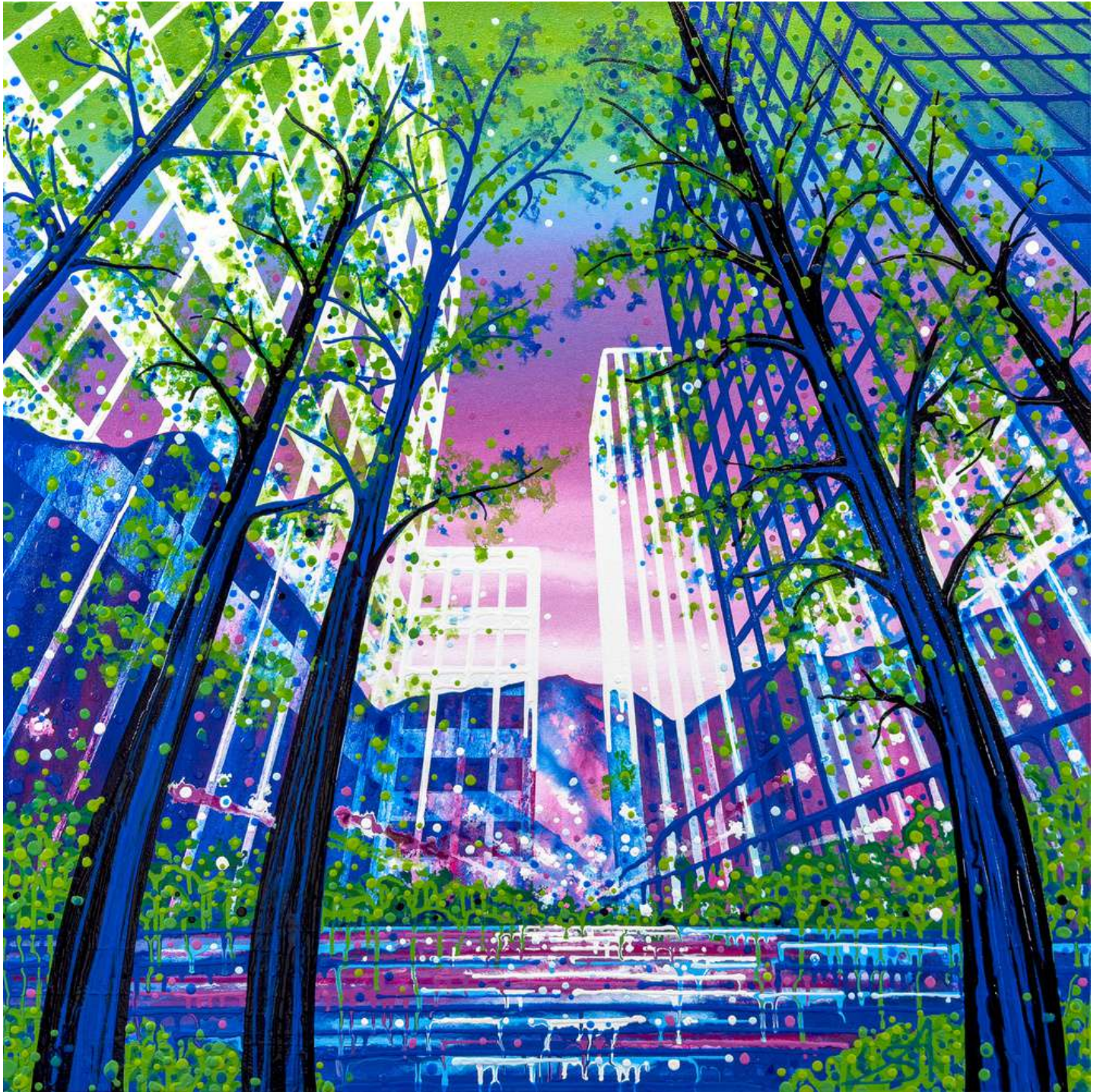


# AMY SHACKLETON

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## IMAGINED FUTURES



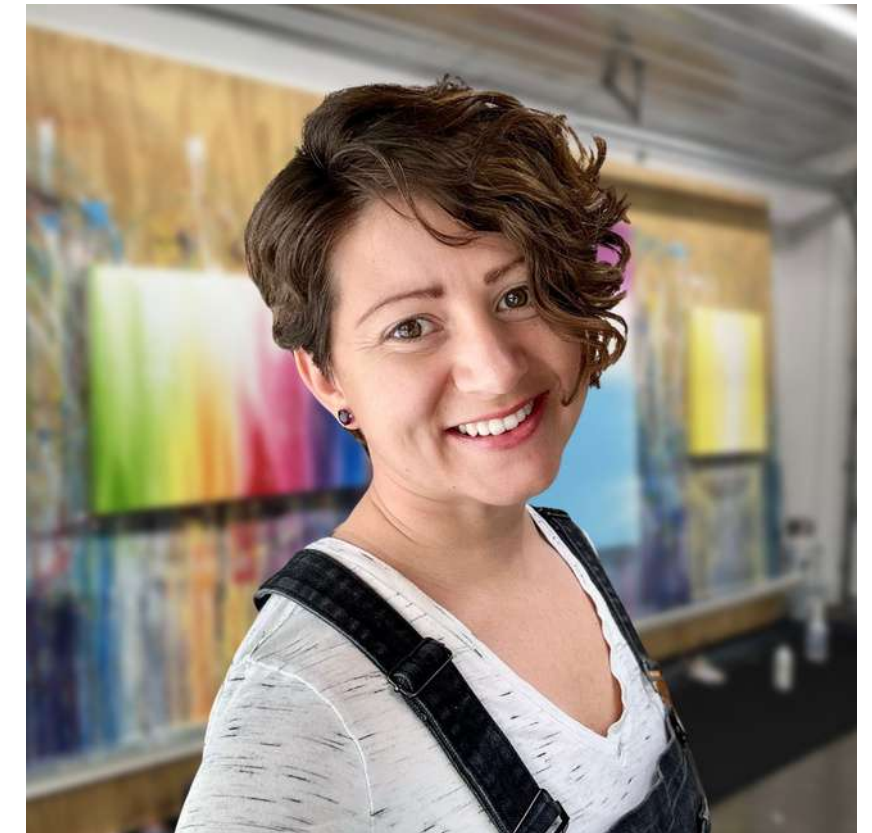


# AMY SHACKLETON

## BIOGRAPHY

Amy Shackleton (b. 1986) is a Canadian artist who earned her BFA from York University in 2008. Her artwork has captured the attention of millions online and has been featured in Magenta Magazine, Huffington Post, and LUXE Magazine. She has actively participated as a guest speaker at the Canadian Arts Summit and the University of Cincinnati. Shackleton's works can be found in public collections, including the Museum of Dufferin, Colart Collection, and Facebook Canada.

Throughout her career, Shackleton has received several grants from the Ontario Arts Council. She has also been recognized with First Choice/Prize Awards by esteemed public art jurors, such as the McMichael Canadian Art Collection (Kleinburg) and the Station Gallery (Whitby). With a strong commitment to the arts community, Shackleton has served as the President of the Board of Directors at the Visual Arts Centre of Clarington for the past two years.



Shackleton's artwork has been extensively exhibited across North America and beyond. Her solo exhibitions have taken place at renowned venues including THEMUSEUM in Kitchener, ON, the Museum of Dufferin in Mulmur, ON, and the Art Gallery of Northumberland in Cobourg, ON. Notable group exhibitions she has participated in include "The Carmichael Canadian Landscape Exhibition: Tradition Transformed" at the Orillia Museum of Art & History and "Award Winners" at the McMichael Canadian Art Collection. Shackleton is based in Oshawa, Ontario, where she lives and works from her home studio.

# IMAGINED FUTURES

## ARTIST STATEMENT

My paintings portray hypothetical futures that explore the relationship between nature and the city, simultaneously evoking optimism and concern. Drawing inspiration from my global travels, I merge imagery from multiple locations into a single scene, creating unexpected compositions. By integrating natural elements, such as trees, mountains, and bodies of water, with man-made structures, like skyscrapers, bridges, and highways, I invite viewers to contemplate the intricate ways in which the urban and natural worlds can coexist and interact.

I apply paint with squeeze bottles, manipulating the falling drips with water spritzers and by rotating the canvas. Natural forms emerge out of this organic paint application that mimics how gravity and rain erosion actually create environments. In contrast, my urban imagery is built with architectural precision. Dripping paint is used to create straight lines that are meticulously pre-planned using rulers and levels as tools.

Initially, I used highly saturated colours to express my optimism for a bright and colourful future. However, after having children, I became increasingly concerned about the world we're leaving them. Although my colours remain vibrant, their meaning has evolved to signal alarm and urgency.

Some of my work evokes feelings of unease, while other pieces envision a beautiful world where nature and humanity are working together. By depicting both of these potential futures I want people to stop and think about the relationship between nature and cities and its impact on us all.

My artwork portrays the harsh reality of the current state of our planet, depicting the devastating effects of burnt forests, floods, and melting glaciers. Yet, amidst this despair, I also strive to offer a glimpse of hope by imagining a future where humanity and nature can coexist in harmony. I believe that this is possible through innovative solutions like green building design, natural landscaping and renewable energy.

By exploring the tension between utopian and apocalyptic visions, I hope to inspire people to take action and do what they can to create a more sustainable world for ourselves and future generations.

- Amy Shackleton






*Glowing Light (Arizona + Toronto)*

 Acrylic on canvas

 60 x 45 in.

 \$8200





*Forest Square (California + Toronto)*

 Acrylic on canvas

 45 x 45 in.

 \$6900



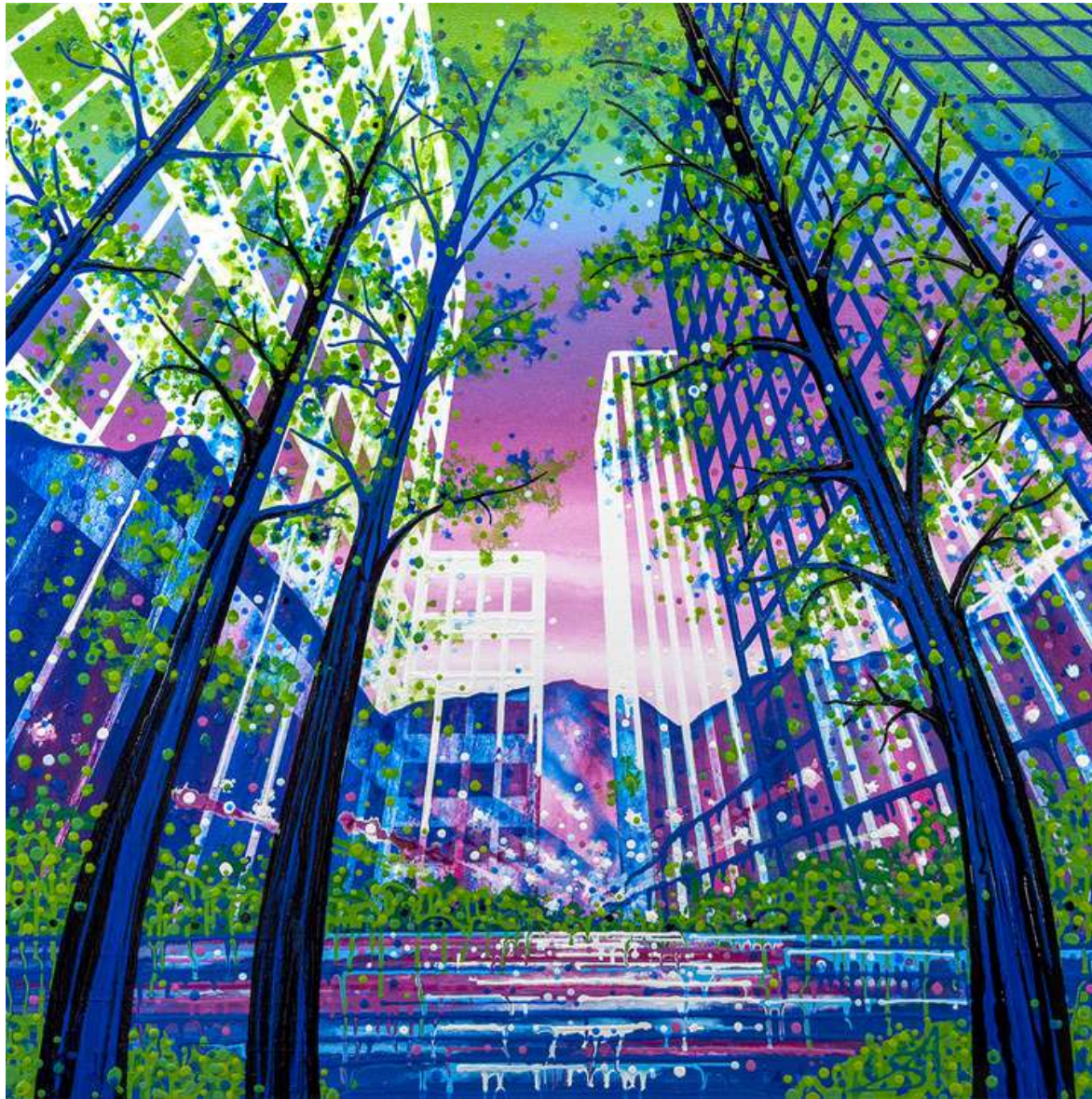
*Rising Tide (Colorado + Toronto)*

Acrylic on canvas 

16 x 16 in. 

\$2050 






*Twilight Shift (Arizona + Toronto + Lake Louise)*

 Acrylic and oil on canvas

 45 x 45 in.

 \$6900



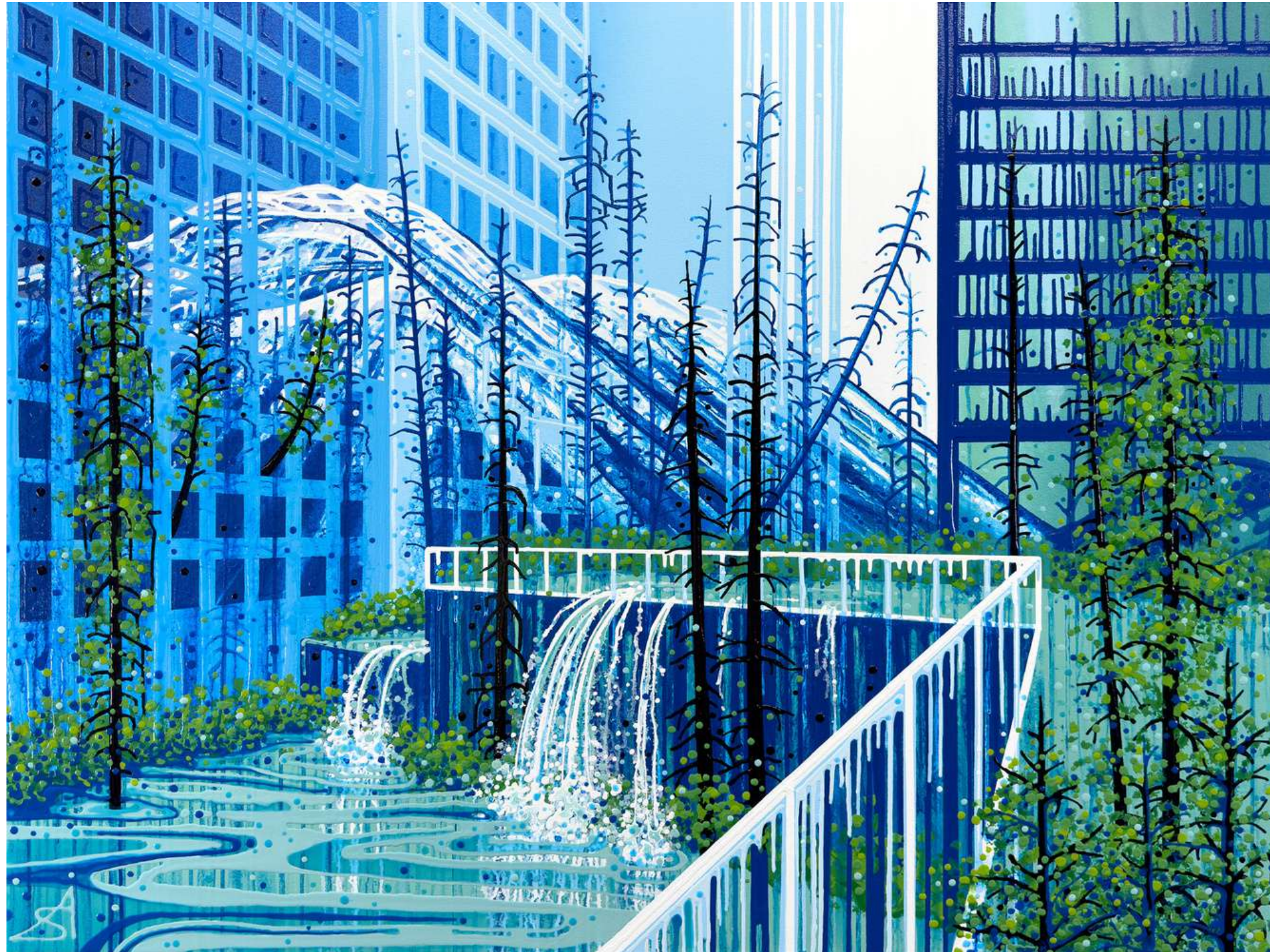
*In the Floodlight (Colorado + Chicago)*

Acrylic on canvas 

30 x 30 in. 

\$4500 





*Watering Hole (Maui + Chicago + Kootenay NP)*

 Acrylic on canvas

 60 x 45 in.

 \$8200





*Lagoon Falls (Colorado + Toronto)*

🖌️ Acrylic on canvas

📏 45 x 60 in.

💰 \$8200



*Ups and Downs (Chicago + California)*

🖌️ Acrylic on canvas

📏 30 x 45 in.

💰 \$5350



# IMAGINED FUTURES

## CURATORIAL TEXT

Wall Space Gallery presents Imagined Futures, a solo show of innovative drip paintings by painter Amy Shackleton. Across each canvas, Shackleton collides cityscapes and natural structures in a maelstrom of movement and fluid texture. Canyons, trees, and buildings alike dissolve into flows directed by gravity.

Shackleton speaks to her uncertainty for the future amidst the encroaching climate crisis in colour palettes that are seemingly in complete contrast to sentiments of worry. Her worlds cascade with kaleidoscopic and harmonious palettes that suggest her underlying hope and anxiety. The question remains, are these cities - overgrown with plant life and streams of water - in a state of abandonment? or are they visions of an ecological balanced future between humanity and nature? Shackleton refuses us a solid answer, and this refusal reflects a deep sentiment in the contemporary social psyche.

In the Floodlight (Colorado + Chicago) pulls us between a scene of decay and renewing life. Its pleasing sunset-pink sky infuses the scene with beauty that dangles on the edge of dystopian. The pink contrasts with the almost acidic yellow-green of the plant life and strong white currents of water

pouring over the rooftops of the skyscrapers. Shackleton settles us into a feeling of mild unease as these streams of nature flow through the building itself, spouting from windows. And yet, these windows are not desolate. Their facades are dotted with drops of paint that could be figures, eyes, or lights emanating from within.

Shackleton uses gravity's energy to her emotive advantage. Relying solely on dripped paint combined with sprayed water and a rotating easel, she carries us through soft gradients of colour and dramatic lines. In pieces such as Rising Tide (Colorado + Toronto) and Watering Hole (Maui + Chicago + Kootenay NP), Shackleton offers moments of lightness, pulling us upwards in elevating drips before pulling us back to earth again.

Tiffany April, Curator






*Wild Crossing (Maui + Chicago)*

 Acrylic on canvas

 30 x 30 in.

 \$4500





*Drift Woods (Chicago + Kootenay NP)*

🖌️ Acrylic on canvas

📏 16 x 16 in.

💰 \$2050



*Along These Lines (California + Chicago)*

🖌️ Acrylic on canvas

📏 16 x 16 in.

💰 \$2050






*Time to Merge (California)*

 Acrylic on canvas

 45 x 30 in.

 \$5350



# GET IN TOUCH



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AMY SHACKLETON  
IMAGINED FUTURES  
JULY 15 - AUGUST 5

