

Catalogue



be contemporary gallery

7869 Yonge Street, Innisfil, ON L9S 1K8

Thursday to Sunday 11 am to 5 pm

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Passion & Pretense

Passion:

A strong and barely controllable emotion

Pretense:

A claim - a false or ambitious one.

October 29 to November 21, 2020

Ted Fullerton, Curator

Participating Artists

Luci Dilkus

Ted Fullerton

John Hartman

Laura Hudspith

Jeanette Luchese

Michelle Nguyen

Cheryl Ruddock

Sasha Shevchenko

Luci Dilkus



I Have A Heart on For You

This work for me explores the notion of desire as an act of “rendezvous” and physical passion while being subdued, left moot by the use of a “clinical device” to measure the “effect” and response of “the heart”. It is a titillating image that is “exposed” yet it considers an alternative consideration of this is not “personal” but an “exhibition” for consideration – a dichotomy of passion and pretense.

On Loan, Anonymous Private Collector

Luci Dilkus attended York University where she completed her BA in visual and theatre arts. In 2000 she was accepted into the MFA programme at Vermont College of Art and was mentored by Tim Whiten, Suzy Lake, Ingrid Bachmann and Johanna Householder. She is a mixed-media artist who has explored notions of cultural identity through installation, performance art, performative photography and fibre. Her practice is diverse, and includes pastel landscape painting and ceramic sculpture. She has exhibited in Ontario, USA and Lithuania. Among her art making tools are needle, thread, crochet hook, clay, pastels, acrylic markers...

Born in Toronto, she currently resides in Tiny, Ontario with her husband, photographer Anton Pickard. She is a long time member of the Milkweed Collective and is currently training to become an Expressive Arts Therapist.

She has always experienced art making as expression and as healing; personal and social.

Ted Fullerton



Touch

The significance and power of human touch can be associated to creation, healing, self-expression, awareness and passion. In this painting I wanted to express how touch could ignite an intense feeling of intimacy and desire, where two individuals encounter result in a surrendering of themselves equally to the other.

Touch

6'x 4' oil on canvas



Pinocchio

Within the fable/story of Pinocchio a lie by a young male puppet in his quest to "be human" results in a physical transformation, an extension of his nose, revealing his inner false truth – a lie or a misrepresentation. My interest in creating this sculpture titled, Pinocchio was to represent and "expose" male deceit and align it with desire and egocentricity. The exaggerated phallus, which is an industrial pipe, can be interpreted in its association with industry - environment as well as deceiving and untrustworthy acts of self-interest towards the Other.

Pinocchio

steel, cord cast

Varied Size

Ted Fullerton is a Canadian artist who works in painting, drawing, printmaking and sculpture and has achieved awards in all four media. His work is exhibited nationally and internationally and is represented in numerous private and public collections. He has been awarded a number of public sculpture commissions of which 3 are featured in the recent ½ hour documentary, *Street Sauce* - public art in the City of Waterloo region. As an artist Ted Fullerton's work is primarily symbolic and figurative. Conceptually he is interested in exploring images that have a dualistic nature or character where form and content equate in a condition of understanding, where the merging of life and the conditions of human existence has a presence of resolve, an acceptance of acquired and intuitive knowledge. Reconciling the "Other". Ted Fullerton is represented by Bau-Xi Gallery – Toronto and Vancouver.

John Hartman



Although the principal characters in this painting are two blossoms of an Iris and a Poppy, what attracted me to it was the subtext within the negative space. The blossoms are spring flowers that suggest, The Rite of Spring.

(The Rite of Spring makes reference to the Russian music composer Igor Stravinsky's controversial, at the time, ballet and orchestral composition first performed in 1913 that referenced the great surge of the creative power of Spring.)

In considering the conceptual framework for The Rite of Spring, sexuality is considered as a natural instinct, primal and animalistic. However eroticism has developed within the imaginations of the human species and is nurtured by different cultures in different ways. Where does physical intimacy intermingle with nature and human nature? Making love and fucking are two exciting but different acts of engagement. The notion of, The Rite of Spring address two perspectives of desire; fulfillment and experience. – On loan, Anonymous Private Collector

John Hartman was born in 1950 in Midland Ontario, and studied Fine Art at McMaster University. He established his reputation with the exhibition *Painting the Bay* at the McMichael Canadian Collection in 1993. These were large-scale paintings of Georgian Bay, aerial views of the landscape, painted with thick, juicy paint. In the skies Hartman painted stories about the places depicted. Hartman continued to experiment with works that combined figurative, narrative and landscape. He received national exposure with the exhibition and book *Big North* which toured Canada between 1999 and 2002. Hartman's path of painting the intimate and intertwined relationship between people and place, took a turn in 2003. He began to paint aerial views of cities as living organisms. These paintings made up the exhibition and book *Cities* which toured Canada and internationally from 2007 to 2009.

Laura Adelaide Hudspith



Bound up in White Fishnet, 2019
photographic print
24" x 36" (Framed: 26"x 38")

Of my presence as if catching a stranger's wave
2019 Diptych photographic print. Edition 10
16" x 20" (Framed: 18"x 22")
20" x 30" (Framed: 22"x 32")

Illness and Objecthood

Illness and Objecthood reflects a life-long rumination and practice based endeavour in auto-portraiture.

Working across sculpture, installation, poetic text and lens based media, Hudspith details a circuitous and seemingly anti-feminist ritual of self-imposed objectification towards diagnosis and reclamation of agency, a process that simultaneously threatens disaster and promises relief. As the artist enacts a process of the disjuncture

and salvage of her body and agency via its moulding-and-casting, the work parses the effects of lived experience with fibromyalgia on her work as both artist and Feminist activist.

Object and image compose a self-referential installation, the same body castings, objects and textiles displayed as both physical sculptures and in use as photographic props. Photographs 'Bound Up in White Fishnet', and diptych 'Of my presence as if catching a stranger's wave', accompany a large-scale sculptural installation titled 'Body Double'. Traversing the intersections of art, critical theory, politics and medicine, 'Body Double' lays bare the private realms of sexuality and health. Aloe vera cast in razor sharp resin and a concrete-cast pillow dented by an illusory body reveals its weight as its cement edges fray. Resin-cast papayas, fleshy silicone seeds, and crystalline bubble wrap slowly rolled into itself during casting; what is perishable is made eternal, object implies body, and softness turns unyielding. Within Hudspith's ongoing body of work, materiality becomes the tension between theory and practice, possible and intractable. Autoimmunity often registers antidote as toxin, an unexpected reaction that turns the body against itself. Chronic illness of this variety recalls the violent, sexual, and curative storylines used to force ownership of women and their bodies. Simultaneously threatening disaster and promising relief, mine is a process of healing that seems at first counter to the Feminist ideology that I base my civic action upon. And yet, objectifying my body, allowing its thingness, accepting its malleability and unaffirmed loyalties, I am utterly un-bound. This, the anti-feminist act circuitously becomes a transformative reclamation of agency. As third wave feminism sought to reclaim the body's exposure as freed, my work will similarly reveal the hyper-sexed body, and propose a somatic shedding or unbinding, the unexpected reaction of its physical bondage.

With a focus in autotheoretical methodologies, 'Illness and Objecthood' reflects an ongoing body of work and rumination into the relationship between chronic illness, Feminism and artist-as-agent. Working interdisciplinarily across sculpture, installation, and lens based media, 'Illness and Objecthood' details a circuitous and seemingly anti-feminist ritual of self-imposed objectification towards diagnosis and reclamation of agency. Object and image compose self-referential installations, the same body castings, objects and textiles commingling as physical sculptures and photographic props. In their original configuration, photographs 'Bound Up in White Fishnet', and diptych 'Of my presence as if catching a stranger's wave', (2019) accompany a large-scale sculptural installation titled 'Body Double'. Traversing the intersections of art, critical theory, politics and medicine, the work lays bare the private realms of sexuality and health.



Jeanette Luchese



Foreplay, 2020 is a fun and flirty series, exploring, finding a way forward through manipulation and experimentation embracing the nuances that excite into a wonderful space to create from. Acrylic, 5" x 7"

A never-ending infatuation, 2020.

The seductive nature of paint has held me hostage for too numerous of years to even attempt to record. Holding it gingerly within your fingers, you can feel the subtle shifting of the creamy texture within the slightest pressure. Enticing it, oozing it out, pushing it forward, bending it to your will as it sits lusciously at the ready. Mixing deliciously intoxicating powdered pigments, stir, scrape, push, press in luscious oils until smooth and thick, wetting the palette the aroma ultimately captures my senses. I crave the lusciousness of the dance, the quick and easy, savouring the rhythm, a flicker, a swoosh, thick, thin, swaying, an eruption of emotive marks and moves that can only be described as an organismic physicality of the senses an eruption from my core. I exhale, smiling as I paint, acknowledging my obsession and the necessity of doing this over and over again. 'It is my bliss' as Joseph Campbell would say. *Acrylic, Oil, Graphite 40" x 40"*

Jeanette Luchese's practice embraces the everyday, specially due to COVID-19, the now is what we can bank on. A first-generation Italian - Canadian settler with roots in the design arts creates within the disciplines of drawing, painting, printmaking, painting, sculptures and sound. A graduate of The School of Design and Visual Art, Georgian College (Barrie) and Sheridan College School of Design (Oakville) from Toronto reside in Innisfil, Ontario, Canada. Exhibiting Internationally as well regionally at numerous public galleries, including the MacLaren Art Centre (Barrie), Quest Art Gallery (Midland), Orillia Museum of Arts & History (Orillia) and Campus Gallery (Barrie).

Michelle Nguyen



'Evergreen', "Nakedness reveals itself. Nudity is placed on display. To be naked is to be without disguise. To be on display is to have the surface of one's own skin, the hairs of one's own body, turned into a disguise which, in that situation, can never be discarded. The nude is condemned to never being naked. Nudity is a form of dress." - John Berger, *Ways of Seeing* 'Evergreen' is one of paintings that was produced and inspired by John Berger's *Way of Seeing*.

I was particularly interested in recontextualizing the nude and subverting the power dynamics that exist between the painting's subject and the viewer. The thick foliage and flora serve as a place of refuge where the nude body can find safety and shelter. It is a place where the body is given an option of how much they would live to be seen. That choice on its own serves as a type of empowerment. Additionally, the figures are in a position where they can watch, but not be seen, like a predator viewing its prey from the guise of night and tall grass. I often like to entertain the idea of invisibility, and how freer I would feel moving throughout the world with



Growing Pains, 2020

I started this painting shortly after rereading Anne Carson's poem, 'The Glass Essay.' In the poem, Carson visits her mother's home and reminisces about her former lover and her favourite author, Emily Brönte. Carson's description of the landscape played a great influence on the composition: 'She lives on a moor in the north./She lives alone./Spring opens like a blade there.' She draws the parallels between this moor and the one that Emily Brönte frequented by her home. Those who saw her walking home from the moor described her face as "lit up by a divine light." (I am a little embarrassed to admit that I confused Emily Dickinson—thus the depiction of her infamous dress—for Emily Brönte while painting this.)

Throughout the poem's course, Carson also describes having vivid, and sometimes violent visions of nude women. They haunt her like apparitions. One can easily classify this painting as some sort of reverse ekphrastic reproduction of Carson's poem. Carson, Anne. "The Glassy Essay." Poetry Foundation. 1994. Web. 23 April 2020. *Oil and oil pastel on canvas 36 x 60 inches*

Michelle Nguyen's dark, whimsical paintings explore the adventures of eccentric, fictionalized bodies and the spaces they occupy. Made primarily in oils, Nguyen's canvases are populated by humorous, and even grotesque figures who explore strange social environments that appear to be part dream, part nightmare. Nguyen uses oil pastel, loose gestural markings and ambient colours to illustrate worlds dense with mythology, symbolism, and narrative. Born in Toronto, Nguyen currently lives and works in Vancouver. She studied Environmental Design and received her undergraduate degree from the University of British Columbia in 2016.

Cheryl Ruddock



Night on the Moon Paintings 2020

The "Night on the Moon" paintings begin by layering washi Japanese paper creating a surface or topography. The surface becomes the first drawing, lines and ridges. Then I draw with graphite outlining the clothing image, the moon image. Acrylic paint defines the deep night moon sky. These black and white paintings are created to have a tactile and sensuous surface. Throughout my artistic practice, I have used images of "empty bodied clothing" to frame a gendered stance and declare a connection to what it means to be a girl or woman. Dresses, slips, undergarments, pants, and bathing suits have been my images inspired by family, mother, sister, daughters, friends, myself.

Past exhibitions were titled: Girl Colours, Prodigal Girls, Slip, Dress. The Night on the Moon paintings are celebrating lives well lived. Celebrating the night sky. The uneven edges of the paintings bring forward the female uneven existence. The dresses signify women of great passion and great kindness. The moons are touch stones to other worlds, other iterations of ourselves. I have been painting empty bodied clothing images during this year of the pandemic. The meaning of these paintings depends on who you are, and for me the meaning has evolved across my years and experiences, settling on questions of the fragility of the human body and our physical and spiritual resilience.

Cheryl Ruddock is a painter from Guelph, Ontario, whose practice for thirty years has explored and pushed the boundaries of colour in two dimensions. Her work utilizes recurring symbols—such as clothing, boat forms, and botanicals—and these stand in her paintings on the border of abstraction, coming in and out of focus as half-images or ghosts of images. This is a balancing act that blurs and questions background/foreground relationships and creates a sense of both material and experiential depth of perception. Ruddock works in oil and acrylic on canvas and gouache on handmade paper. She also works with master printer Stu Oxley at the Riverside Press to create monoprints. Her paintings belong to numerous private and corporate collections in Canada and the United States. They belong to the following public collections: Art Gallery of Hamilton; The Canada Council Art Bank; Glenhyrst, the Art Gallery of Brant; Kitchener-Waterloo Art Gallery; Art Gallery of Guelph, Gallery Stratford, Woodstock Art Gallery and the University of Waterloo Art Gallery. Among the corporate collections to acquire her work are OMERS Canada, RLB LLP Guelph, and The Royal Bank of Canada.

Sasha Shevchenko



Bite and Chew, 2019
Digital vinyl print collage (6 parts)
Varied Size

BITE AND CHEW

Commitment to analyzing, separating, and re-integrating elements of a single photograph. How does anatomically dissecting a single photograph change our relationship to the disposable nature of product and image consumption?

This piece invites the participation of the artist's body in separating and re-integrating every virtual piece and scrap of a single photograph. An exercise that not only explores the consumptive nature in the visual world, but also considers sustainability practices within the collage discipline itself.

Considers various symbolic concepts which circulate around the object of meat: Gluttonous consumption, memento mori, mortality and human interconnectedness.

The resulting figure, with a lustre quality, and warm subdued hues, begins to echo opulent vanita paintings, known for integrating symbols of mortality (such as meat) in order to profess the message that death is imminent, our flesh is mortal, and that gluttonous consumption or quantity of wealth ultimately does not hold any significance.

Sasha Shevchenko is a Ukrainian, Toronto based interdisciplinary artist, working with evolving ranges of materials that shift in between the natural and the man-made. In the practice of bridging her interests of visual languages, cultural generational knowledge and evocative histories, Shevchenko aims to further our understanding of intimate visual perception within a rather public framework of material and product consumption.

Passion & Pretense

Passion: A strong and barely controllable emotion.

Pretense: A claim – a false or ambitious one.

October 29, to November 21, 2020

Sexual enlightenment and desire within the 20th century had been liberated from many of the taboos of previous generations. The artists, through time have expressed directly, sometimes poetically and sometimes shockingly sex and love. The expression of physical passion can be depicted symbolically or directly with a man and a woman, a man and a man, a women and a women or as solo sexual pleasure. Erotica – physical passion expressed within the arts is not pornography but can be easily misunderstood, misinterpreted and judged due to the accessible proliferation of what exists on the Internet, a relatively new 21st century paradigm of how the world is "seen". As a result, the appearance and depiction of physical desire and its implied associations in art has been pushed into "the closet"- hidden, due to current and outspoken conservative perspectives that have become professed as social norms as well as the personal risk of mistreatment on social media platforms. This invitational exhibition comprised of diverse creative mediums and artists at different stages of their profession is an opportunity to "expose" an art form that is universal and still expressed openly yet in a majority of cases and within the mainstream of cultural institutions suppressed and hidden from view.

Curator, Ted Fullerton

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The gallery maintains COVID-19 protocols, hand sanitizer is available, masks and social distancing 2m is required. Entry limited to 5 people in the main gallery at one time, 30 minute intervals, with one 'family' unit in the BHCV Gallery. Private viewings are available upon request. Washrooms are not open at this time. Partially Accessible.

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