which was recently awarded and listed by the UNESCO affiliate, the World Heritage Committee, as a natural and cultural asset.

In June 2023, Derya had the honour of participating in the "Past to Future" 100th Year Anniversary Exhibition held in the thousand-year-old Dervish Agha Medrese in Birgi, Türkiye. Her work has been displayed at several exhibitions in Ontario Art Galleries in recent years. In 2023-24, she was a Featured Artist at Art in the Workplace, McMaster Innovation Park.

Derya is currently a Director and the Assistant Treasurer for the Women's Art Association of Hamilton.

## Derya Kolcuoglu



### Sailing Joyfully

SILK FABRIC PAINT ON ÖDEMiŞ SILK

#### ABOUT THIS PIECE

*Sailing Joyfully* is painted on Ödemiş Silk with special silk paints. This 20"x20" artwork was painted in 2023 during a visit to Bermuda. Derya was enjoying the nice warm breeze from the Atlantic Ocean when it was still winter in Canada. It is a colourful artwork compared to her other pieces, reflecting the harmony of sailing and feeling joyfully free in the middle of the ocean. She used bright red to express the energy of sailing in the famous turquoise waters of Bermuda.

Derya starts her preparations with a sketch on a parchment paper. She uses this sketch as a base and then transfers it to the silk fabric for contouring. Then she uses different colours to give the soul to her art. The final stage is ironing the finished artwork to fix the colours on the silk. She also layers with rice paper and dual-sided lining for straightening.

## ARTIST STATEMENT

I aim to portray a balance between nature and industry while striving to maintain a reverence for the relationship between our created and manufactured worlds....nature is majestic, powerful, yet vulnerable and broken...a cycle of life as nature struggles to survive. My encaustics are layered with patterns and striations, and I employ a grid format in my compositions with a specific purpose to represent stability in an ever changing world.

## ARTIST BIOGRAPHY

ERNA dE VRIES holds undergraduate degrees in Visual Art and Art History from York and McMaster Universities. She continued her academic training in teaching Visual Arts with a Bachelor of Education from Queen's University and a Mohawk College Plastic and Fine Arts certificate. As her art education progressed, Erna continued to work as an art instructor at Hamilton District Christian High School and the Hamilton Board of Education, and as a seasonal instructor for art educators at Redeemer and King's College Universities.

Erna began to specialize in encaustics, an unusual and technically challenging form of painting in which pigments are mixed with hot wax and resin and then solidified by the application of heat. Her work is in the collection of the Encaustic Art Institute of New Mexico and the Fine Arts Gallery in Rochester, NY. She has participated in exhibitions at the Museum of Encaustic Art in Santa Fe and in the Netherlands, and in a solo show in Richmond, Virginia. In Canada, her encaustics have been shown at the Niagara Pumphouse Arts Centre, the Art Gallery of Burlington, Vaughan City Hall and Redeemer University College Art Gallery.

Since retiring, Erna has been developing and exhibiting her art and teaching encaustic workshops in Ontario and New York.

## ERNA dE VRIES



### *Living In Harmony*

ENCAUSTIC, 12"x12"

## ABOUT THIS PIECE

*Living In Harmony* shows a strong sense of place, connected to the local landscape of Hamilton. It depicts a lone tree against a familiar industrial skyline in a textured grid format, showing the stark contrast between natural and manufactured landscapes. A neutral and monochromatic colour scheme depicts Hamilton's winter. A vertical caption "Living in Harmony" is positioned below the lone tree trunk, a component of the work that is intended to extend meaning, encourage engagement and provoke interpretation and discussion about this local landscape.

## ARTIST STATEMENT

I create because it gives me joy. I create out of the need to see myself. I create because I hear the voices of every living thing that surrounds me. Art serves as a bridge across language that communicates my feelings and reveals the words that sometimes cannot be spoken. I'm Indigenous and that carries colonial trauma. I can't change what it is or rid myself of it, but I can decide how I carry it and what it teaches me about myself and others around me. Sometimes my art is well planned out with a clear idea of the story I wish to tell. Other times it unfolds its own story, spontaneous, playful and mysterious.

I have come to know my process as a ceremony that honours the gift. During my studio time I feel as if I am sharing space with many generations. I enter it knowing I am fully accepted. I honour the good, the bad, the difficult, the confusing and all the bits and pieces of me. When I enter the sanctuary of my studio time, I'm bringing myself to a ceremony and I give thanks for all the possibilities. In this space I can hear the voices of my ancestors and I find ways to honour them in everything I create.

## ARTIST BIOGRAPHY

Lorrie Gallant was born and raised on the Six Nations of the Grand River Territory and was employed as the Museum Education Coordinator for the Woodland Cultural Centre in Brantford, Ontario for 11 years. This centre is located at the former Mohawk Institute Indian Residential School. Lorrie became immersed in the history of residential schools, and she developed her sense of self as an Expressive Arts Therapy practitioner, artist, storyteller and educator during her time working in this poignant and culturally rich environment. Her training as an Expressive Arts practitioner became helpful in teaching others about the trauma of residential schools and in bearing witness to the experiences and healing of survivors and their families. As a generational survivor herself, Lorrie is aware of the importance of utilizing art as a tool for healing and facilitating reconnections to culture and spirituality.

Lorrie has generously offered her expertise on Indigenous spiritual healing and reconciliation in many ways in Southern Ontario. She has been a board member for the Ontario Expressive Arts Therapy Association and sat on the Indigenous Education Advisory Circles for the Royal Ontario Museum, Peel District School Board and Toronto Museums and Heritage Services. Lorrie currently sits on the Advisory Board for McMaster University Art Gallery and The LodgePole Arts Alliance. Lorrie is also an assistant clinical professor (adjunct) for the Department of Family Medicine at McMaster University and a professor at Brock University, teaching in the Indigenous Education Department. In addition to these professional responsibilities, Lorrie also creates her own art and has written and illustrated a series of children's books which tell her story of growing up on the reserve.

## Lorrie Gallant



### *Ago:gweh*

INK AND WATERCOLOUR, 12"x18"

### ABOUT THIS PIECE

Lorrie Gallant's work, entitled, *Ago:gweh* (ah-goon-gway) is a neurographic self-portrait painted in watercolour and ink. The title is a word in the Haudenosaunee Cayuga language meaning "female person." In her own words, Lorrie states: "In Indigenous teaching, it is important to know our place in the world... We have come from the sky and to the sky we will return. We are rooted to the earth and draw our life from her, as she provides us with all that we need. It is our life in-between that connects us to the sky, connects us to the earth." Additionally, she emphasizes that the land occupies great spiritual importance in Indigenous culture, that "place is more than physical location. Place is multidimensional, and place is more than a physical location, it is spiritual." Both of these important Indigenous concepts are clearly seen in Lorrie's self-portrait. This work is emphatic, self-evident, and invitational.

## ARTIST STATEMENT

I work primarily from observation when painting, outside and in the studio. This means that I'm set up on my easel right in front of what I'm painting, whether it's a still life in the studio or a house in my neighbourhood. I like to call this "painting from life" since I'm after more than a painting of the things themselves. I'm trying to record my experience of the places and things — their space and light and feeling.

## ARTIST BIOGRAPHY

Jody Joseph is a painter who lives and works in Dundas, Ontario. She was a longtime instructor at Dundas Valley School of Art, teaching classes in painting both in the studio and outside in Hamilton's "urban landscape," as well as classes in collage and experimental drawing. In the summer months, Jody can often be seen painting outside on the streets of Dundas and Hamilton.

Jody also spends part of each year painting and teaching in a small hill town in Umbria, Italy, overlooking the Tiber River Valley. Over the years, she has brought some fifty students from Ontario to paint with her in Italy.

Jody has exhibited her work widely in solo and group shows in Canada, Italy and the United States. Locally, she is represented by Gallery on the Bay in Hamilton. Jody received early art training in her native Chicago, and then in Italy at the International School of Art where she studied with artists Nicholas Carone, Andrew Forge, Bruce Gagnier, Wayne Thiebaud, Jake Berthot and Megan Williamson, among others.

## Jody Joseph



### *Around the Corner*

OIL ON CANVAS, 12"x16"

## ABOUT THIS PIECE

*Around the Corner* is a painting of a house in the artist's neighbourhood. Like many of the paintings she does outside, it's a smaller-format painting characterized by loose, searching brush strokes and a palette of rich earth tones—ochres, siennas and umbers. When painting, Jody uses her brush to navigate around the space she is trying to create on the canvas, so rather than a precise drawing, she starts with a big loose mess of lines and scrubby patches of darks and lights. These marks (remains of which can still be seen in many of her paintings, including this one) become the structure upon which the rest of the painting is built.



## ARTIST STATEMENT

Rather than recreating an image on a canvas, I aim to express its essence. In order to capture this richness, I work on a number of paintings concurrently. This allows me to transport strong elements and effective techniques from one painting to another. I am most interested in the movement of organic shapes and patterns using colour and texture. Each multilayered painting captures some fragment of the image's power until each piece coalesces to express its deepest essence.

## ARTIST BIOGRAPHY

Michelle Guitard was born in Vancouver, British Columbia and resides in Ancaster, Ontario. She studied Graphic Design at Georgian College and went on to graduate with a Bachelor of Fine Arts from York University in 1994. As an artist, Michelle has participated in numerous solo and group exhibitions for the past several years, and her work is in many private collections.

Michelle primarily works in acrylic on canvas, creating landscape paintings. She has several areas of concern with regard to the conflict between industry and the natural environment, and these themes are dominant within her work. At best, industry infringes upon animals' natural habitats; at worst, it destroys them to accommodate itself. Emissions produced by industry disrupt the natural cycles of the food chain and are destructive to both habitat and wildlife: air pollution, water pollution and noise pollution.

## Michelle Guitard



### *Birches*

ACRYLIC, 12"x12"

## ABOUT THIS PIECE

This piece was inspired by Michelle Guitard's time spent in Collingwood a few years ago, painting plein air. Birches have always inspired Michelle, and this particular area is a place of peace and solace for her.



## ARTIST BIOGRAPHY

Patricia Kozowyk grew up on a small, mixed farm that included woods and a wetland. Pat's parents rejected agricultural chemicals in the 1960s, preferring to use methods that we describe as organic nowadays.

The farm and its natural landscape influenced Pat's artwork. After graduating from McMaster University with a degree in Art and Art History, Pat concentrated on landscapes. By the 1990s Pat focused on our local landscapes—quite often the Kozowyk family farm. Pat's first solo show was at Hamilton Artists Inc. in 1980, with 20 solo shows since. She has participated in many regional shows and a few international ones. Pat has received artist project grants from the Ontario Arts Council and the Canada Council for the Arts.

She has curated other artists' works for Hamilton Artists Inc., Carnegie Gallery, Hamilton Conservatory for the Arts and Burlington Art Centre.

Pat taught at various local arts organizations. She received Ontario Artists in Education grants from the Ontario Arts Council, working in elementary schools in Hamilton, Toronto and Caledonia from 2006 to 2008.

Pat and the late Catherine Gibbon received Hamilton's Woman of Distinction in the Arts (1993) award for their work on the four-year art and environment project, *On the Edge*.

In 2002, Pat and her husband bought a piece of the Kozowyk family farm. Pat is now an organic farmer, trying to protect biodiversity while dealing with the challenges of climate change.

Pat's art has shifted as a result of working so closely with the land. *Snake in the Garden* is an example of that shift.

## Pat Kozowyk



### *Snake in the Garden*

INK AND ACRYLIC ON PAPER, 7.5"

#### ABOUT THIS PIECE

*Snake in the Garden* uses Ukrainian folk art to celebrate and honour a local reptile species: *opheodrys vernalis*, also known as Green Snake. It is a small reptile that eats a great deal of insects.

Instead of trying to kill insects with pesticides, Pat Kozowyk prefers to make her farm a safe haven for this wonderful snake, and lets her eat as many of the plant-attacking insects as she possibly can.

*Snake in the Garden* is symbolic and specific. A circle is symbolic of the cycle of the seasons and the cycle of life, as well as eternity. One could describe this artwork as an icon to honour the snake and her place in the natural world.

#### ARTIST STATEMENT

Ukrainian folk art is a conduit of ancient agricultural peoples' understanding of the complex relationships in nature. Although there are traditional meanings in the images and colours, individual expression and new images are welcomed in this folk art genre. It is not static.

My Ukrainian heritage is an unbroken line of agricultural people. Perhaps that is why, after working intensively on the land, I find myself drawn to this ancient art form.

## ARTIST STATEMENT

I grew up on the Hamilton Mountain, mesmerized by family drives up and down the various escarpment accesses, throughout the seasons in all kinds of weather. In torrential rain, I watched the escarpment turn to mudslides. In winter, it sparkled with ice and snow. In warmer months, it gave the impression of an enchanted forest in places, complete with rabbits, snakes, unique birds and plants: all this in the midst of one of Canada's most industrial cities!

## ARTIST BIOGRAPHY

Lena Montecalvo is a self-taught watercolour artist who began painting shortly after her artist mother's death in 2013. A few short years and hundreds of paintings later, Lena is an instructor with her own unique line of prints and greeting cards. She uses vibrant hues in untraditional ways, and believes in colouring outside the lines while breaking all the rules. That's how she found her own style, and that's how she teaches others. She truly believes art is for everyone — not just the "gifted" — and that we only need the right instruction, motivation and environment to begin accessing our own creative spirit.

## Lena Montecalvo



### *Missing the Escarpment*

WATERCOLOUR, 13"x9"

#### ABOUT THIS PIECE

The Niagara Escarpment is both delicate and tough. Lena Montecalvo has known friends to believe themselves strong enough to hike it who ended up badly hurt. Others have been injured trying to scale its steep incline. Some people dump their garbage there, and she has even watched people steal flowers from its well-manicured gardens. But on the positive side, families gather there, weddings are photographed there, and dogs catch Frisbees there. Once upon a time, it's where everyone used to gather to watch Victoria Day fireworks, too. It's the same as it ever was, but it's also changing quickly. The duality of its existence is amazing and beautiful, and now that Lena lives downtown, she's "Missing the Escarpment." She warns that if we're not careful with our local environment, you might be "Missing the Escarpment" one day, too.



## ARTIST STATEMENT

Life is a beautiful mess! It is hectic, it is scattered, it is unpredictable and, every once in a while, things come together and something special happens. Through paint and various media, I try to capture this randomness in life on canvas. I absorb and interpret characters, infrastructure and the world we live in. Energetic and loose brush strokes come together to form edges, creating an interesting accident. I focus on three areas of subject matter: figurative, traditional landscape and industrial landscape. Reading the paper, riding the train, sitting on park benches: the everyday, simple routine can become beautiful. Our local trails and escarpment are landscapes patiently waiting to be painted and are all just steps away from our front door.

I pull inspiration from what is closest to me, which is the subject matter I know best. I believe all creative works have "Masterpiece" potential, no matter how humble the origins or inspiration. Mona Lisa was probably Leonardo da Vinci's girlfriend or neighbour!

No matter how simple or routine they appear to be, there is greatness in all things and they are "inspiration-worthy."

## ARTIST BIOGRAPHY

Marina Randazzo was born and raised in Hamilton, Ontario. She studied at Concordia University in Montreal, OCAD in Toronto and independently in Florence, Italy. She is endlessly inspired by her city surroundings and interprets them tenaciously in her home studio. Her work is shown at many events and locations.

# Marina Randazzo



## Works

ACRYLIC, 12"x12"

### ABOUT THIS PIECE

*Works* is a painting of industry in Hamilton. Randazzo's industrial works are very special to her as a local painter. Such masterful creations: Hamilton's industry. Randazzo explains, "On the backs of these Might Dragons, families were fed, a generation educated and a city was forged." They leave her in awe. Randazzo's study of them is never-ending.



## ABOUT THIS PIECE

*where do they go* is a hand-cut paper collage created using vintage magazines, found images and picture books. The gold frame, glitter vinyl and acrylic tile embellishments serve as subtle 3D elements.

*where do they go* is both a sad and hopeful piece. It is a visual response to the continued learning of how many lives of Black, brown and Indigenous children, past to present, have been cut short long before their time and taken from this earth. When creating this collage, stylo was dreaming of a safe, calm and peaceful universe that these children could travel to in the afterlife.

At the center of the piece, there are children playing in the waves on a sandy shore with Labradorite mountains and a clematis flower sun-moon rising in the distance. One child, closest to us, is praying with hands raised in gratitude, holding a piece of the same stone of protection. To the top left, an angel floats and watches while playing anthems of love, joy, safety and protection. To the top right, there are a few more children jumping overhead—or perhaps they're flying.

## ARTIST BIOGRAPHY

stylo starr is a collage artist whose work centres on nature, fantasy and the Afrofuture.

An esoteric from a young age, stylo has always turned to cut and paste as a creative outlet, and enjoyed the treasure-hunt process of collecting magazine clippings, trinkets and oddities. Her work is driven by the observation and integration of fine, layered detail in collaboration with her deep amateur interests in astrology, crystals, herbalism, lepidopterology and the metaphysical—all of which are frequently featured in her collages.

stylo is based in her home town of Hamilton, Ontario, situated upon the traditional territories of the Erie, Neutral, Huron-Wendat, Haudenosaunee and Mississaugas of the Credit First Nation.

# stylo starr



*where do they go*

COLLAGE, 16"x20"

## ARTIST STATEMENT

I am led to create intuitively and I believe there is a "visual alchemy" that happens in the process of cut and paste—both traditionally in hand-cut "analog" collage, as well as in digital collage.

I am energized by the tactility of old images, books, magazines, scrap paper and other found materials.

Collage is a boundless art form that can connect us in a myriad of ways. Collage is time travel. Collage is a portal, a doorway towards boundless imagination. It's a visual language that can communicate complex, nuanced ideas when human language is inadequate—if it wants to.

## How the Activities Are Organized

Often, an artist's description of their work or process brings up fascinating questions about their relationship to a certain place and the role that place has in how the artist defines themselves. Using the art as a springboard, students are encouraged to respond to the artworks on their own terms, discussing not only what they see and feel in the art, but also how the art speaks to them and their own lived experience.

Each activity includes the following sections:

**Reflect and Respond** suggests discussion topics inspired by the artworks in Artists' Connection: Sense of Place. These topics are designed to lead naturally into the activity.

**Create and Present** offers a list of required/recommended materials for the activity. Most should be on hand in the classroom. A few activities require some time for planning ahead (for example, the Eco Art materials include found objects). Instructions are included, but in a creative environment, instructions are guidelines, not rules.

**Next Steps** encourages students to explore further. Students are asked to take what they have learned out into their community to see their work and experience in a larger context and, ideally, to bring what they learn back to the classroom. Art that interacts with community and lived experience truly helps to build a strong sense of place, and sharing that with one another builds healthier, more resilient communities.

Printables, further instructions and extra information are hyperlinked in the activities. Click the live links or scroll to the Appendices.

## ACTIVITY #1

## Personal Map

“In my youth, my family moved often to different homes so my definition of ‘home’ became the adventure of exploring new living spaces.” — Claudette Losier

As an immigrant to Canada, part of realizing her new Canadian identity has been learning about the different natural elements of her local environments through excursions to Canadian trails, waterfalls and parks.  
— regarding Deeshani Fernando

## REFLECT AND RESPOND

## Possible discussion points:

- Which of the artworks show specific places in Hamilton?
- Can we place them on a map?
- What parts of Hamilton do you find interesting or inspiring?
- What does it mean to love a place? What are some places/landscapes that you love?

## CREATE AND PRESENT

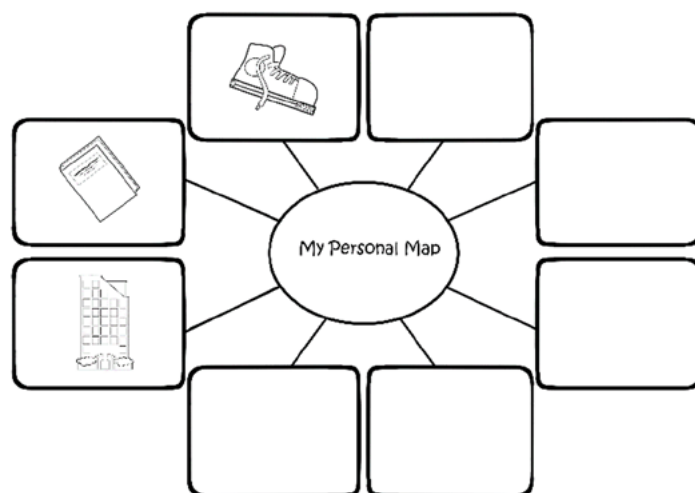
Students will identify places they feel a connection to and make a representation of those places on a Personal Map.

## Materials:

- Journal or sketchbook
- Paper
- Mark-making tools

## Method:

1. Students can discuss/journal/sketch: Where do you go regularly? What places make up your personal map? (e.g. home, school, work, nature trail, library, doctor, family members' homes, playground, grocery store, mall, etc.)
2. Students draw their own personal map that includes the places where they go regularly, and at least three places they find especially interesting or inspiring. Possible formats include, but are NOT limited to:
  - a. Illustrated timeline
  - b. Follow-the-dots (or -dashes) illustrated footpath
  - c. A sidewalk
  - d. Street-level illustrated map
  - e. Mindmap



A mindmap can be as simple or as complex as the student likes.

## Mindmap Example:

1. Large-format paper might work best.
2. Students begin at the middle of the page with a heading (“My Personal Map” or “My Map” or something similar).
3. Around that central title, students use the medium of their choice to draw one of the places they brainstormed in Step 1 of “Method.” Students can draw the thing itself, or a representation of that thing. Label as desired.



## NEXT STEPS

- Students look at their peers’ work for a place that’s new to them that they would like to explore. What is the place and why does it interest them?
- Ask students to consider how our personal maps change over time: What was your personal map like in the past? How do you think your personal map will change in the future?
- Discuss places students would like to add to their personal map someday.
- Discuss: How is walking in a neighbourhood different from driving through it in a car? Or riding through it on a bus? Do our ways of getting around change our relationship with a place? How?

## ACTIVITY #2

## Many Pieces, One Community

## REFLECT AND RESPOND

**Possible discussion points:**

- Looking at all of these artworks and reading the artists' words about the pieces, how many different aspects of our community or community values can we see in them?

For example:

- o Deeshani Fernando's piece addresses the importance of mutual respect and coming together despite our differences.
- o Lena Montecalvo reminds us to care for the places we love lest we lose them.
- o Lorrie Gallant says it is "important we know our place in the world," not to limit us, but to anchor us and help us understand who we are.
- What other things do you think are important to a community?
- What are some defining things about the community in which you live? (This could be a person, place or thing.)

## CREATE AND PRESENT

*Students will decorate a puzzle piece depicting an important aspect of their community (a person, place or thing). Puzzle pieces will be displayed later to show that a community is many different pieces working together to make a whole.*

**Materials:**

- [Click on this sentence for the puzzle template](#) (can be scaled up, if desired).
- Mark-making tools of any kind

**Method:**

1. Encourage students to delve deeper into the people, places or things that define their community. Make a list. Select the one(s) they would like represented on their puzzle piece.
2. Using mark-making tools of their choice, students will decorate their puzzle pieces. It is recommended that each piece be decorated, and *then* cut out.
3. Ask students to share what they put on their puzzle piece and why.
4. Create a display: connect the individual pieces together to create a collage of the community from the students' point of view. What similarities and differences do they see?



## NEXT STEPS

**Possible discussion points:**

- What can young people do to contribute positively to their community?
- People will often talk about a "strong community." What is that and why is it important?

**Activities:**

- Encourage students to interview someone outside their community about what they love about the community where they live. What people, places and things define *their* community?
- Ask students to imagine they live in their "perfect" community. What would it look like? What would be in it? Draw it or write about it.

## ACTIVITY #3

## This Is Where I Live

“*Living in Harmony* portrays a balance between nature and industry while striving to maintain a reverence for the relationship between our created and manufactured worlds.” — ERNA DE VRIES

“...in Indigenous teaching, it is important to know our place in the world... We have come from the sky and to the sky we will return. We are rooted to the earth and draw our life from her, as she provides us with all that we need. It is our life in-between that connects us to the sky, connects us to the earth.” — Lorrie Gallant

## REFLECT AND RESPOND

Looking at all of these artworks and reading the artists' words, what aspects of nature can we see?

What examples can we find in the artworks, where humans and nature overlap or interact?

For example:

- ERNA DE VRIES depicts a tree thriving in an urban setting.
- Derya Kolcuoglu shows us a ship on the ocean.
- Pat Kozowyk remembers an encounter with a snake in her garden.
- Lorrie Gallant depicts a person as a tree, reminding us that we, too, are nature.

## Possible discussion points:

- What wild animals and birds have you seen in the city?
- Identify places in the community where the natural world and the human-made world meet.
- How does the presence of nature influence the “feel” of a community? How does its presence affect overall health?
- What are some personal relationships that you have with nature? Can you think of ways in which you interact with nature every day?
- In what ways do you encounter nature in your own home (examples: frost on the windowpane, pets, plants, spiders in the basement, weeds in the sidewalk, etc.)

## CREATE AND PRESENT

*Students will create an imaginary home that is designed so that nature is a big part of the inhabitants' daily life. A class display gathering all the homes together into a community will allow students to see that home means many different things to different people and consider how nature could be a bigger part of our lives.*

## Materials:

- Sturdy paper or card stock
- Mark-making tools of any kind
- Scissors

## Method:

1. Ask students: In what ways would you like to interact with nature in your home? (Use your imagination.)
2. Students can plan out their home in a sketchbook or journal.
3. Draw the home, showing how nature is a part of it.
4. Students can share their homes in a group or in front of the class.
5. Once cut out, the homes can be displayed in the classroom.



## NEXT STEPS

- Students can look up homes that are built with natural environments in mind and share what they find with the class.
- Older students could research further to find out why certain types of homes are built/used in certain climates and cultures.
- Discuss: How does our choice in the kinds of homes we build affect the environment? How does it affect our communities?

## ACTIVITY #4

## Landscape Daydream Collage

“I was dreaming of a safe, calm and peaceful universe that ... children could travel to in the afterlife.” — stylo starr

“My paintings create a space where various beings can belong and thrive in a comfortable and peaceful environment.” — Deeshani Fernando

“...place is more than physical location. Place is multidimensional, and place is more than a physical location, it is spiritual.” — Lorrie Gallant

## REFLECT AND RESPOND

**Possible discussion points:**

- Describe your perfect place. Encourage students to use all their senses. Your perfect place can be real or imaginary.
- Are everyone's perfect places the same or different? Why? How are they similar? How are they different?

## CREATE AND PRESENT

*Using collage, students will create a picture of their personal “perfect place.”*

**Materials:**

- Paper
- Scissors
- Glue
- Collage materials

**Method:**

1. Students will collect materials and make a plan for their collage using their sketchbook or journal.
2. Older students could create a “mood board” of colour and texture to plan the feeling they would like to express with their collage.
3. Once the collage is completed, encourage students to share their Landscape Daydream with their peers and explain why it's the perfect place for them.



## NEXT STEPS

- Have some more fun! Possible discussion: What would the Landscape Daydream of a turtle look like? Or a polar bear? Or a spider? Or a fish?
- Many religions and spiritual traditions have a concept of an ideal place and/or an ideal state of mind. Students could share their knowledge about these various kinds of places or spaces, or do research into a religion or spiritual tradition and share what they learn.

## ACTIVITY #5A

## Eco Art Projects

“I am most interested in the movement of organic shapes and patterns using colour and texture.” — Michelle Guitard

“Nature is majestic and powerful, yet vulnerable and broken.” — ERNA dE VRIES

“If we’re not careful with our local environment, you might be ‘Missing the Escarpment’ one day, too.” — Lena Montecalvo

## REFLECT AND RESPOND

## Possible discussion points:

- What does artist ERNA dE VRIES mean when she says nature is vulnerable and broken?
- What does artist Lena Montecalvo mean when she says we need to be careful with our local environment?
- Consider the materials we use in our art practices. Are any of them harmful to the environment? How? How can we lessen environmental damage in our art practice?
- The artist as environmentalist: What influence can artists have on the environmental movement?
- The artist as activist: How can art affect political movements?
- What do you think Eco Art means? What do you think ephemeral art means?

[\(Click on this sentence for examples of ephemeral art by New Zealand artist Joslyn Hobbis, and by Hamilton artist Leanne Hudak.\)](#)

## A) ECO ART PROJECT: ECO TAPESTRY\*

## CREATE AND PRESENT

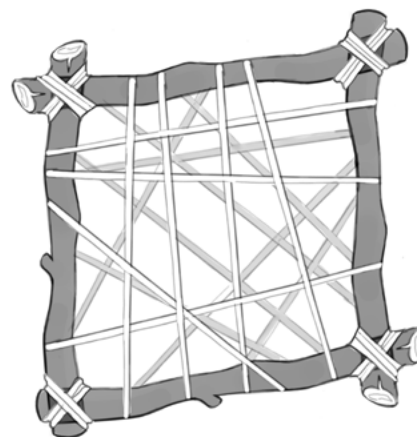
*Students will create a tapestry by weaving found objects through jute warp. This activity will require materials to be collected ahead of time, as it depends upon “windfalls.”*

## Materials:

- Jute string
- Four sticks/student of roughly equal lengths (20-30 cm).
- Found and flexible materials of any kind such as leaves, flowers, stems, grasses, plastic bags, paper, cardboard, string or any other detritus.

## Method:

1. Have students use the four sticks to form a square. They then wrap jute string around the corners in an X pattern and knot to secure.
2. Again using jute, students tie one end to the bottom right side of one of the sticks. Then, they wrap the string around the frame to create a “warp” to weave their found materials into. Tie off the opposite end of the string.



3. The tapestry frame is ready!
4. Students weave their found objects (the weft) through the warp.
5. Have students share their tapestries. Discuss: What it was about the found materials that caught your eye? What makes your art unique? What does it say about your community?

[Click on this sentence to access Next Steps for this project, or scroll down to the end of activity 5B.](#)

## ACTIVITY #5B

## Eco Art Projects cont'd

**B) ECO ART PROJECT: SHADOW PORTRAITS\*****CREATE AND PRESENT**

*In this outdoor activity, students will create a photographic gallery of self-portraits by using found objects to create "features" over which they will impose their shadow. The nature of this project requires the sun be at enough of an angle that students' head shadows can be easily photographed. In fact, part of the fun is figuring out where to stand to make the portrait work!*

**Materials:**

- Found objects such as sticks, leaves, stones, detritus
- Sticks or chalk to create a "frame"
- Camera

**Method:**

1. Students should work in pairs.
2. Have each pair of students create a "frame" on the ground large enough to contain the shadow of their head.
3. With one student standing in such a way so their head shadow is in the frame, the other student places found objects on the shadow, creating facial features, hats, hair, etc.
4. Take a picture, then alternate roles.
5. For added fun, students could try to replicate a favourite character, artist or personality and ask their peers to guess who it is.
6. Display digital photographs in a class gallery.

**NEXT STEPS**

- Accidental art: [Click on this sentence to see examples of Accidental Art.](#) Using a camera, students could capture natural artwork that has happened spontaneously.
- Students could do research into the Eco Art movement. For example, pick an artist and present their work to the class.
- Not all environmental art is good for the environment (e.g. Christo's wrapping of Little Bay in Sidney, Australia in 1969). What factors should an artist who wants to be sustainable consider before creating art?

## ACTIVITY #6

## Repeated Patterns, ‘Round and ‘Round



“It ...reflect[s] the harmony of sailing and feeling joyfully free in the middle of the ocean. I used bright red to express the energy of sailing in the famous turquoise waters of Bermuda.”  
— Derya Kolcuoglu

## REFLECT AND RESPOND

**Possible discussion points**

- What is pattern repetition in art?
- Considering Patricia Kozowyk’s *Snake in the Garden* and Derya Kolcuoglu’s *Sailing Joyfully*, how does pattern repetition impact us as viewers? What repeating patterns can we find in our school, or in our neighbourhood?
- Pattern repetition and limited palettes where only a few colours are used: Why are they so satisfying? What kinds of things did these artists need to consider in order to create this effect? (e.g. Does the shape of the repeating pattern complement the subject matter? Does the size of the repeating pattern work in harmony with the piece as a whole?)
- Why do you think the artists chose these particular images? How are they significant to the artist? What can we guess?

## CREATE AND PRESENT

*Students will create a similar repeated pattern with a limited palette, using an image or images that reflect something significant to the student.*

**Materials:**

- Sketchbook or journal
- Cardstock or paper (younger students could make use of white paper plates)
- Mark-making tools
- Scissors

**Method:**

1. Ask students to identify shapes or patterns that they can find in their environment, and then use them to create a repeating pattern.
2. Students will then select a limited colour palette that complements the chosen image.
3. Students mark out a circle, then divide it evenly and create their repeated pattern.
4. Share and discuss with peers.



## NEXT STEPS

- Discuss: Other places where we find repeated patterns (man-made and in nature).
- Ask students to identify other moments of repetition in the Artists’ Connection Collection. Consider why those moments of repetition have been chosen.
- As homework, ask students to look for repetition in other art works. Bring an example to share with the class.

## ACTIVITY #7

## Folded Book Project—My Place in the World

Each of the artworks in the collection references the artist's sense of place in the world. What is your sense of place?

"In my vision, the city moves, sings, and flickers with life." —Claudette Losier

"[I]n Indigenous teaching, it is important to know our place in the world..." —Lorrie Gallant

## REFLECT AND RESPOND

**Possible discussion points:**

- Consider the artworks and artists' words, and identify how each artist is expressing a sense of place in their work.
- What are some special places in your community?
- Why do you consider these places to be special?
- What is a sense of place?
- What makes a "neighbourhood"?
- How can a "sense of place" turn a simple place into a neighbourhood?
- Do you think having a sense of place is important? Why?

## CREATE AND PRESENT

*Students will create a book of the places in their community that they feel contribute to their personal sense of place.*

**Materials:**

- Journal or sketchbook
- Book-making materials. [Click on this sentence for instructions on folding an X Book](#)
  - Paper for folding
  - Ruler
  - Pencil
  - Scissors
  - Paper-folding tool or ruler
  - Younger students could simply use heavy paper (even paper lunch bags!) stapled together to form a booklet.
- Mark-making tools
- Collage materials
- Glue

**Method:**

1. In their journal or sketchbook, students can brainstorm a list of places that contribute to their sense of place.
2. Once students have decided what kind of book they would like to make, they should proceed to fold their papers as per the directions. Consider practising on a piece of scrap paper first. It's easy to mess it up the first time! It is a good idea, once the book is folded but *before any drawings are done*, to lightly, in pencil, number the pages and mark the top of the page. It can become confusing to figure out the order of the pages and which is the top of each page once the paper is unfolded.
3. *Don't forget the title page!*
4. Once the paper is folded and marked, students can unfold their books and proceed to adding the places. Students allow things to dry, refold their books and present them to their classmates.
5. Finished books could be placed in a class library for students to share.



## NEXT STEPS

**Possible discussion points:**

- Are there any places in the neighbourhood that do not contribute to a strong sense of place?
- What could be done to "remedy" these places?
- Select a public project that was done to contribute to a sense of place. If possible, find some before and after images. What was done, why was it done, and has it been successful? (e.g. Pier 8, Hamilton)
- Select a place in your city or neighbourhood and suggest a public art project that would encourage a stronger sense of place. Consider how people would interact with it.

## ACTIVITY #8

## The Curator is YOU

The artworks in this collection have been chosen, or “curated” around the theme of Sense of Place, and each of the artworks reflects this idea in its own way. But there are many other potential themes that the artworks raise, either as a whole or in smaller groups.

## REFLECT AND RESPOND

**Possible discussion points:**

- Being a curator means having the power to choose artworks and influence the way that viewers perceive them. What are some responsibilities that come with using this power? (For older students, consider: what can happen when the person making the decisions is from a different cultural background than the artist? A different socio-economic background?)
- Do you think it’s important for artists to curate their own work?
- What kinds of things would you keep in mind when curating art?
- What are examples of groupings you think would be of value in an art exhibit? Why?

## CREATE AND PRESENT

*Students will use the art in Artists’ Connection to make their own logical groupings.*

**Materials:**

- Artists’ Connection artworks

**Method:**

1. Class or group discussion could address the following questions:
  - o What other themes could be used for this collection of artworks? (For all of them, or for some of them in smaller groups.)
  - o How would these new themes change the experience of a visitor to the collection?
2. Students can come up with their own new theme for at least three of the artworks in the collection.
3. Students can then make an artwork of their own on their new theme and add it to their collection.
4. Students can present their curated collections to the class and discuss differing opinions.



## NEXT STEPS

- Ask students to add a couple more pieces of art to their collection. Additional pieces can be their own or their classmates’ work seen at a local gallery or museum, or original artwork found online.
- Students should justify their choice and explain how the choice enhances the collection overall.

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# Curriculum Connections

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This program has been designed to align with the Ontario Curriculum in the following ways:

## **REFLECTING, RESPONDING AND ANALYZING**

The artworks in this program have been carefully curated to reflect a range of media and styles, and the artists represent a diversity of cultural backgrounds. In this guidebook, each artist has provided detailed information on the meanings they give to the artwork, their process for creating the piece, their own biography, and how they situate their art practice overall.

The process of physically engaging with the collection of unique and original artworks in the classroom, while considering the words and intentions of their creators, provides multiple entry points for teachers to engage students in informed analysis and interpretation of the artworks while simultaneously considering cultural context. In this way, the program is an ideal resource for teachers to generate discussions and assignments for Reflecting, Responding and Analyzing, appropriate to any grade level.

## **CREATING AND PRESENTING**

Suggested activities 1, 2, 4, 5 and 6 in this guide meet the overall criteria for Creating and Presenting for Grades 1-8, giving students the opportunity to produce art works to communicate feelings, ideas and understandings, following step by step guidelines. Each activity can be simplified or expanded to meet specific grade level requirements.

Suggested activities 3, 4, 5, 7 and 8 also meet the criteria for Creating and Presenting for Grades 9-12, by giving students an initial prompt to launch from and come up with their own concepts to design, plan and produce original artworks that could be documented for their portfolios.

## **EXPLORING FORMS AND CULTURAL CONTEXTS AND FOUNDATIONS**

Because the artworks in this collection are so diverse, and because the artists have provided so much information, the resource is rich with opportunities for elementary teachers (Grades 1-8) to provide students with an understanding of a variety of art forms, styles and techniques and their social and/or community contexts. For Grades 9-12, the diversity of artworks and artist statements will provide high school teachers the opportunity to engage students in developing their understanding of artistic conventions and techniques while finding language for describing and evaluating artworks. While the suggested activities are focused on Creating and Presenting, many of them also include suggested prompts to stimulate and facilitate these explorations.

## APPENDIX 1

## Ephemeral Art Examples

These examples of ephemeral art by New Zealand artist Joslyn Hobbis will gust away in the next wind, or be spread around by a passing dog. Their impermanence makes them that much more poignant, especially given their subject matter.

The wreath below was created at the Canadian Military Memorial in London, England. The pink triangles protest anti-gay purges in Chechnya.



"Perspective"  
by Joslyn Hobbis

"3 Pink Triangles, Pirbright Woods"  
by Joslyn Hobbis



## APPENDIX 1

## Ephemeral Art Examples

Hamiltonian artist Leanne Hudak uses her home garden as source material for her work. Her work is meant to fade, deteriorate and return to the earth. Here for a time to be enjoyed and admired, then gone.



Pressed flower papier-mâché lanterns  
by Leanne Hudak

"Aren't you a sweetpea? Summer 2020"  
by Leanne Hudak



## APPENDIX 1

## Accidental Art Examples

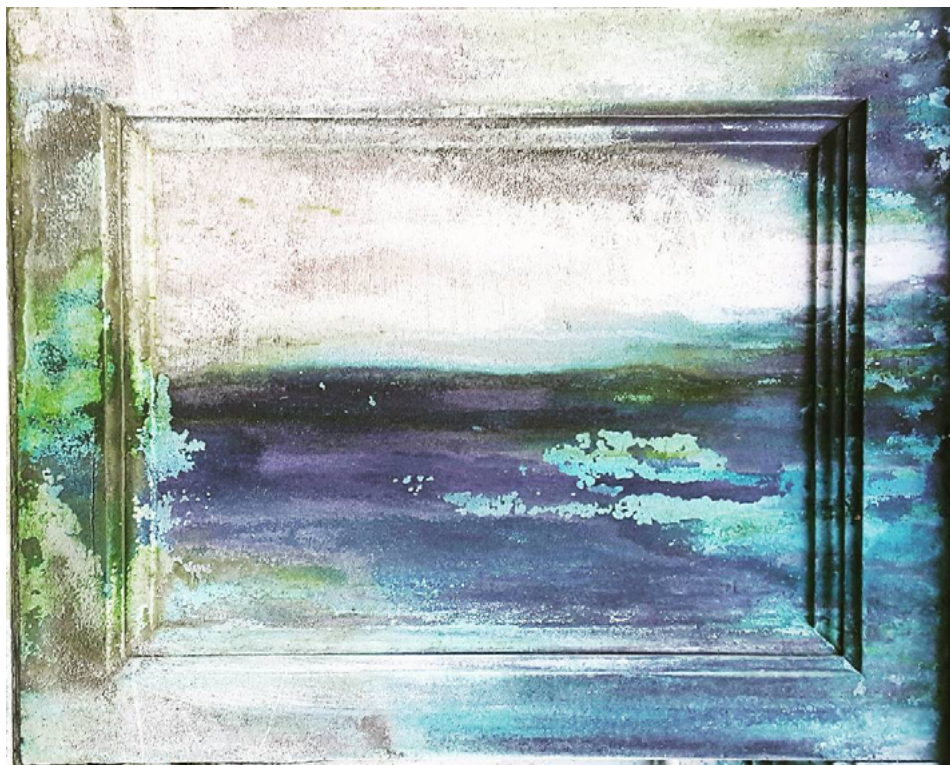
Accidental art invites us to look at the world around us in a new way. Who among us has not imagined shapes in the clouds?

Here, artist Joslyn Hobbis invites us to see art everywhere: in the stones at our feet, on the side of a grave marker.



Photo  
by Joslyn Hobbis

"Verdigris Seascape" 2016  
by Joslyn Hobbis



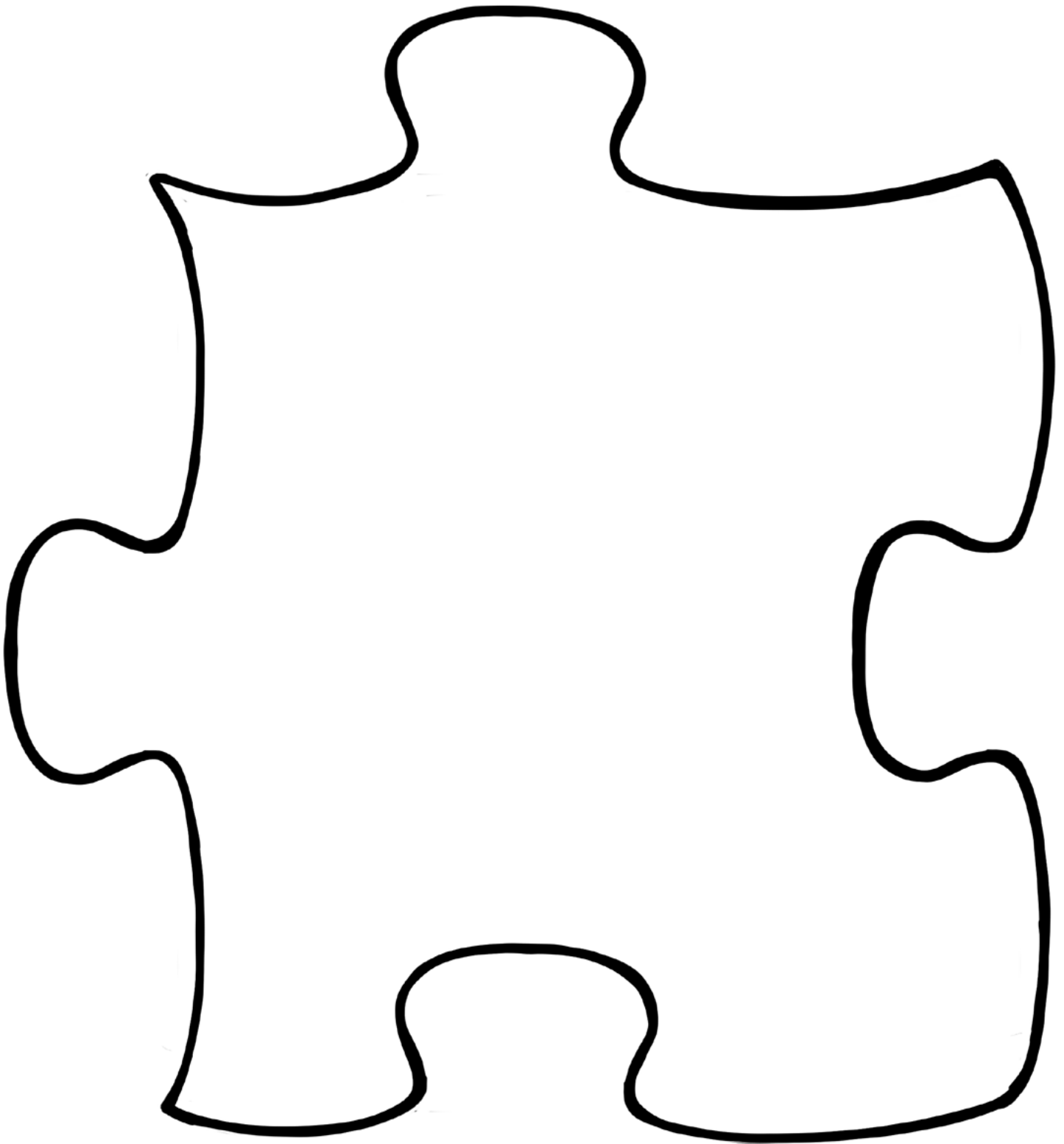
## IMAGE SOURCES

**Joslyn Hobbis**

Images reproduced with permission.  
Instagram @supacolourfragilistik

**Leanne Hudak**

Images reproduced with permission.  
Instagram: @sonderhouseflora



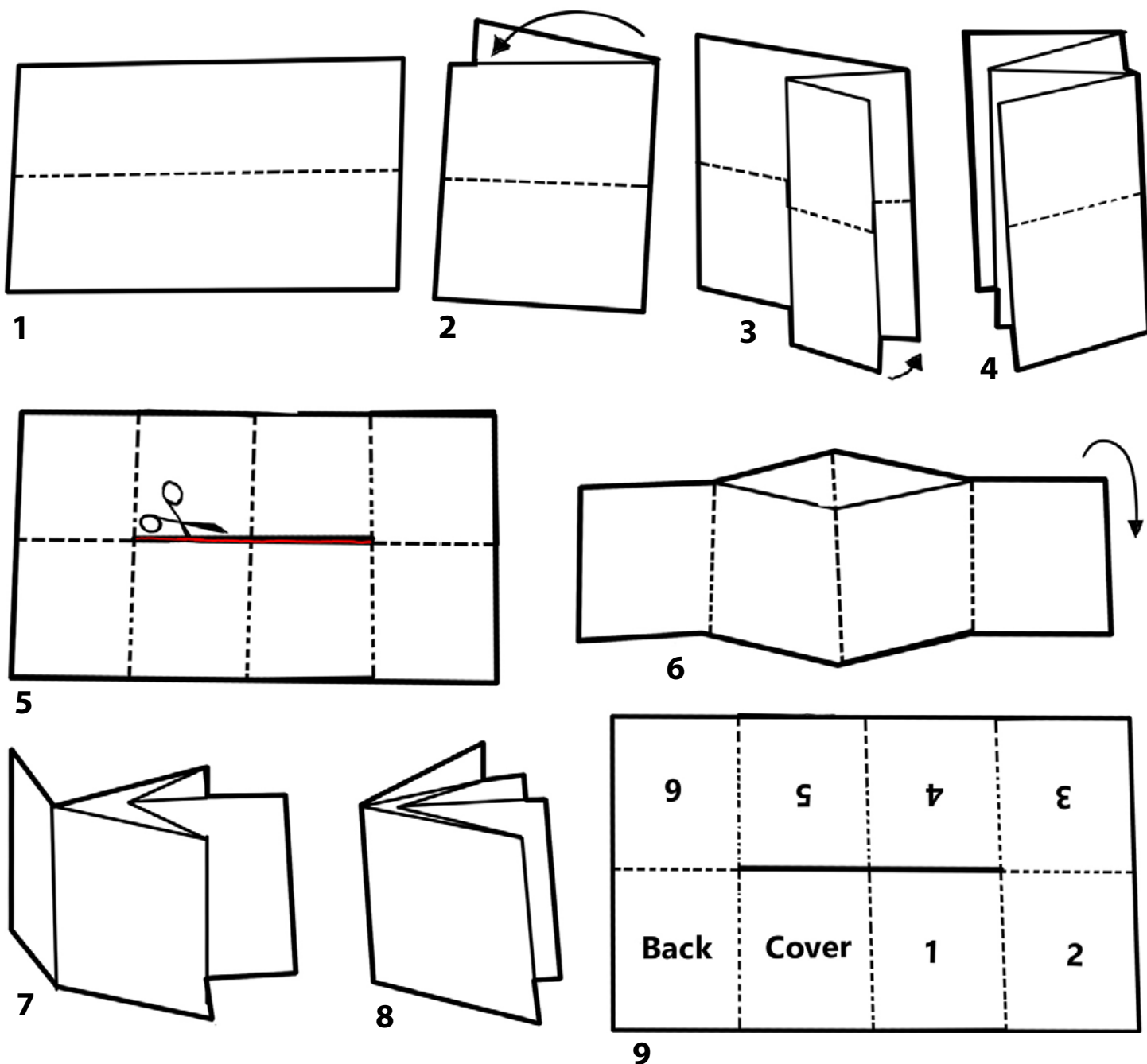
## APPENDIX 3

## XBook Folding Instructions

Note: An 8.5"x11" piece of paper will make a 6-page book with a front and back cover and dimensions of 2.75"x4.25" (7 cm x10.8 cm).

1. Fold a piece of paper in half lengthwise. Open.
2. Fold in half widthwise. Keep closed.
3. Take one edge and fold it back to the previous fold. Turn paper over.
4. Fold edge back to same fold as in step 3.
5. Cut a slit down the long fold, but ONLY along the middle two sections.

6. Fold in half again lengthwise.
7. Push the ends together so the middle portion makes an X. Form pages.
8. Fold over the middle and wrap them around to make a book.
9. Shows the folded and cut book lying flat to show where the pages fall.



## APPENDIX 4

## Labels for the Artworks

You may print off and cut out these labels if you want to use them for display of the artworks.

**Clarence Porter**

*Sunsets and Shadow Things - Bayview*

Chalk pastel, 18" x 14"

**Claudette Losier**

*Busy Intersection #2*

Acrylic on canvas, 16" x 20"

**Deeshani Fernando**

*Divided*

Acrylic on canvas, 18" x 24"

**Derya Kolcuoglu**

*Sailing Joyfully*

Silk fabric paint on Ödemiş silk, 10" x 10"

**ERNA dE VRIES**

*Living in Harmony*

Encaustic, 12" x 12"

**Lorrie Gallant**

*Ago:gweh*

Ink and watercolour on paper, 12" x 18"

**Jody Joseph**

*Around the Corner*

Oil on canvas, 12" x 16"

**Michelle Guitard**

*Birches*

Acrylic on canvas, 12" x 12"

**Pat Kozowyk**

*Snake in the Garden*

Ink and acrylic on paper, 7.5"

**Lena Montecalvo**

*Missing the Escarpment*

Watercolour, 13" x 9"

**Marina Randazzo**

*Works*

Acrylic, 16" x 20"

**stylo starr**

*where do they go*

Collage, 16" x 20"

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Corus

The Winberg Foundation

Earls Court Gallery

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