



*Ekphrasis*: cross-inspiration of art disciplines.  
Musicians, dancers and poets  
reflect on the photographs.

 THE HELICONIAN CLUB  
SINCE 1909

presents

# LUMINOUS 2021

A Photography Exhibit  
with Ekphrasis performances

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September 30 - November 24, 2021

Heliconian Hall, 35 Hazelton Avenue, Toronto

[www.heliconianclub.org](http://www.heliconianclub.org)



LUMINOUS  
2021

## “Sea Change”

The series *Sea Change* visualizes the inherent potential for metamorphosis. Below the surface, complexities are concealed and contradictions buried. *Sea Change* liberates these alternative realities through various forms of photo manipulation. Each transformation—a kind of shape shifting—is unique and unpredictable yet compelling and intriguing.

The idea of “sea change” has a rich history. The term was first used in Shakespeare’s play *The Tempest* in 1610.

Linda Briskin  
*Sea Change (i)*

2021, Archival pigment print, 20 x16 in (framed)

[www.lindabriskinphotography.com](http://www.lindabriskinphotography.com)  
[lbriskin@yorku.ca](mailto:lbriskin@yorku.ca)





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Kaitlyn Seabold responds to  
Linda's *Sea Change (ii)*



Linda Briskin  
*Sea Change (ii)*

2021, Archival pigment print, 20 x16 in (framed)

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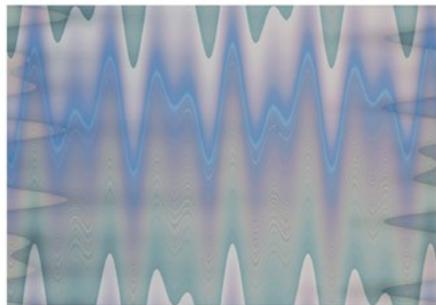


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Linda Briskin  
*Sea Change (iii)*

2021, Archival pigment print, 20 x16 in (framed)

[www.lindabriskinphotography.com](http://www.lindabriskinphotography.com)  
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Linda Briskin  
*Sea Change (iv)*

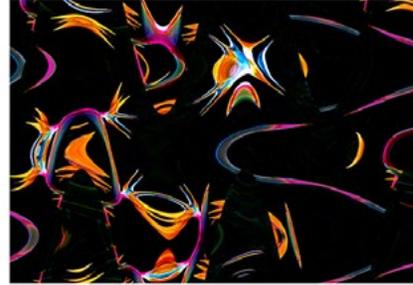
2021, Archival pigment print, 20 x16 in (framed)

[www.lindabriskinphotography.com](http://www.lindabriskinphotography.com)  
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Linda Briskin  
*Sea Change (v)*

2021, Archival pigment print, 20 x16 in (framed)

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2021



Linda Briskin  
*Sea Change (vi)*

2021, Archival pigment print, 20 x16 in (framed)

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Bold colour is a recurring theme in my landscape photographs.

The purple and orange series highlight contrasts in the natural environment. The purple flowers represent opening while the orange sunsets represent the closing of the day. The flowers were photographed indoors and the sunsets outdoors.



Margaret Kittel Canale

*Demure purple*

2015, Photograph on metal, 12 x 18 in

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

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Margaret Kittel Canale

*Vibrant purple*

2015, Photograph on metal, 12 x 18 in

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Margaret Kittel Canale

*Bagan sunset*

2015, Photograph on canvas, 20 x 30 in

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

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



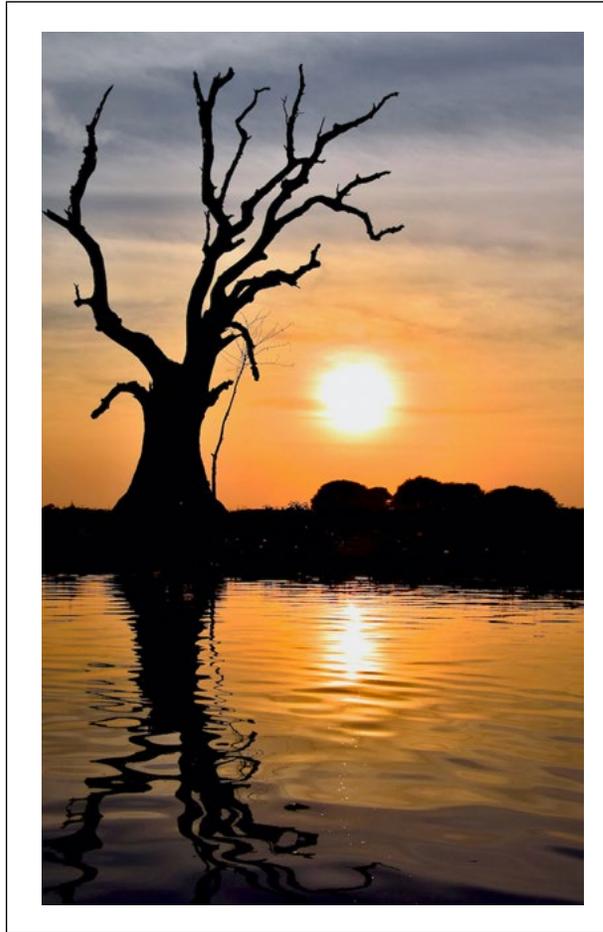
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2021

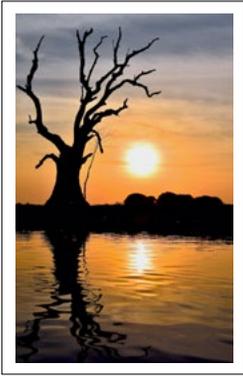
Margaret Kittel Canale

*Sunset tree*

2015, Photograph on canvas, 24 x 16 in

[www.margaretkittelcanale.com](http://www.margaretkittelcanale.com)  
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**Kate Marshall  
Flaherty  
responds to**

**Margaret's *Sunset  
tree***

### CRONE TREE

I was feeling so old and dry that I went out  
at sunset, to sit  
on a stump across the lake from  
the silhouette of the old crone tree.  
She is but branches now, barren  
of leaf and fruit, upright yet angular,  
crooked fingers open to amber dusk.

Dark as her form  
and heavy too—  
my mind still rooted in my past  
mistakes—  
wincing at this foolish choice,  
that angry outburst, this holding  
on to that nasty thought, after  
all this time. Even June seven o'clock sun  
didn't warm me. Even the shimmer  
of golden sunglow on water  
didn't help. But

beyond her matronly trunk-stance  
in the distance, three humped mounds  
of earth like the backs of pachyderms.

Some say elephants never forget  
yet don't hang onto wrongs; they hold  
past happiness like a fern rolled up  
into their curled trunks. They wave  
green memory flags over

dried up lakes, recalling the reasons  
they drudge through dust as a pack.  
Stronger in herd, their rule.

This tree looks lonely, like me,  
far from any others.

I remember a book that said  
trees might seem lonely at sunset, but  
these barked crones  
keep their ancestors' stone hearts  
in the clasp of their roots.

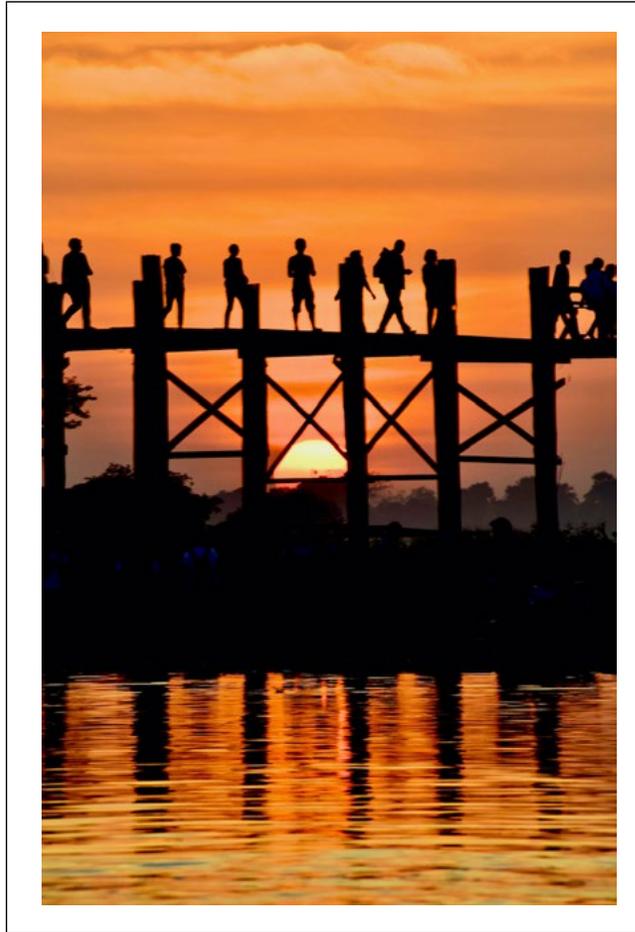
I gaze upon the old crone tree  
as the sun slides into lake,  
reflected in a few gilt sparkles. I am not  
alone.



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Margaret Kittel Canale  
*Sunset drama 1*  
2015, Photograph on canvas, 24 x 16 in

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“People in Seven Times”

In these photographs I wanted to try to capture people as they are experiencing a moment in their lives, revealing some special aspect of their unique personalities, their particular life situations and the hint of future possibilities. *People in Seven Times* is multilayered; referring to the different chronological stages of these individuals; how they appear to be presenting themselves to others; and how I as a photographer perceive them to be.



Neema Lakin-Dainow  
*Bubbles*

2019, Digital Photograph, 14 x 18 in (framed)

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Neema Lakin-Dainow

*I Want to be a Photographer When I Grow Up*  
2020, Digital Photograph, 14 x 18 in (framed)

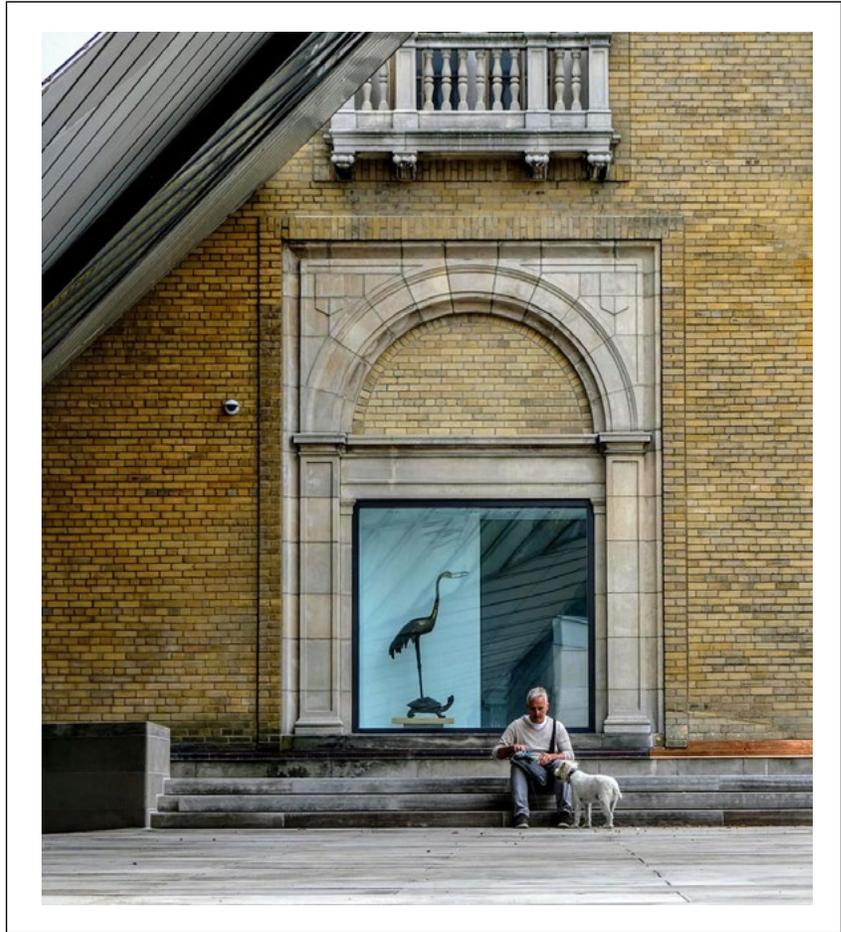
<https://neema-lakindainow.pixels.com>  
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2021

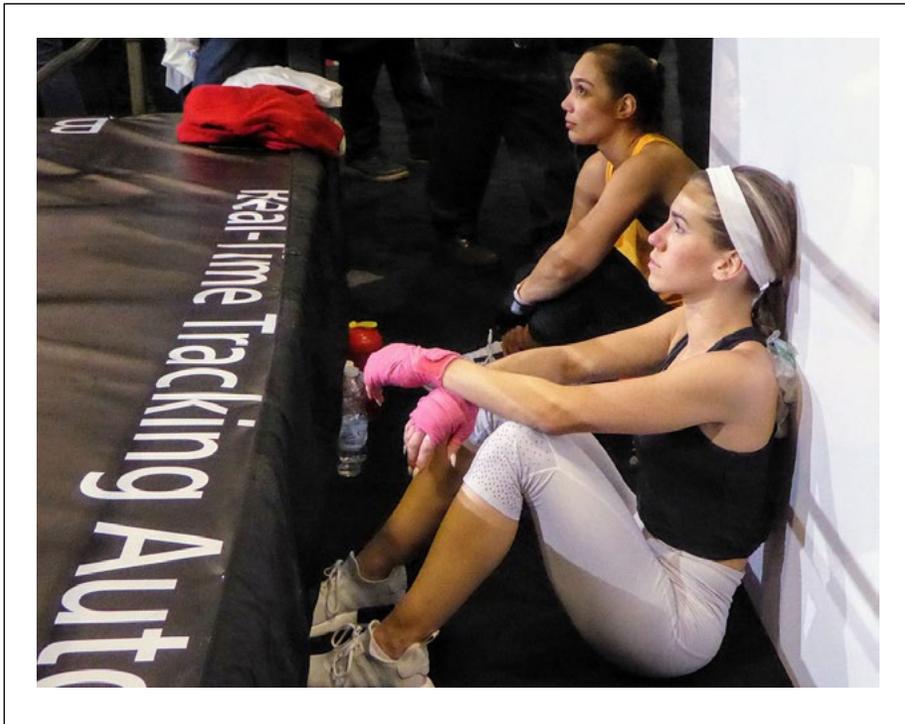
Neema Lakin-Dainow  
*Afternoon at the Museum*  
2018, Digital Photograph, 22.5 x 18.5 in (framed)

<https://neema-lakindainow.pixels.com>  
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Neema Lakin-Dainow  
*Waiting for the Match*

2019, Digital Photograph, 14 x 18 in (framed)

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2021



Neema Lakin-Dainow  
*Before the Concert*

2019, Digital Photograph, 14 x 18 in (framed)

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LUMINOUS  
2021



Neema Lakin-Dainow

*The Notorious RBG Revisited*

2020, Digital Photograph, 14 x 18 in (framed)

<https://neema-lakindainow.pixels.com>

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



LUMINOUS  
2021



Neema Lakin-Dainow  
*Musician in the Lingering Garden*  
2018, Digital Photograph, 15.5 x 11.5 in (framed)

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LUMINOUS  
2021



**Kate Marshall  
Flaherty  
responds to**

**Neema's  
Musician in the  
lingering garden**

#### AFTER THE STORM

Green leaves of elephant-ear rhubarb,  
fanning like vegetable victrolas, open  
as if to listen,  
tuned in to the girl's singing—

Strings on her lute taut, a lotus  
lovely in her braided hair, strands  
pulled into coils allowing

just one tendril  
to escape. Her next-to-ring finger  
pressed to the fret, is she the unwed sister?

Her pink tunic and practiced fingers  
show study and society. Are there  
expectations? Carved wood roof  
and rolled bamboo blinds to shade her  
lily skin make a music box boat  
for her, floating slow as melody  
over the muddy lake.

What is she singing? Has she just wept?  
Alone, she looks only at the lute,  
holding it close and careful  
as first love. These great green leaves  
are dry, the lake water still,  
her silent song caught through the  
aperture of one woman's lens,

who sees and snaps this solitary

scene. Is she lonely? The singer?  
The woman witness?

What is that tale of  
white lotus beauty from mud,  
clarity after crushing thunderclap, lessons  
after losing love?

Does the picture-taker capture this  
song to frame her own sadness  
or make celebration  
of solitude into a still image—

will the photographer look upon it  
reflecting, as I do now  
that the storm is over?



LUMINOUS  
2021

For years I have been photographing in the winter where the world is transformed into a pristine flowing landscape. I have been 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—on hills, in snow banks, on the river sides. The images appeared to me cloaked in snow with the reflection of blue skies adding colour to the sculptures making them ever more pronounced.

I imagine that my eye would see a female form where others would see something else. Perhaps my wish for a more female consciousness in this world allows me to see these gorgeous formations.



**Kye Marshall**

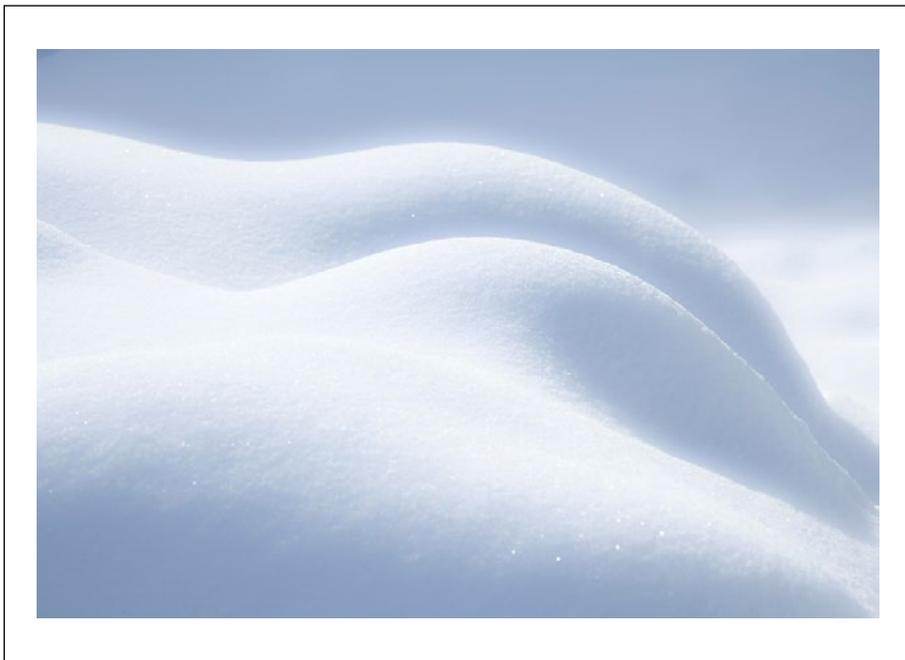
*Fleeting Female Forms (i)*

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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2021



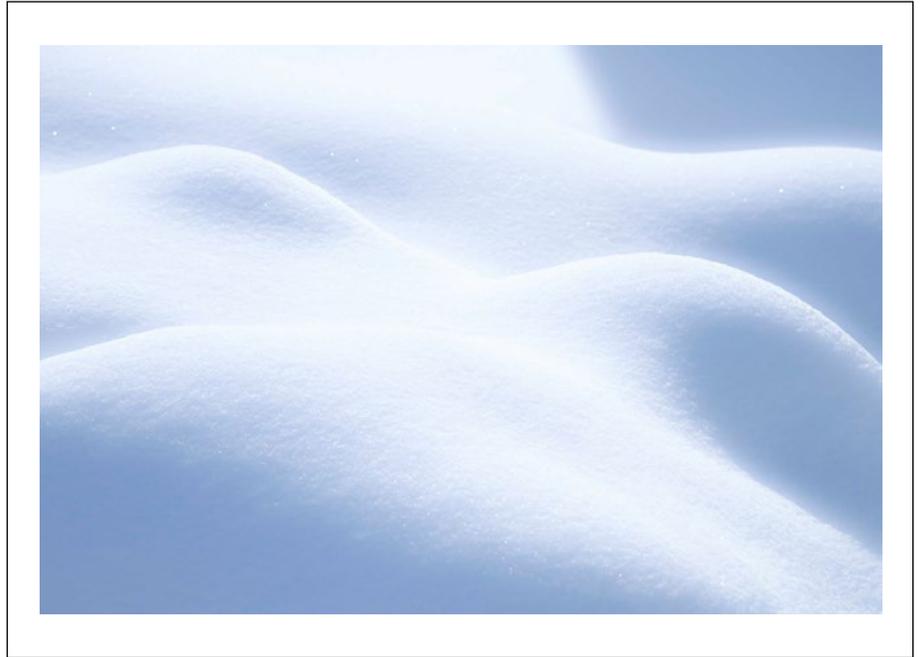
Kye Marshall  
*Fleeting Female Forms (ii)*  
2021, Archival Pigment Print , 15 x 22 in

**Kaitlyn Seabold responds to  
*Kye's Fleeting Female Forms (ii)***

[www.kyemarshall.com](http://www.kyemarshall.com)  
[kyemarshall@rogers.com](mailto:kyemarshall@rogers.com)



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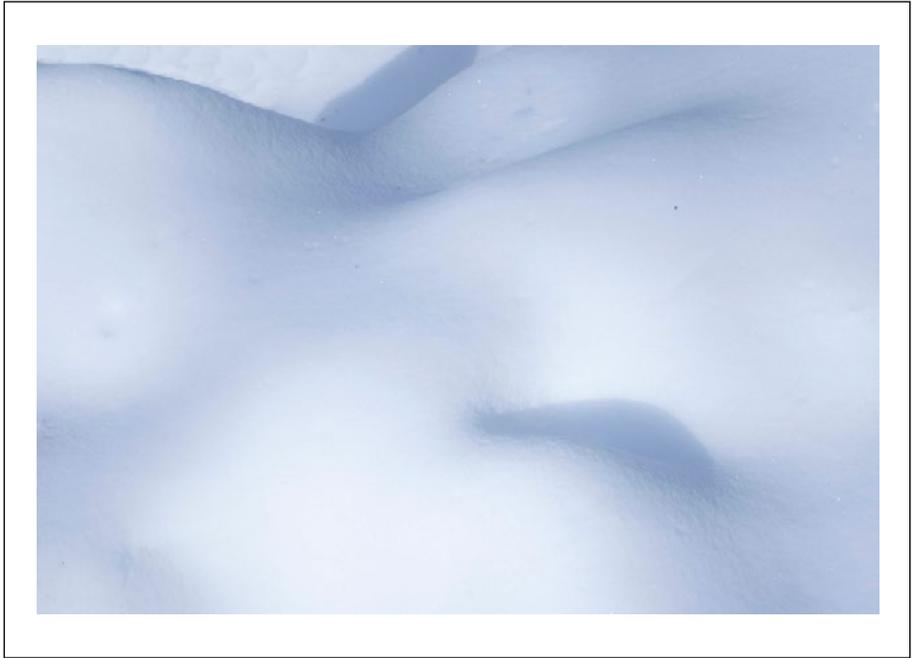


Kye Marshall  
*Fleeting Female Forms (iii)*  
2021, Archival Pigment Print , 15 x 22 in

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Kye Marshall  
*Fleeting Female Forms (iv)*  
2021, Archival Pigment Print , 15 x 22 in

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



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Kye Marshall  
*Fleeting Female Forms (v)*  
2021, Archival Pigment Print , 15 x 22 in

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



LUMINOUS  
2021



Kye Marshall  
*Fleeting Female Forms (vi)*  
2021, Archival Pigment Print , 15 x 22 in

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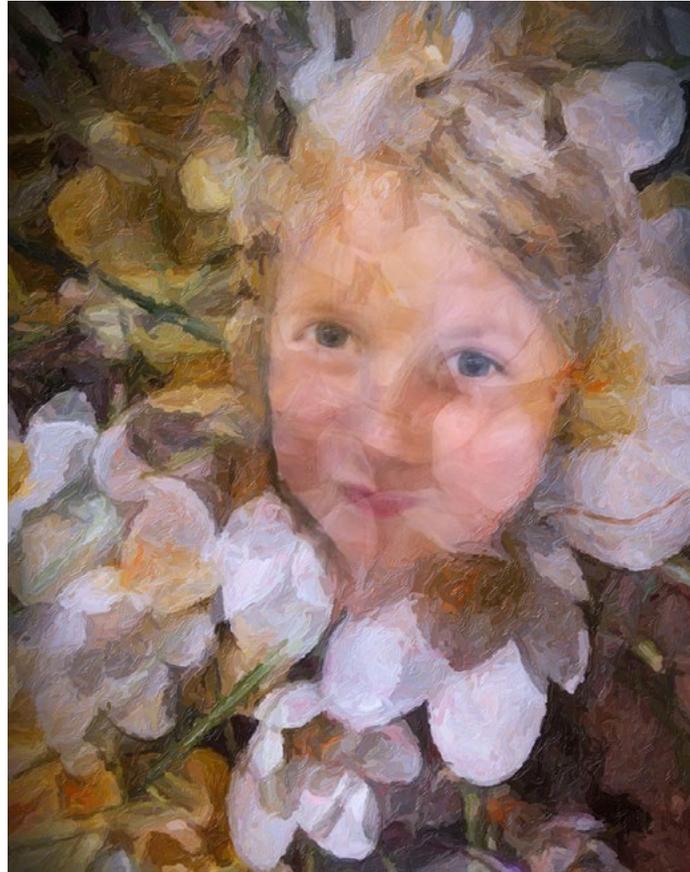
LUMINOUS  
2021

Dorothy De Val  
responds to  
Mary's

*Lockdown Emotions:  
Longing*

Mary Perdue  
*Longing*  
2021, Mixed media, 20 x 16 in

[maryperdueimages.ca](http://maryperdueimages.ca)  
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LUMINOUS  
2021

The series *Lockdown Emotions* is based upon my own situation during the COVID-19 lockdown when interactions with family and friends were curtailed. My most profound reaction was a sense of grief over not being with my grandchildren, particularly my granddaughter Estelle (then 6-7 years old), with whom I had shared many wonderful experiences over the years. I was literally artistically paralyzed and did not undertake any creative activity. However, I spent many hours going through photographic files of images I had taken. After my first vaccination, with the coming of spring and the blooming of glorious flowers, I began to feel more positive and creative. I used some of my favorite photos of Estelle and flora as the basis of multimedia art pieces that expressed my emotions during the lockdown.

Mary Perdue  
*Promise*

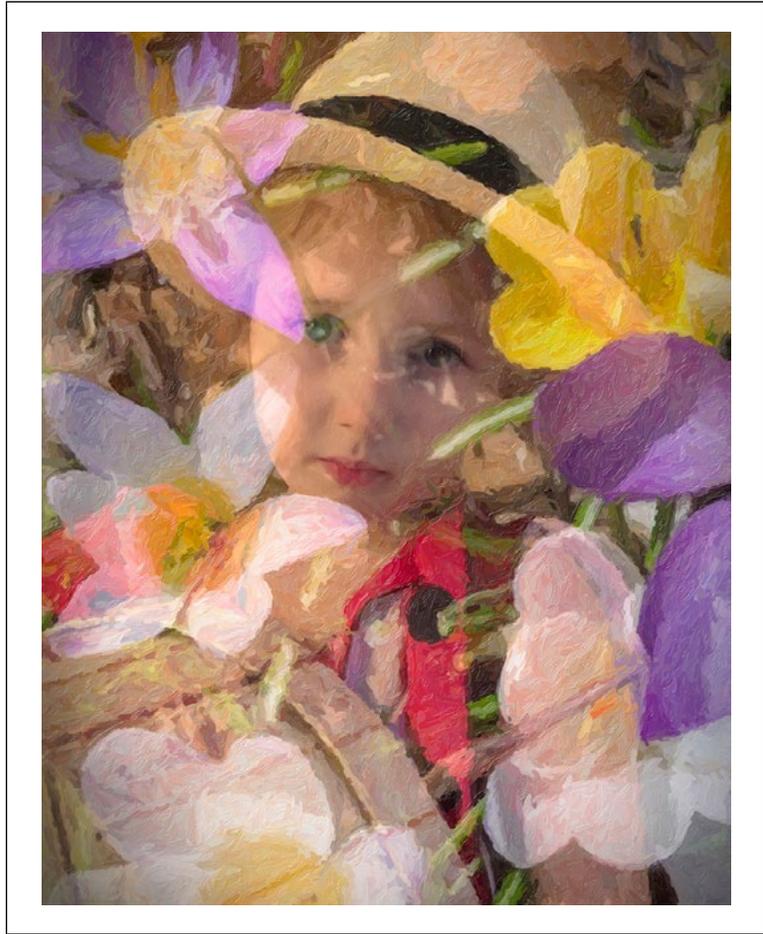
2021, Mixed media, 20 x 16 in

[maryperdueimages.ca](http://maryperdueimages.ca)  
[www.perduemary@live.com](mailto:www.perduemary@live.com)





LUMINOUS  
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Mary Perdue  
*Hope*

2021, Mixed media, 20 x 16 in

[maryperdueimages.ca](http://maryperdueimages.ca)  
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LUMINOUS  
2021

Dorothy De Val  
responds to

Mary's *Lockdown Emotions:*  
*Expectation*

Mary Perdue  
*Expectation*  
2021, Mixed media, 20 x 16 in

[maryperdueimages.ca](http://maryperdueimages.ca)  
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While hiking some years ago, I came across a rusted and decomposing car deep in the woods. Although it was dismaying to see this thoughtlessly junked waste degrading the environment, at the same time there was something intriguing about the way it had started to become part of the landscape and be taken over by the forest growth. These mixed media pieces are an attempt to capture the joining together of the car and nature using photo transfers, collage, paint and drawing.

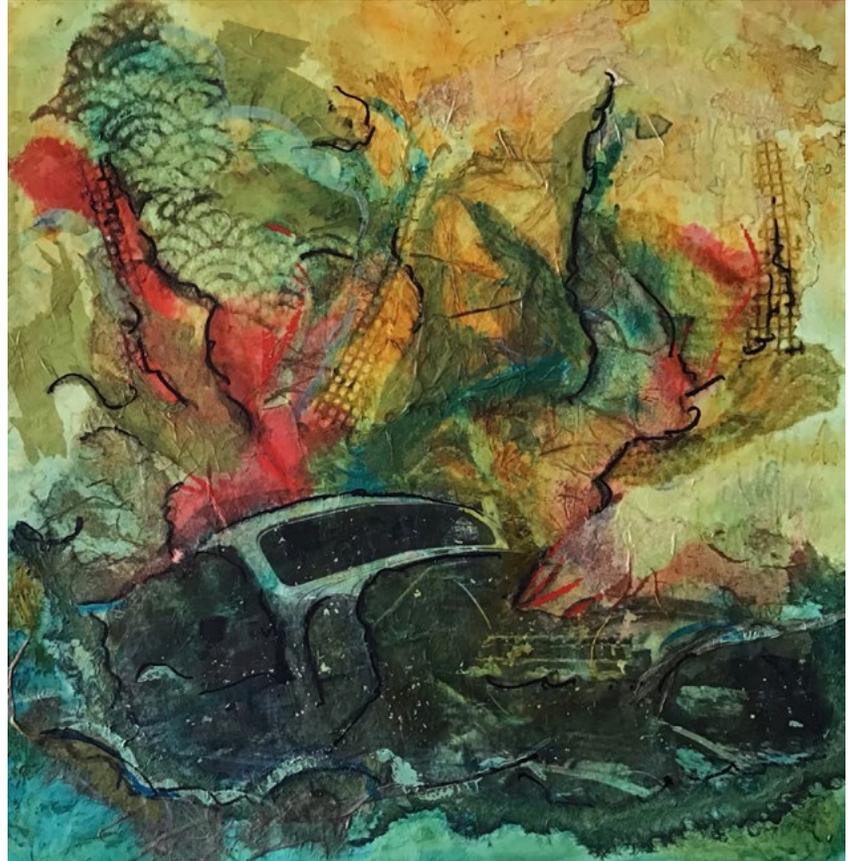
Joanne Shenfeld  
*The End of the Road I*

2021, Mixed Media and phototransfer on paper

12 x 12 in, includes frame

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LUMINOUS  
2021

Joanne Shenfeld  
*The End of the Road II*

2021, Mixed Media and phototransfer on paper

12 x 12 in, includes frame

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LUMINOUS  
2021

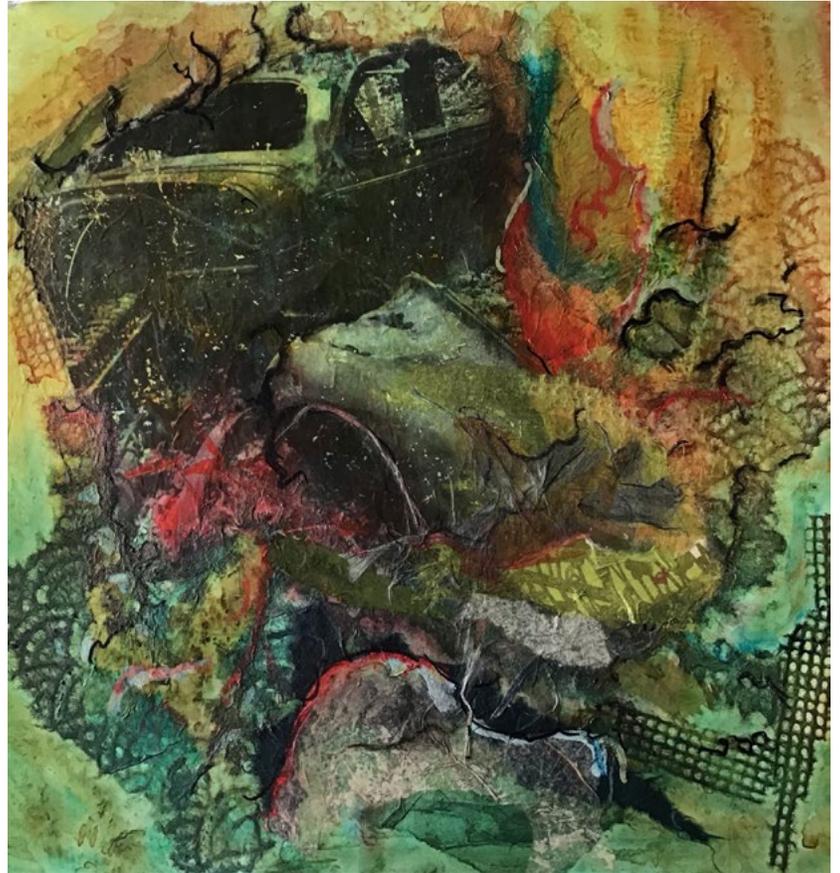
Joanne Shenfeld  
*The End of the Road III*

2021, Mixed Media and phototransfer on paper

12 x 12 in, includes frame

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LUMINOUS  
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Joanne Shenfeld  
*The End of the Road IV*

2021, Mixed Media and phototransfer on paper  
12 x 12 in, includes frame

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**Kate Rogers**  
responds to

**Joanne's**  
*The End of the  
Road (iv)*

## THE TANGLED FOREST

This summer, at my mother's  
back woods home,  
rain silvers the windows,  
blurs the trees.

To amuse her I invent new adventures  
for Mother's favourite witch:  
Baba Yaga. Her nickname too.

A farmer tethers his daughter  
to his shadow.

Baba Yaga appears. Her advice:  
Eat the rope!

The witch  
transforms a maiden's bucket  
into a sieve.

The girl returns to the well  
three times  
arrives home, bucket empty  
three times  
before she understands.

During lunch, Mother tells my husband,  
who isn't here:

"You are so funny!

Ta deh!" Really.

She speaks more Ukrainian now  
than she has in fifty years.

"Nosta-troshka-yeh!" Almost done!

She tells me as she shreds her crusts.

Then she lapses into sleep,  
head lolling  
on her bony rocker,  
mouth a dark, cob-webby chasm.

The seat is too low.  
Mother can't get up.  
Has lightning flashed  
through the forest of her mind?  
She smacks my hands away.  
"Noooh! No! No!"  
Squeezes her eyelids closed.

I reach into my sluggish heart  
for my most crimson kindness.  
"Momm, Mom, Mom," I urge,  
my words padding like rain  
through the snarled ganglia  
of her mind, its dying embers



of Devil's Paintbrush,  
the lingering scent of Lemon Thyme  
from her overgrown garden.

Her moss-green eyes meet mine.  
I remind her to circle my waist.  
I plant my feet, grasp her arms  
above the elbows and lift  
her upright. Pause until  
she stops swaying like the maple  
with so many dead branches  
in the wind. I hold out her cane.  
Watch her teeter to her room  
for another nap.

She will not walk her lane,  
even between showers.  
Her memory the maiden's sieve,  
she's forgotten the way home  
from the neighbours' house.

Sometimes I feel trapped  
in the tangled forest  
of her brain. The Yellow birch—  
rain-polished rose gold bark,  
broken in a storm,  
droops across her lane.  
I can't duck under  
its hanging, sodden crown.  
Its rough green cloths  
scour my face.  
At the crossroads,  
the fallen cherry tree.  
Boots caked with mud,  
my legs weigh too much.  
I am too tired  
to climb over today.



LUMINOUS  
2021

While visiting Mahone Bay in Nova Scotia in the summer of 2019 (the last summer one could travel!), I woke up early one morning and went for a walk. It was dawn, and the sky over the sea was turning from blue to orange...coolness in the air, the water still as glass, all very quiet. A breath before the world awoke – a sense of anticipation and of hope.

In my artistic work I seek to express something that comes from that mysterious place beyond physical reality where everything that is true and really important in life lives. Moments are given to us when connections become clear – between ourselves and the world, ourselves and spirit.



Jana Skarecky

*Dawn at Mahone Bay 1*

2019, Photograph on canvas, 16 x 20 in

Kye Marshall responds to Jana's

*Dawn at Mahone Bay 1*



LUMINOUS  
2021



Jana Skarecky  
*Dawn at Mahone Bay 2*  
2019, Photograph on canvas, 16 x 20 in

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LUMINOUS  
2021



Jana Skarecky  
*Dawn at Mahone Bay 3*  
2019, Photograph on canvas, 16 x 20 in

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



LUMINOUS  
2021



Jana Skarecky  
*Dawn at Mahone Bay 4*  
2019, Photograph on canvas, 16 x 20 in

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



LUMINOUS  
2021



Jana Skarecky  
*Dawn at Mahone Bay 5*  
2019, Photograph on canvas, 16 x 20 in

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LUMINOUS  
2021

## “Our Garden Walls”

I have always been enchanted by the way in which humans everywhere turn the walls of their houses into gardens. Even in the most confined spaces, people encourage nature to flourish, using pots of all shapes and sizes in lieu of flower beds and orchards. The gardeners are absent in these photographs, but their personalities and enthusiasms can be read there. It is not a one-way street, where the plants are simply tamed in their pots, but a joyous collaboration between the gardeners and their flowers, ferns and shrubs; the plants make their own decisions about how they bring a conceptually wider space into the human brick and mortar habitats.

Patricia Stamp

*Our Garden Walls: Gharb, Gozo Island, Malta*  
2011, Archival Pigment Print , 21 X 15 in (framed)

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LUMINOUS  
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Patricia Stamp

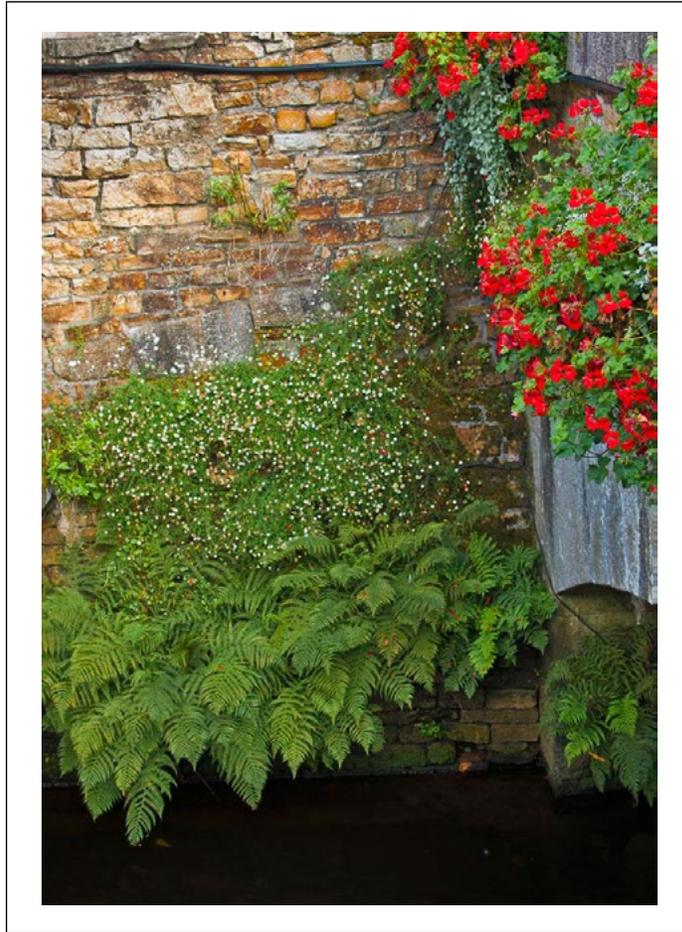
*Our Garden Walls: Kerċem, Gozo Island, Malta*  
2011, Archival Pigment Print , 15 X 21 in (framed)



LUMINOUS  
2021

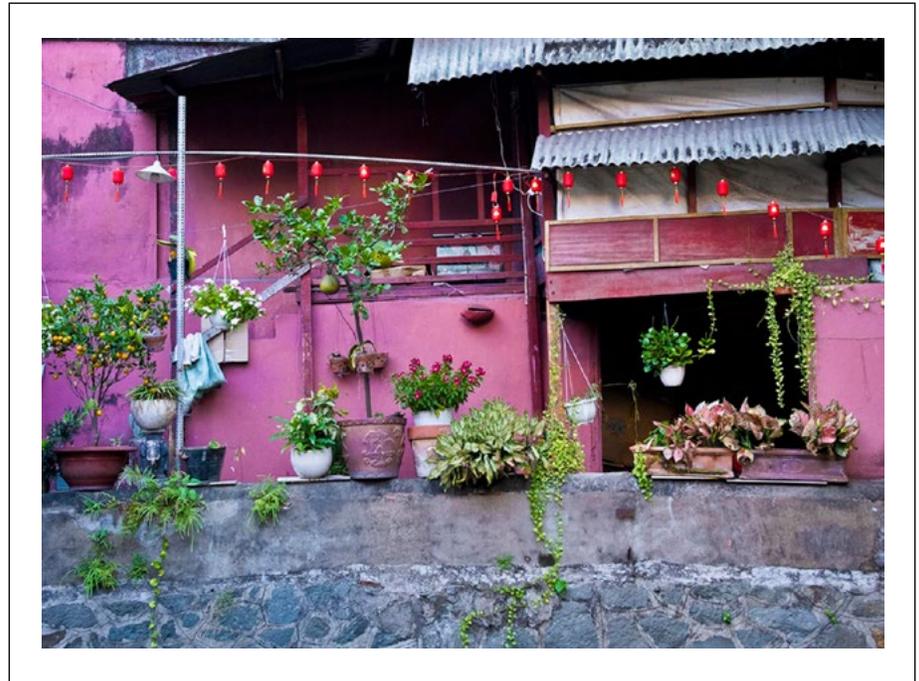
Patricia Stamp  
*Our Garden Walls: Pont-Aven, Brittany, France*  
2011, Archival Pigment Print , 21 X 15 in (framed)

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LUMINOUS  
2021



Patricia Stamp  
*Our Garden Walls: Saigon, Vietnam*  
2019, Archival Pigment Print , 15 X 21 in (framed)

Jana Skarecky responds to  
*Patricia 's Our Garden Walls – Saigon, Vietnam*



LUMINOUS  
2021

LINDA BRISKIN is a fine art photographer. Her series *Fractured* and *Portrait of The Photographer* were published in *PhotoEd* (Spring and Fall 2020). A photo-essay *Liminal Animism* was published in *Canadian Camera* (2020).

In 2021, one of her photographs was chosen for the *Herstory* exhibit sponsored by Manhattan Arts International. Also in 2021, her image *Satellite Dishes in Fez* was selected for the International Photography Exhibition at Viewpoint Gallery in Nova Scotia. She participated in *City of Dreams*, *The Changing Landscape* and *In The Picture* at Gallery 1313.

Upcoming in 2022, *Eco-Env-Art* at the Museum of Northern History, Kirkland Lake, Ontario.

DOROTHY DE VAL (piano) is a composer, pianist and musicologist specializing in Scottish traditional music and the first English folk revival. She is an emeritus professor in the Music Department at York University and also taught in London and Oxford.

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 is 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.

Margaret's photography mantra:  
*Beauty is the world.*



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**NEEMA LAKIN-DAINOW** is a mixed media artist working in photography, printmaking, and painting. Although she is inspired by design elements in nature and architecture, she is particularly interested in street photography—capturing people in their everyday yet singular lives.

Lakin-Dainow's photographs and art work have been in several juried exhibitions, many group shows, and solo exhibitions at The Peter MacKendrick Gallery, Impressions Art Gallery, and Cantine Bistro. Her illustrations have been published in *Olka and her Blue Parasol* (amazon.com, 2019), and featured in *The Big Art Book* (Scarborough Arts Council, 2014), and *The Artful Cookbook* (SKETCH Programs for Homeless Youth, 2013.)

**KATE MARSHALL FLAHERTY's** latest poetry books are "Radiant," Inanna Publications and "Reaching V," Guernica Editions. She was shortlisted for Tifferet Journal's Poetry Prize 2020, Arc's Poem of the Year 2019 and Exile's Gwendolyn MacEwen Poetry Prize 2018. She's been published in numerous journals. She won the Georgian Bay Project Award for 2019 for her poems "Canoe," "Rose Quartz" and "Jack Pine." Her collaborative performance poetry videopoems have won honourable mentions in international awards. She guides StillPoint Writing Workshops and types up spontaneous "Poem Of the Extraordinary Moment's" (P.O.E.M.s) for people during Covid.

See her performance poetry at <https://katemarshallflaherty.ca>

**KYE MARSHALL** is a composer and jazz/experimental cellist. She has composed a full length opera (*Pomegranate*), dance scores and works for orchestra, chamber ensembles and piano. Her pieces have been performed in Canada, the US and Italy. She also has five jazz CDs to her credit.

She brings to her photography her experience, vision and discipline as a professional musician and mainly focuses on abstract Nature influenced by Freeman Patterson. She posts regularly on Instagram @marshall.kye. She has had solo shows, participated in numerous group shows, and her photographs are in private collections, and in the CNMTA Centennial book.



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**SUSANNA MCCLEARY** (violin) holds a BMus from McMaster University and specializes in traditional fiddle styles. Blind from birth, she learns music entirely by ear. She is currently training as a Certified Music Practitioner, which qualifies her to play for individual hospitalized patients.

**MARY PERDUE** is a photographer and painter. She has been exhibiting her photographic images for over 20 years, some of which won awards for artistic expression. Her solo shows include: *Clear Visions*, *Tree Whispers*, *Rolling Hills*, and *Havana Reality*; she has shown images in many group exhibitions. She has published two books of photographs: *Portraits of Heliconian Club Members* and *Havana Reality*. Mary also paints and particularly enjoys multimedia art incorporating photos and paint. She is an active member of the Heliconian Club where she was the chair of Visual Art Section and president. She lives in Oakville where she has a studio and home gallery.

**KATE ROGERS's** poem about her mother, "Baba Yaga's Child", appeared in the May 2021 issue of *WordCityLit*. Her creative non-fiction essay about taking care of her mother at her remote forest home appeared in the spring 2021 issue of *The Windsor Review*. Kate's work has also appeared in the Sad Girl Review; The Quarantine Review; World Literature Today and Cha: An Asian Literary Journal, among other journals and anthologies. Kate's latest book is **Out of Place** (Aeolus House/Quattro Books, Toronto, 2019).

You can learn more about Kate and her work at: <https://katerogers.ca>



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**KAITLYN SEIBOLD** is an emerging artist and dance educator who completed her MFA for Dance, Choreography & Collaboration at York University. She was awarded the Lipson Family Endowment Award for the most promising emerging choreographer. Taking part in an ongoing investigation with the moving body in the theatre and alternative performance spaces, Seibold aims to create conversational work while providing stimulating and healthy collaborative experiences. Her recent works address collaboration between movement and technology while concentrating on engagement within virtual performance platforms. These include: *Birth of a B* at the Citadel & Compagine and *Meeting at R9* at Dance Ontario. Seibold is currently working with *Frog in Hand* based out of Toronto. [www.kaitlynseibold.com](http://www.kaitlynseibold.com).

**JOANNE SHENFELD's** 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 her paintings was featured on the cover of the Life Section of the Toronto Star (<https://tinyurl.com/evokelandscape>), and on the cover of the poetry book *To Measure the World* by Karen Shenfeld (Ekstasis Editions, 2020).

**JANA SKARECKY** was born in the Czech Republic, and lives near Binbrook, Ontario. Besides being a photographer and painter, she is a composer whose works have been performed on four continents. She has written music for solo instruments, chamber groups, solo voice, choir, and orchestra. She has been chair of the Association of Canadian Women Composers, and is a member of the Visual Arts and Music sections of the Heliconian Club.

Jana finds working with music and art a stimulating combination, and often paints and composes on the same subject. Jana's art has been exhibited in Toronto, Mississauga, Kitchener-Waterloo, Stratford, New York, and Odense, Denmark. [www.JanaSkarecky.com](http://www.JanaSkarecky.com)



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**PATRICIA STAMP** has been taking photographs since she was eight, and exhibiting her 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, across an array of subject matter. She has always been attracted to the margins of place, time and mind. She 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 case, an intimate interface between humans and nature.



## LUMINOUS 2021

### **Notice to Collectors**

Items are available for sale during the show run but are 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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