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MAQU ETTE

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Front Cover Artwork

CONTENTS

OUR TEAM P.3

INTRODUCTORY LETTERS P.6 + P.7

MAGIC OF THE SPACE - JOEY ASPEN P.8

NEW SILK ROAD - CONTEMPORARY WORKS FROM CHINA P.9

DIANNE TWOMBLY - (UN)FAMILIAR LANDSCAPES P.10

BEAUTY OF UNCERTAINTY P.13

TONES, TEXTILES, TRUTHS P.19

RAVINDER RUPRAI P.25

NATALIE HUNTER, TRENDING TIME P.27

MATT DAMPIER, FROM COCKPIT TO CANVAS P.29

SUSAN BARTON TAIT AND CORRINE VANHOEVE, BRICKWORKS P.31

TH&B COLLECTIVE P.36

THE SPACES BETWEEN P.37

ABRAHAM O. OGHOBASE P.41

THE PRINTMAKING SHOW P.42

THE RETURN OF THE GOLDEN GIRL, THE WINNIPEG SHOW 2.0 P.44

EMERGE P.49

ABSTRACT PERSPECTIVES P.52

THE GARDEN WALL P.54

ART YOU WEAR, DAWN GRANT P.55

APOSTOLEAS P.56

COMMON THREADS P.56

ATUR

HISTORY

Art Fair Hamilton was created to give local artists a vibrant platform to showcase their work, connect with audiences, and build community.

Held at the historic Cotton Factory—both venue sponsor and host—Art Fair Hamilton celebrates culture in a unique setting.

Looking ahead, we hope to expand and pop up in unique spaces across the city—making art more accessible, strengthening Hamilton's cultural presence.

VISION

To continue to build events that champions creativity, foster mentorship, and build economic opportunity for artists.

Art Fair Hamilton is connected to the arts community and s continues to grow, share, and shine year after year.

MISSION

We will continue to support artists by providing meaningful opportunities to xhibit, collaborate, and network through fairs, workshops, and programming.

Rooted in creativity, integrity, and inclusion, our mission is to grow visibility, foster connection, and celebrate artistic excellence.



CREATIVE DIRECTOR



When I first imagined Art Fair Hamilton (AFH),
I envisioned a large-scale pop-up art fair that could
shine a spotlight on artists, connect communities, and
create a space where creativity is celebrated as
essential. In our 2nd year, momentum continues to grow.

This year, we are proud to present artists from across Southern Ontario, alongside artists from Winnipeg, Nova Scotia, the USA and as far away as China. (New Silk Road exhibition)

With the support of curators, galleries, and a deeply engaged community, AFH is a place where both local and international voices can meet, exchange ideas, and inspire.

ART IS AN INDUSTRY | ART IS HEALING | ART IS PLACEMAKING | ART IS ESSENTIAL.

In complex times, art reminds us of our shared humanity, resilience, and our ability to imagine a better future. Art thrives when supported, invested in, and nurtured by communities who believe in its power.

I am grateful for the artists who have trusted us, our partners who have lent their expertise, and audiences whose curiosity and presence give this fair its heartbeat —proof that when creativity is given space, possibility flourishes.

Ja Line

ANNETTE AUTERI (PAIEMENT)
CREATIVE DIRECTOR FOR ART FAIR HAMILTON

THE COTTON FACTORY



I have witnessed firsthand the depth of talent and creativity that lives within Hamilton's arts community. Over the years, I've come to believe that while Hamilton is home to an extraordinary group of artists, there is a lack of exposure, infrastructure, and support that allows the artists to grow and thrive in the broader art market.

That is why initiatives like Art Fair Hamilton matter so deeply. They create a platform where artists can be seen, celebrated, and connected with audiences who may not otherwise discover them. Beyond showcasing individual works, events like this signal that Hamilton's creative community is vibrant, growing, and deserving of national and international attention.

At the Cotton Factory, our Artist-in-Residence program and the Nordic Artist Exchange were both born from the same conviction: that Canadian artists—Hamilton artists especially—deserve opportunities to build their profile, expand their networks, and gain recognition on a wider stage.

These efforts are part of a larger journey to make Hamilton not just a city where art is made, but a city where art is championed and collected.

My family has long believed in the transformative power of arts and culture across Canada, and Hamilton holds a special place in that story. Supporting artists here is not just an investment in creativity; it is an investment in the spirit of Hamilton.

I invite you to explore the work on display at Art Fair Hamilton with curiosity and openness. Each piece is a testament to the resilience and imagination of this community. I hope you leave not only inspired, but also motivated to support the artists who shape the cultural fabric of Hamilton.

ROB ZEIDLER
OWNER OF THE COTTON FACTORY HAMILTON

COTTON FACTORY



Joey Aspen | B&B Fish and Chips | 24" x 18" | Acrylic on Canvas

The Cotton Factory has a way of attracting moments that feel like gifts. One afternoon, Joey Aspen came by to visit current artist-in-residence, Matt Dampier. She had recently joined him for an outdoor sketching session, and Matt brought her upstairs to meet me.

She arrived carrying two canvases in her hands. There was a shyness about her, and a kind of quiet strength. She set the paintings down and I leaned in, I was caught by something rare—honesty in paint. The surfaces held texture and memory, the kind that makes you pause. I wasn't entirely sure what I was seeing, only that it moved me. I paused for a moment then asked if she would allow me to exhibit them.

Her reaction surprised me—the humility, the emotion that welled up. It mirrored what I felt standing in front of her work.

In her painting B&B Fish and Chips, the way she captured the wood framing, the first step into the shop, struck me deeply. The worn edges held the imprint of what I imagined as countless children's and parents' hands—ghosts of the past, marked into the building itself. That tenderness, the recognition of time held in surfaces, is what stayed with me.

Moments like this remind me why curating matters to me. It isn't only about placing art on walls—it's about witnessing these connections, about feeling history, humility, and humanity pass through paint, and about sharing that with others. That is the magic of the Cotton Factory: the way community, art, and chance encounters weave together to create something much larger than any of us could plan. – Annette Auteri



NEW SILK ROAD

PRESENTED IN PARTNERSHIP WITH THE ART ASSOCIATION OF BEIZHEN, CHINA | WOMEN'S ART ASSOCIATION OF HAMILTON AND ART FAIR HAMILTON

SEPTEMBER 15- DECEMBER 8

2ND FLOOR MILL BUILDING | COTTON FACTORY | 270 SHERMAN AVE. N, HAMILTON CURATOR: BAOXING ZHANG

THE NEW SILK ROAD is a textile-based art exhibition that brings together the intricate and evocative work of seven contemporary women artists from the Town of Beizhen, China - a place known for its rich artistic heritage. This exquisite collection features hand-painted silk scrolls that merge ancient technique with contemporary expression. In a globalized world shaped by cultural exchange, The New Silk Road reimagines the historic trade route as a symbol of creative dialogue and female artistic legacy. Just as silk once connected civilizations, this exhibition invites viewers to witness the enduring thread between tradition and transformation - where East meets West, past meets present, and craft becomes voice.

Presented in partnership with The Art Association of Beizhen, China | Baoxing Zhang, Women's Art Association of Hamilton and Art Fair Hamilton:

Xie Fengyu | Shao Dan | Zhang Xuelian | Li Cheng | Wu Wei | Liu Xiuli | Yang Fang



Dianne Twombly | An Unbroken Link | 36"x48"

(UN) FAMILIAR LANDSCAPES

DIANNE TWOMBLY

 $2^{\text{\tiny ND}}$ FLOOR MILL BUILDING | COTTON FACTORY | 270 SHERMAN AVE. N, HAMILTON

Surreal, dreamlike, and strangely inviting—these large-scale digital collages reimagine Hamilton's architecture in impossible settings: floating, suspended, perched in midair.

Inspired by both global and local influences, the artist blends real places with remembered ones, inviting viewers to step inside a world that feels both familiar and strange.









(un)familiar landscapes, Diane Twombley presents largeimaaes of liminal architecture on wall panels at level, creatina surreal environments where buildings exist in impossible circumstances scaffolding, -balanced on suspended from cranes, perched atop cliffs, or floating on cloudsyet retain an oddly convincing and inviting presence. As viewers move from panel to panel, they traverse a dream-inspired vista, where each element sparks and contemplation. curiosity Every structure includes a visible entry or access point, allowing viewers to imagine themselves inhabitina these imagined spaces.

Twombley's work follows surrealist lineage influenced by contemporary international diaital artists who focus on architecture, includina archisculptures of Beomsik Won (Korea) and the photomontages of Laurent Chehere (France) and Anastasia Savinova (Sweden). She is also inspired by local artists such as Paul Elia and Gordon Leverton, who explore Hamilton's built environment through diverse media, often highlighting the industrial

features unique to the city. The project draws from both real locations and the strange, ephemeral spaces of dreams—places remembered, revisited, or imagined that may not exist in reality.

(un)familiar The aim of landscapes is to evoke amusement, amazement, curiosity, and a sense of welcome, offering viewers a space that feels familiar dreamlike. Twombley yet encourages dialoque about Hamilton's architectural past and future, inviting audiences to reconsider the everyday structures that shape both individual and collective histories.

The project combines local and global imagery: while Twombley photographs aathered uses worldwide as digital collage material, the focus remains on Hamilton's liminal architecture, merging the city's distinctive elements with fantastical structures from other locales. Whether newcomers or long-time residents, viewers are invited to experience the disorienting yet serene dreamscapes, feeling both out of place and at home within these meticulously constructed visions.

BEAUTY OF UNCERTAINTY

CURATED BY: ANNETTE AUTERI



Daniel Ross | Silver Linings

The Beauty of Uncertainty explores the transformative power of the unknown. In a world where familiar landscapes shift and once-clear paths dissolve, the exhibition invites reflection on resilience, possibility, and reinvention. The featured works investigate the delicate balance between chaos and creation, fear and freedom, loss and renewal. From the quiet poetry of a sky before a storm to the electrifying moment before a leap into the unknown, the artists illuminate the unexpected grace, strength, and hope that emerge in moments of transition. The Beauty of Uncertainty is a meditation on how uncertainty shapes perception, identity, and the way we engage with the world around us.

FEATURING ARTISTS: Emily Andrews | Esteban Atari | Kathleen Costello | Sonya de Laat | Corrine Duchesne | Mellisa Duguid | Andrea Eby Susan Hill | Keixpa | Roy Kohn | Lisa MacIntosh | Sara Mann | Dennis Montford | Marsha Newby | Morgyn Roberts | Daniel Ross | Breanna Shanahan | Justine Smith | Michelle Smith | Anne Smythe | Gordana Stiplosek | Kate Vasyliw | Heather Vida-Moore | Cloe Wagstaffe | Nikola Wojewoda | Cathy Yantsis | Kinga Zak



Emily Andrews Take Me Back Where I Came From



Cloe Wagstaffe | Three Wize Men



Corinnne Duchesne | Lerch Mixed Media On Mylar With Cut Shapes And Collage | 54" H x 64" W

THE BEAUTY OF UNCERTAINTY



Lisa MacIntosh | A Mother's Mourning | Birthday Silence



Dennis Montford | Embrace Life's Uncertainty Mixed Media On Gallery Cradled Wood Panel

THE BEAUTY OF UNCERTAINTY



Estaban Atari | Site Unsceen



Estaban Atari | First Principles In Excavation



Estaban Atari | Shift

TONES, TEXTILES, TRUTHS

CURATED BY: DAWN GRANT



Joanne Ring | Carpetography

Joanne Ring is a 2nd-generation carpet installer who transforms traditional techniques into contemporary textile-based art. Blending craft and history, her work critiques modern wastefulness while celebrating the domestic spaces we inhabit. Carpetography, a map of the Niagara Region made from carpet remnants, reflects personal history and a deep connection to home. She also draws on the shared history of carpet and furniture upholstery, traditions dating back to the 1800s.

Textile art is one of the oldest forms of human creativity threads that carry our stories across generations.

This year's theme celebrates the rich tapestry of cultural textile traditions: weaving, stitching, dyeing, printmaking, wearable art, and fabric-based installations.

Fuzzy Mall | Bruce

When choosing works, **Curator**, **Dawn Grant** was especially drawn to works
that honored craftsmanship, heritage
practices, and cross-cultural
connections — where fabric becomes a
storyteller in its own right.

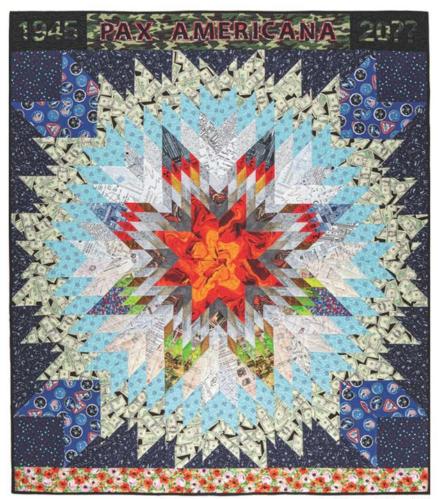


Andrea McDowel | Bloodroot



Kira Alexanian | Riverbank

FEATURED ARTISTS: Kira Alexanian | Gulay Alpay | Tanya Besedina | Viktoria Brave Breeyn | Maureen Cochrane | Kim Collins | Vanessa Crosbie Ramsay | Angela DeMontigny Emma Enright | Dawn Grant | Gretta F. Hildebrand | Adia Jamille | Derya Kolcu | Tania LaCaria | Leola Le Blanc | JC Lee | Fuzzy Mall | Nancy Mazzetti | Andrea McDowell | Cheryl Mitchell | Linda Joyce Ott | Vishwa Patel | Dana Peebles | Sarah Raymond | DeJeonge Reese | Kiran Reilly-Gill | Joanne Ring | Ravinder Ruprai | Leslie Smith-Aragona | Karen Thiessen | Tolu Oyetunji



 $\label{eq:Viktoria Brave | Pax Americana 2024 | 63" (w) x 74" (h) x 1" (d)} \\ Quilt - Cotton Fabric, Polyester Thread, Poly-Cotton Batting & Repurposed Polyester Backing \\$

Emerging textile artist Viktoria Brave invokes myths, archetypes, and symbolism to examine the entanglements of beings and systems within the Anthropocene—the human-made epoch. Using thread as both research theme and creative metaphor, she weaves together the unfolding story of the 21st century through quilting, embroidery, woodworking, and storytelling.



DeJoeonge Reese | Untitled 1 Synthetic Hair, Scrap Fabric | 25-35" L x 35" W 2024c



DeJoeonge Reese,

explores the history of
Black hair as a powerful
tool of survival and
communication. "From
grains sown into braids to
patterns used as maps, hair
carried both sustenance and
coded messages for our ancestors."

In parallel, quilts served as visual guides along the Underground Railroad, embedding hidden instructions within their designs.

Through this body of work, DeJoeonge Reese examines the deep connections between these traditions—braiding and quilting—as vital acts of resilience, innovation, and cultural continuity that continue to shape Black identity today.

TONES, TEXTILES, TRUTHS



Breeyn | Useless But Unstoppable Sequin Film, Thread, HTV, Acrylic Paint, Illusion Fabric | 14 w x 11 h inches

Breeyn is a studio artist and designer creating threedimensional, light-reflective works. Drawing on couture techniques such as tambour, embroidery, and handpainted sequins, Breeyn pushes the definition of the sequin. Her work merges fairytalesscience and flowers. insects, anatomy, and mythical creatures-into everyday magic.

Tanya Besdina's artistic journey began in Ukraine, where she studied Fashion Design and cultivated a deep appreciation for form, fabric, and the human body. Her practice explores vulnerability, strength, motherhood, and the sacred feminine through tactile forms and symbolic detail, often combining traditional Ukrainian embroidery patterns with fired porcelain threads.





Tanya Besedina "Threads Of The Earth" (Star Of Love Stone On The Porcelain Threads)

TONES, TEXTILES, TRUTHS



52.4823*N, 1.8900*W

RAVINDER RUPRAI

GLEANER, YOU CANNOT REAP WHAT YOU DID NOT KNOW HOW TO SOW.

SEPTEMBER 12 - OCTOBER 30

OPENING CELEBRATIONS: SEPTEMBER 26, 2025 | 7 PM - 11 PM

ARTIST TALK: OCTOBER 4, 2025 | 2 PM - 4 PM

MODERATOR: TOR LUKASIK-FOSS

STUDIO 301 | COTTON FACTORY | 270 SHERMAN AVE. N, HAMILTON

@RAVINDER RUPRAI

Meet the Artist



"Who are we in the absence of trauma?"

This is the haunting and essential question at the heart of Ravinder Ruprai's powerful new exhibition, Gleaner, you cannot reap what you did not know how to sow—a deeply personal and sculptural exploration of trauma, recovery and healing, and the fragile web connecting mind, body, and spirit.

Opening this September as part of Art Fair Hamilton 2025, the exhibition features over 40 artworks, including 30 from the artist's recent Wounded series and selected artworks from her ongoing Gold Box Series, alongside new pieces created over the past spring.

A Roadmap of Recovery

Ruprai's practice continues to examine how psychological trauma imprints itself onto the body and is passed, sometimes invisibly, across generations. Her work draws from epigenetics and lived experience, creating an evocative visual language that bridges anatomy, landscape, and cartography-mapping both internal terrains and invisible wounds.

"There's a fracture that happens when trauma enters the body," says Ruprai. "It alters our chemistry, our sense of equilibrium. I believe we are all fractured, all wounded. We're just at different levels of awareness—or denial."

In Gleaner, the pieces form a constellation of these fractures—an archive of rupture and repair. But this is not a show about despair. The work seeks understanding, It gleans.

The Act of Gleaning

The title of the show—Gleaner, you cannot reap what you did not know how to sow—emerged slowly, much like the process of recovery and reflection that informs Ruprai's practice.

Diagnosed with aggressive cancer in 2012, Ruprai describes the last decade as a period of honest self-inquiry, slowly piecing together the threads of past experiences to better understand how life had taken shape. "A gleaner is someone who gathers information slowly, deliberately," she explains. "It mimics the act of sewing—bringing something back together. It's an act of creating wholeness."

The double negative in the title is intentional, chosen to sit "uncomfortably in th mouth"—a poetic echo of how trauma lives in the body and the difficulty of language in articulating pain.

And yes, she adds, "most artists can't use the word gleaner without thinking of Millet." That iconic 1857 painting reminds us of the need to ensure even the smallest remnants are not wasted—that everyone deserves care and attention, especially those left behind.

Sculptural, Textured, Unflinching Ruprai's new work moves with confidence into the sculptural-visceral and anatomical forms suggesting scar tissue, cellular memory, and fragile architectures of healing. Some pieces carry the gold-leafed marks of restoration, others are raw and unsettled. Together, they feel like both wound and suture, map and mystery.

She offers no formal statement for the exhibition. Instead, she trusts the work to speak—and sometimes whisper—for itself.

Gleaner, you cannot reap what you did not know how to sow will be on view during Art Fair Hamilton, running September 25–28, 2025 at The Cotton Factory.

This is a show that asks much, but gives more. It is an invitation to look closely, to gather what's been left behind, and perhaps—if only briefly—to feel whole.

Join in for the Artist Talk on Saturday, October 4th, 2025 at 2:00 PM in CoWork, Studio 301 -270 Sherman Avenue North. Moderated by Tor Lukasik-Foss.



Wounded No. 5



TRENDING TIME

NATALIE HUNTER

SEPTEMBER 11 - SEPTEMBER 29

RECEPTION: SEPTEMBER 26

GALLERY 206 | COTTON FACTORY | 270 SHERMAN AVE. N, HAMILTON

Tending Time brings together a survey of photography, installation, and sculpture from the past seven years of Natalie Hunter's artistic practice.

Tending Time brings together a survey of photography, installation, and sculpture from the past seven years of Natalie Hunter's artistic practice. Mostly known for her intricately layered photo-based installations on transparent film, Hunter

studies the complexities of time, space, memory, and the senses through an interplay between image, material, light and form. With a fascination for both image making and working with materials by hand, her research and studio practice poetically investigates the shifting sensory experiences of light, colour, time, consciousness, and motion as they relate to memory and perception in our digitally saturated culture. In Tending Time, her evocative

installations composed of image and sculpture create contemplative spaces and experiential encounters that become poetic meditations on the act of making, the fluidity of memory, and our relationships with the material and immaterial worlds we exist in.

Natalie Hunter acknowledges the generous support of the Canada Council for the Arts and the Ontario Arts Council.



Crystal Garden, Ground Cover 03



Crystal Garden, Ground Cover 03



Crystal Garden, Lilac Field 01

FROM THE COCKPIT TO THE CANVAS

MATT DAMPIER

STUDIO 235 STOREHOUSE | COTTON FACTORY | 270 SHERMAN AVE. N, HAMILTON



Born in the UK and raised between Oman and Cyprus, Matt Dampier grew up immersed in diverse cultures that nurtured a lifelong love of travel. He eventually settled in Canada, where he spent twenty-five years as a commercial pilot, navigating continents and experiencing the world from a rare vantage point.

Four years ago, Dampier shifted from cockpit to studio, graduating with honours from Sheridan College and launching his career as a visual artist. His aerial landscapes have since been exhibited in Toronto and Hamilton galleries, featured in his first solo show, and continue to evolve through his current residency at the Cotton Factory in Hamilton.

Drawing on memories of flight, Dampier translates the view from above into paint. His works capture winding rivers, shifting coastlines, and mountains casting long shadows, revealing the Earth as a place where borders disappear, patterns emerge, and beauty is found in the whole. His paintings invite viewers to share in that rare perspective — one where distance brings clarity, and the world unfolds in calm, connected harmony.







BRICKWORKS

CURATED BY: NATALIE HUNTER SUSAN BARTON-TAIT AND CORINE VAN HOEVE

GALLERY 248 STOREHOUSE | COTTON FACTORY | 270 SHERMAN AVE. N, HAMILTON

An exhibition of paintings and hand-made paper sculptures that touch on the historicity of Canada through the utilitarian object of a brick. The image of a red brick is physically embedded in the regional architecture of Hamilton's neighbourhoods, but also becomes a deeply seeded memory that permeates the consciousness of Hamiltonians. Susan Barton-Tait and Corine van Hoeve both use these iconic red bricks as symbols, references, and material traces in their work.

BRICKWORKS is an exhibition of sculpture and paintings by Susan Barton-Tait and Corine van Hoeve

Curatorial essay by Natalie Hunter

Walking through Gage Park, I meet a familiar site; rusty red pigmented dust coating the road, with row upon row of stacked bricks piled high like towers in the yard by the railway. This is what I remember as a child while walking along the paths with my grandfather feeding squirrels in the park. When we'd reach Lawrence Road he'd point out the iconic brick oven stack of Hamilton Brick Works just across from the baseball fields.

Hamilton Brick Works occupies prominent location alongside Hamilton's escarpment. Embedded directly into the rich red clay at the base of the mountain, bricks were churned out of this factory for over a century. These same bricks were used to build my grandparents home along Cumberland Avenue, and likely used to build many others in Hamilton's historic neighbourhoods. The image of a red brick is physically embedded in the regional architecture of Hamilton's neighbourhoods, but also becomes a deeply seeded memory that permeates the consciousness of Hamiltonians.

Susan Barton-Tait and Corine van Hoeve both use these iconic red bricks as symbols, references, and material traces in their work.

Often escaping our immediate notice, the brick is a mass produced construction material that forms the foundation of a home. Susan Barton-Tait uses the brick as an object to encase and trace, while referencing the process, seriality, and labour in which these bricks were originally made. Using a single brick as an inverted mould, she coats the sides of each brick in layers of wax. When the wax cools it is peeled off to form a two-dimensional skin that becomes a mirrored mould. Susan then begins a labour intensive process of applying paper pulp to the moulds. Layer by layer the pulp is added to form a twodimensional trace of the brick surface captured in wax.

When the pulp dries into paper, it is peeled off of the wax mould and folded back into a three dimensional form that mirrors the original brick. Maintaining volume, but lacking weight and mass, these impressions of a brick are stacked, piled, and jumbled into mounds containing hundreds of delicately cast paper bricks that maintain the subtle nuances and details of the original found brick. Like a brickmaker shaping clay into identical rectangles using a mould, Susan repeats her process over and over again; forming impressions and traces of the brick held within the delicacies of paper.



The juxtaposition between the heavy, dense, red brick, and the subtle weightlessness of the white paper softens this utilitarian object. Quiet and understated, with an aesthetic that mimics the texture of braille, Susan's bricks are impactful in their own right. They are embedded with elements of her hand-made, fibre-based, and time consuming process that counters the industrial process in which bricks are formed, fired, and hardened for building materials.

Brickmaking and bricklaying are highly skilled trades crafts. A bricklayer spends years as an apprentice honing their craft until the acts of mudding, laying, and pointing with a trowel become second nature. For Corine van Hoeve, witnessing the ease with which bricklayers wield a trowel to build a wall in her Dundas home is akin to the thick layers of oil paint that build up in her paintings using palette knives and broad brushstrokes. Blocking in the image while painting the brick from life, Corine uses scale and impressionist realism to celebrate the humble brick.

Her large scale painting of a single individual brick functions as a heroic portrait of a long used but often overlooked building material. Larger than life, these paintings isolate Hamilton's iconic brick found in many working-class dwellings and heritage homes across the city. Highlighting the stamped Hamilton name, this humble brick is raised to the status of high art. The subtle nuances captured in thick impasto celebrates the labour associated with brickmakina and construction work. Employing a palette of warm burnt umber, and burnt sienna, Corine's smaller paintings on paper maintain the immediacy of the painting process.

Often produced a la prima in a matter of hours, each painting contains traces of the artist's hand. Layers of palette knife and brush work almost read like wet clay before a brick is dried and fired. Clustered together in compositions of three to five, these true to life sized paintings allow me to imagine what is underneath the pure white drywall of the space they hang in. It's as if Corine has peeled back the wall to reveal the foundation of the building underneath. Her use of trompe l'oeil heightens this assumption, and I am unable to distinguish the real brick wall from its skilled copy.



The utilitarian brick as an art object within art history is nothing new. Long before Carl Andre was stacking bricks in minimalist sculptural gestures in the 1970's, bricks were individually hand made and used by indigenous cultures across the world to build civilizations that are still standing today. Many cities of Europe and the British Isles were shaped by bricks during the industrial revolution. This humble material contains a rich global history. With an astute attention to materials, process, and the meaning they create, Susan's paper bricks, and Corine's

oil paintings transform Hamilton's humble red brick into poetic gestures of regional labour, and a powerful symbol of what it takes to build a home. Using processes that reflect their respective disciplines Susan Barton-Tait and Corine van Hoeve reframe and reimagine the humble Hamilton brick as a social, and cultural signifier. Their approaches to making reflect processes of labour and memory embedded within Hamilton's core values and history as a working class city. And they make visible the influences of architecture in our daily lives

ARTIST BIOGRAPHIES

Susan Barton-Tait has been exploring concepts of home, impermanence, fragility, repetition, and everyday life in her fibre-based art practice since 1972. Employing weaving, knitting, batik, crocheting, felting, and paper making, she uses these processes connected to craft and women's work to manipulate materials and create meaning. Susan studied at Queen's University, University of Iowa, University of Manitoba, and the Banff School of Fine Arts. Her work has been presented in solo, group, and touring exhibitions, earning recognition and awards from various granting agencies including Manitoba Arts Council, City of Winnipeg, City of Hamilton, and Banff Centre for the Arts. Her work has found its place in both public and private collections, including esteemed collections such as the Manitoba Visual Art Bank, The Canada Council Art Bank, and the Massey Foundation. She currently lives in Hamilton, Ontario and calls The Cotton Factory her creative home.

susanbartontait.com

Corine van Hoeve is an emerging contemporary painter in Hamilton, Ontario and calls The Cotton Factory her studio home. In her work she explores various societal themes, often painting and drawing from observation using oil paints, watercolours or handmade inks. Corine completed degrees at The University of Toronto, Western University, and University of Guelph before participating in Advanced Studio courses at the Dundas Valley School of Art. Her work has been shown in solo and group exhibitions in Hamilton, Guelph, Dundas, Grimsby, and Toronto, and she has been painting since 2012.

cvanhoeve.ca



TH&B COLLECTIVE

REPURPOSI

TH&B COLLECTIVE: SIMON FRANK | DAVE HIND | IVAN JURAKIC | TOR LUKASIK-FOSS

SEPTEMBER 26 - 29

IMPERIAL ROOM, $\mathbf{3}^{RD}$ FLOOR, MILL BUILDING | COTTON FACTORY | 270 SHERMAN AVE. N, HAMILTON

TH&B is the creative partnership of Simon Frank, Dave Hind, Ivan Jurakic, and Tor Lukasik-Foss, whose projects respond to rural, urban, and post-industrial environments of the Great Lakes region. To mark the launch of their recently revived and updated website www.thbcollective.ca, the collective will install a recontextualization of their earlier work 'Resurrection' as part of the 2025 Art Fair Hamilton.





Dahlia Elchavbini | Moment of Trancendance Oil On Canvas | 36" x 36"

THE SPACES BETWEEN

CURATED BY: JILL LETTEN | LAURA HEANEY

SEPTEMBER 15 - OCTOBER 15

1ST FLOOR, MILL BUILDING | COTTON FACTORY | 270 SHERMAN AVE. N, HAMILTON

A figurative show co-curated by Jill Letten and Laura Heaney, meant to explore the ways in which the human form interacts with both positive and negative spaces.



Michaela Lucio, Working Hands and Kitchen Magic, Waxed Watercolour on frosted Mylar mounted on Canvas 24' x 24'





Sandra Manzi | Anna Asleep Oil On Canvas | 20" x 16"

FEATURED ARTISTS: Jill Letten | Laura Heaney | Marsha Newby | Tanya Besedina | Robyn Asquini | Justine Eva Smith | Adil Amin | Jess Francis Petrie | Michaela Lucio | Dalia Elcharbini | Rachelle Wunderink | Serum Okoro | Jeff Hayward | Albany Sutherland | Jessica Mitchell | Najmeh Baghishani | Devon Martin | Sandra Manzi | Jennifer Claydon | Emily Andrews | Cristian Fowlie | Makhism | Elissa Barber | Dana Peebles | Sean McCormack | Mel W. Marshall | Leighton Bannock | Maddy Gordon | David Wierzbick | Jason Lee Rhyno | Breanna Shanahan | Paul Watson | Stylo Starr | Melanie Cheung | Judy Duggan-McCormack



ABRAHAM OGOBOSE



NOTES TO SELF STUDIO 213 SMOKESTACK GALLERY | COTTON FACTORY | 270 SHERMAN AVE. N, HAMILTON

Smokestack Gallery is proud to present a solo exhibition of new prints by Hamilton-based artist Abraham O. Oghobase, opening in conjunction with Art Fair Hamilton 2025.

Titled Notes to Self: New Works by Abraham O. Oghobase, the show features a striking series of silhouettes rendered in silkscreen, produced during his recent residency at Smokestack's Analog Studio.



Jude Marion | Coming Apart At The Seams Cyanotype On Cotton, Machine Stitching, Acrylic Paint

THE PRINTMAKING SHOW

CURATED BY: TARA WESTERMANN

The Printmaking Show is a dynamic juried exhibition that explores the bold, tactile, and experimental world of print.

FEATURED ARTISTS: Don Carr | Laura Fedynyszyn | Laura Kay Keeling | Keixpa Zana Kozomora | Katherine A. Laird | Jude Marion | Cornelia Peckart | Tricia W. Rawlins | Breanna Shanahan



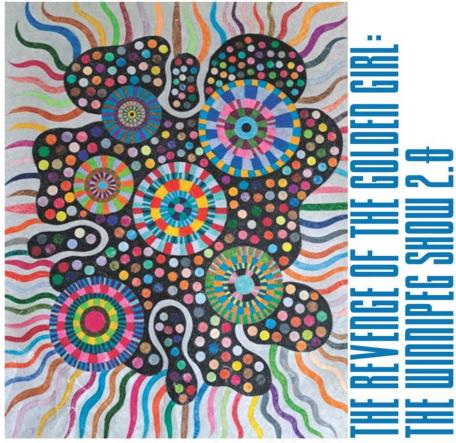
T.W. Rawlins | Riding To School



Don Carr | Old Roads Labyrinth



Don Carr | Before Flight



Rhianne Favelle | Plenty O'Fish

CURATED BY MICHAEL SCHELLENBERG WITH SUPPORT FROM STEPHEN BULGAR GALLERY

SEPTEMBER 26 | 7 PM - 11 PM

 $1^{\rm ST}$ FLOOR, MILL BUILDING | COTTON FACTORY | 270 SHERMAN AVE. N, HAMILTON

The first Winnipeg Show debuted at the city's art gallery in 1975. A curation of the most significant artists of the time, it made reputations and solidified the Centre of North America as a place to which people needed to pay attention.

Caven Atkins courtesy Ingram Gallery | Paul Butler, William Eakin, Clive Holden, Sarah-Anne Johnson courtesy Stephen Bulgar Gallery | Rhianne Favelle | Takashi Iwasak | Ildiko Nova | Tracy Charette Fehr | Marcel Dzama | Michael Schellenberg | Diana Thorneycroft courtesy Michael Gibson Gallery





Tracy Charette Fehr

Growing up, I had a poster for something called The Winnipeg Show. Christina Pflug's iconic painting of a woman looking out her back window over a midcentury modern suburb was depicted. I moved it from apartment to apartment to my house, and I always wondered about the show and which artists it celebrated. It turns out that it was first mounted in the mid-1970s by X, the curator of Canadian Art and X, the curator of Contemporary Art. It was quite revolutionary for its time: a selection of art by Winnipeggers mounted at the Winnipeg Art Gallery. And it was first mounted 50 years ago.



Tracy Charette Fehr | Stitched Identities

This wall of art from Winnipeg happened because of a conversation at The Beckett Gallery on Locke Street here in Hamilton, during Tom Wilson's recent show: "You know Michael," Tom quipped, "your hometown and Hamilton are essentially the same city." I thought about it, and I had to agree. Except for one fact: Winnipeg doesn't have a huge megopolis sprawling out next to it. Tom also mentioned that I should go visit the Cotton Factory. I did, met Annette, and next thing I knew, she asked me to curate a wall for the Art Fair Hamilton. Sure, I said, not quite knowing how I would do such a thing.

It is with sheer joy that I immersed myself in the work of familiar artistsheroes of mine: Marcel Dzama, Diana Thorneycroft and Wanda Koop, and went down a rabbit hole finding some emerging and undiscovered artist who have been practising for years. Winnipeg is a strange little city, often focused on itself. What is it that forms its distinct sensibility and its cultural sensibilities and institutions: Folklorama, Rainbow Stage, the Plug-In Gallery, Salisbury House, Rae & Jerry's, the Jets, Selkirk Avenue and Seven-Eleven all rolled into one. What binds this show together? The artists in this show share one unique quality: an imagination that tempers joy with despair, often with absurdity, and finds beauty in it all. Winnipeg artists, in their isolation chamber of a city, while aware of what is going on in the larger world, focus mainly on their practice. Winnipeggers never worry about being world class-they are in this isolated city in the middle of nowhere- and know the pursuit of such an ambition may in fact be quite foolish. Leesa Streifler, whose remarkable work is included in this show, talks about how women's work has for so long been marginalized, kept to the edges. And yet, Winnipeg has, since the 1970s, fostered the careers of some amazing female and LGBTQ+ artists that in other places might not have risen to prominence. One artist mentioned to me that there was not a viable gallery culture in the city, and so artists have not been restricted initially by what the market may favour, and so many look outwards to other cities to market their work

Perhaps it is the liminal nature of the city, operating outside the main arena, partnered with the particular sensibility that has governed the curators and gatekeepers of our art institutions, that has forged a truly distinctive Winnipeg zeitgeist. Paradoxically, the art that is forged out of this city's imagination is indeed, not so much world-class, but in a class of its own. What is it that obsesses the artists of Winnipeg, and makes the art they produce so often distinct? I have some ideas, but I hope this exhibit leads you to come to your own conclusion.

It is a testament to all this great art that made me laugh, or puzzled me, or allowed me to soar over the clouds. I hope that William Kurelek, for me, the greatest artist of them all with Winnipeg roots, would be proud. I actually know he would be.

- Curator, Michael Schellenberg



Tracy Charette Fehr | Stitched Identities | Detail



24 Hours 6145, March 12, 2012© William Eakin | Courtesy Stephen Bulger Gallery



Semiotics Aside (Landscape 041), 2016© Paul Butler | Courtesy Stephen Bulger Gallery



Untitled (Readymade Bouquet) 01, 2019–2021© Paul Butler | Courtesy Stephen Bulger Gallery

REVENGE OF THE GOLDEN GIRL:

WINNIPEG SHOW 2.0 honours that legacy, including significant work made in Winnipeg since the beginning of the twentieth century. And it also brings to light a group of yet unrecognized artists that have been practicing over the years.

As John K Samson writes, the tension that is central to the id of the artists of Winnipeg is who leaves, and who are leaving, and who is left behind. And the art they make reflects the paradoxical relationship its citizens have to being part of "ONE GREAT CITY".



LESIA MOKRYCKE | EMPIRE OF THE SUN Oil On Canvas | 39x60"

EMERGENCE

FEATURES ARTISTS FROM THE SHARESPACE 2.0 COLLECTIVE CURATED BY: PATTY M LYNES

FEATURED ARTISTS: Abra Bergen | Vivienne Bissell | Monica Brinkman | Tom Broen | Heather Cameron | Ann Roy | Eddy Edgar | Emma Enright | Paul Enright | Stev'nn Hall | Shari Lee Hollis | Tim Kaz | Janice Kovar | Patty Lynes | Jon McTavish Lesia Mokrycke | Lynne Ryall | Jody Shaboluk | Chris Schaefer | Willie Van Caulart



Sheri Lee Hollis | Gateway 72 Oil, Gold Leaf On Wood Pane | 36 x 36"

EMERGENCE



Tim Kaz | A Fin-Bearing Social Acrylic On Canvas | 48 x 36"



Jody Shaboluk | Me Without You Acrylic On Canvas| 16 x 20"



Tom Broen | Niagara Gloaming Acrylic On Canvas | 18 x 24"



ABSTRACT PERSPECTIVES

Acrylic On Canvas | 18 x 18"

CURATED BY: KAREN KLUCOWICZ

SEPTEMBER 18 - 29 MAIN EVENT SPACE

"Abstract Perspectives" is a bold and thoughtfully curated exhibition that brings together six artists whose work explores abstraction as a profound form of expression. With a focus on rhythm, visual balance, and non-representational narrative, curator Karen Klucowicz invites viewers to experience abstraction not as something to be deciphered, but as something to be felt — deeply, intuitively, and personally.

FEATURING ARTISTS: Beverly Allen | Karen Klucowicz | Donna Lacka Laura Roberts | Gayle Yaksich

Beverly Allen | Impermanence | Eco Prints On Japanese Mingel Paper | 31×21.25 "

ABSTRACT PERSPECTIVES



OUR GARDEN WALL

Patty Lynes | Laking Garden Acrylic on Canvas | 20 x 20"

PRESENTED BY THE WOMEN'S ART ASSOCIATION OF HAMILTON

SEPTEMBER 26 - DECEMBER 8

OPENING CELEBRATIONS: SEPTEMBER 26, 2025 LOCATION: 2ND FL. STOREHOUSE GALLERY | COTTON FACTORY | 270 SHERMAN AVE. N, HAMILTON

FEATURING ARTISTS: ALISON NICCOLS | LJUBA SIMOVIC | JOSSIE VERHOVSEK | CHRISTINE MACK | DEBORAH KANFOR | ZORICA SILVERTHORNE | LESLIE ROGERS | MAIRI PENDER | PATTY LYNES | PAMELA DEY | STEPHANIE SIKMA | KAREN LOGAN



Dawn Grant

ART YOU CAN WEAR

DAWN GRANT

SEPTEMBER 15 - DECEMBER 15

OPENING CELEBRATIONS: SEPTEMBER 26, 2025 LOCATION: 4^{14} FLOOR MILL BUILDING | COTTON FACTORY | 270 SHERMAN AVE. N, HAMILTON



Dawn Grant designs wearable art, blending her experience in makeup, special FX, and prop design to create art that is introspective and visionary. Her interest in textiles and sustainability drives her passion to explore recycling, fabric manipulation, and untraditional techniques in developing beautiful and innovative works of art you can wear.

APOSTOLEAS

LIVE PERFORMANCE WITH PROJECTION MAPPING

SATURDAY SEPTEMBER 27 7 PM - 11 PM

APOSTOLEAS evolvina an interdisciplinary project that explores the pro-found interplay between music and visual art in real time. Rooted in true collaboration. it brings together musicians, painters, technologists, and designers to create immersive, multisensory experiences that push the boundaries of artistic expression.

At its core, Apostoleas is an experiment in artistic transmission—capturing the ephemeral moment of creation and



transforming it into something tangible, shareable, and ever-evolving. Through live performance, digital projection, and interactive installation, we reimagine how audiences engage with art by incorporating interactivity, accessibility, and deep sensory immersion.

Hamilton-based artist collective, Apostoleas has presented immersive audiovisual experiences that merge live music, painting, and digital media in real time.

COMMON TREAD

AD HOC ABSTRACT

SEPTEMBER 26 - 29

OPENING CELEBRATIONS: SEPTEMBER 26, 2025 | 7 PM - 11 PM LOCATION: 1ST FLOOR INTERIOR COURTYARD | COTTON FACTORY

AD HOC COLLECTIVE: Nancy Benoy | Natasja Bischoff | Tania LaCaria | Stephanie Seagram

Common Thread brings together women artists in a striking collaborative sculpture made from reclaimed wood, rope, and textiles. Beginning with separate creations, they unite their works into one monumental piece, exploring how sustainability, individuality, and community are all bound by a shared thread. See it come to life at the Cotton Factory during this year's Art Fair.

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PATTY LYNES

905.515.0524 plynes@gradina.ca **plynes.ca**







Annette Creates art

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