

new / vintage

Exhibition
Catalogue

Barbara
Brown
MaryAnn
Camps
Christine
Fitzgerald
Tony
Fouhse
Matthew
Hinther
Leslie
Hossack
Troy
Moth
Neeko
Paluzzi
Michael
Schreier
Julia
Sent



July 9 — August 22, 2021

**studio
sixtysix**
contemporary
art gallery



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Christine
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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.

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new/ vintage is a group exhibition of photo-based artworks by Studio Sixty Six artists who juxtapose historical creative production methods with contemporary subjects and outputs. Each artist individually approaches their photographic medium in a way that skews the viewers’ understanding of the circumstances of how the images are constructed. The illusions that arise destabilize fixed notions of particular times or dates.



Barbara Brown

Barbara Brown trained as a visual artist at the Nova Scotia College of Art and Design and completed her graduate work at what is now Manchester Metropolitan University, England and is a recent grad of SPAO-School of Photographic Arts Ottawa. Recent exhibitions include LifeCycle Conversations a collaboration with Cynthia O’Brien at Karsh-Masson Gallery, Ottawa 2019, and a solo exhibition, Desire for Acadia at David Kaye Gallery, Toronto, 2018 (Contact Photography Festival), Red Oak Labyrinth, 2014, in Beyond the Edge: Artist’s Gardens, Experimental Farm, Ottawa (Canadensis Botanical Garden Society).

Brown’s current work - photographs of ephemeral compositions of natural materials - are created as visual meditations in and of the landscape. Her work deals with memory and the passage of time, referencing the changing seasons and the inevitable decline of all things, as observed in the garden. Through her artistic practice she is renegotiating an ancient relationship with the earth, one that finds a contemporary praxis in new physical and psychic relationships with the land.

“In pursuing this body of work, I have come to understand that it is the work of each generation to learn and perhaps to re-discover common plants and in so doing to become re-enchanted with the world, beginning in our own backyards.”



Painted Fern
Barbara Brown
Archival pigment print on cotton rag
From the *Circular Time* series
20 x 20 in. / 50.8 x 50.8 cm
Edition of 3 + Artist Proof
Custom Framed

\$1,640



Home Garden — Summer's End
Barbara Brown

Archival pigment print on cotton rag
From the *Terroir* series
72 x 28 in. / 183 x 71 cm
Edition of 1 + Artist Proof
Custom Framed
2019

\$2,760

MaryAnn Camps

MaryAnn Camps is a Montreal-born, Ottawa-based visual artist. Following a career as a graphic designer, she began painting full time in 2005. Since 2016, her practice has had a photo-based focus. Her work is held in private collections in Canada, the U.S., Europe, and South America.

Camps is interested in urbanism, transitional spaces, and change.

She asks: how do our cities - our built environments - affect how we think, feel, and behave? Her work is informed by the concept of embodied cognition: how we perceive the world around us with all of our senses and how we process that information, consciously, and unconsciously.

Exploring the interplay between people and urban space, she aims to infuse her work with a sense of transience and ambiguity. People and cities are in continual states of flux.



Passage 4
MaryAnn Camps
Inkjet print on archival Epson hot press paper
42.5 x 52 in. / 107.95 x 132.08 cm
Edition of 3
Custom Framed

\$1,990



Passage 9

MaryAnn Camps

Acrylic photo image transfer on matte polyester film

18 x 20 in. / 45.72 x 50.8 cm

Edition of 1

Custom Framed

\$730



Passage 20

MaryAnn Camps

Acrylic photo image transfer on matte polyester film

18 x 20 in. / 45.72 x 50.8 cm

Edition of 1

Custom Framed

\$730

Christine Fitzgerald

Christine Fitzgerald is a photo-based artist from Ottawa, Canada. With the emergence of digital technology and the endless proliferation of digital images, Christine is interested in using her medium for creating unique physical objects. This growing conviction is the basis of her current artistic practice, as she delves deeper into the possibilities of contemporary applications of antiquated photographic processes as a means of artistic expression.

The use of historical photographic processes has allowed her to explore themes of identity, impermanence and hidden histories, and the role that photography plays in shaping our experience with these universal aspects of life. Antiquated methods merged with modern technology allow her to experiment and create a unique aesthetic in her artwork and a deeper viewing experience. Her visual investigations have recently extended to the exploration of technically challenging areas of photographic expression using turn of the 20th-century processes such as pigmented gum bichromate and platinum-palladium methods to create prints.

A graduate of the School of the Photographic Arts: Ottawa, and Acadia and Dalhousie Universities, Christine completed an artist residency at the Ottawa School of Art, was an invited artist in residence in print media at York University, and was one of fifteen visual artists selected for the historic Canada C3 Expedition on Canada's 150th anniversary. The work inspired by her Expedition experience was part of the Open Channels national exhibition recently held at the Canada Council for the Arts in Ottawa, Canada, and is featured as part of the inaugural exhibition of the Portrait Gallery of Canada website.

Psittacus erithacus

Christine Fitzgerald

Unique hand-printed

photographic print

Platinum & Palladium

Print on Cotton Rag

21.75 x 25.5 in. /

55.25 x 64.77 cm

Custom Framed

\$2,000





Ivory Bracelets on Tusk
Christine Fitzgerald
 Pigment print on archival natural rag
 From wet collodion photographic plate
 21.75 x 25.5 in. / 55.3 x 64.8 cm
 Custom Framed
 2019

\$2,150



Parrot Feather
Christine Fitzgerald
 Unique hand-printed photographic print
 Platinum & Palladium Print on Cotton Rag
 17.25 x 15.5 in. / 43.8 x 39.4 cm
 Custom Framed
 2019

\$1,200

Tony Fouhse

Tony Fouhse is an Ottawa-based photographer whose images have been featured in publications such as the New York Times, the British Journal of Photography, American Photography, CV Photo, and TIME Magazine. His work has been widely exhibited throughout Canada and the United States, and is featured in prominent public collections including The National Photo Collection of Belgium; Art Collection of Global Affairs, Canada, and The Ottawa Art Gallery Collection. In 2010 he received the Karsh Award for Photography. He produces editorial and commercial photographs, as well as, shooting personal projects.



Untitled (crow)

Tony Fouhse

Inkjet print on archival paper

15 x 22 in. / 38.1 x 55.9 cm

Edition of 7

Unframed

\$315



Untitled (women)
Tony Fohse
 Inkjet print on archival paper
 15 x 22 in. / 38.1 x 55.9 cm
 Unframed

\$325



Untitled (young woman)
Tony Fohse
 Inkjet print on archival paper
 15 x 22 in. / 38.1 x 55.9 cm
 Edition of 7
 Unframed

\$315

Matthew Hinter

Born in Ottawa and raised on Fifth Avenue, Matthew spent his youth playing in the streets and exploring the back alleys of the Glebe. For Matthew, it was a great community to grow up in. Forty three years on, the sense of community remains the same –and he’s still exploring.

“I present this series of photographs as a love letter to my neighbourhood – The Glebe.”

Matthew uses conventional film for the majority of his work. He processes all of his film (4x5, 120, 135) using a developer he mixes himself that is made from instant coffee and other non-toxic household ingredients.



Laundromat

Matthew Hinter

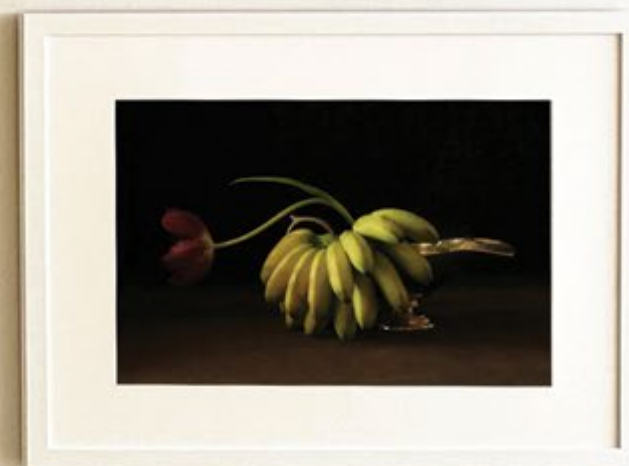
Film printed on baryta archival inkjet paper

16 x 20 in. / 40.64 x 50.8 cm

Edition of 15

Unframed

\$450



Leslie Hossack

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 Library and Archives Canada; Canadian War Museum; Diefenbunker: Canada's Cold War Museum; Nikkei National Museum; City of Vancouver; National Churchill Library and Center, Washington DC; and Sigmund Freud Museum, Vienna.



***Bunker 1, Merville Battery,
Merville-Franceville, 2015***

Leslie Hossack

Pigment ink on cotton fibre
32 x 48 in. / 81.28 x 121.92 cm
Mounted on 1 in. Gator board
Edition of 5

\$1,600



Memorial to the Murdered Jews of Europe, Berlin

Leslie Hossack

Pigment ink on gloss Baryta
17.25 x 26.25 in. / 43.8 x 66.7 cm
Custom Framed
Edition of 3
2010

\$1,125



East Gate, 1936 Olympic Stadium, Berlin

Leslie Hossack

Pigment ink on cotton fibre
12.5 x 19.5 in. / 31.75 x 49.5 cm
Unframed
Edition of 3
2010

\$650

Troy Moth

Canadian artist, photographer and film director, Troy Moth's award-winning photography has been exhibited worldwide and is showcased as part of the permanent collection at the Art Gallery of Victoria. He has worked for such publications as Rolling Stone and Vogue. His recent work as a filmmaker has been showcased at festivals around the globe. Troy has received many awards including, Magenta flash forward, Applied Arts and Toronto alternative film festival - best director.

Troy Moth is an artist from Tahsis, British Columbia. Generations of Moth's family logged Vancouver Island's coastal forests. Working primarily with salvaged wood that has been discarded in logging cut blocks, his work attempts to confront his family history and transform his relationship to nature and wood. Moth reveals the sculpture of nature and asks us what we value and what we discard, what we commodify and covet. His evocative sculptures acknowledge the truth of shape and challenge our perception. A cut block, already containing unrefined forms used by Giacometti or Noguchi, is full of art. His work asks, how do we judge what is worthy or worthless?

Burnt 02
Troy Moth
From the *Burnt* series
Pigment print on
archival hot press
art paper
19.2 x 24 in. /
48.8 x 61 cm
Edition of 14
Unframed

\$550





White Horse
Troy Moth
Pigment print
on archival hot
press art paper
36 x 24 in /
91.4 x 61 cm
Edition of 10
Unframed

\$850

Neeko Paluzzi

Neeko Paluzzi (b. 1988) is a queer, Canadian artist and educator whose practice focuses on intertextual photo-based installations. His images blend the possibilities of traditional, analogue darkroom processes with contemporary photographic techniques, such as 3D scanning and printing. He is a graduate of the Photographic Arts and Production program at the School of the Photographic Arts: Ottawa (2017) and holds a degree in Second Language Teaching from the University of Ottawa (2011). He had a featured exhibition at the Scotiabank CONTACT Festival in 2019 and was the winner of the 2018 Project X, Photography Grant from the Ottawa Arts Council. Paluzzi is currently completing a Masters of Fine Arts at the University of Ottawa while maintaining a teaching position at the Official Languages and Bilingualism Institute.

As a photo-based artist, my practice has been influenced by my training as a language instructor and my interest in translation theory. When translating from one language to another, meaning is never conveyed perfectly. Elements are changed depending on the translator and their interpretation. Photography is a language, with its own vocabulary, collocations, syntax, and semantics. I recognized this early on in my practice and sought to explore the intertextuality of photography. From music to computer code, and from literature to philosophy, I am interested in translating other texts -- both visual and non-visual -- into photographic interpretations that reflect my own personal experience.

Variation No.30

Neeko Paluzzi

Pigment ink on
cotton rag

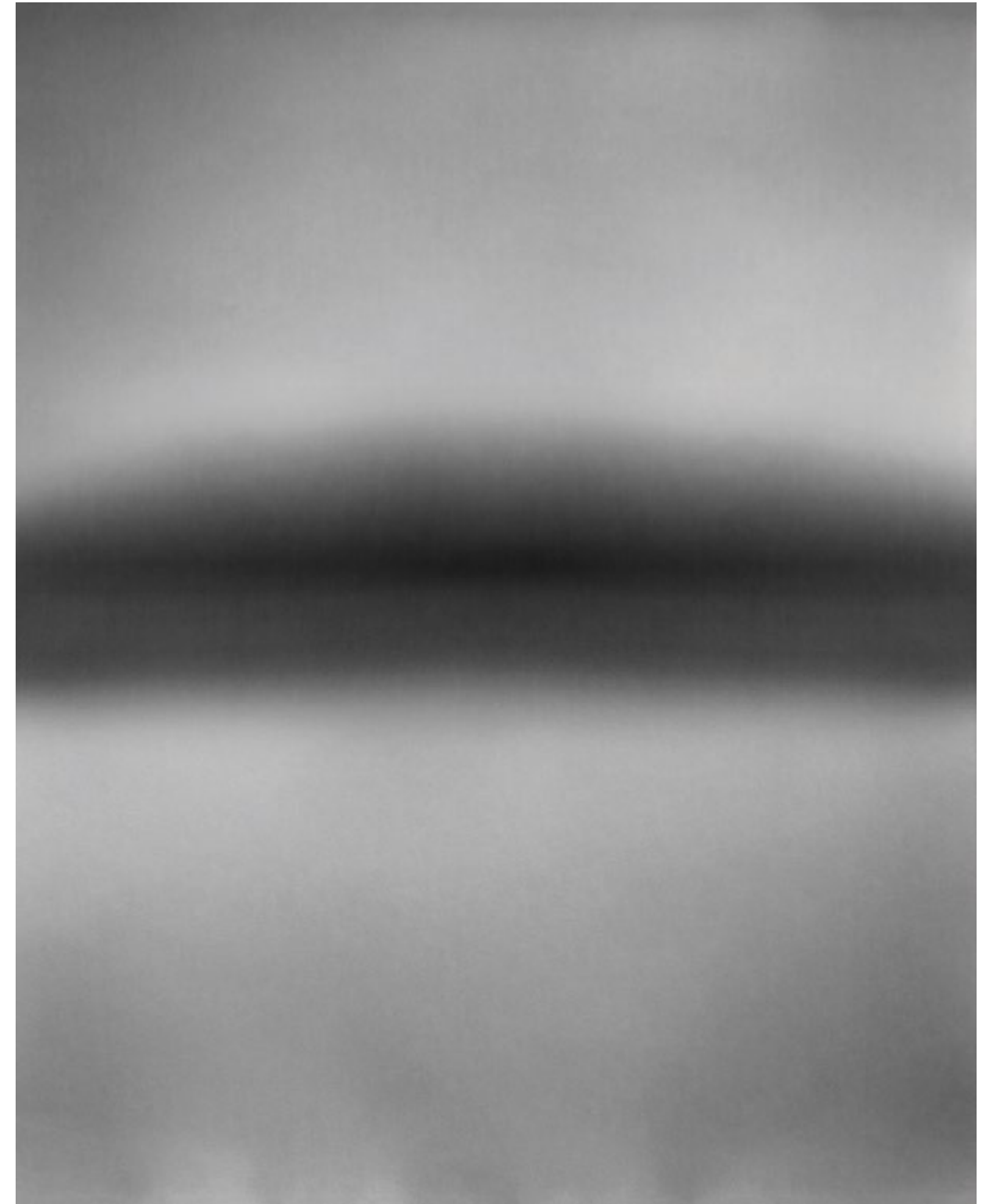
20 x 30 in. /

50.8 x 76.2 cm

Edition of 5

Custom framed

\$550





Michael Schreier

Michael Schreier is a professional artist and photographer who has dedicated his considerable professional career to the celebration of both the public and private hero. Recent work includes *Storyteller*, *Waiting for Words* at the Ottawa Art Gallery, curator Emily Falvey, 2009, and the curating of the exhibition *Dave Heath, A Heritage of Meaning*, 2013 at the Ottawa Art Gallery. Selected works are represented in both public and private collections, including the National Gallery of Canada, the Canadian Museum of Contemporary Photography, the National Archives Photography Collection, the Agnes-Etherington Art Centre, the Canadian Portrait Gallery, Visual Studies Workshop, (Rochester, New York), Light Works Workshop, Syracuse New York, Carleton University Art Gallery, and the University of Ottawa Library Special Collections. Michael Schreier was the 2016 Karsh Award Recipient.

“Consider waking one morning without any sense of voice, language, structure, that all you have known is swallowed in a cloud of silenced unknowing. I have only genuinely realized this once in my life, remembering very little of its immediate texture. I have however by cause always enjoyed not just the meaning of language and words, but its, their texture, tone as in music, perhaps an appreciation for implied passage, a realization, an awareness of intuitive knowing. I can only imagine now from many years distance the void that silence would encourage.”



23..09..07, 10..05..25 (*Stairwell for Simon Weisenthal*)
Michael Schreier
Ultrachrome ink on Canon Premium Fine Art Smooth paper.
41.25 x 50.25 in. / 105 x 127 cm Custom framed
2018

\$6,500



Untitled 4

Michael Schreier

From the series *Camera Obscura*, 2016 Karsh Award

Ultrachrome inks on Epson Legacy Fibre

12.5 x 16.75 in. / 31.75 x 42.5 cm

Edition of 6

Custom framed

\$2,500



2a

Michael Schreier

From the series *Camera Obscura*, 2016 Karsh Award

Ultrachrome inks on Epson Legacy Fibre

12.5 x 16.75 in. / 31.75 x 42.5 cm

Edition of 6

Custom framed

\$2,500

Julia Sent

Julia Sent graduated from university with a Master's degree in Physics. She introduced her photographic work in 2005 by participating and winning awards in many prestigious British and American juried international photography competitions.

Julia's belief is that the essence of real photography has not changed since it was invented and that the technical aspects of photography are not a major concern. She always freely experiments with endless possibilities of natural light, composition, colour, and texture, and shoots with a non-post-process mindset. She studied Portrait photography with the well-known and significant Joyce Tenneson and Still Life photography with the incredible Anna Tomczak. She remains largely self-taught. Julia's works are in several private collections in Europe, Asia, and America.

For me, the camera became a sketchbook, an instrument I could use to practice my intuition, to express sensitivity, sensuality, and intelligence. I am always learning to be unique and free to express my senses and my emotions.

I invite one to look at the plain reality around us in our daily routine. It is possible to show the beauty of things imperfect, impermanent, the beauty of things conventional and unconventional. I believe the ability to appreciate, to be amazed by the smallest fragment of surroundings can lead to an appreciation and an understanding of the whole world.



Banana & Tulip

Julia Sent

Archival pigment print

22 x 33 in. / 55.9 x 83.8 cm

Unframed

\$3,500



Octopus & Saffron
Julia Sent
 Archival pigment print
 22 x 33 in. / 55.9 x 83.8 cm
 Unframed

\$3,500



Milk & Scissors
Julia Sent
 Archival pigment print
 22 x 33 in. / 55.9 x 83.8 cm
 Unframed

\$3,500

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