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MOSAIC

THE ART & CULTURE
MAGAZINE - GREY BRUCE

www.mosaicgreybruce.ca

Communal Stories

ROOTED IN THE FAMILY

Feature interview with Saugeen Anishinaabe artist Jeannette Ladd.

A COMMUNITY CANVAS

Roger Mooking's collaborative art experience comes to Grey Roots.

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 Rebekah Hawker - The Belle Bottoms - Bobby Dean Blackburn
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Cover Image:

*THE LAND REMEMBERS AND THE SKY
CARRIES US (2026)*

Jeannette Ladd

On community.

Just about a year ago I took on ownership of MOSAIC magazine from previous publisher Maryann Thomas. Maryann had published the magazine for 15 years after receiving ownership from the original publisher Vi Bland, who herself had published MOSAIC for 15 years. Throughout all these years, one element has stayed at the forefront of the endeavour: community.

Community is also a strong presence for some of the people you'll read about in this issue. Saugeen artist Jeannette Ladd tells of the importance of her culture to her nation and how she portrays their culture and stories through her paintings. Artist and Creative Director Roger Mooking leads a community-enabling art project at Grey Roots, telling stories that reflect the history of Grey County. The Hillside Festival takes a cue from their audience and decides to become the greenest music festival around.

Beyond these stories are many more about people coming together to build music festivals, explore contemporary art, and gather weekly at a summer farmers' market.

As much as my focus for MOSAIC has been showcasing local artists and making art accessible, community will always be the substrate on which this mosaic is built. Thanks to all for making it possible to keep this magazine alive!

- Ken Bryson

MOSAIC

Established in 1993, MOSAIC is the independent arts, culture and community magazine for Grey Bruce | Saukiing Anishnaabekiiing.

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MOSAIC acknowledges that we publish within Saukiing Anishnaabekiiing, the traditional territories of the Saugeen Ojibway Nation, comprised of the Chippewas of Nawash Unceded First Nation at Neyaashiingmiiing and the Chippewas of Saugeen First Nation. We give thanks for their stewardship of the land and waters and for the rich diversity of their cultures and pledge to recognize and uphold their traditional names and language within this publication.

Nothing beets the Berkshire

Frankie Condon explores the food scene in Grey Bruce

Spring arrived reluctantly this year, dragging her feet through a cold, wet May. Now that she is here, the weight of the winter months has lifted from our shoulders and Mike and I are ready to take to the roads of the Saugeen Peninsula, seeking new fine dining experiences and the communities they sustain. And so, on a recent evening we turned to the streets of Port Elgin.

One of the best things about driving with Mike on the peninsula is that he never takes the same route twice. On this trip, having left early enough for a ramble, we drove along country roads in the lemon light of a spring sunset, farm fields stretching out along either side, their new-growth greens broken only by the now dark-leaved trees of distant woodlands.

While Mike drove, I admired herds of cows grazing close by their stiff-legged calves and ewes whose lambs cavorted in their meadows. Our path seemed purpose built for our destination: The Berkshire, a farm-to-table restaurant owned and operated by a farming family that includes the husband-and-wife team of Chef Joel Lyons and Pastry Chef, Julie Stulberg.

Like other restaurants we love in the region, The Berkshire is located in what was once a home. We entered by the front door into a greeting area beyond which lay two small dining rooms and a bar towards the rear. To our right was another dining room. This is my favourite of the three, for it features both a fireplace for chilly evenings and windows by which one may be seated.

Greeted as if we were old friends, we were offered a window-side table and happily accepted. We were also offered cocktails, which we accepted even more happily. I ordered a French 75. This is one of the old-fashioned drinks I most enjoy. Its creation dates back to World War I and, the story goes, its name comes from a French light field gun (75mm) in use on the battlefields. What the gun has to do with the perfect combination of gin, lemon juice, sugar, and prosecco delivered to me by a very kind server, I do not know.

We perused the menu, which is really the perfect size: enough variation in each category to keep one coming back to try new items but not so large that it's impossible to choose. In the end, Mike and I agreed to share a salt-baked beet salad and the bone marrow appetizer to start. I only began eating beets a few



Image courtesy The Berkshire

The Berkshire

years ago for as a child I was sure they not only grew in but were made of dirt. However, I have now been introduced to the joys of beet consumption and this salad was spectacular!

The combination of salt-baked beets with arugula, blue cheese, candied walnuts, and horseradish drizzled with a lemon vinaigrette touched every flavour note on the palette without overwhelming the tongue. The bone marrow takes time to prepare and is well worth the wait. We found the marrow perfectly seasoned and just as rich and fine as could be. The accompanying parsley and caper salad was light and pickle-y enough to ease the richness of the dish just enough.

For the main course, I chose the Schnitzel Luzerne, a variation served with a white wine and mushroom cream sauce. For The Berkshire, schnitzels are the house specialty. Indeed, the restaurant is named for the Berkshire pig, a British breed renowned for its flavourful meat. Truly, they are delicious, but you must plan to take some home unless you've arrived at the restaurant having foregone food for the previous five days.

And now we come to dessert. I have only tried one dessert at The Berkshire and I'm not sure I will ever try any other. The Pavlova is quite simply a showstopper! The meringue is perfectly crisp on the outside and pillowy soft within.

The Berkshire serves theirs with a raspberry coulis and fresh berries. Mike and I shared ours (not sure I'll be willing to share with him next time!) and decided on freshly made blueberry-basil sorbet as our accompaniment. This dessert is one I'll be trying to recreate at home for the next thirty years, enjoying my failures for the excuse they give me to taste the original once more so I may try again. The perfect conclusion to a perfect meal!

■



Libraries support reconciliation

Brooke McLean

Public libraries have long served as gateways to information, education, and community connection. More recently, they are playing a regional role in supporting Indigenous voices. In Bruce County, our public libraries are an integral part of the reconciliation journey. They help to undertake actions which support the Bruce County Indigenous Reconciliation Framework and the Bruce County Saugeen Anishnaabek Reconciliation Pathway and Action Plan.

The Bruce County Public Library is located within the traditional territory of the Saugeen Anishnaabek, whose connections to this land are from time immemorial. Recognizing this history is an important step towards building respectful relationships. As community hubs, libraries have an opportunity to support understanding of local Indigenous histories and contemporary perspectives through their collections, programming, and partnerships.

Libraries provide accessible opportunities for residents to learn about Indigenous histories, cultures, and lived experiences. Library collections, including online resources, allow readers to explore topics including treaty relationships, residential schools, Indigenous governance, and traditional knowledge.

Language shares a deep connection with culture and identity. Through literature, language-learning platforms such as Transparent Language, and partnerships with Indigenous organizations, libraries can help to promote and support Indigenous languages. Transparent Language, for example, offers lessons on several Indigenous languages, and access is free with a Bruce County Public Library card.

Programming is also a powerful connector. Storytelling events, author talks, cultural workshops and educational displays provide opportunities for meaningful engagement. Bruce County Public Library has been proud to host local author Dorothy Ladd, Kegeponce Press poet and writer D.A. Lockhart, as well as scholar and author Jennifer Brant.

Bruce County's Reconciliation journey is rooted in the recognition of the rights of Indigenous Peoples affirmed in Section 35 of the Constitution Act, 1982 and by the United Nations Declaration on the rights of Indigenous Peoples.

As such, and as outlined by the Truth and Reconciliation Commission's Calls to Action, Bruce County Public Library has committed to their role in reconciliation. As trusted public

facilities, libraries have the unique position to respond, dedicating their spaces, collections and programming to supporting learning and access.

The work of reconciliation is ongoing and requires commitment from both organizations and individuals. Public libraries have an opportunity to support this journey by providing resources and amplifying Indigenous voices. By doing so, libraries demonstrate that they are places to access information, foster respect, encourage learning, and develop community.

As libraries continue to evolve, their role in reconciliation will not only support connecting people to knowledge, but also to each other.

If you would like to explore Indigenous histories and cultures, check out the following titles at library.brucecounty.on.ca:

- *Braiding Sweetgrass: Indigenous wisdom, scientific knowledge, and the teachings of plants* by Robin Wall Kimmerer. These essays weave together Indigenous knowledge, storytelling, and ecology.
- *Truth Telling: Seven conversations about Indigenous life in Canada* by Michelle Good. An examination of the cost of colonialism and how it continues to underpin Canadian institutions.
- *52 Way to Reconcile* by David Robertson. A guide to reconciliation through concrete actions every week of the year.

Bruce County Public Library is committed to its role as a trusted community connector, digital community facilitator and community sharing place.

Brooke McLean is the Director of Library Services, Bruce County Public Library.

MOSAIC

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Let's get trading

Pat Carson and Jon Radojkovic

The Saugeen Trading Community was established more than thirty years ago as a system of local community economic exchange of labour and goods. It is based on the first, "LETS" (Local Economy Trading System) as conceived by Michael Linton in the Comox Valley, BC in 1983.

We have about 90 members and family with many original members still involved. In fact, there are now 3rd generation family members! Our currency is called saubucks and one saubuck is equivalent to one Canadian federal dollar.

The saubucks generated by members purchasing goods or services stay within the STC community to be recirculated.

When you join, you can start trading immediately. Your offerings or purchases are a commitment to the trading community. A bookkeeper records all trades and statements are sent out by email (or snail mail if requested) three times a year. Once you become a member you can check out the goods & services listing on the website and will receive bi-



Photo by Ken Bryson

STC spring market table: Saugeen River CSA

monthly newsletters. We also host 3 market days per year at local venues. At this year's spring event you could purchase a delicious lunch, fresh asparagus and rhubarb, frozen berries, used books, art cards, dried shiitake mushrooms, hand woven rugs, vintage quilts and clothing, herb and vegetable starter plants and more.

As an original member, I can tell you that it is a satisfying experience to share what you make with others within the Saugeen Trading Community and to purchase what others have made. To have my morning coffee in a beautiful blue mug and my porridge in a beautiful blue pottery bowl made by another member and purchased at a long ago market day starts my day with joy.

Lydia Dyck is a 2nd generation member, her parents Tim and Barb joined a couple of decades ago. "I remember running around the hall on market days," she recalled. She likes the fact of spending saubucks instead of federal dollars and having that money stay in the community, "It's such a positive way to use your money."

Chris Palmer and Karen Poce are long term members joining 21 years ago. Karen sells vintage clothing while Chris has odd vintage items and record albums. Besides the alternative commerce side to the STC, "Even more valuable was the connection to the community," Chris said. The couple moved to the area in 2005. "It led to many friendships and great experiences."

We have a website www.saugeentrading.com that you can check out for basic information and to print a membership form if interested.



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Adrian Fung, cello Amanda Chan, piano
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Concert 4
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Jeannette Ladd: Rooted in family

Interview by Justin Klassen

Drawing on a practice of architecture and her Anishinaabe heritage, Jeannette Ladd's work weaves cultural symbolism — herons, seed pods, spirit lines, sacred water — into paintings and large-scale found murals across Bruce and Huron counties. Jeannette's designs carry Ojibwe culture and history into community spaces, most recently as the winning design for a new Saugeen Beach sign.

When did you start making art?

I started creating either art or making things from a very young age. I was beading when I was young and in elementary school. In high school art was one of the things that I did. I was strong in art and in math and that's the reason I went into architecture, because those two things complement each other. So it gave me the opportunity to design spaces, but also have that more mathematical approach to spaces as well.

I worked in architecture for maybe ten years, at a small firm in Oakville. We did a lot of large industrial buildings, and residential buildings as well. One thing I was good at was building large-scale models. I would have to create the buildings, have the airplanes, the trees and everything. So it was sort of like a sculptural piece. It was very rigid, you know, I had to follow the drawings, but it still gave me the outlet to create something.

And then I felt that I needed to come back home. So I came home and I've been working for my community ever since. I work in finance full time. And with that, I also needed a creative outlet for myself.

Was there a specific moment that shifted art from something personal into something you pursued more publicly?

I've been doing arts ever since I moved home — paintings and things like that — but I didn't really show my work to anyone.

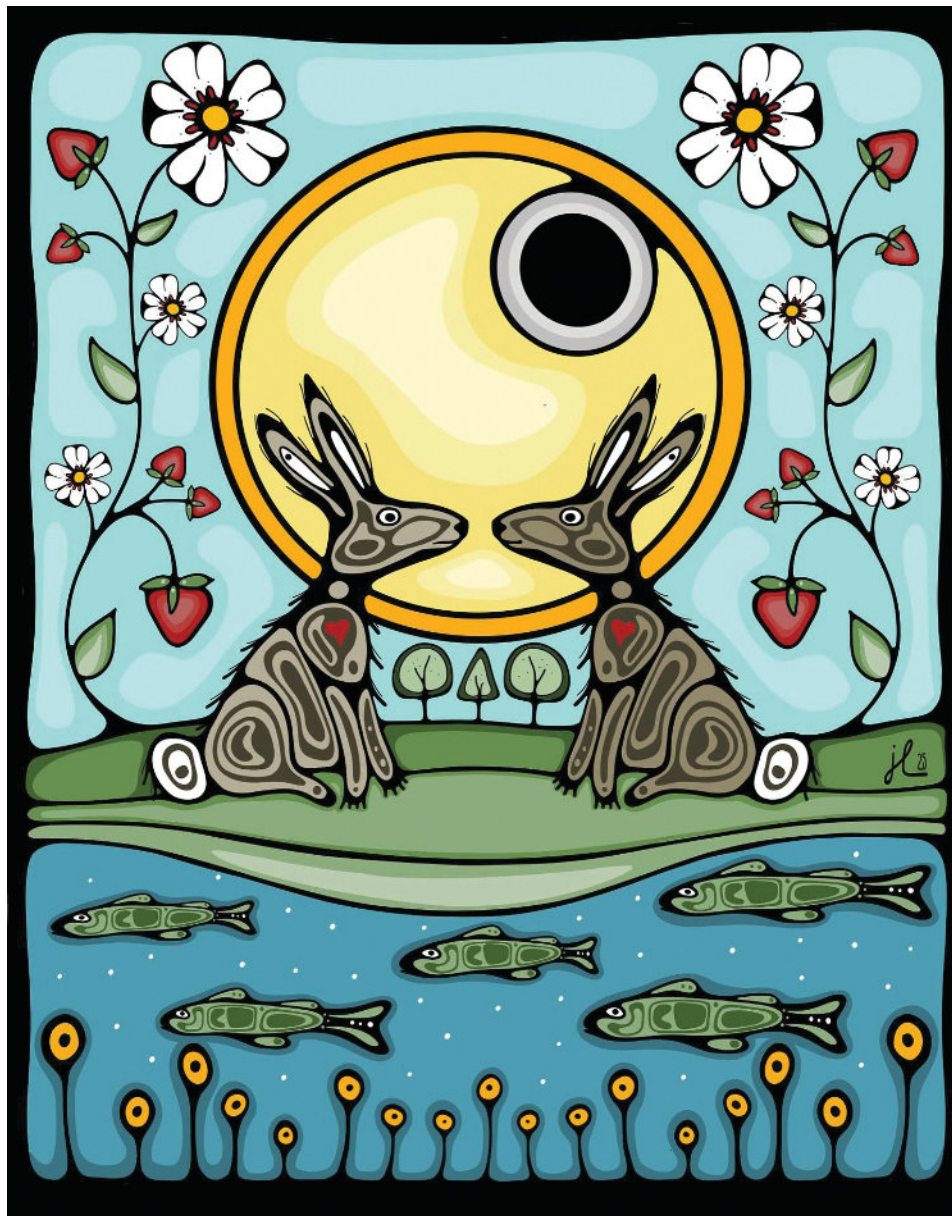
It was more just for myself. And then my mom asked me to illustrate a book she was writing called *Memengwaa: The Monarch Butterfly*. That was the first project I did where people saw it, other than family. It was the start of things, and then it just kept going from there.

Then there was a call out for artists for a mural in Paisley where they wanted to represent the two rivers coming together, and I put in a sketch. I never thought I would be chosen. And then the person called me up and I was very surprised. Doing it at home and for yourself or for family, it's different when you bring it out to the real world and people see it. So that was sort of the start, and then ever since it's just been one project after another.

Was it hard to take on the butterfly book?

Yes. I normally did acrylic on canvas, and for the book I had to do digital artwork, which is totally different. This was the first time I was on my iPad creating things. I was very nervous about that. But it's actually quite nice in a way. With the flowers, I could copy them and use them again, where with a painting you would have to paint everything fresh. So it's just another way to create art.

It was very scary to show people. Even posting on social media, you don't know what people are going to say, or if they're going to like it. I post mostly everything that I do, but it's not because I want people to see my artwork. I want people to know that my culture is still there and that the culture is very beautiful.



Jeannette Ladd, HEART OF THE MOON (2025).
Image courtesy the artist.

There is so much in our culture that I want to just portray as beautiful. I want people to talk about it — like, why did you put a rabbit in that piece? Well, this is why.

Before you came back home, you were doing portraiture which is quite different from the work you make now. Was the shift to your culture a conscious one?

I think I was at a spot in my life where I wanted to show my culture. That's what it really was. And I think being back, working for my nation, being more part of the community compared to being in Oakville doing architecture, it's a totally different type of life. I was there for ten years, I came up here. And I think there was a reason, and maybe this is the reason.

Tell us about the animals in your work, how do you choose them?

Within my culture, certain animals represent certain things. They represent either the person the piece was for, or where the piece was going to go.

Guided by the Heron was a piece for my father. The heron represents patience and stillness and a quiet strength, and those are the qualities that my dad has. Most of my pieces have water in them. Water is very sacred to Indigenous people and to me. I love to go down to the water and hear the water hitting the shore. But water also holds our fish and it sustains our life.

And the designs inside the animals?

I call them spirits. The sun is the grandfather, the moon is the grandmother. I also like to put stars, which talk about our ancestors. We still have to remember the past while going into the future. So that's why I try to put our ancestors in there as well.

I also have seed pods in a lot of my pieces. Something starts out so small and it could become a large tree. But it starts out just as one single seed. And that's what those seed pods represent to me.

Can you tell us a little about the Woodland painting tradition and where you sit within it?

Yes and no. I feel there is a connection in regards to relationships that we have with the sun and the moon and things like that. And yes, I think Woodland artists do the same thing. Daphne Odjig is one that I truly love. From the beginning, when she was sketching, compared to her artwork at the end, it was so different. But she did have symbolism within her artwork. So I'm not sure if mine is truly Woodland. I haven't really named it.

Do you approach murals differently depending on the community or context?

Oh, for sure. For Stratford I went down there, I saw the actual space. I knew it was going to be a gathering space, maybe for movie nights. I spoke to the director and to other people as well, and I got a sense of the feeling behind the piece I wanted to create.

With the Paisley mural, I've been over the bridge and through Paisley so many times, but to get out of the car and actually see the river, and see where the two rivers meet, you get a sense of that space. And that's what I want to bring to the piece.



Jeannette Ladd

Photo by Justin Klassen

Does your architecture background inform how you approach mural work?

Yes there's that spatial awareness. Like at the Aquatic Centre: people are actually walking beside the mural. And the Huron County Museum mural is ten feet up in the air with different perspectives. So yes, architecture has given me some skills of design.

What's your process for larger murals? Do you ever bring in help?

For some I've worked alone. The Huron County Museum mural I had to get certified to be in a lift. I had never been in a lift before, but you do what you have to do.

For Stratford mural at the Children's Aid Society, I really wanted to do that one. The director wanted to change the view of CAS to Indigenous people, because of the past where children were sent off and they lost their culture. He wanted a mural that represents not forgetting that, while also showing how things have changed.

At the start of the mural it's all black and white — the flowers have lost their colour, which represents losing the

culture. Then there are butterflies, which represent change. And the large item in the piece is a turtle, which represents our earth, Turtle Island. On top of the turtle is a fancy dancer; they dance as butterflies, and change. And then on the other side, it's all in colour. I want people to think: why isn't there colour at the beginning? And maybe someone will tell them the story of what happened, and how things have changed since then. For that one I had two helpers and we did it over five days. It was a big project.

Is there something you hope stays with someone after they've experienced your work?

The respect that we need for our environment. If we don't keep our waters clean, what's going to happen? My great-grandmother canoe'd and portaged all the way here. We use the water for food and for medicines. And if we take something from the earth, we give tobacco. It's a pause and a respect for what you're doing. I want people to feel that.

And even for the other beings that are part of our lives. My mom is a monarch butterfly person. She numbers them, they fly to Mexico, she feeds them and does the chrysalids. If we lose one, we have lost a lot more than just one. We have to be mindful of what we do.

The recently announced new design for the Saugeen Beach sign used your design, and came through an open community process and a public vote. How did that feel different from a typical institutional commission?

Usually with my projects I submit a sketch and it goes through a committee or jury. But this one was done through our beach committee — the chair and co-chair are councillors from our chief and council, and community members sit on the committee, so the community



(L) Jeannette Ladd, ROOTED IN FAMILY AND GUIDED BY THE LAND (2025). Image courtesy the artist.

(T) Jeannette Ladd, HONOURING OUR LANDS AND WATERWAYS (2024). Image courtesy the artist.

(B) Jeannette Ladd, GUIDED BY THE HERON (2025). Image courtesy the artist.

has a say. I believe they selected three finalists and it was put out to the overall community to vote, and our names were not tied to them.

Can you walk us through the design?

My favourite spot is the water and the beach. If you look at our history, in the 1800s the beach was called Chi-gaming. What I wanted in my piece was for the Ojibwe words to be a lot larger than the English words. So when you look at it, it says Chi-gaming, and then below that is Saugeen Beach.

Chi-gaming means Deep Water. So you can see in my piece that there are bands of blue which represent the layers of the

lake. It goes from lighter blue to darker blue to represent the depth.

And then there is the sun. The beauty of the beach is that every night the sun sets on the beach. So I wanted that to be part of the design. The sun is above the water, and there is a ring around the sun which is the four colours of our medicine wheel. And within the sun there are the spirit lines as well.

What does it mean to you that your art will become part of the visual identity of Saugeen Beach?

When it was posted on social media, for days I didn't even look at it. A family member said it was up there and I couldn't believe some of the comments

that were coming and the likes. I was very humbled. I didn't think it was going to be like that.

Do you think community members will experience the sign differently than others?

Yes and no. There is so much history with our beach. I remember myself going down to the beach as a child. We would come to see my grandmother and we would always have to spend the day at the beach. But I'm also hoping that someone not from Saugeen sees the sign and sees it as the beauty we want to portray. It is very special to us, and hopefully the sign indicates that. We want to share our beach with everyone. It's not just our beach.



Image courtesy the artist.

Saugeen Beach sign design by Jeannette Ladd

Can you imagine what it would have meant to you as a child — going to the beach, walking under a sign like that?

Oh, for sure. Definitely. When the sign was changed from Sauble Beach to Saugeen Beach — the feeling — like, I could cry right now. I drive past there every day to go to work. And now when I look down there, it's just the pride. Like, we finally put that up there. It has been our beach for so many years. To show our name there — it's just something else.

And how do you hope the physical sign will look?

One thought is to have it be thick acrylic and colours, where it's not solid, where the sun can still shine through and you can see the colours on the sand. That's what I would love for it to be. The colours will dance on the sand. Those are my hopes.

How would you tell someone about Saugeen First Nation who has never been here before?

Saugeen is a close community. We feel for each other on different things, loss or achievement, we are all rooting for everyone. And it is a large community with things happening in different areas. We have the amphitheatre with the Saugeen River, we have the beach, we have the land with the trees. There are little pockets, and different things going on in each one.

And our powwow. We have fabulous dancers and drummers. When you hear the beat of the drum it just resonates within you. It just takes your breath away. So if you can experience the drumming and the dancing, take it all in.

How did your family come to this area?

My great-grandmother's name was Lillian Wabizi. She and her family canoe'd and portaged their way here from

Michigan, near Mackinac Island, in the late 1800s. She was Potawatomi and she only spoke Ojibwe. They settled in Saugeen.

My great-grandfather went to both wars, and my great-uncles went with him for the Second World War. So my great-grandmother was left at home with fifty acres of farming to do while they were at war. And then the farmhouse had a fire and it burnt down. Within our family, we have lost a lot of photographs and things like that. So when my mom comes across someone who may have a picture of her family, she tries to gather those things up.

Are there old stories about this area that you'd like to share?

There are so many stories. There's the story of how the beaver got his tail, those sorts of things. And there's the creation story. I'm doing a piece for one of the universities, and it's the creation story. Where no one else could dive so deep into the water to grab that piece of soil but it was the muskrat, the littlest one. The beaver couldn't make it, the loon couldn't get down there. But the little muskrat did it, and he grabbed that piece of soil and put it on the turtle's back. So those are the stories we still talk about.

What does it mean to you to be Anishinaabe-kwe, Ojibwe?

I love my culture. I wish I spoke the language. My two-year-old great-niece says 'bomo pee' when she leaves. Growing up, I didn't know any of my language. And it's not because my mom didn't want to teach me. Back then it just wasn't something that was done. Going to school, she was told not to speak the language. So it was hard for her to keep the language going for herself and then teach her children.

Our language is our culture. If we lose that, what do we lose? So yes, I would love to speak Ojibwe. I know it's very hard to learn when you're this old, but I do know a few words and I try to add new words as I go.

Being Anishinaabe the other thing is the stories that come up in my pieces. I want those pieces to live on. Maybe when I'm not here, people will talk about them and wonder why there are these lines within these beings? There is just so much in our culture. And it's right here. Other cultures are very beautiful as well. But we as Canadians have Anishinaabe that are right here, with a beautiful culture too.

Jeannette Ladd is an Anishinaabe-kwe from Saugeen First Nation, who creates paintings and mixed-media works inspired by the land, stories, and teachings of her community.





[gather]

in Grey County

Savour the Taste of Community

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This project is funded in part by the Rural Economic Development Program.



Layers of community: A cultural canvas at Grey Roots

by Ken Bryson

Grey County has always been a place of layered stories. Going back thousands of years, multiple Anishinaabe peoples inhabited the land. More recently, the land also became home to European settlers and farmers. In this century, agriculture and other industries underpin a local culture that has come to embrace the arts.

This summer those layers will take on a physical form as part of *Community Canvas: a Roger Mooking Experience* at Grey Roots Museum & Archives.

Under the curatorial vision of Grey County's Creative Director and artist Roger Mooking, the museum will play host to a collaborative and interactive art installation featuring multiple artists and an opportunity for the public to hands-on participate.

"Grey County has so many incredible stories to tell. The history is so connected to all that Canada is in all its great and not so great ways," explains Mooking.

"*Community Canvas* is interactive and collaborative, and I believe it's important that a community tells their own story, from as many angles as possible."

Community Canvas is an installation that takes place over 8 weeks, with multiple artists building on a single six foot by six foot canvas to tell a Grey County story through layered applications.

Initially, Roger Mooking will create a historical collage featuring imagery pulled from the museum's archives. Next, Williamsford artist Lonny Doherty will layer on a landscape painting inspired by Tom Thomson, Lawren Harris, and Claude Monet.

With the first two layers in place, the public will be invited to add their own marks, stories, and doodles directly over the canvas over between mid-July and mid-August.

Finally, in late August, Markdale-based multidisciplinary artist Sarah Rose Irwin will layer on a portrait with expressive figures that capture movement, emotion, and identity.

Explains Mooking: "I believe in collaboration and community. I'm in a unique position as an artist and creative entrepreneur to unlock opportunities for artists and I never want to be selfish about that. People opened doors for me and it's my duty to return that energy. The artists I'm collaborating with deserve the light to shine on them."

"Grey County has
so many incredible
stories to tell."

First up is Lonny Doherty, a Grey County-based landscape artist working from his studio in Williamsford. Known for his vibrant interpretations of the Canadian landscape, his work is inspired by the colours, textures, and rhythms of the natural environment.

Doherty will paint directly onto the installation on-site at Grey Roots, allowing visitors to observe as natural elements take shape in real time. His contribution will ground the piece in a strong sense of place, connecting the artwork to the landscapes that define Grey County.

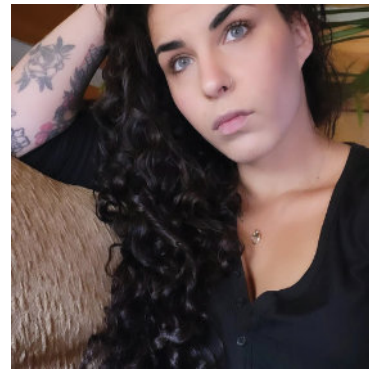
Next up will be the people of Grey County themselves, with a month-long phase where visitors to Grey Roots can draw and write directly on the canvas, transforming the piece into a true community expression, capturing a diversity of voices and perspectives.



Creative Director and Artist Roger Mooking



(T) Williamsford Artist
Lonny Doherty



(L) Markdale Artist
Sarah Rose Irwin

Images courtesy the artists.

Last up is Sarah Rose Irwin, a Markdale-based multidisciplinary artist and workshop facilitator whose work explores the expressive nature of the human form. Drawing inspiration from the “wild nature” of humankind, her practice captures movement, emotion, and identity.

Within *Community Canvas*, Irwin will introduce and complete the central figure in motion, giving visitors the opportunity to witness the figure emerge and evolve as the focal point of the composition. Her work will bring a human element to the canvas by bridging the surrounding layers of history, landscape, and community expression.

“I’ve been going around the county for years exploring as much arts, culture, food and all the artisans I can come across,” says Mooking.

“I fell in love with the way that Lonny and Sarah express themselves and I know that it is something that they NEED to do in their lives. That combination of passion, talent, and kind heartedness is a no brainer for me. I hope that they bring their full selves, that is always the dream.”

The *Community Canvas* will take a literal forming of layers to tell a truly unique Grey County story. The project aims to reach something deeper than the daily travails of the people who live

here. It aims to expand our stories through the visual arts and reach something richer and more community-based than a single piece of art can achieve.

Says Mooking: “Humans have been trying to process their environment through visual storytelling since writing on cave walls, or drawing in dirt with branches. It is truly primal. Before we had letters, we had drawings.”

Community Canvas: a Roger Mooking Experience offers the community a chance to be part of the art itself. It’s an opportunity to witness its creation, contribute to its meaning, and see themselves reflected back through the layers.

Roger Mooking is a globally recognized, Trinidadian-born, Canadian-raised artist known for creating immersive experiences across visual, culinary, and sonic media. A Juno Award-winning musician, celebrated chef, television host, and creative director, he has earned an international reputation as a multi-disciplinary visionary.

Through projects like SoundBites and the award-winning Awakenings exhibition series, Mooking has consistently explored ways to make art more interactive, accessible, and community-driven.

As Creative Director of Community Canvas, he guides a project that unfolds not just as an artwork, but as a shared experience.

A greener Hillside

by Zaki Shahabuddin

Sustainability is probably not the first thing that comes to mind when thinking of a music festival: scenes of discarded water bottles, broken camping equipment, and fields littered with garbage are all too common. But for anyone who has experienced the Hillside Festival in Guelph, Ontario, it's hard to miss just how seriously the festival takes its responsibility to the planet.

Perhaps less visible is the commitment that was a deliberate choice made early on, and one the festival has built on each and every year.

Hillside is a not-for-profit charitable organization that has held its annual summer festival on Guelph Lake Island since the early 1980's. From the very beginning, the festival recognized that hosting thousands of people on a small island every summer carried real environmental consequences worth taking seriously.

"Hillside Festival was a leader in adopting green and sustainable practices from the very beginning, which shows how deeply sustainability was valued by the Guelph community members who started the organization in the mid-1980s," says Kate Johnston, Director of Hillside.

"Over 40 years later, sustainability and environmentalism shows up in so many different ways — our audiences tell us every year how important our sustainability initiatives are to them."

That commitment has only grown stronger, and Hillside today is considered one of the greenest festivals in the country and internationally.

The awards alone tell an impressive story: Best Greening of a Festival from Festivals and Events Ontario every year since 2008; the Honour Roll Award from the Grand River Conservation Authority; Best Green Operations from Canadian Music Week in 2016; the International Clearwater Award in 2019; and the Sustainable Tourism Award from the Tourism Industry Association of Ontario in 2023. Very few festivals anywhere in North America can match that record.

“Our audiences tell us every year how important our sustainability initiatives are to them.”

On the ground, one of the greenest parts of the Hillside experience is how the festival handles waste. Serving over 10,000 meals per day for up to 6,500 patrons, artists, and volunteers, Hillside owns its own reusable dishes, mugs, and stainless-steel cutlery, rather than handing out single-use plastic.

A volunteer dishwashing crew of around 150 people keeps everything in rotation all weekend. Through a partnership with the City of Guelph, single-use plastic bottles are gone entirely. The festival provides a 16,000-litre tanker of free tap water with eight filling stations on site, an initiative running for over a decade. Transportation is another crucial piece of the puzzle. Free shuttle buses run all weekend from Guelph Central Station, connecting with Guelph Transit, GO Transit,





Images courtesy Hillside Festival



A green roof, eco-friendly waste management, and a team of volunteer dishwashers are just some of what make a festival greener.

and VIA Rail. The festival also partners with the Guelph Off Road Bicycling Association to run organized group bike rides to the island, with more than 10 percent of attendees arriving by bike — well above the city average. The cost of these initiatives is covered by revenue from paid parking passes for those arriving by car.

The most remarkable part of Hillside's environmental record is its carbon footprint. Since 2019, the festival has been carbon neutral, one of the first of its kind in North America to reach that milestone. With over 29 years of data, Hillside has saved roughly 1,856 tonnes of CO₂ emissions, the equivalent of removing 394 cars off the road for an entire year. Solar power, LED lighting, and digital sound technology keep energy use

low, while carbon offsets cover the rest. The island's permanent main stage also features a living green roof, reducing stormwater runoff and supporting native plants and pollinator habitat.

All of this is noticed by attendees. When asked in a 2023 survey how important it was that Hillside promotes environmental responsibility, 98 percent of attendees rated it as important or very important.

Celebrating over 40 years of putting the planet first, Hillside Festival has earned its standing as a national leader in sustainable events and a real source of pride for the city of Guelph and the wider region.

M

Summer Markets Listings

Flesherton Farmers' Market

102 Highland Drive, Flesherton
Saturdays 9 am - 1 pm
www.fleshertonfarmersmarket.ca

Expect a vibrant, community-focused outdoor market featuring over 20 vendors offering fresh local foods, baked goods, artisan crafts, and family-friendly entertainment. You'll find quality farm-fresh produce and plants, locally-sourced premium meats and food items, baked goods, jams, preserves and artisan crafts. Live music every week!

Southampton Artisans & Tastes Market

26 Albert Street South (Highway 21),
Southampton
Fridays, 9 am - 2 pm
www.ChantryIsland.com

Experience one of Bruce County's liveliest weekly gatherings. The Artisans & Tastes Market features 50+ vendors offering homegrown, homemade & handcrafted goods, local food, art, flowers, photography, books, and unique treasures. Enjoy community booths, a welcoming small-town atmosphere, an easy stroll to High Street shops & cafés, plus Lake Huron views in beautiful Southampton every Friday. Worth the day trip!

Hanover Eat Well Market

Heritage Square, Hanover
Saturdays 9am - 2pm
info@eatwellmarket.ca

The Eat Well Market brings community and food together showcasing a variety of vendors including Organic Produce and meats from local farms, Locally Hand Made Art and Goods with a focus on Youth Businesses. Music and Free Kids Activities available every week. New \$30 market box option makes grocery shopping easy.

Lions Head Farmers' Market

At "the beach" Lion's Head
Saturdays, 9am - Noon (1pm on long weekends)
www.lionsheadfarmersmarket.com

Celebrate Saturday mornings with local food producers, farm producers, juried artisans and live music "at the beach" overlooking the Lion's Head marina. Relax in our Muskoka Chair Lounge, listening to the local resident band while enjoying the amazing view and dining on your breakfast or lunch. Everything from craft beer, bison burgers, sour dough bread, maple syrup, baked goods to wood-turned bowls, soap, candles, artwork, etc., all locally produced.

Warton Farmers' Market

1130 Berford St. Parquette, Warton
Fridays 10am - 2pm
www.facebook.com/wartonfarmersmarket

A small market with space for 10 vendors reminiscent of a small french market, you can find products such as fine artisan sourdough and pastry, an assortment of seasonal and local produce, prepared foods, and various wares from artisans and craftspeople.

Thornbury Farmers' Market

30 Mill Street, Thornbury
Sundays, 10am - 2pm
www.thornburymarket.com

Discover unique finds at the Thornbury Market where you can enjoy the freshest produce and locally made goods. Join us in supporting local farmers and small businesses at our vibrant community marketplace. We place a strong emphasis on locally grown / produced / handmade goods and are a member of the Farmers' Markets of Ontario.

Building community at the market

Ken Bryson

When the warmer months arrive in Grey and Bruce, something special happens in towns across the counties. Summer markets pop up in parking lots, parks, and beachfronts, bringing with them a sense of community and belonging.

Local markets are about far more than fresh vegetables or handmade goods. They're gathering places where neighbours slow down, swap stories, and reconnect with the people and businesses around them. As Deb Kaufman of the Southampton Artisans & Tastes Market puts it, markets are "social places where people gather to be together in an unhurried manner."

At these markets you can discover something new, meet the growers and makers behind the products, and enjoy the kinds of conversations that build community resilience.

The market spirit shows up differently in each community. In Flesherton, the Farmers' Market has been a local institution

for 32 years, drawing people together with live music from local musicians each week and a small, friendly atmosphere that feels like a true community celebration.

In Hanover, the Eat Well Market has carved out a niche by championing youth entrepreneurship where young vendors get a free booth, giving the next generation a chance to learn the ropes of running a small business.

In Southampton, more than fifty vendors and community groups fill the market with everything from fresh produce and regional wine to local authors and theatre tickets.

Beyond just culture, markets quietly support the local economy. They give small farmers and artisans a vital sales outlet, keep dollars circulating within the community, and help emerging businesses find their footing.

In Grey Bruce, summer markets make community happen while the sun shines. **■**

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Gallery Listings

Bruce County Museum

33 Victoria Street N, Southampton
www.bruce-museum.ca
Hours: Mon-Sat 10-5, Sun 1-5

**Taylor Cameron:
Woodland People**
June 6 - September 13

Taylor Cameron delves into the history and culture of the Woodland peoples who have inhabited this territory since time immemorial. Taylor was inspired by his passion for uncovering forgotten stories and, drawing on his archaeological training, presents authentic depictions of past lifeways.

GUM Gallery

46 Sykes Street North, Meaford
www.gumgallery.ca
Hours Mon-Fri: 9-4, Sat: sometimes

Tanya Read & Viz Saraby:
Nobody's Cone
July 17 – September 1

This exhibition explores the quiet anxieties of contemporary life through the lens of two singular, symbolic protagonists. Tanya Read introduces us to Mr. Nobody and Viz Saraby presents the narrative of Cone.

The Gallery at LE Shore Library

173 Bruce Street S, Thornbury
thebluemountainslibrary.ca/art-gallery
Hours: M, W, F, Sa 10-5; Tu, Th 10-7

**Joan Folinsbee Timmins:
A Painter's Life**
July 4 - August 26

An exhibition celebrating the multi-decade career of the late artist, Joan Folinsbee Timmins. This is a peek into Joan's life as an artist. It's a journey in time, place and creative growth; the roller coaster ride of a unique individual.

Grey Gallery

883 2nd Ave E, Owen Sound
www.greygallery.ca
Hours: Thu-Fri 10-5, Sat 10-4

Jane Burns: Tree Songs
July 9 - August 8

Jane is a Canadian artist and a member of the Toronto Arts Scene. Born in Owen Sound, Jane still finds inspiration from her roots and spends part of the year in Big Bay. She writes: I am on a pilgrimage and my paintings are the landmarks. While I work with a variety of mediums, my love of watercolour has been a constant, whether coupled with gauche or graphite, handmade washi or rag paper.

Deep Water Gallery

583 Berford Street, Warton
www.deepwatergallery.ca
Hours: Thu-Sat 11-4

**Kate Civiero, Becky Comber, and
Katherine Kennie:
Eastern Whispers**
June 27 – July 25

Eastern Whispers brings together the work of three accomplished artists, Kate Civiero, Becky Comber, and Katherine Kennie, in a dynamic exhibition that explores materiality, memory, landscape, and personal narrative through a variety of media.

Visitors will encounter an engaging collection of works that spans glass, sculpture, photography, and painting, offering multiple points of entry into each artist's unique visual language.

Elisabeth Heathfield
August 1 – August 29

This exhibition will feature a collection of Heathfield's expressive abstract paintings alongside her beautifully crafted ceramic works. Drawing inspiration from colour, form, texture, and movement, Heathfield creates pieces that balance spontaneity with careful craftsmanship.

Southampton Arts Centre

201 High Street, Southampton
www.southamptonartscentre.com
Hours: Wed-Sat 10-4

Janet Saunders: Earth Water Sky
July 22 - August 15

Janet Saunders approaches painting as meditation, drawing inspiration from the beauty of nature and her connection to the world around her.

Grey Bruce Woodturners Guild:
Turning Beauty in the Round
August 19 - September 12

Turned bowls, vases and other items as presented by various members of the Guild.

Tom Thompson Gallery

840 1st Ave W, Owen Sound
www.tomthomson.org
Hours: Mon-Sat 10-5, Sun 12-4

Markle: Content is Just a Glimpse
July 4 - September 12

Content is Just a Glimpse is presented simultaneously at the Durham Art Gallery and Tom Thomson Art Gallery as a two-part exhibition exploring the life, work, and creative orbit of Robert Markle (1936–1990). Known for his expressive and often provocative depictions of the female nude, Markle developed a multidisciplinary career that moved fluidly between painting, sculpture, music, writing, and teaching, establishing a reputation as a raffish figure who was at the heart of Toronto's experimental art scene in the 1960s.

Durham Art Gallery

251 George Street E, Durham
www.durhamartgallery.com
Hours: Wed-Fri 10-4, Sat-Sun 12-4

Markle: Content is Just a Glimpse
July 4 - September 12

Mill Pond Gallery

203 Cargill Road, Cargill
www.millpondgallery.ca
Hours: Thurs-Sun 11-4

New Summer Show 2026
May 21 - August 30

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LOCATION: HANOVER DRIVE-IN & Glencolton Farms



Photo by Jesse McCracken

Marlene Markle

A portrait through relationships

Shannon Bingeman

This summer, the Tom Thomson Art Gallery and Durham Art Gallery are partnering to present *Content is Just a Glimpse*, a two-part exhibition exploring the life, work, and creative circle of Robert Markle (1936–1990). Presented simultaneously across both venues, the exhibition offers a multifaceted portrait of one of Canada's most distinctive artistic voices.

Markle emerged as a major figure within Toronto's art scene in the 1960s. Best known for his expressive and often provocative depictions of the female nude, he developed a multidisciplinary practice that moved between painting, sculpture, music, writing, and teaching. Driven by curiosity, experimentation, and a commitment to creative freedom, he became one of the most distinctive artists of his generation.

A significant turning point came in 1970 following a serious motorcycle accident that temporarily limited his ability to paint. Soon afterward, Markle and his wife and lifelong muse, Marlene Markle, left Toronto and eventually settled on a rural property near Holstein. The move transformed the context in which they lived and worked, bringing them into closer contact with the rhythms of rural life.

While the female figure remained central to his practice, Markle's work increasingly reflected an interest in movement, colour, and vernacular artistic traditions. Beginning in the mid-1980s, he created a series of colourful kinetic sculptures he called whirligigs.

Inspired by examples he collected throughout rural southwestern Ontario, these wind-driven works translated

recurring themes from his paintings into three dimensions. Unlike traditional whirligigs depicting farmers, animals, or scenes of everyday life animated by spinning parts, Markle's versions feature nudes, paint brushes, snakes, and even the artist himself. Their movement and theatricality reflect his sense of humour and long-standing interest in performance and improvisation.

A highlight of the exhibition is a newly commissioned film produced collaboratively by the Tom Thomson Art Gallery and Durham Art Gallery. Created by filmmaker Jesse McCracken, the video documents the reassembly of a large whirligig sculpture that Markle created decades ago, and which had remained in pieces in his former studio. Working alongside staff from both galleries, Marlene Markle reconstructs the sculpture in front of the home they once shared while reflecting on her life with Robert.

Drawing primarily from works in Marlene's personal collection and the collection of the Tom Thomson Art Gallery, *Content is Just a Glimpse* traces the people who informed the artist's work—his muses, artistic peers, and creative community.

Together, the exhibition and film offer a rare opportunity to encounter Robert Markle not only as an influential artist, but also as a husband, collaborator, musician, and enduring presence within Grey County's cultural landscape.

Shannon Bingeman is the Curator of Exhibitions & Collections at Tom Thompson Art Gallery.



Opening Reception

Fri. Aug 28 7 - 10pm

Sat. Aug 29 10 - 5

Sun. Aug 30 10 - 4

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Tom Thomson, Northern Lights (detail), c. 1935, oil on paper mounted on board, for the Estate of Louise Thomson, Collection of the Tom Thomson Art Gallery.

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Glimpsing the body

An ongoing conversation about art between Jennifer Norman & Timothy Dyck

Tim: Look at this amazing book: *La Sainte Bible* from 1866 that I'm repairing. Here's an image: *After the Flood*, with masses of naked bodies draped over sharp rocks with incredible muscles and voluptuous curves. Fascinating for what it tells us about the aesthetics of that time, don't you think?

Jen: The idealism of the bodies! I mean, the models couldn't have looked this perfect. They're all versions of Michelangelo's perfect bodies. So astounding.

Tim: Illustrated by Gustav Doré, a prolific artist at the time, what stands out about this one is the number of dead bodies, shown explicitly, and they are amazingly not accurate in terms of historicity. It doesn't depict ancient Asians at all.

Jen: Maybe a subversive version these well-known stories. I imagine a lot of children sneaking away to look through this.

Tim: The French edition obviously had a slightly different aesthetic than some of the other European cultures at the time.

Jen: And there's an incredible amount of violence in these as well. It vacillates between nude bodies and dead bodies: there's a vulnerable quality to them, often piled on top of each other.

Tim: Yeah, people often ask, why did medieval artists suddenly forget how to draw? You know, why did they draw such stilted and mechanical figures when 600 years before that, the Romans and Greeks knew how to draw perspective and depth perfectly, or what we would call "perfect".

Jen: Each generation decides what to bring forward.

Tim: And the new show at DAG that you're mounting, called?

Jen: *Markle: Content is Just a Glimpse*. I've spent a lot of time thinking about the depiction of the female body in painting across time, and trying to understand Robert Markle, the artist, who's had the gamut of reviews over time. I've ultimately found that he is representing bodies and figures that are autonomous and active, and aren't passive objects; it really stands out that they're active humans. In his depictions of female bodies there was no effort to idealize them or to subdue them: painting stretch marks and flaws.

Tim: Whereas the female bodies in these Doré illustrations are incredibly passive, generally. They don't show any sign of muscle. Of course, we live in a time where often AI-enhanced

images of bodies are to be consumed or objectified. In light of that, how do you see Markle's work?

Jen: I think that the figures in his work are a vehicle to explore more complex ideas or even the formal qualities of paint and colour and brush marks. The figure is just convenient. Some have landscape elements: they're gestural and flowing and so the figure becomes more of a metaphor.

Tim: That could help give us a window into what these artists thought was important about the world that they lived in.

Jen: I can't imagine that Doré was given specific directions about how to depict the story. He was making these gorgeous images, and they became a new way that we imagine and remember the stories.

Tim: The only people that were allowed to be nude in art, up until a certain time, were Greek gods and Adam and Eve.

Jen: Look at this one: Samson killing a lion, a young muscular boy dramatically holding the lion's jaws open. In a way, so tender, right? Violent and tender.

Tim: So is there any tenderness in Markle's work?

Jen: Very much so. I feel like there's almost almost no separation when you look at this work. And part of that is the gestural quality of it.

Tim: There certainly is a voluptuous quality to the way that the colour of the ink blooms on the paper. There's a richness in the in the application of the media.

Jen: The content is a vehicle for the expiration of the mediums and the action of painting. I wonder if he was still around, if he'd be painting, what he would be painting now.

Tim: But there is also an element of fantasy. Almost like it's a telling of a mythology in operatic form, similar to these Bible illustrations. Some of Markle's depictions are like Greek goddesses or like a giant striding across a staged landscape.

Jen: Yeah. The act of making an artwork takes it apart from reality, from the present moment, and freezes it in time.

Jennifer Norman is Director of the Durham Art Gallery. Tim Dyck is an artist / bookbinder and operates The Colour Jar in Durham.

Wiarthon becomes a gallery this summer

Ken Bryson

Something new is coming to Berford Street this summer and it's worth a stroll.

The Wiarthon & District Chamber of Commerce has partnered with Deep Water Gallery to launch Windows of Wiarthon, a public art initiative that transforms downtown storefronts into gallery windows. Five juried artists will each have their work showcased in dedicated displays along the main street, bringing original art directly into the everyday flow of the town.

The lineup spans a genuinely diverse range of media: whimsical, character-driven paintings from Meghan Fitzsimmons; sculptural limestone-on-canvas work from Candace Louise; contemporary stained glass from Georgian Bluffs-based Chris Malleck, whose practice draws on the light and landscape of the Bruce Peninsula; eco-art installations in moss, glass, and organic materials from Christian Bernard Singer; and intricate wood forms bursting with colour from Wiarthon's own Natalie Vanderzand brings a craft based art practice into the mix.

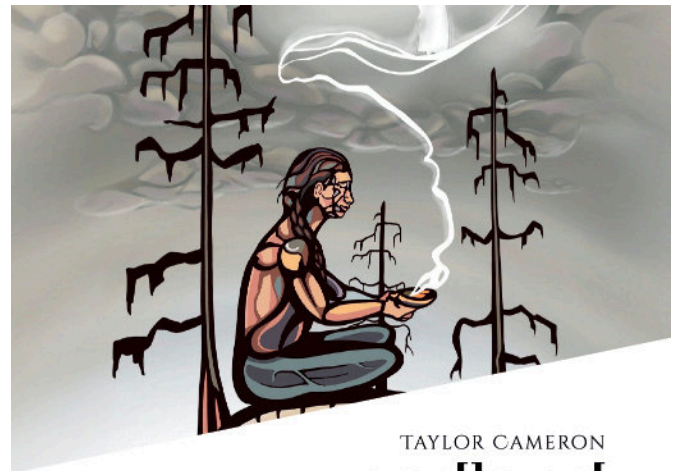
The concept is refreshingly simple: walk the street, take in the work, and cast a vote for your favourite. Visitors who participate are entered for a chance to win prizes, making the stroll as engaging as it is enjoyable. Grab a coffee or an ice cream and let the art come to you.

The project is a genuine community effort. The Chamber coordinated with the BIA and Spruce the Bruce, and a group of local businesses stepped up as sponsors: Team Lisk, Chestnut Realty, Middlebro and Stevens, LakeHouse Bath + Kitchen, Century 21, and Home by Design. Their support gives the initiative both its physical home and its community roots.

"The W.o.W campaign brings the business and arts community together with a curb appeal that showcases wiARTon as a destination," says Joe Vanderzand of the Chamber of Commerce.

Deep Water Gallery has been a central force in that effort. What began as a Chamber initiative to create exhibition opportunities for local artists has grown into an independent non-profit with a full roster of exhibitions planned. The gallery's evolution reflects a broader shift in how Wiarthon sees itself as not just as a scenic stop on the Bruce Peninsula, but as a genuine arts destination.

This summer's window installations are a natural extension of that identity. They ask nothing more of the viewer than a leisurely walk and an open eye. For the artists involved and the businesses hosting them, it's a chance to stitch together the creative and commercial life of the town in a way that's accessible. Windows of Wiarthon runs this summer along Berford Street with a ribbon cutting walk on July 13th. Find details and prize information at windowsofwiarthon.com **M**



TAYLOR CAMERON

woodland people

June 6 - September 13, 2026

Artist Taylor Cameron delves into the history and rich culture of the Woodland peoples who have inhabited this territory since time immemorial.



brucemuseum.ca

MARKLE content is just a glimpse
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Music on the Bruce turns six

Sarah Pratt-Parsamian

Music on the Bruce is back for a sixth season of chamber music concerts in Bruce Peninsula communities, August 24-30, 2026. Featuring a roster of Canadian musicians, who perform throughout the year in leading orchestras across Canada and the United States, MOTB Festival offers two unique chamber music programs, performed multiple times, each in a different community.

Our programs mingle favourites of the chamber music repertoire with new/lesser known works, and features at least one Canadian composer each year. There is plenty of opportunity to find a concert in a community nearby, and to take in both programs!

Violinists Sarah Pratt-Parsamian and Shane Kim, violist Caitlin Boyle, and cellist Rachel DeSoer comprise the MOTB String Quartet for the 2026 season. They will perform string quartets of

Beethoven, Ravel, and Schubert, as well as solo and chamber works by featured Canadian composer, Frank Horvat.

Our special project for 2026 is the unveiling of a brand new piece of music dedicated to the Saugeen/Bruce Peninsula!

The new commission, a set of songs for string quartet and voice, is made possible by a grant from the SOCAN foundation, and by the generosity of our private donors.

The work features music composed by Frank Horvat, and text by acclaimed Canadian poet and proud citizen of the Saugeen Ojibwe Nation, Chippewas of Nawash, Kateri Akiwenzie-Damm. It will receive its world premiere at Cape Croker, at a date to be announced this summer at the MOTB festival.

Music on the Bruce concerts are made possible by grants from the Ontario Arts Council, Bruce Power Community Grant program, the Town of South Bruce Peninsula Community Grant program, and generous individual donors.

Full artist bios, composer bios, ticket info, rain locations for outdoor concerts, and much more can be found at our website, www.musiconthebruce.com. **M**



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Artcures: a simple idea for community

Herbert Pryke

Last summer in Owen Sound, a simple idea brought people together: create something as a community, with no experience required.

Through four open community paint-ins, more than 150 participants from across Grey Bruce contributed to *It's a Wrap – Canvas and Connection*, a project led by Artcures, a new grassroots non-profit art initiative based in Owen Sound. Using rollers, brushes, and acrylic markers, participants transformed over 600 square feet of donated canvas into a shared work of art.

The process was intentionally inclusive. People of all ages, abilities, and backgrounds were invited to take part, many for the first time. What emerged was a space where creativity encouraged connection, participation, and a sense of belonging.

That canvas has since been carefully cut into ribbons, hemmed, and waterproofed in preparation for its next phase as a public outdoor installation. Known as the *Peace Art Ribbons*, the work reflects a theme of peace inspired by nature's quiet strength and the symbolic act of wrapping as a gesture of renewal and connection.

While the finished installation will be on display throughout the summer in downtown Owen Sound, the impact of the project began long before its completion. The paint-ins created opportunities for people to meet, share stories, and engage in a collaborative process that emphasized inclusion over outcome.

Artcures was founded on the belief that creative expression can support well-being, encourage personal growth, and strengthen communities. Its focus is on developing accessible

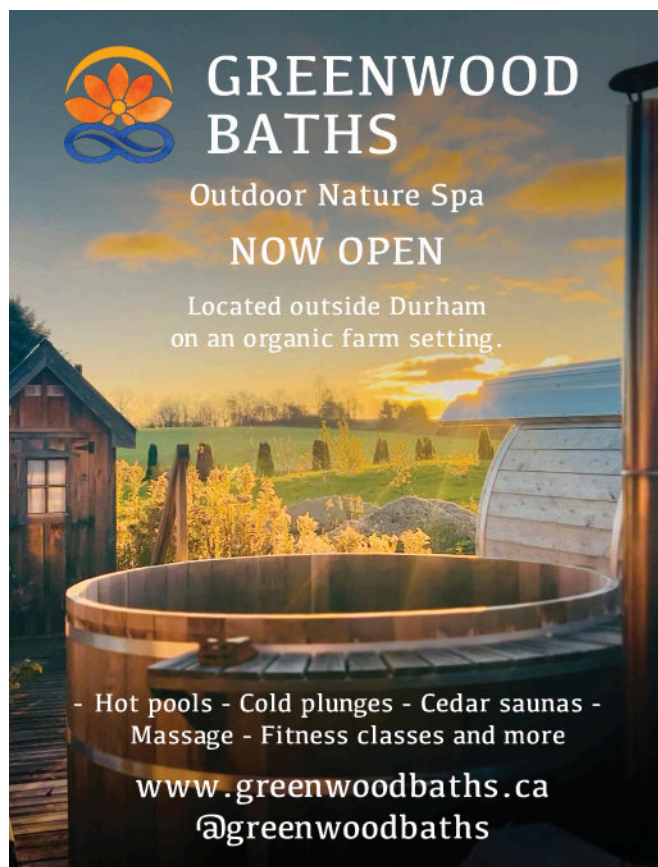
art experiences that invite participation and foster meaningful connections across Grey Bruce.

It's a Wrap – Canvas and Connection represents the organization's first public project and signals a broader vision of community-based art that exists in shared public spaces shaped by the people who take part.

The public is invited to attend the opening celebration of the *Peace Art Ribbons* in front of City Hall during the Hottest Street Sale on July 11th. Visitors are encouraged to experience the installation and share their reflections by posting photos using #ArtcuresGreyBruce.

The project was supported by a grant from the Community Foundation Grey Bruce and through contributions from local partners and participants.

As the installation comes to life, it stands as a visible reminder of what can be created when a community is invited to create something together. **M**



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Middle Grey brings culture to Markdale

Kevin Land

You might be forgiven for maintaining the belief that there are some pretty big gaps in the space where culture should reside in Markdale, but it could mean that you are just not looking hard enough.

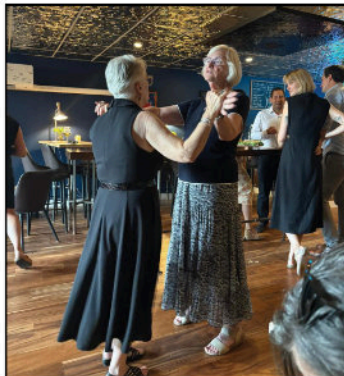
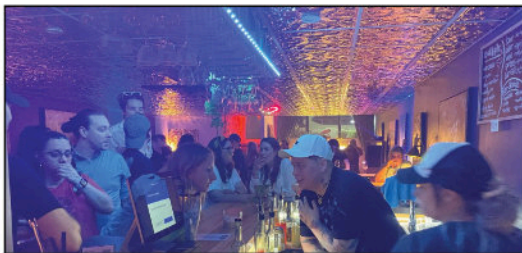
For the past five years, Middle Grey Arts & Heritage has been bringing quality events to the community, largely at Annesley United Church, 82 Toronto Street South.

These events have included live concerts, spoken word engagements, theatrical and dance presentations, book launches, market events and film nights.

The whole endeavour began when Tim Reilly and Ron Barnett, Executive Director and Deputy ED for Middle Grey, pitched Annesley United Church with a prospective plan to address fiscal challenges facing the church and to provide badly needed performance for the community. Fortunately, the board members of the church were forward thinking enough to see the potential benefits for both sides, and the alliance began.

Middle Grey is now a non-profit organization with both an artistic and a heritage mandate which is affiliated with Ontario Historical Society. As such, presenting works of cultural

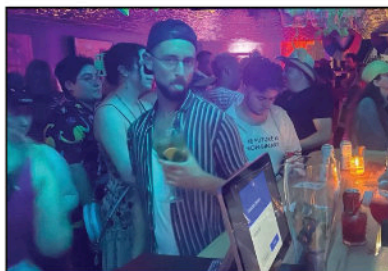
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significance in a 120 year-old building goes a long way to satisfying both objectives.

The centre-piece of the acoustically excellent sanctuary of the Annesley Church is a 103 year-old organ built by Casavant Freres, the oldest organ makers in Canada. It was originally built for a church in Detroit, and moved to Markdale in 1990. Middle Grey is dedicated to bringing this unique instrument to the forefront with its Casavant Concert series. Thus far, Markdale audiences have been treated to the Casavant played by Dr. Gregg Redner (accompanied by baritone Aaron Dimoff) and Ian Sadler (accompanied by Sebastian Ostertag and the Garden String Quartet). In fact, Ian Sadler is slated to return in October for a special performance, and it is no accident that it will occur around Hallowe'en.

With a mission statement that focuses on artistic diversity, frequency, and value, Middle Grey has also been fortunate enough to attract high calibre artists such as Paige Warner and Jim White, an international singer-songwriter who began his tour in the Hughes Room in Toronto and finished it in Markdale.

In addition to the top-tier events described above, Middle Grey, along with the support of several community groups such as Annesley United Church, Friends of the Grey Highlands Museum, the Beaver Valley Destination

Stewardship and others, has provided numerous community activities within the facility. This is a very important part of the overall programming of the organization, and it will continue to be so.

The 2026 season begins on Sunday July 19 at 7pm with a performance of a concert version of Gilbert and Sullivan's "Pirates of Penzance" by Shoreline Chorus, under the direction of Ann-Marie MacDairmid, there for the second time after the group performed "All the World Sings" in June 2024.

This will be followed on Sunday August 30 at 7pm by Aaron Dimoff and Angela Gjurichanin, soprano in an evening of new and classical Broadway numbers. Tickets are \$35 and are available at the door or on the website at middlegrey.events. For further information, call the box office at 519-997-2727.

It is a tribute to the calibre of the venue and the respect with which the artists are treated that so many of them return for multiple engagements. As much as Middle Grey enjoys bringing in new artists, it prefers developing relationships with artists who have been here before. If you've never been before, take in your first show, and you'll begin to see why.

Kevin Land is the author of 16 plays and is the owner of Speaking Volumes Books and Audio in Markdale.

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Journey with the Moon's cycle

db johnson

The Moon is of the Earth, our companion, our protector, our shadow keeper. Her orbit is a womb holding the Earth, moving the fluids that give us life and passion.

The August Eclipses emphasize the creative energy we can access during these Soli-Lunar cycles. Imagination is the key to fully connecting with super charged creative power. Tap into the Earth's energy to strengthen your body. Feel the tension between the desire to expand and energize, and the need to reflect and reevaluate.

Aries Last Quarter Moon – July 7

A collective dream becomes personalized and we awaken to our connection to all Beings. Defining new boundaries for ourselves is not limiting but a necessary step in bringing form to our material reality. Collect building blocks as part of the reimagining process.

Waning Crescent Moon – July 8-13

Celebrate the Beauty that has moved your Soul through the Ages. Care for your Earthly body and prepare for expansion. Eliminate all that is not essential in your quest to commune with the co-creative Spirit.

Cancer New Moon – July 14

Observe how your internal dialogue coheres with the face you show the world. Work to resolve any disharmony in an attempt to avoid the consequences of destructive self-talk. Articulate your sense of security and comfort as a guide to define the foundation of a new creative impulse.

Waxing Crescent Moon – July 15-20

Hold steady as your internal reflection builds in complexity. Remember your family includes recent and ancient ancestors. Take time to sit and listen to their wisdom.

Libra First Quarter Moon – July 21

The transformative power of the creative impulse is activated. Internal reflection and inspired discernment invite spring loaded clarity about creative projects. To gain confidence, see yourself through the eyes of your loved ones.

Waxing Gibbous – July 22-28

Brace yourself for a creative explosion. The tension of suppressed potential cannot be contained. To fully heal your body, acknowledge the connection between your psychological and physical wellbeing. Find strength in joy.

Aquarius Full Moon – July 29

Although internal reflection has revealed limitations, your creative expression will not be impeded. Push the boundaries. A new era is upon us and the future of the collective twinkles with new clarity. You are energized.

Waning Gibbous – July 30 - August 5

Further refine information collection with discernment about what is necessary for your creative pursuits. Personal transformation is necessary for collective change. Your voice is unique on Earth.

Taurus Last Quarter Moon – August 6

Recognize cultural restrictions that curtail your conscious solar purpose. Rigid structure can be a platform upon which to perform. A dress rehearsal will bring abstraction into grounded focus.

Waning Crescent – August 7-11

Now is the time for the full performance. Coalesce all that you have gleaned since the July 14 New Moon. Release all hesitation and show the full creative force of your personal genius. Invite your community to witness the fruit of your inspired work.

Leo Total Solar Eclipse / New Moon – August 12

Heart and Head harmonize through this portal. Open to receive the feedback and accolades that can only come when a creation is shared and is no longer yours alone. Unknown forces have fertilized the seed of a radical new idea.

Waxing Crescent Moon – August 13-18

Speak about the kernel of any new ideas so the meaning resonates between Heart and Head. Plant the seed and let the warmth of the soil entice germination. The roots of the seedling will naturally penetrate the darkness of depth.

Scorpio First Quarter Moon – August 19

As we approach the Lunar Eclipse on August 28, explore the shadows of your dream world for guidance and actively nurture both the seen and unseen elements of the developing idea.

Each of us will experience these lunar energies in a unique and personal way. For a personal reading, you may contact me at johnnelmerjohnson@prontonmail.com



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