

FOSSIL RECORD

January 18 - February 22, 2020

Fossil Record presents work by four artists whose practices veer into the three dimensional: by layering material and carving into the surface, the works become embedded with life. Featuring work by **Fiona Freemark, Gillian King, Margaux Smith, and Stanzie Tooth.**

Curated by Tatum Dooley

GENERAL HARDWARE CONTEMPORARY

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Hours: Wed - Sat noon - 6 and by appointment

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Gillian King attempts to connect ancient art practices and our changing geographical landscapes as a way to address our collective histories, mutual fragility, and mortality with other living beings and the Earth. She draws from elements of ecology, palaeontology, politics, and earth-based spirituality, making use of specific materials (including plant and vegetable matter, hair, rust, sand, dirt, and raw pigments) for their physical properties and symbolic relevance.

King was born in Winnipeg (MB) and holds an MFA from the University of Ottawa. She is the recipient of the 2019 Esponceda Centre for Arts and Culture Artistic Prize (Barcelona, Spain), the 2017 RBC Emerging Artist Award, as well as the recipient of the 2017 Nancy Petry Award. King has shown in galleries nationally and internationally and has completed residencies at NES Artist Residency (Skagaströnd, Iceland), The Banff Centre, Artscape Gibraltar and Sparkbox Studios. In 2016, she exhibited a solo show, 'Becoming Animal,' at the Ottawa Art Gallery and in 2017 was chosen as the Ontario representative in the Robert McLaughlin Gallery's 50th Anniversary Exhibition, 'Ab NEXT' featuring five emerging abstract painters from across Canada. King's work was recently featured in Border Crossings Magazine and CBC Gem's 'The Art in Nature: Gathering' by Montreal-based filmmaker Nicholas Castle. Forthcoming exhibitions include; Casa Pixan (Mexico City, Mx) in February, and a solo exhibition at the Ottawa Art Gallery Annexe in June 2020. Gillian King lives and works in Ottawa.



Gillian King

Cecropia, 2019, Acrylic, rust sediments, and various plant materials on canvas, 72" x 60"
\$6500

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Gillian King

Acleris, 2019, Acrylic, rust sediments, and various plant materials on canvas, 30" x 26"

\$2 000

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Gillian King

Luna, 2019, Acrylic, rust sediments, and various plant materials on canvas, 30" x 26"

\$2 000

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Gillian King

Swallowtail, 2019, Acrylic, rust sediments, and various plant materials on canvas, 30" x 26"

\$2 000

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Stanzie Tooth learned to sew, knit and quilt from her mother who was a seamstress; the tools of expression and practicality, which passed down through generations of prairie women in her family. Having grown up on a small, forested acreage in Southern Ontario and for years her art practice centred around landscape painting and the material language thereof. Years of travel, experience and making has brought her back to these childhood skills where fibre, sewing and quilting have become core tenants of her practice. She is currently working on a series of quilted tapestries and mixed-media fibre and plaster sculptures. In both instances, the blends of materials, skills and surfaces reveal the embedded histories of their making.

Tooth has great reverence for nature. Though she is troubled by our contemporary climate of waste and destruction, this reverence is something she still feels compelled to celebrate and, at the same time, problematize. Recently, she inherited a collection of handkerchiefs, dollies and other domestic trappings, made by generations of women in her family. The carefully made floral appliqués and happy woodland scenes struck her at once as painfully sweet and a churlish rebuke to naïveté that is no longer possible. She was inspired to render her own contemporary version of these pieces. Working on individual elements in isolation, when put together they created pastiche, synthetic “landscapes” that take their composition from their painting forebears. Instead of the figure having omnipresence over the scene, they appear to meld in with, or be subsumed by, their surround. Graphic patterns flatten and expand spaces, alluding to a digital image but the soft, hand worked material confuses this illusion. The resulting feeling is that the figure ground relationship is sympathetic but not actual, beautiful but illusory.

Stanzie Tooth is a Canadian artist who works primarily in painting, though her practice also diverges into sculpture, collage and installation. Tooth holds a BFA from the OCAD University and an MFA from the University of Ottawa, where she was awarded an Ontario Graduate Scholarship. Stanzie was the 2015 recipient of the Joseph Plaskett Award for Painting, through which she spent time traveling and creating new work, completing residencies in Berlin and Iceland, as well as self-directed research in Greece and Italy. She has been acknowledged for her work by Canadian Art Magazine, The Toronto Star, Now Magazine and Studio Beat. Her work is included in the collections of The Royal Bank, Toronto Dominion Bank, A.T. Tolley Collection and several private collections. She currently lives and works in Toronto.





Stanzie Tooth

"Mondgebrut", 2020, Fibre (hand-stitched), 64" x 42"

\$6800

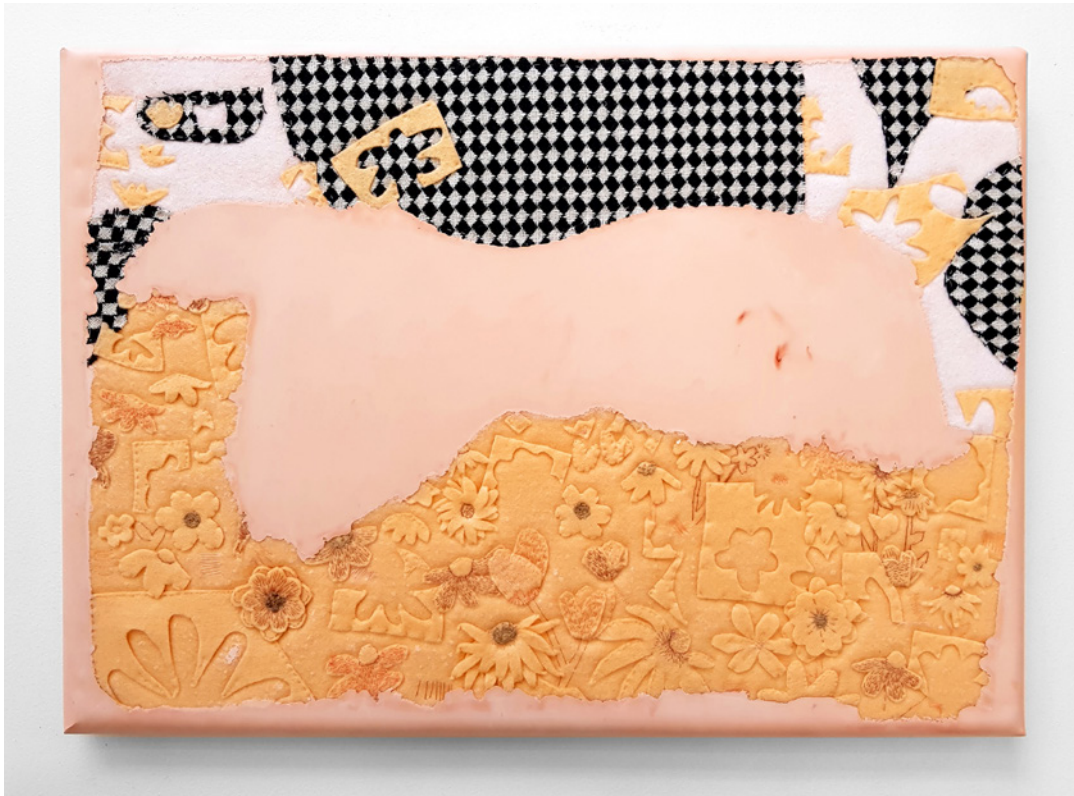
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Stanzie Tooth

"Mondgebrut", 2020, Fibre (hand stitched), 64" x 42"

DETAIL



Stanzie Tooth

"The Field", 2019, plaster, felt (hand-stitched) and pigment, 20" x 22" x .75"

\$2400

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Stanzie Tooth

"Rooting Up", 2019, plaster, felt (hand-stitched) and pigment, 22" x 20" x .75"

\$2400

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Stanzie Tooth

Blushing, 2016, oil on canvas, 10" x 12"

\$1000

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Stanzie Tooth

Traces, 2016, oil on canvas, 11" x 14"

\$1200

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Margaux Smith uses layers of paint, drawing, and collage to convey the body's state of constant transformation. The process of revision creates semi-abstract surfaces that replicate the instability of images and bodies. Born in Toronto, Smith received a BFA from OCAD University and went on to complete a Master of Information at the University of Toronto. Throughout her works on paper, Smith incorporates grids, graphs, and data alongside portraiture and figuration. She currently lives and works in Toronto.

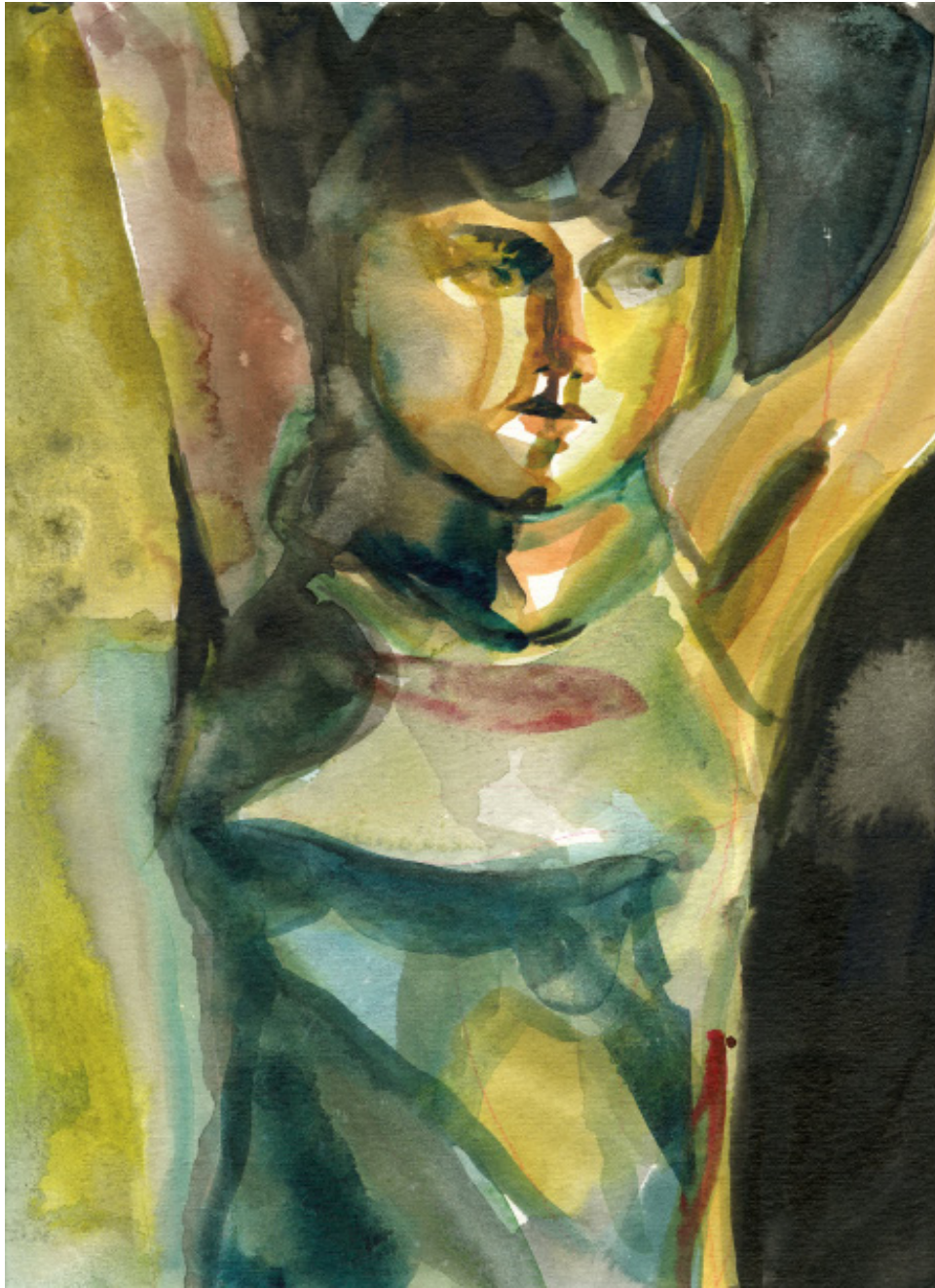


Margaux Smith

Ashley, 2018, water colour on paper, 10" x 13"

\$300

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Margaux Smith

Camille, 2016, water colour on paper, 12" x 9"

\$350

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Margaux Smith

Self Protrait, 2018, water colour on paper, 10" x 13"

\$350

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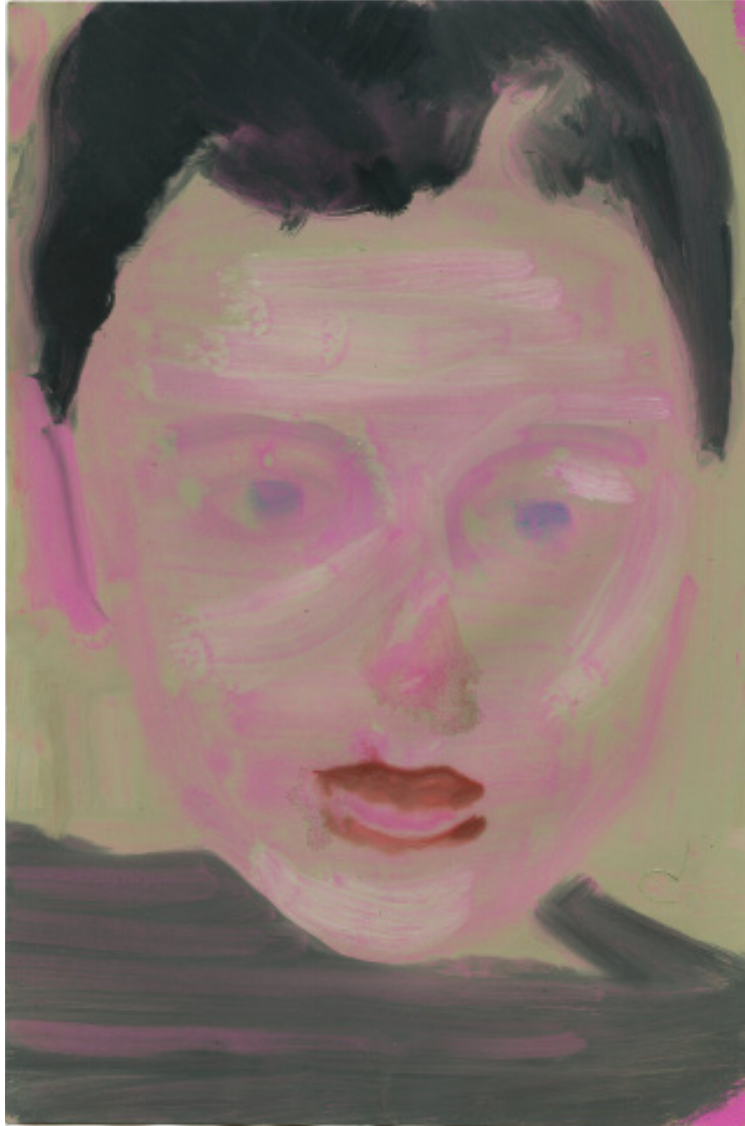


Margaux Smith

Red Portrait, 2019, water colour on paper, 9" x 5.75"

\$250

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Margaux Smith

Pink Portrait, 2019, water colour on paper, 9" x 5.75"

\$250

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Margaux Smith

Striped Portrait, 2019, water colour on paper, 9" x 5.75"

\$250

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Margaux Smith

Yellow Portrait, 2019, water colour on paper, 9" x 5.75"

\$250

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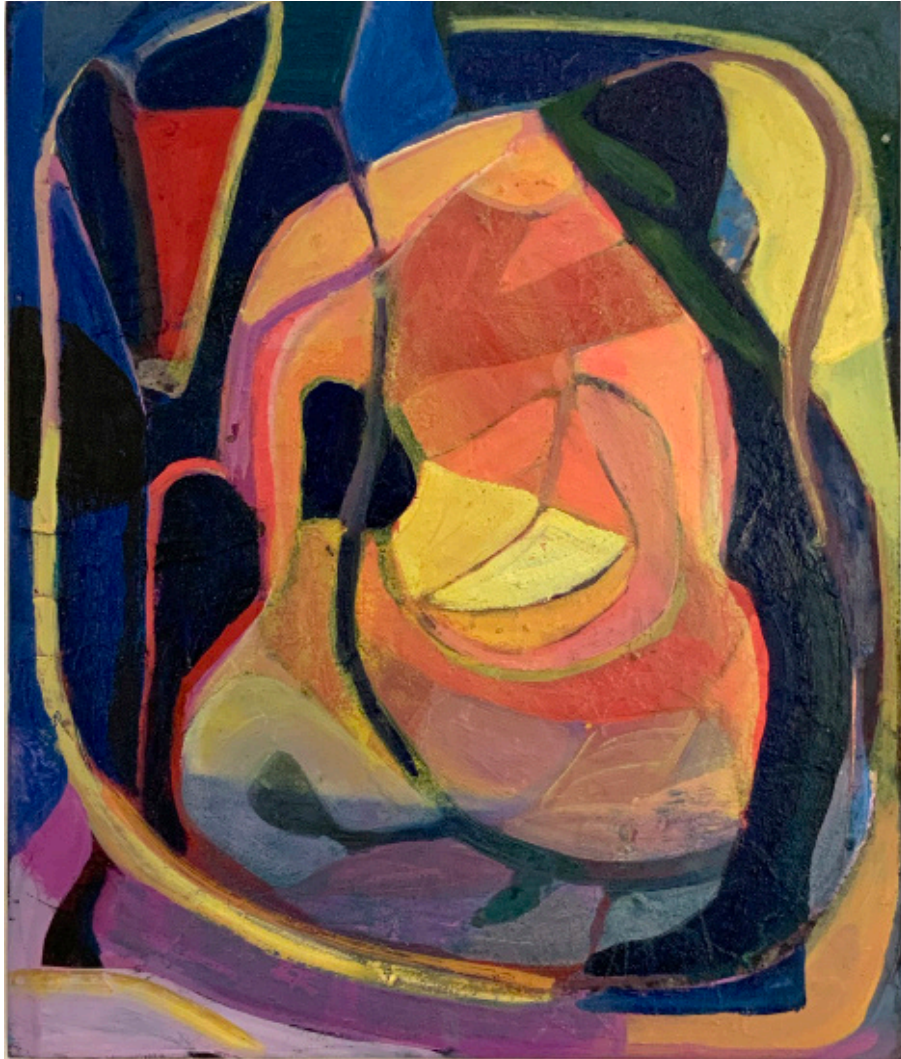


Margaux Smith

Strangers, 2020, mixed media on canvas, 24" x 21"

\$2000

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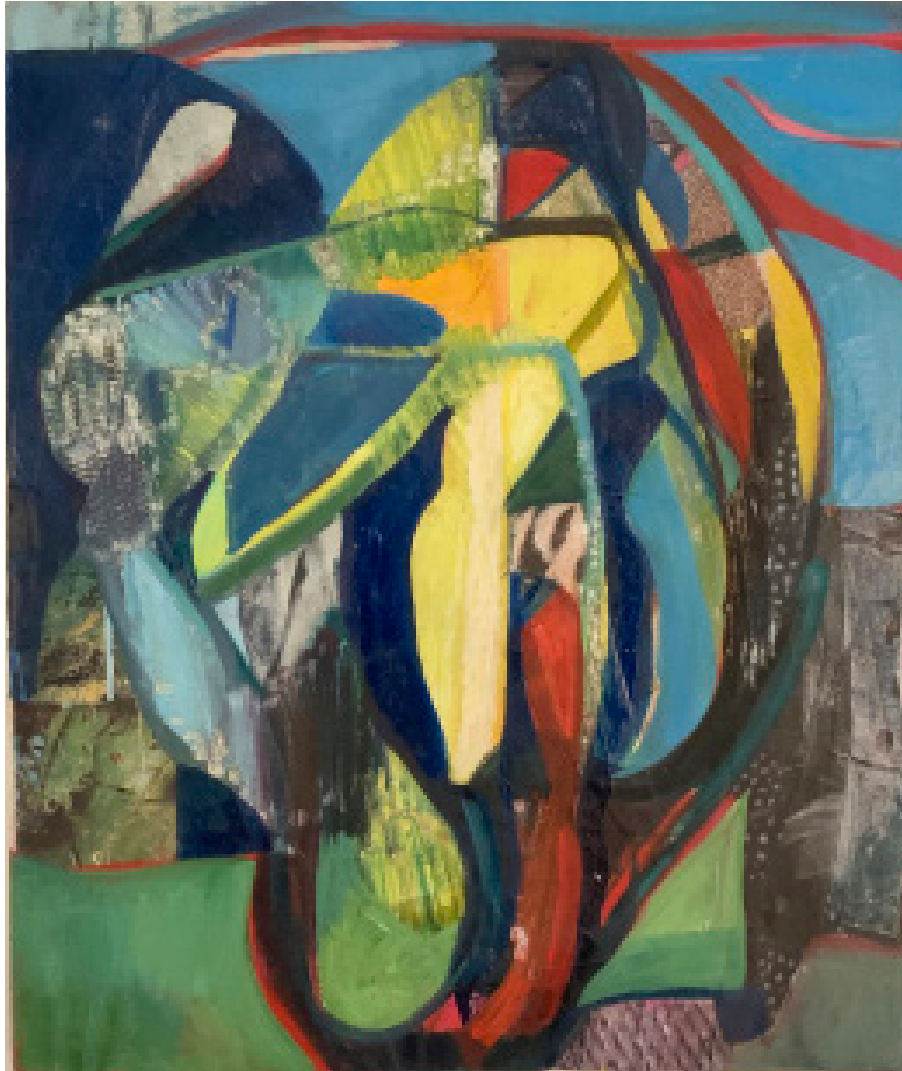


Margaux Smith

Maria K1, 2019, mixed media on panel, 12" x 10"

\$650

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Margaux Smith

Severn Fig. 1, 2019, mixed media on canvas in panel, 12" x 10"

\$650

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Margaux Smith

Maria K2, 2019, mixed media on canvas, 12" x 10"

\$650

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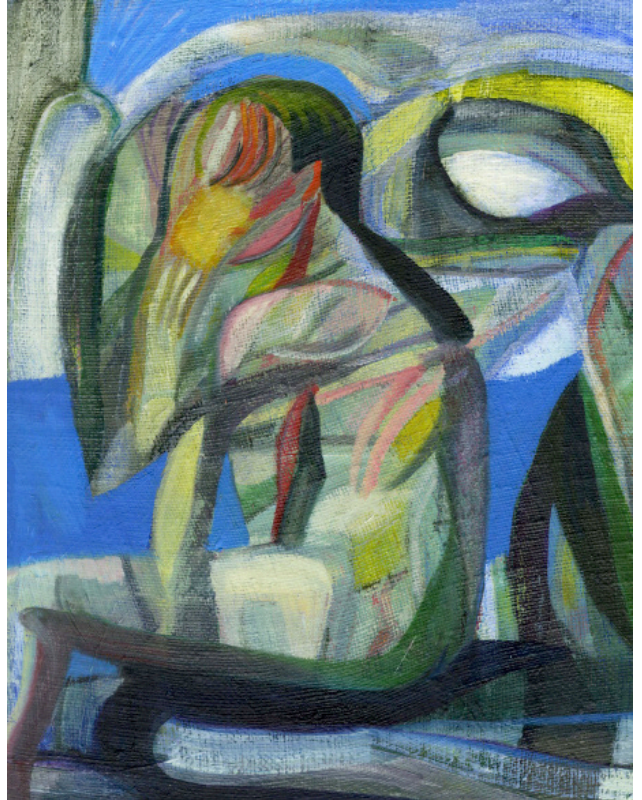
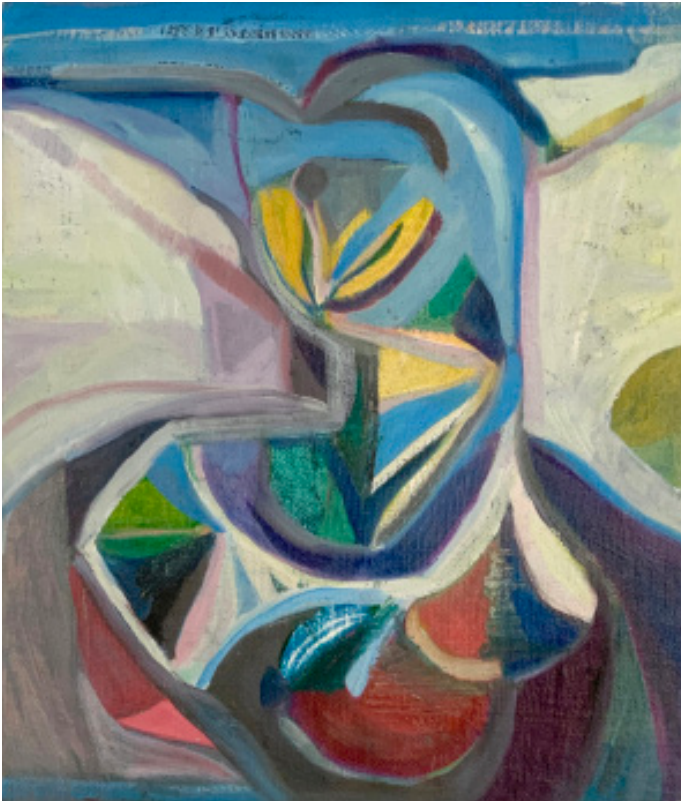


Margaux Smith

First Aid, 2019, mixed media on canvas in panel, 12" x 10"

\$650

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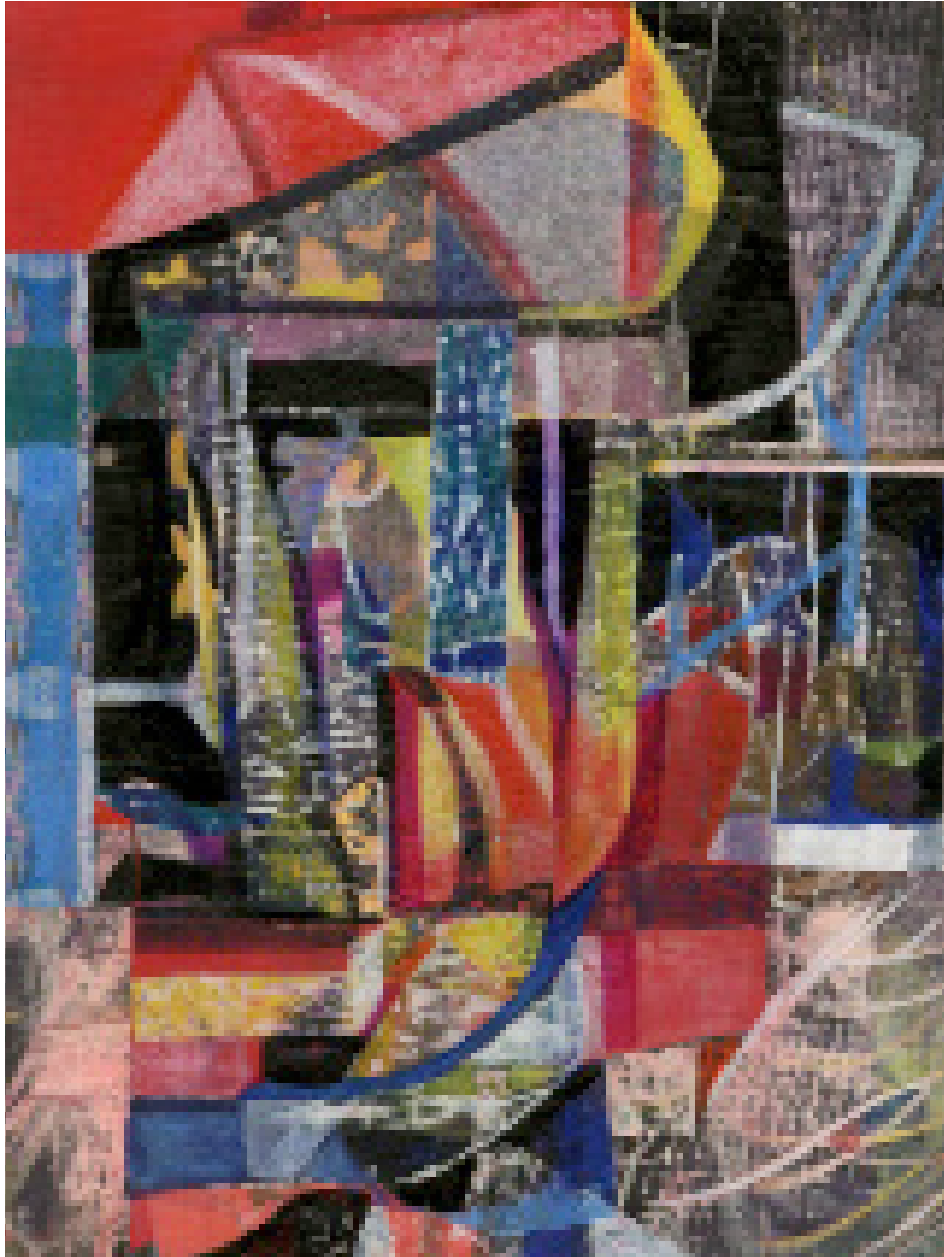
Margaux Smith

Severn Figure, 2019

mixed media on canvas in linen, 12" x 10"

\$650 ea.

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Margaux Smith

Shelter, 2019, mixed media on linen over panel, 16" x 12"

\$800

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Margaux Smith

Traveller, 2019, mixed media on panel, 16" x 12"

\$800

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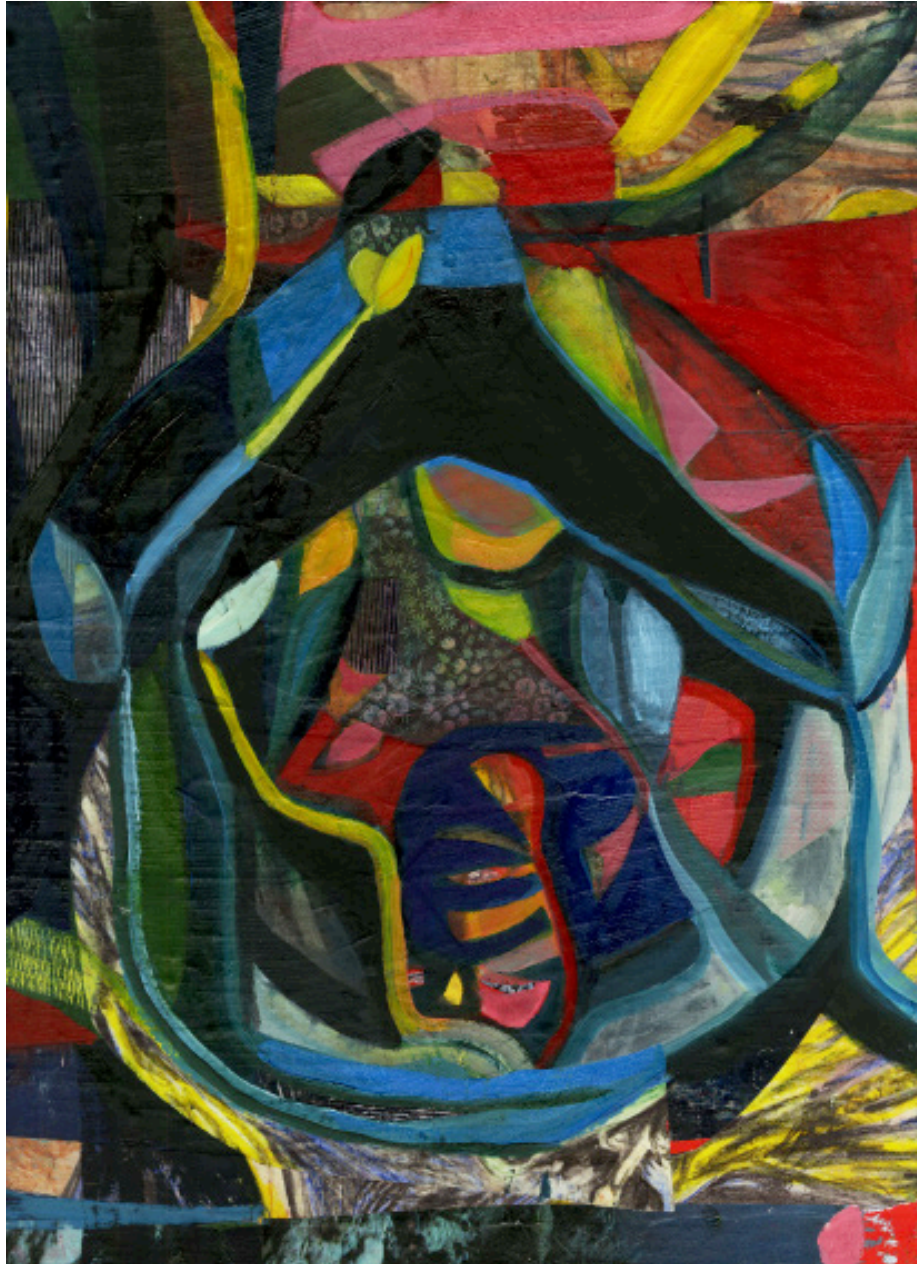


Margaux Smith

Rosetta, 2019, mixed media on linen over panel, 16" x 12"

\$800

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Margaux Smith

Shelter 2, 2019, mixed media on linen over panel, 16" x 12"

\$800

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Fiona Freemark graduated with a BA Honours Studio Art from McMaster University. Her work involves blending photography, collage, printmaking, and drawing. The process of creation begins with taking a photograph. Freemark is drawn to images with a blanket of patterns (sunlight hitting the leaves of an apple tree in the morning) or have a central focus. Upon reviewing the photographs she takes, Freemark intuitively makes connections between the image and her memory of the day to gain inspiration for the second image which she carves into, or out of, the photograph. Instead of a pen, she uses a blade to draw with, cutting line-drawings into the photographs. The end product becomes an object itself, a still life of a still life. Freemark lives and works in Toronto.



Fiona Freemark

Apple Tree / Clouds (Fool's Paradise), 2018

Hand-Cut Photograph on Arches Paper , 15" x 15", Framed

\$700

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Fiona Freemark

Sunset/Lavender (+ Space), 2019

Hand-Cut Photograph on Arches Paper, 15" x 12", Framed

\$600

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Fiona Freemark

Sunset/Lavender (- Space), 2019

Hand-Cut Photograph on Arches Paper, 15" x 12", Framed

\$600

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Fiona Freemark

Sunset/Window (+ Space), 2019

Hand-Cut Photograph on Arches Paper, 15" x 12", Framed

\$600

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Fiona Freemark
Sunset/Window (- Space), 2019
Hand-Cut Photograph on Arches Paper, 15" x 12", Framed
\$600