



TODD TREMEER

Both Sides (detail) 2007

STATION GALLERY
THE LATCHAM GALLERY

Olexander Wlasenko
Maura Broadhurst



FOREWORD

Station Gallery is very pleased to present this exhibition for several key reasons—new work from a well-respected early career artist, the opportunity for lively interplay between audience, art and the artist, not to mention the spirit of collaboration.

Todd Tremeer, the 2007 recipient of the Joseph Plaskett Award, works and lives in our community and has a standing relationship with Station Gallery. He describes his interest in war history as stemming from his childhood—an insightful world of plastic army men and cowboys. There is a playful nature to his work that will surely stir many to warmly reminisce. The interactive element of this exhibition, with its invitation to play and make our personal mark, is certain to engage audiences in new and interesting ways.

This simultaneous exhibition is the result of inter-gallery partnership, a clear demonstration of the value of collaboration and the innovation it creates. Thank you to Latcham Gallery for joining us in this project, specifically Maura Broadhurst, for bringing her unique voice to the exhibition.

This first exhibition of 2009 celebrates a Gallery milestone. We are immensely grateful to the Ontario Arts Council for accepting Station Gallery into the operating funding stream. *A Past Again* will be the first of many exhibitions to see strengthened supplementary programming resulting from OAC confidence in the Gallery. We are also highly appreciative of the ongoing support and partnership with the Town of Whitby.

Special thanks to Station Gallery Curator, Olexander Wlasenko, who holds an artistic kinship with Todd. After closely following the artist's career for many years, Olexander instinctively envisioned this as the right time and place for this exhibition...*and so it is.*

Donna Raetsen-Kemp
Executive Director
Station Gallery

COTTON BALL EXPLOSIONS



To the average person, a museum is a place of knowledge, a place of beauty and truth and wonder. Some people come to study, others to contemplate, others to look for the sheer joy of looking. Charley Parkes has his own reasons. He comes to the museum to get away from the world. It isn't really the sixty-cent cafeteria meal that has drawn him here every day, it's the fact that here in these strange, cool halls he can be alone for a little while, really and truly alone. Anyway, that's how it was before he got lost and wandered in—to the Twilight Zone.

I begin this piece with the same words that introduced a *Twilight Zone* episode over forty-five years ago. Writers for the popular 1960s television series had an adept interest in exploring how the human psyche reacts to its environment. In one of his earliest television roles a young Robert Duvall played Charley Parkes. An avid museum-goer, one day Parkes finds a museum dollhouse figurine come alive. His yearning for the animate doll is so powerful that he is transformed into the same diminutive scale of the doll he loves. In true *Zone* fashion, the episode concludes with an unexpected and macabre twist; Parkes disappears in the museum dollhouse, never to be seen again. This story frames the museum as the site of reverie, longing and metamorphosis. The museum is a place which inspires and stimulates the imagination. The flip side of this reading infers an all-consuming institution, voraciously absorbing material culture as well as those fixated by its offerings. Todd Tremeer is an artist who focuses on the cultural phenomenon of the museum as a repository of cultural artefacts. In its complexity and sophistication, Tremeer's on-going project with the museum reveals multiple perspectives and forefronts the issues that surround it.

For many years now, Tremeer has invested his practice into the nature of representation. Since adolescence Tremeer's studio output has been formed by collecting. As an avid model-maker and militaria enthusiast, his early canvases depicted collections close to home. In recent years, the artist has turned to repositories outside of the personal realm. He has visited countless museums in North America and Europe and worked with their collections and specimens held in trust for society. These first-hand experiences have fueled a rich dialogue with ideological tropes and mechanisms of representation. As an informed consumer of history, his visual output provides a sophisticated interpretation of material culture



travel photo (source)



For Your Inspection 2008

lodged in the rarified site of the museum. These complexities are presented in twin exhibitions titled *A Past Again* and *Replay*. As both titles suggest, a spirit of reexamination, of something folding back on itself is apparent in the shows. Notions of reconciliation, quotation and reinvention are just some of the motifs that weave through Tremeer's prolific career as an artist.



Redcoats 2006

The collision of the discipline of history with the medium of painting is one which is innate to Tremeer's praxis. "As a consumer of history, I have devoured them all", he writes in his artist statement from the summer of 2007. The works in these exhibitions transverse a history replete with conflict; from the Boer War to the Seven Years' War, the World Wars to post-war peacekeeping missions. In these works a lively dialogue with historic episodes transcends time and space. The artist's contemporary and controversial take on Benjamin West's painting *The Death of General Wolfe* is a case in point. Tremeer's "sketchy" version is suspended in a more abbreviated handling than West's fully finished painting. Tremeer's equivalently large canvas suspends the concision and polemic thrust of the original. Personages such as the dying General and the crouching Mohawk warrior appear as spectres, evacuated of all definition. This work teeters between adulation and parody. Similarly, many of the later works in this show have a provisional feel. Often notations appear on the sides of the



Magnificent Worlds 2001, 2008

pictorial plane, or graphite underdrawings are obfuscated by layers of gesso. Hand-written notations on the sides of his works such as *Redcoats* allow the viewer to connect with the artist's cognition—thus enriching our own strategies of thinking as it relates to the act of viewing. All in all these point to the development of process.

Tremeer is an adroit observation specialist. Whether appropriating history paintings or developing compositions from museum dioramas, the artist employs quotation as a stratagem of inquiry. Dioramas, unclassified artefacts, anatomy cases are just some of the museological phenomena that are explored in the suites of paintings. Incidentally, atmospheric and lighting conditions, conservation, placement, model-building skill and legitimization are brought into question. The artefacts remain in place as they are displayed in the museum, or manipulated by the artist. This latter notion is most pronounced in Tremeer's 2007 series titled *Things Unseen* in which he constructed, and then later painted his creations. Equally restless and mercurial are his *Magnificent Worlds* and *Little Wars (Make Me)* with which he extends the opportunity for interaction and tangible interplay to the gallery-goer. Todd invites us to explore the nature of representation, its constructions and fractured narratives.

Since the Renaissance, pictorial representations have overlooked their own limitations. This dynamic tension plays out on the canvases, boards and pages of Tremeer's oeuvre. A sophisticated layering of both retinal and experiential perspectives unfurl before us in this body of work. The artist forms his practice in an array of contemporary and traditional approaches. He has intermittently ventured into installation and assemblage, but mainly chooses to communicate his ideas with paint, drawing or printmaking. Although these traditional media have come under scrutiny since the beginning of the twentieth century, they hold the necessary means of self-evaluation. Here, the medium examines its own primacy. Further to this, painted and drawn pictorial representations are an excellent means of conjuring our estrangement from historical events. Ultimately, one can only simulate history. Tremeer is fully aware of this. For instance, we can never truly know a soldier's adrenalin surge in some distant battlefield, the ennui of being entrenched or how a particular artefact was handled in the past. The artist's relationship with historical events is further distanced by the interpolation of photography. Often borrowing from the language of photography, his manually-generated works absorb the "shortcomings" of



Camp 30 (Bowmanville) 2007



Little Wars (Make Me) 2009



Camp 30 2007

lens-based source materials, such as a flashbulb glare, depth of field, blur smears and incorrect exposure. The imposition of the photographic medium in Tremeer's work synergizes the notion of historical truths and the master narratives of history. Tremeer's works elicit and vex these epistemological questions, and we will return to this later.

Although skeptical and rigorous in his investigations, Tremeer's interests are simultaneously sincere and thorough. He frequently takes on subject matter often side-stepped in contemporary cultural discourses. His interest in Canadian military history is poignant and well-informed. *Paardeberg Drift* recalls Canada's first overseas deployment of troops to South Africa in the Second Boer War and *Vimy Ridge* acknowledges the legendary Canadian offensive in the First World War which took place over ninety years ago. Other artists who explore military subjects, particularly as it relates to the Canadian context are painters Scott Waters, Allan Harding Mackay and Gertrude Kearns, as well as writer/sculptor Douglas Coupland. Tremeer shares aesthetic company with these artists who broach the topic of Canadian martial campaigns, both past and present in their works. This self-knowledge of our country's presence in world history is vital and honorable; it's a critical self-examination of reverence and respect.

Tremeer's unique focus on history's repositioning vis-à-vis contemporary discourse is out of the ordinary, though not anomalous. His production aligns with the international revival of figurative art. However, this is not a sententious enterprise blindly reiterating the trappings of the past. Tremeer thoroughly examines issues surrounding the medium, subject matter and the artist's positioning to both. This movement in today's art world has many like-minded practitioners, particularly in Europe. Here one can invoke the febrile energy of Mindaugas Lukosaitis's graphite drawings of Lithuanian resistance fighters during the Second World War. The self-conscious playfulness and appropriative jest of Olav Westphalen share some parallels with Tremeer's sensibilities. Another German artist, Neo Rauch, is someone who Tremeer turns to for inspiration and tactical support when problem solving issues of representation. What is interesting to note is that many of the aforementioned artists emerged from the rigid academic training requisite for artists in the Eastern Bloc. Similarly, Tremeer underwent a well-rounded training in drawing, painting and printmaking at art school, going on to study art history, theory and criticism at university. In today's skill-starved, yet critically sophisticated cultural milieu, artists

such as Tremeer are gaining increased currency. He fluently expresses his ideas in a wide spectrum of painting and drawing languages. The artist articulates pre-modern and post-modern syntaxes—finely wrought passages simultaneously appear alongside aleatory drips and watercolour stains. This stylistic synthesis to hand-made picture making offers retinal and cerebral stimulation.

If we look back on the role of war artists we can sense how Tremeer's can be superficially aligned with this tradition. Embedded in the battlefield, the combat artist's vision provided an officially sanctioned version of war's realities. We have a time-honoured history of this in Canada. Many members of the Group of Seven recorded Canada's experience during the Great War. During the Second World War, Alex Colville, Lawren P. Harris and Charles Comfort produced memorable images which remain lodged in the nation's popular imagination. Tremeer's images are often erroneously compared to that of the war artist. Albeit sharing the alacrity and theatricality of warfare—the heat of battle action—Tremeer's works are displaced. They are generationally, experientially and formally removed from that which they depict. In this regard, there is a second-handedness in the project before us. Tremeer represents representations, and thus brings to light historical events and their proximity with lived experience. In many ways, the tropes which Tremeer sets up in his work, are more closely associated with our own lives (and how we relate to the past) than with warfare itself.

Olexander Wlasenko
Curator
Station Gallery



Painting 2008



Both Sides 2007



INTERVIEW



This interview took place between Maura Broadhurst, Curator of The Latcham Gallery in Stouffville, Ontario, and Todd Tremeer in Europe through email over a period of a month in the fall of 2008. The discussion focuses primarily around the work by Tremeer featured in the exhibitions *A Past Again* at Station Gallery and *Replay* at The Latcham Gallery.

Maura Broadhurst: As an artist you are quite practiced as both a printmaker and a painter and yet your choice to paint is a critical one. It means that your work is falling into a long tradition of painting and addressing the history of painting. What has been your experience with different media and why have you chosen to focus primarily on painting in your recent work?

Todd Tremeer: At the Ontario College of Art and Design I divided my time between painting and printmaking. I'm most familiar with oil painting—it's fluid, fast and forgiving. Oil paint can be moved around, wiped-off and scraped away in much the same way as a drawing might be constructed. I credit my time spent landscape painting outdoors for this direct painting approach. Printmaking is more laborious. It demands advanced planning but for this reason it is ideally suited to detail and my love of craft. Watercolour is something new for me and has occupied most of my studio time for the last two years. In watercolour I've found a middle ground between the advantages of drawing, painting and print but whenever I'm working in one medium, I'm thinking and planning in another.

My first exposure to art was through illustrations in history books. I knew "pictures" by da Vinci, Meissonier, Géricault, Benjamin West, Lady Butler, C.W. Jefferies and others before I thought about art; I learned to draw by tracing and copying pictures from books. At graduate school I knew I wanted to revisit history through painting but the theory I was then reading seemed pitched against painting. Perhaps I read too much about painting's theoretical death and in the process came to like my own obsolescence. "Theory" confirmed that I was doing the wrong thing—always—but rather than catching up to contemporary art, I retreated into museums to make little illustrative pictures that aspired to the grand narrative tradition.

M.B.: Let's talk about your time in museums. You've visited museums in many different countries for years now, looking at the work there and making copies particularly of works that address history. What draws you to these historical pieces and what do you learn from sitting with them, looking at them and reproducing them?

T.T.: I spend a lot of time in museums drawing, painting and just looking. Sometimes I take photographs, but not many. I visit museums of all kinds, but enjoy small, slightly obsolete museum spaces because they offer me greater imaginative freedom. I think of museums as time capsules because they embody how history is stored, collected and narrated through objects and so describe their own past as much as the history they seek to retell. The paintings I make while inside museums describe history's construction. Other times I reconstruct museum spaces from memory and with the small sketches I've made on-site, but I dislike owning a photograph of the space because it over-determines what I remember. If I need a photograph later I can usually find what I need on Google or in a textbook. This is not to say I don't paint from photographs, but rather, for me photography is more than a reference, it's something of the subject.

M.B.: You seem particularly attracted and interested in depictions of war and war history. Specifically, many of your paintings depict battle dioramas and war toys. Can you explain that interest and why your work takes on that focus?

T.T.: I painted model soldiers and built dioramas as a kid and then in art college reused these models as my painting props. Thinking about war's representation through dioramas over the last couple of years marks a merger of my hobbyist past and ongoing desire to engage history through painting.

I took a few unassuming photos of artefacts and models a few years ago in a military museum in London, Ontario. The photos sat on my computer for a long time before I decided that what I liked about the images was their blur and false colour. My photos emphasized the amateurish quality of the models and recalled for me old wartime images and film stills. At the time, I was struggling to make some big oil paintings but terms such as realism, accuracy, representation and illustration—all points of personal interest—seemed fraught with painting danger. Compiling these ideas and a stubborn desire to reconstruct history as painting prompted my decision to do something initially less ambitious. I made little watercolours based on my mediocre photos of museum models. If I had lived at another time I



Another Attempt 2008



The Model 2008

might have made big history paintings but today, almost inadvertently, the diminutive size and unassuming medium of watercolour perhaps best comments upon the failure of grand narratives and difficulty inherent with any representation of war. Overall, my project has been to represent representation rather than history itself.

M.B.: The process of creating these images seems to echo that of a child carefully painting his model airplanes or toy soldiers. There is something about the importance of this craftsmanship that speaks through your paintings. Can you explain that importance?

T.T.: A well-crafted model uses realism and detail to encourage viewers to engage in the narrative reconstructed before them.

During my time at the art college I also trained as a soldier in the Canadian Army Reserve. This experience likely brings to my history paintings greater sensitivity and background knowledge and certainly informs my choice of imagery. Past military experience perhaps also makes me conscious of the fact that I have not experienced war. For me war is a second-hand experience gained through film, pictures, museums, models and toys. Craftsmanship is crucial in the execution of my work because my realist approach depends on carefully constructed images that ambiguously situate my subject between real battle scenes and an imaginative reconstruction. Craft in my work generates something of an awkwardness. I don't believe my work has the urgency of paintings made by Canadian war artists of the First and Second World Wars or the casual inventiveness of imagined battles, rather, I see craftsmanship in my work contributing to a staticness indicative of meticulous copying a frozen subject. I feel a sense of the copy, naivety and second-hand experience depends on the illustrational craftiness of my paintings.

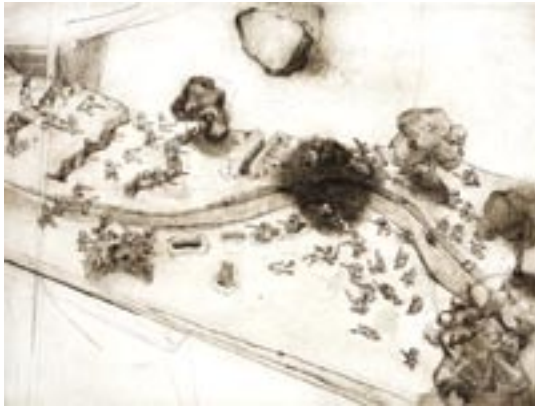
M.B.: Because you are painting images that present representations of representations, they inevitably—and I think intentionally—create a distance between the viewer and the actual historical moment. As a result they seem to remove the humanity of those moments. How do you hope the viewer will relate on a human level to your paintings?

T.T.: There are several “historical moments” in question. I depict the moment frozen in a photograph or as a diorama and also the time of the model's making. Both events are real and historical. Painting past wars also



Sarajevo 2007





Paardeberg Drift 2007

encourages viewers to think about current events in Afghanistan. By intentionally calling my work “history painting” I mean to evoke the old genre of the same name. In centuries past, history painting depicted myths, legends and the Bible. Viewers were expected to read in these allegorical images parallels with the present. My work uses allegory in a similar way.

Today, one Canadian soldier of the First World War remains and the ranks of Second World War veterans are thinning. For the rest of us these events are second-hand or distant experiences known only through the kinds of source material I have used in my work (i.e. artefacts, still and moving pictures, models etc.) It would be pretentious and naive for me to think that I could capture the complexities of the current war in Afghanistan or change the war’s outcome through painting. Allegorical history painting might, however, encourage new dialogues about war.

M.B.: In the series of works you call *Replay*, you have a similar approach except in these paintings you are reproducing historical images and photographs. Can you explain this series and your approach to these paintings? Further, all the works in these two exhibitions reveal a passion and intimacy that you share with the subject matter. Where do you go next with your work and with these ideas?

T.T.: I started *Replay* in early 2008 during an artist residency in St. Erme, France. At the time I was literally within eyesight of the Western Front of



Ambush 2007

1914-18 but saw only limited material evidence of the war first-hand. In consequence, I began searching online archives and museum websites for historical photographs of soldiers with their models.

With *Replay*, I was thinking as much about the photographic image as the model itself. I liked the uncertainty of sometimes not knowing the original purpose of the model or the archival photograph in which it appears. It seemed, the more accurately I copied the photograph with pencil and paint, the more my picture failed as a historical image. My copy instead seems to convey narratives of craft, illustration, representation and the model.

“Almost illustration” seems like a nice fence upon which to sit for a while. I see my work as playing with history. I am shifting pieces around to perhaps build some new narratives, but like playing soldiers with friends years ago, the game wasn’t so much to overthrow or undermine the past as to merge our game convincingly into history. In these current shows I wanted to include old works alongside new works. One reason for this was to lay out my own historical trajectory. I am still thinking about history and have new projects in mind that will perhaps excavate this trajectory. *Replay* and my diorama paintings began after several false starts. How a project begins and resolves itself is hard to predict and at the moment my studio is littered with the beginnings of several ideas; some are good works and some are good ideas. I continue to think and combine elements of history, artefacts, landscape and close observation. This is likely to continue.

ARTIST STATEMENT

Even to speak of the miniature is to begin with imitation, with the second-handedness and distance of the model. The miniature comes into the chain of signification at a remove; there is no original miniature; there is only the thing in “itself,” which has already been erased, which has disappeared from this scene of arriving-to-late.¹

I call my work *history painting*. It is a conscious decision evoked somewhat ironically and after the twentieth century has deemed the genre’s old ideological intentions suspect. In representing representations of the past rather than the event itself, my intention has been to explore the construction and dissemination of historical narrative. In my work the “minor” artist mediums of the past (pencil, gouache, watercolour and print) echo the demise of history painting as a persuasive force today. My “history paintings” strategically fall short of the old grand narrative tradition but are instead little narratives that play with history and recall war’s representation via film, illustration, toys and models. Most urgently, by representing the constructiveness of history, I allegorically suggest how our current military actions around the world may be “represented” in the future. To this end, my project may raise questions regarding war’s representation but denies to the subject simple prescriptive solutions and conclusions.

¹ Susan Stewart. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. (Baltimore & London: John Hopkins University Press, 1984), 171.



LIST OF WORKS

(All works in the collection of the artist unless otherwise noted.)

Action Paintings

Ambush 2007
watercolour, gouache, paper
35 x 55 cm

Another Attempt 2008
oil, paper
42 x 30 cm

Bombs 2008
watercolour, paper
22 x 17 cm

Bunker 2008
watercolour, blue paper
21 x 27 cm

Both Sides 2007
watercolour, gouache, 2 papers
36 x 87 cm (each)

Camp 30 2007
aquatint, engraving, chine collé
45 x 60 cm (plate size)
Private Collection

Camp 30 (Bowmanville) 2007
oil, canvas
91 x 122 cm

Camp 30 Landscape 2007
oil, canvas
153 x 182 cm

Falaise Gap 2007
watercolour, gouache, 3 papers
35 x 55 cm (each)

Figures 2008
oil, paper
42 x 30 cm

For Your Inspection 2008
oil, paper
42 x 30 cm

Gundeck 2007
watercolour, gouache, paper
41 x 57 cm

Jump Tower 2007
watercolour, gouache, 2 papers
35 x 40 cm, 35 x 33 cm

March 2008
oil, canvas
48 x 35 cm

Paardeberg Drift 2007
engraving, drypoint
45 x 60 cm (plate size)

Radar 2008
watercolour, paper
21 x 26 cm

Rebels 2007
drypoint, engraving, chine collé
22 x 30 cm

Redcoats 2006
watercolour, gouache, paper
21 x 36 cm
Private Collection

Sarajevo 2007
watercolour, gouache, 2 papers
35 x 55 cm (each)

Smoking Figure 2008
watercolour, paper
12 x 17 cm

Stretcher Bearers 2008
watercolour, paper
18 x 25 cm

Trench 2008
oil, paper
42 x 30 cm

Related Works

*Baghdad Museum Project:
Preserving History* 2004
oil, MDF board
6 miniatures each
14 x 18 cm (approx.)

Boy with Tank 1999
oil, board
22 x 30 cm

Death of Wolfe 2006
oil, canvas
152 x 213 cm

Little Wars (Make Me) 2009
lino stamp mural, installation
variable dimensions

Trench Raid 2007
watercolour, gouache, paper
30 x 40 cm

Vimy Ridge 2006
watercolour, gouache, paper
35 x 50 cm

Working Up 2008
oil, paper
42 x 30 cm

The Works 2008
watercolour, gouache, paper
40 x 57 cm

Magnificent Worlds 2001, 2008
installation, 50 blocks, oil on
MDF board
variable dimensions

*The Museum Displays:
Anatomy Room, Arms & Armour,
Anthropology* 1995
oil, encaustic, board
33 x 70 cm

Self-portrait with Collection 2002
charcoal, ink, chalk, paper
50 x 30 cm

Replay

Building 2008
watercolour, kraft paper
50 x 55 cm

En Garde
ink, gouache, blue paper
35 x 50 cm

The Game 2008
watercolour, paper
50 x 65 cm

The Model 2008
watercolour, kraft paper
34 x 29 cm

Things Unseen

Other Spaces 2006
oil, canvas
122 x 306 cm

Dioramas

Hans Knecht
Camp 30 Escape Tunnel 1991
27 x 63 x 6 cm
Collection of the Clarington
Museums & Archives

Painting 2008
watercolour, paper
65 x 50 cm

Like This 2008
watercolour, ink, charcoal, kraft
paper
110 x 75 cm

Untitled-Planes 2008
gouache, ink, kraft paper
41 x 29 cm

Museum Studies: *Dominion Organ,
Little Things, Boxes, Wheelbarrow* 2005
oil, masonite
20 x 25 cm (each)

Hans Knecht
Camp 30 Model 1991
20 x 77 x 124 cm
Collection of the Clarington
Museums & Archives

BIOGRAPHY

Todd Tremeer has many post-secondary credentials to his name. Most recently, he has earned a Masters of Fine Art at The University of Western Ontario in 2007. Prior to this, he graduated with distinction from the Ontario College of Art in 1995, going on to complete a Bachelor of Arts (Hons.) degree at the University of Guelph. The artist also holds a Bachelor of Education degree from Brock University. Todd has taught studio art and art history at Sheridan College Institute (Oakville), Museum London and at the University of Western Ontario (London, Ontario).

Tremeer recently travelled throughout Europe and based his studio practice in northern France. This was made possible with a grant from the Ontario Arts Council and the Joseph Plaskett Award for Canadian Painting. The artist was also awarded top prize in the watercolour category at the Toronto Outdoor Art Exhibition in 2008. His paintings, drawings and print works are well known to audiences in southern Ontario. Notably, Tremeer's historically-themed murals can be seen throughout Bowmanville's downtown core.

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Todd Tremeer

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Todd Tremeer: A Past Again

Station Gallery
1450 Henry Street
Whitby, Ontario L1N 0A8
whitbystationgallery.com

Todd Tremeer: Replay

The Latcham Gallery
P.O. Box 3
6240 Main Street
Stouffville, Ontario L4A 7Z4
latchamgallery.ca

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Olexander Wlasenko (Station Gallery)

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