

View Find Her

Exhibiting Artists:

Kim-Lee Kho

Soka Lazara

Cat Marchese

Dainessa Nugent-Palache

Janice Reid

Peggy Taylor Reid

Sage Szkabarnicki-Stuart

Guest curator:

Fausta Facciponte

AGM
ART GALLERY OF MISSISSAUGA

View Find[er]

View Find (H)er: Finding Women Working in Photography 2022 is the first step in a project that aims to find and showcase the work of women artists that have a connection to Mississauga. The title of the exhibition references the eyepiece on the camera, known as the viewfinder, that a photographer holds close to their eye when taking a picture. Like the viewfinder, View Find (H)er is about looking and finding; it discovers a remarkable range of works and highlights a promising array of women artists.

Exhibiting Artists include Kim-Lee Kho, Soka Lazara, Cat Marchese, Dainesha Nugent-Palache, Janice Reid, Peggy Taylor Reid, Sage Szkabarnicki-Stuart.

View Find (H)er is part of the Scotiabank CONTACT Photography Festival. Established in 1997, CONTACT is a not-for-profit organization celebrating the art and profession of photography.

View Find (H)er is curated by Fausta Facciponte

Fausta is a visual artist and professor of photography in the joint Art and Art History Program at University of Toronto Mississauga and Sheridan College. She received her BA from the University of Toronto and her MFA from Lesley University in Cambridge, Massachusetts. Fausta has shown her work both nationally and internationally and has received grants from The Canada Council of The Arts and Ontario Arts Council; and in 2018 Fausta was a finalist for the K.M. Hunter Award. Her photography is represented by the Stephen Bulger Gallery in Toronto.

Her curatorial work focuses on the expressive possibilities and visual language of photography. She seeks to investigate how we consume photography in the digital space, often questioning the meaning of the medium in an oversaturated world of photographic images. She approaches her curatorial work as she approaches her photography practice—aiming to create an entry point for the audience and forge connections. Her curatorial work celebrates a diverse range of artists from the Peel Region and creates opportunities for them to showcase their work in Mississauga. She has organized over 70 exhibits and supported over 140 artists to showcase their work in the Peel Region, through an ongoing series of exhibitions that she founded and self-directed.



Dainesha Nugent-Palache (b. Toronto, ON.) holds a BFA from Ontario College of Art and Design University (2016) where she was the recipient of The Dorothy Hoover Research Award, and an OCAD University Photography Faculty and Friends Award. Her work has been exhibited Nationally through venues such as Patel Brown, the National Gallery of Canada, The Portrait Gallery of Canada, Prefix Institute of Contemporary Art, Gallery TPW, the Art Gallery of Ontario, and TRUCK Contemporary, and internationally in New York, Finland, and Vienna. Her work can be found in The Wedge Collection, Toronto Dominion Bank Art Collection, EQ Bank Art collection, as well as several private collections. Nugent-Palache was a 2021 recipient of the Scotia Bank New Generation Photography Award. She currently lives and works in Toronto, ON. and is a founding member of Toronto artist collective and gallery the plumb.

Black as Tar

Artist: Dainesha Nugent-Palache

This work is part of a triptych of photographs—Red Bone, High Yellow, Black as Tar—that stem from my observations around the language used to speak about black skin, colourism, and the often hierarchical connotations embedded in the terms used to describe different skin tones (eg. black as tar = dark and undesirable, high yellow = bright and elevated). I wanted to illustrate these phrases quite literally in the images.



My Father's Things

Artist: KimLeeKho

My Father's Things is a series that creates an indirect portrait of my father, who passed away last year, by documenting his clothing and other personal effects.

The clothing he chose and wore, wore out even yet never discarded, is imbued with the memory of him, and the life he led while in them. Likewise the mundane articles that he collected, valued and used (or spent a lifetime planning to use).

The shirts presented in View Find(H)er are the launch of this new series and represent a departure from my usual, layered way of working. There is such rigour and discipline required of a tabletop photographer looking to document even the finest details, which, despite working against my nature, I needed for this work.

These pared-back, detailed images whisper, but they have a lot to say, especially in details like: vintage labels (from Canadian stores or garment industry that don't exist anymore), a broken button, worn collars, frayed edges, some hand-mending.

My father grew up in Indonesia during the Japanese occupation in WWII followed by the war for independence from Dutch colonial rule. Those experiences shaped him, making him frugal, and profoundly resistant to throwaway culture.

Perhaps in my drive to document his belongings, I have become his heir: the photographs a way for me to resist letting go of these items, imbued as they are with so many memories and associations, which cascade over me whenever I handle them.

Kim-Lee Kho is a Brampton-based multidisciplinary artist exploring personal experience as a gateway to broader human concerns.

A member of The Red Head Gallery collective since 2018, she's participated nationally in exhibitions, residencies, and mentorships; and won a number of awards.

Kho is a popular and experienced art educator, speaker, and juror, teaching art to adults in a variety of digital and traditional media.

Kho's solo exhibition *Burnt Offerings*, also part of the Scotiabank CONTACT Photography Festival, runs May 4-21 at The Red Head Gallery in Toronto.

Website: www.kimleekho.ca

Instagram: @kimleekho

YouTube: <https://www.youtube.com/c/KimLeeKhoArtist>

Facebook: KimLeeKho.artist



Soka Lazara (she/her) is a mixed Costa Rican, Nicaraguan, French-Canadian, and German lens-based artist and facilitator based in Mississauga. She completed her BFA in Photography Studies at X University. In her artistic practice her work revolves around self-portraiture, editorials, and documentaries. In her practice, she utilizes mixed-media to conceptualize and alter her photographs.

Me, Myself, and I

Artist: Soka Lazara

The series Me, Myself, & I is a self-portrait series exploring the interaction between myself when I'm alone. When I was younger I felt it difficult to spend time by myself and I always felt the need to be with others. Over time the need to always be with others faded and I learned that spending time alone is the only company you need sometimes. The images aim to portray a typical day of my interactions. The usage of clones throughout the photographs is to represent the idea of hanging out with myself. Quoted from the movie *Submarine* (2010) by Richard Avoade "In many ways I prefer my own company, it gives me time to think."





Cat is an ardent creative, a passionate drummer, inventive photographer and entrepreneur. She began a marketing business in 2012, has toured Canada, the U.S, Central America and Europe drumming for a variety of bands, and continues to uncover new and creative ventures within the arts.

Cat's Citybonez™

Artist: Cat Marchese

Her current photographic endeavour is galvanized by her reverence for historical bricks. During the isolation forced upon us by Covid-19 in early 2020, in search of solitude and purpose, Cat walked the city. She turned to parks, demolition sites and some of Toronto's wilder spaces digging through the cast-offs of dilapidated demolished structures, exhuming the mud bones of what once was. The once elaborate and peopled places - their ghostly bones - were as intriguing to her as their shed historical skin.

Cat's Citybonez™ pays historical photographic homage to our stately skeleton, building blocks manufactured by local brickyards dating back to 1889. The bricks she finds were used to build landmarks such as Massey Hall, Casa Loma and the Ontario Legislature offering a fascinating glimpse into the wardrobe of our collective architecture. But more than this, these bricks - these beautiful bones of our evolving city - provide comfort. There is consolation in the planned impermanence of our built environment; in the predictable and continuous cycle of human destruction and creation.

Cat's work has been at: Toronto Outdoor Art Fair, Art Gallery of Mississauga, Art Gallery of Hamilton, International Women's Day at Leslie Grove Gallery, Artist Project and Riverdale Artwalk.



Janice Reid (Canadian, Jamaican, b.1987) is an emerging artist who grew up in Toronto, currently based in Brampton, On. About 3 years ago, Janice delved further into her practice and focused on themes of identity, womanism and community.

Reid's vibrant, colorful contemporary style has captured her subjects in beauty expressed in love, celebrating the strength and resilience of black people through a womanist lens. Janice's artistic style has been shaped by a breadth of musicians, photographers, and mixed media artists. Her body of work explores themes like womanism, blackness, and diasporic identities. Through photography, she uses portraiture and fashion as a tool to leverage and amplify the voices of marginalized communities.

Selected Works

Artist: Janice Reid

Webster defines a muse as "an inspiration or guiding genius". According to Greek mythology, the Muses were the nine daughters of Zeus and Mnemosyne and personified knowledge and the arts, such as science, poetry, and dance. The notion of "muse" has always been present in the art world and has been used as an inspiration source. Throughout my life, black women have served as my inspiration. However, history has ignored the contributions black women have made to society and the arts. In these two series, I explore the connection between two female black muses of the past and present.

Real love series

Using Toronto as a backdrop, the series explores the relationship between artist and muse. In the real love series, we examine the concept of black womanism and sisterhood in interpersonal relationships. Over the course of three sets of images, society's assumptions about black women and the urban landscape shift from harsh to intimate and inviting. This is done through the shared sisterhood between photographer and muse.

Fanny Eaton Series

These photographs were inspired by Fanny Eaton, a Jamaican model who was one of the muses of the Pre-Raphaelites Brotherhood. Paintings of Eaton which depict her likeness or presence include those by John Millais, Joanna Boyce, Simeon, Rebecca Solomon, Dante Gabriel Rossetti, and Frederick Sandys. Using a contemporary lens with the subject having the ability to express her Jamaican heritage, the series reveals works without the empirical and patriarchal gaze.





form follows (dis)function, Software, 2016, ink jet archival pigment print, edition 3



form follows (dis)function, Software, 2016,
ink jet archival pigment print, edition 3

Peggy Taylor Reid holds a BFA from the University of Ottawa. Presently she is a member and past co-chair of The Red Head Gallery collective. The recipient of multiple grants from the Ontario Arts Council, her work can be found in public and private collections. She received the N.Y. Photo Curator award, the Director's award from the A Smith Gallery in Texas and 2 honourable mentions for the 12th Julia Cameron Awards in Self-portrait and Digital Manipulation and Collage. Her work has been published in The HAND magazine, Prefix photo and she was a featured photographer in Light Journal 05 and the digital magazine ConceivedSpace. Taylor Reid currently lives and works in Caledon Ontario and is represented by Lonsdale Gallery in Toronto.

Form follows (dis)function

Artist: Peggy Taylor Reid

Form follows (dis)function is a result from years of collapsing boxes for trash and recycling. I am interested in their physical form and ingenuity of construction, form follows (dis)function reflects on the social and political implications of the objects themselves: waste, over-abundance, expediency, and a culture of disposable products. The containers reveal their formalist-like structures after they are de-constructed, retaining traces of their former functions through the presence of stains and torn edges.



Sage Szkabarnicki-Stuart is a lens-based artist living in rural Ontario. She began taking photographs in 2017 and has been exhibited at the Portrait Gallery of Canada and was recently awarded an 'Explore and Create' grant from the Canada Council for the Arts. She is represented by the Michael Gibson Gallery in London, ON.

Selected Works

Artist: Sage Szkabarnicki-Stuart

Sage's work explores concepts of 'home' and belonging from an ecological and fantastical perspective. Through her photographs, Sage invites the viewer to reflect on their own relationships with objects or rituals that are tied to their identity. Much of Sage's work takes place in Toronto and Mississauga where she lived up until mid-2021. Her work features wild animals as collaborators, unusual vantage points of familiar places, and costumes made from litter and other trash.



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