

THE Living Earth

Heliconian visual artists commemorate Earth Day

March 31 - May 4, 2022

Reception Saturday, April 2 1 - 4 pm

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THE HELICONIAN CLUB
since 1909

Heliconian Hall, 35 Hazelton Avenue, Toronto

www.heliconianclub.org

Aurora Borealis

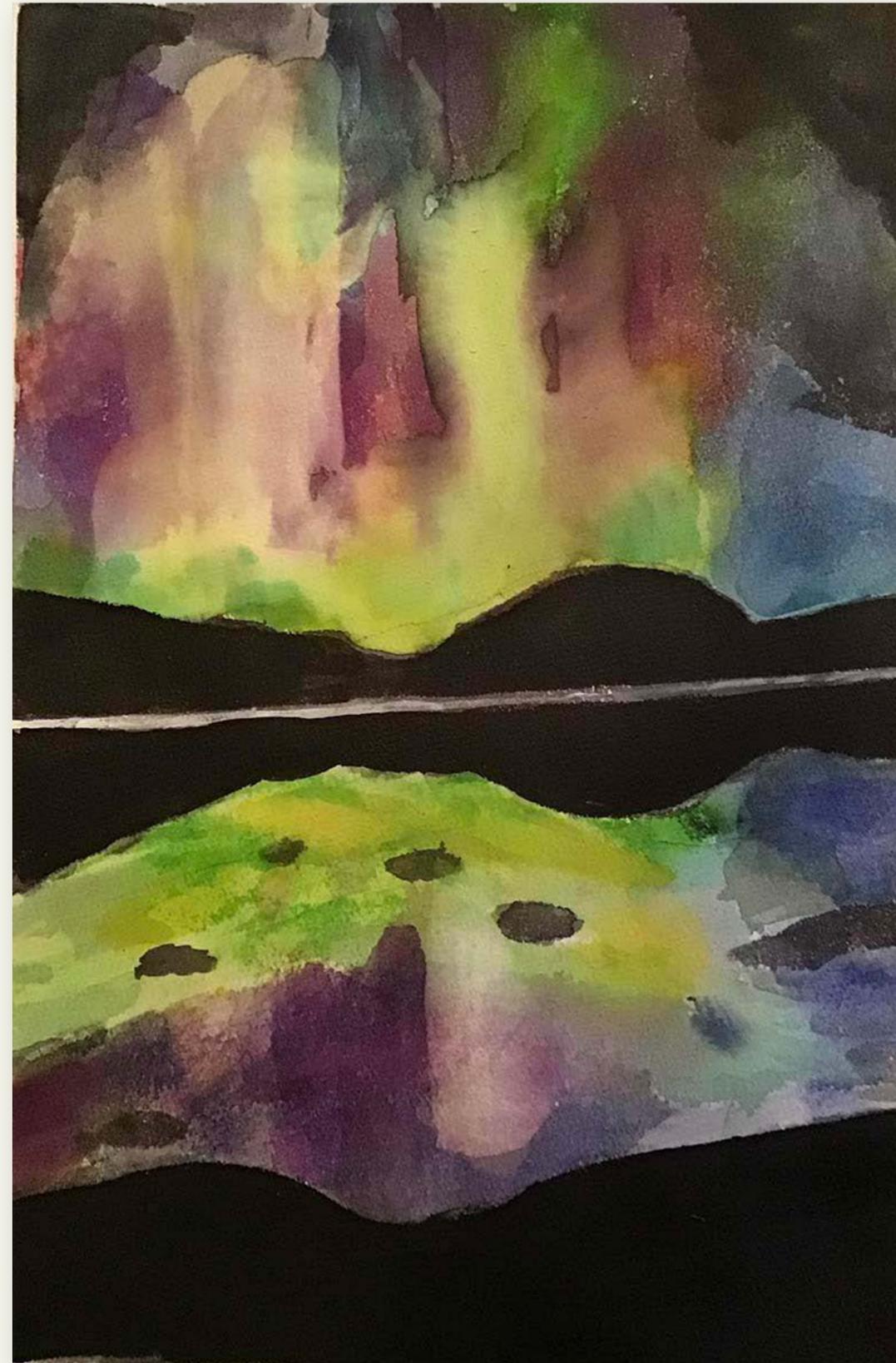
Watercolour, 2022

15 X 10 in

I found the title of the show very all-encompassing since we ourselves and all that surrounds us are part of The Living Earth.

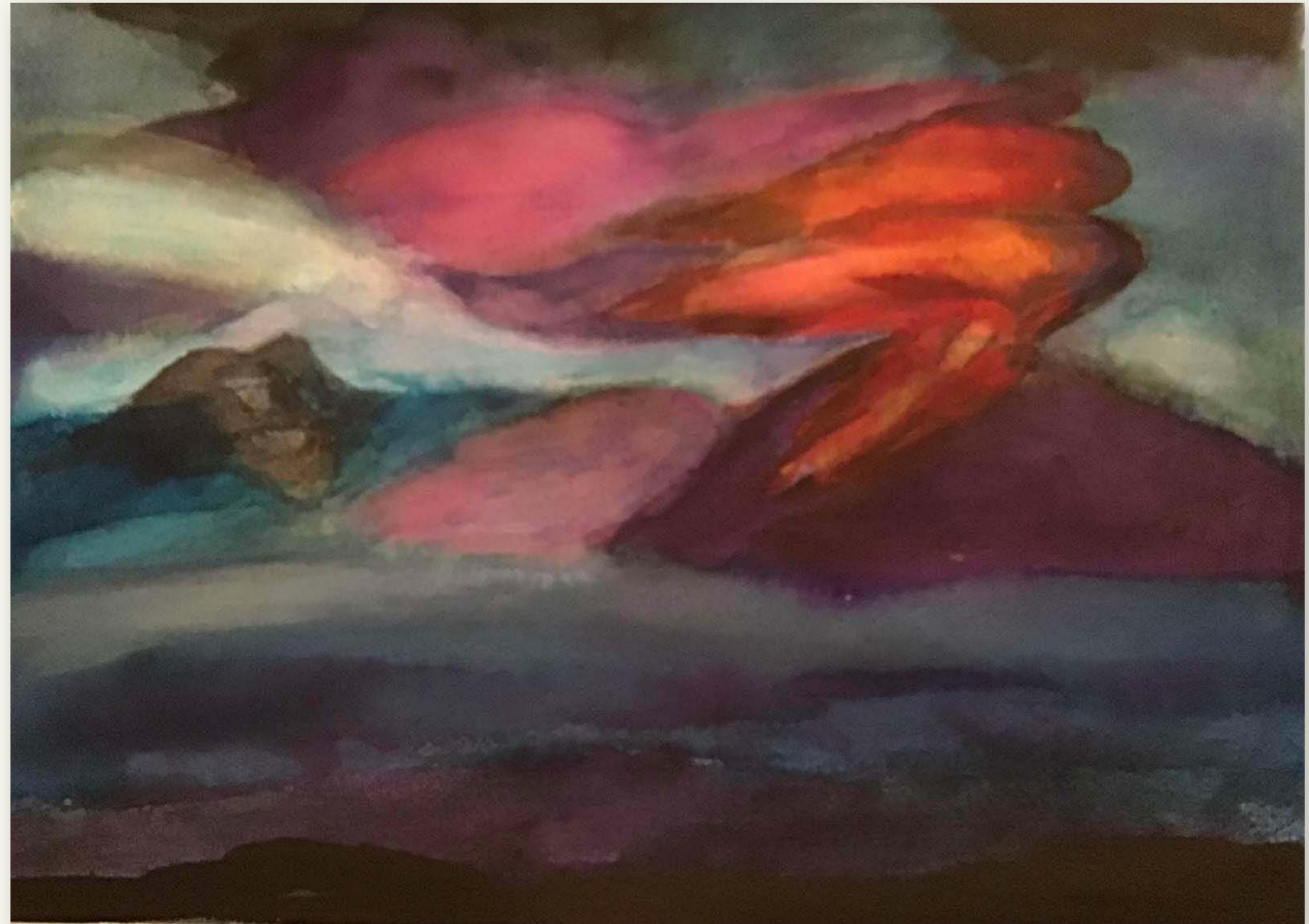
I decided to focus on the spectacular manifestations of The Living Earth: the Aurora Borealis with its fascinating colours, an exploding volcano, and the ever-changing nature of forest with its trees grasses and flowers.

PATRICIA BELLO
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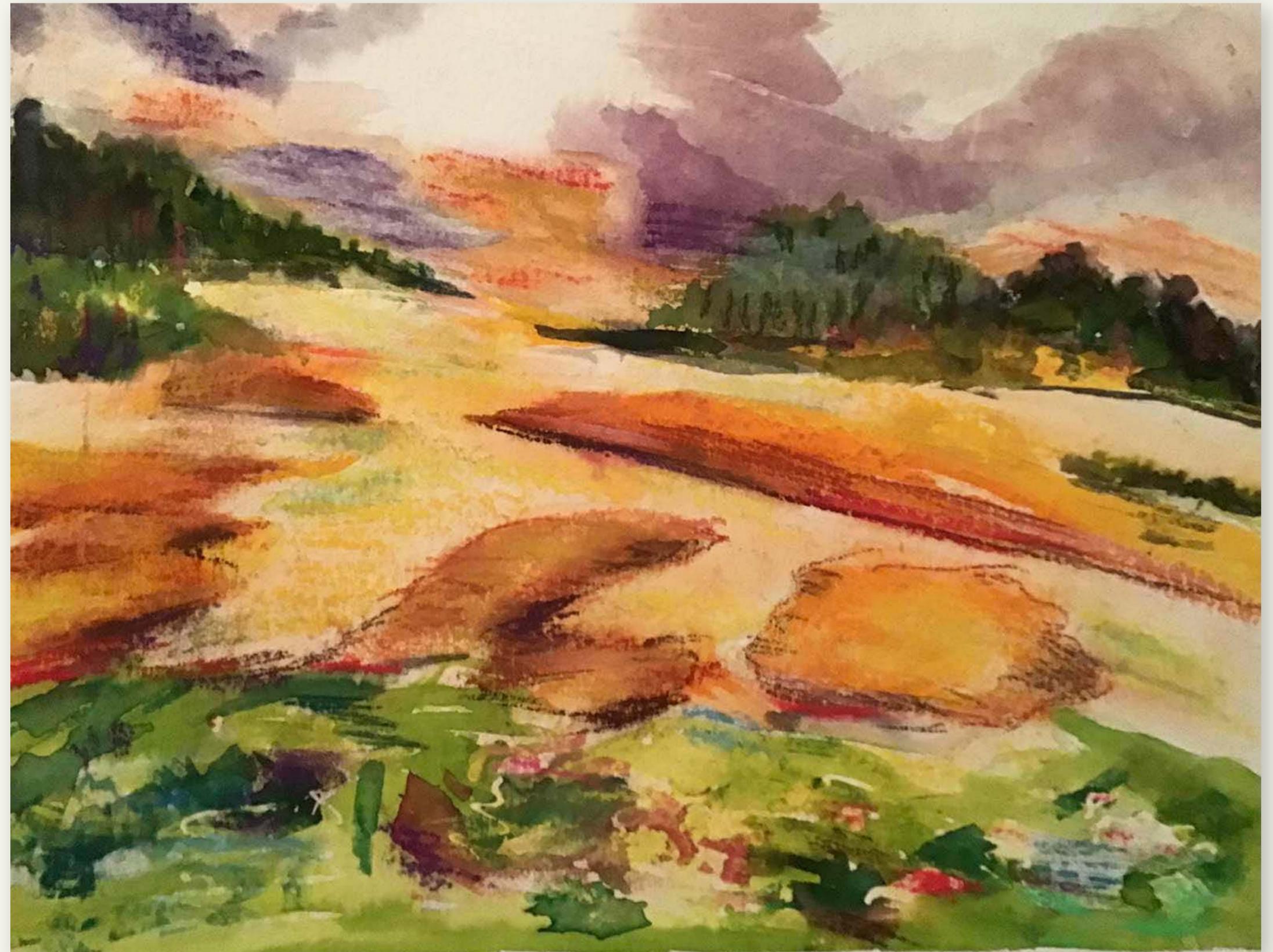
Volcano
Watercolour, 2022
10.75 X 15 in

PATRICIA BELLO
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Untitled
Watercolour & Pastel, 2019
10.75 X 14 in

PATRICIA BELLO
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Changing Earth: Spring

acrylic on canvas, 2022

24 X 12 in

Summer and *Winter* were first painted in 2019, but my knowledge regarding climate change had to grow before being able to approach *Spring* and *Autumn*, as the effects on these seasons are subtler and more dynamic. I represent them as the shrinking seasons, encroached upon by the too wet and too hot summer.

CLAIRE BONENFANT

clbonenfant@gmail.com



Changing Earth: Summer

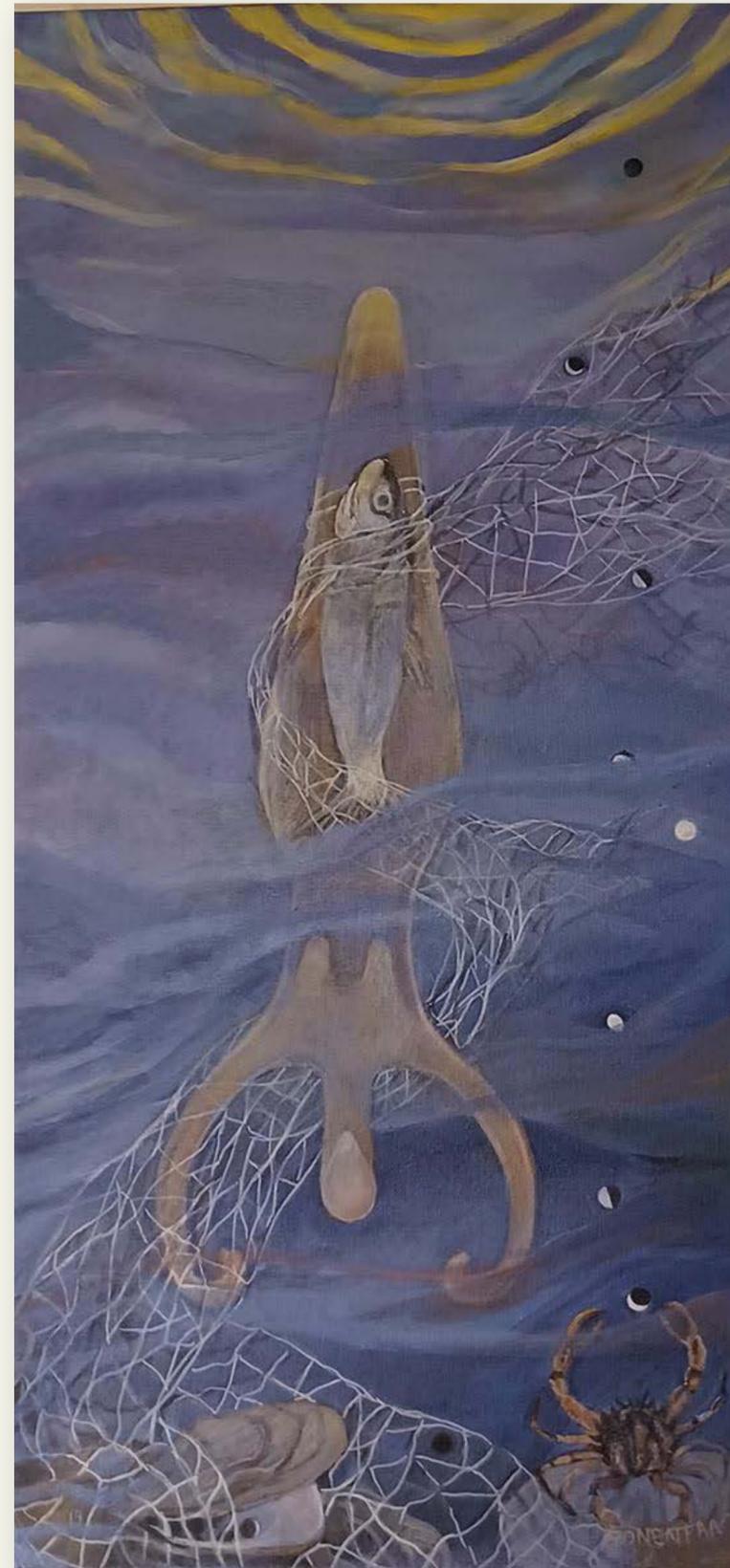
acrylic on canvas, 2019 - 2022

24 X 12 in

Summer is seen from the underwater perspective of the reversed and ensnared river goddess, a comment on our failure to recognize and align with the sacred wisdom inherent in Nature.

CLAIRE BONENFANT

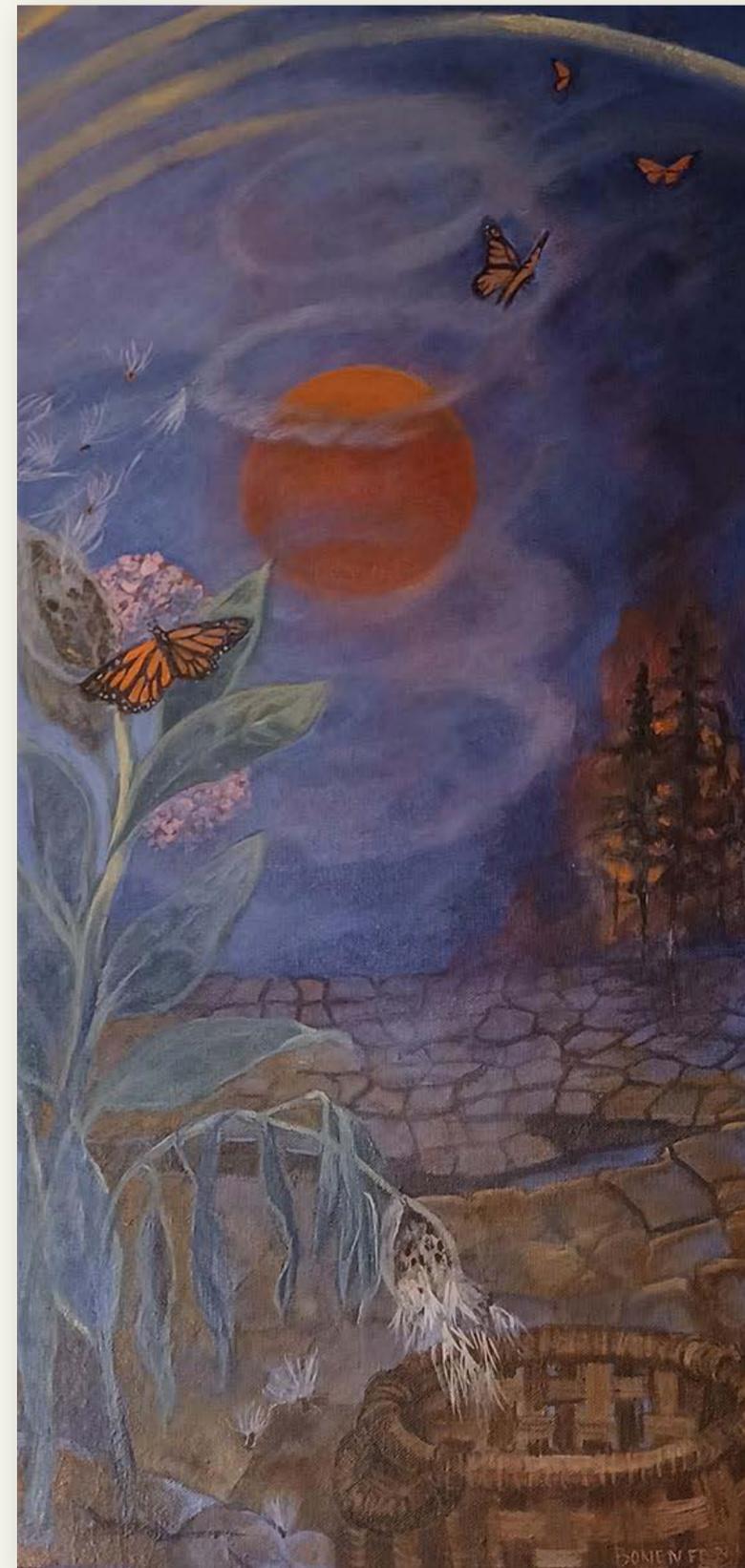
clbonenfant@gmail.com



Changing Earth: Autumn

acrylic on canvas, 2022

24 X 12 in



CLAIRE BONENFANT

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Changing Earth: Winter

acrylic on canvas, 2019 - 2022

24 X 12 in

The Dark night of *Winter* is a plea for
rest and recovery.

CLAIRE BONENFANT

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Mist on the Rouge, Ontario

Archival pigment print, 2021

21 X 20 in

framed with ultra vue glass

Mist on the Rouge was taken in early spring, a day blessed with mist rising, golden light, and clouds of red-winged black birds. Such a day reminds us of the generosity of nature and the resilience of the earth.

LINDA BRISKIN

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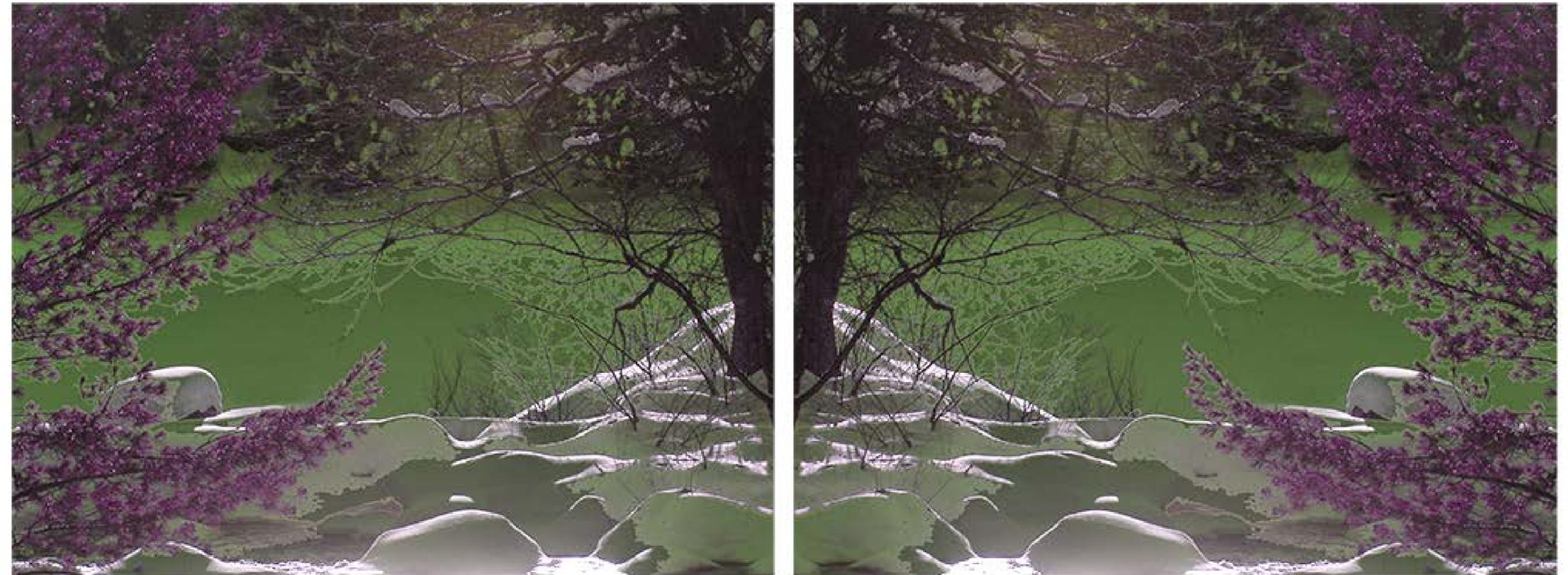
www.lindabriskinphotography.com



Winter in Colour: Diptych

Chromira print;
Archival Mount and Laminate
24 X 64 in

Winter in Colour challenges the iconic whiteness of winter and envisions an alternative colourscape. The image suggests that landscape is invented through our gaze, and thereby shaped by human intervention. *Winter in Colour*, then, highlights our responsibility to care for the earth.



LINDA BRISKIN

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The Visitor

Watercolour, 2021

8 X 8 in

Nature's subject matter ranges from a budding flower through majestic landscapes and changing seasons to the visit of a heron sunning itself for several hours in a local pond.

My attempt to capture these everyday miracles helps me to appreciate the gifts from Mother Earth.

MARSHA BROWN
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Waiting to Bloom I

Watercolour, 2020

9 X 11 in, NFS

MARSHA BROWN

mb@marshabrown.ca



Waiting to Bloom II

Watercolour, 2020

10 X 8 in, NFS



MARSHA BROWN

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Nimbus

Mushrooms of Northern Ontario #1

Oil on Panel, 2022

12 X 12 in

Fungi are fascinating to me. Part of a vast network in the web of life, they spring from the earth, communicate with trees and allow trees to communicate with each other. And yet they are ephemeral, taking on beautiful, odd and sometimes grotesque forms, then disintegrating and returning to the earth. They thrive on decay, giving dying trees and vegetation another way of living: a new manifestation.

VIVIAN EAST

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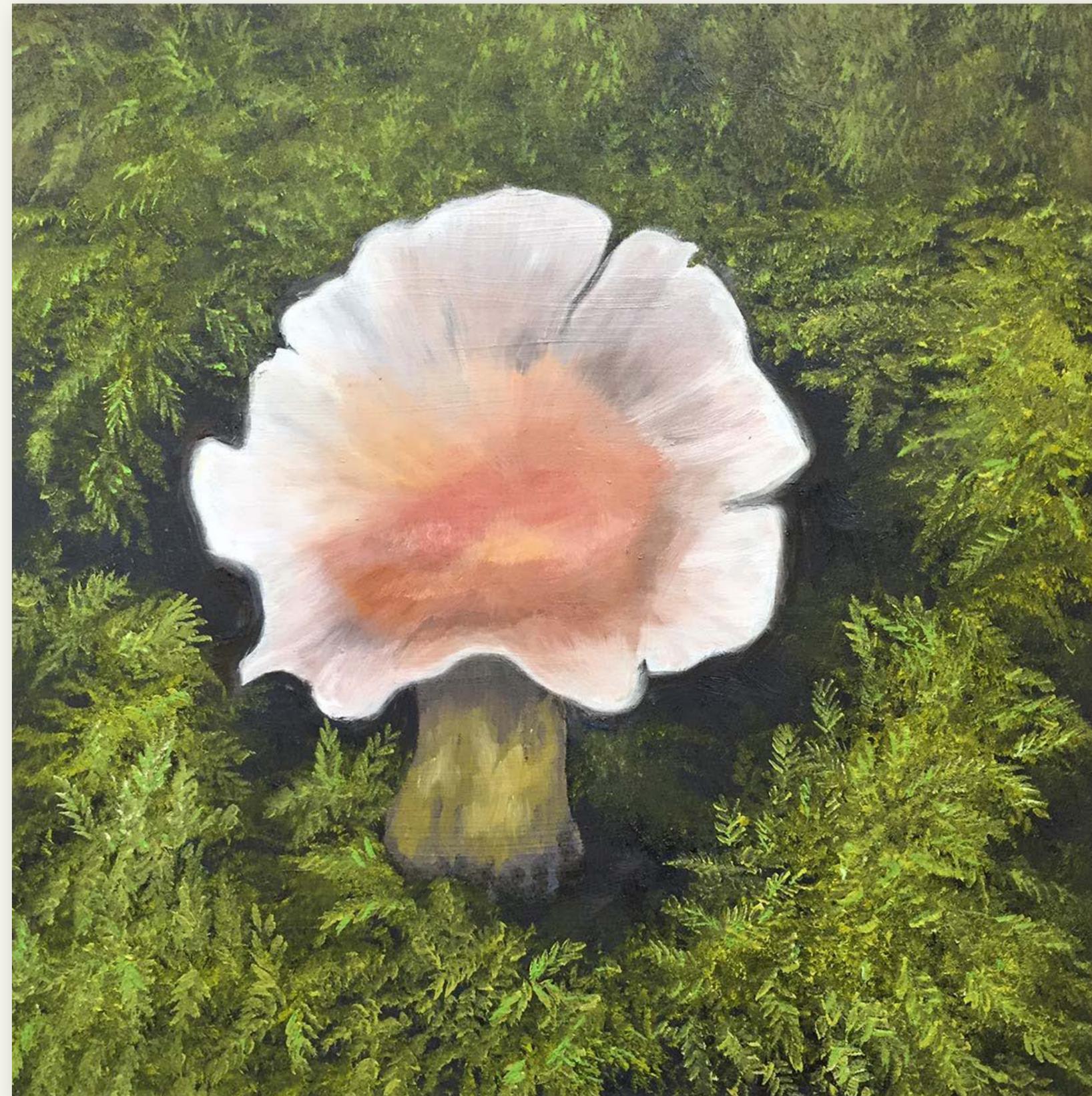


Euphoria

Mushrooms of Northern Ontario #2

Oil on Panel, 2022

12 X 12 in



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Pirouette

Mushrooms of Northern Ontario #3

Oil on Panel, 2022

12 X 12 in



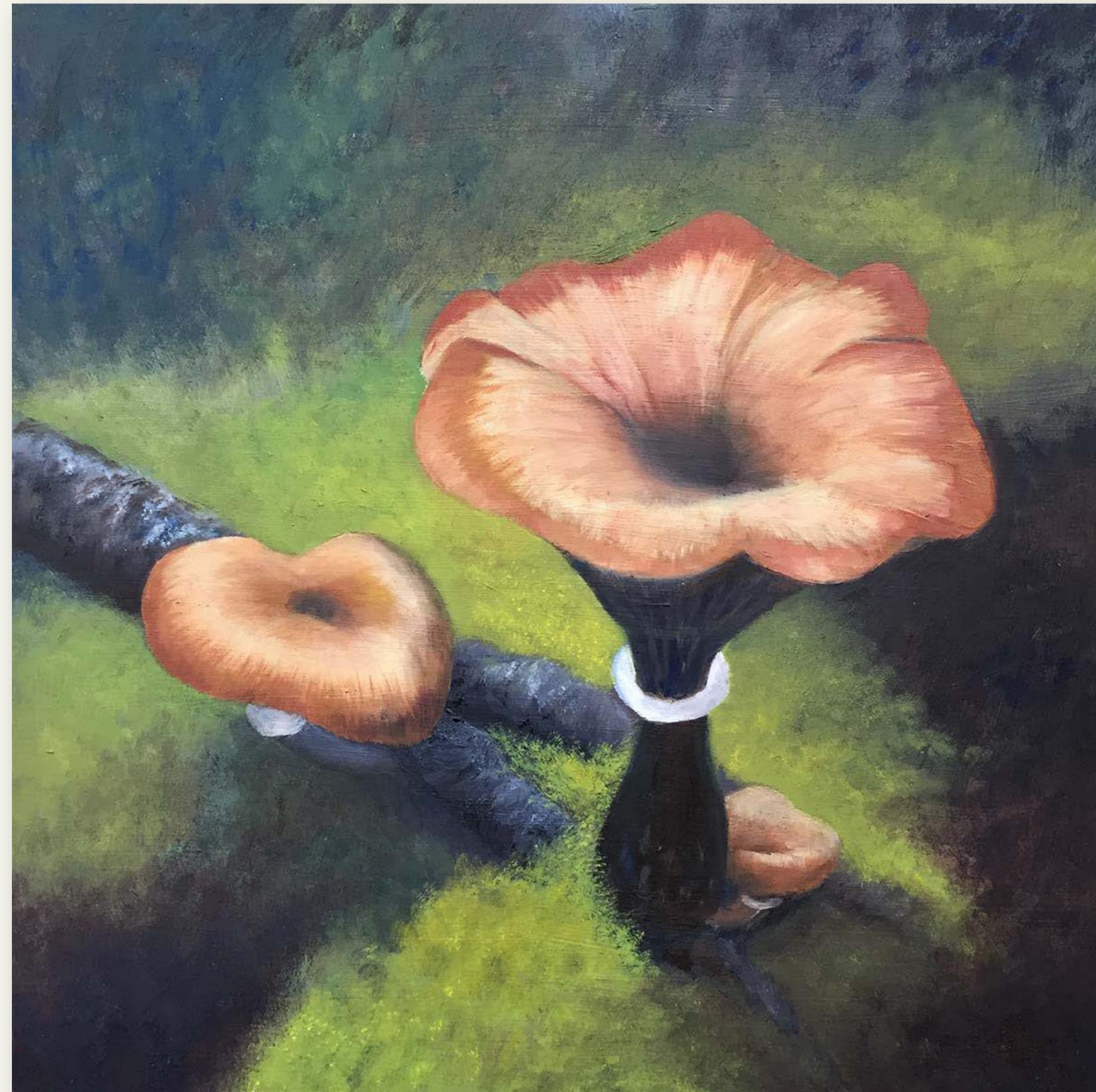
VIVIAN EAST
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Reveille

Mushrooms of Northern Ontario #4

Oil on Panel, 2022

12 X 12 in



VIVIAN EAST

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Elegy

Mushrooms of Northern Ontario #5

Oil on Panel, 2022

12 X 12 in



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Sanguine

Mushrooms of Northern Ontario #6

Oil on Panel, 2022

12 X 12 in



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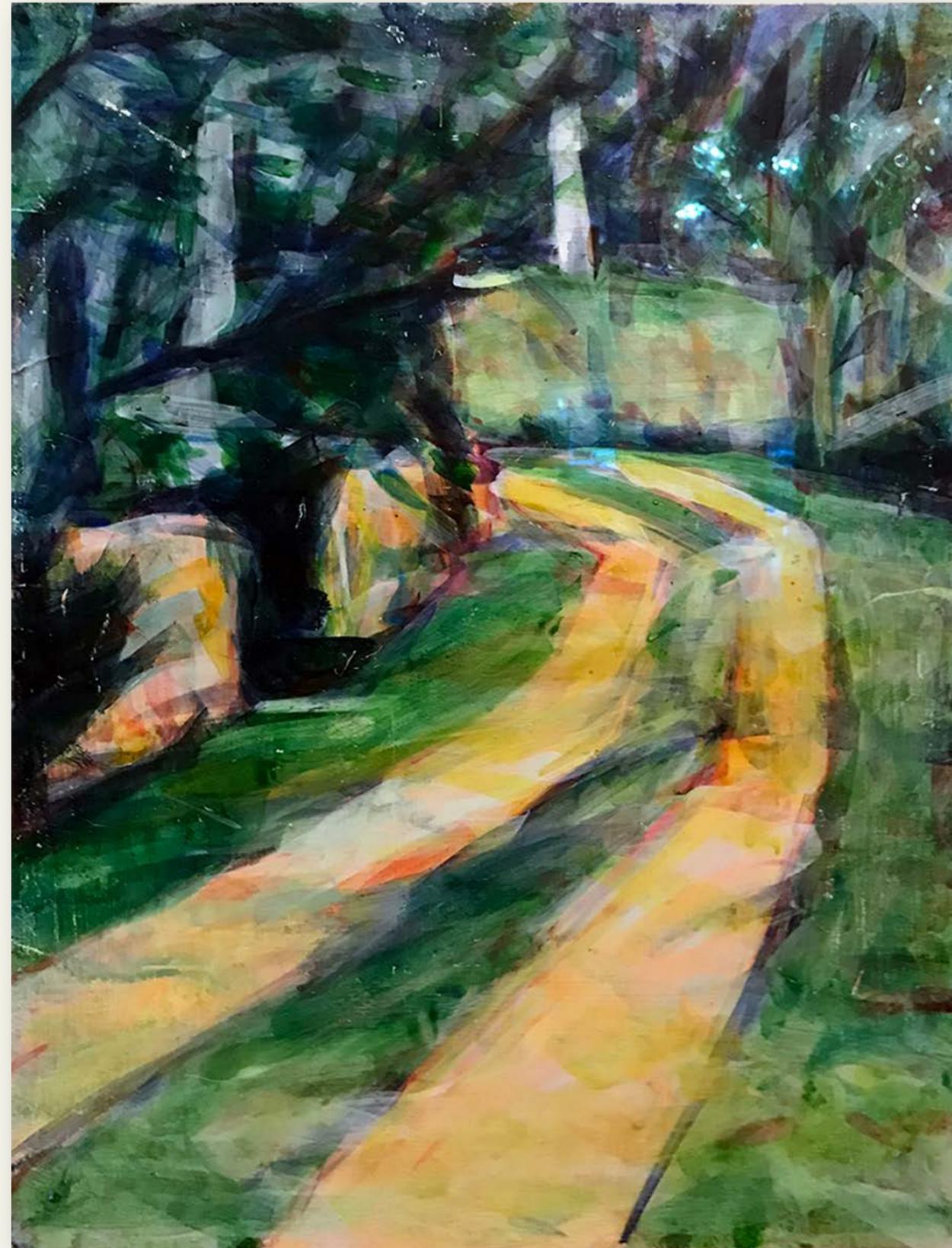
Gaeta, Italy Landscape

Egg Tempera on Panel, 2010

20 X 16 in (framed)

Before becoming a mother, I spent every vacation day painting, drawing, and making art. These landscapes were painted en plein air in locations about which I still dream and wish to revisit. The vibrant scenery and bright colours of Italy, Provence, France, and Arizona haunt my daydreams and continue to reappear in my paintings.

RACHAEL GRAD
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www.rachaelgrad.com



Lavender Fields, Provence
France

Oil on Linen, 2008
14.4 X 17.25 in (framed)

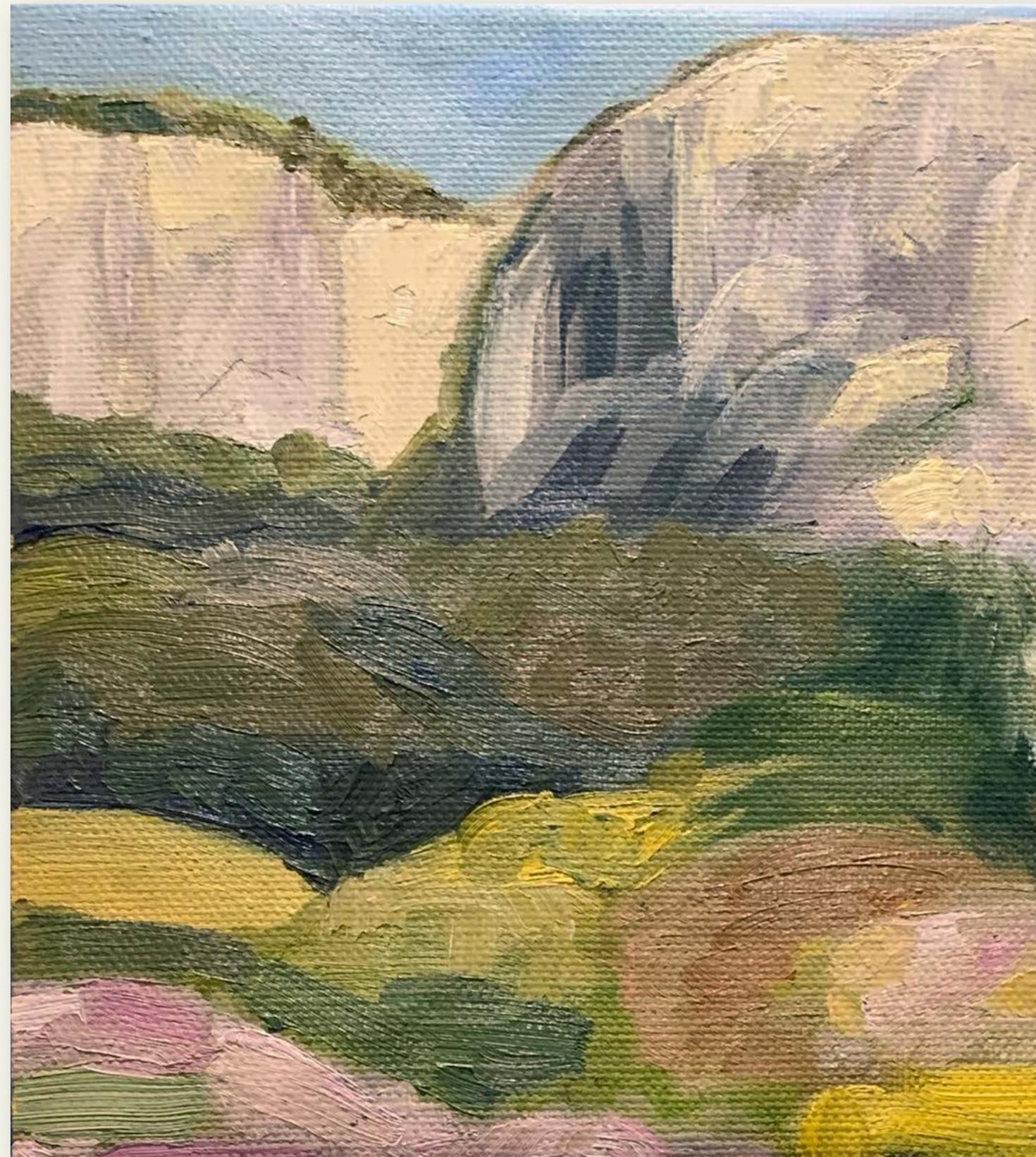


RACHAEL GRAD
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White Cliffs and Lavender
Fields, Provence, France

Oil on Linen, 2008
13.25 X 12 in

RACHAEL GRAD
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3 Trees, Gaeta, Italy
Egg Tempera on Panel, 2010
12.5 X 15.5 in

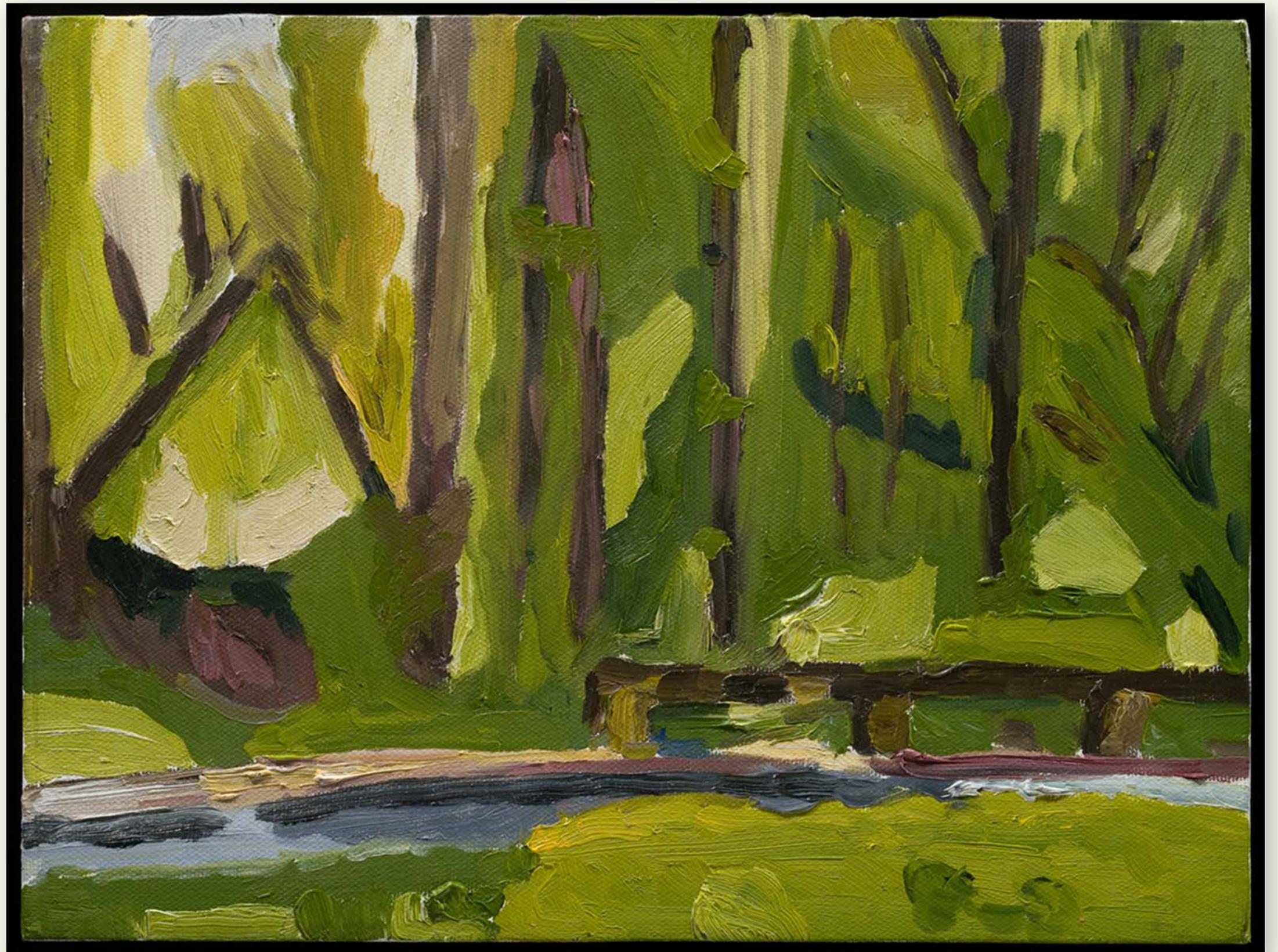


RACHAEL GRAD
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Rock Creek Park,
Washington, DC

Oil on Linen, 2005
11 X 14 in (framed)

RACHAEL GRAD
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Tucson, Arizona
Watercolour on Paper, 2010
12 X 13 in (framed)

RACHAEL GRAD
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Autumn Glory

Acrylic on Canvas, 2018

20 X 16 in, NFS

The works in this collection reflect the beauty, colour, shape and movement of land and water through sunsets, florals, the autumn season and beautiful landmarks.

When experiencing all of earth's glory each day, we are reminded of the need to maintain and appreciate all this living earth has to offer.

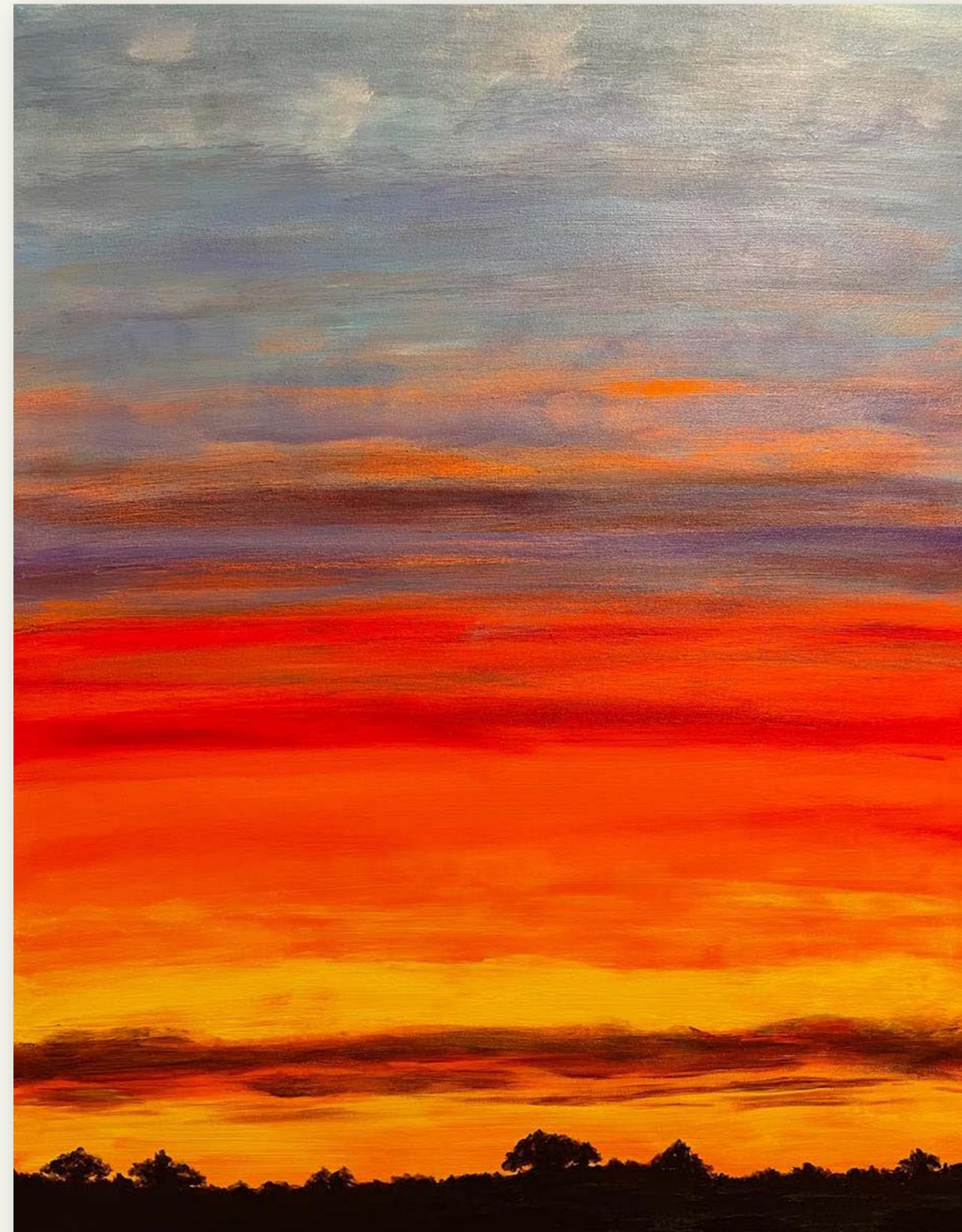
FLORENCE GUTTMAN

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Blazing Sunset
Acrylic on Canvas, 2022
30 X 24 in

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Fuchsia Fantasy
Acrylic on Canvas, 2018
12 X 16 in



FLORENCE GUTTMAN
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Peggy's Cove
Acrylic on Canvas, 2019
10 X 20 in



FLORENCE GUTTMAN
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Palm Springs Sunset

Acrylic on Canvas, 2016

12 X 16 in

FLORENCE GUTTMAN
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April Rain

Watercolour on paper on wood panel,
2021
16 X 12 in

Is it a “Still Life” or “en plein air” when
I’m outside in the rain?

An exercise in painting the negative
space to define the light shapes.

DOUGAL M.HAGGART
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Distant city

Acrylic on canvas on wood panel, 2021
14 X 19.5 in

I watched a demo on painting with a palette knife and decided to try it on an imagined view of Toronto from Ward's Island, which is "5 minutes and a world away".

Palette knife painting was fast, and fun, but the result was wintry and bleak. Irrevocable isolation ... I quickly added some light green to my crooked little tree and island.

DOUGAL M.HAGGART
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Letting the outside in

Acrylic on canvas board, 2021

10 X 8 in

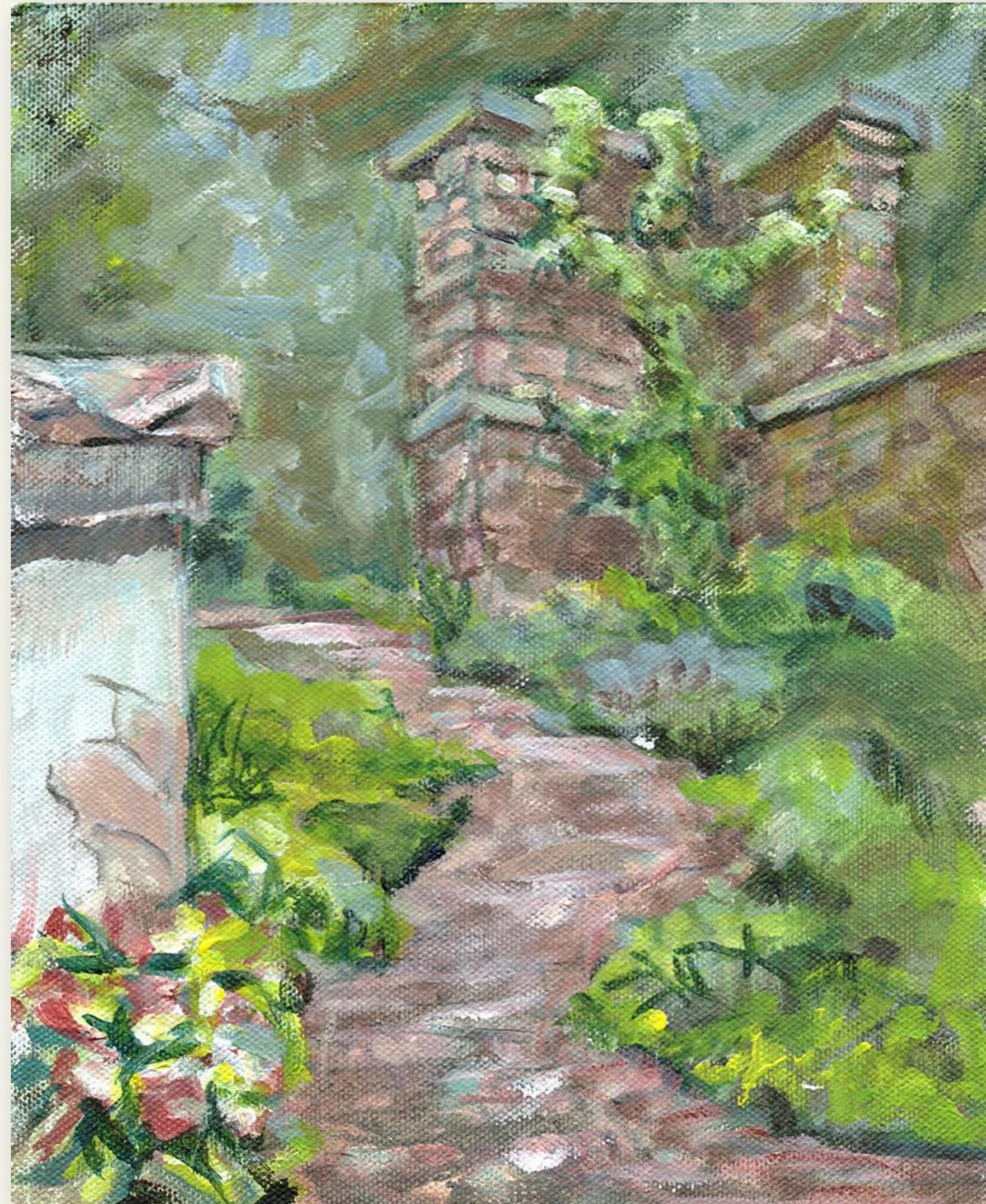
A Mowgli Story (Kipling, not Disney) tells of how he and his pack take vengeance on his enemies by returning a village to wilderness, or “Letting in the Jungle.”

At the ruins of Rosetta McClain’s old homestead, it was more a slow “Letting in The Garden,” but the message is still be not too proud: everything passes.

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On the waterfront

Acrylic on canvas board, 2021

10 X 8 in

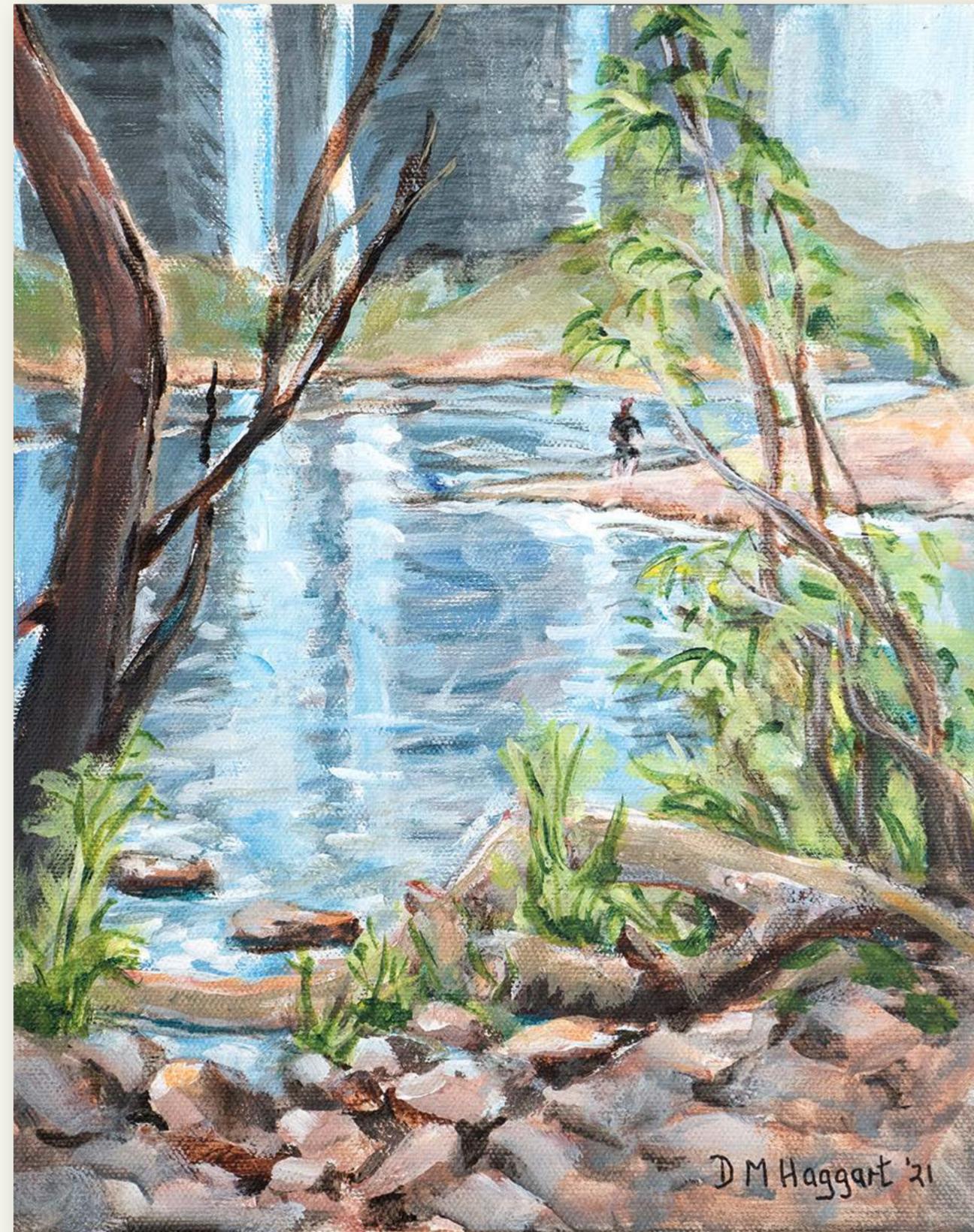
On location, shaded by lakeside willows,
I made a start on this sketch of Sunnyside
beach. Assailed by sand fleas, I lasted
only an hour, dabbing and dashing on
paint to try to evoke the reflections.

The scene is serene; I was not.

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More red!

Acrylic on canvas board, 2021

10 X 8 in

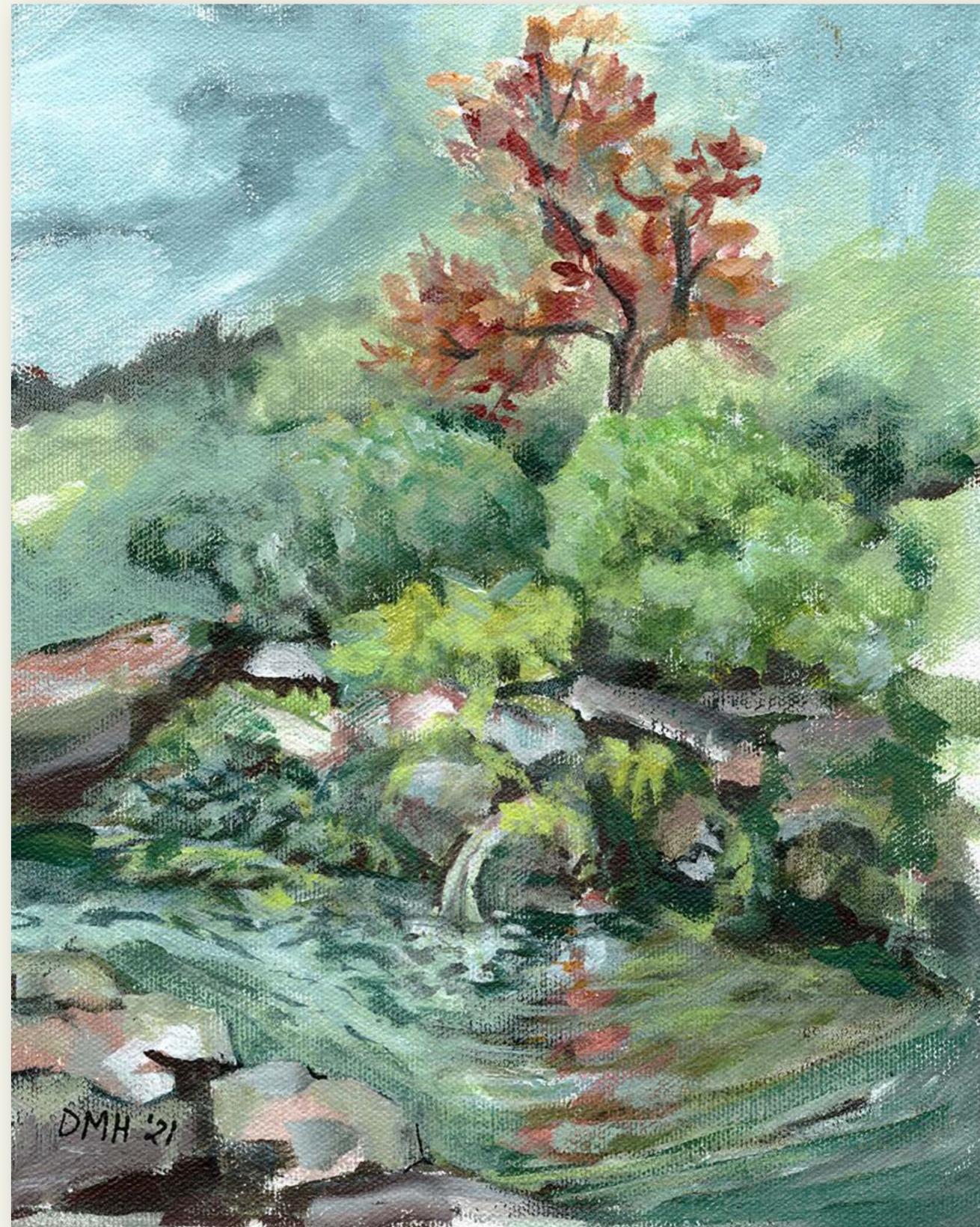
At James Gardens, I really like how the little Japanese maple is defiantly RED among endless summer greens and is reflected in the quiet pond.

In winter, we long for the greening of spring, but by late September I echo the cry I heard long ago in the play *Red*, where Rothko stares at a painting and demands: “*More red!*”

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A Girl and Her Dog

Acrylic on canvas board, 2021

10 X 8 in

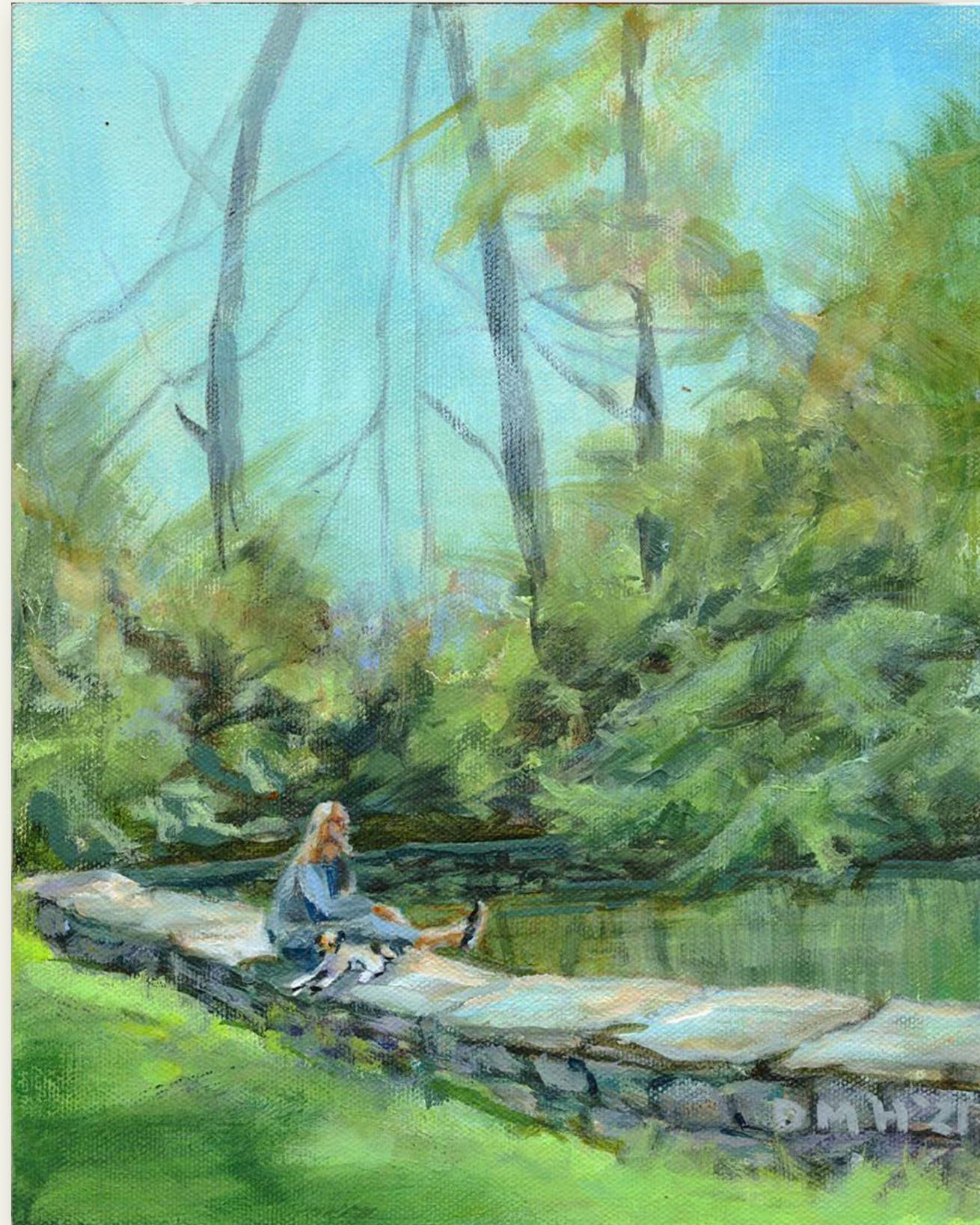
Bright October takes me to a favourite spot, Spring Road in High Park. Found a shady spot to sit and watched the strollers and kids and puppies.

A young woman and her rat terrier paused and sat, enjoying the day, just where I needed a focus and making the story for my sketch. Aha!

DOUGAL HAGGART

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Summer Breeze 1

Acrylic on canvas with satin varnish,

2021

24 X 24 in

The 'Summer Breeze' series celebrates summer with its blue skies, the yellow golden sun and hot summer breezes that make the flowers dance across the landscape like scattered rainbows.

To achieve this effect the marks twist, curl, dance and spiral across the canvas to create the effect of movement.

MIRREN HINCHLEY
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www.mirrenhinchleyart.com



Summer Breeze 2

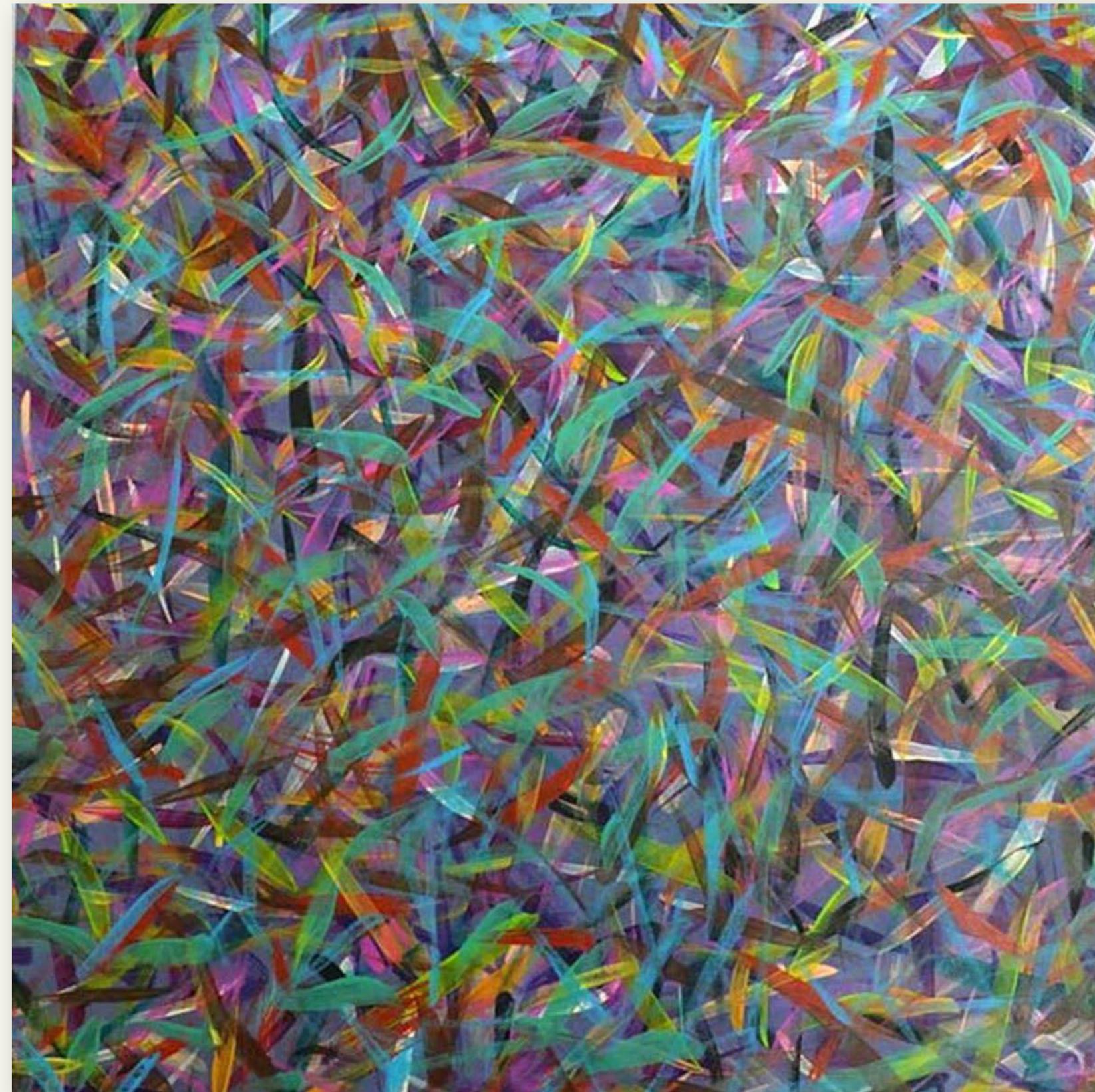
Acrylic on canvas with satin varnish,
2021
24 X 24 in



MIRREN HINCHLEY
mirren.hinchley@icloud.com
www.mirrenhinchleyart.com

Summer Breeze 3

Acrylic on canvas with satin varnish,
2021
24 X 24 in



MIRREN HINCHLEY
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www.mirrenhinchleyart.com

Peace at the Farm

after a photo by Sue McKee

Ink pens, 2022

16 X 16 in Framed

This exhibit represents my exploration of values. After purchasing a set of 6 Pitt Artist Soft Brush Ink Pens in grey scale I put them to the test. There are endless opportunities to investigate values, shapes, shadows and light. These winter scenes, celebrating The Living Earth's beauty, provided my inspiration.

JAN HUGHES
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Snowy Vista

after a photo by Rosemary Tannock

Ink pens, 2022

16 X 16 in Framed

JAN HUGHES

student@istar.ca



Stormy Weather

after a photo by Rosemary Tannock

Ink pens, 2022

16 X 16 in Framed



JAN HUGHES
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Blue sky oval

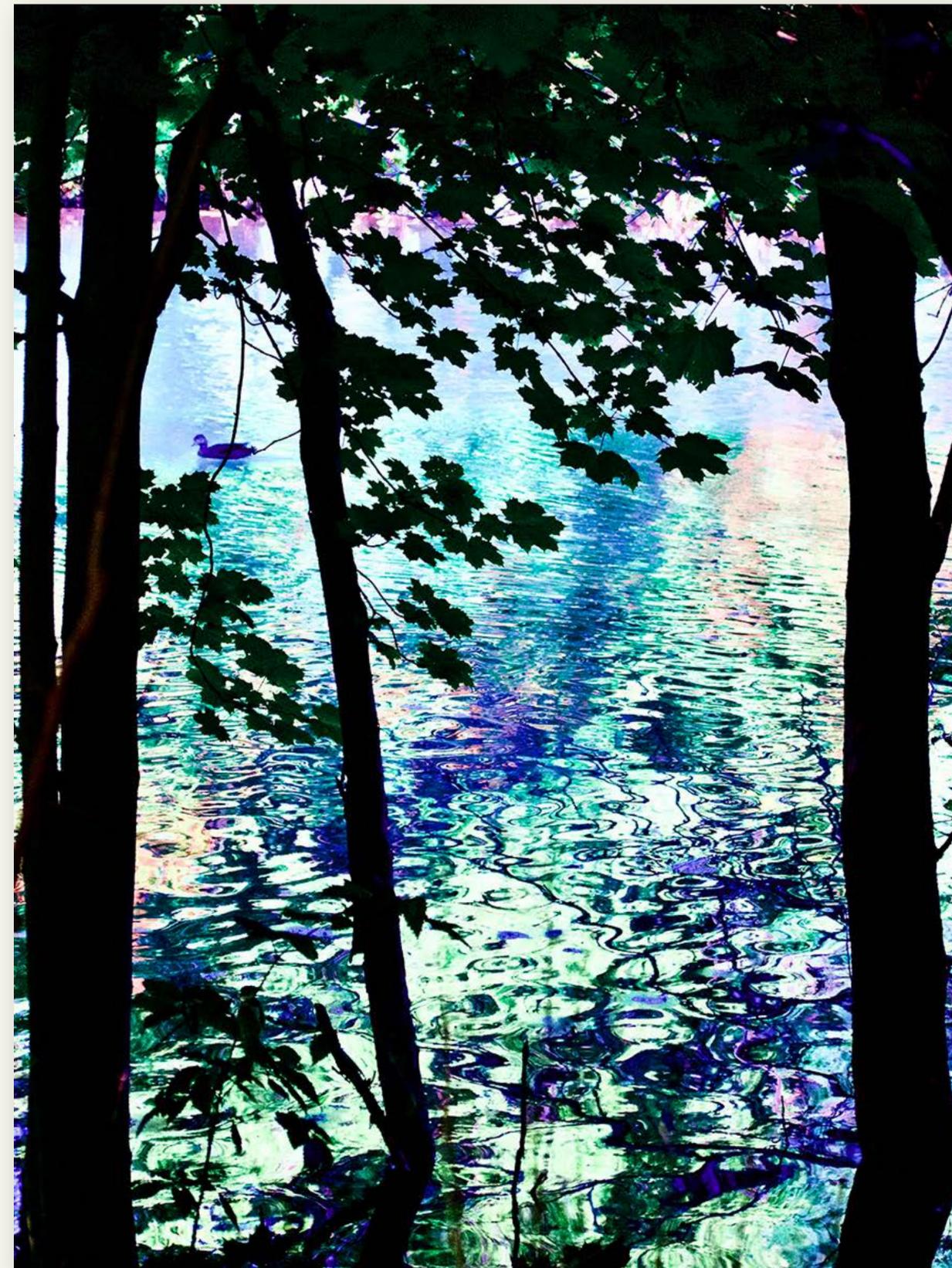
Photograph on canvas,
24 X 36 in

“The Living Earth” photos reflect the natural wonder that surrounds us as we go about our daily lives.

MARGARET KITTEL CANALE
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Abstract waters
Photograph on acrylic,
32 X 24 in



MARGARET KITTEL CANALE
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Red leaves against blue

Photograph on metal,
16 X 20 in



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Still Holding On

Watercolour, 2021

12 x 9 in (framed 19 x 15 in)

Painting and sketching on location brings me a deep sense of awe and reverence for our Living Earth. As I paint or draw I see the world in new and unexpected ways. My artwork is one of the ways I honour the earth. It is my intention to express the spirit of a particular place and time.

JAN KRAUS

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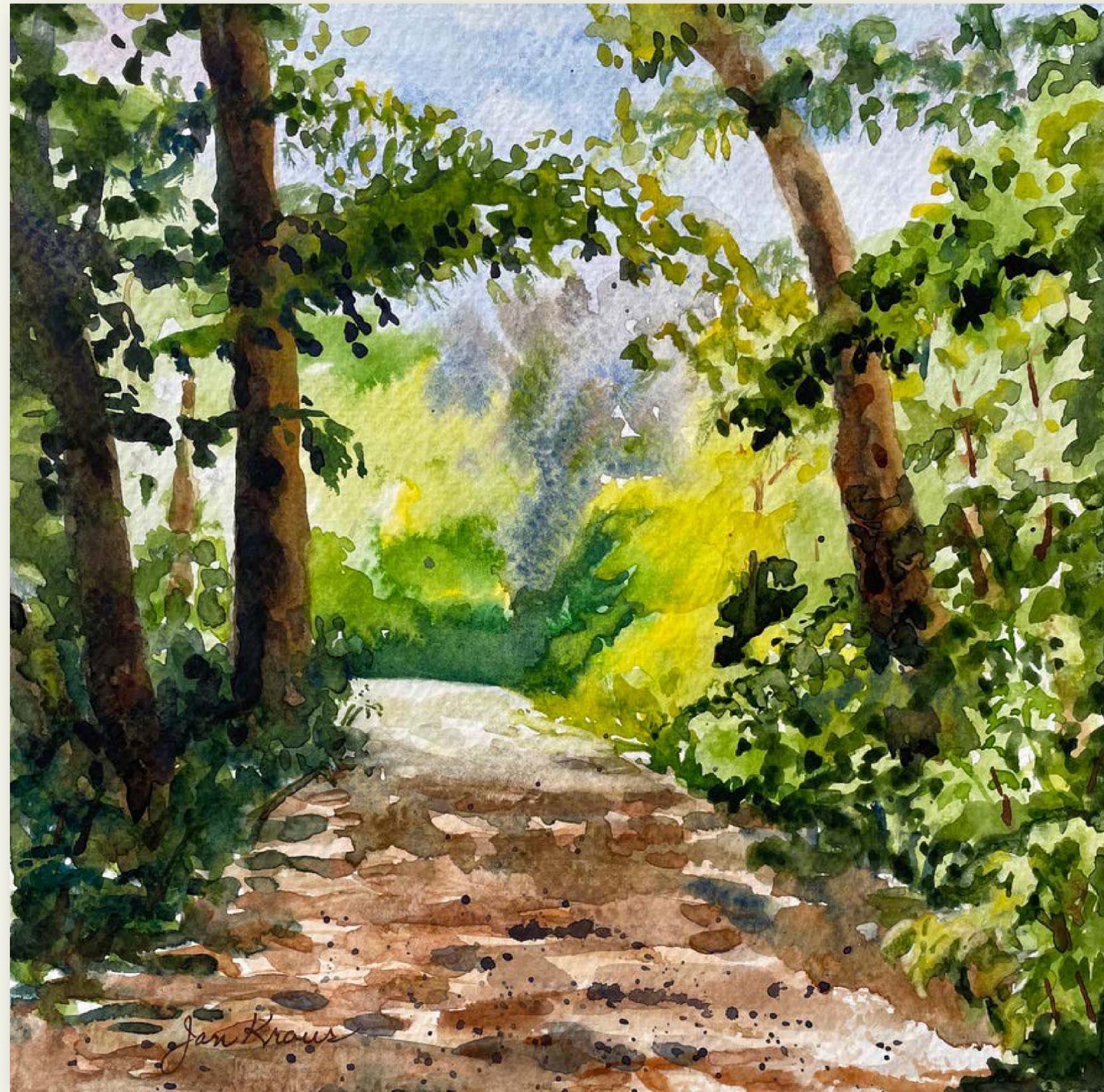
Walking into the Light

Watercolour, 2021

8 x 8 in (framed 14 x14 in)

JAN KRAUS

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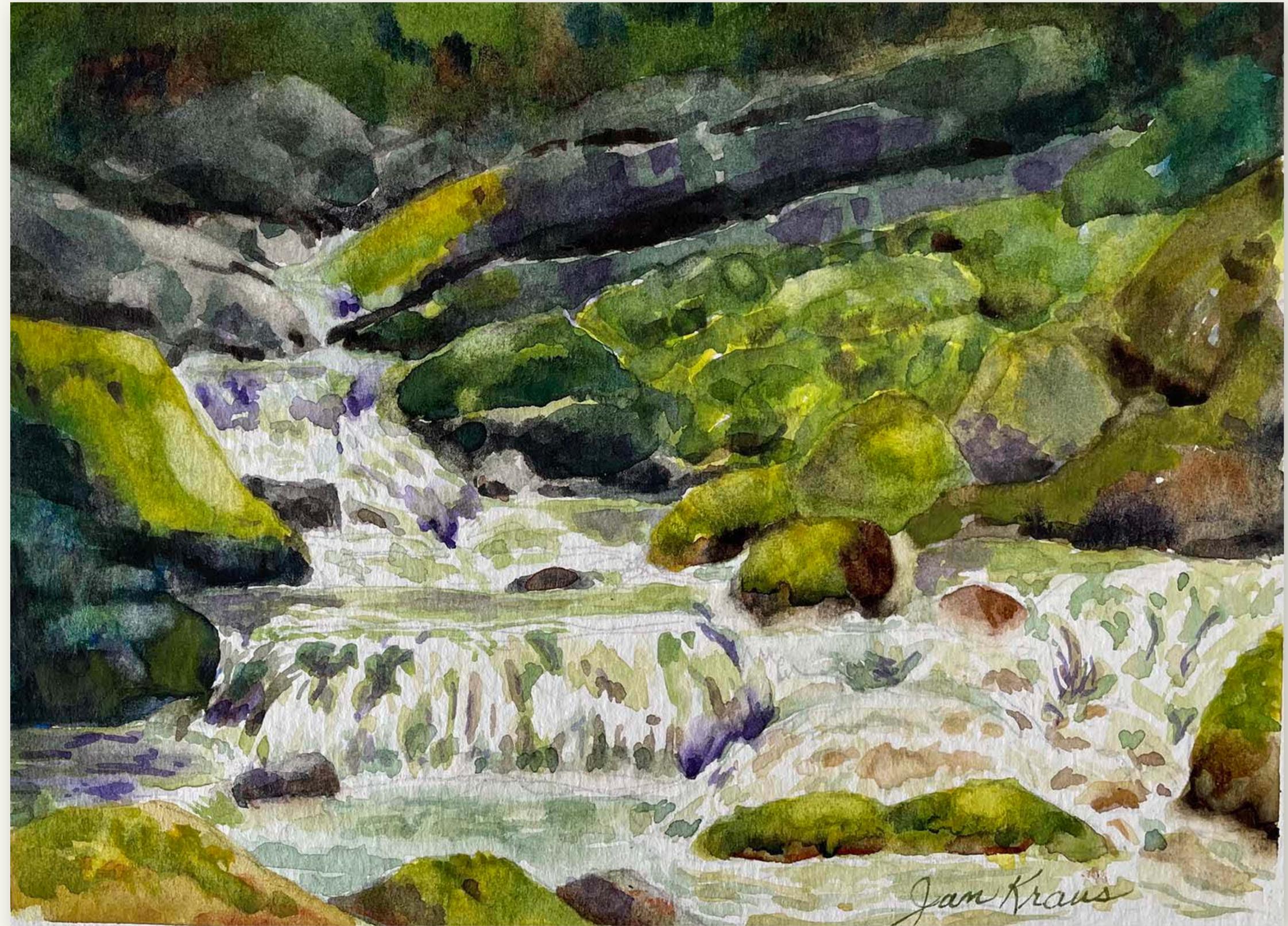
Roaring Creek

Watercolour, 2021

5 x 7 in (framed 10 x 12 in)

JAN KRAUS

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Take a Walk with a Turtle

Watercolour, 2021

11 x 8.5 in (framed 15 x 12 in)

JAN KRAUS
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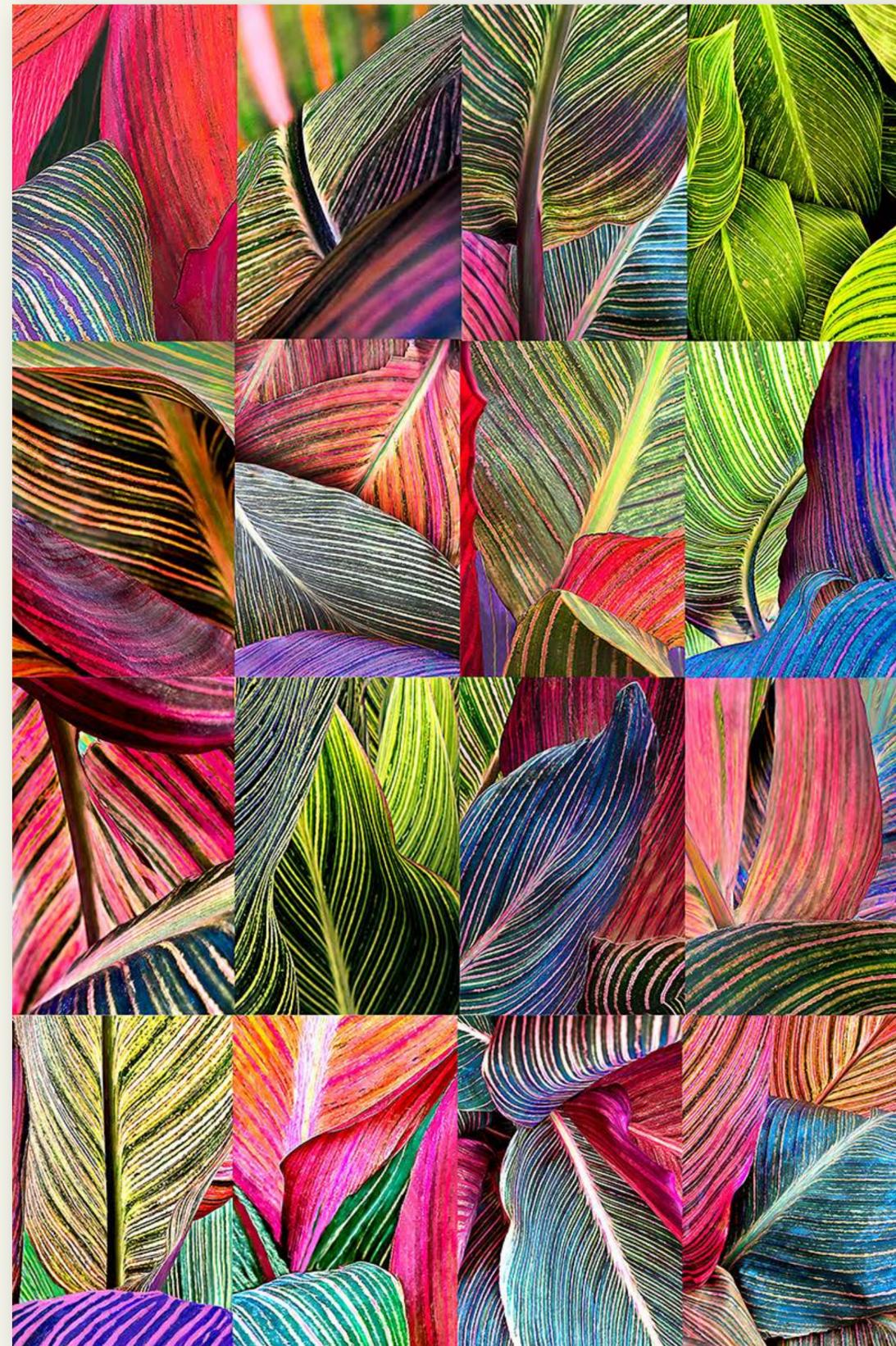


Tapestry

Photograph on vinyl,
36 X 24 in

One day I noticed these extraordinary calla leaves in planters on St Clair and was struck how gorgeous they were – how they boasted multiple coloured patterns - on each leaf – on each stem and on all the veins radiating out to the sides. Each leaf has a unique shape – one even looked like a cello, which is my instrument. My hope is that these photographs will draw people’s attention to the beauty that surrounds us.

KYE MARSHALL
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A Sunny Day In the Park

Oil on canvas, 2021

16 X 20 in

These were painted along the banks of the Humber River. When I sit in the field to paint, there is another layer of nature that is difficult to communicate with paint. A turtle may pop up its head, or a blue jay might scream at me; while the ducks get on with their own business. Unknown creatures rustle the grasses and insects buzz about. Much can be heard, smelled and felt, if only I sit still and quiet. This is when I feel peace, joy and fully present.

PIERA PUGLIESE

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The Texture of Shadow

Oil on canvas, 2021

16 X 20 in

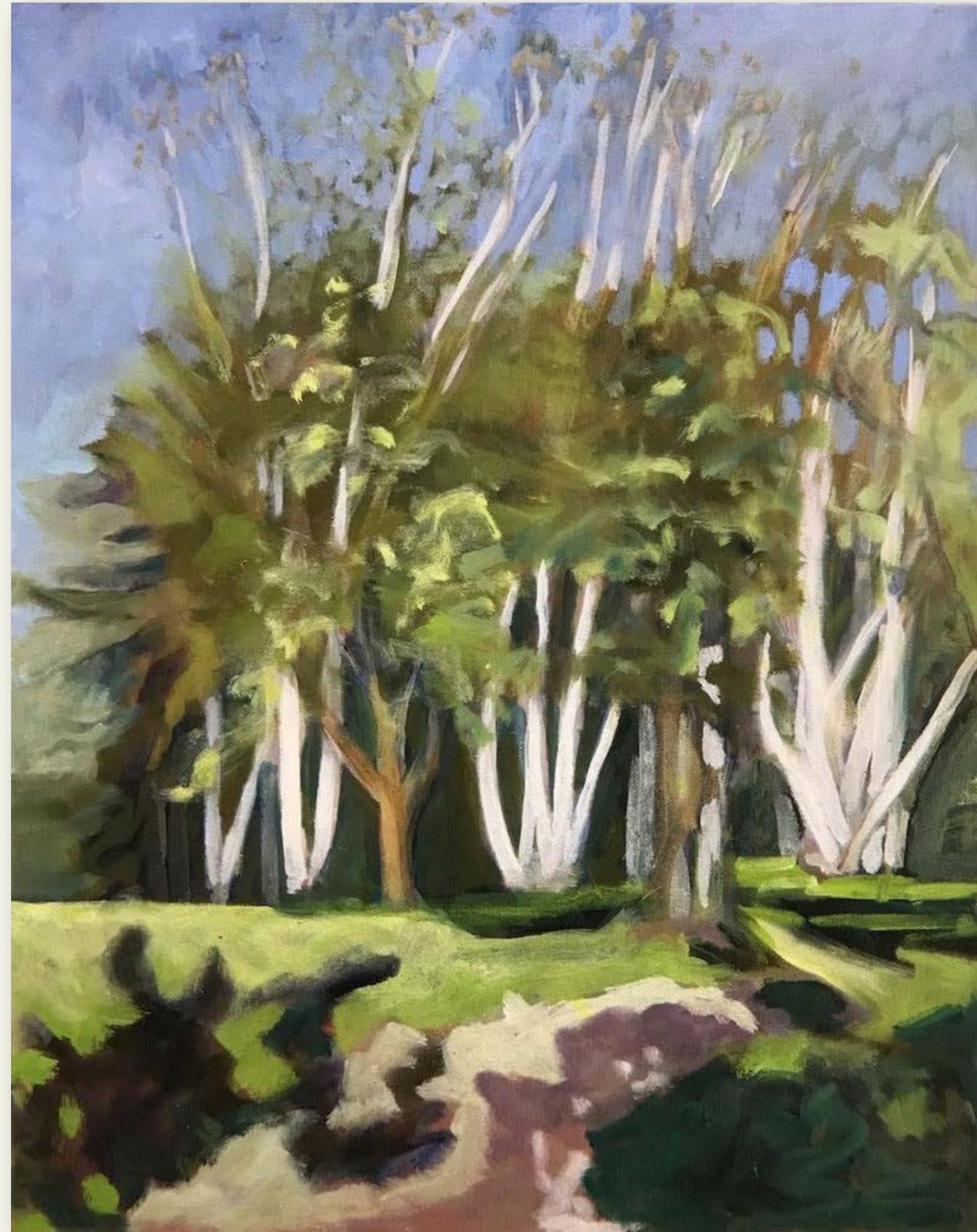


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Birch Shadows

Oil on canvas, 2021

20 X 16 in



PIERA PUGLIESE
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Afternoon Reflections

Oil on canvas, 2021

16 X 20 in

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Botanical I

Mixed Media on Paper, 2022

12 x 6 in

Framed

These abstract landscapes incorporate mixed media and botanical items to honor and celebrate our natural world. 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.

JOANNE SHENFELD

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Botanical II

Mixed Media on Paper, 2022

12 x 6 in

Framed



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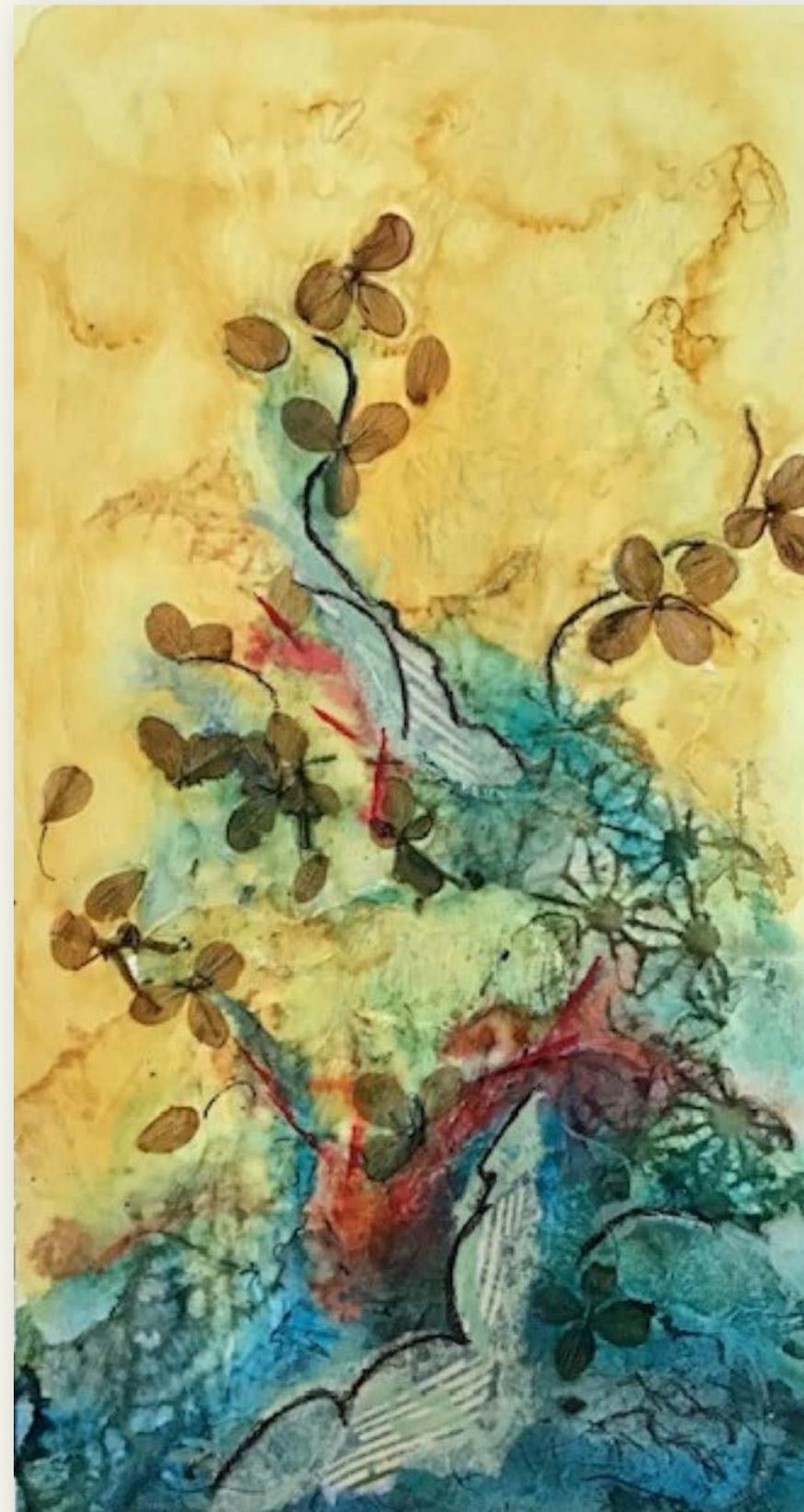
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Botanical III

Mixed Media on Paper, 2022

12 x 6 in

Framed



JOANNE SHENFELD

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Botanical IV

Mixed Media on Paper, 2022

12 x 6 in

Framed



JOANNE SHENFELD

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Elevation

Mixed Media on Paper, 2019

16 X 20 in

Framed

This mixed media work serves as the logo for *The Living Earth* show and evokes the layers and colors of the earth's landscape.

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“Feeding Frenzy” Belize

Photograph on fine art canvas

2017 (2022)

10 X 14 in Limited Edition

From space, the earth is a blue planet. In the cause of protecting oceans, it has become popular to argue for “the economic services” provided by them. They are a giant carbon sink; the source of 20% of our protein; the livelihood of 12% of the world’s people. They provide the cheapest transport, their coral reefs nurse fisheries; and their animals sustain a vast floating tourist industry. (Cont.)

PATRICIA STAMP

www.patriciastamp.com



“The Living Reef” Belize

Photograph on fine art canvas

2009 (2022)

10 X 14 in Limited Edition

The new term, “ecosystem services,” still positions us humans as those “served” by the ocean. What is it like to decentre our role as its exploiter, and interact directly with the life there? I have had a lucky intimacy with the world’s oceans: as a child aboard steamships and as an adult as a snorkeller and free-diver on coral reefs, photographing their wonders on a single breath of air. (Cont.)

PATRICIA STAMP

www.patriciastamp.com



“Curious” Guernsey Island

Photograph on fine art canvas

2017 (2022)

10 X 14 in Limited Edition

On the surface, I have watched the charismatic mammals that returned from land to ocean – and they have watched me. I have spent countless hours on boats and beaches with binoculars glued to my eyes, building my life list of ocean and shore birds. To see all this up close is viscerally to feel the urgency for, and scale needed to protect the world’s oceans. (Cont.)

PATRICIA STAMP

www.patriciastamp.com



“Sassy Loves Company” Belize

Photograph on fine art canvas

2017 (2022)

10 X 14 in Limited Edition

This series, has been produced from my archive of ocean pictures which spans the Indian, Atlantic, and Pacific Oceans, and the Caribbean Sea. In selecting the photographs, from the Atlantic and the Caribbean, I have attempted to capture the intimacy of my encounters with the mammals, fish, reptiles, corals, and sea plants I found in “The Living Ocean.”

PATRICIA STAMP

www.patriciastamp.com



“A Whale of a Tale”
Newfoundland

Photograph on fine art canvas
2016 (2022)
10 X 14 in Limited Edition

PATRICIA STAMP
www.patriciastamp.com



“Sargasso - The Floating
Habitat” Belize

Photograph on fine art canvas
2009 (2022)

10 X 14 in Limited Edition

PATRICIA STAMP
www.patriciastamp.com



ABOUT THE ARTISTS

PATRICIA BELLO is a Toronto artist who received her Bachelor of Arts degree in 1970 from the University of Chile, where she studied Design. After moving to Canada, she attended the Ontario College of Art and Design (OCAD) and graduated in 1990.

For Patricia, painting is about colour and its inherent urgency—demanding a response. She is fascinated and energized by what she sees and imagines. Striving towards legibility, yet preserving invisibility, she is driven by the desire to engage the viewers to participate in their attempts at seeing and interpreting the world.

She uses different media to capture the fleeting nature of the moment and mood: powerful, free strokes predominate in fast drying watercolours and acrylics, and more reflective moods are expressed in oils.

CLAIRE BONENFANT is a graduate of OCAD and has practiced art since the early 80s. She has participated in group shows in the Toronto and Ottawa areas. From 1995 to 2003 she specialized as a muralist, commissioned by individual clients. She also designed sets for several productions in community theatre and has done decorative design and painting with furniture and other art objects.

Her art is increasingly influenced by her spiritual explorations.

She has had several students and accepts commissions when time allows.

LINDA BRISKIN is a fine-art photographer with a passion for nature. She seeks light, texture, lines, shadows, and reflections, images that may last only a breath. Briskin hopes to inspire contemplation of nature and reverence for it. In 2021, Briskin's photographs were published in *82 Review, The Hopper, Flare Journal and Alluvian. Also in 2021, her photographs were chosen for the Herstory

exhibit sponsored by Manhattan Arts International, the Carmichael Canadian Landscape Exhibition at the Orillia Museum, and for the International Photography Exhibition at Viewpoint Gallery in Nova Scotia.

MARSHA BROWN enjoys working in several media including pencil, watercolour, clay, and collage. She often explores an idea through a series of pieces.

Besides working in her studio, Marsha is active in Toronto plein air groups.

VIVIAN EAST studied Fine Art at the University of Toronto and Textile Design at Sheridan College after which she ran a business called “Viverie” with a partner in the 1970's. They created hand-printed fabrics and one-of-a-kind clothing in their shop on Avenue Road. While raising her family during the 1980's, she taught screen printing through the TDSB's continuing education program. This inspired her to pursue a Bachelor of Education

degree at U. Of T. Starting in 1990, she taught middle school art for 20 years. Upon retiring from the school board in 2010, she and her daughter opened a private art school in North Toronto called “Freehand School of Art”. In her own practice, Vivian began to focus on oil painting. In 2020, as with so many businesses, the pandemic changed the nature of the school. Classes had to be held virtually and, as she was no longer teaching in person, Vivian made the decision to start working full-time in her studio.

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. Grad left practicing law to study painting full-time at the New York Studio School and then New York University (NYU), focusing on colourful abstract, figurative, and representational art. Recently, her art practice has expanded to incorporate digital painting and collage to assist her observational drawing and painting. Grad combines her

experience as a mother, former lawyer, and traveler into her artwork.

Grad’s art has been shown in solo and group shows in New York, NY, Venice, Italy, Washington, DC, Miami, FL, and the Toronto area. She will graduate with a BFA in Painting and Drawing from OCAD University in May 2022.

FLORENCE GUTTMAN has loved to draw and paint since childhood. Throughout the years, she has explored various forms of art from pottery, to stained glass to her passion for painting.

Florence is an artist who uses watercolour and acrylics to create florals, landscapes and abstracts. She loves to spend hours on the beauty of the fine details of landscapes and the movement and colours of florals. Florence has worked with various recognized art instructors to develop and enhance her skills. She is a member of the North York Visual Artists.

DOUGAL M. HAGGART paints to celebrate people, moments and spaces, inspired by what she sees. She likes to paint on location, or just sketch and then paint from that experience later, using acrylics or watercolour. When that is not feasible, she says, she is saved from a total creative slump by working from photos and practicing drawing portraits of friends online.

MIRREN HINCHLEY is an emerging, abstract painter, who after retiring from the corporate world, wanted to do something different, to reinvent herself. 4 years ago, she took up acrylic painting and she has never looked back. Her painting process is based on experiential learning and it has allowed her to find a direct voice to her inner feelings. She has been able to let herself go and express her creativity every time she starts a new canvas. She wants her paintings to make a statement and to provoke the viewer to think and talk about what they have just seen. Her works have been displayed in juried Toronto gallery shows and

online galleries in Milan and the UK with enquiries from Spain and Crete.

JAN HUGHES is a retired educator and counselor. She brings her representational style to both drawings and paintings. She has studied at the Toronto School of Art and the Avenue Road School of Art as well as taking many workshops and on-line courses. She credits the artistic skills of and guidance provided by her instructors – Paul Turner, Thomas Hendry, Doug Mays, Shari Blaukopf, and Susan Dorf.

Jan is presently a coordinator of the Monday Life Drawing group and an exhibiting member of the Heliconian Club.

MARGARET KITTEL CANALE frames her subjects in captivating ways. She is attracted to bold colour, dramatic angles and the ways in which light plays on the images. Her photographic “eye” and other artistic skills have developed over the past ten years.

Her photographic strength lies in the visions she sees through the viewfinder and captures in the images that she brings to life. She draws inspiration from the beauty, landscapes, architecture and spiritual essence of the places she visits. Margaret has participated in juried and other exhibitions. Many of her photo art pieces hang in private and corporate spaces.

Margaret’s photography mantra:
Beauty is the world.

JAN KRAUS is a retired spiritual care professional and educator who took her first art class at the age of forty. Her art education and training has been self-directed. She is primarily a watercolorist who enjoys working on location. She notes that drawing or painting call for her to be attentive and fully present in the moment.

She has exhibited in many group shows including The Heliconian Club, Toronto

Watercolour Society and League of Urban Nature Artists.

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

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

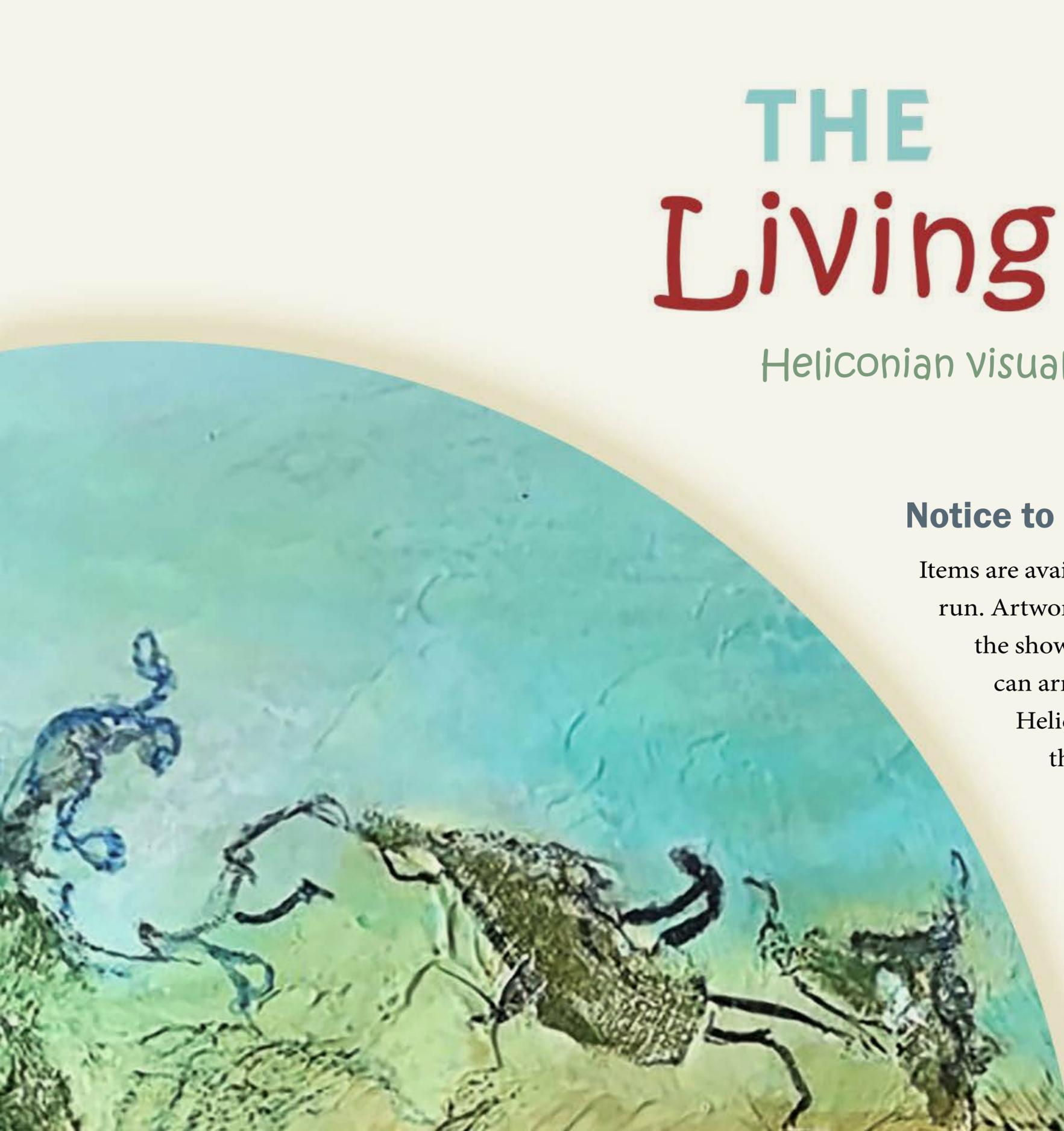
PIERA PUGLIESE is a *sometimes* landscape painter, whose work is at *all times* based on nature. She fell in love with the genre in the forest north of Lake Superior, on an OCA course that she took in

1991, her graduating year. She is an award winning artist and arts advocate based in Toronto. She has been involved in several group exhibitions in public and private galleries, and solo exhibitions in alternative exhibition venues. Piera is portraying how it feels of be in nature and is endeavouring to raise awareness of how dependant we all are on it.

JOANNE SHENFELD is a Toronto artist whose work has appeared in juried shows at the John B. Aird Gallery, Leslie Grove Gallery, Gallery 1313, North Toronto Group of Artists, Tarragon Theatre, Toronto Public Library, Lift Ground Print Studio/ Gallery and the Wychwood Barns Art Market. One of her paintings was featured on the cover of the Life Section of the Toronto Star: <https://bit.ly/2Rgb4xF>, and on the cover of the poetry book *To Measure the World* by Karen Shenfeld (Ekstasis Editions, 2020). <https://www.amazon.com/Measure-World-Karen-Shenfeld/dp/1771713623>

PATRICIA STAMP has been taking photographs since she was eight. She has been exhibiting work with Toronto arts organizations since 2009, after a career as an African Studies professor at York University in Toronto. The digital and film archive that forms the basis of her photo art includes images from five continents and many islands.

Attracted to the margins of place, time and mind, Patricia looks for the beauty and meaning to be found in the world's liminal places, at the interface of elements: water, sky, rock, plant, artefact. . . and in this series, in her own interaction with creatures on and in the ocean.



THE Living Earth

Heliconian visual artists commemorate Earth Day

Notice to Collectors

Items are available for sale during the show run. Artwork is released to purchasers after the show closes and the artist is paid. You can arrange a purchase with staff at Heliconian Hall or directly via email with the artist.

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