

2019 Juried Exhibition

October 25, 2019 - January 5, 2020

Coordinators Michaela Lucio, Phil Vanderwall
Juror Matthew Ryan Smith
Printing CM Design & Print

ISBN 978-1-928127-19-2 © 2019 Thames Art Gallery

Acknowledgements

The Thames Art Gallery extends its gratitude to Matthew Ryan Smith for his involvement in the selection of this exhibition. The Gallery thanks all the artists who submitted to this years Juried Exhibition.

Cover: **Anne-Marie Cosgrove** *Flânerie*, 2018; 76 x 61 cm; acrylic on birch panel

List of Works

Peter Adams

Every Increased Possession Loads Us with New Weariness, 2018;
15 x 21 cm each panel; oil on ipad packaging

Bev Brawley

Totems, 2019; 46 x 61 cm; acrylic on canvas

TJ Brown

Adjacent, 2019; 92 x 92 cm; acrylic on canvas

Jessica Caissie

STOP, 2019; 51 x 40 cm; oil on canvas

Susan Campbell

Invisible Threads are the Strongest Ties, 2019; 30 x 22 cm ea. panel,
overall dimensions variable; mixed fibre with Rayon

Anne-Marie Cosgrove

Flânerie, 2018; 76 x 61 cm; acrylic on birch panel

Wayne Gascho

Wired, 2019; 102 x 76 cm; acrylic on canvas
Urban Perspective, 2019; 61 x 91 cm; acrylic on canvas

François Grenier

Cabossé 8, 2019; 28 x 14 x 14 cm; ceramic

Cathy Groulx

Stepping Stones, 2017; 122 x 122 cm; oil on canvas

Michaela Lucio

Mottled Toile, 2019; 91 x 86 cm; watercolour on frosted Mylar
Honey I'm Home (series), 2017-2018; 32 x 28 cm each; oil on panel

Jackie Lyons

Hamilton, 2017; 61 x 91 cm; acrylic on panel

Lori MacDonald

Magnetawan I, 2019; 92 x 117 cm; acrylic and mixed media

Gisele Poisson

Untitled Pink, 2019; 122 x 122 cm; mixed media on wood panel

Graeme Skelton

Hidden Layer #6 (Firmament), 2017; 153 x 122 cm; oil on canvas

Martin Stevens

Untitled (1), 2019; 61 x 54 cm; acrylic and mixed media

Patrick Stieber

Rest- Erie; 2017; 61 x 61 cm; photography, flush mounted

Lorie Thibault

Hidden, 2019; 46 x 33 cm; pen and ink

Isaac Watamaniuk

Extenuating Circumstances, 2019; 153 x 137 cm; acrylic on canvas

Jessica Wyma

Feelings of Home; 2019; 61 x 92 cm; acrylic and mixed media on canvas

Petra Zantingh

Like a Tree Planted, 2019; 61 x 61 cm; water based media



75 William Street North
Chatham, Ontario N7M 4L4
519.360.1998
www.chatham-kent.ca/TAG



Thames Art Gallery exhibitions and programs are generously supported by the Canada Council for the Arts, the Ontario Arts Council, and the Municipality of Chatham-Kent.



THAMES ART GALLERY JURIED EXHIBITION 2019



(top) **Wayne Gascho**
Urban Perspective, 2019; 61 x 91 cm; acrylic on canvas

(top) **TJ Brown**
Adjacent, 2019; 92 x 92 cm; acrylic on canvas

(left) **Lorie Thibault**
Hidden, 2019; 46 x 33 cm; pen and ink

(above) **Graeme Skelton**
Hidden Layer #6 (Firmament), 2017; 153 x 122 cm; oil on canvas

(right) **Patrick Stieber**
Rest- Erie, 2017; 61 x 61 cm; photography, flush mounted

(right) **Gisele Poisson**
Untitled Pink, 2019; 122 x 122 cm; mixed media on wood panel

Juror's Statement

Writing about the difficulty of selecting artworks for a juried exhibition is something of a cliché in juror's statements but there's truth to it. Selecting the longlist, shortlist, and juror's choice awards is seldom simple or straightforward. It often forces the juror to omit works that they otherwise prefer and enjoy; it also challenges them to include works that they're initially adverse to, those that force the juror to question and reflect upon their pre-conceived ideas, feelings, and tastes towards art. In my opinion, this is something that needs to be unsettled from time to time. The jurying process creates a mode of self-criticism and introspection that I, as a curator, value tremendously. For this I thank each artist who submitted work for consideration. Your work made a significant impact.

As a juror, I am provided with images for every artwork submitted for consideration. Like many of you, I am drawn towards artwork that emotes, antagonizes, surprises or better yet - confuses. I can tell you this: each of the works selected for the exhibition struck me in several, if not all, of the categories listed above. Perhaps more importantly, they moved me in a way that made me want to see each work in person; to experience it in the flesh. I was curious to see what

it looked like up close and from far away, what it would be like to interact with it in real time and space. In other words, I wanted to gain knowledge and an experience from it that I cannot acquire from seeing an image on a digital screen — I wanted a meaningful conversation.

It is my hope the works selected for the exhibition speak to you in ways that they did for me, some loudly and others in whispers.

Juror - Matthew Ryan Smith Bio

Matthew Ryan Smith, Ph.D., is the Curator of Glenhyrst Art Gallery in Brantford Ontario. Smith is also the literary editor of *First American Art Magazine*, the largest Indigenous Arts Magazine in North America, and the Canadian section editor of the *Art Market Dictionary*, the first comprehensive reference work on the art market and its history. He also sits on the editorial board of the *Moving Image Science Research Group* at Kiel University, Germany. In 2012, he earned his Ph.D. in Art and Visual Culture from Western University. Matthew has published extensively on art and visual culture in publications including *Canadian Art*, *Border Crossings*, *Prefix Photo*, *ESSE Arts + Opinions*, *Blackflash*, *C Magazine*, *Alternatives Journal*, and *FUSE*.