

# Same Storm, separate Boats

Making art to keep afloat:  
AN EXHIBITION of works created this year of  
living and working more separately

## Participating artists

Brenda Bisiker

Linda Briskin

Marsha Brown

Lucie Collins

Sara Craig

Simone Creed

Dougal M. Haggart

Faye Jordan

Margaret Kittel Canale

Jan Kraus

Ann Lind

Kye Marshall

Catherine Maunsell

Susan Power

Joanne Shenfeld

Patricia Stamp

Helen (Huihui) Wang

Though the pandemic keeps us apart, one consolation is to make art. We hope the art we created in this time of living and working separately speaks to your experience of the same storm.

Gallery show ran from Oct. 29 to March 3, 2021 at Heliconian Hall, 35 Hazelton Avenue, Toronto. Given extended lockdown to combat the spread of Covid-19, no in-person reception was possible.

## Brenda Bisiker

### During the Time of Covid

My paintings were created during a time of deep reflection on my great and good fortune during this shaky time in our world.

Now I have time to paint and write, time to develop a new awareness. Being alone offers me the opportunity to observe, feel and think about my paintings and how I want them to be received.

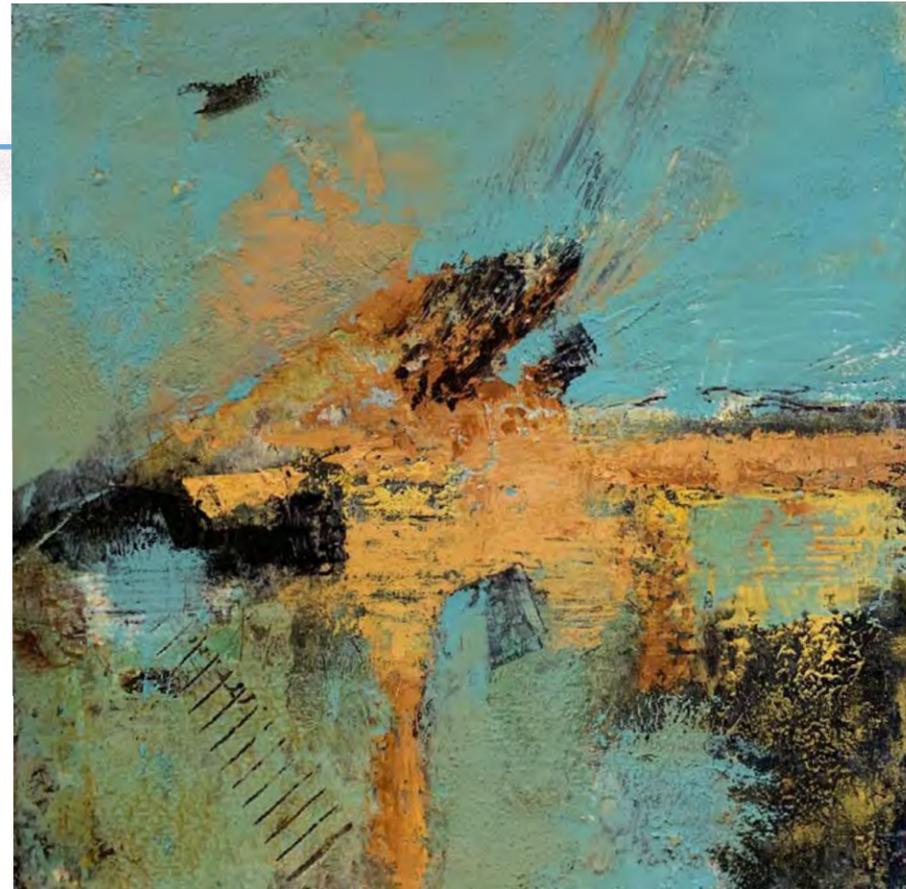
I feel such appreciation for being born in Canada, an accident of heritage, history and extraordinarily good luck. How fortunate I am to have food on my plate, a bed to sleep in and a place to call home.

Life as we know it has irrevocably changed and we don't know yet what shape life-after-covid will take.

While covid threatens everything around us, it has given me the chance to pursue an unfathomed inner journey.



**A**



**B**

## Same Storm, Separate Boats

**BRENDA BISIKER**

*Time to reflect, 2020*

Collage

12 x 12 in

NFS

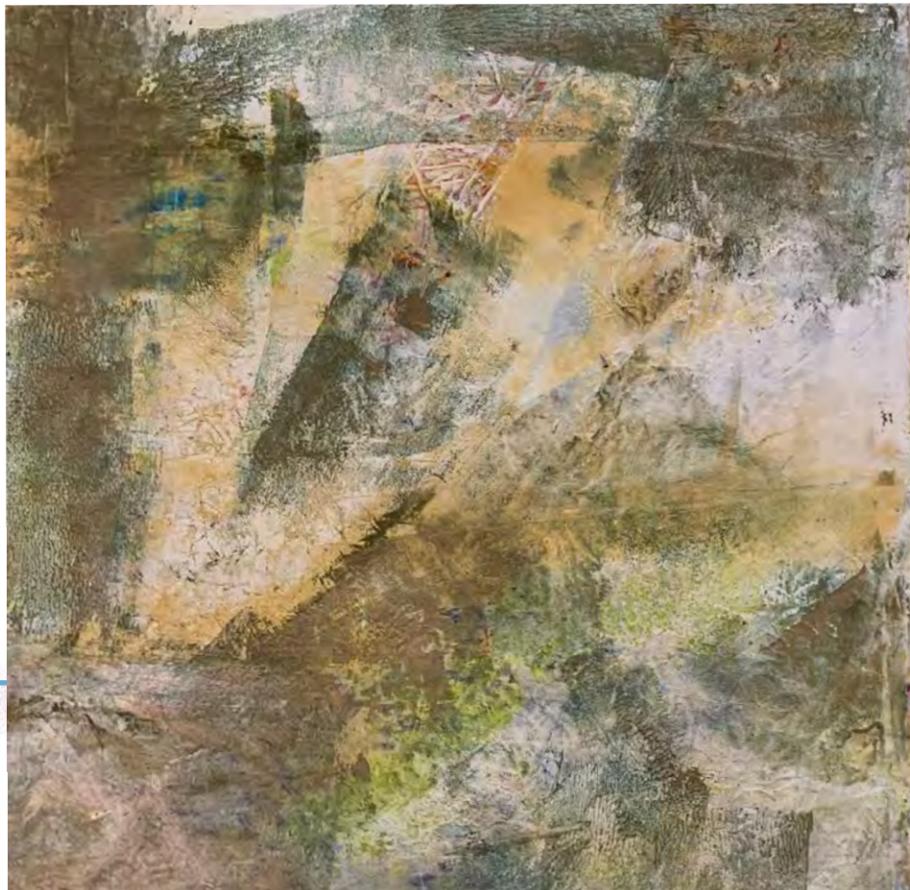
*In the centre, 2019*

Cold wax and oils

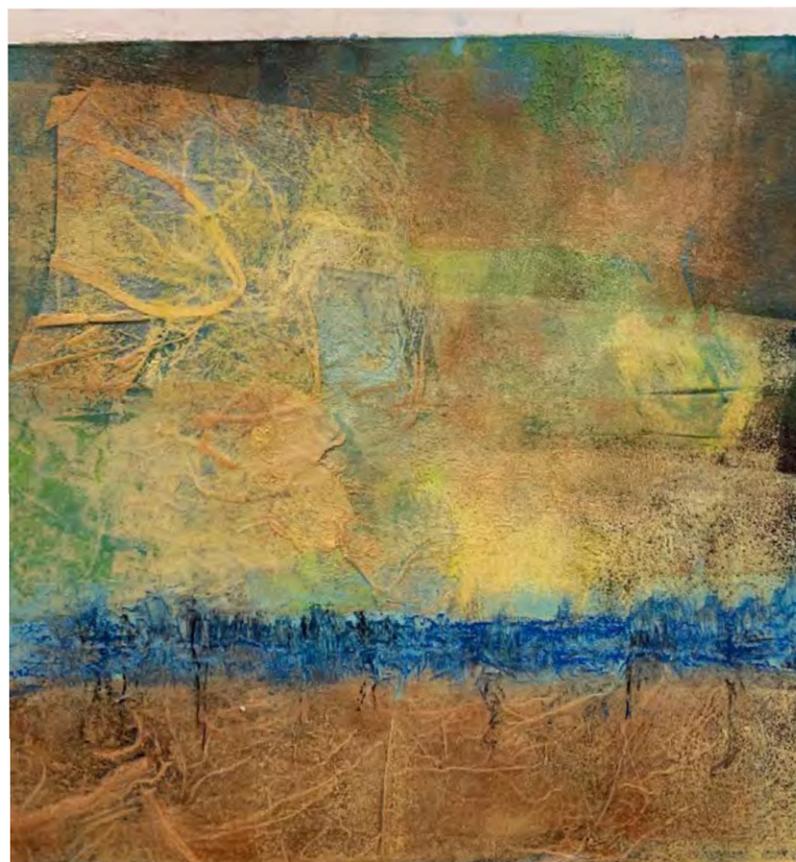
12 x 12 in

NFS

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C



D



E

## Same Storm, Separate Boats

**BRENDA BSIKER**

*Aspire*, 2019  
Cold wax and oils  
12 x 12 in  
NFS

*Appreciation*, 2020  
Collage  
10 x 10 in  
NFS

*Beneath the surface*, 2020  
Collage and acrylic  
10 x 10 in  
NFS

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## Linda Briskin

The photographs in the series *Tendrils* were taken on a walk along the shores of Lake Ontario in Prince Edward County. These tendrils grace a twisting vine after the leaves had dropped. The images highlight the elegance and delicacy of nature's art, and the resilience of nature in the face of crisis. In these unsettled times, *Tendrils* reminds us to pay attention to what remains.

Linda Briskin is a fine art photographer. In 2019, her photographs were published in *Tiny Seed Literary Journal*, *High Shelf Press*, and *Burningword Literary Journal*. In 2020, a photo-essay *Liminal Animism* was published in *Canadian Camera*. The series *Fractured* and *Portrait of The Photographer* were published in *PhotoEd* (Spring and Fall 2020) Recently she had a solo show at *Helen & Hildegard Apothecary*, and mounted a mixed-media window installation at *Rapp Optical*. Upcoming are group shows: in 2020, *Spectra* at *Artscape* in Toronto, and in 2021, *Eco-Env-Art* at the *Museum of Northern History*, Kirkland Lake, Ontario.



**A**



**B**

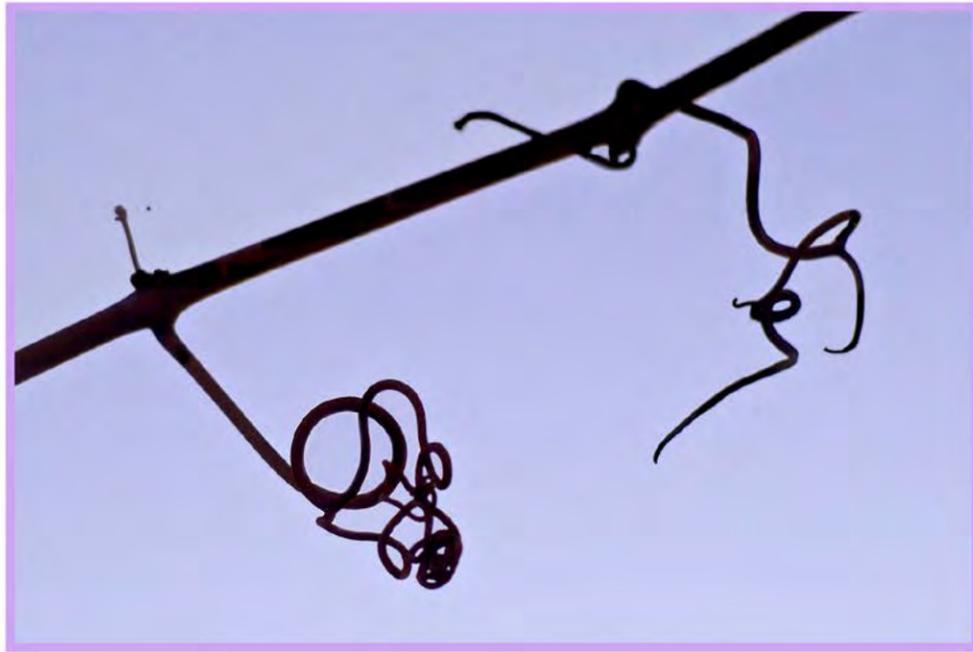
## Same Storm, Separate Boats

**LINDA BRISKIN**

*Tendrils (i)*, 2020  
Archival Pigment Print  
10 x 7 in (framed)

*Tendrils (ii)*, 2020  
Archival Pigment Print  
10 x 7 in (framed)

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C

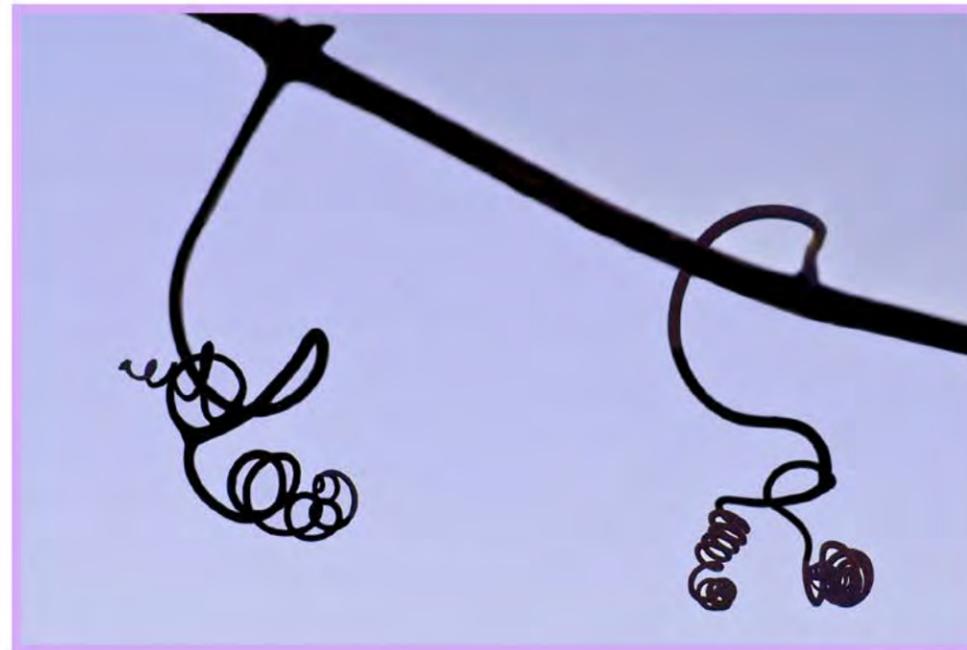
Same Storm,  
Separate Boats

**LINDA BRISKIN**

*Tendril (iii)*, 2020  
Archival Pigment Print  
8 x 10 in (framed)

*Tendril (iv)*, 2020  
Archival Pigment Print  
8 x 10 in (framed)

[www.lindabriskinphotography.com](http://www.lindabriskinphotography.com)  
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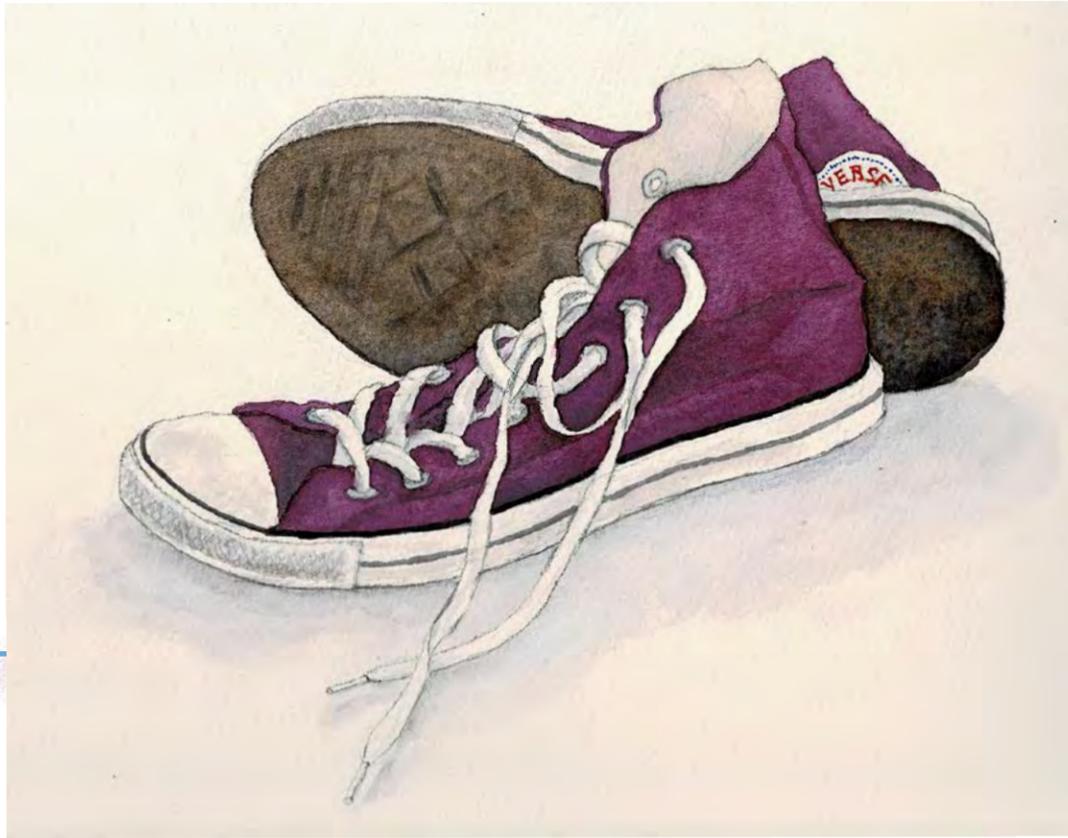
D

## Marsha Brown

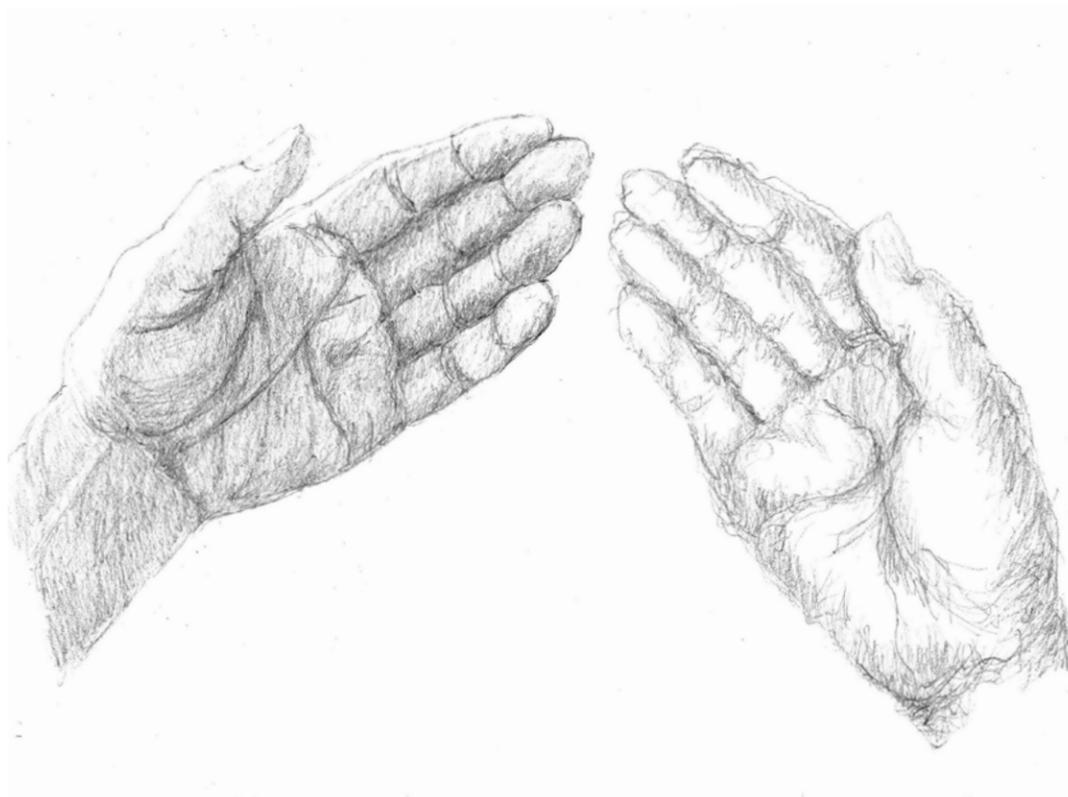
I have been fortunate to be part of a small group of fellow artists that has kept in close touch during this time of Covid-19 isolation. We encourage each other to have at least one piece finished for our weekly Zoom chats.

The challenge of finding subject matter in narrow circumstances found me casting around the house for everything from a pair of shoes to my own hands. Normally a plein air painter, I also turned to photographs of happier times for inspiration. New techniques were introduced in Zoom classes given by far-flung instructors. As regulations loosened a bit, a few safely-distanced outdoor meetings have been added, weather permitting. The winter months will bring new challenges.

It's somehow comforting to know that everyone in the world is struggling to get their bearings in the same storm.



**A**



**B**



**C**

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**MARSHA BROWN**

Week 5: *Til Next Time*, 2020  
Watercolour  
8 x 10 in framed to 12 x 15 in

Week 10: *Left by Right, Right by Left*  
2020, Pencil  
8 x 11 in framed to 12 x 15 in

Week 12: *Jan's Poppies*, 2020  
Watercolour  
8 x 9 in framed to 12 x 15 in

[mb@marshabrown.ca](mailto:mb@marshabrown.ca)



D



F

## Same Storm, Separate Boats

**MARSHA BROWN**

*Week 14: Aquarium, 2020*

Watercolour

8.5 x 12 in framed to 12 x 15 in

*Week 16: Calle Organos, San Miguel de*

*Allende, 2020, Watercolour*

6 x 8 in framed to 12 x 15 in

*Week 17: Balloon Seller, San Miguel de*

*Allende, 2020, Watercolour*

7.5 x 8.5 in framed to 12 x 15 in

*Week 29: Autumn at the Brickworks*

*2020, Watercolour plein air*

8 x 11 in framed to 13 x 16 in

[mb@marshabrown.ca](mailto:mb@marshabrown.ca)



E



G

## Lucie Collins

**A to D, G, H** This exhibition gave me the opportunity to present my Egrets photos taken in Puerto Vallarta. Over the years I developed a relationship with these birds while doing my daily walk on the beach as I became familiar with their beautiful and gracious movements. The pure white plumage reminded me of ballerinas on a stage, hence, I wanted each one of my photos to catch them frozen in dance movement that gave homage to the Egrets. The bird's snowy white plumage made it far too popular for hats in 19th-century North America, so they were decimated by plume hunters. Their populations plunged by some 95 percent. Today the outlook is much brighter as the birds have enjoyed legal protection over the last century, and their numbers have increased substantially. This successful rehabilitation gives me hope that we will get over this Covid pandemic.

**E,F** This mixed media series is a set of painterly fall images created by in camera motion. I created these during the second wave of the pandemic, to help forget the severity of the situation by immersing myself with the beauty of the fall colors while walking in the parks of Toronto. Fall 2020.



A



C



B



D

## Same Storm, Separate Boats

**LUCIE COLLINS**

*Dance of the Egrets: Adagio*, 2020  
Mixed Media, 12 x 12 in



*Dance of the Egrets: Arabesque*, 2020  
Mixed Media, 12 x 12 in



*Dance of the Egrets: Balloté*, 2020  
Mixed Media, 12 x 12 in



*Dance of the Egrets: Cou de pied*, 2020  
Mixed Media, 12 x 12 in



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**E**

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Separate Boats

**LUCIE COLLINS**

*Fall Colors 1*, 2020

Mixed Media

11 x 14 in

*Fall Colors 2*, 2020

Mixed Media

11 x 14 in

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**F**



G

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Separate Boats

**LUCIE COLLINS**

*Egrets Fishing*, 2019

Ink jet print

13 X 19 in

18 X 24 in frame

*Egrets by the Shore*, 2019

Ink jet print

13 X 19 in

18 X 24 in frame

[studiolucine.ca](http://studiolucine.ca)

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



H

## Sara Craig

We are heading into week 32 (day 223) as I write this short explanation on how this Covid-19 Pandemic has informed my art.

If anything, I feel I am in an affirmed place philosophically. Things that were once seemingly of great importance have fallen by the wayside, clearing the way for time and therefore thought and play. I have more space to grow and experiment.

My five pieces were created simply because a friend who hosts an online gallery gave her eager co-exhibitors weekly one-word prompts/themes.

For instance, “No one has the puck” was created during the *Black and White* challenge (Week 11) with George Floyd very much in our thoughts.

I believe these strange times have illuminated the well-intentioned and emboldened the changemakers.

I hope this moment will have a lasting positive effect.



A



C

Same Storm,  
Separate Boats

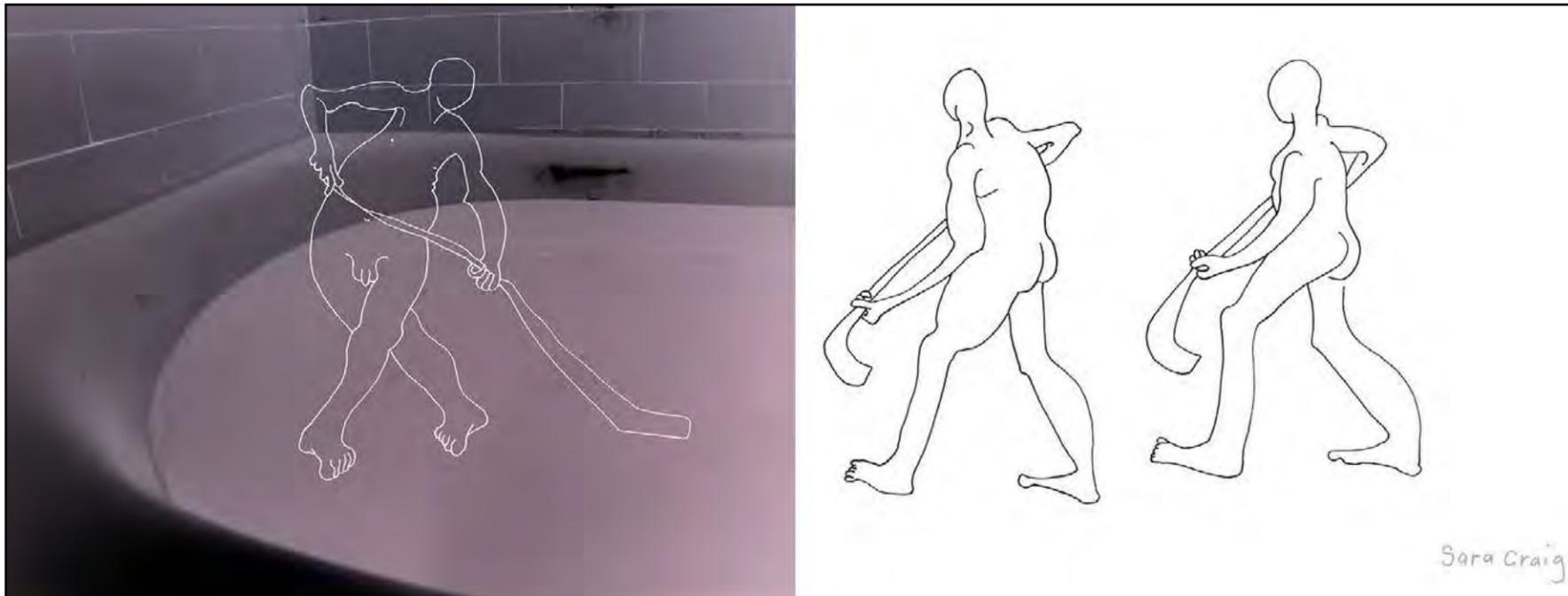
**SARA CRAIG**

*Ibu Quadriptych*, 2020  
Photography  
11 x 14 in (8 x 10)

*No one has the puck*, 2020  
Photography  
11 x 17 in

*Emergence of Spring*, 2020  
Photo of Diorama  
11 x 14 in (8 x 10)

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B



D



E

## Same Storm, Separate Boats

### SARA CRAIG

*Begin Again*, 2020

Pen and ink and coloured pencil

11 x 14 in (8 x 10)

*Spring Country Road*, 2020

Watercolour

11 x 14 in (8 x 10)

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# Simone Creed

Same Storm Separate Boats:

Miss My Kids

Miss The Hugs

The Canadian Border Closed

The Storm is The Same

The Separate Boats Sail from California their Fires

to New York City in Quarantine

My Babies and Their Parents

My Children

No Hugs

Smiles

They are Safe

Wear a Mask

Stay Home

FaceTime Instagram Twitter Zoom Telephone

Most Grateful



**A**



**B**



**C**

## Same Storm, Separate Boats

### **SIMONE CREED**

*#COVIDDAYS #TBCFLO #STAYHOME  
#STAYSAFE #COVIDSUMMER 1, 2020  
Encaustic Photo Transfer  
10 x 10 in*

*#COVIDDAYS #TBCFLO #STAYHOME  
#STAYSAFE #COVIDSUMMER 2, 2020  
Encaustic Photo Transfer  
10 x 10 in*

*#COVIDDAYS #TBCFLO #STAYHOME  
#STAYSAFE #COVIDSUMMER 3, 2020  
Encaustic Photo Transfer  
10 x 10 in*

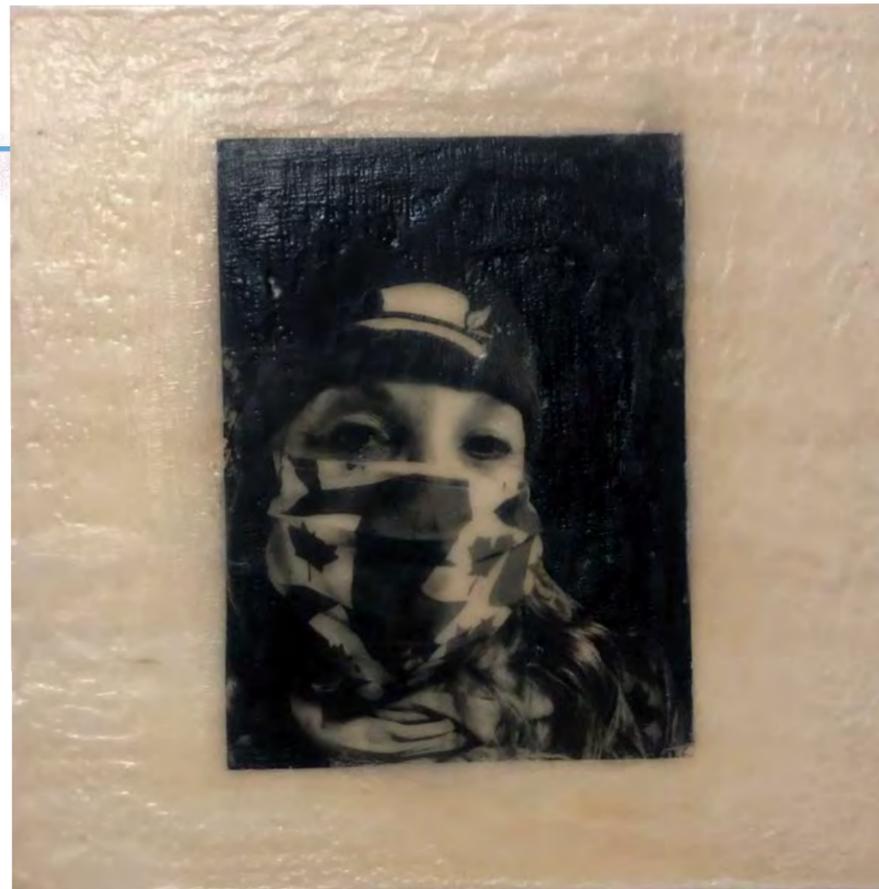
[simonescreed@gmail.com](mailto:simonescreed@gmail.com)



**D**



**E**



**F**

## Same Storm, Separate Boats

**SIMONE CREED**

*#COVIDDAYS #TBCFLO #STAYHOME  
#STAYSAFE #COVIDSUMMER 4, 2020  
Encaustic Photo Transfer  
10 x 10 in*

*#COVIDDAYS #TBCFLO #STAYHOME  
#STAYSAFE #COVIDSUMMER 5, 2020  
Encaustic Photo Transfer  
10 x 10 in*

*#COVIDDAYS #TBCFLO #STAYHOME  
#STAYSAFE #COVIDSUMMER 6, 2020  
Encaustic Photo Transfer  
10 x 10 in*

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## Dougal M. Haggart

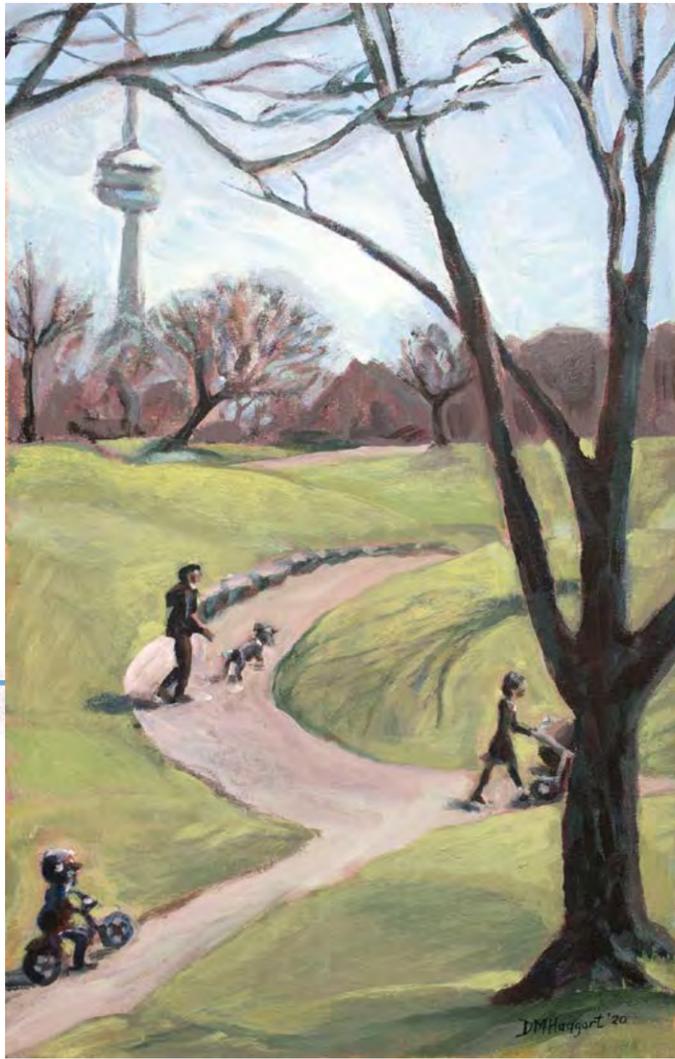
**A** Life becomes a weird isolated business as we learn to stay apart and even park amenities close. It becomes a great boon to still be able to walk my dog. There is something frozen and sad about what is usually a joyful season.

**B D** Workshops otherwise requiring travel are available online and a way to structure making art. So for Laurie Richard's class, I made a fall scene from Ward's Island and "Race to port": oddly, a calm day at the beach transformed into a scene of imminent storm.

**C** Summer: BEFORE. Our daily work was gathering up a pack of blond minidoodles and heading out for a stroll or a manic chase at the dogpark. While Charlie hogs the spotlight, the others patiently endure the photo session.

**E** A kitchen still life: I made jelly from blackberries planted in the 1990s. Having a garden is a blessing.

**F** Far from the fabled Muskokas and the cottage life, I painted from a photo posted on FaceBook by Susan B. Power.



A



C



B



D

## Same Storm, Separate Boats

**DOUGAL M. HAGGART**

*Lonely spring, 2020*

Acrylic on canvas on wood panel  
22 x 14 in

*Soft Fall, 2020*

Watercolour and gouache on paper  
7.25 x 10.5 in

*Are we there yet?, 2020*

Acrylic on canvas on wood panel  
14 x 19 in

*Race to port, 2020*

watercolour, ink and acrylic on paper  
7.25 x 10.5 in

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E



F

## Same Storm, Separate Boats

**DOUGAL M. HAGGART**

*Harvest time, 2020*  
Watercolour on paper  
15.25 x 11.25 in

*Last day on the Bay, 2020*  
After photo by: Susan Power  
Watercolour and gouache on paper  
15.25 x 10.5 in

[dmhaggart.ca](http://dmhaggart.ca)  
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## Faye Jordan

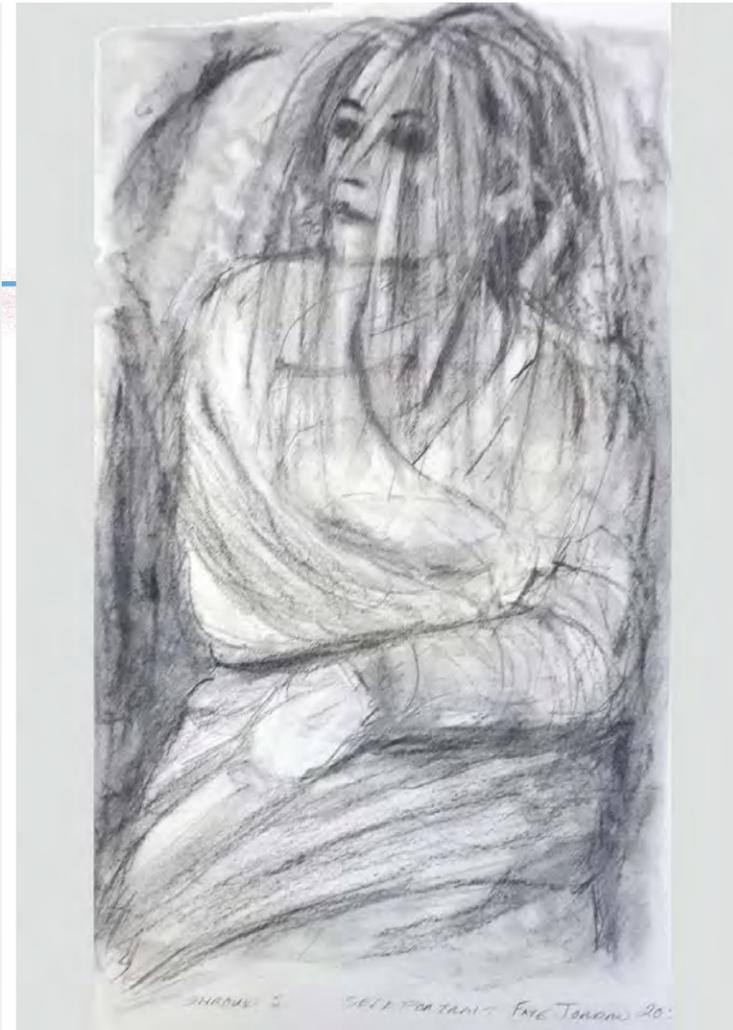
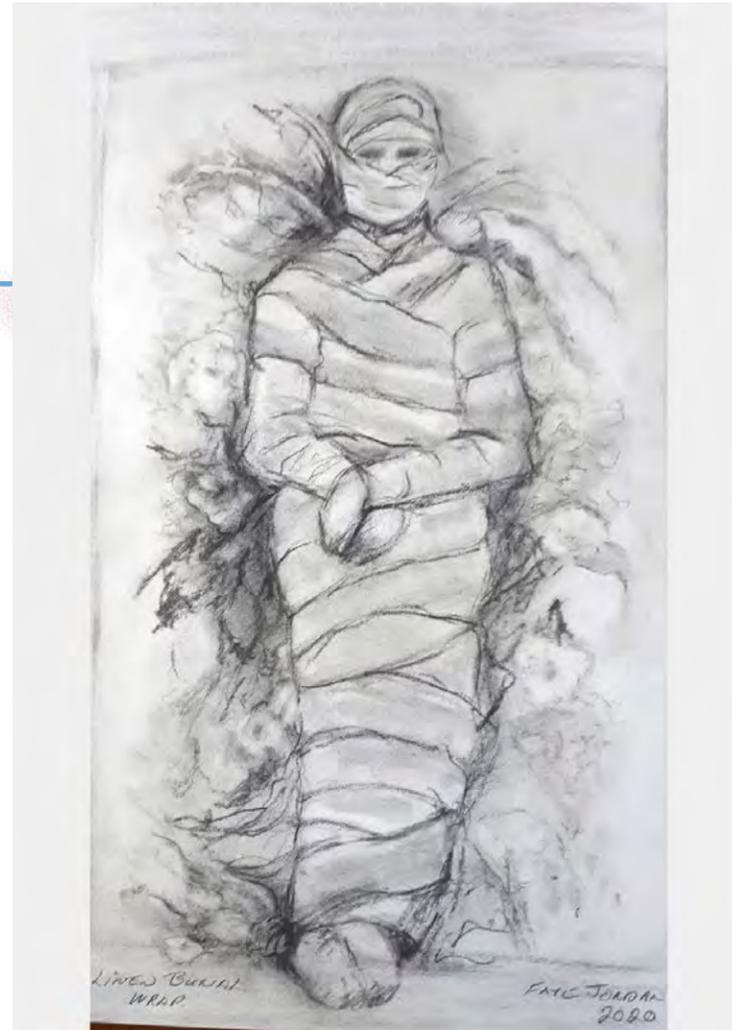
These burial shroud sketches are only the beginning of a body of work that includes written research and actual life size pieces. I am departing from Conceptual Landscapes and Flemish influenced Large Scale Florals to explore

The Shroud Project.

I began this project in the context of Climate Crisis awareness and now the Covid Pandemic. For these reasons, and being in an aging population myself, it feels timely to explore ways of preparedness and eco-friendly choices of burial.

While conceiving art around these ideas, I have been influenced by the materials and Art concepts of Richard Watts, 'Earth Etchings', Zaria Forman, as well as Anselm Kiefer's work.

Before actualizing the art itself, I will spend much more time researching sustainable material and hanging choices moving forward in my art.



## Same Storm, Separate Boats

### FAYE JORDAN

*Shroud # 1*, 2020  
graphite and conte on watercolour  
paper  
7 x 5 in

*Shroud # 2*, 2020  
graphite and conte on watercolour  
paper  
7 x 5 in

*Shroud # 3*, 2020  
graphite and conte on watercolour  
paper  
7 x 5 in

[elizfaye@hotmail.com](mailto:elizfaye@hotmail.com)

## Margaret Kittel Canale

The year 2020 is a year of discovering Toronto in more artistic ways. Or perhaps it's rediscovering, since I've revisited many Toronto locales with a renewed focus on capturing nature's every changing art.

Margaret Kittel Canale is a Toronto-based photographer who draws inspiration from the beauty, landscapes, architecture and spiritual essence of the places she visits.

Margaret 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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Separate Boats

**MARGARET KITTEL CANALE**

*Abstract waters, 2020*

Photo on acrylic

32 x 24 in

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Same Storm,  
Separate Boats

**MARGARET KITTEL CANALE**

*Blue sky water reverse, 2020*

Photo on metal

24 x 32 in

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

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## Jan Kraus

In my submissions to “Same Storm, Separate Boats,” I attempt to share a small sample of the wide range of feelings I’m experiencing.

**A** During a Zoom meet up, another artist (Sue McKee) told a delightful tale of her thwarted attempt to photograph some farm buildings. A protective Momma intercepted the photographer (Sue) before she saw the young calf hidden in the tall grass. Listening to her hilarious surprise encounter led me to paint from her photos.

**B, G** My first painting excursion after weeks of self isolation evoked feelings of anxiety and excitement to be venturing into a public space to see friends face to face. The choice of The Necropolis was a safe harbour in The Storm. These are my plein air references to the 17th century Dutch still life vanity genre.

**C** My self imposed task to continue life drawing on Mondays caused frustration and despair, but morphed into a selfie mask series.

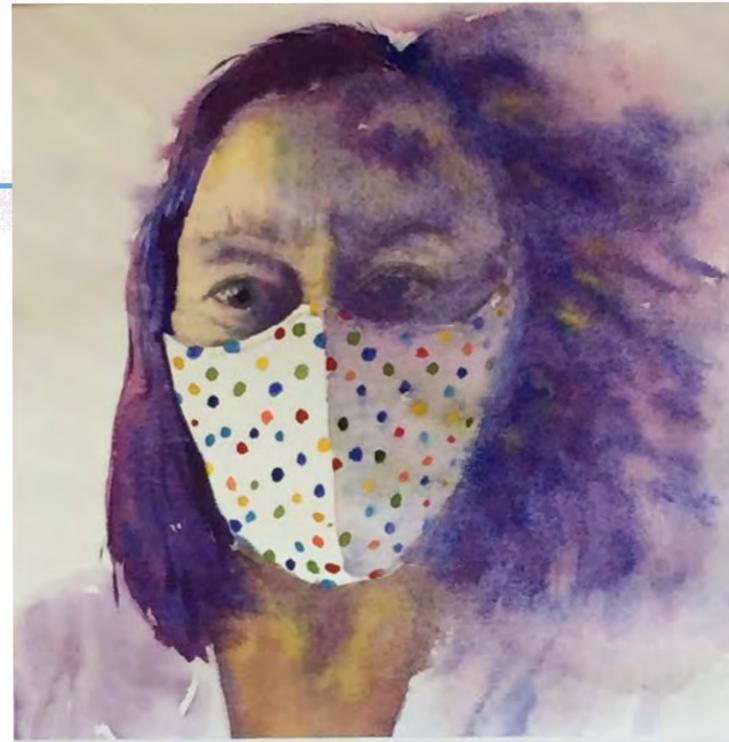
**D, E, F** The kaleidoscope of autumn colours elicits feelings of joy and hope.



A



B



C

## Same Storm, Separate Boats

### JAN KRAUS

Motherhood, 2020  
After photo by: Sue McKee  
Watercolour  
8 x 8 in (framed 13 x 13 in)

Vanity I, 2020  
Watercolour  
5 x 7 in (framed 9 x 11 in)

Mask series #2, 2020  
Watercolour  
8 x 8 in (framed 13 x 13 in)  
NFS

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



D



F

## Same Storm, Separate Boats

**JAN KRAUS**

*Autumn's Embrace*, 2020  
Watercolour  
5 x 7 in (framed 9 x 11 in)

*Dancing trees*, 2020  
Watercolour  
7 X 5 in (framed 9 x 11 in)

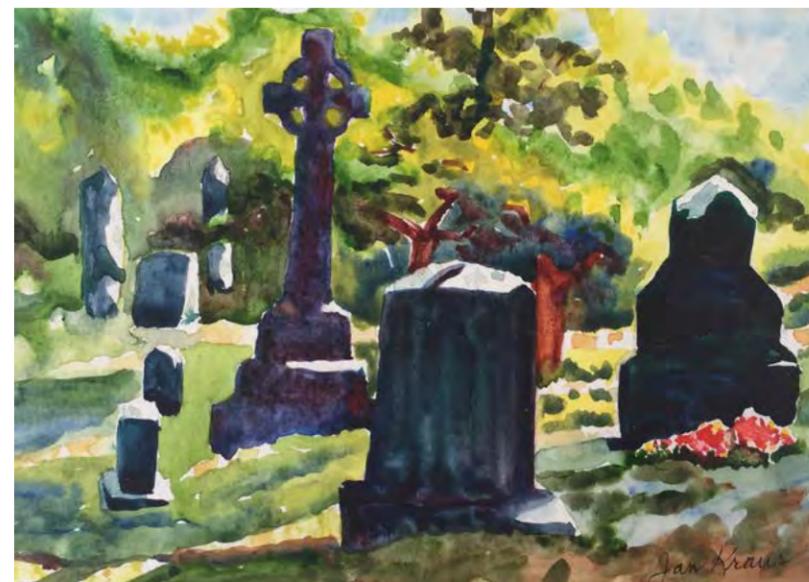
*Golden Day*, 2020  
Watercolour  
12 x 9 in (framed 15 x 12 in)

*Vanity 2*, 2020  
Watercolour  
5 x 7 in (framed 9 x 11 in)

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



E



G

## Ann Lind

While painting these pieces, I contemplated three aspects of the Covid-19 situation that are so often appearing in my mind's eye and my heart. One is the 'go to' place where I can explore again the sources in nature that uplift and strengthen my spirit. The second is the images I experienced when visiting the cemeteries in France and Holland that commemorate the fallen during The Great War and the Spanish Flu that swept the world at that time. And lastly, the undeniable strength of the human spirit as it shows itself to be resilient and generous as it gives care to the suffering.

### **A, B** Energy # 1, Energy # 2

These represent the underlying force of the human soul that has the power to push through adversity and menace. It needs only recognition and courage.

### **C** Vimy Ridge

The name invokes the heaviness in mind and heart of unnecessary death. Not only the battlefield deaths but also those caused by the Spanish Flu join with the present Covid ones. They humble us and cause us to acknowledge grace.

### **D** Wind and Trees

Expresses the solitude in a landscape devoid of human elements that we experience in isolation. In that solitude we are graced by the forces of nature, light, wind and water, which bring us comfort, company, entertainment, companionship, shelter and encouragement.



**A**

Same Storm,  
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**ANN LIND**

*Energy # 1*, 2020  
acrylic  
9 x 13 in

*Energy # 2*, 2020  
acrylic  
9 x 13 in

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**B**



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Separate Boats

C

**ANN LIND**

*Vimy Ridge, 2020*

acrylic

6 x 12 in



*Wind and Trees, 2020*

acrylic

6 x 12 in

[annspaintings.wordpress.com](http://annspaintings.wordpress.com)

[ann.g.lind1@me.com](mailto:ann.g.lind1@me.com)

D

## Kye Marshall

When the pandemic hit and the reality of isolation sunk in I was confronted with this enormous space....filled with anxiety.

I was unable to practice the cello given that all my concerts were cancelled and for a while felt quite disconnected from any meaningful activity.

However when I started working on the *Canna Leaf Collages* I started to feel soothed by my absorption into the detailed work and by my interaction with Nature.

For me Nature is an ever present source of joy, sustenance, awe and inspiration - especially now with the human world exploding with seemingly insurmountable problems.

Having a focus and working with colour and line not only distracted me from the grim reality of the state of our world but filled me with a kind of joy that led to my appreciation of the privilege of being able to work as an artist/photographer.



**A**



**B**



**C**

## Same Storm, Separate Boats

**KYE MARSHALL**

*Canna Leaf Collage i*, 2020  
Archival Inkjet Print  
12 x 18 in

*Canna Leaf Collage ii*, 2020  
Archival Inkjet Print  
12 x 18 in



*Canna Leaf Collage iii*, 2020  
Archival Inkjet Print  
12 x 18 in

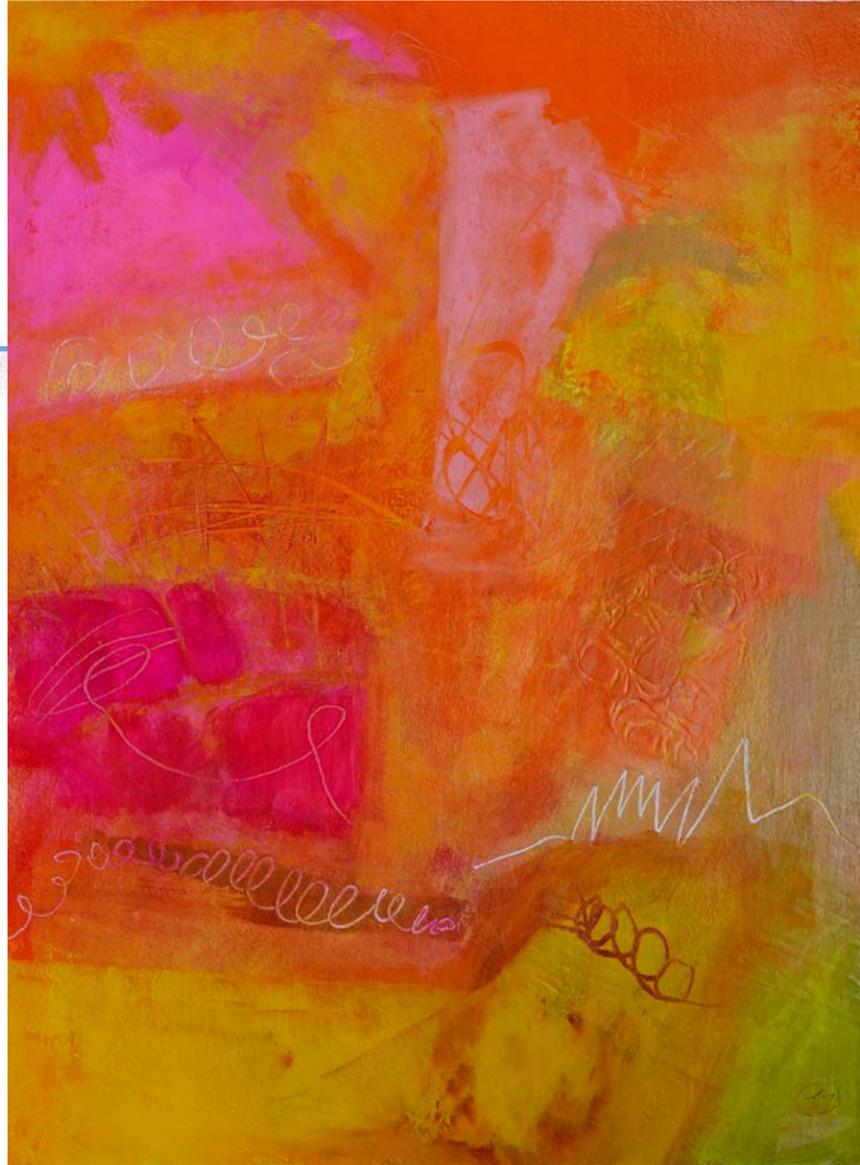
[kyemarshall.com](http://kyemarshall.com)

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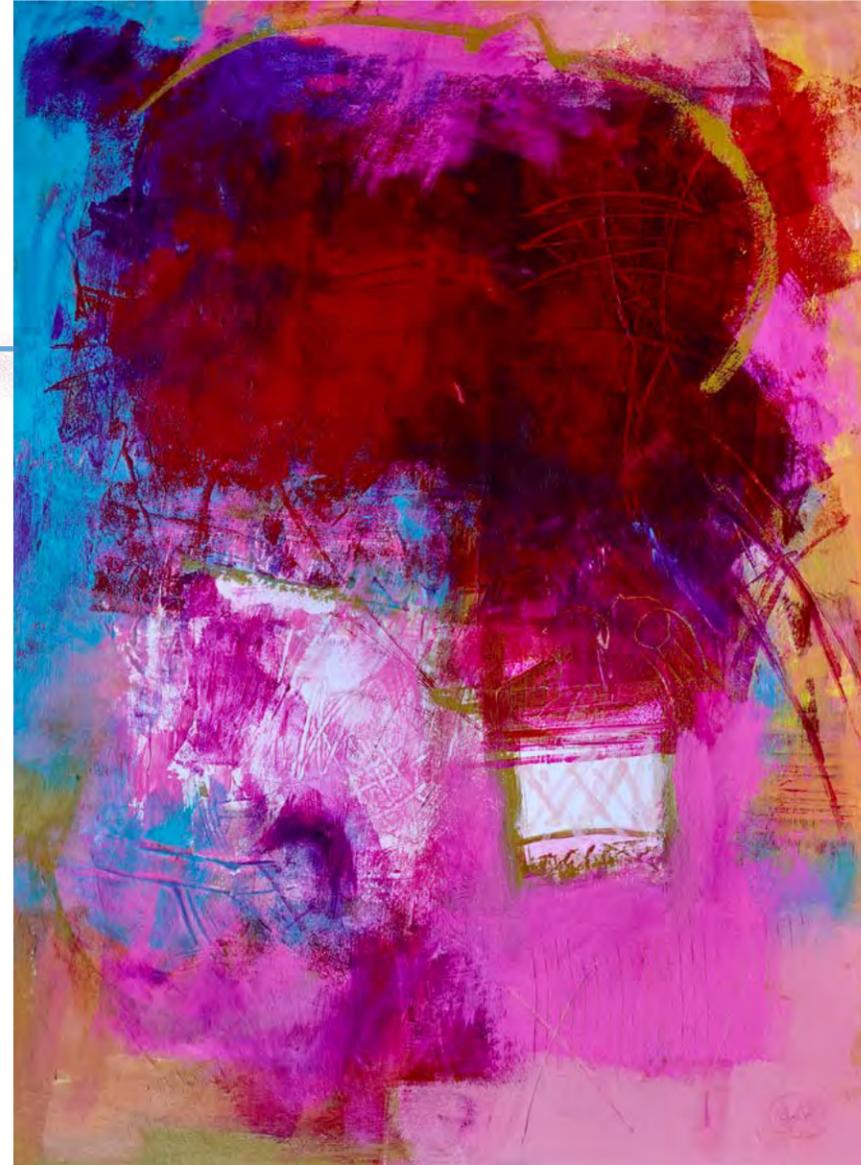
## Catherine Maunsell

I remember seeing a work by Harold Klunder dated 2012-2014 and many of the works here have been in process for more than a year - 2018-2020 - but finalized in this time of Covid-19.

I would say this has been a period of re-using and re-imagining and refining what I already had. This feels like an inward-looking moment. For me this bleak, unrelenting situation that has enveloped us needs colour and craziness to shatter the ongoing, repetitiveness of our limited and circumscribed pandemic lives.



**A**



**B**

## Same Storm, Separate Boats

**CATHERINE MAUNSELL**

*Upbeat in 2020*, 2020  
Acrylic on galley mount board  
24 x 18 in

*Window of Opportunity*, 2020  
Acrylic on galley mount board  
24 x 18 in

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C

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**CATHERINE MAUNSELL**

*Blue Stacked Up*, 2019 - 2020  
Acrylic & oil pastel on paper  
19.5 x 25.5 in

*In a Nutshell*, 2019 - 2020  
Acrylic on paper  
22 x 30 in

[cath.maunsell@icloud.com](mailto:cath.maunsell@icloud.com)



D



E



F

## Same Storm, Separate Boats

**CATHERINE MAUNSELL**

*Adrift on a Red Sea*, 2020  
Acrylic on paper  
24 x 18 in

*In the Womb*, 2019 - 2020  
Acrylic on paper  
18 x 24 in

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## Susan Power

I don't normally paint flowers, in fact I generally avoid them altogether as it is difficult to get them right and to not get bogged down in detail. Round about late April though I found I was getting tired of painting self portraits, so I turned to these tulips. Somehow their muscularity and sturdy delicacy appealed and warmed up the cold, echoing studio. So I spent a happy couple of weeks painting tulips in the early dark days of the Pandemic.

“Studio Dance” is not painted in my usual style. I was exploring the use of these three colours and had been working rather painstakingly on a much more formal arrangement of these objects. After about the third attempt I became so impatient with my process that I just took a deep breath and painted directly and quickly onto the paper, with the result that you see here and which surprised and pleased me for its spontaneity and movement.



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Separate Boats

**SUSAN POWER**

*Studio Dance*

2020

Watercolour on paper

14 x 20 in



[susanbarbarapower@hotmail.com](mailto:susanbarbarapower@hotmail.com)



**B**



**C**

## Same Storm, Separate Boats

### **SUSAN POWER**

*White Tulips in the time of Covid  
2020*

Pen and Watercolour on paper  
16 x 12 in

*Yellow Tulips in the time of Covid  
2020*

Watercolour on paper  
15 x 11 in

[susanbarbarapower@hotmail.com](mailto:susanbarbarapower@hotmail.com)

## Joanne Shenfeld

My work incorporates successive layers of mixed media, usually on Japanese Yupo paper. I start by creating an active ground using a mixture of acrylic mediums with embedded papers or other found items, including string, mesh, or cheesecloth. Once this is dry, I add color using a variety of paints and ink. I will also add other collaged material, building up layers by alternating and intermingling color and collage. I enhance areas of the piece through line work, using water soluble pencils, inks, markers, pastels and very small brushes.

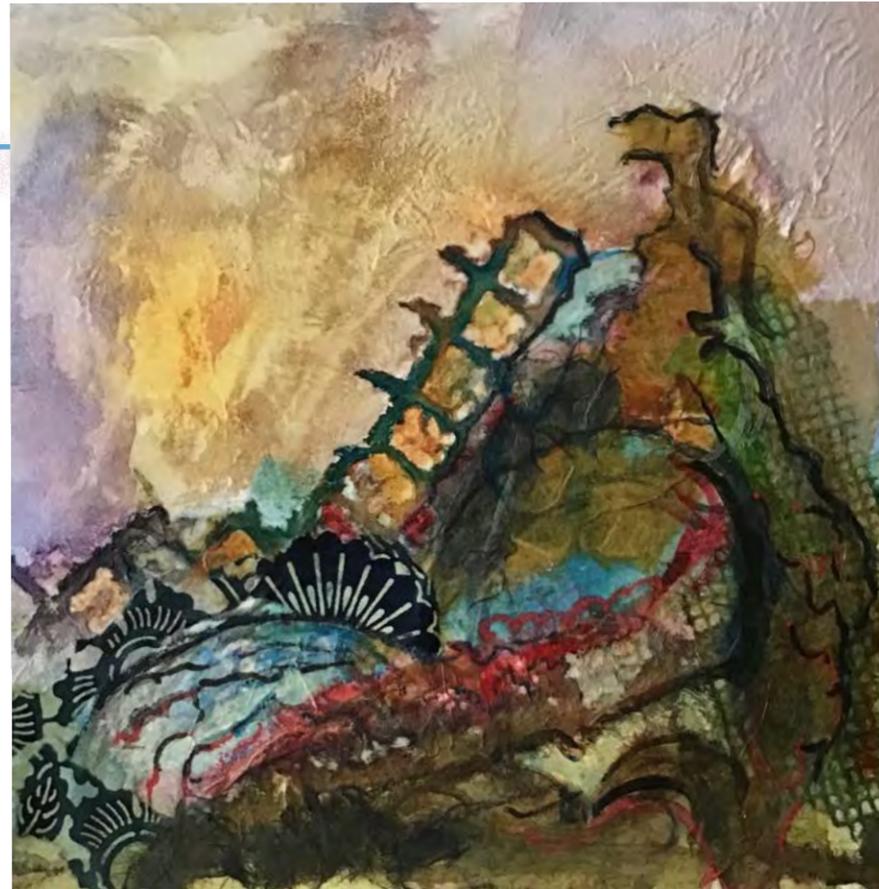
This series focuses on small, abstracted landscapes.

My work has appeared in juried shows at Gallery 1313, 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 poetry book *To Measure the World*, Ekstasis Editions, 2020.

[https://www.instagram.com/joanne\\_shenfeld/?hl=en](https://www.instagram.com/joanne_shenfeld/?hl=en)



A



B

## Same Storm, Separate Boats

**JOANNE SHENFELD**

*Rolling Hills*

2020

Mixed Media and Collage on Paper

10 x 10 in

*Leaning Landscape*

2020

Mixed Media and Collage on Paper

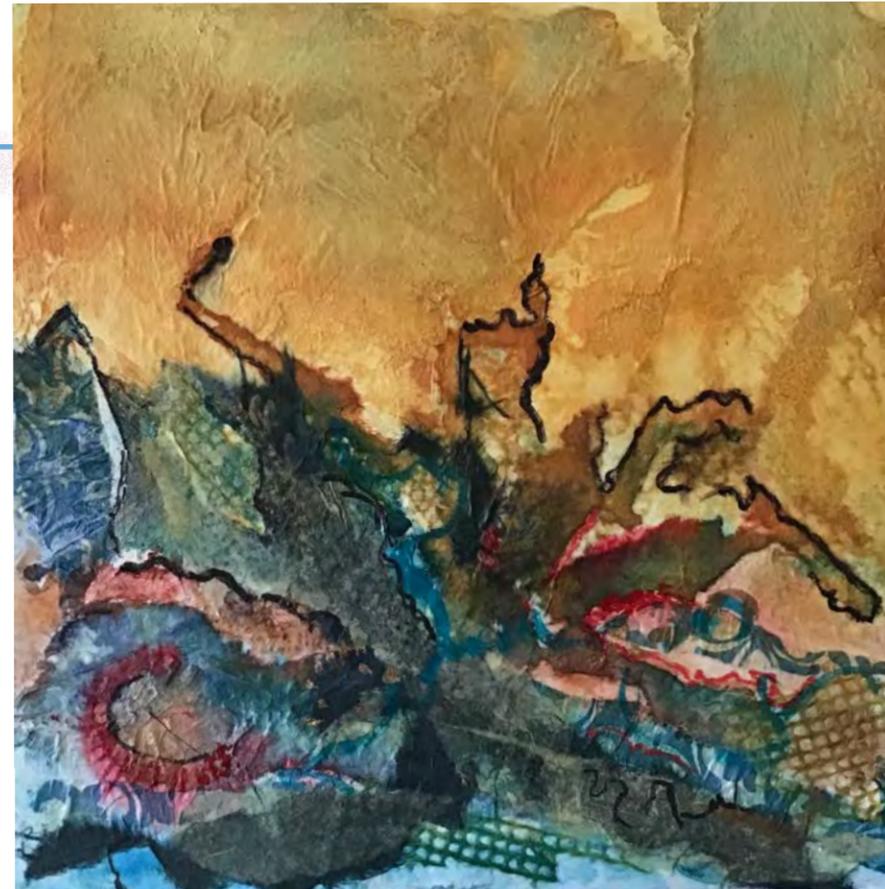
10 x 10 in

[joanneshenfeld.weebly.com](http://joanneshenfeld.weebly.com)

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



C



D

## Same Storm, Separate Boats

**JOANNE SHENFELD**

*Arching Hill*

2020

Mixed Media and Collage on Paper  
10 x 10 in

*Bright Peaks*

2020

Mixed Media and Collage on Paper  
10 x 10 in

[joanneshenfeld.weebly.com](http://joanneshenfeld.weebly.com)

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

## Patricia Stamp

As a photographer, the great outdoors is my arena, here and on other continents, often with wildlife. Banished from that world for the past many months, I thought I was barred from my art as well. But reflecting on the challenge our show has given us, I realized that in fact I had been unconsciously creating a study of the wildlife closer to home.

The *great indoors* is the space where my two cats, sisters whose hearts beat next to each other in the womb, live as if it was their natural habitat. Much more closely than before the lockdown, I've tracked their movements and interactions, dwelt on their beautiful patterns and graceful arrangement of limbs, and reimagined our house as an ecosystem where they carry out the impulses imparted by their wild African ancestors.

I've never used iPhone pictures in my art before, but it was the camera always in my hand, reflexively lifted when the scene begged for a photograph.



A



C



B



D

## Same Storm, Separate Boats

### PATRICIA STAMP

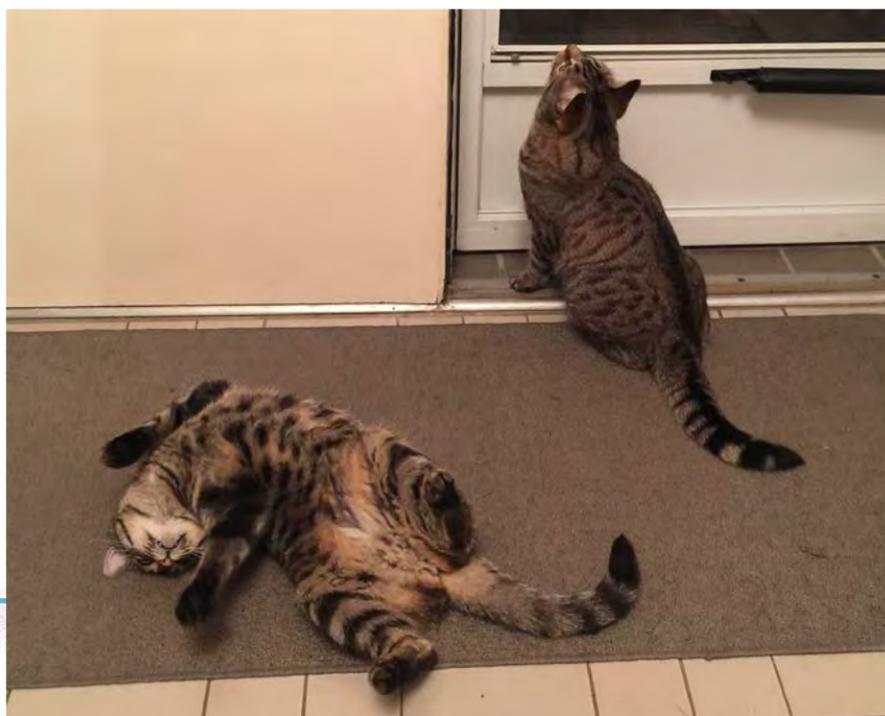
*Into the Great Indoors #1*  
2020, Archival fine art print  
10 x 8 in

*Into the Great Indoors #2*  
2020, Archival fine art print  
10 x 8 in

*Into the Great Indoors #3*  
2020, Archival fine art print  
8 x 10 in

*Into the Great Indoors #4*  
2020, Archival fine art print  
10 x 8 in

patriciastamp.com  
[pstamp@yorku.ca](mailto:pstamp@yorku.ca)



E



G

## Same Storm, Separate Boats

**PATRICIA STAMP**

*Into the Great Indoors #5*  
2020, Archival fine art print  
8 X 10 in

*Into the Great Indoors #6*  
2020, Archival fine art print  
8 X 10 in

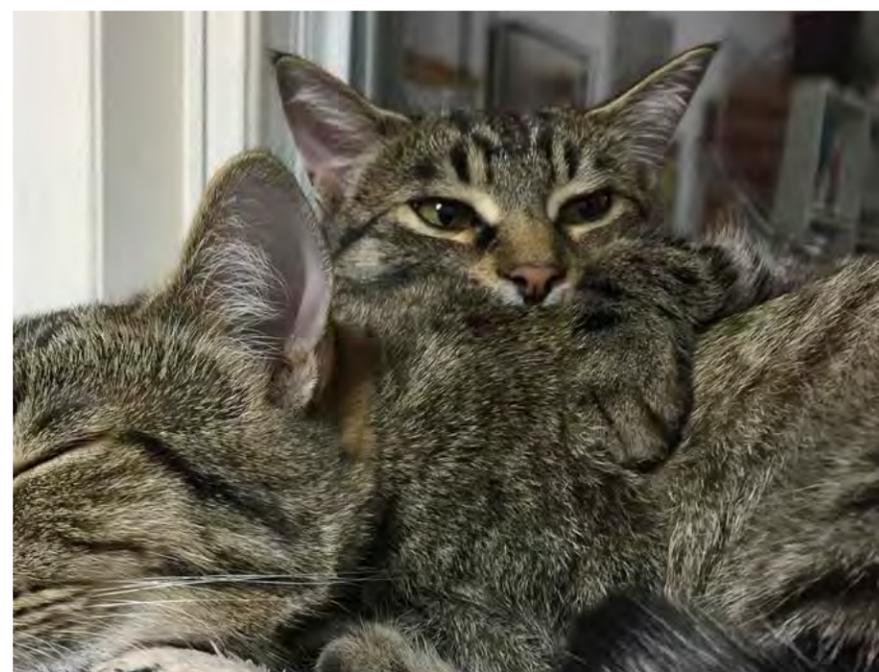
*Into the Great Indoors #7*  
2020, Archival fine art print  
10 X 8 in

*Into the Great Indoors #8*  
2020, Archival fine art print  
8 X 10 in

patriciastamp.com  
[pstamp@yorku.ca](mailto:pstamp@yorku.ca)



F



H

# Helen (Huihui) Wang

I do not have any statement.

Let my painting talk :)



A

Same Storm,  
Separate Boats

**HELEN (HUIHUI) WANG**

*still life 1*

2020

Oil Pastel on paper

10 x 16 in

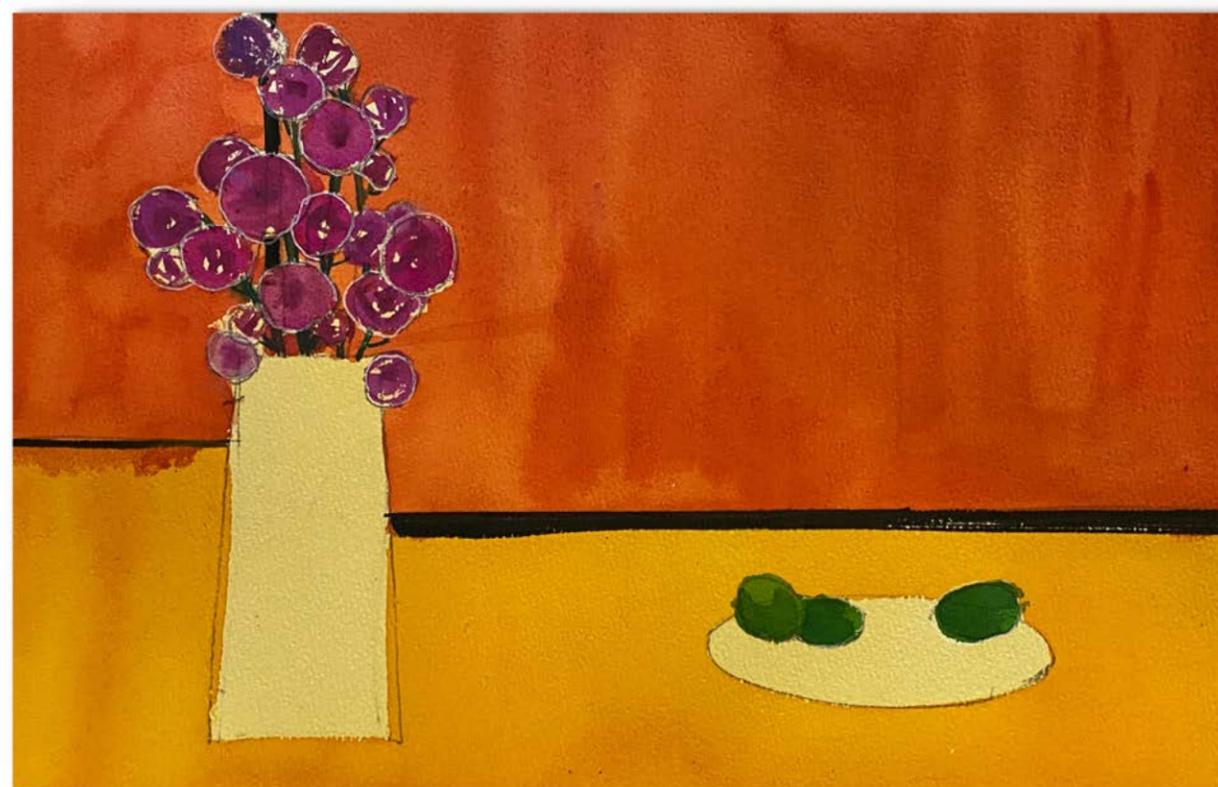
*still life 2*

2020

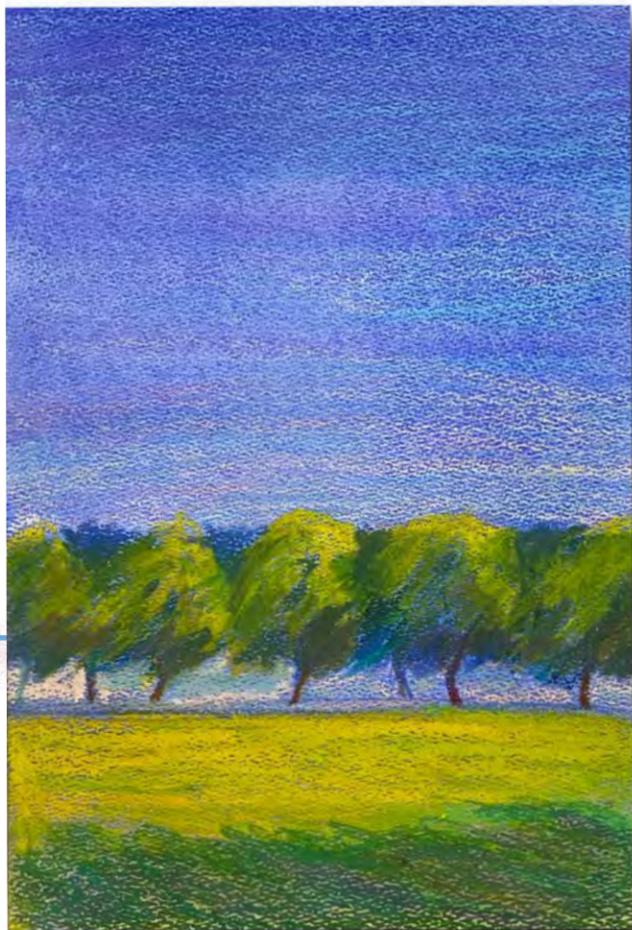
Watercolor on paper

10 x 16 in

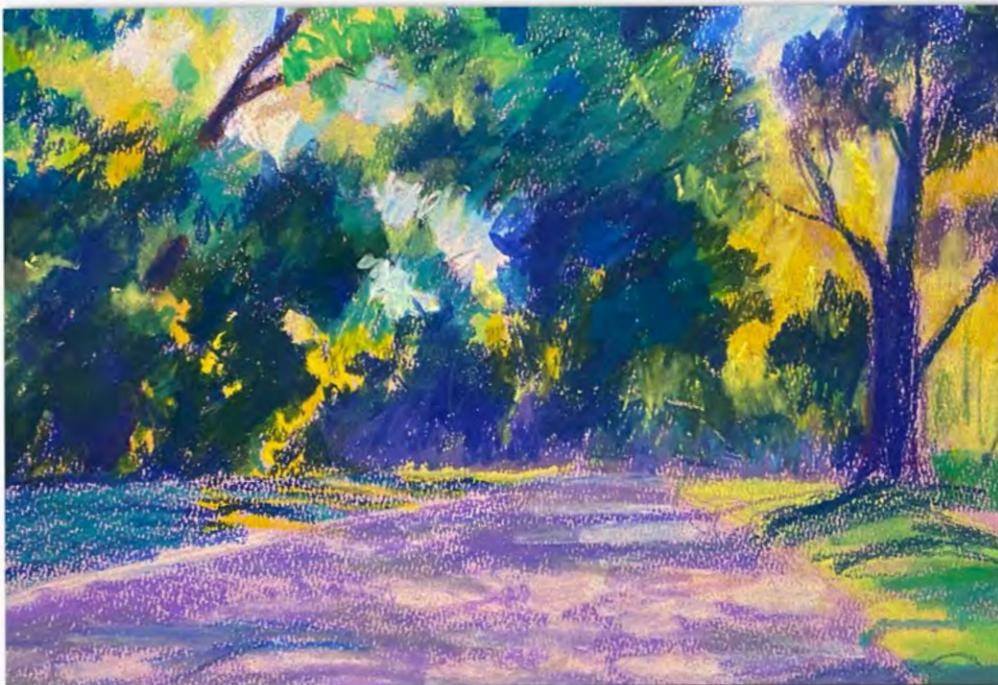
[helen.yangjean@gmail.com](mailto:helen.yangjean@gmail.com)



B



C



D



E

## Same Storm, Separate Boats

**HELEN (HUIHUI) WANG**

*with the wind*, 2020  
Oil Pastel on paper  
16 x 10 in

*spring light*, 2020  
Oil Pastel on paper  
10 x 16 in

*flower in vase*, 2020  
oil Pastel on paper  
16 x 10 in

[helen.yangjean@gmail.com](mailto:helen.yangjean@gmail.com)



# Same Storm, separate Boats

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WOMEN LIVING IN THE ARTS