



Fleck Fine Art

WINTER/SPRING 2019 VOL 11 ISSUE 1

CATALOGUE EXHIBITION

MARCH 14 - 30

**GALLERY
REPRESENTED ARTISTS
AND
BEST OF NEW SUBMISSIONS**

curated by
ELAINE FLECK

**"I AM CUBA"
SCOTIABANK CONTACT
PHOTOGRAPHY
FESTIVAL**

by ALINA HOLODOV

**INTERVIEW
LEADING
CONTEMPORARY
CANADIAN ARTIST,
CHARLES PACTER**

by MAGGIE BRODA

THE WILD RESIDENCY

by founder
JOCELYN CLAIRE BURKE

**EDITOR AND ONLINE
DISTRIBUTION**

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by the artist.

Front cover photograph by Alina Holodov
'FOCSA building, Havana'
60" x 40"
2019

Back cover photograph by Alina Holodov
'Cujae University (Interior), Havana'
60" x 40"
2019

**TO PURCHASE ART FROM THIS
CATALOGUE CONTACT:**

Elaine Fleck Gallery
1351 Queen Street West
Toronto, Ontario M6K 1M1
416 469 8005
elaine@elainefleckgallery.com
www.elainefleckgallery.com

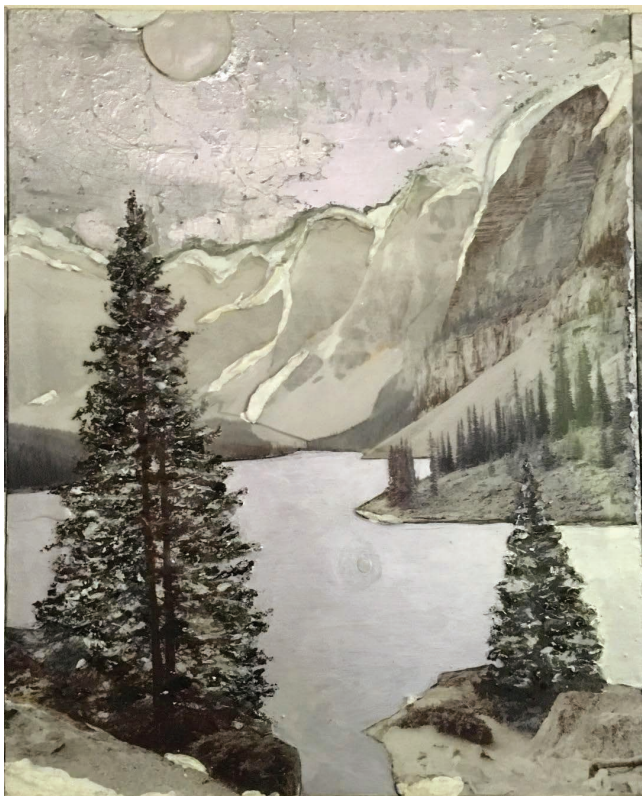
ARTIST'S SUBMISSIONS

Go to www.elainefleckgallery.com and click on "Artist
Submissions"

ADVERTISING

For rates and information, call 416 469 8005
or email garyrush@elainefleckgallery.com





Kathy Kissik, 'Precipice', 20" x 30"
Photo-based mixed media, 2018

Fleck Fine Art Catalogue

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ABOUT THE ELAINE FLECK GALLERY

If you are looking for the very best in contemporary art you've come to the right place.

Founded by Elaine Fleck in 2005, the gallery offers its clients a wide range of curated art including photography, painting and mixed media.

In order to bring the best in contemporary art to the forefront Elaine Fleck has reviewed thousands of artist portfolios and continues to conduct weekly portfolio reviews. Ms. Fleck has earned a reputation for her discerning eye, great taste and for the exceptional value she offers to her customers.

Artists represented by the Elaine Fleck Gallery are selected for their unique contemporary themes, masterful skill and technical expertise, resulting in artworks that resonate with art patrons.

The Gallery features monthly exhibitions and carries an inventory of selected works by represented artists.

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 art collectors, art consultants, museum curators, and the media in order to facilitate the advancement of its artists.

Curator's Note

I want to take this opportunity to thank my Patrons
and Collectors for their support in 2018.
We have an exciting winter and spring planned for you.

March: Fleck Fine Art Catalogue Exhibition: Opening Thursday, March 14, 7-9pm

April: Brandon Steen's Solo Exhibition - Opening Thursday, April 4, 7-9pm

May: Alina Holodov "I am Cuba" Scotiabank Contact Photography Festival
Opening Thursday, May 3, 7-9pm

June: Mary Ann Slater's Solo Exhibition - Opening Thursday, June 6, 7-9pm

See you at the Gallery!!!

Elaine Fleck Owner, Curator, Art Dealer, Art Consultant

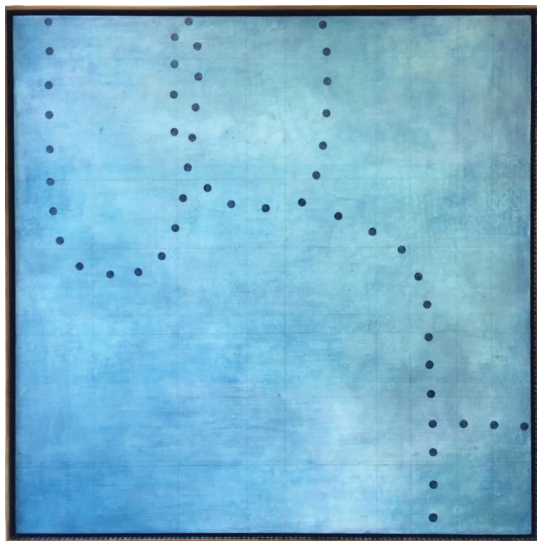


'Xpectations', 48" x 36"
Photo-Based Mixed Media, 2018
SOLD

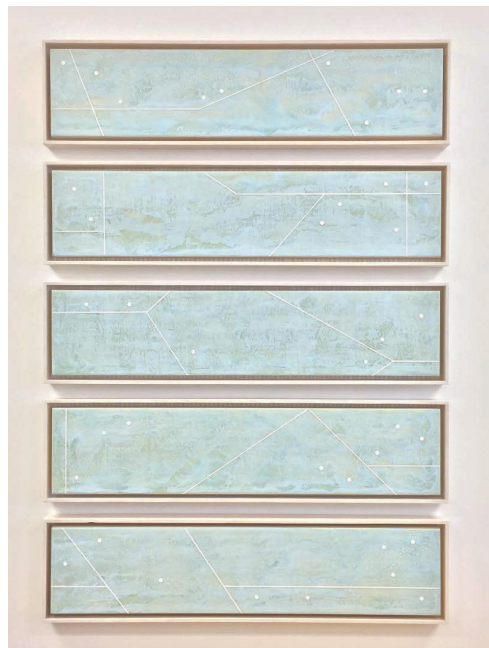


'Simply The Best', 30" x 40"
Acrylic on Birch Panel, 2018

SOLD



'Promised Land', 42" x 42"
Acrylic on birch panel, 2018



'Refresh', 36" x 48"
Beeswax and oil on panel, 2018



'ROYGBIV', 72" x 48"
Acrylic on Canvas, 2018
SOLD



'Russel Carhouse',
Streetcars outside TTC
60" x 40"
Photography, 2018



'Trumpet', 48" x 48"
Acrylic on canvas, 2016



'Anti Gravity IV', 40" x 40"
Digital composite, archival print, 2018



'Anti Gravity VI', 40" x 40"
Digital composite, archival print, 2018

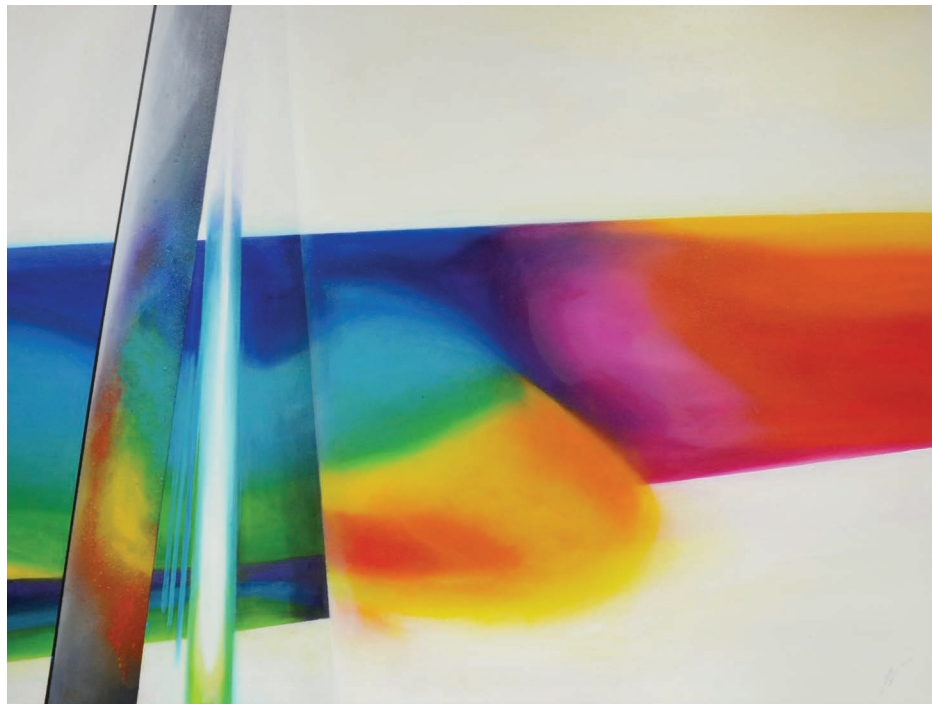


'Anti Gravity VIII', 40" x 40"
Digital composite, archival print, 2018

PHOTOGRAPHING
BEAUTY OF MOVEMENT
WORKSHOPS 2019
INSTRUCTOR GARY RAY RUSH



register at elainefleckgallery.com
1351 Queen Street West Toronto, Ontario Canada



'Fractured Light', 36" x 48"
Oil on canvas, 2018



'Here we live', 40" x 30"
Acrylic, 2018

I AM CUBA | Scotiabank Contact Photo Festival Exhibition

by Alina Holodov

My relationship with photography has evolved over time but has always gone hand in hand with my need to explore and discover this world. After receiving a degree in Fine Art History, Political Science and Spanish at the University of Toronto, I spent years living in both Europe and Asia and have further continued travelling to over fifty countries. I was born and grew up in the Soviet Union, a part of my past that propelled me to explore all the remaining communist countries including North Korean, China, Vietnam, Laos and Cuba.

Visiting Cuba, I felt deeply connected to their struggle and experience. It is the only country in the world that bears the scars of 500 years of occupation and has survived Spanish Colonialism, slavery, American occupation, several brutal dictatorships, and various revolutions. My family history of living through and surviving the breakdown of the Soviet Union made me fascinated by and deeply linked to the country's turbulent and highly emotional past.

Elaine Fleck: *Why are you bringing this show to the Canadian public?*

Alina Holodov: I was amazed at the incredible diversity of Cuba's remaining architecture. Architecture is a way for all of us to see society's choices.

E.F: *We'd like to know why architecture specifically was the driving force?*

A.H: We often look at architecture as a utilitarian requirement, something that we simply need in order to exist. Yet, for me, architecture is truly one of the highest art forms. It is the only art form that not only exists in such large scales but most importantly, the only one truly available to the public. It is art for all people. Perhaps this is why during the time of the Revolution and the rise of Communism, when all other art was banned, architecture was all they had left. Expression through architecture was the only artistic outlet available.

Full interview available at <https://elainefleckgallery.com/pages/alina-holodov-i-am-cuba-interview-by-elaine-fleck>



'Model Prison Custodian', Photograph, 2019



'Raise Hell', 19" x 25"
Collage, 2018



'Dine with Me', 20" x 20"
Collage, 2018



'Landscape 1', 36" x 36"
Acrylic, 2018



'Landscape 2', 36" x 36"
Acrylic, 2018

CHARLES PACTHER INTERVIEW

by Maggie Broda

Charles Pachter has received many honours for his monumental contributions to the Canadian art and culture scene. He is an Officer of the Order of Canada, and holds several honorary degrees including one from OCAD University in Toronto. He rules pop art in Canada with his portraits of the queen, the flag and of course our moose. Charles is an illustrator, printmaker, sculptor and painter and so much more. His energy and dedication to the art community is unmatched.



I recently enjoyed a conversation with Charles about his iconic work as a distinguished and internationally known Canadian artist.

Maggie Broda: Thanks for joining me Charles. I'd like to know how early in life did you discover your gift for drawing?

Charles Pachter: Around age 2. Mom said I used to stand up in my crib and gleefully smear you-know-what all over the walls.

M.B.: Ah, yes, organic medium. To what extent do you rely on intuition when you create a piece of art and how much time do you generally spend from start to finish?

C.P.: It starts with intuition, then happy accidents happen. The most important thing is to start with a good composition and then know when to stop painting. It can take two days or two months to complete a painting.

M.B.: You express your art in many ways; prints, sculpture, illustration. Which gives you the most satisfaction?

C.P.: Each has its own challenges and rewards.

M.B.: Your paintings of iconic Canadian symbols stand out in the contemporary art scene. What inspires you to create new work?

C.P.: It's often coming across unexpected source material. Recently I saw a video of a white moose crossing a highway in northern Ontario, and knew immediately that I would paint it.

M.B.: Authentic inspiration indeed. Your recent opening of the Pachterplex in Orillia, Ontario is an exciting new venture.

Tell me the story of this wonderful initiative.

C.P.: I grew up in family cottages around Lake Simcoe, had a farm in Oro-Medonte in the 70s, later a former Ice House on Lake Simcoe that I converted into a summer studio and residence for 12 years. I used to go into Orillia to buy butter tarts, and got interested in this small heritage city. Once home to art stars Franklin Carmichael, Steven Leacock, Gordon Lightfoot, and Elizabeth Wyn Wood, it impressed me as a destination for contemporary artists, being just a 90 minute drive from downtown Toronto. With real estate a fraction of the cost of Toronto's, I bought a few derelict properties and have enjoyed transforming them "from gritty to gorgeous".

M.B.: What a wonderful immersive and positive lifestyle. Tell me about a time when you took a professional calculated risk.

C.P.: I renovated a derelict warehouse in the Grange neighbourhood in downtown Toronto into the Moose Factory - my own gallery/showspace and event centre. I invented a fake art critic to enthuse over my work, and I have never looked back!

M.B.: Brilliant! Your reputation is one of generosity in all areas. Is there a particular charitable cause you support?

C.P.: I am asked by 40-50 charities a year to donate my work to their fundraising events. At first I was overwhelmed by the number of requests, but now I consider it a privilege to be able to give back and help through my art.

M.B.: A wonderful philosophy. I love your ability to add a touch of humour to your work and also evoke intelligent thought. Your paintings are so iconically Canadian. Tell me about the international appeal of your work.

C.P.: I am flattered by the international responses to my work, and feel lucky that I have been able to give Canada an allure while I continue to explore its psyche, often mischievously, but with love.

M.B.: If a bottle carrying a message from you to the to the future generation of talented creators washed up on the shore of Lake Couchiching, what would it say?

C.P.: Keep searching! Keep discovering! Keep growing!

THE WILD RESIDENCY

By Jocelyn Claire Burke

As always, artists are reinventing ways to collaborate to remedy the challenges of our times. Artist residencies have emerged as a uniquely viable way for artists, curators, collectors and patrons to transcend borders, build careers, strengthen communities, protect ecologies, and move through the world in an engaged, effective and rewarding way.

As an artist and curator living in the rural wilds of Canada, the gratitude I have for the awe-inspiring landscapes surrounding me has grown into a desire to share and protect the land that has nourished my life and creative practice. I have also been inspired by the collaboration and friendship of the incredibly kind and fiercely talented community of artists and musicians that I'm surrounded and supported by.

With my partner in art and life: the adventurer, designer, musician and photographer James Carlton Webster, we began to imagine a new artist residency founded on philosophies of celebrating diversity and ancestral legacies, connection with nature, unplugging from technology, and inventing new paths to social problem solving.

Fueled by incendiary design support from Canadian artist, writer and curator Danielle Krysa of The Jealous Curator, and artist selection support from Dutch art writer and critic Maribelle Bierens,

I initiated my inaugural Artist Residency 'Wonder Up A World'. A "Call to Artists" brought together an inspiring symbiosis consisting of artists, Heather Goodchild, Luba Zygarewicz, Simone Steenberg, Zarina Karapetyan, and Emerald Barkley. This harmonious group (originating from Canada, Chile, Denmark, Armenia, and the United States, respectively) came together to work and collaborate in a tenth century frescoed monastery carved from cliffs overlooking the sea, on that most famous of geographies for creative retreats, the Amalfi coast of Italy.

Awash in the success and interest generated from this first-time venture, The Wild Residency's three locations were established on the northern isles of Newfoundland, the north-eastern shores of Ontario's Lake Superior, and the Niagara Escarpment. These residencies are now aloft on a rushing wave of established artists and emergent visionaries. An invitation to speak about the success of The Wild Residency through the official education partner of the Venice Biennale: the European Cultural Academy, brings my humble, earnest empire of The Wild Residency back to Italy for the Biennale Arté in 2019.



'Moonrise Valley', 30" x 40"
Oil and pastel on canvas, 2018



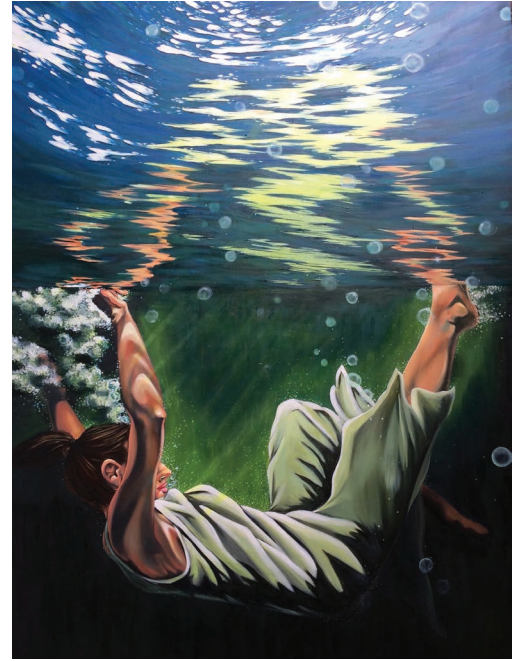
'Elemental Ascension', 30" x 40"
Oil on canvas, 2018



'Ascend', 18"x 21.5"
Oil on Wood Panel, 2018

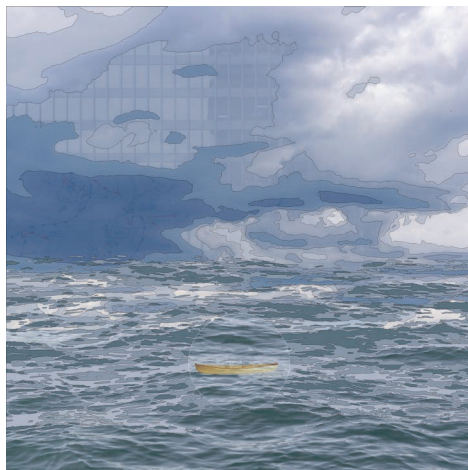


'Below the Surface', 30" x 40"
Oil on Wood Panel, 2018



'Release', 36"x 48"
Oil on Wood Panel, 2018

Phosphenes' is what I call this body of work. Phosphenes are what you see when you close and rub your eyes: a geometric lightshow independent of any light coming from the outside world.



'Theseus Paradox', 40" x 40"
Digital Composite, 2019

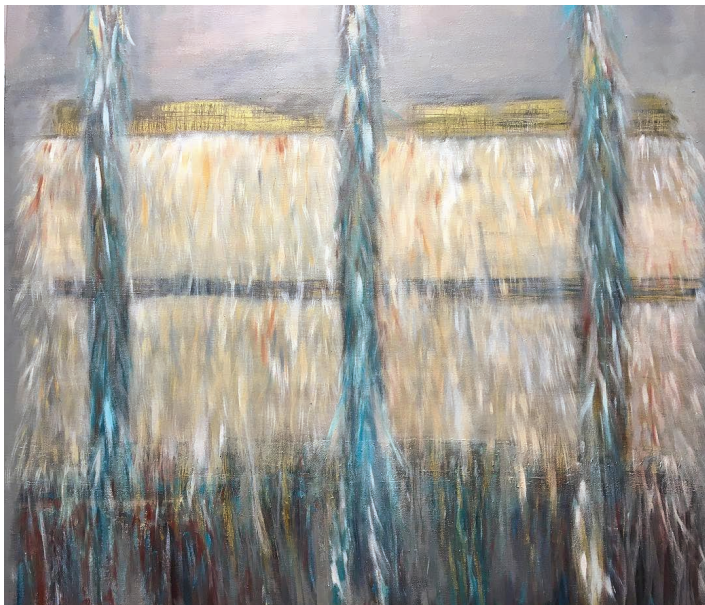


'Phosphene', 40" x 40"
Digital Composite, 2019

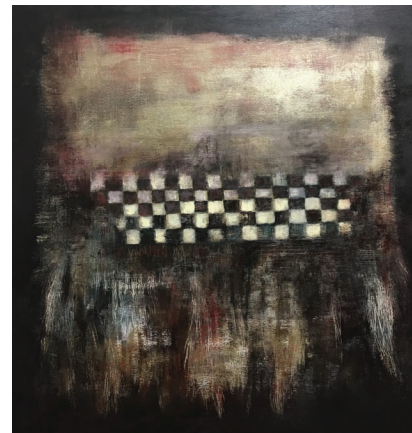


Detail of sculpture

'Heirloom #5 (Preparing to fly)', 39" x 22" x 4"
Copper and Mixed Media, 2018



'Feathered Purse (Chulpa)', 40" x 40"
Acrylic on Canvas, 2018



'Fraction of Time', 24" x 24"
Acrylic on Panel, 2018



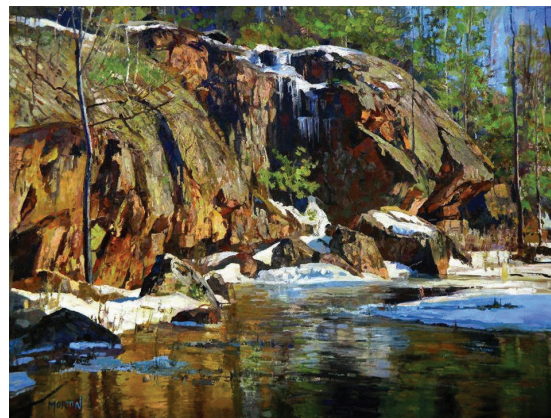
'Reflection No. 5', 42" x 32" x 1.6"
Acrylic on plaster on braced wood panel, 2018



'Reflection No. 7', 42" x 32" x 1.6"
Acrylic on cement and plaster on
braced wood panel, 2018



'Ancaster Softwoods', 36" x 48"
Oil on hardboard, 2012



'The Rock Gorge', 24" x 36"
Oil on hardboard, 2016



'Essence Of Pearl', 30" x 40"
Acrylic paints on canvas, 2018



'Nuclear Fusion', 36" x 52"
Acrylic paints on canvas, 2018



'The Hill. IRAS2502 Nebula', 36" x 36"
Acrylic on canvas, 2018



'The Cave. Eagle Nebula', 60" x 48"
Acrylic on canvas 2018



'Navigation Five', 24" x 24"
Encaustic, 2018



'Navigation Four', 24" x 24"
Encaustic, 2018



'Dump1-70', 36"x 24"
Digital print, 2015



'Dump1-86', 36"x 24"
Digital print, 2015



'Dump1-136', 36"x 24"
Digital print, 2015



'My Eternal Flame', 24" x 48"
Oil on Canvas, 2018



'The False Reality of Who I Think I Am', 48" x 36"
Oil on Canvas, 2018



'For Me, It's The Smell', 22" x 30"
Photography, 2018



'The Canoe', 16" x 24"
Photography, 2018



'Albedo After Rodin 1', 36" x 24"
Photography, 2018



'Nigredo After Rodin 3', 36" x 24"
Photography, 2018



'Reflect', 36" x 36"
Acrylic on panel, 2018



'Splendor', 24" x 24"
Acrylic on panel, 2018



Elaine Fleck Art Consultation

**Beginning, growing or refining your Fine Art Collection?
Looking for the perfect piece for a specific place?
It's time to meet with Elaine Fleck.**

Drawing from close to twenty years of experience as a gallery owner, curator and art dealer, Elaine Fleck is pleased to offer you an insider's insights into exceptional art.

A consummate professional, Ms Fleck has worked with thousands of artists, curated hundreds of fine art exhibitions and serviced collectors and art buyers from around the world.

Ms Fleck's curation has been highly sought after by the TV & film industry. Recent projects include NBC's SUITS, ABC's DESIGNATED SURVIVOR, FX's THE STRAIN and THE HANDMAID'S TALE TV Series.

Expand your knowledge, gain insight and discover great art with personalized one-on-one consultations at your home, office, or at the Elaine Fleck Gallery. Travelling to art fairs can be included.

Call the gallery at 416 469 8005 to set up an appointment.

elainefleckgallery.com

1351 Queen Street West Toronto, Ontario Canada



PHOTOGRAPHY CLASSES 2019

One on One & Small Groups with
Pro Photographer Gary Ray Rush

Your Camera - Best Settings

Your Photos - Organizing & Editing

The Art of Lighting - Studio & Available Light

Adobe Lightroom / Photoshop - Portrait Work-flow

Adobe Lightroom / Photoshop - Fine Art Work-flow

Colour Calibration - From Sensor to Display to Print

elainefleckgallery.com

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