



31 YEARS OF ROSES (2023) BY PRESTON PAVLIS

Fall Artists SPOTLIGHT

Canada's art world is ever expanding for the better, so let us direct you to our current favourite Canadian talents making waves both here and abroad.

By ROBB JAMIESON

31 YEARS OF ROSES (2023) BY PRESTON PAVLIS: OIL ON CANVAS QUILTED ONTO FABRIC BACKING (176.53 X 143.86 CM); PHOTOGRAPHY: PAUL LITHERLAND, COURTESY OF THE ARTIST AND BRADLEY ERTASIKIRAN, GO GO (2022) BY TANYA LUMIN LINKLATER: TREATED CANVAS, INK, KOHONOKI SCARVES, THREAD, AMERICAN SPIRIT CIGARETTES AND HARDWARE (197 X 249 X 310 CM); PHOTOGRAPHY: RACHEL TOPHAM PHOTOGRAPHY, COURTESY OF CATRIONA JEFFRIES, VANCOUVER, FAWN (PROTECTION FROM PREDATORS) (2020) BY SARA GWYNAR: EDITION 1 OF 3, 2 AP ARCHIVAL PIGMENT PRINT (118.1 X 88.9 X 3.2 CM); IMAGE COURTESY OF COOPER COLE

TANYA LUKIN LINKLATER

is a multidisciplinary artist who has deep roots in performance, dance choreography and writing and creates installations in museums and gallery spaces using sculpture and video. A member of the Alutiiq/Sugpiaq nation, she grew up in Afognak and Port Lions, Southwest Alaska—where many of her family members still live—and is now based in North Bay, Ont. She has exhibited and performed all over the world, including at the *Documenta 14* exhibition in Kassel, Germany, and she takes inspiration from her lineage, Indigenous art practices and the environment’s power over how we live and think. CATRIONAJEFFRIES.COM



GO GO (2022) BY TANYA LUKIN LINKLATER



FAWN (PROTECTION FROM PREDATORS) (2020) BY SARA CWYNAR

Born and raised in Vancouver, **SARA CWYNAR** moved to the U.S. to study in Yale University’s MFA program and is currently based in Brooklyn, N.Y. She creates layered photos and films using thousands of found and created images that have been carefully catalogued by her. She often incorporates art-making tools—such as computer photo-editing grids, tripods, lighting implements and seamless paper—into the photos and films, which are also full of references to art history. Collage is taken to the extreme—we’re talking layers upon layers—which can seem overwhelming at first glance, but the viewer is quickly pulled into the visual whirlpool and wants to drink every drop.

COOPERCOLEGALLERY.COM ►



VESSELS OF GENEALOGIES (2023) BY MURIEL AHMARANI JAOUICH

A Montreal-based painter of Armenian, Egyptian and Lebanese descent, **MURIEL AHMARANI JAOUICH** is an avid meditator and has used this practice in the past as a way to stay open to the creative process and allow imagery to freely enter her mind. Ahmarani Jaouich's visual material is pulled from the multiple veins of her family background, art history and her ancestors' journeys across borders and through time. The results, typically, are paintings of the human figure, richly coloured and swaying with movement. These canvases offer the viewer an emotional map of human existence. PATELBROWN.COM



SPEAK OF THE HEART (2023) BY PRESTON PAVLIS

Born in California, **PRESTON PAVLIS** now lives and works in Halifax, having moved to Nova Scotia to study at NSCAD, one of the top art universities in Canada. Pavlis mainly paints on unstretched canvas and adds elements of fabric collage and embroidery as well as natural items like preserved butterflies and dried flowers. These quiltlike hybrids are often large in scale with the surfaces richly textured, allowing the viewer to freely pour over the picture plane before entering the interior space of the painting, where fabric and paint intertwine in shared colour palettes. Many works are designed to be viewed on both sides—one being more painterly and figurative and the other more abstract, with quilted vintage fabrics and items of clothing. Pavlis delves deeply into the histories of African-American painting and quilt-making, creating an innovative combination all his own. BRADLEYERTASKIRAN.COM

VESSELS OF GENEALOGIES (2023) BY MURIEL AHMARANI JAOUICH; OIL ON CANVAS (213.36 X 152.4 CM EACH); PHOTOGRAPHY: JEAN-MICHAEL SEMINARD, COURTESY OF PATELBROWN. SPEAK OF THE HEART (2023) BY PRESTON PAVLIS; OIL ON LINEN QUILTED ONTO FABRIC BACKING, SAFETY PINS (142.24 X 109.22 CM); PHOTOGRAPHY: PAUL LITHERLAND, COURTESY OF THE ARTIST AND BRADLEY ERTASKIRAN. THE SNEAK (2024) BY JANE CORRIGAN; PHOTOGRAPHY: COURTESY OF THE ARTIST AND SEA VIEW, LOS ANGELES, COURTESY OF NICOL WILLIAMS; 10/0 GLASS SEED BEADS, 15/0 DELICIA BEADS AND THREAD (73.66 X 124.46 CM); PHOTOGRAPHY: PAUL LITHERLAND, COURTESY OF GOCHMAN FAMILY COLLECTION



THE SNEAK (2024) BY JANE CORRIGAN

JANE CORRIGAN is a painter from Shawville, Que., who has been based in Brooklyn, N.Y., for over a decade. Many of her paintings depict spirited and independent young women bounding through the world or in repose, pausing to contemplate their next move. Corrigan creates hundreds of drawings and oil studies from her imagination, working through the internal lives of her characters before freeze-framing the composition in larger paintings. Corrigan's wet-on-wet paint and brush technique create fluid images, and her adept use of line gently guides the viewer around her work, transporting them to the best fictional summer Virginia Woolf and Vanessa Bell had as young sisters.

PANGEEPANGEE.COM

A member of Aamjiwnaang First Nation (an Anishinaabe people) who lives in Montreal, **NICO WILLIAMS** creates sculptural beadwork that explodes with pop sensibility and playfulness. He intricately hand-weaves glass beads into versions of everyday objects—think an orange snow fence, a ripped-open Amazon box or a folding camp chair with a perfectly constructed drink holder.

He has even taught a workshop about his incredible—and original—beading technique at the prestigious Massachusetts Institute of Technology. BLOUIN-DIVISION.COM >



UNCLE (2022) BY NICO WILLIAMS

GABRIELLE L'HIRONDELLE HILL

is a Metis artist from British Columbia. Her work can often be smelled before it's seen thanks to her use of natural ingredients like tobacco, berries and Crisco. She stuffs pantyhose with tobacco to create small bunny-like creatures as well as larger humanlike bipeds with animal features created using found objects like aluminum-can tabs and used sneakers. L'Hirondelle Hill also draws on Crisco-slathered paper using natural pigments and adds small objects found around her neighbourhood.

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SITE PARASITE DICE PARADISE (DETAIL VIEW) (2023) BY GABRIELLE L'HIRONDELLE HILL



KEYCHAINS (2024) BY KYLE ALDEN MARTENS

KYLE ALDEN MARTENS

lives in Montreal and is a recent graduate from Concordia University's MFA program in sculpture. He creates pieces that often reference clothing, and his performance art can take place with or among them. His objects—such as shoes, gloves and socks—are meticulously constructed and often detailed with various embellishments. Ladders and knotted ropes are also recurring symbols in his work and can even be used as props in live performances.

PATELBROWN.COM ■

SITE PARASITE DICE PARADISE (DETAIL VIEW) (2023) BY GABRIELLE L'HIRONDELLE HILL; PHOTOGRAPHY, RACHEL TOPHAM, COURTESY OF CONTEMPORARY ART GALLERY, VANCOUVER. KEYCHAINS (2024) BY KYLE ALDEN MARTENS; PINK LEATHER, PURPLE HEART WOOD, PINK SILK, SANDBLASTED KEYS, THREAD AND WOOD FINISH; PHOTOGRAPHY, B. BROOKBANK, COURTESY OF PATEL BROWN