
AT HOME: Hammershøi

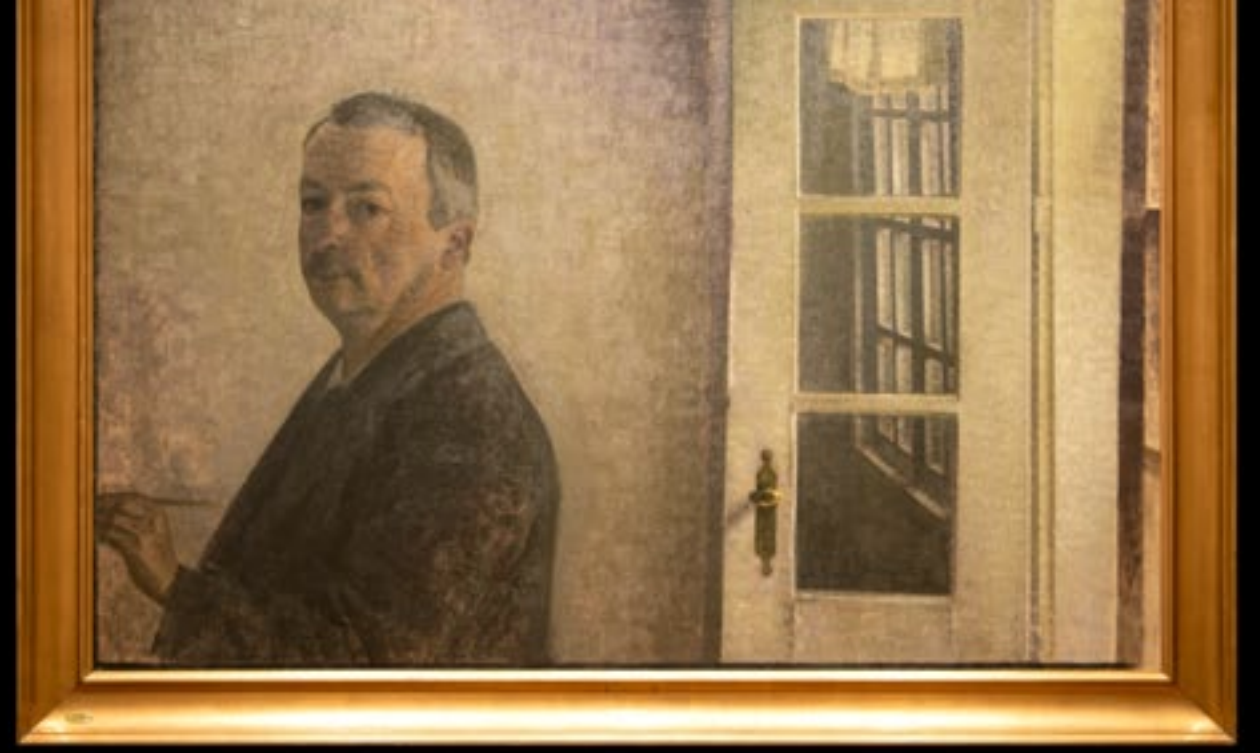
Exhibition
Catalogue

Leslie Hossack



September 3 — October 10, 2021

studio
sixtysix
contemporary
art gallery



Studio Sixty Six believes in building meaningful relationships through art with collectors and creators.

Founded in 2013, we are a contemporary art gallery that represents a carefully selected group of acclaimed Canadian artists. Through our professional expertise, exemplary service, and hands-on curation we strive to build our artists' careers and our clients' collections.

We work with you! We welcome all queries about our artists and buying their work. Whether you're a seasoned collector or a first-time art buyer, we make the daunting selection process an exciting and pleasurable journey to curate art into your life.

**studio
sixtysix**
contemporary
art gallery

Leslie Hossack's photographs have been exhibited across Canada from Vancouver to Newfoundland and in the United States. Focusing on the conflicted environment of the mid-20th century, Hossack has completed major studies of historic locations in Vancouver, Paris, Berlin, Jerusalem, Moscow, Kosovo, London, Normandy, Vienna, the Channel Islands, Rome, Edinburgh, Glasgow and Copenhagen.

Her books include Freud Through the Looking-Glass; H-Hour: Normandy 1944; Registered: The Japanese Canadian Experience During World War II; Charting Churchill: An Architectural Biography of Sir Winston Churchill; Testament: Leslie Hossack In Kosovo; Cities of Stone, People of Dust and Berlin Studien. Articles about Hossack have appeared in publications in Canada, the US, and the UK. Her work is held in private collections at home and abroad, and in public collections including The National Gallery of Canada Library; Library and Archives Canada, Global Affairs, Canada; Canadian War Museum; The Diefenbunker: Canada's Cold War Museum; Nikkei National Museum; City of Vancouver; The Center for Creative Photography, Tucson, AZ; National Churchill Library and Center, Washington DC; The Sigmund Freud Museum, Vienna and the Churchill Archives Centre, Churchill College, Cambridge, UK.

AT HOME: Hammershøi

Leslie Hossack

Danish painter Vilhelm Hammershøi (1864-1916) was born in Copenhagen and lived there his entire life. His oeuvre consists of portraits, nudes, landscapes, architecture and interiors, but it is his interiors that continue to draw the strongest response.

When I first stood before his paintings, I was transfixed. I was besotted. I was smitten. Why? I instantly identified with Hammershøi. I saw my work when I looked at his work. His paintings and my photographs spoke the same visual language. Viewing his interiors is an intimate experience. One enters his private home, moves around his physical space, and then slowly encounters one's own soul. Hammershøi projected his inner world onto his canvases and there I met him. It was a somewhat narcissistic experience. I had the sense that we both suffered from the same "interiority" complex.

In total, in various museums, I have photographed 100 works by Vilhelm Hammershøi that are held in over 20 public and private collections in North America and Europe. These 100 photographs make up one of the streams of my series AT HOME: Hammershøi. While in Copenhagen, I also photographed locations where he lived, studied and worked, as well as architectural landmarks that he had painted in his hometown.

Architectural works by Hammershøi resonate deeply with me. I have been photographing iconic structures in European capitals for over a decade. My work is interpretive, not documentary. I strive to create images that resemble architectural drawings: the building centred in the composition, the light even, the lines parallel, the palette soft and the view of the principal façade unobstructed. Thus, I feel a deep kinship with Hammershøi's architectural works.

My intention is to fashion images that reveal what I believe the architects originally designed. I feel compelled to take historic buildings back to a specific moment in time - to set the stage for the protagonist to enter. In post-production, I remove people as well as the chaos and clutter of contemporary life. My process is subtractive. I compose the scene within the frame of the camera; I remove unwanted elements in post-production; and finally, I may crop the image. Hammershøi was very aware of the photographic process. As a painter, he would start by composing the scene within the frame of his canvas, and then he would paint in the elements that he wanted to appear in the work. His process was additive. He did not need to remove people and clutter after the fact. However, he often cropped the finished piece by wrapping part of the painted canvas around the back of the frame, hiding elements he wished to eliminate.

Inspired by Vilhelm Hammershøi's artistic process, aesthetic and motifs, I photographed the interior of our home in Ottawa. Recreating the intimacy, silence and light found in his interiors, came naturally to me. However, before photographing my home, I made a set of guidelines, based on Hammershøi's interiors. "Work from a seated position. Include little of the ceiling, more of the floor. Set the stage. Arrange the furniture. Position chairs flat against the wall. Select/place props. Feature objects you already own and enjoy. Use the same tables/chairs/dishes/books repeatedly. Rearrange paintings hanging on the wall. (I used framed pieces of my own work in each composition.) Consider every door: open/closed, with/without hardware. Determine whether movement in the picture will be through an open passage or blocked. Treat the sunlight on the wall/floor as the main character in the room."

Vilhelm Hammershøi's wife Ida was his muse, model and artistic collaborator. I believe her role has been underrepresented and misunderstood. Vilhelm always had his studio in their apartment, and constantly rearranged the furniture to create compositions for his interiors. I have no doubt that Ida would have been involved in, and consulted about, this staging process. Also, when she modeled for his interior paintings, Ida surely made suggestions about her costume and pose. I have dedicated this body of work, AT HOME: Hammershøi, to Ida.

—Leslie Hossack



AT HOME: Hammershøi & Hossack

Salon-Style Hang

Michel V. Cheff, August 2021

Large annual art exhibitions, which had taken place in Europe since the 17th century, were, near the end of the 19th century, opened to a wider public as a means of democratizing art. Many artists submitted several works of different sizes and themes. Paintings were hung floor-to-ceiling, presented in layers from top to bottom. Historical subjects, usually very large in dimension, were hung at the top. These were followed by landscapes, portraits, genre scenes, and still-life paintings, which were hung at eye level, as they were generally smaller in size and better reflected the public's aesthetic taste.

This approach to exhibition hanging came to be known as the Salon-Style hang. It is still used in art museums today. The National Gallery of Canada presents many late 19th century Canadian paintings on a single wall, and the Winnipeg Art Gallery recently exhibited 200 paintings from its European and Canadian collections in a Salon-Style hang. They are excellent examples of presentations that allow the public to access many masterpieces in a single gallery.

In 1885, Hammershøi's painting *Portrait of a Young Girl* was shown at the Charlottenborg Spring Exhibition in Denmark. In 1889, Hammershøi showed four works at the 1889 Exposition Universelle in Paris, where he was awarded a medal. There are many other examples of his works presented in a Salon-Style hang. They include the 1896 Artists' Free Studies School Exhibition (Den Frie Udstilling, created in 1891, Copenhagen's version of the Salon des Refusés); the 1900 Exposition Universelle in Paris; the 1907 Danish Exhibition, Guildhall Art Galleries in London; and the 1911 International Exhibition in Rome, where he was awarded the Grand Prize.

In 1911, many Hammershøi paintings in the Hirschsprung Collection, Copenhagen were hung in Salon-Style. Today, several are still presented in the same manner in the "Hammershøi Room."

Artist Leslie Hossack and curatorial advisor Michel V. Cheff adopted the Salon-Style hang approach when studying and arranging Hossack's 100 photographs of Hammershøi's paintings taken in art museums in North America and Europe. This approach served as the art historical and curatorial basis for the *AT HOME: Hammershøi* project's publication and exhibition. In 2021, Hossack created eight large panels of her photographs of Hammershøi's paintings arranged in a Salon-Style hang. These large chromogenic prints will be exhibited in Ottawa and elsewhere in 2021 and 2022.

***Hammershøi Salon Style
Interiors, Number 1***
Leslie Hossack
Chromogenic print, mounted
on aluminum composite panel

88 x 45 in. / 223.5 x 114.3 cm
Edition of 3
2019

\$5,000



***Hammershøi Salon Style
Interiors, Number 2***
Leslie Hossack
Chromogenic print, mounted
on aluminum composite panel

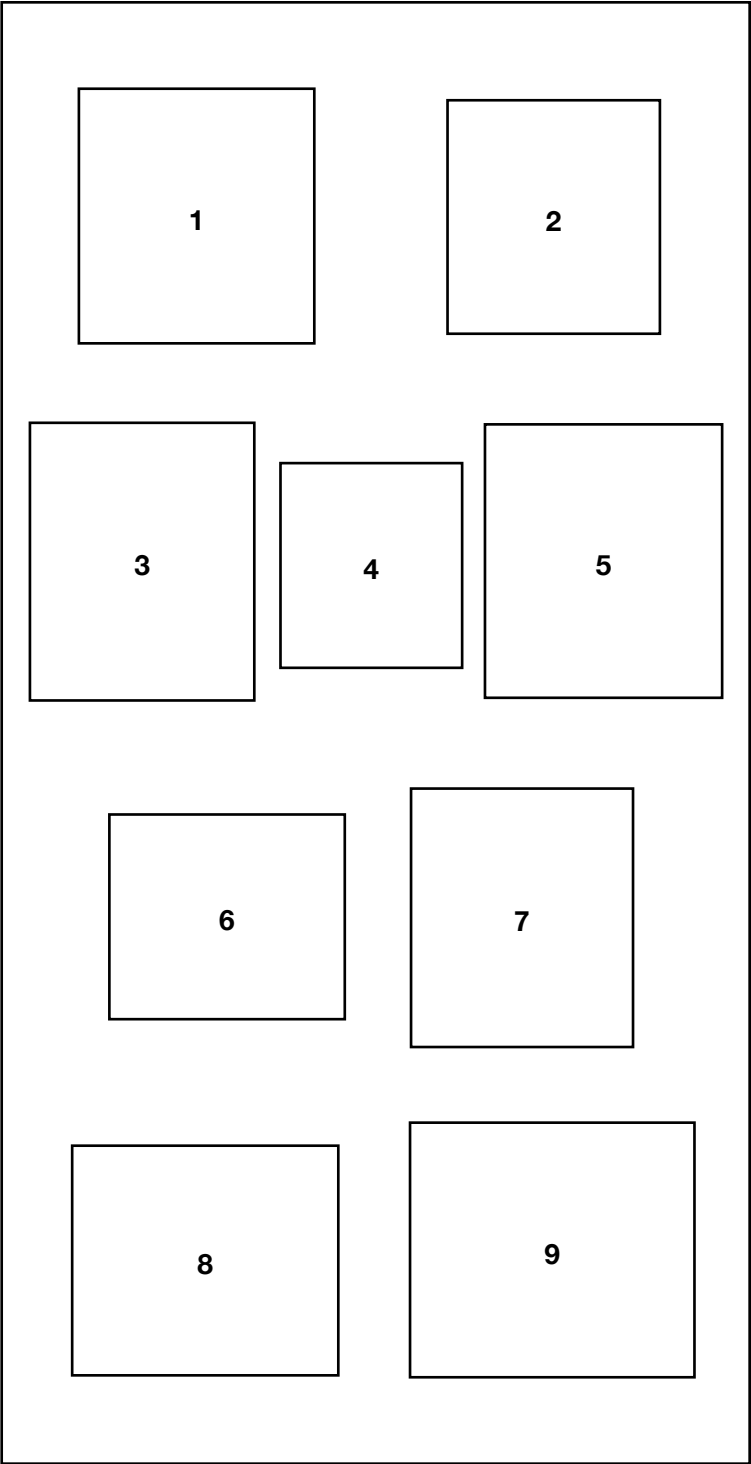
88 x 45 in. / 223.5 x 114.3 cm
Edition of 3
2019

\$5,000



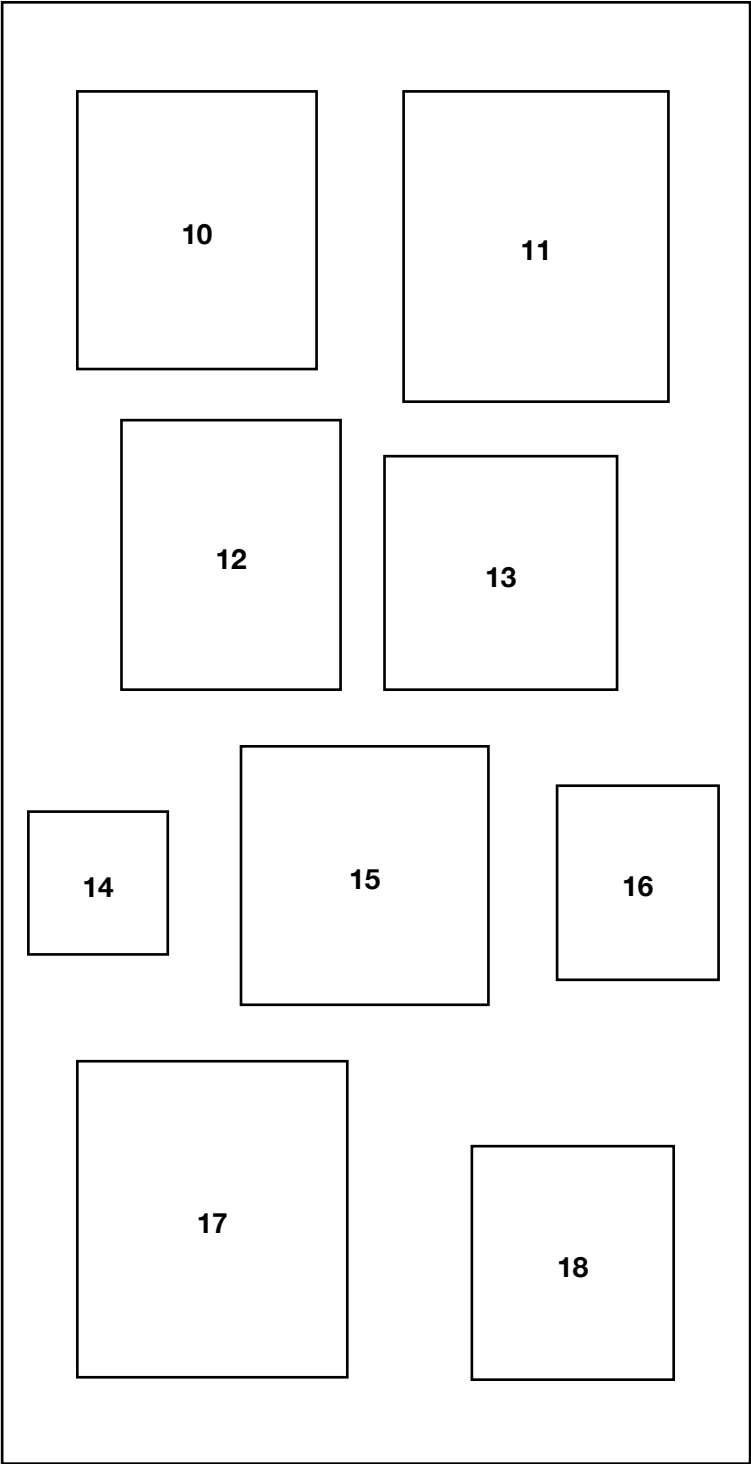
**Hammershøi Salon Style
Interiors, Number 1**

- 1.** *Interior, Strandgade 30* (1899)
66 x 54 cm. Oil on canvas.
Ambassador John L. Loeb Jr.
Danish Art Collection, New York.
- 2.** *Hvile, Rest* (1905)
49.5 x 46.5 cm. Oil on canvas.
Musée d’Orsay, Paris.
- 3.** *Room with a View of the External
Gallery. Strandgade 30* (1903)
72 x 58.5 cm. Oil on canvas.
Davids Samling, Copenhagen. B 307
- 4.** *Sitting Room. Study in Sunlight.
Strandgade 30* (1906)
55 x 47 cm. Oil on canvas.
Davids Samling, Copenhagen. B 312
- 5.** *The Tall Windows. Interior from
the Artist’s Home, Strandgade 25*
(1913) 64.5 x 52 cm. Oil on canvas.
Ordrupgaard, Copenhagen.
- 6.** *Open Doors. Strandgade 30* (1905)
52 x 60 cm. Oil on canvas.
Davids Samling, Copenhagen. B 309
- 7.** *Interior, Strandgade 30* (1901)
66 x 55 cm. Oil on canvas.
Städel Museum, Francfort-sur-le-Main.
- 8.** *Sunshine in the Drawing Room,
III, Strandgade 30* (1903)
54 x 66 cm. Oil on canvas.
Nationalmuseum, Stockholm.
- 9.** *Sunshine in the Drawing Room
(Solskin i dagligstuen)* (1910)
58 x 67 cm. Oil on canvas.
National Gallery of Canada, Ottawa.



**Hammershøi Salon Style
Interiors, Number 2**

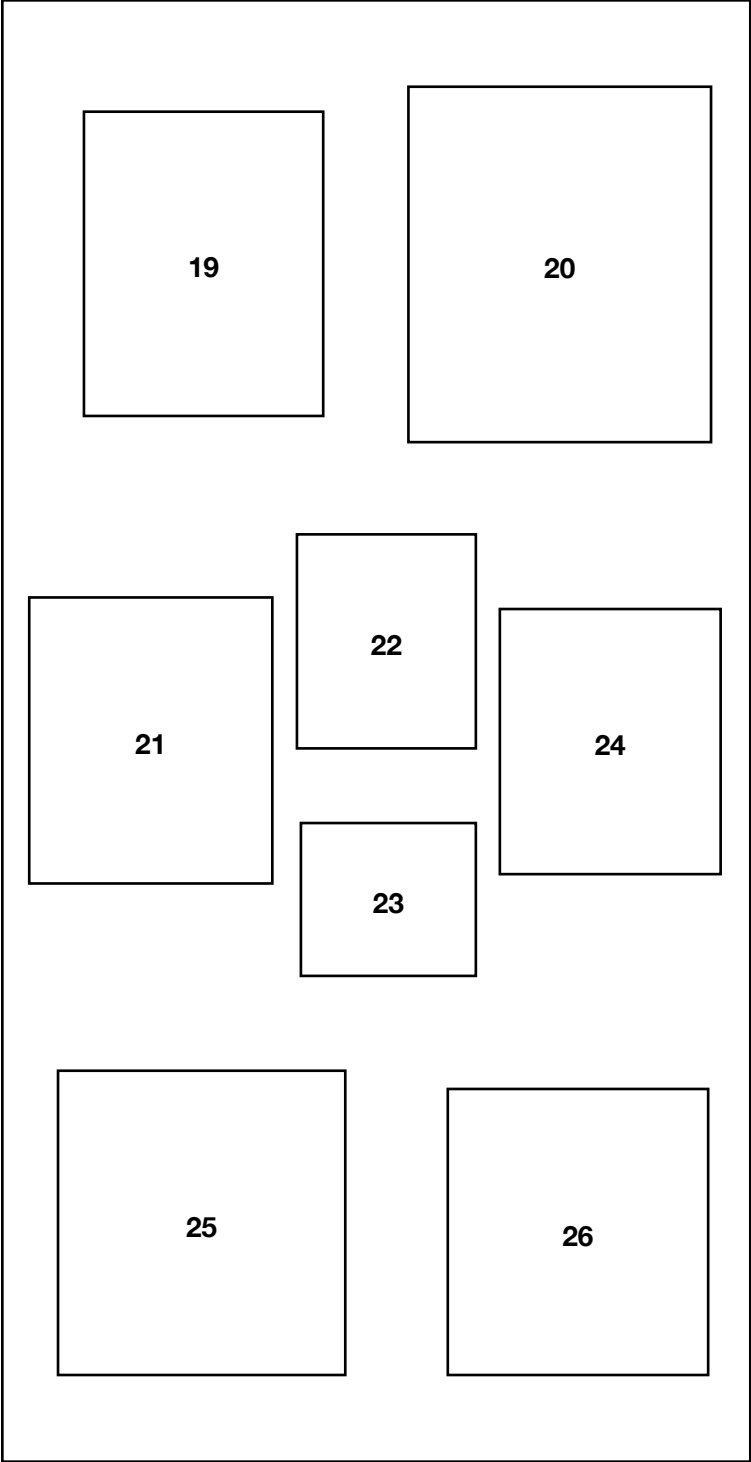
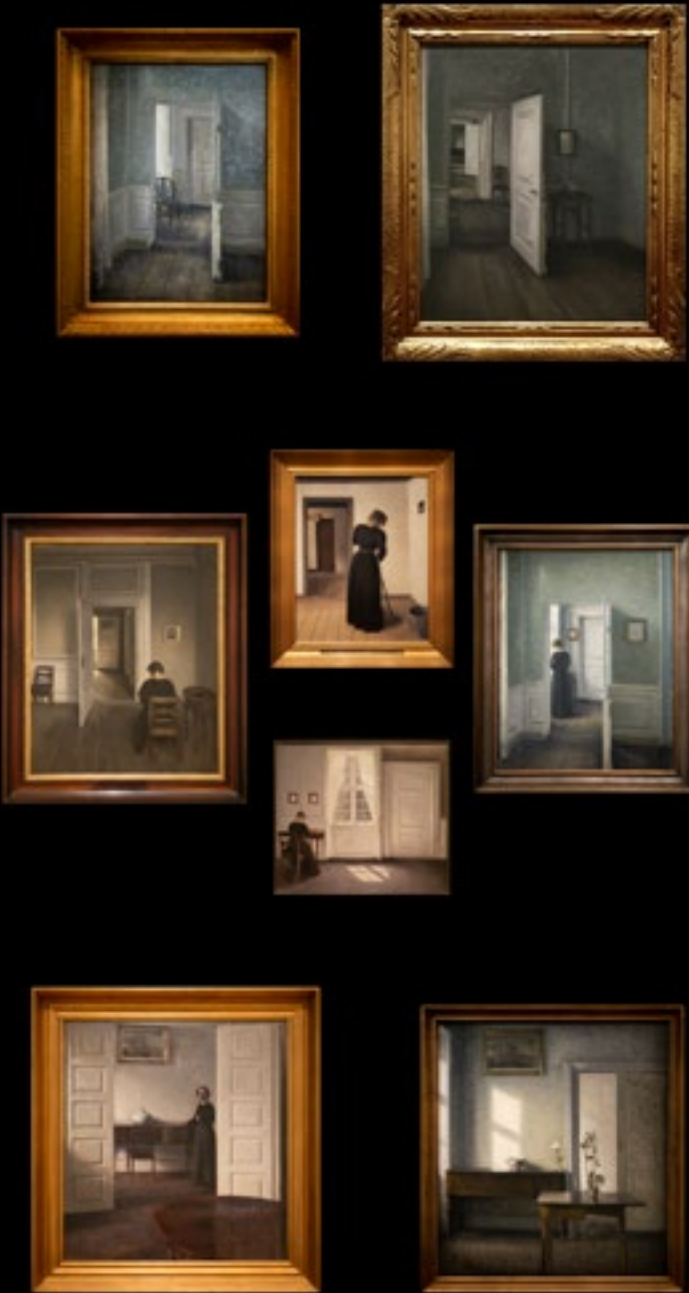
- 10.** *Interior with Piano and Woman
in Black. From the Artist’s Home at
Strandgade 30* (1901)
63 x 52.5 cm. Oil on canvas.
Ordrupgaard, Copenhagen.
- 11.** *Interior with Four Etchings* (1904)
74.7 x 63.6 cm. Oil on canvas.
Art Gallery of Ontario, Toronto.
- 12.** *Interior with the Artist’s Easel*
(1910) 84 x 69 cm. Oil on canvas.
Statens Museum for Kunst,
Copenhagen.
- 13.** *Interior with Cabinet Sofa* (1907)
55 x 55 cm. Oil on canvas.
Ordrupgaard, Copenhagen.
- 14.** *Interior with Woman Arranging
Branches in a Vase* (1900)
40 x 30 cm. Oil on canvas.
Ambassador John L. Loeb Jr.
Danish Art Collection, New York.
- 15.** *A Room in the Artist’s Home in
Strandgade, Copenhagen, with the
Artist’s Wife* (1902)
63.5 x 60 cm. Oil on canvas. Statens
Museum for Kunst, Copenhagen.
- 16.** *Interior. An Old Stove* (1888)
61 x 51 cm. Oil on canvas. Statens
Museum for Kunst, Copenhagen.
- 17.** *Bedroom* (1890)
73 x 58 cm. Oil on canvas.
Den Hirschsprungske Samling,
Copenhagen.
- 18.** *Interior with a Woman Seen from
the Back* (1898)
51.5 x 46 cm. Oil on canvas.
Nationalmuseum, Stockholm.



**Hammershøi Salon Style
Interiors, Number 3**
Leslie Hossack
Chromogenic print, mounted
on aluminum composite panel

88 x 45 in. / 223.5 x 114.3 cm
Edition of 3
2019

\$5,000



**Hammershøi Salon Style
Interiors, Number 3**

19. *Interior with a Windsor Chair* (1913) Oil on canvas.
Ambassador John L. Loeb Jr.
Danish Art Collection, New York.

20. *The Four Rooms. Interior from the Artist's Home, Strandgade 25* (1914) Oil on canvas.
Ordrupgaard, Copenhagen.

21. *Interior No. 30 Strandgade* (1906-1908) Oil on canvas. ARoS – Aarhus Kunstmuseum, Aarhus.

22. *Interior with a Young Woman Sweeping* (1899)
50.2 x 40.3 cm. Oil on canvas.
Den Hirschsprungske Samling, Copenhagen.

23. *Interior in Strandgade, Sunlight on the Floor* (1901) Oil on canvas.
Statens Museum for Kunst, Copenhagen.

24. *Interior with a Woman Standing* (no date) Oil on canvas.
Ambassador John L. Loeb Jr.
Danish Art Collection, New York.

25. *Interior from Bredgade with the Artist's Wife* (1911) Oil on canvas.
ARoS – Aarhus Kunstmuseum, Aarhus.

26. *Interior with Potted Plant, Bredgade 25* (1910-1911)
Oil on canvas.
Konstmuseum, Malmö.

***Hammershøi Salon Style
Portraits, Number 1***
Leslie Hossack
Chromogenic print, mounted
on aluminum composite panel

88 x 45 in. / 223.5 x 114.3 cm
Edition of 3
2019

\$5,000



***Hammershøi Salon Style
Portraits, Number 2***
Leslie Hossack
Chromogenic print, mounted
on aluminum composite panel

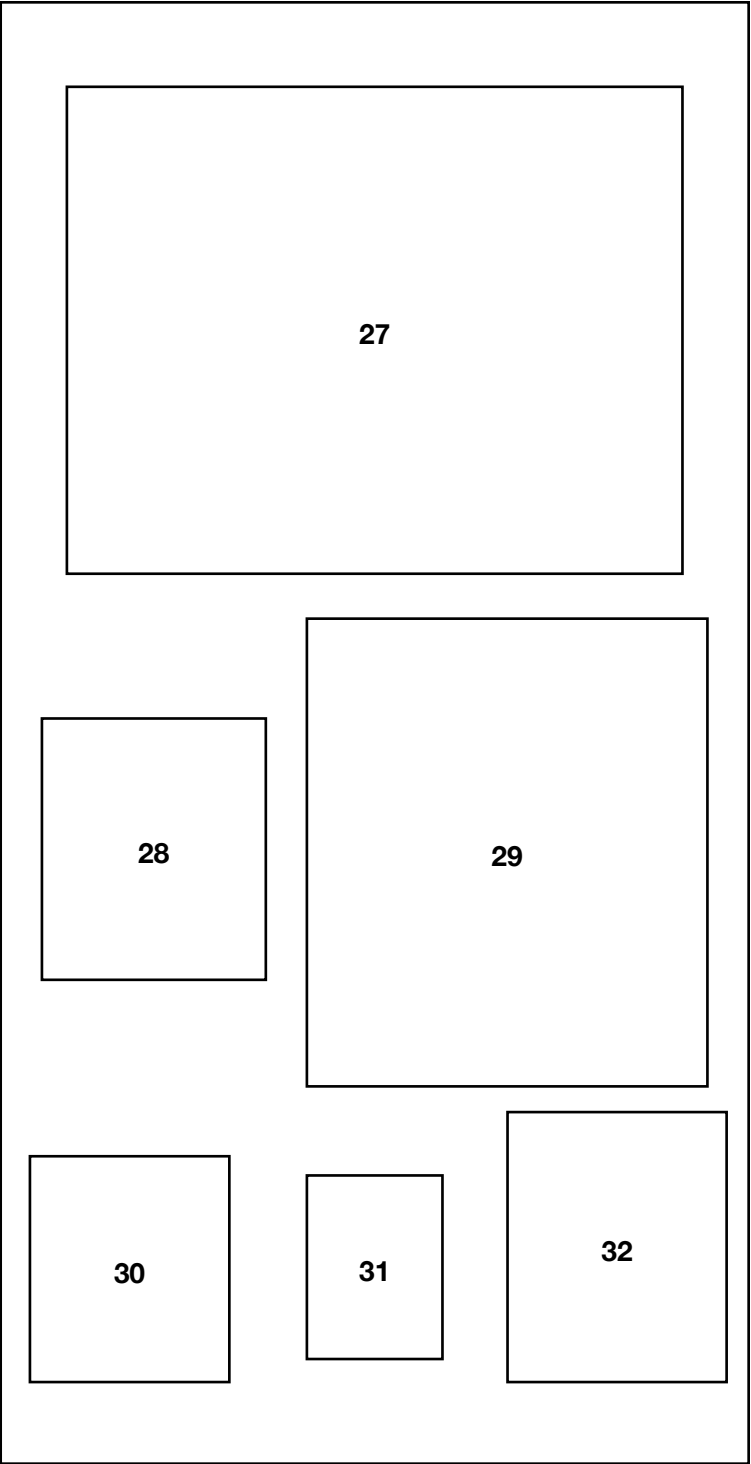
88 x 45 in. / 223.5 x 114.3 cm
Edition of 3
2019

\$5,000



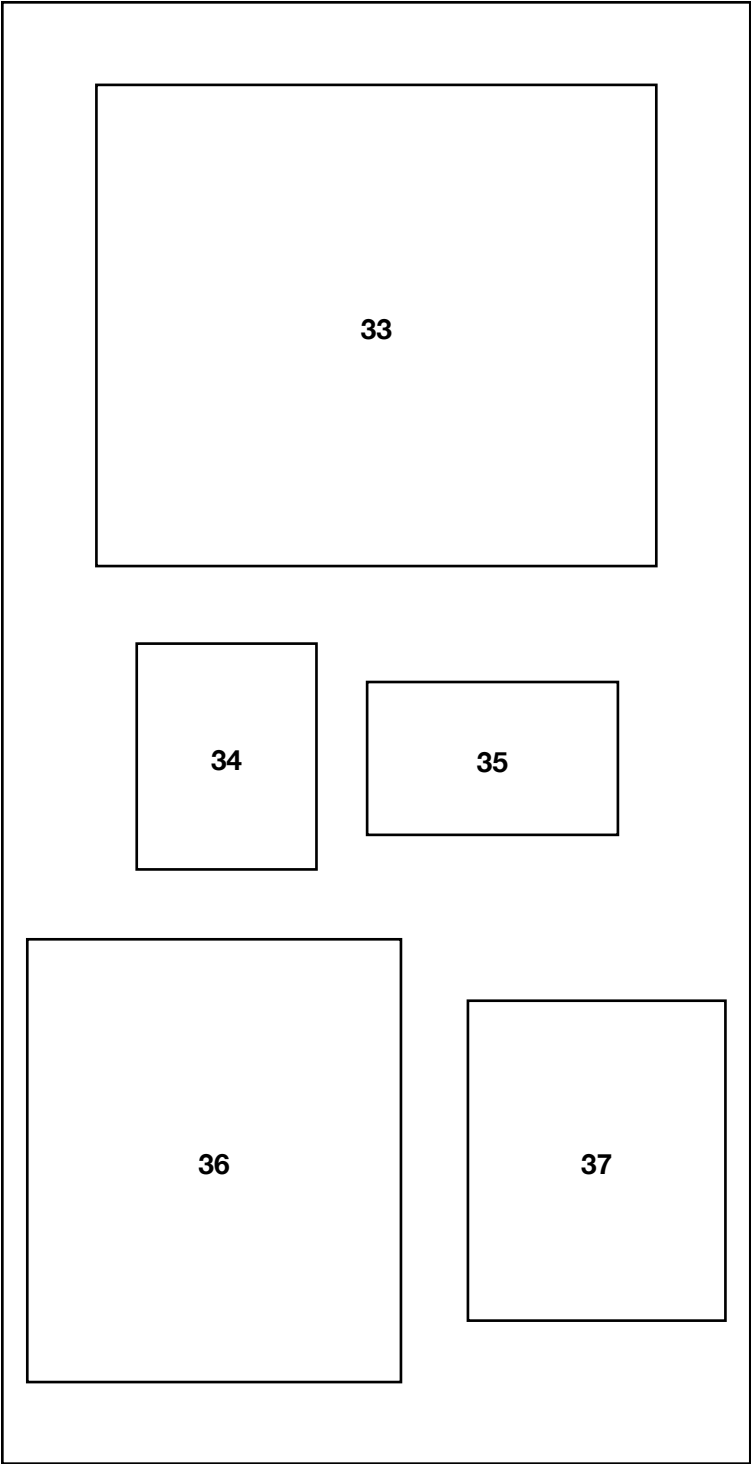
Hammershøi Salon Style Portraits, Number 1

- 27.** *Three Young Women* (1895)
128 x 167 cm. Oil on canvas.
Ribe Kunstmusem, Ribe.
- 28.** *Evening in the Drawing Room, The Artist's Wife and Mother* (1891)
63 x 49.5 cm. Oil on canvas. Statens Museum for Kunst, Copenhagen.
- 29.** *Portrait of a Young Woman, the Artist's Sister Anna* (1885)
112.5 x 91.5 cm. Oil on canvas.
Den Hirschsprungske Samling, Copenhagen.
- 30.** *Interior with the Artist's Mother* (1889) 55 x 51 cm. Oil on canvas.
Nationalmuseum, Stockholm.
- 31.** *Portrait of Svend Hammershøi, the Artist's Brother* (1901)
45 x 32 cm. Oil on millboard.
Statens Museum for Kunst, Copenhagen.
- 32.** *Interior With A Young Man Reading* (1898) 64.4 x 51.8 cm.
Oil on canvas. Den Hirschsprungske Samling, Copenhagen.



Hammershøi Salon Style Portraits, Number 2

- 33.** *Self Portrait, the Cottage Spurveskjul* (1911)
126 x 149.5 cm. Oil on canvas.
Statens Museum for Kunst, Copenhagen.
- 34.** *Self Portrait* (1889-1890)
52 x 39.5 cm. Oil on canvas.
Statens Museum for Kunst, Copenhagen.
- 35.** *Double Portrait of the Artist and His Wife.* Paris (1892)
36.5 x 65 cm. Oil on canvas.
Davids Samling, Copenhagen. B 313
- 36.** *Portrait of Ida Iisted, The Artist's Future Wife* (1890)
106.5 x 86 cm. Oil on canvas.
Statens Museum for Kunst, Copenhagen.
- 37.** *Ida Hammershøi the Artist's Wife with a Teacup* (1907) 91 x 73.5 cm.
Oil on canvas. Statens Museum for Kunst, Copenhagen.



***Hammershøi Salon Style
Landmarks, Number 1***
Leslie Hossack
Chromogenic print, mounted
on aluminum composite panel

88 x 45 in. / 223.5 x 114.3 cm
Edition of 3
2019

\$5,000



***Hammershøi Salon Style
Landmarks, Number 2***
Leslie Hossack
Chromogenic print, mounted
on aluminum composite panel

88 x 45 in. / 223.5 x 114.3 cm
Edition of 3
2019

\$5,000



**Hammershøi Salon Style
Landmarks, Number 1**

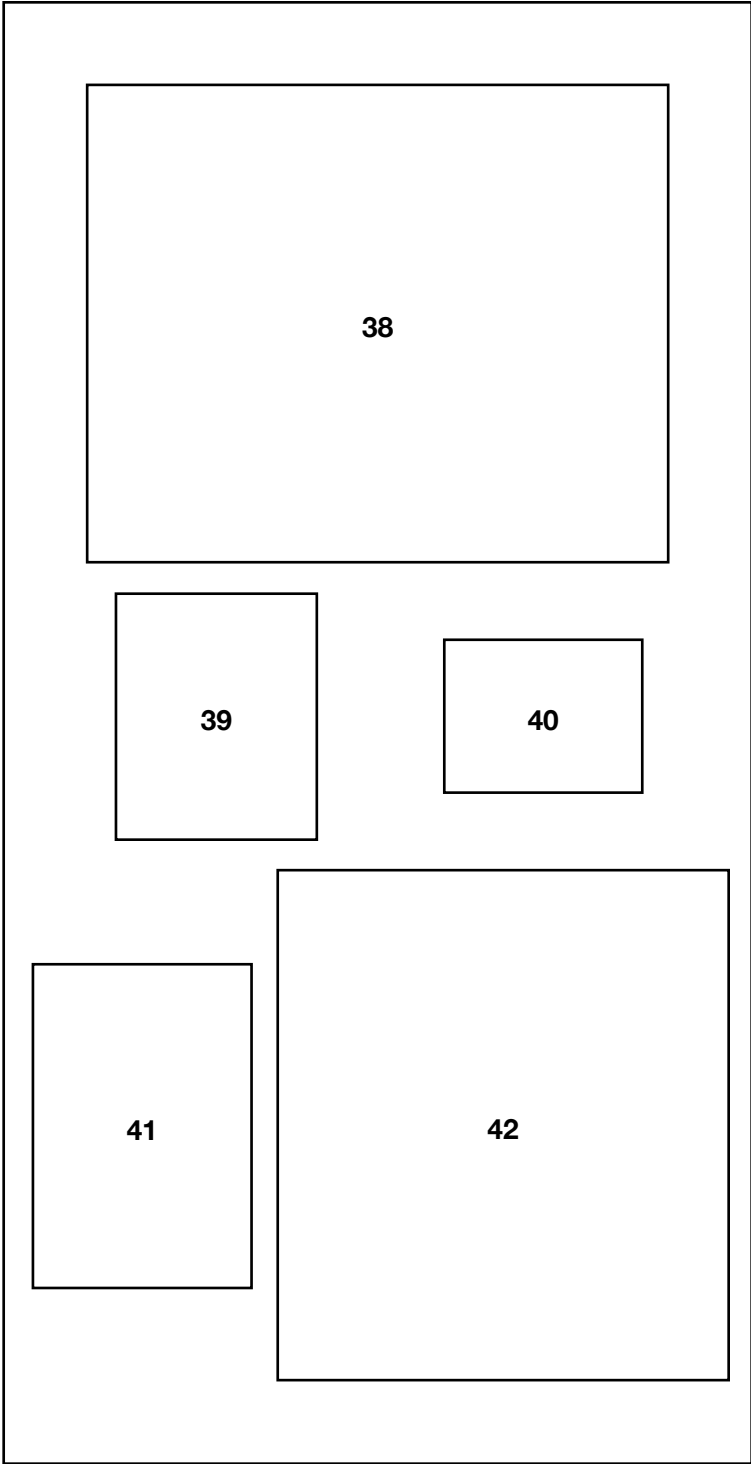
38. *View of Christiansborg Palace
Late Autumn* (1890-1892)
115.5 x 147.5 cm. Oil on canvas.
Statens Museum for Kunst,
Copenhagen.

39. *A Wing of Christiansborg Palace*
(1907) 58 x 45 cm.
Oil on canvas. Statens Museum
for Kunst, Copenhagen.

40. *The Harbour of Copenhagen
Seen from Kvæsthusgade* (1908)
32 x 46.5 cm. Oil on canvas. Statens
Museum for Kunst, Copenhagen.

41. *Saint Peter's Church,
Copenhagen* (1906)
78 x 51.5 cm. Oil on canvas.
Ambassador John L. Loeb Jr.
Danish Art Collection, New York.

42. *Saint Peter's Church,
Copenhagen* (1906)
133 x 118 cm. Oil on canvas. Statens
Museum for Kunst, Copenhagen.



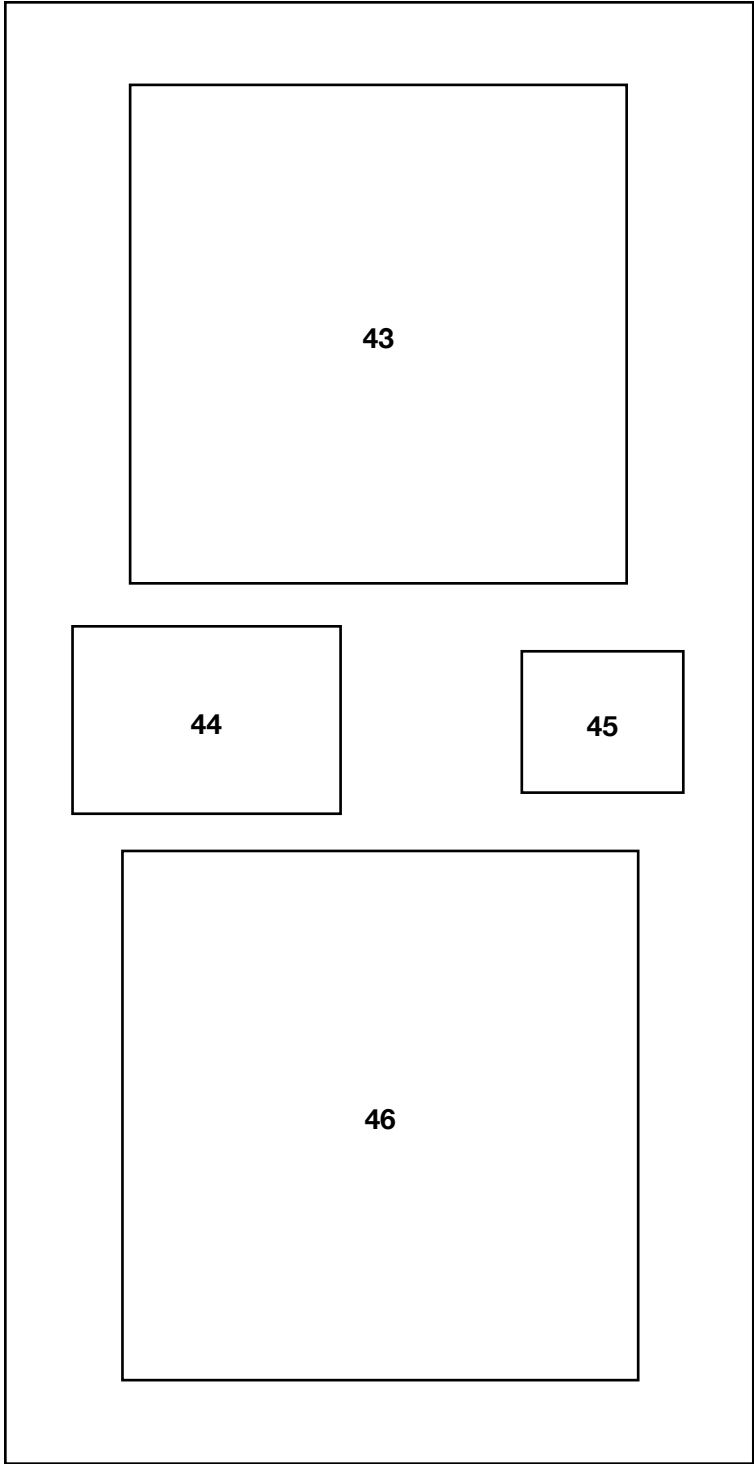
**Hammershøi Salon Style
Landmarks, Number 2**

43. *Amalienborg Square,
Copenhagen* (1896)
136.5 x 136.5 cm. Oil on canvas.
Statens Museum for Kunst,
Copenhagen.

44. *Three Ships, Christianshavn
Canal* (1905) 49.5 x 72.5 cm.
Oil on canvas. Davids Samling,
Copenhagen. B 310

45. *From Christianshavn's Canal
Copenhagen* (1905) 33.1 x 40.8 cm.
Oil on canvas. Statens Museum for
Kunst, Copenhagen.

46. *The Buildings of the Asiatic
Company Seen from St. Anna Street*
(1902) 146.5 x 140.5 cm.
Oil on canvas. Statens Museum for
Kunst, Copenhagen.





***Vilhelm Hammershøi, Intérieur.
Strandgade 30 (1901). Collection of Städel Museum
Leslie Hossack***

Pigment on cotton rag paper
15.75 x 13.75 in. / 40 x 35 cm
Edition of 3, Custom Framed
2019

\$875



***Vilhelm Hammershøi, Interior with
Potted Plant on Card Table, Bredgade 25 (1910-1911).
Collection of Malmö Konstmuseum
Leslie Hossack***

Pigment on cotton rag paper
17.5 x 16 in. / 44.5 x 40.6 cm
Edition of 3, Custom Framed
2019

\$950



Vilhelm Hammershøi, Interior, Strandgade 30 (1899).
Ambassador John L. Loeb Jr. Danish Art Collection
 Leslie Hossack

Pigment on cotton rag paper
 15.5 x 14.5 in. / 39.4 x 36.8 cm
 Edition of 3, Custom Framed
 2019

\$875

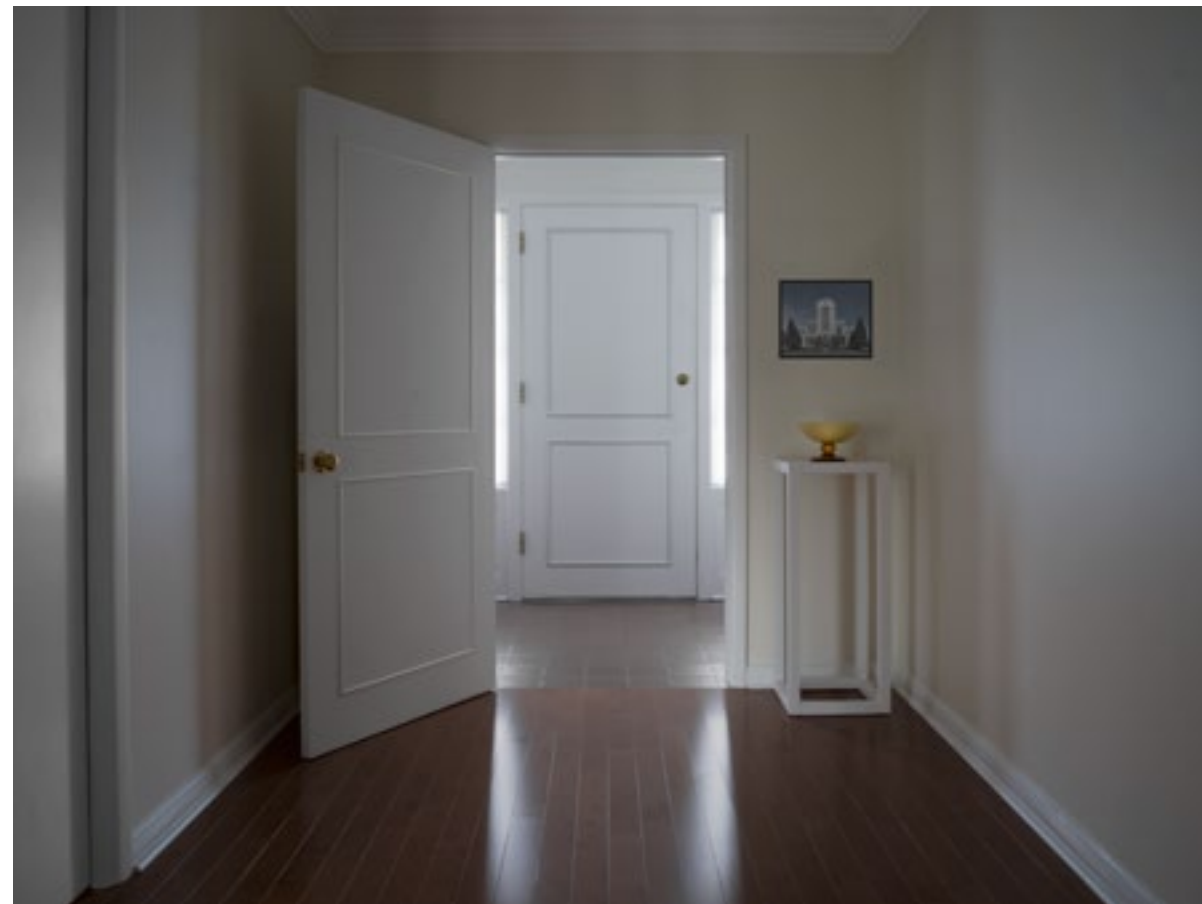




Kitchen with Stove, Ottawa
Leslie Hossack

Pigment on cotton rag paper
 15 x 20 in. / 38.1 x 50.8 cm
 Edition of 3, Unframed
 2020

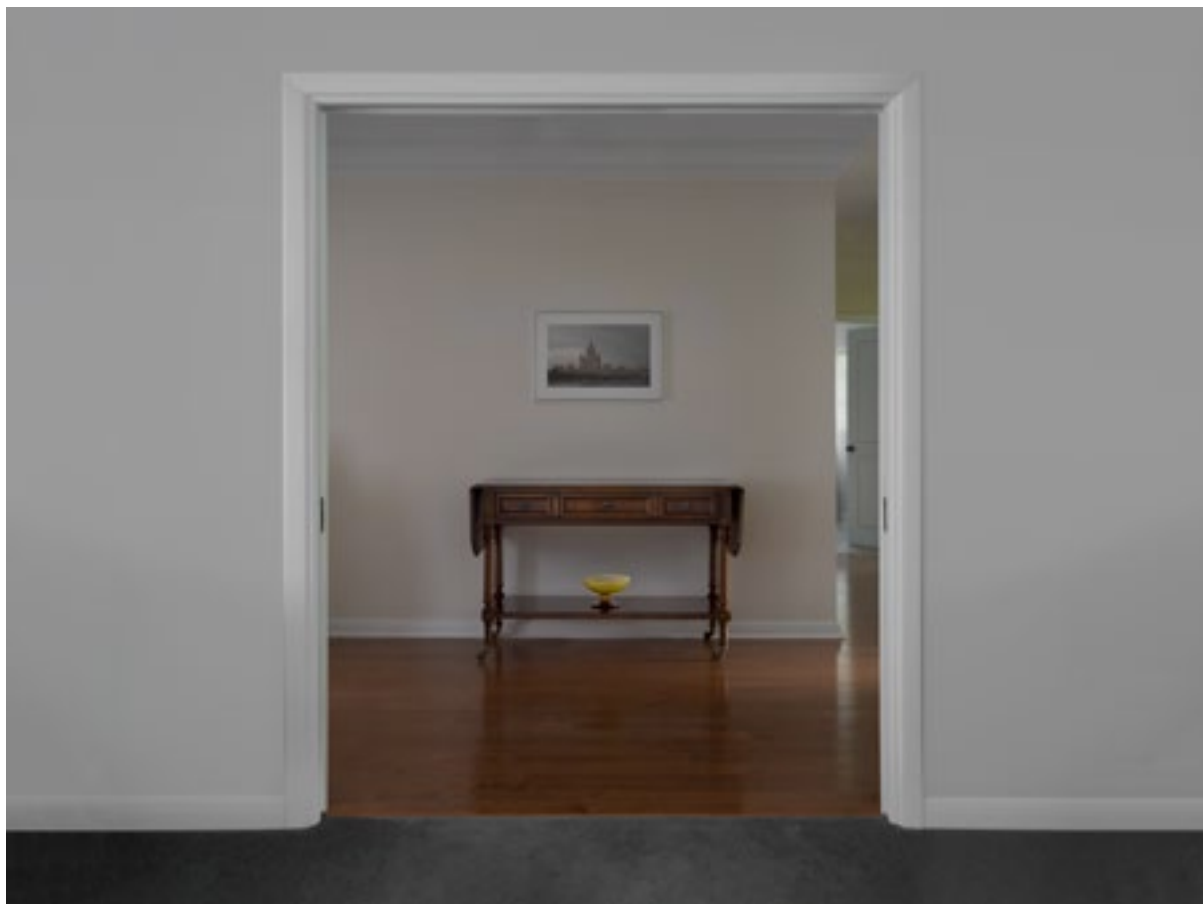
\$750



Vestibule, Ottawa
Leslie Hossack

Pigment on cotton rag paper
 15 x 20 in. / 38.1 x 50.8 cm
 Edition of 3, Unframed
 2020

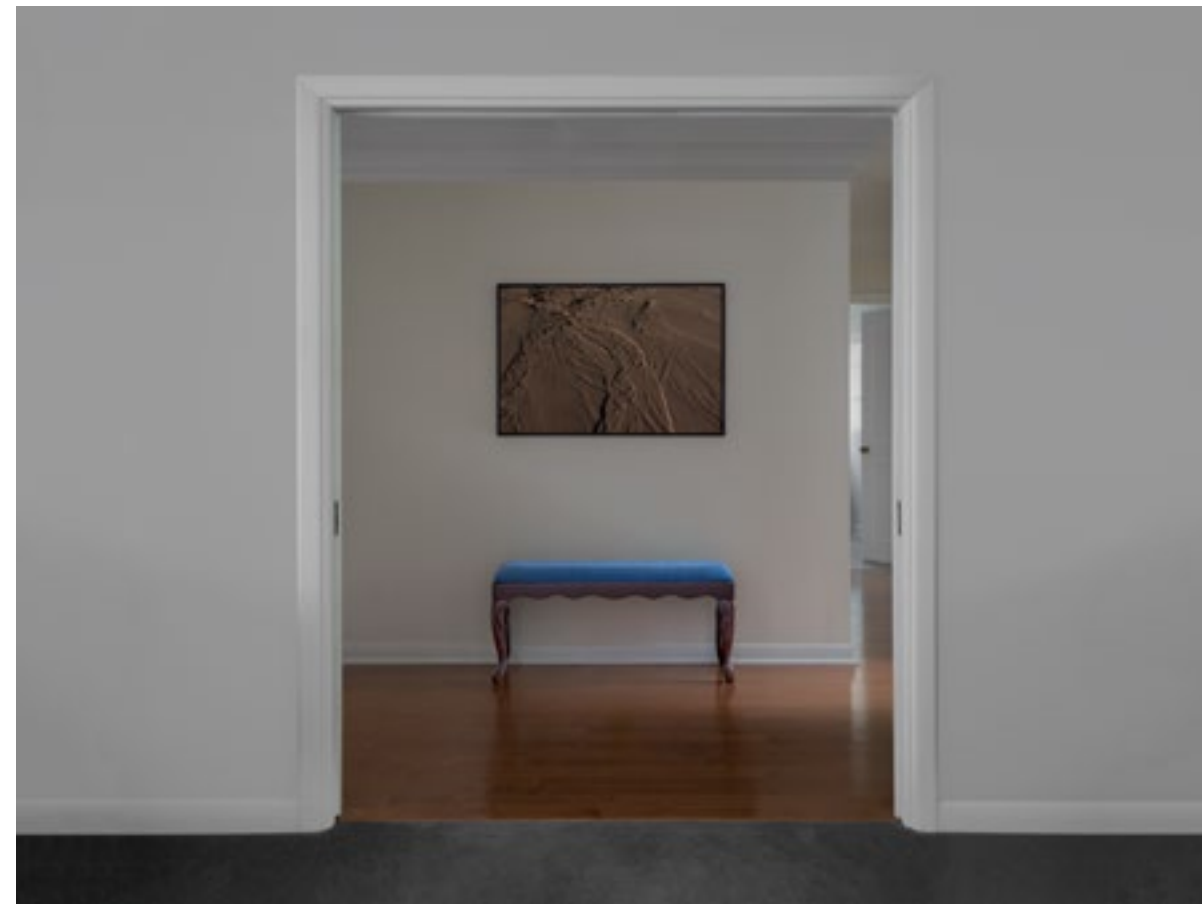
\$750



Front Hall with Server, Ottawa
Leslie Hossack

Pigment on cotton rag paper
 15 x 20 in. / 38.1 x 50.8 cm
 Edition of 3, Unframed
 2021

\$750



Front Hall with Bench, Ottawa
Leslie Hossack

Pigment on cotton rag paper
 15 x 20 in. / 38.1 x 50.8 cm
 Edition of 3, Unframed
 2021

\$750



Morning in the Living Room, Ottawa
Leslie Hossack

Pigment on cotton rag paper
 15 x 20 in. / 38.1 x 50.8 cm
 Edition of 3, Unframed
 2021

\$750



Evening in the Living Room, Ottawa
Leslie Hossack

Pigment on cotton rag paper
 15 x 20 in. / 38.1 x 50.8 cm
 Edition of 3, Unframed
 2021

\$750



Dining Room Windows, Ottawa
Leslie Hossack

Pigment on cotton rag paper
 15 x 20 in. / 38.1 x 50.8 cm
 Edition of 3, Unframed
 2020

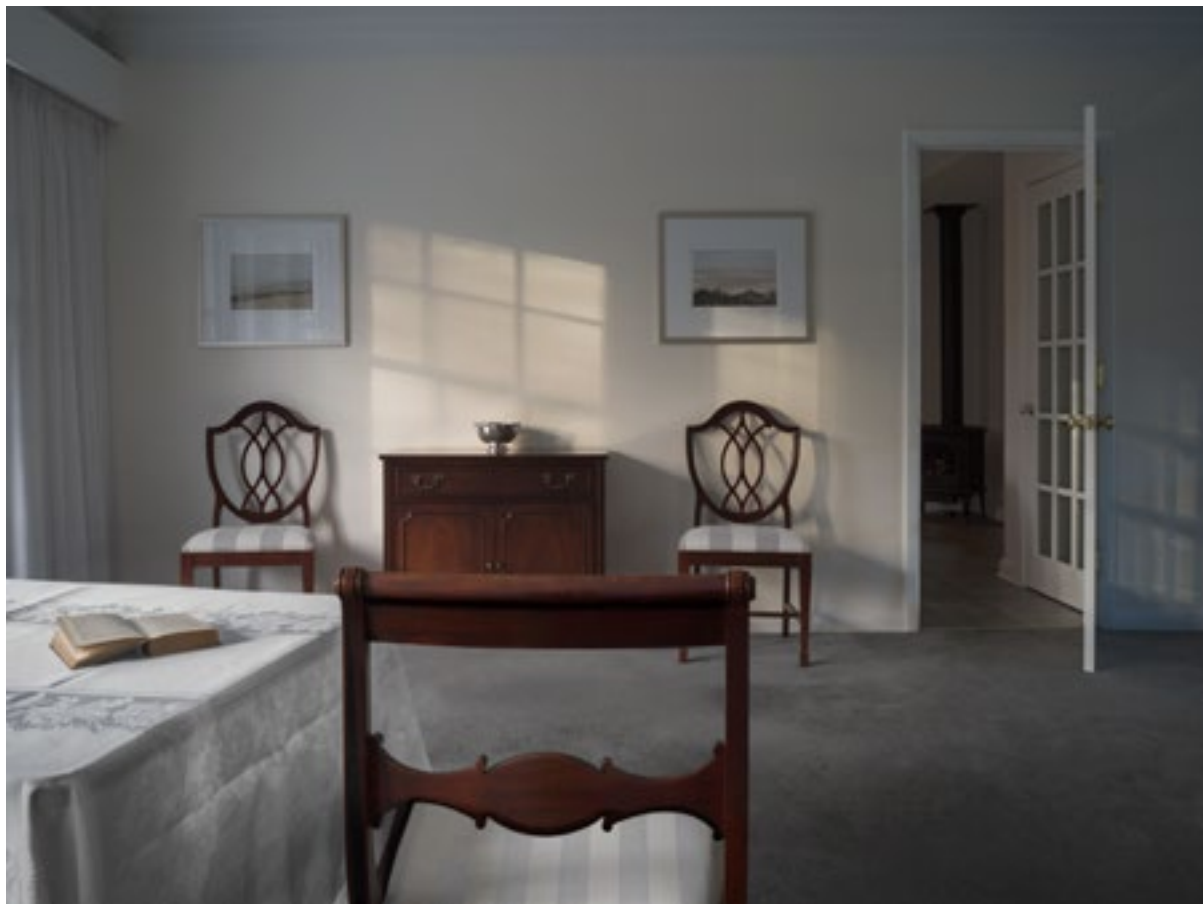
\$750



Dining Room with Chest, Ottawa
Leslie Hossack

Pigment on cotton rag paper
 15 x 15 in. / 38.1 x 38.1 cm
 Edition of 3, Unframed
 2021

\$650



Morning in the Dining Room, Ottawa
Leslie Hossack

Pigment on cotton rag paper
 15 x 20 in. / 38.1 x 50.8 cm
 Edition of 3, Unframed
 2020

\$750



Early Evening in the Dining Room, Ottawa
Leslie Hossack

Pigment on cotton rag paper
 15 x 20 in. / 38.1 x 50.8 cm
 Edition of 3, Unframed
 2020

\$750



Dining Room with Mirror, Ottawa
Leslie Hossack

Pigment on cotton rag paper
 15 x 20 in. / 38.1 x 50.8 cm
 Edition of 3, Unframed
 2020

\$750



Dining Room with Two Chairs, Ottawa
Leslie Hossack

Pigment on cotton rag paper
 15 x 15 in. / 38.1 x 38.1 cm
 Edition of 3, Unframed
 2020

\$750



Dining Room with Table, Ottawa
Leslie Hossack

Pigment on cotton rag paper
 15 x 20 in. / 38.1 x 50.8 cm
 Edition of 3, Unframed
 2020

\$750



AABNE DØRE. STRANDGADE 30. 1905,
Bramsen Nr. 275
Leslie Hossack

Pigment on cotton rag paper
 17 x 13 in. / 43.2 x 33 cm
 Edition of 3, Unframed
 2020

\$625





***KUNSTNEREN OG HANS HUSTRU, LONDON. 1898,
Bramsen Nr. 182
Leslie Hossack***

Pigment on cotton rag paper
17 x 13 in. / 43.2 x 33 cm
Edition of 3, Unframed
2020

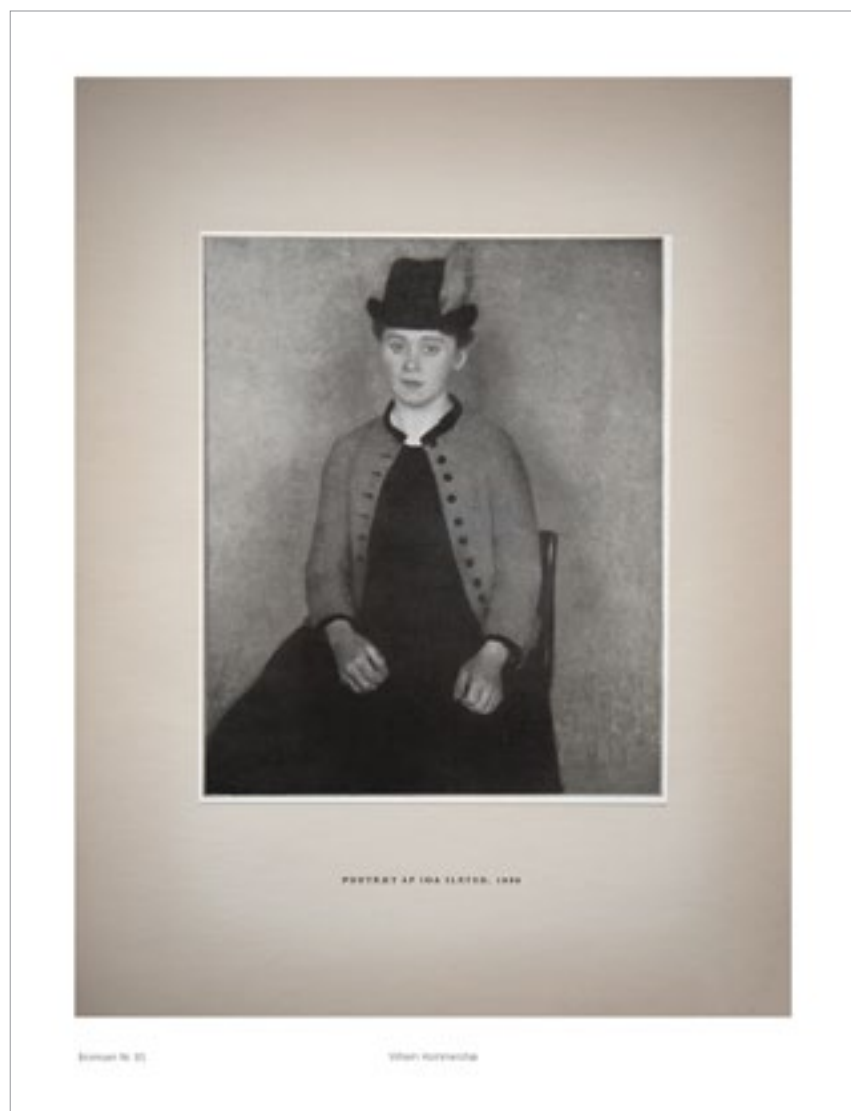
\$625



***KUNSTNEREN OG HANS HUSTRU, PARIS. 1891,
Bramsen Nr. 104
Leslie Hossack***

Pigment on cotton rag paper
17 x 13 in. / 43.2 x 33 cm
Edition of 3, Unframed
2020

\$625



PORTRAET AF IDA ILSTED. 1890,
Bramsen Nr. 85
Leslie Hossack
 Pigment on cotton rag paper
 17 x 13 in. / 43.2 x 33 cm
 Edition of 3, Unframed
 2020
\$625



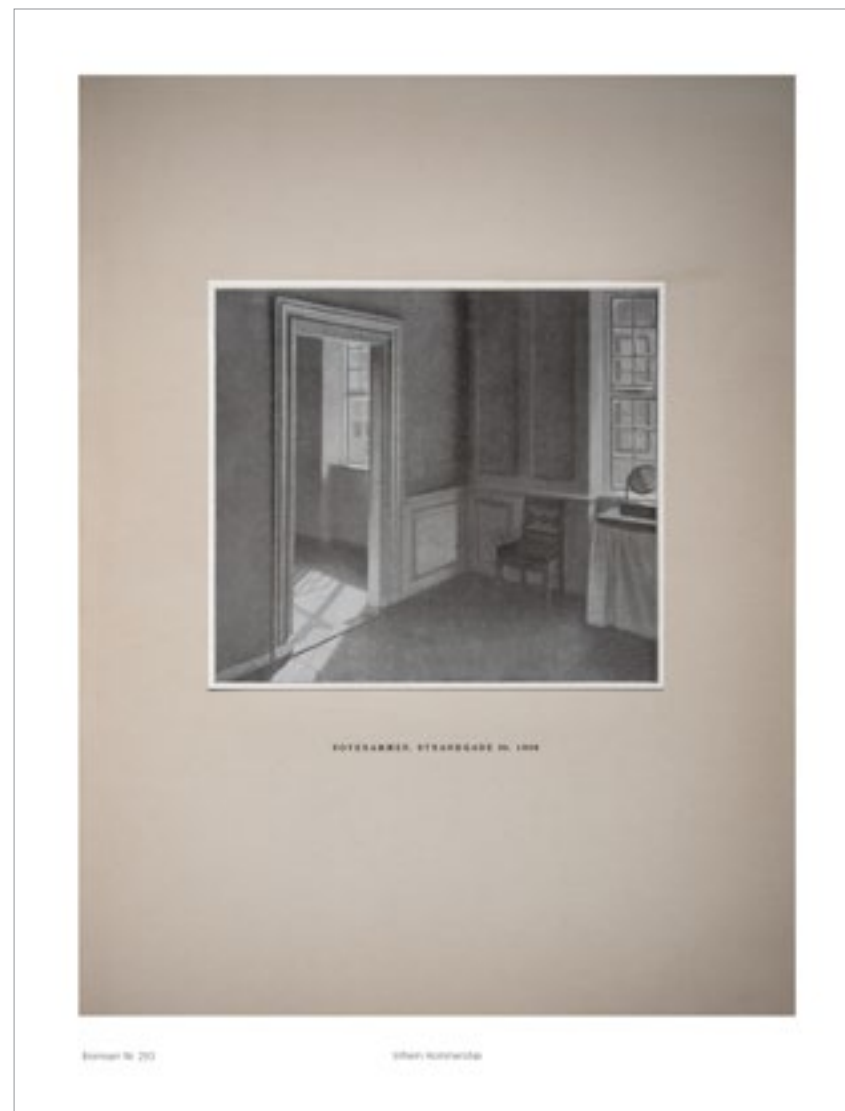
SOLSKIN I DAGLIGSTUEN NR. II. 1903,
Bramsen Nr. 247
Leslie Hossack
 Pigment on cotton rag paper
 17 x 13 in. / 43.2 x 33 cm
 Edition of 3, Unframed
 2020
\$625



**SOLSKIN I DAGLIGSTUEN NR. III. 1903,
Bramsen Nr. 248
Leslie Hossack**

Pigment on cotton rag paper
17 x 13 in. / 43.2 x 33 cm
Edition of 3, Unframed
2020

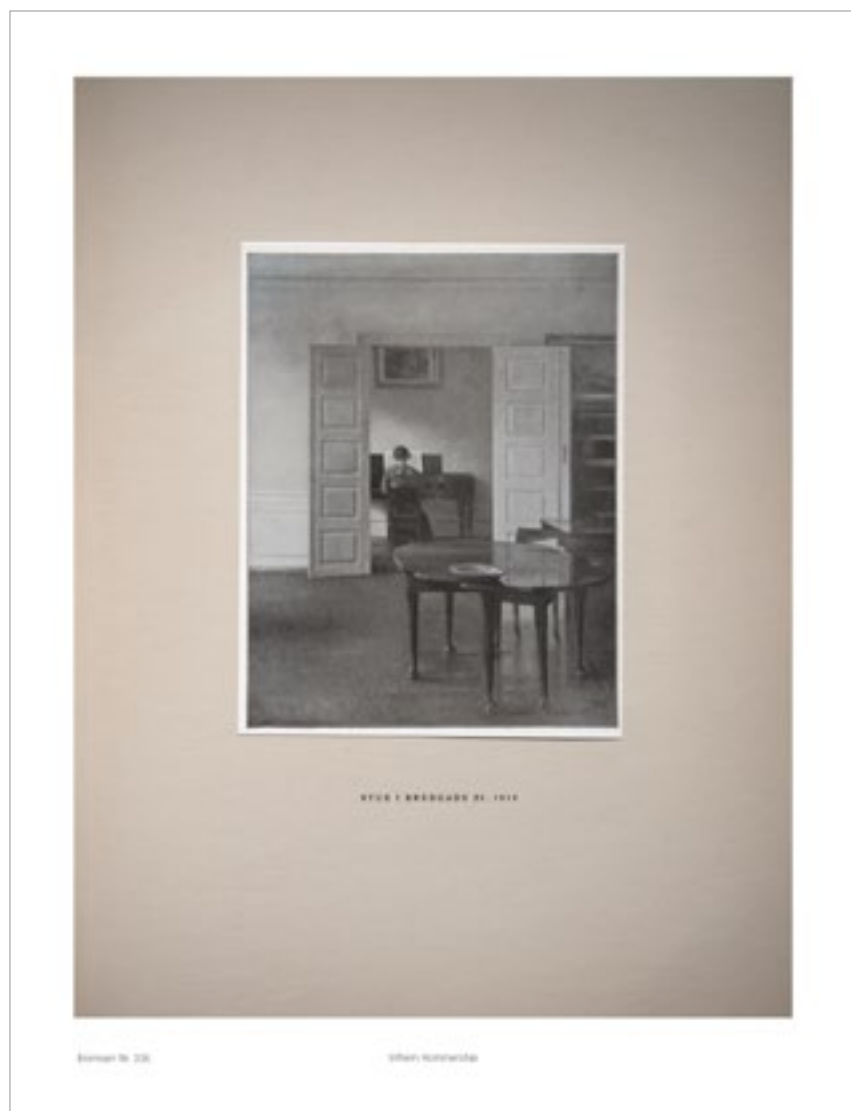
\$625



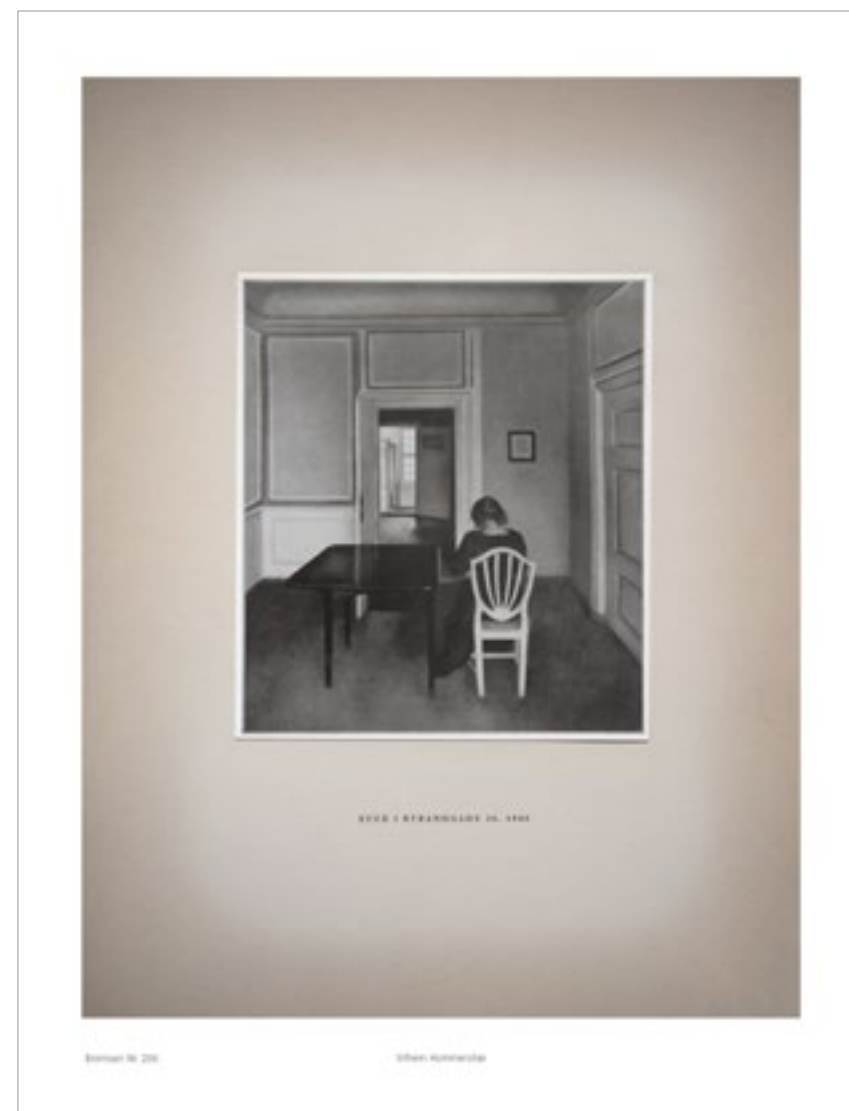
**SOVEKAMMER. STRANDGADE 30. 1906,
Bramsen Nr. 293
Leslie Hossack**

Pigment on cotton rag paper
17 x 13 in. / 43.2 x 33 cm
Edition of 3, Unframed
2020

\$625



STUE I BREDGADE 25. 1910,
Bramsen Nr. 336
Leslie Hossack
 Pigment on cotton rag paper
 17 x 13 in. / 43.2 x 33 cm
 Edition of 3, Unframed
 2020
\$625



STUE I STRANDGADA 30. 1900,
Bramsen Nr. 206
Leslie Hossack
 Pigment on cotton rag paper
 17 x 13 in. / 43.2 x 33 cm
 Edition of 3, Unframed
 2020
\$625



STUE I STRANDGADE 30. 1901,
Bramsen Nr. 226
Leslie Hossack
 Pigment on cotton rag paper
 17 x 13 in. / 43.2 x 33 cm
 Edition of 3, Unframed
 2020

\$625



STUE I STRANDGADE 30. 1904,
Bramsen Nr. 266
Leslie Hossack
 Pigment on cotton rag paper
 17 x 13 in. / 43.2 x 33 cm
 Edition of 3, Unframed
 2020

\$625



STUE I STRANDGADE 30. 1908,
Bramsen Nr. 316
Leslie Hossack

Pigment on cotton rag paper
 17 x 13 in. / 43.2 x 33 cm
 Edition of 3, Unframed
 2020

\$625



STUE STRANDGADE 30. 1903,
Bramsen Nr. 240
Leslie Hossack

Pigment on cotton rag paper
 17 x 13 in. / 43.2 x 33 cm
 Edition of 3, Unframed
 2020

\$625



**„HVILE“. KVINDELIG FIGUR. 1905,
Bramsen Nr. 274
Leslie Hossack**

Pigment on cotton rag paper
17 x 13 in. / 43.2 x 33 cm
Edition of 3, Unframed
2020

\$625



**STØVKORNEENES DANS I SOLSTRAALERNE“. 1900,
Bramsen Nr. 207
Leslie Hossack**

Pigment on cotton rag paper
17 x 13 in. / 43.2 x 33 cm
Edition of 3, Unframed
2020

\$625



**Suite 101, 858 Bank Street
Ottawa, Ontario K1S 3W3**

gallery: (613) 800—1641
mobile: (613) 355—0359

info@studiosixtysix.ca
studiosixtysix.ca