

# BLUES

## LET'S DO BLUE!

Heliconian visual artists explore their blues

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Nov. 25, 2021 to Feb. 6, 2022

Heliconian Hall, 35 Hazelton Avenue, Toronto  
[www.heliconianclub.org](http://www.heliconianclub.org)

## BRENDA BISIKER

I liked the process of choosing a colour to dominate a painting before starting to create. Doing this removes one of the challenging issues which occur in creating a work of art – the challenge of balance, interest and composition. In doing so, however, one can create other compositional problems.

I am interested in simplicity, shape and colour. Use of light and dark to create mystery is becoming increasingly important to me.

LET'S DO  
**BLUE**

Brenda Bisiker  
*Forbidden Fruit*  
2021, Oil and wax  
14 x 14 in

[bbisiker@rogers.com](mailto:bbisiker@rogers.com)

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## CLAIRE BONENFANT

### *Inkblot 1 to 4*

Recently I have been writing about my lapses of childhood memory. The timing of Let's Do Blue! allowed for a deeper exploration of the metaphor of the ink blot, releasing original impressions caught beneath the missing story.

### *From Out of the Blue*

For me Blue is the colour of what is not yet known, only intuited. With attention, the holes in our understanding finally give way, becoming the portals leading to the next unknown.

On the whole, Claire's work takes one of two directions, the first centering on interpreting the organic designs and rhythmic patterns formed in Nature, the second taking a more mythic approach, in an attempt to capture the subtler thought forms that are the foundation of our world.

LET'S DO  
BLUE

Claire Bonenfant  
*Inkblot I*  
2021, mixed media  
11 x 9 in

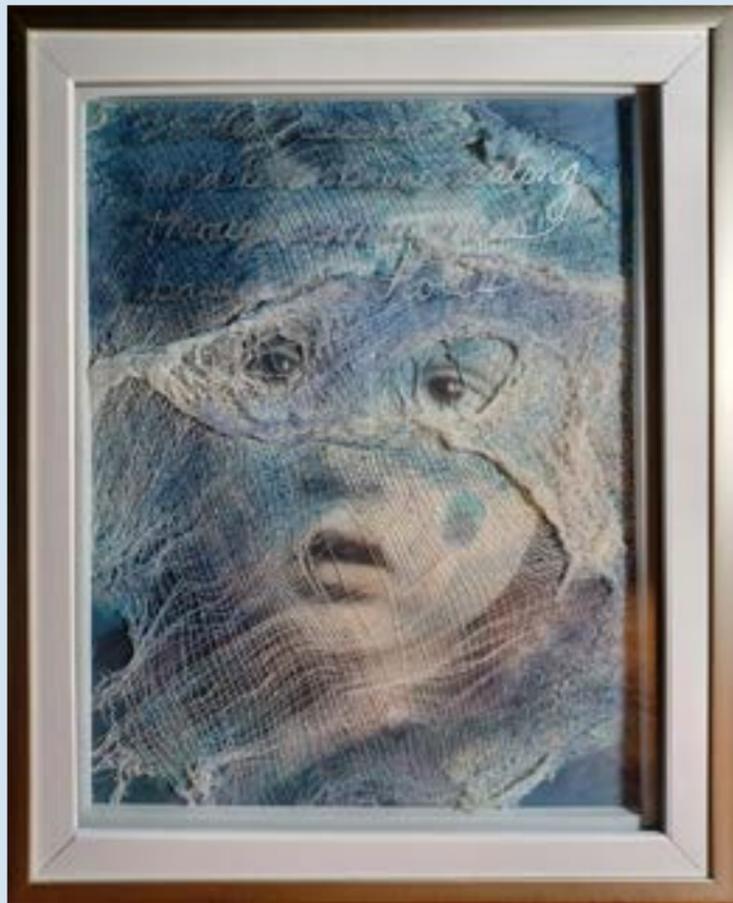
[clbonenfant@gmail.com](mailto:clbonenfant@gmail.com)



LET'S DO  
**BLUE**

Claire Bonenfant  
*Inkblot 2*  
2021, mixed media  
11 x 9 in

[clbonenfant@gmail.com](mailto:clbonenfant@gmail.com)



LET'S DO  
**BLUE**

Claire Bonenfant  
*Inkblot 3*  
2021, mixed media  
11 x 9 in

[clbonenfant@gmail.com](mailto:clbonenfant@gmail.com)

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LET'S DO  
BLUE

Claire Bonenfant  
*Inkblot 4*  
2021, mixed media  
11 x 9 in

[clbonenfant@gmail.com](mailto:clbonenfant@gmail.com)



LET'S DO  
**BLUE**

Claire Bonenfant  
*From Out of the Blue*  
2021, acrylic and gouache  
14 x 11 in

[clbonenfant@gmail.com](mailto:clbonenfant@gmail.com)



## LINDA BRISKIN

This photograph is titled *Moroccan Blue*. What color blue is it: sapphire, azure, beryl, cerulean, cobalt, indigo, navy, royal, sky blue, baby blue, robin's egg blue, cyan, cornflower blue, midnight blue, slate, steel blue, or Prussian blue? It reminds me of the compelling blues in the town of Chefchaouen (Morocco) where most buildings, fences, front doors, and even stone walkways are painted some shade of blue. Moroccan Blue however, was taken in Barcelona, just after the trip to Morocco. It's a dream image, and perhaps like the colour blue itself, it may

inspire feelings of tranquility.

Linda Briskin is a fine art photographer. She is intrigued by the juxtaposition of objects and reflections, the permeability between the remembered and the imagined, and the ambiguities in what we choose to see. In 2021, her photographs were chosen for the *Herstory* exhibit sponsored by Manhattan Arts International, the International Photography Exhibition at Viewpoint Gallery in Nova Scotia, and the Carmichael Canadian Landscape Exhibition at the Orillia Museum of Art and History.

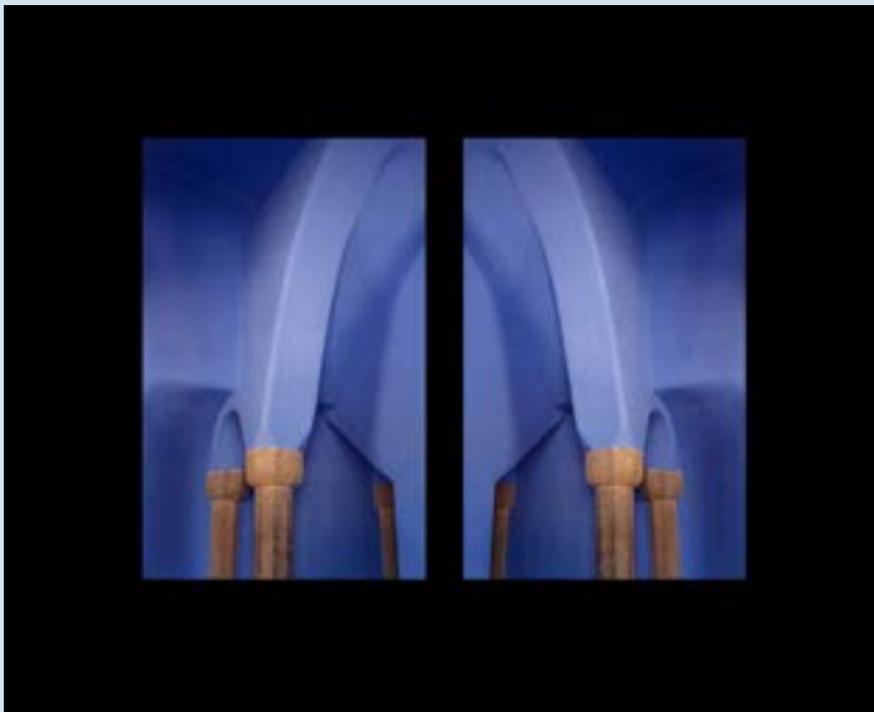
LET'S DO  
BLUE

Linda Briskin

*Moroccan Blue*

2021, Archival Pigment Print/Photography, 16 x 20 in  
[www.lindabriskinphotography.com](http://www.lindabriskinphotography.com), [lbriskin@yorku.ca](mailto:lbriskin@yorku.ca)

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## MARSHA BROWN

Blue lends an air of depth and mystery to a landscape painted on a chilly autumn afternoon at the Toronto Brick Works.

I work in a variety of media but among my favourites is the immediacy of plein air painting in watercolour. Working with or against the unpredictable elements of nature guarantees an experience that is never forgotten.

LET'S DO  
BLUE

Marsha Brown  
*On the Edge of Winter*  
2021, Watercolour, 8 x 10 in framed to 11 x 14 in en plein air  
[mb@marshabrown.ca](mailto:mb@marshabrown.ca)



## KATHERINE CHILDS

Abstract interpretations of the layers between water and ice in winter. These are imaginary spaces based on my experience.

Katherine Childs is a photographer living in Toronto. She has a BA from Reed College in Oregon, a diploma from the SMFA school in Boston, and a MFA from U. of Washington in Seattle.

LET'S DO  
**BLUE**

Katherine Childs  
*Blue Water One*  
Archival Ink Jet, 17 x 22 in framed  
[www.hesschilds.com](http://www.hesschilds.com), [khchilds@gmail.com](mailto:khchilds@gmail.com)



LET'S DO  
**BLUE**

Katherine Childs  
*Blue Water Three*  
Archival Ink Jet, 17 x 22 in framed  
[www.hesschilds.com](http://www.hesschilds.com), [khchilds@gmail.com](mailto:khchilds@gmail.com)



## LUCIE COLLINS

*Seacrest* was created for the show Let's Do Blue! in reminiscence of my youth in Beirut where the Mediterranean coast was my refuge for peace and serenity which I needed through the pandemic. I can dive into this painting and be in the deep sea.

*Torrent* reflects the tumultuous state of mind I was going through during the pandemic. However the blue colour in it was calling for peace and tranquil ascendance through the difficult time.

LET'S DO  
**BLUE**

Lucie Collins  
*Seacrest*  
2021, Acrylic on canvas  
Diptych 2 panels @12 x 24 in

[www.studiolucine.ca](http://www.studiolucine.ca)  
[luciecollins@gmail.com](mailto:luciecollins@gmail.com)



LET'S DO  
**BLUE**

Lucie Collins  
*Torrent*  
2021, Acrylic on canvas  
12 x 12 in

[www.studiolucine.ca](http://www.studiolucine.ca)  
[luciecollins@gmail.com](mailto:luciecollins@gmail.com)



## SARA CRAIG

I have never uttered the phrase, “that is an unfortunate colour blue”.

When I sit and think of blue; shades, tints and tones, they all feel really good. There is nothing like staring at the horizon on a cloudless day where above is sky and below is water. Even pronouncing the word feels good. A very effortless articulation.

My collage is quite precise yet the grid pattern was drawn with almost no expectation besides keeping within the perimeter line and it was drawn very quickly. I feel uneasy when I look at hyper realism or what

I call pinched art. I like to sense the creator of an art piece was not in their head while painting or creating. I feel the precision of my cut pieces of coloured paper don't count in that pinched way as cutting the paper was merely utilitarian and fairly mindless. As for the colour gradation, that was not even remotely planned. It was a slow improvisation. I would glue 5 squares at a go and not in sequence. A puzzle with no reference photo.

My art poem poster, “Don't Ruin”, is a literal expression of what the written word can mean to me.

LET'S DO  
**BLUE**

Sara Craig

*Blue Bleed*

2005, Paper Collage, 30 x 40 in NFS

Collection of the artist, [saramcraig\\_design@hotmail.com](mailto:saramcraig_design@hotmail.com)

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LET'S DO  
BLUE

Sara Craig

*Don't Ruin*

2021

Photography and graphic arts

32 x 24 in

saramcraig\_design@hotmail.com

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## SHEILA CRAIG WAENGLER

*Robinson Crusoe Island* is the largest of the Juan Fernandez Islands in Chilean territory. Daniel Defoe's book dates the story back to 1704 when a British Buccaneer ship deposited a sailor Alexander Selkirk on Mas a Tierra Island (Robinson Crusoe Island). He was picked up in 1709 and survived.

*Tugboat Sans Souci* This Tug boat was anchored in front of my small Precambrian white pine island at Georgian Bay.

Sheila studied Fine Arts at University College, U of T with painting instruction by Charles Comfort and John Hall. She was also

influenced by her mother Grace Craig, who knew all the Group of 7, and painted with Arthur Lismer and A.Y. Jackson.

Accompanying her foreign correspondent husband, Sheila travelled to 65 countries over a period of 35 years.

Sheila's media are as diverse as her travels. She has used oil crayons and watercolours to sketch daily life in India, Japan, Jamaica, Cuba, and Hawaii and is fluent in both acrylic and oil paint.

She is inspired by the pre-Cambrian rock formations in the Georgian Bay.

LET'S DO  
BLUE

Sheila Craig Waengler

*Robinson Crusoe Island*

2018, watercolour on paper, 9 x 11.5 in 14.75 x 17.5 in framed

[waengler@rogers.com](mailto:waengler@rogers.com)

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LET'S DO  
BLUE

Sheila Craig Waengler

*Tug Boat - Sans Souci - Georgian Bay*

2016, watercolour on paper, 8.25 x 11 in framed 12.25 x 15.25 in

[waengler@rogers.com](mailto:waengler@rogers.com)

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LET'S DO  
**BLUE**

Sheila Craig Waengler  
*Seagull Rendez-vous*  
2020, oil on canvas, 23 x 29.5 in framed 23 x 30 in  
[waengler@rogers.com](mailto:waengler@rogers.com)

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## RACHAEL GRAD

Blue is a favoured colour appearing in almost all my paintings. Differing shades of blue represent calm, water, sky, and at the same time storms, moodiness, spills, and stains.

Rachael Grad is a Toronto artist, mom of three, and former lawyer who has studied and worked in the US, France, Italy and Hong Kong. In 2008, Grad left practicing law to study painting full-time in New York City at the New York Studio School and then New York University (NYU), focusing on colourful abstract and figurative art.

Recently her art practice has expanded to incorporate digital painting and collage to assist her observational drawing and painting. Grad's artwork has been shown in solo and group shows in Washington, DC, New York City, Venice, Italy, and the Toronto area.

LET'S DO  
**BLUE**

Rachael Grad  
*Blue Abstract Marks 2*  
2019, acrylic on canvas  
12 x 12 in

[www.rachaelgrad.com](http://www.rachaelgrad.com)  
[rach@rachaelgrad.com](mailto:rach@rachaelgrad.com)



LET'S DO  
**BLUE**

Rachael Grad  
*Blue Orange Abstract*  
2019, acrylic on canvas, 18 x 24 in  
[www.rachaelgrad.com](http://www.rachaelgrad.com), [rach@rachaelgrad.com](mailto:rach@rachaelgrad.com)



LET'S DO  
**BLUE**

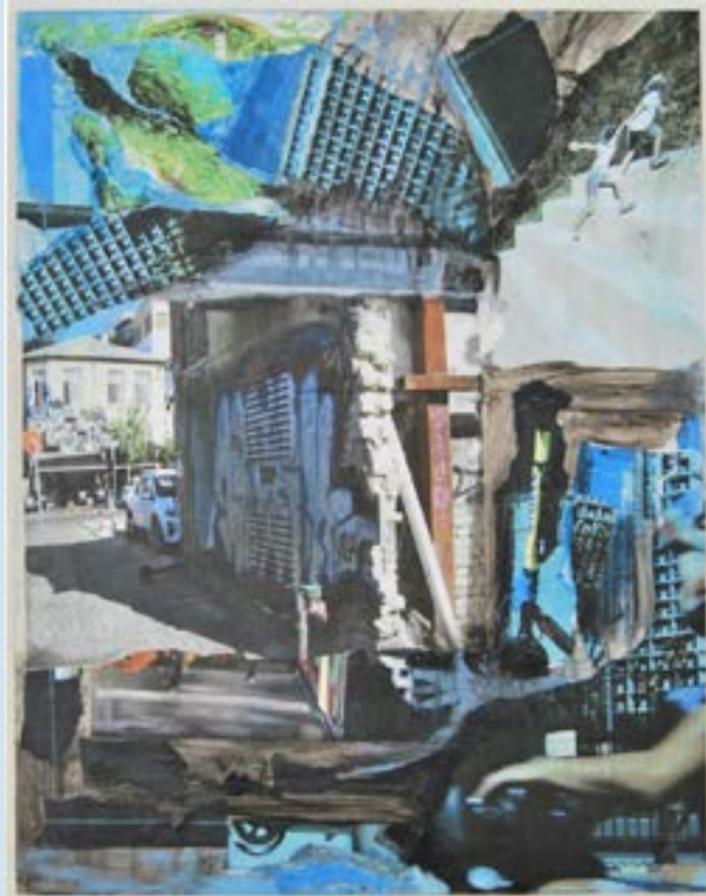
Rachael Grad  
*Experimental Blues (Diptych)*  
2021, acrylic on canvas, 3 x 4 ft  
[www.rachaelgrad.com](http://www.rachaelgrad.com), [rach@rachaelgrad.com](mailto:rach@rachaelgrad.com)



LET'S DO  
**BLUE**

Rachael Grad  
*Blue and White Collage*  
2019, mixed media on panel  
20 x 16 in

[www.rachaelgrad.com](http://www.rachaelgrad.com)  
[rach@rachaelgrad.com](mailto:rach@rachaelgrad.com)



LET'S DO  
**BLUE**

Rachael Grad  
*Blue Abstract Grass and Flowers*  
2019, acrylic on canvas, 18 x 24 in  
[www.rachaelgrad.com](http://www.rachaelgrad.com), [rach@rachaelgrad.com](mailto:rach@rachaelgrad.com)



## FLORENCE GUTTMAN

I have always explored various forms of art and my pieces reflect my love for colour, shape and movement.

Each painting in my “Let’s Do Blue!” collection demonstrates the use of different tools, mediums, shades and tones.

The dominance of blues in the paintings brings forth feelings and emotions, from calmness and serenity to boldness and risk taking.

LET'S DO  
**BLUE**

Florence Guttman  
*Electric Blues*  
2021, Acrylic  
24 x 24 in

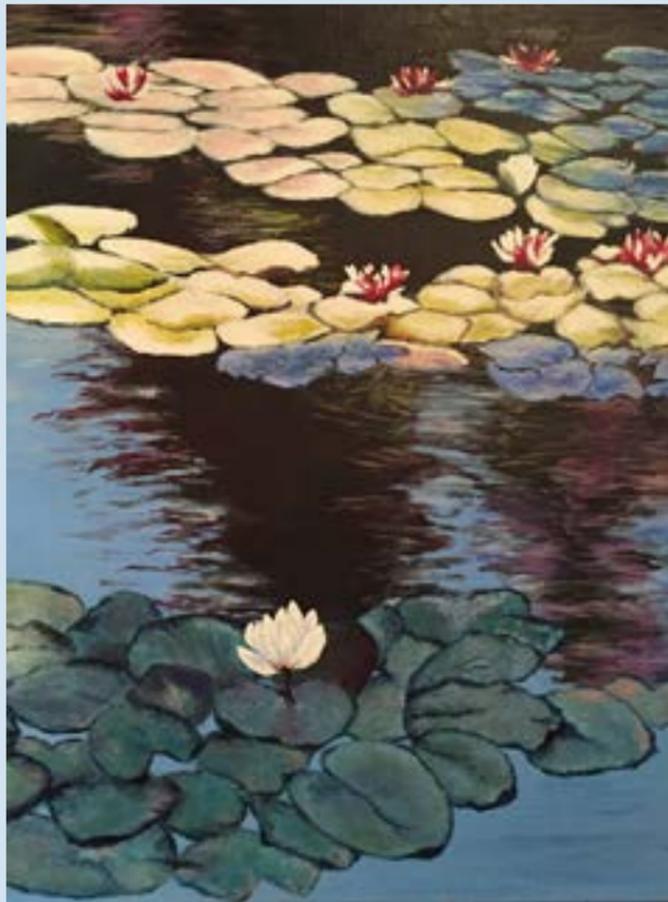
[flo.guttman@gmail.com](mailto:flo.guttman@gmail.com)



LET'S DO  
**BLUE**

Florence Guttman  
*Serene Lillies*  
2017, Acrylic  
20 x 16 in

[flo.guttman@gmail.com](mailto:flo.guttman@gmail.com)



LET'S DO  
**BLUE**

Florence Guttman  
*Shades of Blue*  
2021, Acrylic  
24 x 24 in

[flo.guttman@gmail.com](mailto:flo.guttman@gmail.com)



LET'S DO  
**BLUE**

Florence Guttman  
*Spring Fancy*  
2021, Acrylic  
24 x 18 in

[flo.guttman@gmail.com](mailto:flo.guttman@gmail.com)



## DOUGAL M. HAGGART

I paint to celebrate people, moments and spaces and to tell a story. I may paint on location, or sketch and paint from that experience later, using acrylic or watercolour.

Blue evokes emotions, not places or faces. Making a blue dominant painting is a challenge for me as a representational artist. So my entries in this show feature blue but came out of a narrative or expressive intent.

*Takeout, Coffee, February* was done earlier this year, during lockdown; a cold lonely coffee break too typical of our isolation.

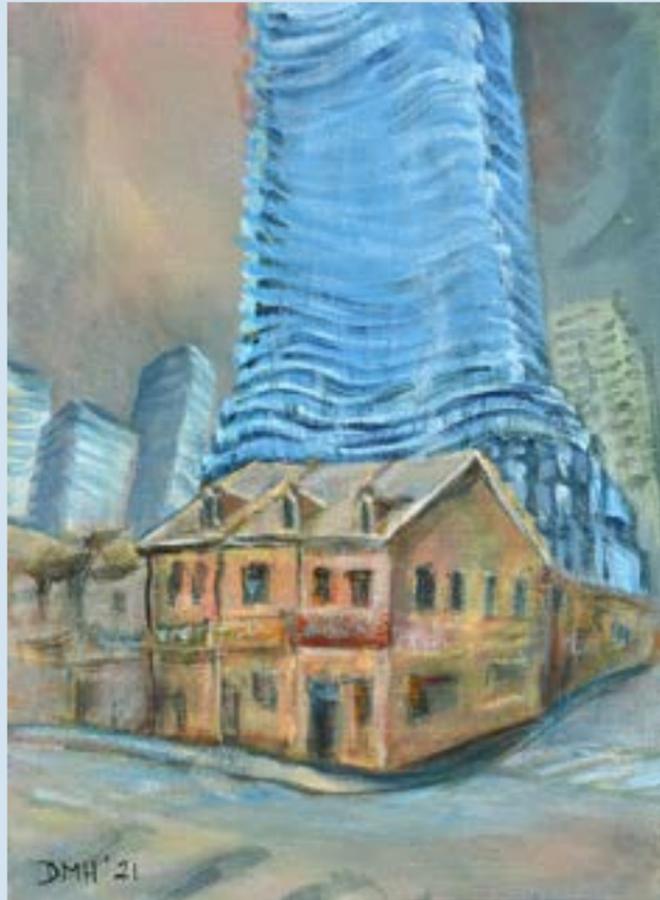
Getting out in the open air, however, does lift the spirit. I include *Finally, Winter* which celebrates being out in fresh, bright snow along with other kindred souls: a distant woman walking her dog and a man hugging one of the majestic old trees.

But as more enormous blue glass towers block the sky from the old two-story city, “Open air” is a vanishing commodity. I think: there goes the neighbourhood!

LET'S DO  
**BLUE**

Dougal M. Haggart  
*Changing City, Wellesley and  
Yonge, 2021*  
Acrylic on canvas board  
12 x 9 in

[www.dmhaggart.ca](http://www.dmhaggart.ca)  
[dougal@dmhaggart.ca](mailto:dougal@dmhaggart.ca)



Dougal M. Haggart  
*Takeout coffee, February*  
2021, Watercolour and gouache on paper, 8 x 11 in  
[www.dmhaggart.ca](http://www.dmhaggart.ca), [dougal@dmhaggart.ca](mailto:dougal@dmhaggart.ca)



LET'S DO  
**BLUE**

Dougal M. Haggart  
*It's all in your P.O.V.*  
2021, acrylic on canvas board  
10 x 8 in

[www.dmhaggart.ca](http://www.dmhaggart.ca)  
[dougal@dmhaggart.ca](mailto:dougal@dmhaggart.ca)



LET'S DO  
**BLUE**

Dougal M. Haggart  
*Still a lone light in the great dark*  
2021, Acrylic on canvas board  
12 x 9 in

[www.dmhaggart.ca](http://www.dmhaggart.ca)  
[dougal@dmhaggart.ca](mailto:dougal@dmhaggart.ca)



LET'S DO  
BLUE

Dougal M. Haggart  
*Finally. Winter*  
2016, Acrylic on canvas, 12 x 24 in  
[www.dmhaggart.ca](http://www.dmhaggart.ca), [dougal@dmhaggart.ca](mailto:dougal@dmhaggart.ca)

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## MARGARET KITTEL CANALE

You can simply do a quick perusal of my portfolio to notice that the colour blue dominates many of my photos. The colour blue naturally occurs in my landscape photos where I focus on the air (sky) and water elements. Blue also contrasts beautifully with the land (earth) and sun (fire) elements.

The photos in this show exemplify the peaceful serenity of blue as well as the movement and dynamism of the living blue elements in air and water.

Margaret Kittel Canale is a Toronto-based photographer who draws inspiration from the beauty, landscapes, architecture and spiritual essence of the places she visits. She is a largely self-taught photographer whose photographic strength lies in the visions she sees through the viewfinder and captures in the images that she brings to life.

Margaret has participated in juried and other exhibitions. Many of her photo art pieces hang in private and corporate spaces.

LET'S DO  
**BLUE**

Margaret Kittel Canale

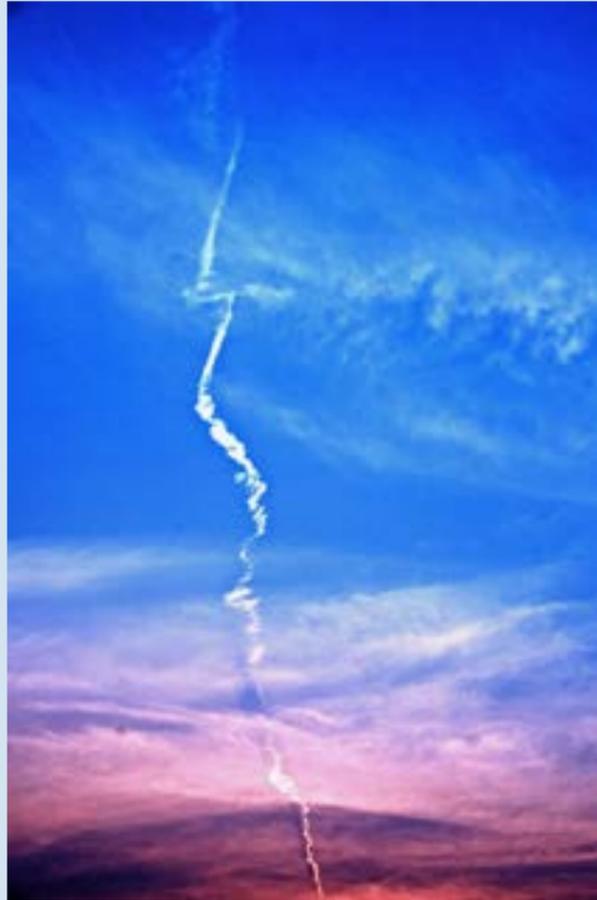
*Jagged Sky*

photo on acrylic

30 x 20 in

[www.margaretkittelcanale.com](http://www.margaretkittelcanale.com)

[margaret.kittel@alumni.utoronto.ca](mailto:margaret.kittel@alumni.utoronto.ca)



LET'S DO  
**BLUE**

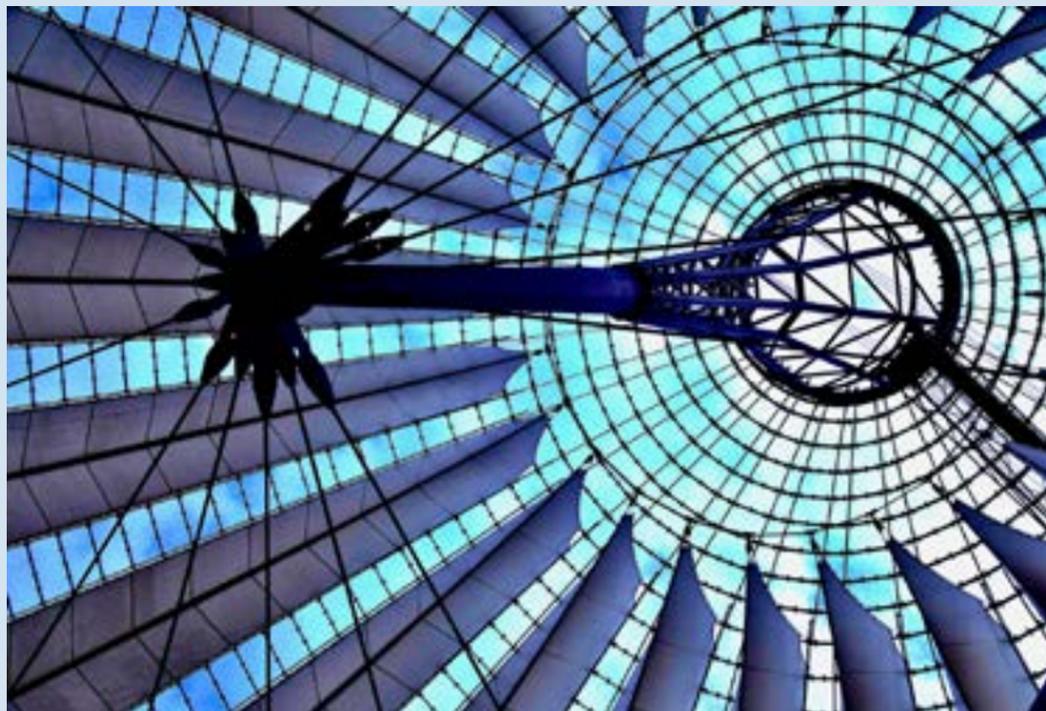
Margaret Kittel Canale

*Blue sky atrium*

photo on canvas, 16 x 24 in

[www.margaretkittelcanale.com](http://www.margaretkittelcanale.com), [margaret.kittel@alumni.utoronto.ca](mailto:margaret.kittel@alumni.utoronto.ca)

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LET'S DO  
**BLUE**

Margaret Kittel Canale

*Blue sky water reverse*

photo on metal, 24 x 32 in

[www.margaretkittelcanale.com](http://www.margaretkittelcanale.com), [margaret.kittel@alumni.utoronto.ca](mailto:margaret.kittel@alumni.utoronto.ca)

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## JAN KRAUS

People often describe the color blue as calm and serene. Yet as a cool colour, blue can also seem melancholy, distant, or even cold.

These paintings are a dialogue with the pandemic.

I am a retired spiritual care professional and health care educator. I am primarily a watercolorist with a strong interest in painting on location. My art practice calls me to pay attention and be fully present. As I paint or draw I see the world in new and unexpected ways. It is my intention to express the spirit of a particular place and time.

LET'S DO  
**BLUE**

Jan Kraus  
*Covid Blues*  
2020, Watercolour  
10 x 9 in (framed 15 x 12 in)  
jankraus@pathcom.com

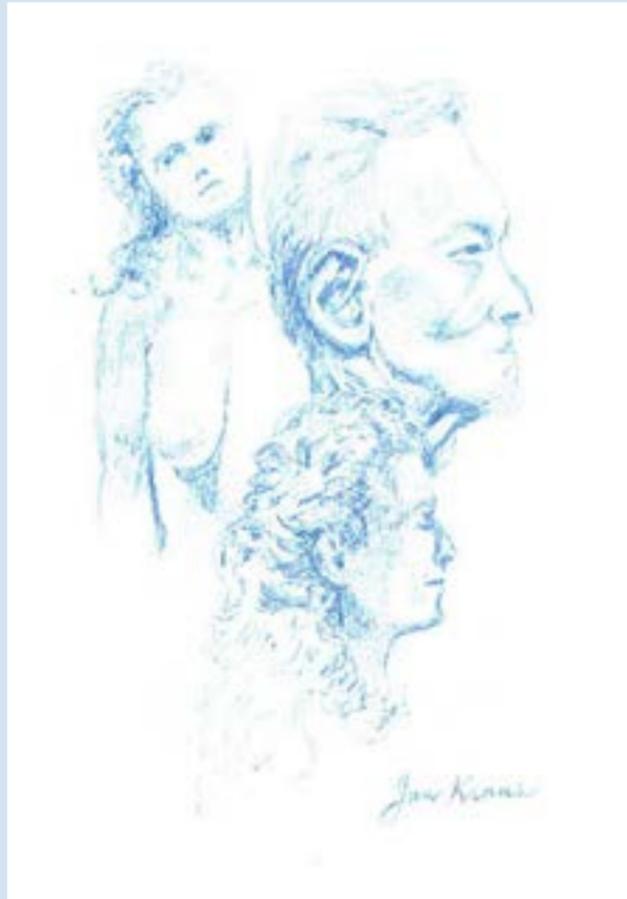
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LET'S DO  
**BLUE**

Jan Kraus  
*Feeling Blue*  
2021, Coloured pencil  
7 x 5 in (framed 13 x 10.25 in)

[jankraus@pathcom.com](mailto:jankraus@pathcom.com)



## KYE MARSHALL

In the winter the world is transformed into a pristine flowing landscape. I am fascinated by the sculpted formations created by wind and storms. This year I started to see the soft contours of female forms emerging in the snow, with the reflection of blue skies adding colour to the sculptures making them ever more pronounced. Perhaps my wish for a more female consciousness in this world allows me to see these gorgeous formations.

Marshall is a composer and experimental cellist who brings to her photography her experience, vision and discipline as a profes-

sional musician. Her compositional skills using colour, rhythm, line and form influence her photographs. She plays with elements such as visual figure/ground as they relate to the musical soloist/accompaniment.

Her photographs have been used on the cover of five of her CDs and chosen for the CNMTA Centennial book, *Yes ArtGala* and *ShowYour Ontario* contest. Her photographs appear in a Magnum Blurb book (2010), in private collections, solo, and group shows.

LET'S DO  
BLUE

Kye Marshall  
*Fleeting Female Forms (i)*  
2021, Archival Pigment Print, 15 x 22 in  
[www.kyemarshall.com](http://www.kyemarshall.com), [kyemarshall@rogers.com](mailto:kyemarshall@rogers.com)

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LET'S DO  
BLUE

Kye Marshall  
*Fleeting Female Forms (ii)*  
2021, Archival Pigment Print, 15 x 22 in  
[www.kyemarshall.com](http://www.kyemarshall.com), [kyemarshall@rogers.com](mailto:kyemarshall@rogers.com)

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LET'S DO  
BLUE

Kye Marshall  
*Fleeting Female Forms (iii)*  
2021, Archival Pigment Print, 15 x 22 in  
[www.kyemarshall.com](http://www.kyemarshall.com), [kyemarshall@rogers.com](mailto:kyemarshall@rogers.com)

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LET'S DO  
BLUE

Kye Marshall  
*Fleeting Female Forms (iv)*  
2021, Archival Pigment Print, 15 x 22 in  
[www.kyemarshall.com](http://www.kyemarshall.com), [kyemarshall@rogers.com](mailto:kyemarshall@rogers.com)

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## CATHERINE MAUNSELL

I began by painting the observed world but now I paint what I imagine, not what I see.

I begin each painting without too much planning... perhaps a starting shape or some testing of colours.

I am an emotional painter who responds to the lines, shapes and colours – as I paint – never certain where I will finally land! Sometimes the initial marks get to survive as laid down but as I engage in the process of reviewing and revising, painting over and scratching through, reworking shapes and adjusting colour, they may disap-

pear or change beyond recognition. Creating a finished painting is a process of addition and subtraction.

For many years, I worked behind locked doors in a variety of correctional settings. My free-wheeling painting provided the perfect antidote to the rigidity of my work life in a para-military organization.

LET'S DO  
**BLUE**

Catherine Maunsell  
*Happiness is Blue*  
2021, Acrylic on Paper  
30 x 22 in

[www.cmaunsell.com](http://www.cmaunsell.com)  
[cath.maunsell@icloud.com](mailto:cath.maunsell@icloud.com)



LET'S DO  
**BLUE**

Catherine Maunsell  
*Estuary, Low Tide*  
2021, Acrylic on Wood Panel  
36 x 24 in

[www.cmaunsell.com](http://www.cmaunsell.com)  
[cath.maunsell@icloud.com](mailto:cath.maunsell@icloud.com)



LET'S DO  
**BLUE**

Catherine Maunsell  
*Believe What You Will*  
2019, Acrylic on Paper  
30 x 22 in

[www.cmaunsell.com](http://www.cmaunsell.com)  
[cath.maunsell@icloud.com](mailto:cath.maunsell@icloud.com)



LET'S DO  
**BLUE**

Catherine Maunsell  
*Joy Despite All*  
2019, Acrylic on Paper, 22 x 30 in  
[www.cmaunsell.com](http://www.cmaunsell.com), [cath.maunsell@icloud.com](mailto:cath.maunsell@icloud.com)

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LET'S DO  
**BLUE**

Catherine Maunsell  
*Let It Be... Blue*  
2021, Acrylic on Paper  
30 x 22 in

[www.cmaunsell.com](http://www.cmaunsell.com)  
[cath.maunsell@icloud.com](mailto:cath.maunsell@icloud.com)



LET'S DO  
**BLUE**

Catherine Maunsell  
*Cuckoo Bananas #1*  
2021, Acrylic on Gallery Mount  
Canvas  
8 x 8 in

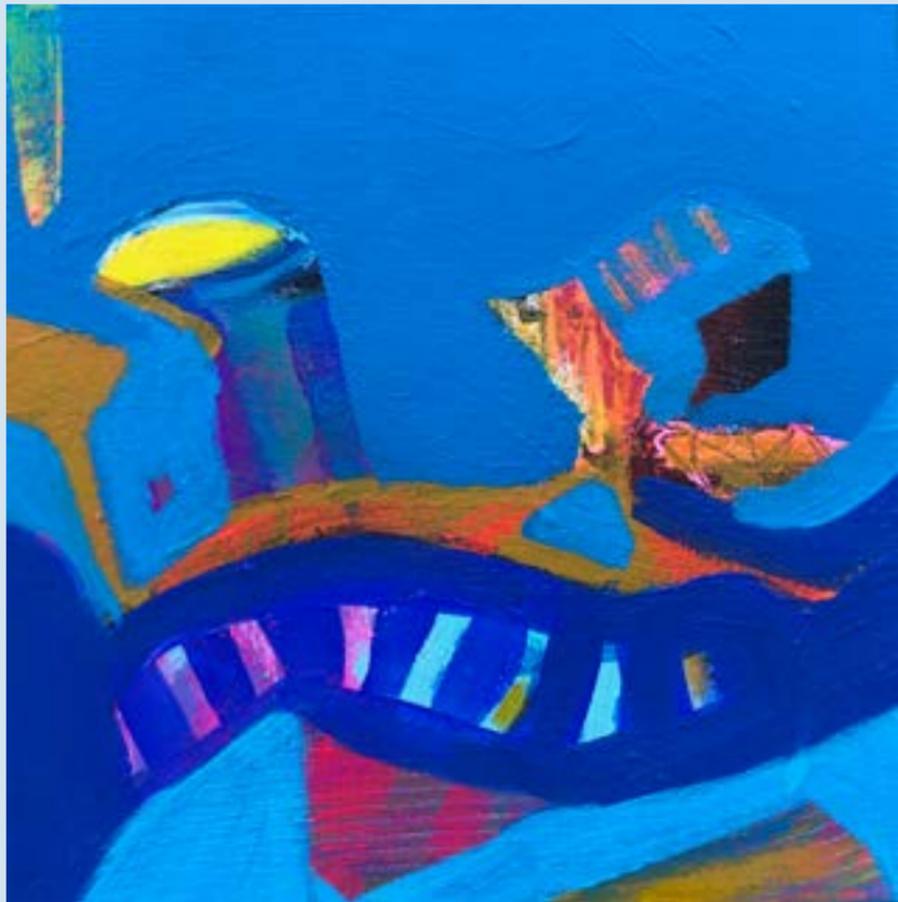
[www.cmaunsell.com](http://www.cmaunsell.com)  
[cath.maunsell@icloud.com](mailto:cath.maunsell@icloud.com)



LET'S DO  
**BLUE**

Catherine Maunsell  
*Cuckoo Bananas #2*  
2021, Acrylic on Canvas  
8 x 8 in

[www.cmaunsell.com](http://www.cmaunsell.com)  
[cath.maunsell@icloud.com](mailto:cath.maunsell@icloud.com)



LET'S DO  
**BLUE**

Catherine Maunsell  
*Cuckoo Bananas #3*  
2021, Acrylic on Canvas  
5 x 7 in

[www.cmaunsell.com](http://www.cmaunsell.com)  
[cath.maunsell@icloud.com](mailto:cath.maunsell@icloud.com)



LET'S DO  
**BLUE**

Catherine Maunsell  
*Cuckoo Bananas #4*  
2021, Acrylic on Canvas, 5 x 7 in  
[www.cmaunsell.com](http://www.cmaunsell.com), [cath.maunsell@icloud.com](mailto:cath.maunsell@icloud.com)

65



LET'S DO  
**BLUE**

Catherine Maunsell  
*Cuckoo Bananas #5*  
2021, Acrylic on Canvas, 5 x 7 in  
[www.cmaunsell.com](http://www.cmaunsell.com), [cath.maunsell@icloud.com](mailto:cath.maunsell@icloud.com)

66



LET'S DO  
**BLUE**

Catherine Maunsell  
*Seriously Blue*  
2021, Acrylic on Paper, 22 x 30 in  
[www.cmaunsell.com](http://www.cmaunsell.com), [cath.maunsell@icloud.com](mailto:cath.maunsell@icloud.com)

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## PIERA PUGLIESE

On *Severn River*: I'm so grateful to have found this beautiful river. An idyllic place to pass summer days.

I am primarily a landscape painter, but I live in the city. I paint nature wherever I find it: over the house tops; on the street; in the parks; at the cottage; and on my travels. I am examining how my naive, limited and controlled exposure to the wilderness makes me complacent about the extensive destruction of the natural world around me. I am endeavouring to not be silent about the world we are losing.

I am an award-winning artist and arts advocate based in Toronto. I have been involved in group shows in both public and private galleries, and solo shows in alternative exhibition venues. I was the recipient of a Purchase Award from the Archives of Ontario in 2003 and Papermaking and Realist Painting awards from the Ontario College of Art during my studies.

I founded the Junction Arts Festival, co-founded the Junction Forum for Arts and Culture. Recently I completed the 2021 Alchemy Artist Residency program.

LET'S DO  
**BLUE**

Piera Pugliese  
*Severn River*  
2017, Oil on canvas  
44 x 24 in

[www.pierapugliese.com](http://www.pierapugliese.com)  
[piera\\_p@sympatico.ca](mailto:piera_p@sympatico.ca)



LET'S DO  
BLUE

Piera Pugliese  
*Inside Passage*  
2017, Oil on canvas, 24 x 44 in  
[www.pierapugliese.com](http://www.pierapugliese.com), [piera\\_p@sympatico.ca](mailto:piera_p@sympatico.ca)

70



## JOANNE SHENFELD

These abstract works evoke colourful and whimsical imagined vistas. Each piece starts with an active ground that is composed of acrylic medium, collage and texture. Subsequent layers of paint, ink, collage, line and glazing build up to create an intricate and dense surface.

This series focuses on vertical, elongated landscapes.

My work has appeared in juried shows at Gallery 1313, North Toronto Group of Artists, Tarragon Theatre, Toronto Public Library, Lift Ground Print Studio/Gallery and the Wychwood Barns Art Market. Most recently, one of my paintings was featured on the cover of the Life Section of the *Toronto Star* ( <https://bit.ly/2Rgb4xF> ), and another on the cover of *To Measure the World*, the poetry book by Karen Shenfeld (Ekstasis Editions, 2020).

LET'S DO  
**BLUE**

Joanne Shenfeld  
*Blue Vue I*  
2021, Mixed Media on Paper  
20 x 10 in

[www.joanneshenfeld.weebly.com](http://www.joanneshenfeld.weebly.com)  
[joanneshenfeld@gmail.com](mailto:joanneshenfeld@gmail.com)



LET'S DO  
**BLUE**

Joanne Shenfeld  
*Blue Vue II*  
2021, Mixed Media on Paper  
20 x 10 in

[www.joanneshenfeld.weebly.com](http://www.joanneshenfeld.weebly.com)  
[joanneshenfeld@gmail.com](mailto:joanneshenfeld@gmail.com)



LET'S DO  
**BLUE**

Joanne Shenfeld  
*Blue Vue III*  
2021, Mixed Media on Paper  
20 x 10 in

[www.joanneshenfeld.weebly.com](http://www.joanneshenfeld.weebly.com)  
[joanneshenfeld@gmail.com](mailto:joanneshenfeld@gmail.com)



LET'S DO  
**BLUE**

Joanne Shenfeld  
*Blue Vue IV*  
2021, Mixed Media on Paper  
20 x 10 in

[www.joanneshenfeld.weebly.com](http://www.joanneshenfeld.weebly.com)  
[joanneshenfeld@gmail.com](mailto:joanneshenfeld@gmail.com)



## PATRICIA STAMP

Having inherited some beautiful nineteenth century Bristol blue glassware collected by my parents in England after World War II, I fell in love with the intense deep blue of cobalt-infused glass.

I expanded the antique collection with pieces that include Depression era cobalt glass (made just before the radioactive element was banned from glass manufacture), through modern pieces by glass artists, and European makers such as Holmegaard.

In this series, I am inspired by the way in which the shapes of the glass catch and transmit the light, celebrating the essence of Blue.

LET'S DO  
**BLUE**

Patricia Stamp  
*Bristol Blue I*  
2021, photograph  
11.5 x 9.5 in  
18 x 15.5 in framed

[www.patriciastamp.com](http://www.patriciastamp.com)



LET'S DO  
**BLUE**

Patricia Stamp  
*Bristol Blue II*  
2021, photograph  
11.5 x 9.5 in  
18 x 15.5 in framed

[www.patriciastamp.com](http://www.patriciastamp.com)



LET'S DO  
**BLUE**

Patricia Stamp  
*Bristol Blue III*  
2021, photograph  
11.5 x 9.5 in  
18 x 15.5 in framed

[www.patriciastamp.com](http://www.patriciastamp.com)



LET'S DO  
**BLUE**

Patricia Stamp  
*Bristol Blue IV*  
2021, photograph  
11.5 x 9.5 in  
18 x 15.5 in framed

[www.patriciastamp.com](http://www.patriciastamp.com)

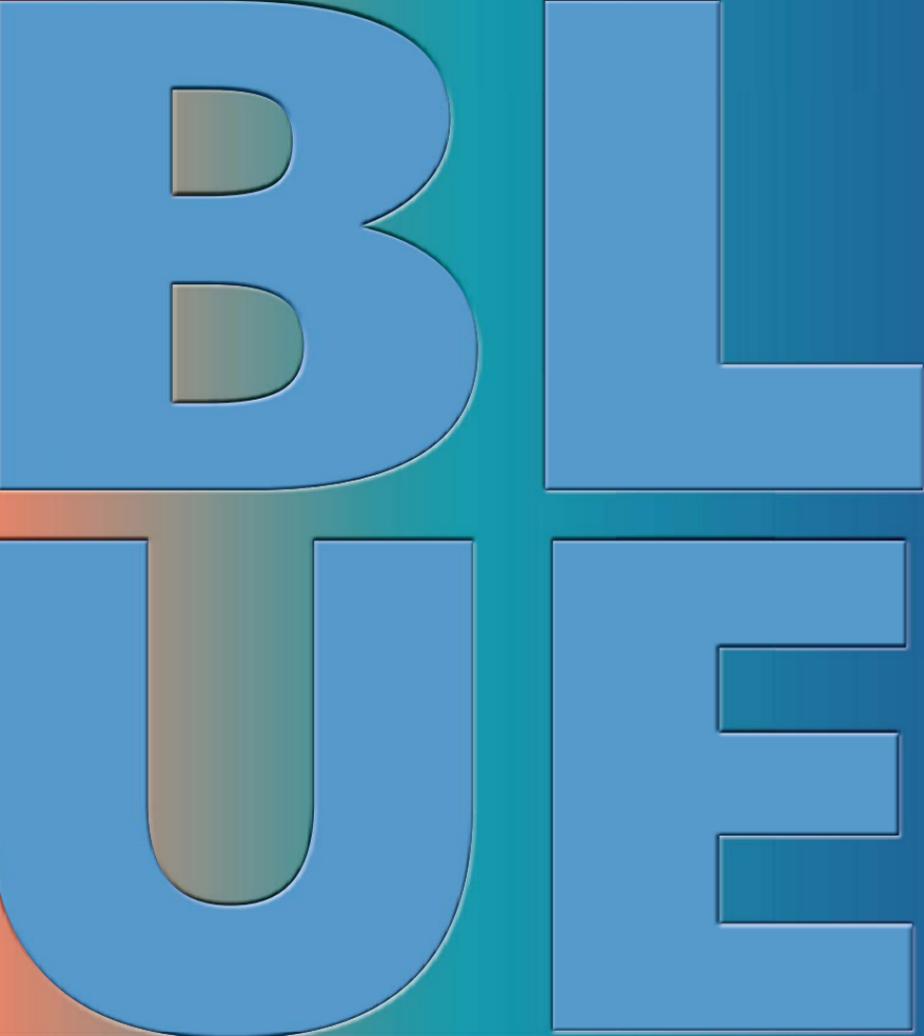


LET'S DO  
**BLUE**

Patricia Stamp  
*Bristol Blue V*  
2021, photograph  
11.5 x 9.5 in  
18 x 15.5 in framed

[www.patriciastamp.com](http://www.patriciastamp.com)





## LET'S DO BLUE!

Heliconian visual artists explore their blues



### Notice to Collectors

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THE HELICONIAN CLUB  
WOMEN LIVING IN THE ARTS

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