

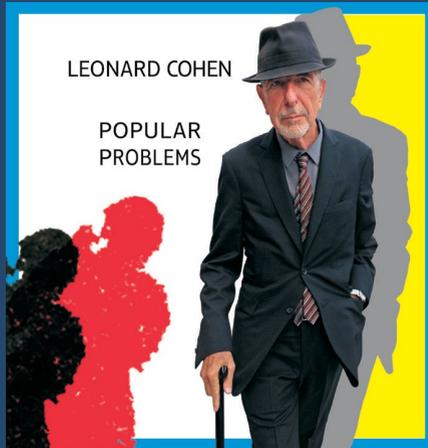
F C F A

FLECK CONTEMPORARY FINE ART MAGAZINE

SPRING SUMMER 2015

EXCLUSIVE INTERVIEW WITH DR. SARA DIAMOND, PRESIDENT OF OCADU - ART COLLECTOR
AMY SHACKLETON THE GREAT CANADIAN LEEDSCAPE ● ART - THE UK'S TRUE ARISTOCRACY

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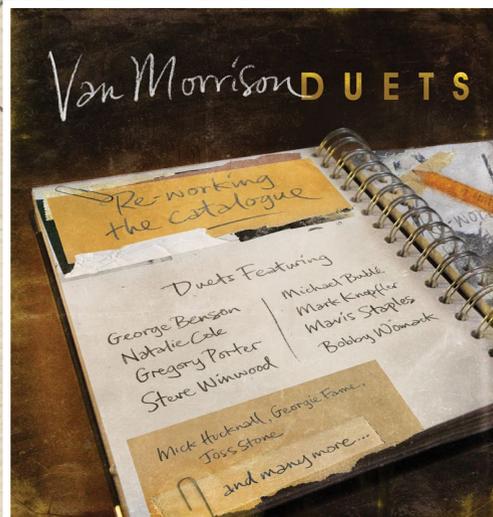
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The Elaine Fleck Gallery is one of the most dynamic galleries in Canada. Founded in 2005 in Toronto by Elaine Fleck the gallery represents contemporary Canadian and American artists. The gallery offers a wide range of fine art suitable for hanging in homes and offices, including painting, photography and mixed media.



The Elaine Fleck Gallery represents emerging, mid career and established artists; each of whom presents original and strongly developed themes displaying masterful and often innovative technical expertise. The gallery is committed to the long-term development of the career of each artist it represents and programs its exhibitions, artist talks and publications accordingly. The gallery routinely liaisons with media, art collectors, art consultants, museum curators, interior designers and VIPs in order to facilitate the advancement of its artists.

Elaine Fleck continues to discover, mentor and provide opportunities to talent through weekly portfolio reviews for emerging and mid career artists. Talented artists are subsequently provided significant exposure in the Fleck Contemporary Fine Art Magazine and through exhibitions at the Elaine Fleck Gallery. All artwork promoted in FCFA is for sale and if still available can be purchased through the Elaine Fleck Gallery.

Editor,
Gary Ray Rush
Fleck Contemporary Fine Art Magazine
Director,
Elaine Fleck Gallery

GALLERY SERVICES



Elaine Fleck and Amy Shackleton

Art Consultant Service: Ms. Fleck is available as an art consultant for your home, office or facility. Please contact the gallery to discuss your needs.

Framing is an important factor in both displaying and protecting works of art. The Elaine Fleck Gallery offers a wide range of custom framing options designed to work aesthetically with your art while providing optimum protection.

Professional Art Installation Service: The Elaine Fleck Gallery provides an art installation service to customers of the gallery.

Shipping Service: Shipping quotes can be provided based on the size, weight and destination of the artwork.

The Elaine Fleck Gallery regular hours are Wednesday to Sunday, 12:00 noon to 5:00 pm. We also accommodate art viewings and sales, mornings and evenings, by appointment.

FCFA

SPRING SUMMER 2015

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Photograph by Gary Ray Rush

FCFA EXCLUSIVE INTERVIEW WITH DR. SARA DIAMOND

PRESIDENT AND VICE CHANCELLOR OF OCAD UNIVERSITY

Maggie Broda, President of OCAD Alumni,

Your knowledge and leadership position in Canadian art and culture today is well recognized, my goal is to shed some light on the least talked about of the many hats you wear and that is your reputation as serious art collector. You are well known for opening your home and hosting casual dinners and gatherings for students and other supporters of OCADU. So it should be no surprise that upon entering your home in Toronto they are swept away by the fantastic display of art. Sara how long have you been collecting and what motivated you to begin collecting?

Dr. Sarah Diamond,

Maggie, I started to collect when I was an artist, as many artists do. I would trade my own work for that of colleagues and friends. Some of the works I am most fond of are from that era – the 1980s and early 1990s. I have some great pieces by the Canadian-Cuban artist Jan Wade from that period. When I was at The Banff Centre as the Artistic Director of Media and Visual Art, the galleries and collection fell under my leadership. We were a collecting institution so staff did not buy art work as we did not want to impact the market. However, there were artists in the residency program who would gift art works to me. This made for a fantastically eclectic and international beginning collection. I began to collect in earnest when I moved to Toronto in 2005, purchasing works from charitable auctions and from private galleries in Toronto and beyond.



M.B,

There is a wonderful sense of chronologically biography emanating from your walls. Tell me about that.

S.D,

Almost all of the works that I own are relatively contemporary, starting in the 1980s and moving all the way up to pieces that artists produced this year, with one modernist work and an Inuit sculpture that my father gave to me, both from earlier times. Ironically I have digital prints of my CodeZebraOS software works from the late 1990s that can no longer be replicated, as the software no longer exists. I hope that the collection gives pleasure to, and provokes viewers who come to my home. It is a complex collection, with works that are not always easy to view or understand, for example by Fiona Smith, next to pieces of sheer beauty, like Laura Millard's ice pieces. There are no dull visual moments in our house – I can contemplate a room, or a wall or a work and think about the artist's intention and experience the work itself. I never get tired of the environment around me. My partner Kellie loves to DJ and we have very eclectic taste in music, as in art, so our home often has an amazing visual and sonic resonance. And then there's food...

M.B,

I've often heard "Go with your gut when you buy art." Do you agree? Or is having a plan necessary to building a solid collection?

S.D,

I think the first principle is to buy work that impacts you, and that you respond to. It is important to develop your art vocabulary so that as a collector you are unafraid. In the room I am in currently there is a fantastic piece by Spring Hurlbot, another by Bonnie Devine. Both reflect on death on some level, but in transformative ways. Art is also a commodity and if you choose to collect because you wish to build a valuable portfolio you should get advice from a professional art consultant. I still think it's critical to buy work that moves you because you need to live with the artwork. I do not buy for market value, although pieces appreciate at times and others likely move in the other direction! Also, as we grow and age, different kinds of works may appeal to us. So, in principle, developing a strategy to rotate your collection, or even sell or barter parts of it is wise.

M.B,

You are immersed in the highest level of creativity at OCAD University. How strong is the temptation to acquire a new piece and do you ever wonder if you might run out of space?

S.D,

"Might run out of space"? Oh no, we have run out of space. We try to rotate the collection every two years. And yes, I continue to buy. The art

scene in Toronto and at OCAD University is so exciting and there are strong galleries and art fairs. The house is like a 19th century Parisian salon, with artwork everywhere.

M.B,

Some collectors seek specific artists or images such as: Women Painters or Canadian landscapes. Has a theme emerged from your collection of art?

S.D,

I have some interests that are very long-standing and hence there are series of pieces that respond to these. For example, I have a keen engagement with ideas and practices regarding portraiture, "the writing of the self", and "the representation of the other", including the tension between documentary, documentation and representational practices, whether John Scott, Sandy Nicholson, Ed Pien, Brendon Fernandez, Attila Richard Lukacs, Janet Werner or Lori Blondeau. I am also interested in the politics of landscape, for example Royal Art Lodge, Alex MacLeod, Rafael Ochoa, Kim Dorland, Alan McKay, Public Projects and Jesse Boles. I own some fantastic works of contemporary abstraction, for example Anda Kubis, Dan Solomen, Vlad Spicanovic, John Eisler, and Monique Mouton, and conceptual pieces (Ricardo Rendon, Simon Glass, Callum Schuster for e.g.). I collect indigenous visual artists such as Shuvina Ashoona, Mike MacDonald and Julie Nagan; a reasonable sample of artists from Latin America, and many Canadians. I certainly collect OCAD University faculty, alumni and students works as the examples suggest. How could I resist – our school is so full of talent. My collection includes sculpture, photo-based work, prints, media art and painting – a medium I love.

M.B,

What is the best piece of advice you could give a nascent collector?

S.D,

My advice is to start slowly and start with low-level investments. Come to our GradEx 100th Anniversary show at 100 McCaul at other locations on the street, Wednesday, April 29th 2015 to Sunday May 3rd, 2015. Go to exhibitions at contemporary galleries. Go to charitable auctions such as our Project 31, which features our faculty and alumni and supports studio based learning at OCAD University, and Art with Heart or the Canadian Art Hop. Take a continuing studies course with OCAD University or elsewhere that helps to build your vocabulary. All this aside, start with what you love.

M.B,

My very sincere thanks once again for your time Sara; your advice is both inspirational and practical for anyone who has ever had the desire to begin a collection. It's time to stop hesitating and start buying art!



The Great Canadian LEEDscape

BY AMY SHACKLETON

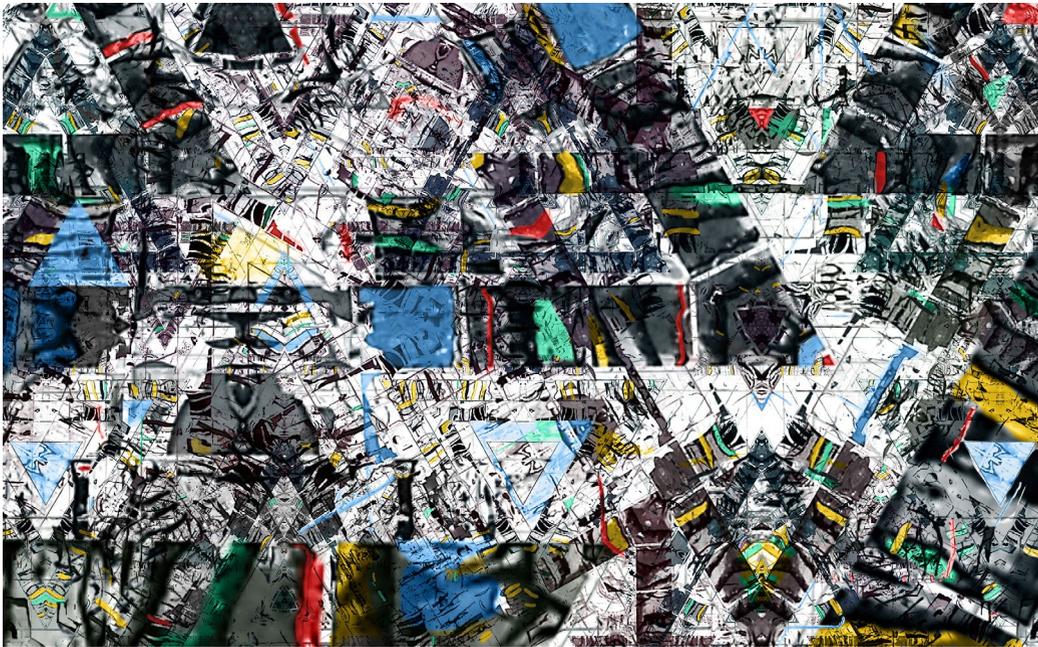
I am currently working on a 53-foot-long painting called The Great Canadian LEEDscape, which explores the natural environment and the recent development of sustainable buildings across Canada. The painting will consist of thirteen panels, one for each province and territory in Canada, which will combine to form a continuous urban landscape painting. LEED (Leadership in Energy and Environmental Design) is an internationally recognized rating system that aims to classify and encourage sustainable buildings. As an environmental painter who is concerned, yet optimistic about the future of our planet, I was excited to learn about this new system a few years ago. Canada's urban landscape is changing and I want to reveal its new form in my largest, most ambitious painting to date. I have traveled far and wide for inspiration—to other cities, countries and continents—but this time I found it close to home. With additional financial support, I will complete the final leg of my travels (to Northern Canada) and paint the remaining 10 panels by fall 2015.



With my work I aim to create awareness, stimulate dialogue and propose new possibilities for co-existence between man and the environment. My paintings are intended to portray urban life at its best, demonstrating ways that we can work with nature rather than against it. I explore continually evolving approaches to preserving our environment, living more efficiently and using fewer natural resources. My art suggests how we can implement innovative solutions for city planning and development with minimal impact on surrounding habitats.

I will be painting this piece with my unique technique that, according to over one million viewers, has never been practiced before. I don't use paintbrushes—I drip paint with squeeze bottles to build layers of organic lines (by spraying water and rapidly spinning each canvas) and straight lines (using a level). As in real life construction, the architectural aspects of my work are calculated, measured and controlled in order to assure precise locations of each line. As in nature, the environmental elements are more spontaneous, unpredictable and liquid.

The Great Canadian LEEDscape project will feature buildings that are developed with nature in mind—those that incorporate green roofs, rain gardens, solar energy, geothermal heating/cooling, and/or urban agriculture. Each panel will juxtapose leading examples of sustainable development with surrounding landscapes in that province/territory. The Prince Edward Island panel, for instance, depicts red cliffs alongside a LEED-certified government building in Charlottetown that uses natural light, recycles rainwater and has a reflective roof to reduce the absorption of heat. By including imagery from all regions of Canada, this painting will provide our country with a reflection of its sustainable future.



Memories of a Six Year Old, 2015 31" x 49" photographs on layers of plexiglass

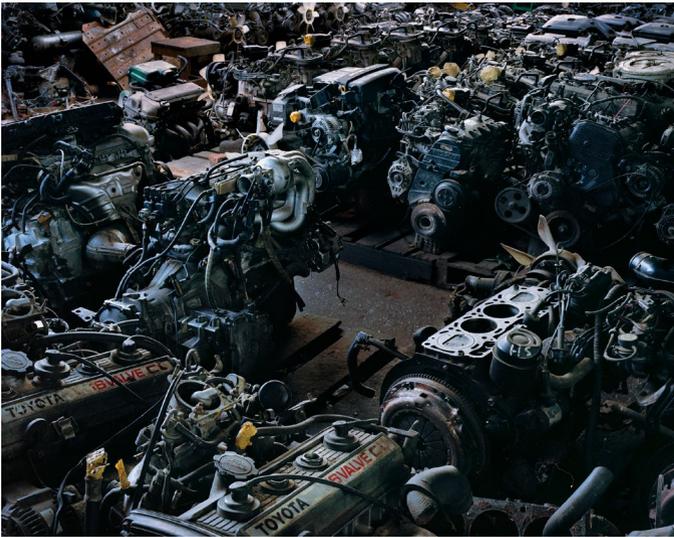


I Am Me, Be Me, 2015 31" x 49" drawings printed on layers of plexiglass

HARRISON TAYLOR

www.elainefleckgallery.com/HarrisonTaylor

Harrison Taylor has combined his interest in photography, traditionally and technically the purest form of representational art, with his passion for abstraction, resulting in an art form which challenges the conventional 'limitations' which photography imposes. "I seek and make subjects that emulate patterns which can be taken out of their context of size and time. This creates a shift in scale that allows for a reinterpretation of preconceived visuals and ideas. As a result, my work suggests a constant struggle between nature and order; a play between what we know and what we are allowed to make up." -Harrison Taylor



Waiting at Idle, 2014 60" x 48"



Cashless Society, 2014 60" x 48" limited edition photographs

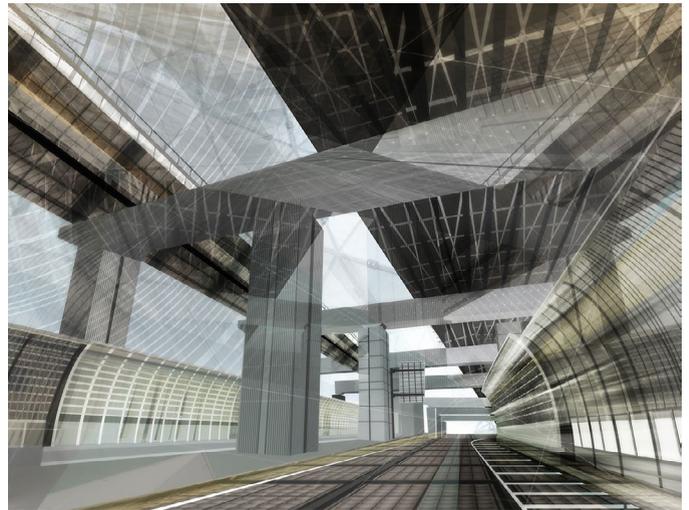
ANDREW ROWAT

www.elainefleckgallery.com/AndrewRowat

Andrew Rowat's "Collision Yangon" series opened for Nuit Blanc 2014 at the Elaine Fleck Gallery and was featured as a solo show for the month of October. "I first visited Yangon (formerly Rangoon) in Myanmar (formerly Burma) in the Fall of 2012 while on assignment for WSJ, the style magazine for the Wall Street Journal. This is a city on the cusp – the change is upon it and I felt compelled to offer my own commentary on this city in the middle of the maelstrom. Shooting only large format film (4x5 and 8x10) I wanted to use a tool that was physically aligned with the character and age of what I was photographing. The large format process is a physically demanding enterprise, but ultimately yields negatives suitable for extreme enlargement while maintaining rich detail." - Andrew Rowat



Interconnected I (Los Angeles), 2014 45" x 60" or 36" x 48"



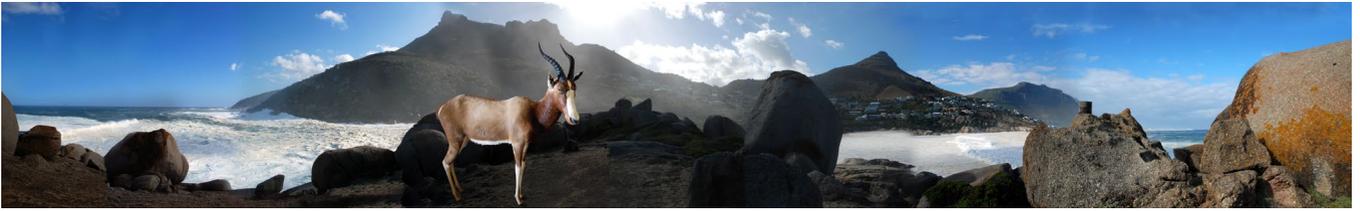
Interconnected VII (Japan), 2014 45" x 60" or 36" x 48" digital composite, limited edition photographs

LLOYD ARBOUR

www.elainefleckgallery.com/LloydArbour

June 2015 at the Elaine Fleck Gallery

A perfectionist and visionary—Arbour's abstract works are a creative outlet for this well diversified artist, illustrator and graphic designer. His unique digital collages have a common blend of; originality, aesthetic appeal and thought provoking imagery that stirs question. Concepts start as digital illustrations created through Adobe Illustrator and Photoshop. Mediums play off, challenge, or complement one another. Arbour's works usually combines several mediums together — typography, photography, painting, sketching, etc. His inspiration comes from urban streetscapes, graffiti, nature and society.



(Top to Bottom) 1. Bontebok, 2015 2. Eland, 2015 3. Gemsbok, 2015 4. Male Greater Kudu, 2015 5. Springbok, 2015 photography limited edition prints

INGER WHIST

www.elainefleckgallery.com/IngerWhist

Early accounts depict tens of thousands of these ungulates that roamed the African plains in the 1700s. The sport of hunting was to reduce these numbers to the point of extinction for some of them like the blue buck in 1799 and the quagga in 1883. The bontebok was diminished to only seventeen of its kind left in the Western Cape of South Africa in 1837. Thankfully conservation efforts have increased this number to thirty-five hundred. The springbok (above) I've placed by the sea in Llandudno, Cape Town has been quite distinguished in numbers. The largest antelope, the Eland, has some nice grassland and the evening light.



On the Shore, 2014 37" x 70" limited edition photograph



Secret Meeting Place, 2014 37" x 70" limited edition photograph

MARK BRODKIN

www.elainefleckgallery.com/MarkBrodkin

May 2015 at the Elaine Fleck Gallery "Reunification" show

False Kiva, located at the end of an unmarked trail in Canyonlands National Park, is one of the most spectacular locations I have ever shot. Trekking up to this location can be quite a challenge with several segments along an exposed cliff with a 1,500 foot straight drop - it is not for the faint of heart. The reward, however, is well worth the risk as the view is truly spectacular. I did the hike alone and will never forget the feeling of solitude and the incredible silence of this location. It is a truly wonderful place.



Southwest, 2014 44" x 70" or 35" x 54" limited edition photographs

NEW TO THE GALLERY

BOYAN BASARICH

www.elainefleckgallery.com/BoyanBasarich



Nikon F2, 2014 40" x 60" or 30" x 40"



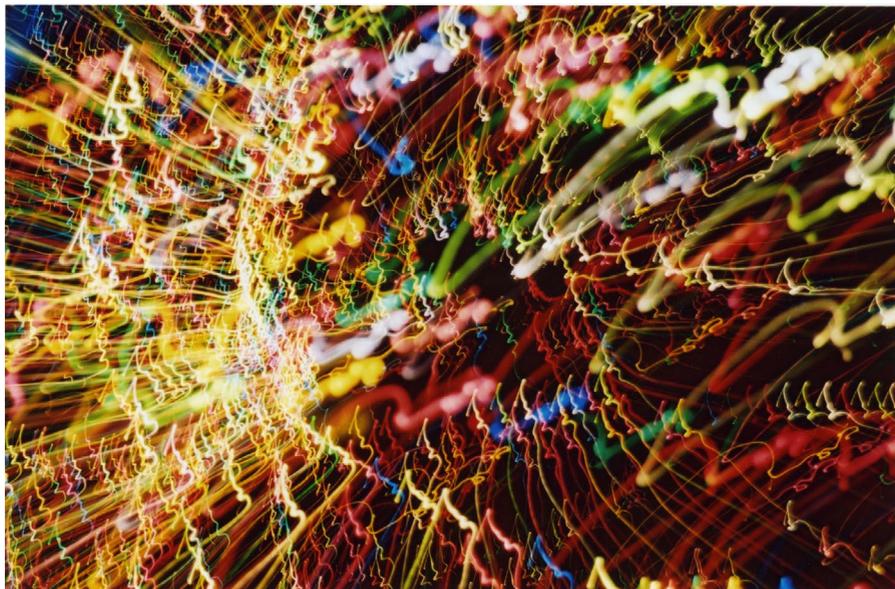
Olympus-Pen, 2014 40" x 60" or 30" x 40" limited edition photographs

GARY RAY RUSH

www.elainefleckgallery.com/GaryRayRush

As a professional photographer and educator, I tell my students, "You can make anything look interesting and your job is often to breath life into the mundane." Turning my lens to a subject that is always present in my work, I've challenged myself to rediscover the camera. Each of these photographs above is actually a methodically created composite of twelve to twenty individual macro shots. With my photographs you are viewing these meticulously lit cameras as if through a magnifying glass.

Macro: Photographing small objects using close up photography equipment so that the object can be printed greater than life size.



Abstract - Electric, 2014 40" x 60" limited edition photograph

ROMAN ELINSON

www.elainefleckgallery.com/RomanElinson

Roman Elinson was born in Kiev, Ukraine, and raised and educated in Toronto, Canada. A family physician by day, he complements his medical work with a passion for fine art and travel photography. Roman has photographed in a variety of different countries and his work spans a range of genres. In recent years Roman has become interested in exploring abstract expressionist themes. His photographic style is informed by a strong sense of play, and his images have been variously described as exotic, mischievous, and uplifting. His photography has been exhibited in Toronto, Vancouver, New York, and Moscow.

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Earth and Sky, 2014 40" x 60" or 30" x 40" limited edition photographs

JAMIE DAY FLECK

www.elainefleckgallery.com/JamieDayFleck

May 2015 at the Elaine Fleck Gallery "Reunification" show

The photographic series, Earth and Sky, explores the landscapes of Ireland where historical sites blend with natural sites creating a dialogue between the contemporary and the eternal. The images are at once of the present, due to the cloud formations and play of light, while being rooted in the past with ruins and timeless natural features. Using bold compositions and strong leading lines, these historic locations are refashioned to a statement of nowness showing that beauty and nature are always relevant. The images are in Black and White to further accentuate the compositional lines, symmetry and repetition creating graphic representations and reinterpretations of Irish vistas and locales.



BEVERLEY ABRAMSON EXPLORING INDIA

India is an assault on the senses. Unlike any country I've visited, dramatic scenes surround me everywhere: long billowing vivid attire and traditional scarves, massive palaces and forts, holy cows lumbering along the streets, incessant traffic and blaring horns and the exotic aromas of the street food and flowers.

But it is the local dance that is most appealing. I am drawn to the warmth of the performers. They gravitate towards me backstage with broad inviting smiles, eager to chat and be captured by my lens. Their intricate facial and body makeup, costumes and jewelry require elaborate preparations. Ancient Indian classical folk and tribal dances involve complex gestures and distinct body movements that reflect their grace, skill and control.

Classical and folk dance and music are an integral part of Indian life. Based on ancient religious and spiritual beliefs, classical dance forms embrace nine emotions: happiness, sorrow, anger, compassion, disgust, wonder, fear, courage and serenity. Whether it be a classical drama-dance performance in Kerala, a mother and daughter Bharatanatyam dance rehearsal in Mumbai, or the dying tribal folk rituals of Rajasthan, the artists' pride and their dedication to preserving their history and vibrant culture is ever-present.

www.elainefleckgallery.com/BevAbramson



Top Left: Friendship, Udaipur, India 2014 20" x 30", 30" x 45", 40" x 60" edition of 15

Top Right: Folk Dance, Udaipur, India 2014 20" x 30", 30" x 45", 40" x 60" edition of 15

Bottom Left: Bharata Nrityam Dance 1, Mumbai, India 2014 20" x 30", 30" x 45", 40" x 60" edition of 15

Bottom Right: Bharata Nrityam Dance 2, Mumbai, India 2014 20" x 30", 30" x 45", 40" x 60" edition of 15



PHOTOGRAPHY

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TILT LIGHT

This light was created to be a contrast between strength and lightness, to fill a space and command attention while still giving the environment room to breath. The three tiers of the fixture, 6', 4' and 2' in diameter respectively, are powerful elements within the space although they are only 2" thick. The fixture is large and commands attention while still being a light and whimsical addition to the room. This piece is fabricated from powder coated aluminum, dacron sail cloth, and LED lights. One "Tilt Light" fixture is available to complete an edition of three.



NEW AT
THE ELAINE FLECK GALLERY
CUSTOM LIGHTING + FURNITURE
BY MARY RATCLIFFE

CREDENZA

The total length of this piece is 141", the exterior carcass (sides and top) are made from one large, solid walnut tree with a width of 24"; an extremely rare and difficult material to find. The interior of the cabinet is also solid walnut, with hardware imported from Switzerland and three 4' veneered doors, made from a book matched walnut veneer lay up. This piece was designed and built for an open concept dining room, the space is delineated with the credenza on the west side of the room and a fireplace of identical length on the east side of the room.



MARY RATCLIFFE

www.elainefleckgallery.com/MaryRatcliffe
www.maryratcliffe.com

My work is a combination of modern sensibilities and traditional techniques of craft and design. I look to create surprise and intrigue with my pieces by using scale and materiality in ways that are unconventional and unexpected. I believe that, in order to work properly within an environment, furniture and lighting should be designed and created as custom artwork with specific spaces and people in mind. I provide my clients with spatial consulting, custom design and custom fabrication of small edition and unique pieces for both residential and commercial environments.



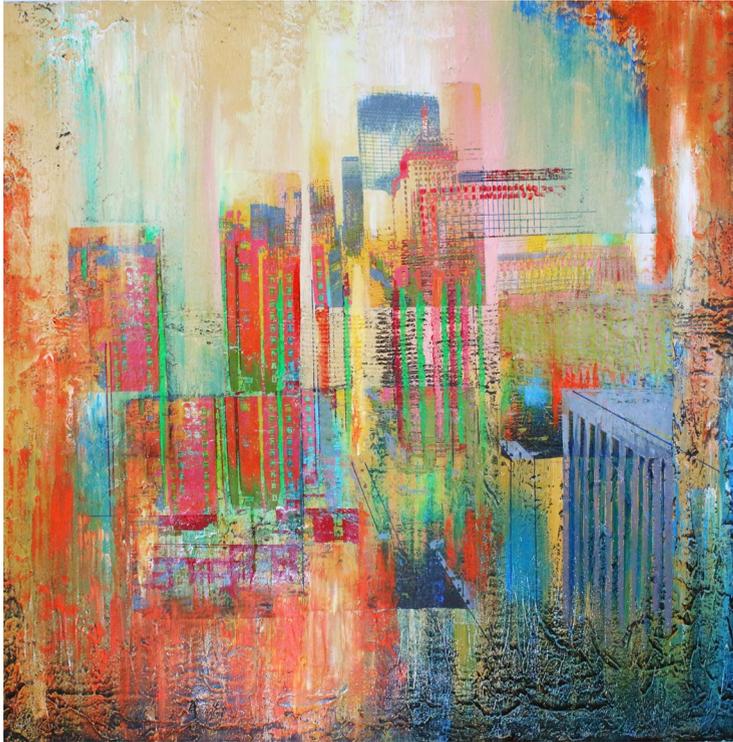
Studio 888, 2015 24" x 30" mixed media on canvas She Dreams of Books and Pencils, 2015 15" x 30" mixed media on canvas

The process.

A piece of art takes one on a journey - the story line that is behind its creation by both the spirit of the artist and the soul of the recipient. In the beginning a concept comes to mind. I wake up from my dream and reach over to do a quick sketch of the art piece I just envisioned, even before my day begins. As I walk by all these blank canvases positioned in every corner of my house, by day's end, I know which blank canvas to work on. I look through my bins of painted papers and look at my trolley full of acrylic paint and start to ponder my choices. Shall I begin to layer in acrylic paint or with my painted papers? Acrylic paint rules and so the layering begins. In the meantime, working behind the scene is my engineering acumen. It takes my work to a place of 'beauty-structure-perfection'. I keep layering and painting; as the lines, contours, and corners take shape. Then my artist touch takes over. I begin to get tired of looking at 'beauty' and the thought of 'perfection'. I begin to layer the 'unknown' and the 'ugly'. This tug of war is evident. Soon I come to realize that I like the art piece's imperfect nature and this imperfection reminds me of the concept of 'Wabi-Sabi'. I am no where near perfect so why should my artwork be a thought of perfection. I take out this thought and what remains is imperfection = beauty. In retrospect, I have this vase with a crack, uneven surface, rough texture, and an odd shape. But, despite the sum of its errors, it still holds such beauty. So there it is. There is no right or wrong perception of beauty when it comes to my art. One has to look at my art through their souls. No wonder I can never recreate my art pieces. Each one represents a unique conversation of a beginning, middle and a conclusion - the answers to questions that were raised during the creative process; there is no replay button.

JOAN ANDAL ROMANO

www.joanromano.weebly.com



Cityscape, 2015 36" x 36" mixed media on wood



La Ville Fictive, 2015 60" x 40" mixed media on canvas

June 2015 at the Elaine Fleck Gallery

Over the past two decades my style of painting has consistently reflected my work in woven tapestry, and the surface texture explores the patina and rustic quality of antiques. My abstract works and landscapes are created in mixed media on canvas or on wood. Woven fabric, some with digital images, are imbedded in the background of my paintings. Travels in Europe and the Mid-East have inspired a contemplation of aspects of architecture and mysticism in my work. I paint an elusive image in a sort of narrative, that invokes imagined landscapes and cityscapes, and the textured surface beckons as if artefacts are emerging from the deep.

PAULETTE MARIE SAUVÉ

www.paulettesauve.com



(Top) Queen St. East, 2013 16" x 96" Lloyd Street, 2009 24" x 60"
limited edition photograph and illustration

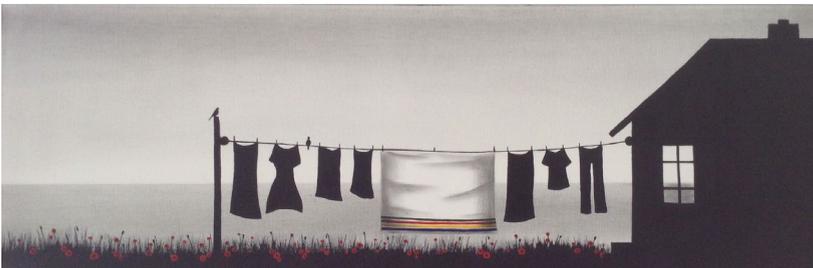
PAUL ELIA

www.paulelia.ca

These digitally illustrated prints depict post-industrial cityscapes, often highlighting the surreal tension between the imposing industrial shells from a manufacturing history and the residential development around it. Entire city streets are recreated as impossible constructed panoramas where the viewer is in multiple places at once. Breaking down the tyranny of perspective and revealing the world that our mind constructs.



(Top) Busy in the Bay, 2014 36" x 12"
Waiting to Come in, 2014 36" x 12"
(Right) The Edge, 2014 24" x 12"
charcoal and acrylic on canvas



NATASHA MILLER

www.nrmiller.com

Natasha Miller is a self-taught artist who was born and raised on Vancouver Island but now resides on an island in NB. Natasha specializes in a unique painting technique where she creates dramatic silhouette seascapes and landscapes using homemade charcoal from her mobile wood fired pizza oven and acrylic paint. She has always drawn inspiration from the silhouettes all around—sunsets foreshadowed by trees and rugged coastlines, the sea and it's boats, birds and beaches and her current work reflects this.



Mauvaise peau, 2015 30" x 30" acrylic on canvas



Autoroute, 2015 24" x 36" acrylic on canvas

JULIEN POUBLANC

www.poublanc.wix.com/art

The inspiration for my abstract paintings comes from my desire to experiment with new processes. Leaving room for improvisation, these are the processes that I want to reveal on the canvas. Using strong colors and textures, energetic and gestural lines, I attempt to evoke a spontaneous and playful feeling in the viewer.



ECO Logical, 2014 24" x 48" acrylic on birch panel



Where's the Terror, 2015 36" x 48" acrylic on canvas

MAGGIE BRODA

elaine@elainefleckgallery.com

Abstract and figurative expressions are decisive forces in my work creating a unique narrative with every view. The impasto technique for application of paint provides the captivating ability to change the viewer's image accordingly: the light, time of day, position in a space and so on. In this way the altering depth of colour creates a new visual. I want each painting to have the emotional and abstract power to engage the returning viewer and encourage the conceptual and the natural images as they are translated through the colour and form in the painting.



Perception, 2015 40" x 60" oil on panel

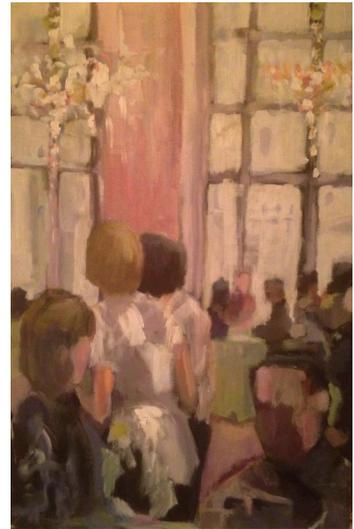


Time and Again, 2015 40" x 30" oil on panel

JACQUELINE VELTRI

www.jacquelineveltri.ca

My passion for antiques and obsolete technology has led me to investigate the objects we use to tell time. In this on-going series I will explore the devices we use to tell time, which have changed dramatically. We no longer chain watches to ourselves to keep time, but we are still chained to time. The technology has changed within our time pieces, gone are the intricate patterns of gears. I paint in multiple layers of oil paint in order to help me achieve the look of antiquity.



(Left) MoonRiver Oxley, 2014 30" x 36" Goldworks #5, 2014 24" x 36" Tower of Song 5, 2015 24" x 36" acrylic on canvas

RACHEL FRANCIS

www.rfrancisartist.com

Rachel Francis is a Toronto painter who works primarily in acrylic. Painting for Francis is about discovering the visible. For her, this is almost like seeing with her paintbrush and she continues to be filled with wonder when she finds, on her canvas, things that she had never noticed about the subject of her work.



Human Beings, 2015 30" x 40" or 40" x 60" limited edition prints

CELIA MOASE

www.celiamoase.com

I believe in authenticity, nature and the truth. I believe that everything, that is, the Earth, its inhabitants and our decisions, are connected and we must care about it all to truly progress. This is why you'll see natural, candid photos of people on my site, mixed with photos of nature in its abundance of beauty. I strive to make you stop, look and consider and hope to leave you with a sense of reflection and new perspective on how you interact with the world.



(Left) The Urban Warrior, 2014 42" x 48" The Adviser, 2015 30" x 30" The Designer, 2015 42" x 48" acrylic on canvas

KIM CHAN

www.kimchanart.net

A photographer turned painter, I paint images that favour a quality of stillness and quietude. Although the paintings are representational, the images are a means to explore the abstraction of wonder, mystery and ambiguity. I like to experiment with different techniques in order to discover my understanding of various places, events or emotions. It's an attempt to create a fictional space of my own invention.



Before the Storm, 2015 40" x 30" acrylic on canvas



Spring Morning, 2015 36" x 24" acrylic on canvas

KAREN COLANGELO

www.karencolangelopaintings.ca

July 2015 at the Elaine Fleck Gallery

The inspiration for my paintings comes from the vibrant colours of nature and representing these colours in layers. To apply the paint, I rarely use a paint brush and I am attracted to objects that I use in every day life. I use a CD Jewel Case to apply the layers of paint to the canvas and as a result of this un-conventional method; the paint when dragged across the canvas evokes a spectrum of colour, and movement. It is through this process of layering which creates these vibrant and Whimsical Worlds of Abstraction.



Trees in the Wind, 2015 30" x 40" acrylic on canvas

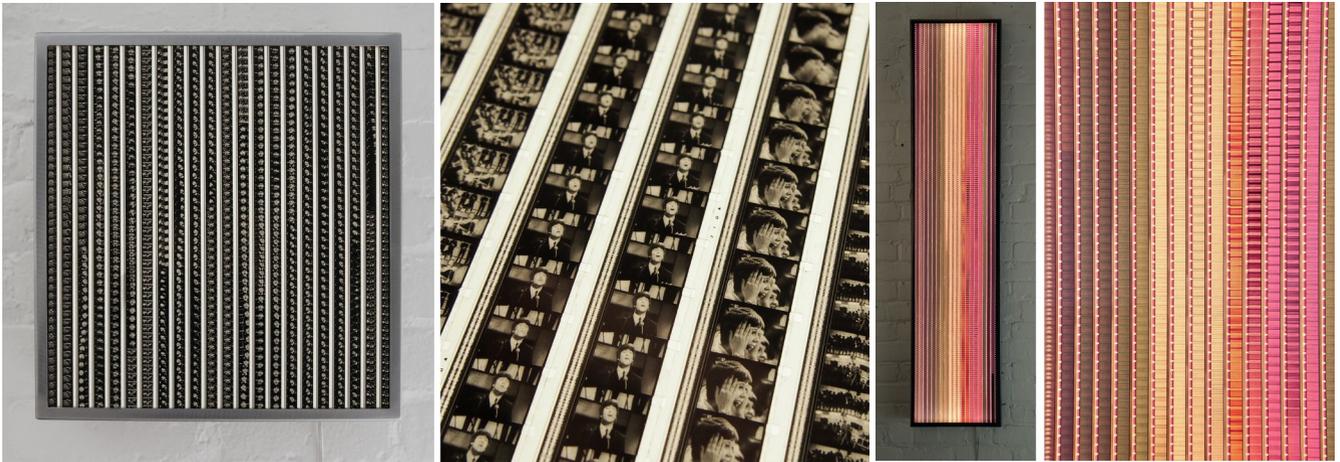


African Landscape, 2015 30" x 40" acrylic on canvas

JENNIFER MACDONALD

elaine@elainefleckgallery.com

I work in layers of paint and texture to achieve subtle movement within the composition of my painting. Bringing my work to life is my greatest endeavour!



Film Collage #126-127-128-129 Around the Beatles Quadriptych, 2015 14" x 14" 16mm film, LEDs, acrylic sheets, steel frame
 Film Collage #84 Norman McLaren Lines Horizontal, 2014 13" x 58" 16mm film, LEDs, acrylic sheets, steel frame

HUGO CANTIN
www.mini-loop.com

Hugo Cantin is living and working in Montreal. His studio's located in the Mile End district, well-known for its creative energy. After studying graphic design and multimedia, he started working as a director on various 2D animation projects and TV commercials. Now focusing on his own artistic practice, Cantin's work experiments with light, vintage imagery, visual perception and illusions. He creates unique collages that incorporate old archival films into repetitive patterns. Spectacular designs made out of thousands of miniature images revealing lost stories, movements and rhythm.

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ART - THE UK'S TRUE ARISTOCRACY

BY HOLLY MAZAR-FOX

The United Kingdom, with its rich and lengthy history of strong artistic patronage, continues to be a leading marketplace with a record £11.3bn (\$C22bn) worth of art exported overseas last year. Beyond its historic progeny, Britain plays a vital role on today's international art stage; an open-mindedness persists throughout from exceptional arts education at the foundational level to a supportive community. These traits enable the UK to remain at the forefront of new artistic trends.

A heavenly playground for any art enthusiast or budding artist, where old traditions intermix with new contemporary sensibilities, London is very much at the epicenter. Unlike any other city in the world, London represents the evolution of arts culture over time, remaining a frontrunner in the ways its public engages with art. From the development of new markets, such as the auction house (Sotheby's and Christie's were both founded in London) to institutions with strong royal patronages, including the Victoria and Albert Museum, there has been a robust British lineage of art accessibility through purchasing and viewing channels.

Even today as contemporary art climates have shifted, London remains at the avant-garde. The rise of the extremely wealthy private collector, for example, the likes of Charles Saatchi turned gallery owner and tastemaker (who nurtured the early talents of a young, Damien Hirst, effectively launching his career) have become front line sponsors of the arts. While a myriad of public and commercial contemporary galleries form an integral part of the British art landscape. Galleries such as the Serpentine, Hayward and Whitechapel, as well as Lisson Gallery and Victoria Miro on the dealers' side, play an influential role by keeping a finger on the pulse of contemporary art affairs.

The UK's art scene is one of the most compelling in the world, where artists from all over the world seek its treasures. Beyond the talents of the Young British Artists (YBAs), Banksy and Oscar Murillo - the London-based, Columbia-born golden child of the moment - the creative outpouring is fresh and abundant. The vibrancy of the UK and its art is down to the variety of media that captures a collective spirit. Artists such as the established Grayson Perry and the emerging Alaric Hammond have re-energized the traditional mediums of ceramics and etchings into contemporary vehicles, capable of reflecting current cultural and society issues. While the paintings of Ged Quinn and Phoebe Unwin tackle both ends of the painterly spectrum with a sense of familiarity of our times and renewed purpose to this long-standing artistic tradition; Quinn's thoughtful allegorical landscapes weave in history, whereas Unwin's figures capture a moodiness of human emotion. Not to be overlooked, the British propensity for installation work covers sound artists such as Susan Philipsz, whose installations challenge both the visual and auditory senses.

There is equal support for the unconventional streams of arts. Performance art has moved out of the shadows and into the light, thanks to Anglo-German artist Tino Sehgal's *These Associations* at the Tate Modern's Turbine Hall and Eddie Peake's performance piece at London's White Cube. All of which serve to enhance the artistic language and dialogue of art today.

Throughout my own experiences of being an active participant within the

arts in the UK through both academic and professional spheres, there is a strong demand for pedagogy. Although the arts community can be filled with airs of snobbery at times, there is a fundamentally strong collaborative nature that permeates art circle at all levels. British culture demands art, with a robust buying public and an educated audience that craves to be enriched. There is a passionate commitment and vested interest in the arts from grassroots programming to public institutions that seek to engage both viewers and artists alike.

Holly Mazar-Fox is the Founder of Mazar-Fox Art Consulting, a bespoke art advisory firm based in Toronto, where she specializes in advising private and corporate clients on art acquisitions as well as providing a full range of art-related services. Her writing has appeared in a number of international publications including *DC Modern Luxury* and *Applied Arts*. Holly graduated from Yale University with a BA in the History of Art, received an MA from The Courtauld Institute of Art (England), and also holds an L.L.B from City University (England).

Photos/Titles and Credits:

1. Tate Modern's Turbine Hall
Photo Courtesy of the Independent Newspaper/Getty
2. Grayson Perry, *My Civilisation*, 2008
Photo Courtesy of Victoria Miro



Holly Mazar-Fox – Founder
B.A., Yale University
M.A., The Courtauld Institute of Art
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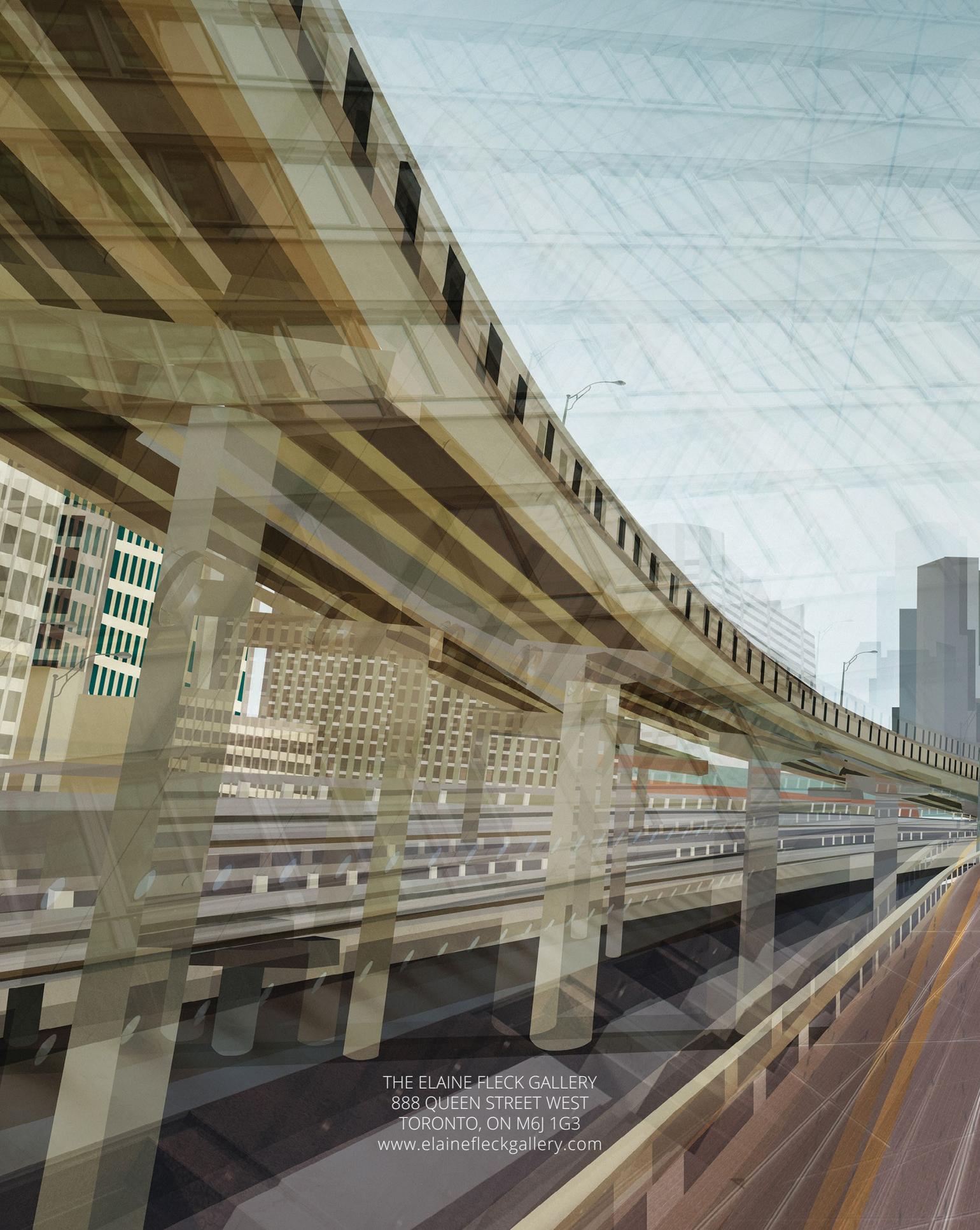
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