

FOR IMMEDIATE RELEASE - Oshawa, Ontario – April 6, 2016

Spring and Summer exhibitions in Gallery A at The Robert McLaughlin Gallery

This spring and summer, The Robert McLaughlin Gallery (RMG) is pleased to celebrate a series of creative and exploratory exhibitions in Gallery A, the RMG's exhibition and studio space providing accessible opportunities for artist-driven initiatives. Please join us for opening receptions, workshops and event to celebrate with the artists.

Celebrate the next generation of young artists with the *Durham College Fine Arts Graduate Thesis Exhibition: 10 Emerging Visions* on view until April 17. Join the emerging artists for an artist talk on April 9 from 2-4pm and learn more about their work.

In *9 Empty Rooms*, until May 29, 2016 Art Lab Artist in Residence Ruth Read will create an environment conceived in painterly terms while dealing with real and illusionary space. "Nine empty rooms" is a multi-media sculpture installation reflecting on the abandoned house, memories of the past and its occupants. Join us for a reception at RMG Fridays on May 6 from 7-10pm.

From April 25 until July 10, 2016 Jessica Field, experiments with the relationships between science and the development of identity and feelings. In *Mapping Subjectivity using the Scientific Method*, Field will be creating fictional spaces and interacting with participants to develop maps connecting technology and emotions through her performance research. Join us for a closing reception on July 8.

In *The Seniors Art Competition and Exhibition*, from June 1 until June 19, 2016 seniors aged 55+ are invited to submit their 2D and 3D artwork for the exhibition. The theme for the submissions is "memory" and will allow for a unique perspective of memories from the artists. Participants must be a member of the RMG, Oshawa Public Library or Oshawa Senior Citizens Centre to participate. Join us for an opening reception on June 9 from 2-4pm.

Laura Madera poetically paints the emotions and energies of nature in *The Angle of the Sun's Rays*, from June 22 until July 24, 2016. The artworks are created specifically for Gallery A as a poetic investigation into nature. Meet Madera during the opening reception at RMG Fridays on July 8 from 7-10pm.

Discover Oshawa in *Zonification*, from July 13 until September 6, 2016 as Art Lab Artist Susan Campbell documents and interprets the patterns of urbanization and rezoning strategies through photography. Join us for an opening reception during RMG Fridays on August 5 from 7-10pm and discuss the project with the artist.

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The Robert McLaughlin Gallery

72 Queen Street, Civic Centre, Oshawa, ON L1H 3Z3

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Connect with us! twitter.com/theRMG | facebook.com/theRMG | instagram.com/rmgoshawa

Media Inquiries: Sam Mogelonsky, Manager, Marketing & Communications | smogelonsky@rmg.on.ca

Directions: 401 to Oshawa, exit Simcoe St, North to Bagot St. Turn left at Bagot, 2 blocks to Gallery.

Gallery Hours: Monday, Tuesday, Wednesday, Friday: 10:00 am - 5:00 pm; Thursday: 10:00 am - 9:00 pm Saturday 10:00 am - 4:00 pm; Sunday: 12 pm - 4:00 pm.

Admission by donation. Parking available. Accessible location.

Gallery A – Spring/Summer 2016 Exhibitions Fact Sheet

Durham College Thesis Exhibition: Ten Emerging Visions March 31, 2016 - April 17, 2016

Artists' Talk: April 9, 2-4pm

The students in Durham College's Fine Arts Advanced program are, like all creatively engaged artists, involved in the continual process of identifying and pursuing meaningful subjects that pertain to their own evolving bodies of work.

Utilizing experimental freedom and the research and development of distinct strategies relevant to their practice, the student artist learns to further define and focus their unique interests and engage in ever more profound studio work.

Ruth Read: Nine Empty Rooms March 30, 2016 - May 29, 2016

ArtLab Artist in Residence: March 30 – April 22

Gallery A Exhibition: April 19 – May 29

Reception: RMG Fridays May 6, 7-10pm

Artist Talk: May 15, 1-3pm

Ruth Read received her BFA (sculpture) from Queen's University, Kingston, Ontario. Since then she has exhibited in both group and solo shows at The Station Gallery, Whitby, the Robert McLaughlin Gallery, Oshawa, the Visual Arts Centre, Clarington, and the Latcham Gallery, Stouffville, as well as other galleries in Ontario and St. John's, Newfoundland. She has taught art classes at The Station Gallery, the Haliburton School of the Arts, the Visual Arts Centre, Clarington and for Fleming College.

An interest in structure and articulation is an underlying factor in all of my work. It has led directly to my interest in life drawing, portraiture, painting and installation sculptures, which incorporate the proportions of the human figure. I create an environment conceived in painterly terms while dealing with real and illusionary space. The viewer's visual participation is engaged by using familiar objects which direct the mood of the work through association of ideas.

Inspired by the song by Fredrick Brooks, "Nine empty rooms" is a multi media sculpture installation reflecting on the abandoned house, memories of the past and its occupants. Further interpretations by music and dance will be woven through the narrative.



Jessica Field: Mapping Subjectivity using the Scientific Method
April 25 – July 10, 2016

Art Lab Artist in Residence: April 25 – July 10
Introduction: RMG Fridays May 6, 7-10pm
Performance: Data Collection – May 29, 2:30pm
Performance: Data Visualization – June 26, 2pm

During her residency in the Art Lab, Jessica Field will be experimenting with relational aesthetics and drawing to create a body of work that focuses on the influences that technology and science have on the way people socially develop their identities.

Through her performance research, she will be creating fictional spaces and developing relational encounters with participants to create maps of how they relate to technology and science and attempt to place how their subjective values and feelings are connected.

Most of Field's works are parodies on the scientific methods, gender issues and the tension between subjective values, feelings, prestige and how these function in the technological complexity of our current culture.

The Seniors Art Competition and Exhibition
June 1 – June 19, 2016

Reception and Awards Ceremony: June 9, 2-4pm

Seniors are invited to submit their 2D and 3D works (created between January 2015 and the present) to The Seniors Art Competition and Exhibition. The theme is: Memory.

This theme is intended to showcase artists' unique perspectives and reflections regarding memory and memories.

Participants must be aged 55+ and hold a current membership at Oshawa Public Libraries, the Oshawa Senior Citizens Centre, or The Robert McLaughlin Gallery.

Submissions will be accepted until May 30, 2016 and the show will launch in June.

Susan Campbell: Zonification
June 13 – September 6, 2016

Art Lab: July 13 – September 6
Gallery A: July 27 – September 6
Reception: RMG Fridays August 5, 7-10pm

Oshawa is transitioning away from heavy manufacturing towards service-based enterprises, prompted by growth in the education sector and improvements to the transit infrastructure, and accompanied by residential development in the north and infill construction of condominiums and warehouses downtown. One of the reasons why I now live and work here is because Oshawa has a story to tell. It is a world-renowned city although it doesn't care to brag about it. Coming across remnants and signs of the "Second Industrial Revolution" is one of my favourite ways to discover this city.

So what are the signs which symbolize Oshawa's present transition? Is it the bright orange traffic barrels which line-up along Simcoe Street as it crosses over the 407 extension? Is it exemplified by the 1806 square feet of hatched safety zones painted on the parking lot at the recently expanded GO station? Does the increased proliferation of safety zones mean that the city is safer or riskier for pedestrians? Does it denote increased accessibility? Does it signify a surplus of commercial space? Does it signal reinvestment in economically depressed areas? Does it reflect increased countermeasures against distracted driving/walking?

These sorts of questions will be explored during my residency in the ArtLab, which is concerned with documenting and interpreting patterns of urbanization, pedestrian safety, and rezoning strategies. During the residency, Gallery A will hold an exhibition titled Zonification, featuring several photographic works as well as works from the "Counting Cars" series.

Artist Biography:

Susan Campbell is an Oshawa-based interdisciplinary artist working at the intersections of lens-based media, installation and intervention, and design. She obtained an MFA in Art, Media and Design from OCADU after extensive studies in design and digital media in her native Ireland. Her work frequently explores physical mapping practices as a means to interpret and reflect on the design dynamics found within the urban landscape, confronting issues brought about by the intensification of urban development. Her work prompts people think about and question the economic frameworks that underpin their built environment, particularly how such frameworks engender a visual culture that is predominantly techno-graphic in nature. Campbell has recently exhibited at the Art Gallery of Mississauga, Cambridge Galleries, and Katherine Mulherin Contemporary Art Projects and XPACE Cultural Centre in Toronto, and she was awarded 1st prize in the Visual Arts Mississauga 35th Annual Juried Show of Fine Art in 2013. Campbell currently teaches art and design at Durham College and OCADU.

Laura Madera: The Angle of the Sun's Rays June 22 – July 24, 2016

Reception: RMG Fridays July 8, 7-10pm

"You do not have to be good.
You do not have to walk on your knees
For a hundred miles through the desert, repenting.
You only have to let the soft animal of your body
love what it loves..."
– Mary Oliver from "Wild Geese"

As a creature, without devices, we cannot stare directly at the sun. We come to know it indirectly, through its light and heat. Perhaps this method of coming into knowing is true for other things seen and unseen?

The artworks in *The Angle of the Sun's Rays*, each in their own way, poetically investigate primal energies of Nature by way of painting. They address obliquely the messy business (affection, anxiety, love, loyalty, fear, responsibility, hope) of being embedded in a field of vital interrelatedness. Through the use of wiping, washing, masking, revision, erasure and evaporation the work emerges over time in a generative process.

Made specifically for the Gallery A space, the artworks verge on installation and attempt to embody phenomena of light, atmosphere, growth and time within landscape. In this project, Madera considers the surface of the canvas to be a site to hold and inhabit. A site for the pleasure of making and looking, a place to cultivate conditions for embodiment and for being alone together.

Madera gratefully acknowledges the support of the Ontario Arts Council.

Artist Biography:

Laura Madera received her BFA from Emily Carr University, BC and an MFA from the University of Guelph, ON. Her practice explores the potential of watercolour as a poetic means to investigate phenomena and form in relation to perception and place. Her work has been exhibited in solo exhibitions at Evans Contemporary in Peterborough ON, Monastiraki in Montreal QC, The Bakery on Franklin in Vancouver BC and is held in private collections across Canada, the United States and the United Kingdom. She was named as one of Canada's most promising emerging painters by the Magenta Foundation. Born in Toronto, she currently lives in Peterborough, ON. She is a recipient of an Emerging Artist Production grant from the Ontario Arts Council and serves as a member of the Board of Directors at Artspace.



About Gallery A:

The goal of Gallery A and The Art Lab is to foster and support a thriving arts community. Programs provide accessible opportunities for artists and arts communities to present and discuss artwork, collaborate, share ideas and be inspired. They are artist-driven, self-guided and flexible.

Unlike the rest of The Robert McLaughlin Gallery, these spaces are not curated. Instead, artists may apply to use these spaces through a competitive process and applications are selected by a committee of previous participants from the Durham Region. Priority is given to underrepresented artists and projects that encourage experimentation, collaboration and align with the RMG's Statement of Purpose.

With the support of the Aked Endowment and funding from the Department of Canadian Heritage, the RMG is embarking on an exciting new initiative aimed at fostering a thriving local arts community.

Credit Line

Organized by Gallery A at The Robert McLaughlin Gallery.

Please note the credit line must be used on all published materials.

For all press inquiries, please contact:

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The Robert McLaughlin Gallery

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Gallery A – Summer 2016 Exhibitions Contact Sheet

****Please note that all images must be accompanied by complete credits****



Durham College Fine Art students



Ruth Read; The Garden in Winter



Jessica Field



2015 Winners of the Seniors Art Exhibitions
and Competition: Ken Norris, Bronze, Marion
Beharrell, Silver, Angela Hennessey, Gold.
Photo Courtesy of the Oshawa Public Libraries



Fishing, Laura Madera, 2016, watercolour on canvas



Susan Campbell, Post Safety Zone 3

For access to high resolution images, please contact:
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