
*Constructed
Recollection*
**Leslie
Hossack**

Exhibition
Catalogue

August 18 — September 24, 2023

**studio
sixtysix**
contemporary
art gallery



Founded in 2013, we are a contemporary art gallery that represents a carefully selected group of acclaimed Canadian artists.

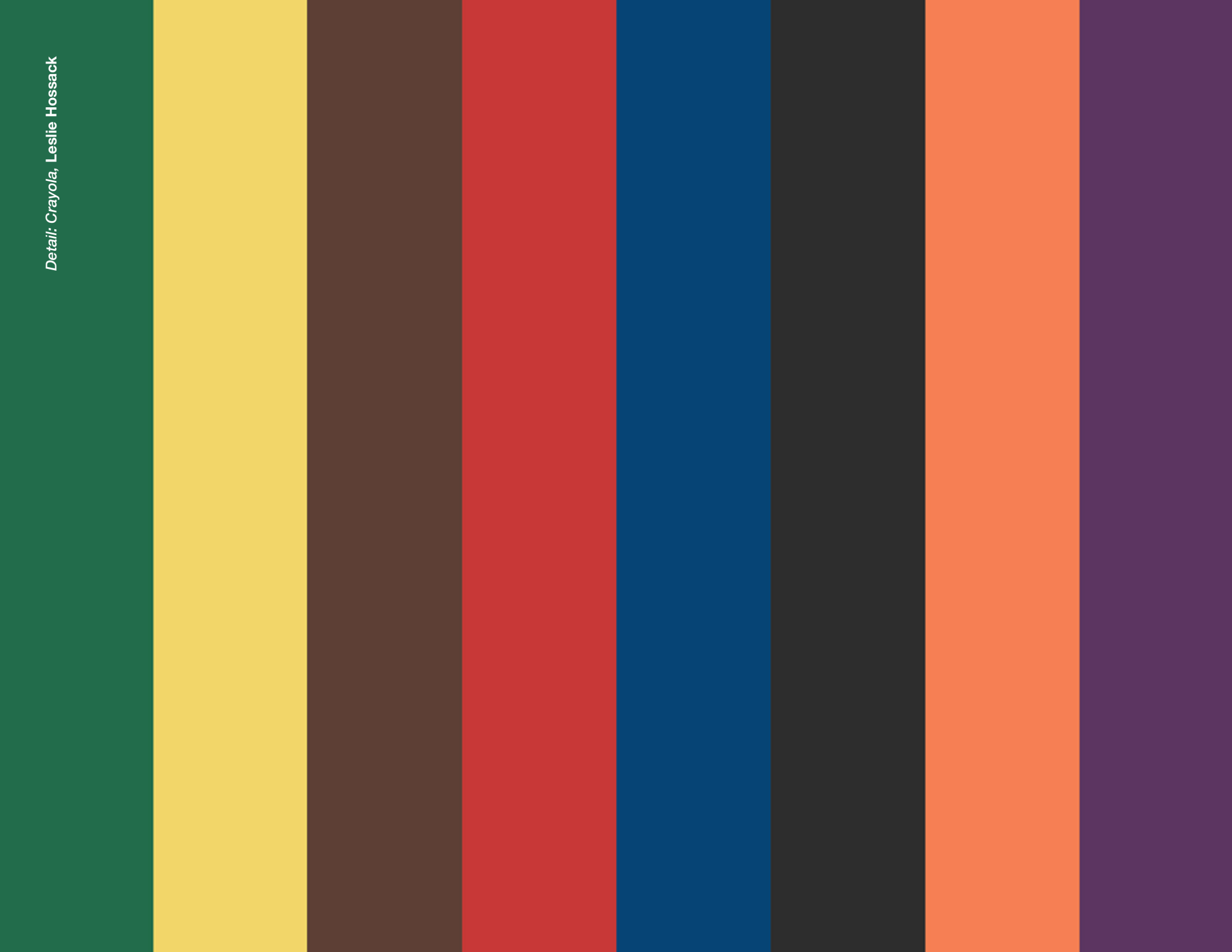
Through our professional expertise, exemplary service, and hands-on curation we strive to build our artists' careers and our clients' collections.

Leslie Hossack

My work revolves around the powerful personalities and monumental structures that defined the last century. I deconstruct and declutter the iconic buildings featured in my images to set the stage for historical figures to enter, be that Churchill, Freud, Hitler, Stalin or Mussolini. I take great interest in researching the world events that I explore, and my writing forms an integral part of my practice. Recently, my focus has expanded beyond the geopolitical events of the mid 20th century to my own personal history. My early childhood memories are of the 1950s, an analogue era. By contrast, my artistic process is completely digital, from concept to capture to creation.

Leslie Hossack lives in Ottawa, making her home away from home in Vancouver. Leslie turned to photography and the visual arts as a second career. She has studied at The School of the Photographic Arts: Ottawa and at the Emily Carr University of Art and Design in Vancouver. Leslie's photographs have been exhibited across Canada from Vancouver to Newfoundland and in the United States. She has ten books to her credit, and her images have appeared in publications in Canada, the US, and the UK, including the National Gallery of Canada Magazine. Leslie's work is held in private collections at home and abroad, and in public collections including: Library and Archives Canada; Canadian War Museum; Diefenbunker: Canada's Cold War Museum; City of Vancouver; Nikkei National Museum, Burnaby; National Churchill Library and Center, Washington DC; Center for Creative Photography, Tucson AZ; Churchill Archives Centre, Churchill College, Cambridge UK; and in the libraries of the Sigmund Freud Museum, Vienna; David Collection, Copenhagen; Hirschsprung Collection, Copenhagen; Art Gallery of Ontario, Toronto and National Gallery of Canada.

Detail: Crayola, Leslie Hossack





Constructed Recollection **Leslie Hossack**

August 18 – September 24, 2023

This work explores the premise that colour is autobiographical. These images present a colour-coded record of my childhood, as unique as my physical DNA. I learned about colours through concrete objects: crayons, clothes and so on.

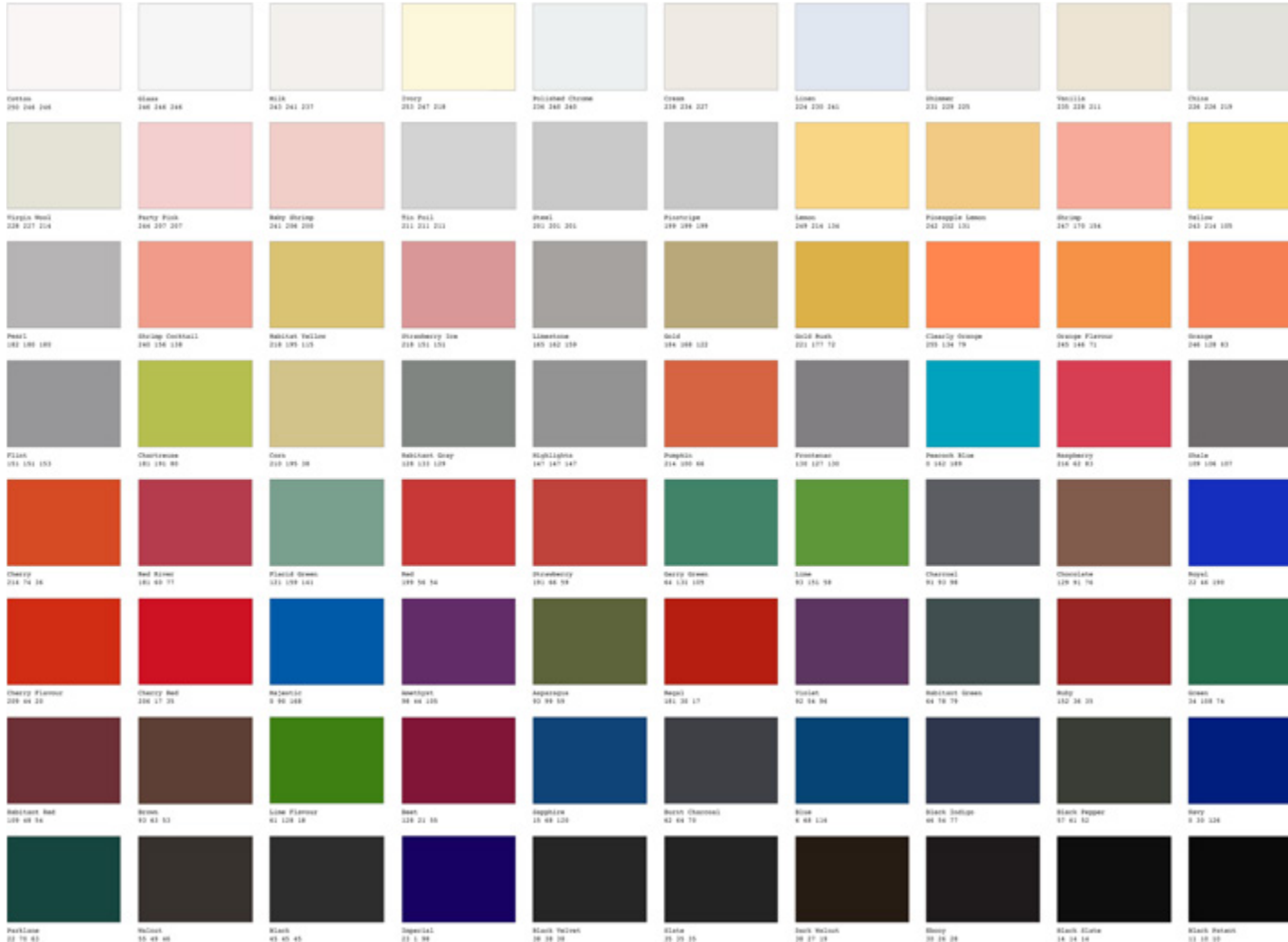
This series was inspired by early memories of the 1950s, an analogue world. By contrast, the creation of this collection was completely digital. The palette that I created for this collection of prints is deeply rooted in the colours of 1950s, colours that defined a decade and shaped a generation. For each “constructed recollection,” I mixed custom colours to which I assigned unique names. My personal palette consists of the 80 colours seen here. I recorded each individualized name and sRGB value, thus providing an indexed colour chart of my early years.

Indexed Colour Chart

Leslie Hossack

Pigment ink, laminated gloss
Baryta paper, and adhesive
on uncoated cotton rag paper
31.75 x 40 in. / 81 x 102 cm
Edition of 3
Custom framed
2023

\$2,800



“The palette that I created for this collection is deeply rooted in the colours of 1950s, colours that defined a decade and shaped a generation.

For each of my prints, I mixed custom colours to which I assigned unique names. My personal palette consists of the 80 colours seen in this collage. Here, I recorded each colour’s individualized name and sRGB value, thus providing an indexed colour chart of my early years. This colour-coded record of my childhood is as unique and indelible as my physical DNA.

I believe we are moulded by the colours that surrounded us in our formative years.”



Mother's Dresses

Leslie Hossack

Digital chromogenic print

36 x 24 in. / 91 x 61 cm

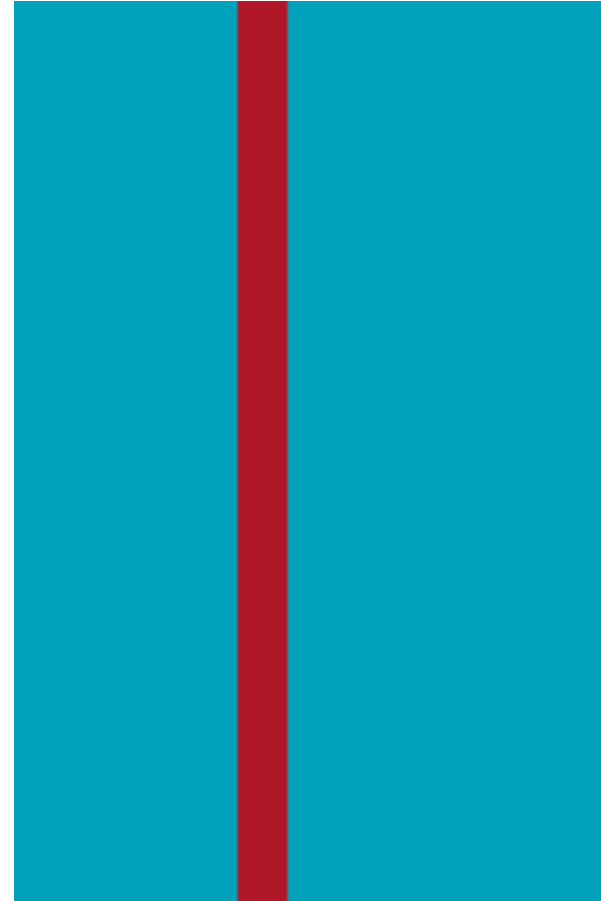
Edition of 5

Unframed

2022

\$2,300

“Mother’s Dresses was inspired by early memories of my mother. I clearly recall her sleeveless navy blue linen two-piece dress with a small white bow at the neck. I also remember her royal blue wool cowl-neck dress worn on special occasions such as Christmas; there was always a rhinestone broach pinned to the collar.”



“One of my core recollections involves lying on the living room rug, night after night, pouring over the latest mail order catalogues. From them I learned about the link between colour and language. As a young girl growing up in the 1950s, I was thrilled to discover that twin sweater sets could be ordered in cherry red or peacock blue. Peacock blue – such an exotic name, such an electric colour! I informed my mother that I would simply die if I could not have a peacock blue sweater. I still clearly remember the page in the catalogue that featured the exquisite colours of cherry red and peacock blue.”

Catalogue

Leslie Hossack

Digital chromogenic print

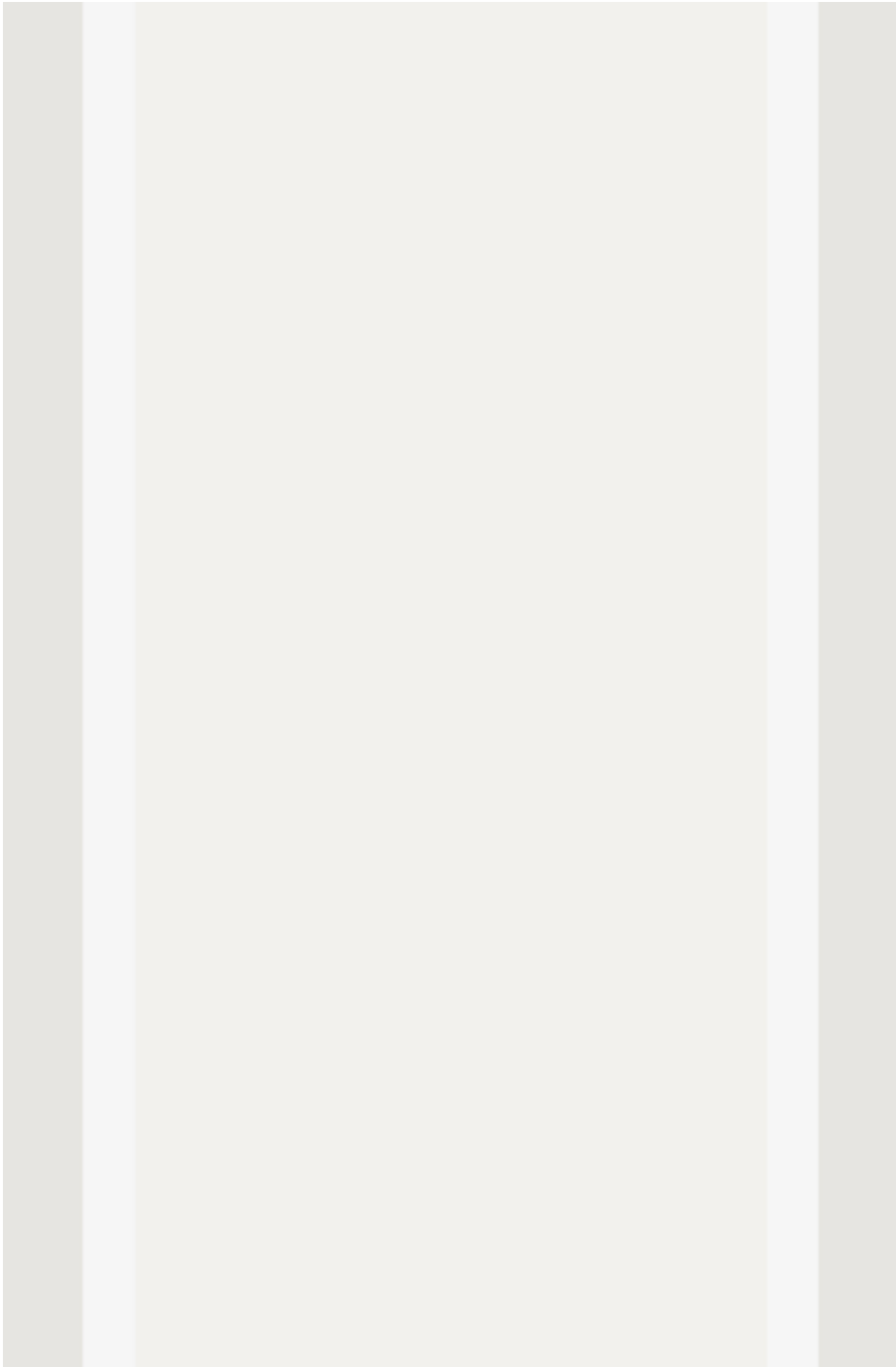
36 x 24 in. / 91 x 61 cm

Edition of 5

Unframed

2022

\$2,300



Homogenized
Leslie Hossack

Digital chromogenic print
36 x 24 in. / 91 x 61 cm
Edition of 5
Unframed
2022

\$2,300

“Is white a colour? For small children learning the names of colours in their surroundings, the answer is yes. One of my first memories involving colour is of a bottle of milk sitting on the kitchen table one hot summer evening. The small room is brightly light by the sun streaming in the kitchen door that is open to the back yard. Although my memory of the scene is vivid, I only recall the colour white, as the brilliant sunlight bounced off my father’s shirt sleeves and wrapped itself around the milk bottle. Each morning when the milkman made his deliveries, we could hear the glass bottles rattling in his metal carrier. These quart bottles were a beautiful shape that tapered to the top; a circular cardboard cap sealed the bottles and announced the name of the dairy. (In the winter, if the milk was left in the milk box too long, it would freeze and a solid column of milk would protrude from the top of the bottle, topped by the displaced cardboard cap.) In the 1950s, we drank homogenized milk; memories of its rich creamy colour inspired this image.”



“When I was a small child, cake & ice cream was reserved for special occasions. Birthday celebrations always meant Neapolitan ice cream. It was particularly memorable because it came in three flavours (chocolate, vanilla and strawberry) and because it was sliced, not scooped. In the 1950s, the small freezer compartment in our refrigerator did not keep anything frozen for long. Just before dinner, my father would be dispatched to the dairy to buy a pint of Neapolitan ice cream. It came in a small brick-shaped carton, not unlike a pound of butter. An hour later my mother would take the ice cream out of the freezer to serve dessert. We were each given a plate with a piece of cake already moistened by a slice of rapidly melting Neapolitan ice cream. Like all images in this collection, Neapolitan is composed of blocks of colour designed to convey the feel and tone of my early surroundings. Can colour alone serve as a conduit of memory?”

Neapolitan

Leslie Hossack

Digital chromogenic print

30 x 24 in. / 76 x 61 cm

Edition of 5

Unframed

2022

\$2,100



“The first picture I have of me with my father is a small black and white snapshot; on the back is written “8 months old.” In this outdoor photo, my father is wearing a fedora. Obviously, I do not remember that day, but I do have many early memories of my father’s hats. I was 50 years old when my father died and throughout that the half century, he wore fedoras. In the 1950s, they were typically made of fur-felt and came in various shades of grey, brown and black. The soft brim was worn up in the back and down in the front, while the depth of the brim, the height of the indented pinched-front crown, and the width of the grosgrain ribbon varied over time. Movie stars such as Cary Grant and Frank Sinatra made fedoras the icon they remain to this day, but it was my father’s hats that inspired this image.”

Father’s Fedoras

Leslie Hossack

Digital chromogenic print

30 x 24 in. / 76 x 61 cm

Edition of 5

Unframed

2022

\$2,100

Living Room

Leslie Hossack

Digital chromogenic print

36 x 24 in. / 91 x 61 cm

Edition of 5

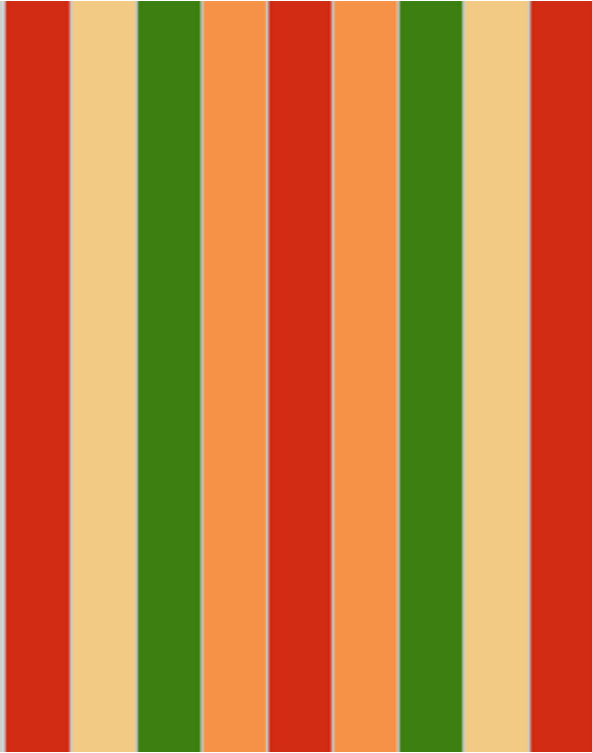
Unframed

2022

\$2,300

“I remember my parents painting the colourless walls of our rented bungalow. It was common in the 1950s for each bedroom to be a different pastel colour – mint green, baby blue, soft yellow. One of my core recollections involves endlessly pouring over house paint colour charts – very potent objects of memory. From them I learned about the link between colour and language. I was astonished to discover that the bright colour of the accent wall in our dark green living room was Chartreuse. Recently I found a vintage Kem Tone house paint advertisement featuring a picture of a living room painted Parklane Green with a Chartreuse accent wall. Clearly this had been the inspiration for my parents’ colour scheme decades ago; it was also the inspiration for my new work entitled Living Room.”



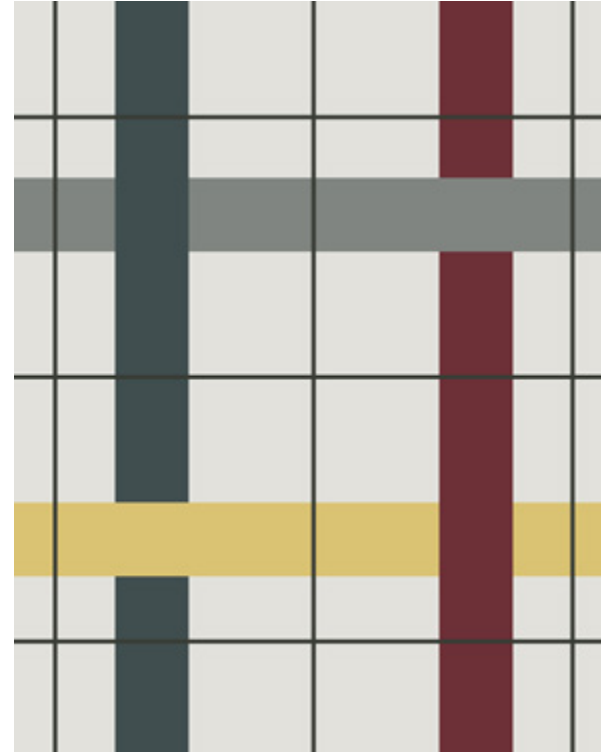


Life Savers
Leslie Hossack

Digital chromogenic print
30 x 24 in. / 76 x 61 cm
Edition of 5
Unframed
2022

\$2,100

“When I was growing up, candies such as jelly beans and Life Savers were a colourful treat. A roll of Life Savers could often be found tucked away in Grandma’s purse or hidden inside a Christmas stocking. In the 1950s, Life Savers came in five flavours: lemon, pineapple, orange, lime and cherry. The image here, Life Savers, is inspired by memories of the paper wrapper that surrounded the tin foil cylinder of candies – the only candies with the hole in the middle.”



“Many of my early colour memories revolve around food and related items. In the 1950s, we had a set of dishes that I absolutely loved. Habitant Studio Ware was a hand-painted pattern manufactured in England by J&G Meakin. I clearly recall the cereal bowls and the bread and butter plates. To me, they looked like plaid dishes. In a set of eight, two plates had intersecting red stripes, two had green stripes, two had yellow stripes and two had grey stripes. These dishes seemed to have been designed by a rambunctious child rather than by a rule-bound grownup. When the table was set, it looked comical and playful and very colourful. This image, Dishes, combines the four Habitant colours into one recollection.”

Dishes
Leslie Hossack

Digital chromogenic print
30 x 24 in. / 76 x 61 cm
Edition of 5
Unframed
2022

\$2,100





Crayola

Leslie Hossack

Digital chromogenic print

30 x 24 in. / 76 x 61 cm

Edition of 5

Unframed

2022

\$2,100

For anyone growing up in the 1950s, what could possibly say colour more than Crayola? "Purple had the starring role in my very first memory of a colour. It was 1953. Toward the end of the school year, our kindergarten teacher often spoke to us about Queen Elizabeth's upcoming coronation. One day Miss Balson gave each of us an illustration of a crown; it looked like a page out of a colouring book. She then showed us a coloured photo of the crown. We were each given a box of six crayons and instructed to colour our crown. I diligently studied the coloured photograph. I liked the purple velvet fabric in the centre and determined that I would start with that. I dutifully dumped my crayons onto the tabletop but, to my dismay, there was no purple crayon. I was outraged that I had been given a task but not the necessary tools to complete the job. In the end, I coloured the purple cap with the red crayon. A week or so later, we were given a fresh copy of the same crown and told to colour it. I remember being annoyed that we were being asked to do the same thing over again. As before, the boxes of crayons had only six colours: green, yellow, brown, red, blue and black. No purple. I attacked the purple velvet cap first, this time with the blue crayon. (It would be a long while before I realized that I could have used the red and blue crayons to make purple.) Only in Grade One did I receive a box of eight crayons, the additions being orange and purple. This box of eight was the inspiration for Crayola."



Jello-O
Leslie Hossack

Digital chromogenic print
30 x 24 in. / 76 x 61 cm
Edition of 5
Unframed
2022

\$2,100

“Jell-O was inspired by early memories of my favourite everyday dessert. In the 1950s, it was available in six flavours: cherry, strawberry, raspberry, lemon, orange and lime. No matter the flavour, the fruity taste was refreshing. And the colour! In a glass bowl, the translucent look of the saturated colour of jell-o was magical, and the smooth texture was so satisfying. That is unless it was ruined by the addition of sliced bananas or a tin full of drained Fruit Cocktail. The only thing worse was a “jell-o salad” containing slices of celery, cucumber and stuffed olives. As a child, the sole welcome addition to this wobbly delight of a dessert was a dollop of whipped cream on top.”



Kitchen
Leslie Hossack

Digital chromogenic print
30 x 24 in. / 76 x 61 cm
Edition of 5
Unframed
2022

\$2,100

“Our small rented mid century bungalow did not have a dining room; perhaps that’s why the kitchen features in several of my early colour memories. I vividly recall a set of striped glasses; the smaller ones were used for juice and the larger ones for milk. I loved them even though the stripes were earthy shades of yellow, orange, green and red, not the clear saturated colours often associated with early childhood. In the 1950s, many gas stations gave away dishes and glasses to attract and retain customers. Once the attendant had filled up the car (there was no self-service) and the bill had been paid in cash (there were no credit cards), a “free” plate or glass was handed to the motorist. I do not know if the glasses that inspired this image were from a gas station or not. However, I do remember my mother telling my father to get another glass or plate the next time he took the car to be filled up.”

Flannel Suits

Leslie Hossack

Digital chromogenic print

36 x 24 in. / 91 x 61 cm

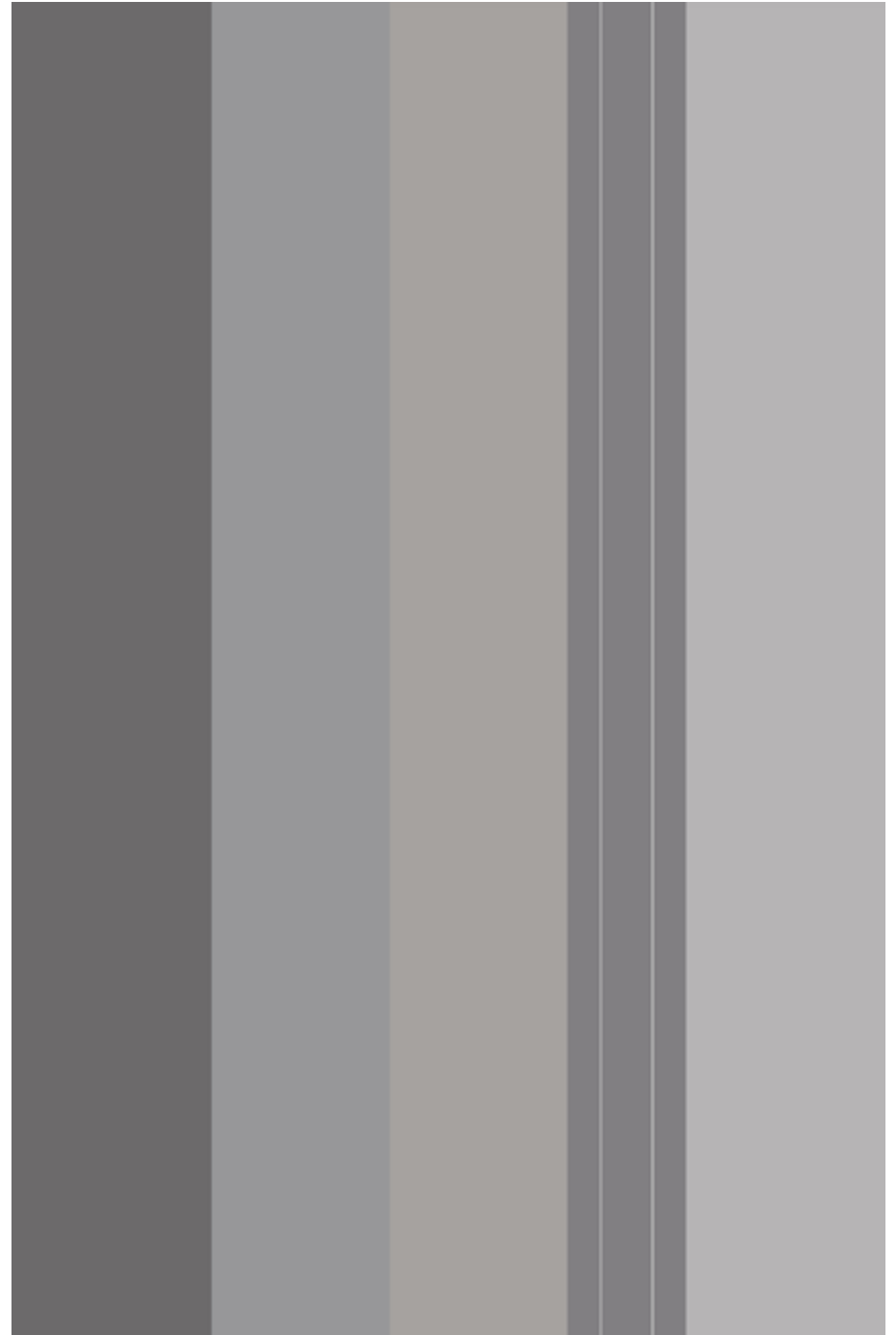
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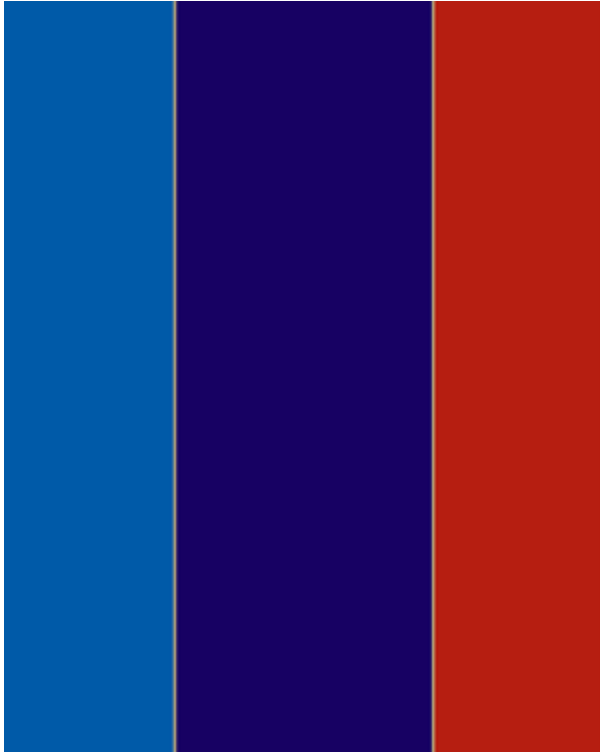
Unframed

2022

\$2,300

“Not all of my memories of the 1950s are bursting with colour. *The Man in the Gray Flannel Suit* by Sloan Wilson was a popular novel in 1955 and was made into a film starring Gregory Peck a year later. I was not aware of the book or the movie at the time, but I do recall my father’s grey flannel suits. Interestingly, my mother, my grandmother and I had grey flannel suits too. A photo taken in 1954 shows the four of us dressed accordingly. My father’s suit jacket is visible; it is the two-button style that Gregory Peck would later make famous. My mother and my grandmother are each wearing a lady’s version of the suit. Grandma’s is a slightly darker shade of grey, but both women’s suits have straight skirts beneath fitted jackets that feature notched lapels and padded shoulders. I do not recall having a grey flannel suit when I was a little girl, but there I am in the picture wearing one. The jacket has patch pockets and is buttoned right up to my neck; the full skirt with inverted box pleats stops a couple of inches above my knees.”





Coronation
Leslie Hossack

Digital chromogenic print
30 x 24 in. / 76 x 61 cm
Edition of 5
Unframed
2022

\$2,100

Coronation was inspired by the crowns worn by Queen Elizabeth at her coronation in 1953. We did not have a television set in our home at that time, so I learned about her regalia from coloured pictures in magazines. I was enthralled by all the robes and jewels, but especially the crowns. The colours I associate with this early childhood memory are the royal shades of red and blue and purple – and of course gold. I have since learned that two different crowns were used: the Imperial State Crown and St Edward's Crown.



Regalia
Leslie Hossack

Digital chromogenic print
36 x 24 in. / 91 x 61 cm
Edition of 5
Unframed
2022

\$2,300

“Regalia was inspired by Queen Elizabeth's 1953 coronation.”



Crinoline

Leslie Hossack

Digital chromogenic print

36 x 24 in. / 91 x 61 cm

Edition of 5

Unframed

2022

\$2,300

“This image was inspired by my first party dress. In the 1950s, children’s birthday parties were very exciting, but quite low key compared to today. Four or five neighbourhood friends would be invited. There were balloons, and games such as musical chairs and pin the tail on the donkey. The food consisted of sandwiches cut in the shape of triangles with the crusts removed, celery sticks and carrot sticks, birthday cake and ice cream. Everyone wore their very best clothes. For me, that meant shiny black patent shoes and bright white ankle socks. But most of all, it meant I got to wear my party dress. It was pink, with a full skirt, puff sleeves and a Peter Pan collar. I was only six years old, but I clearly remember the feel of the soft furry black velvet ribbon that tied around the waist and the prickly scratchy net crinoline that was attached underneath.”



Pontiac
Leslie Hossack

Digital chromogenic print
30 x 24 in. / 76 x 61 cm
Edition of 5
Unframed
2022

\$2,100

“In the early 1950s my parents bought their first brand new car, a Pontiac. I vividly remember the soft green colour of the shiny paint and the flashing highlights of the polished chrome trim. I particularly recall the front grill, which I now know was called the waterfall grill. It likely caught my attention as it was at eye level and was surmounted with a striking chrome hood ornament. Researching vintage Pontiac paint colour charts, I found that the green I so clearly remember was called Placid Green. To my very young eyes, that colour was soothing, sumptuous and sophisticated. Like other colours I encountered in my formative years, it remains a part of me all these decades later.”



“This image was inspired by the first telephone I remember as a young child. There was only one phone in the house and it was a landline. It was also a party line, meaning that two households shared the same line. Each house had a different ring tone, so you knew who the incoming call was intended for. However, if you picked up the phone to call out and the other party was already on the line, you could hear their conversation. In the 1950s, telephones were black, with a heavy handset and a slow rotary dial. Long distance calls were very expensive so they were rare and kept as short as possible. Residential phones were used for significant communications and treated with reverence.”

Telephone
Leslie Hossack

Digital chromogenic print
36 x 24 in. / 91 x 61 cm
Edition of 5
Unframed
2022

\$2,300

The Wedding

Leslie Hossack

Digital chromogenic print

30 x 24 in. / 76 x 61 cm

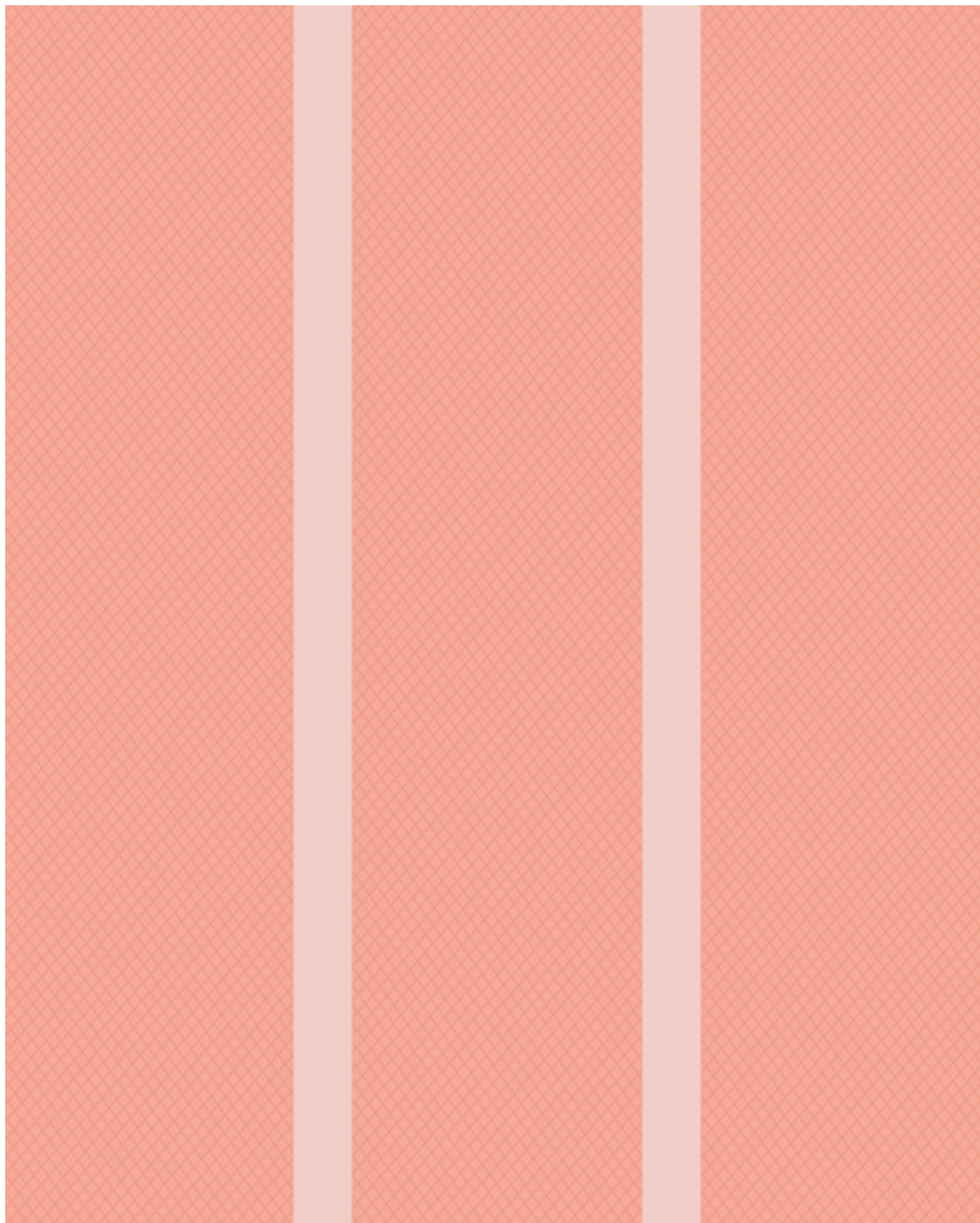
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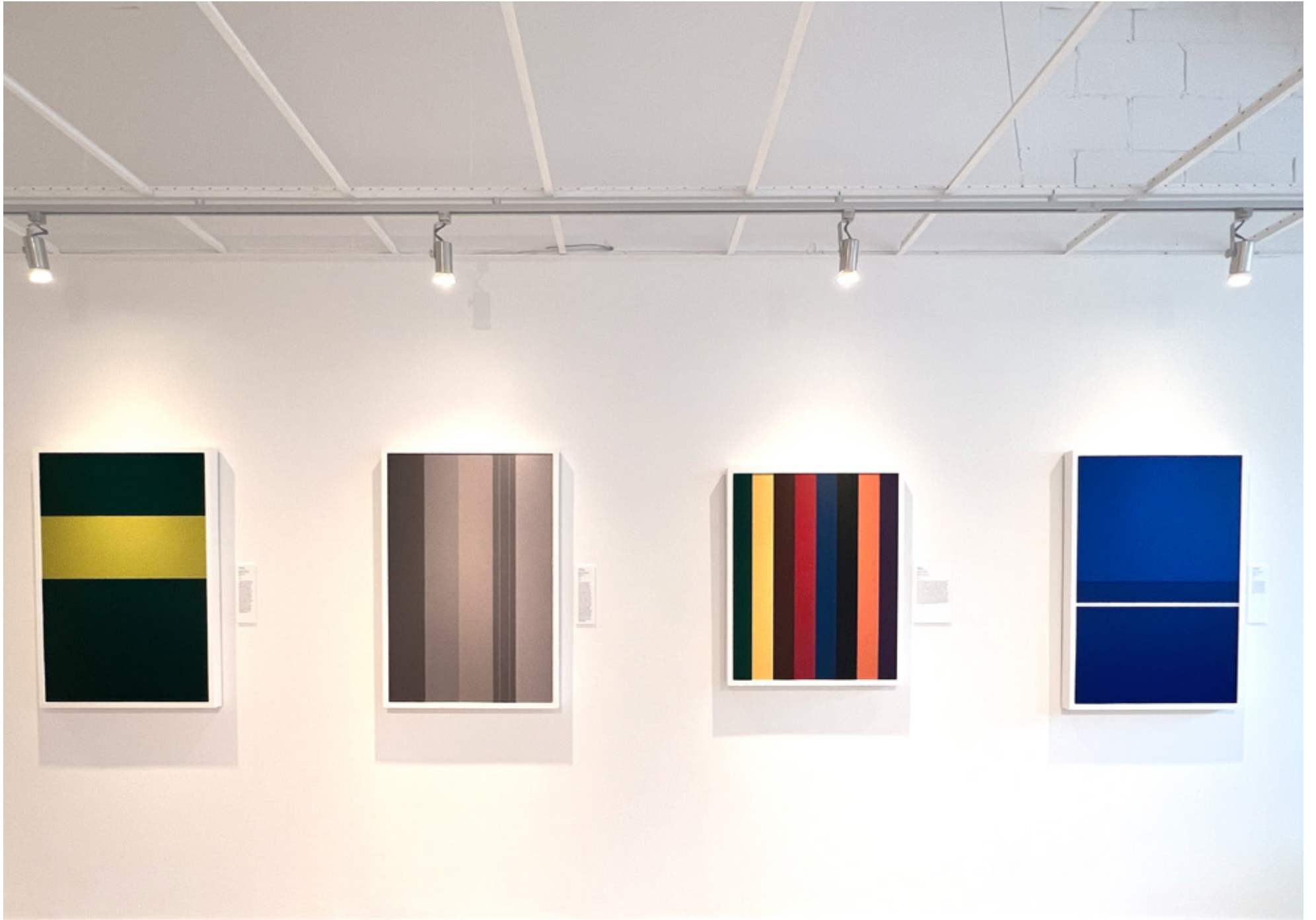
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2022

\$2,100

“When I was six years old, my aunt announced her engagement. The wedding was to take place a week after my seventh birthday, and I was to be the flower girl. I was thrilled. This was my first close encounter with love & marriage. During all the excitement of the months of planning, I felt like I was living in a fairy tale. One of the highlights was the fact that I was to wear a floor length dress just like my mother who was the matron of honour and the two bridesmaids. I loved my flower girl dress, although I was a little disappointed with the colour. It was a pale orange, just like the bridesmaids’ dresses. Matters were only made worse when I was told that the colour was not orange but shrimp! Perhaps that colour was fashionable in the 1950s, but I was not amused. To this day, I clearly remember that shade of orange, and I still do not like it. We are shaped by the colours that surrounded us in our formative years, both positively and negatively.”





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