

FREE | *Volume 33 Number 4 - September / October 2026*

MOSAIC

THE ART & CULTURE
MAGAZINE - GREY BRUCE

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Nourishing Creation

ONE ARTIST MANY PLACES

Feature interview with Kimberley based painter David Marshak.

A LIFE AROUND FOOD

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VIEW FROM HERE (2022)
David Marshak

On nourishment.

We don’t often think of food as an art form. Whether we’re asking ourselves for the millionth time “what do we want for dinner” or sitting down at the restaurant we’ve always wanted to visit, we tend to focus on the experience of eating, not the creative experience of cooking. But the making - the growing and preparing - is as important as the consuming. For those on the creative side, it’s a form of creative nourishment.

Nourishment takes many forms for the creatives profiled in this issue of MOSAIC. Painter David Marshak teamed with a group of friends to explore the Canadian wilds and find sustenance in painting what they saw. The young farmers of Aldergrove Farm find nourishment in not only the growing of food, but the sharing with their community of eaters. A local family focuses their diet on what they can grow on their homestead.

Each of these acts prove food as an art form that nourishes not only our bodies, but also our spirit. So next time you wonder what to make to eat, consider the time spent in making just as nourishing as the result on your plate. Enjoy!

- Ken Bryson



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Editor / Publisher: Ken Bryson
Design: Stacey DeRaadt, RGD

Contact us:
mosaic@artisanmedia.ca

Find us online:
Web: www.mosaicgreybruce.ca
Instagram: [@mosaicgreybruce](https://www.instagram.com/mosaicgreybruce)

Contributors:
Frankie Condon, Melanie Earle, Dwayne Hachman, db johnson, Kevin Land, Cathy McGinn, Mike Simpson, Kelsey Vansickle, Theo Wiederkehr

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Savouring La Cucina Italiana

Frankie Condon explores the food scene in Grey Bruce

Tucked in among storefronts and cafes on Durham Street in Walkerton, Ti Amo La Cucina Italiana serves dishes crafted from lovingly preserved and curated recipes that are the generational legacy of an Italian Canadian family.

Proprietors and operators, Brad and Rosa House, are dedicated to sharing the culinary heritage of Rosa’s family and the country and regions from which her family traveled to live and work in Canada.

Traditional Italian cuisine (recognized by UNESCO as an intangible cultural heritage) is characterized by its simplicity. Just a few locally sourced ingredients gathered according to the seasons and composed with care make up even the most renowned of dishes.

Italian cuisine is noted for its freshness – its material and cultural proximity to the places from which its ingredients are grown or produced. As importantly, however, to the culinary traditions of Italy, are the communal and kinship values that shape not only the kind and quality of food central to la cucina Italiana, but also the kind and quality of relationships that food nourishes and sustains.. Literally translated as the Italian kitchen, more generally, la cucina Italiana also names the cuisine of Italy.

Generosity, hospitality, and conviviality are central to the breaking of bread in an Italian kitchen for la cucina Italiana is heart-centred: made for friendship, family, love, and laughter. As Italian chef and food essayist, Angela Putruzzelli, writes “Italian food culture is dedicated to the importance of slowing down and savouring a moment. In Italy, a meal is the purpose of the day – of a life.”

I am sure it would be possible to speed through a meal at Ti Amo La Cucina Italiana, but I have no idea why one would want to, for the food begs to be relished in the company of one’s most delightful companions.

Naturally, I chose my husband, Mike, for there is no one with whom I would rather share either time or a delicious meal. As we savoured our way through multiple courses, Rosa House –

whose life mission is to share her deep knowledge and appreciation of Italian culinary heritage with her customers – informed and instructed us with great good humour. Rosa is a natural born teacher. As we tasted, she taught us how her family would order the dishes served, the traditional way to approach and enjoy each dish, as well as about the array of flavours we might taste should we take the time to let each bite rest upon our tongues.

We began our meal with bruschetta, tapenade d’olives, and a lovely bowl of mussels in white wine sauce to share. Ti Amo does not serve alcohol but does serve an award-winning non-alcoholic wine from Quebec.

“Italian food culture is dedicated to the importance of slowing down and savouring a moment.”

Ordinarily, I would have turned up my nose but, gathering my courage, I tasted and liked this wine very much. Not for nothing, but patrons who enjoy a tippie might do as I did and dip in across the street at Walker’s Landing for an aperitivo before their meal and a digestivo afterward: a very happy compromise.

For his main course, Mike ordered the gremolata di salmone creama penne, while, feeling spicy, I asked for the salsiccia arabiata rotini. Because we like each other, we agreed to permit tasting of one another’s meals and found both to be worthy of chef’s kisses.

We concluded our meal with a slow and easy enjoyment of a zeppole made by Rosa, who confided in us that she spent her childhood helping her father in his Italian bakery. As she delivered the zeppole to us, Rosa explained that in her home, they would have picked this treat up to eat by hand so as not to crush the delicate pastry into the Chantilly cream. We followed her advice and were rewarded with a melt-in-your-mouth experience of yum!

Like so many of the best restaurants in Bruce County, Ti Amo in Walkerton is dedicated to sourcing local ingredients as they nourish and nurture the community in which their kitchen is located. Brad and Rosa House are committed artful and skilled, preparing culinary experiences that are both delicious and heart-warming, as Italian cuisine is meant to be.

■



Photo by Theo Wiederkehr

A local diet for our time

Theo Wiederkehr

My family has an eclectic food culture. We like cooking, and the twists and turns of our lives have led us to adopt dishes from around the world. A couple of years ago we chose to localize our diet and grow as much of it as possible. In some cases, that meant giving up foods we enjoy.

I am frequently amused by the quirky variations and recombinations on our table as we adapt our global repertoire to home-grown ingredients. My diet has become more interesting because the limitations of localization inspire experimentation.

But recipes are more interesting than abstraction!

I am a great fan of dry peas. We grow many varieties which never appear in stores. When cooking, I divide them into two main types. White peas have green or yellow seeds and white flowers. They are the classic split peas which soften when cooked. Grey peas have pink flowers and large, wrinkled seeds. They hold their shape when cooked, like chickpeas, and have a similar flavour.

My dad lived in Bangladesh for a few years. As a result, we love chapatis with bhaji and daal. These South Asian staples translate really well to local ingredients.

Chapatis are flatbreads. Make a firm dough: about 4 parts flour to one part water with a bit of salt and fat. Roll out circles about 1/4 inch thick and cook on an ungreased griddle.

Daal is a sauce made from pulses. White peas work admirably. Soak them overnight and cook them to a mush (mash a bit if necessary). Add salt, minced garlic and coriander.

Bhaji is stir-fried vegetables. Our favourites are probably turnip or winter radish sautéed with salt and some butter or oil.

These three dishes make a nutritious and flavourful meal. But for more excitement, add achar! This is a salty, spicy, sour condiment. We use dried green apples, grated and dehydrated

the previous fall. Rehydrate the apples with apple cider vinegar and add chopped cayenne peppers and salt (if you make it right, it should be too hot to eat much).

But there are other possibilities. In southern Sweden, people have eaten soup made from grey peas for centuries. Simple and filling, this is very different from split-pea soup because of the grey peas’ special texture. Soak them overnight and boil with salt. Once they are tender, drain and add butter and just enough milk to cover. Rewarm and it’s ready.

Pea soup and pancakes are a traditional Swedish combination. I usually do rather minimalist potato pancakes. Grate potatoes finely and add salt. Melt butter on the griddle you used for chapatis last night. Spread a layer of potato on the griddle, about the thickness of a finger, and pack it firm with a spatula. Fry until it’s brown on the bottom, then fry the other side. Voila.

And – since I like vegetables and more cultural hybridity is more fun – I sometimes round out this meal with another turnip bhaji.

Ideal Grey Bruce cuisine for our time, starting with what grows well here and recombining recipes from around the world to cook it!

Theo Wiederkehr is a subsistence farmer near Mildmay and runs Carrick Seeds, focusing on equipping gardeners with seeds for staples crops (including many dry peas!) and storage vegetables.

MOSAIC

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David Marshak

One artist, many places

Interview by Ken Bryson

Whether it's a rain-slicked streetscape or an ocean view, David Marshak paints the same subject: light. His work flows between landscape and cityscape, realism and impressionism, tight and loose — a path he describes as "stumbling forward to destiny." From days as a Toronto art student and founding member of the 90's painters' collective DRAWNONWARD, to painting in a quiet Beaver Valley studio, Marshak always knew that painting was his life.

You studied at OCA — was painting always the plan?

I actually did a split of fine art and illustration, because I always thought I'd keep a commercial avenue open. I did a little bit of illustration when I left, but I didn't have that handshake-and-portfolio mentality — crisp shirt and all that. So I waited tables at the Spaghetti Factory for a few years and tried to get little things going. I was songwriting, trying to keep up everything. But the few illustration jobs I got were certainly not enough to live on.

So I actually moved out of Toronto, moved back to my parents' house when I was twenty-four, twenty-five, and just started painting. I did this body of work and sold most of it. I was like, well I guess that's what I'm going to do.

You were part of an art collective at the time?

It was in '96. Some friends that I'd made at OCA, who I'd lived with in Florence during my fourth year, started this collective that was eventually sponsored by Scotia Capital Markets. They asked me to join, and we ended up calling ourselves DRAWNONWARD. That was nearly two decades doing that.

We would go into the bush for a month or two — no kids, no wives, could just do it — and paint plein air, then come back and hit the studio for a few months and build up a body of work. And we'd have these huge shows. There were seven of us, and of course we got the moniker of the new Group of

Seven which didn't hurt for media exposure, that's for sure. But we didn't plan it that way.

It was almost surreally successful. It was huge, we just hit a vein. There were more than a thousand people at our openings. Huge parties. We did that for years, until about 2012 or '14, somewhere in there, and then families, kids couldn't do the long trips anymore. There was conflict, too, around the idea of what we should do next.

There was a documentary made about one of your trips?

A friend came on our trip to Newfoundland. We bought a school bus and painted it green, printed 'Research and Development' on the side, put bunks in it, and drove to Newfoundland for a month, around the island. Our friend Andy Keen, a great filmmaker, still working, made this movie called *Seven Painters, Seven Places*. It went on to win a Gemini.

It was a wild thing. How was this even happening to a bunch of young landscape painters? Andy's just a really artistic documentary filmmaker, and he made this cool, kind of off-the-wall, wacky, but really beautiful film. Don from the Rheostatics did the soundtrack. It's on YouTube.

We were all blown away by what happened. Years later we heard we were actually in art textbooks. Young painters would come up and say, we learned about you in art class. But in the moment, we were all just wide-eyed and giddy, really, about what was — we were on this train.



David Marshak, HOLLYWOOD (2023). Image courtesy the artist.

Did that popularity change the trajectory of your career?

I did think I was going to do album covers and Rolling Stone magazine covers. I kind of wanted to be a rock-and-roll illustrator, back when that was still possible to be a thing. But once I started doing pure paintings and selling a few, I thought, well, what could be better than this. Not being commissioned to do something or instructed how to do it, but developing your own style.

The DRAWNONWARD thing was certainly a huge boost to my career for several years after. Because even if a gallery wasn't interested in the kind of work you were doing, they'd heard about you — 'oh yeah, you guys were quite a scene there for a minute.' Because nobody was throwing huge art shows with landscape paintings and having a thousand people come. It was kind of freakish. And great parties after. It was certainly the beginning of making a living. A schizophrenic living, but a living nonetheless.

How did you end up here in the Beaver Valley?

I've lived up here off and on starting in maybe '96. I would come up for a bit and then move back to the city. And then I had a band in Toronto from 2000 to 2006. I'd be in Toronto for a year or two, think I have to get out of the city, and then it would pull me back in.

But finally, in 2004, I moved out for good. I moved to Newfoundland for a year, outside of St. John's, in a little town called Pouch Cove. I was in a residency there for just a month and loved it so much. And that just did it for me, for the city, after living right on the ocean for a year.

We moved to this property thirteen years ago this summer. I'd never actually been in this valley before, strangely. All



David Marshak

my friends were a valley over. The first time we drove up to see this property and came down into the valley, we were like, this is beautiful, what is this? It felt like a little mini-BC vibe — or the foothills, or certain parts of the Slokan. It was just reminiscent.

As for the art community here, I wouldn't say I'm an isolationist, it's just a busy life so I'm not really in the mix a lot. Sarah and I had a show at Durham Art Gallery a while back — her photographs of my paintings — and I'm still with Local Colour in Flesherton. I've had a couple of good shows there. So, toe in the water. But as per my astrological sign, I suppose — the Cancer — I tend to love my surroundings and stick to them.

What's your process when you're starting a painting?

You start from the same place, and with a bit of technique, the rules still apply. Make a drawing, start with toned-down, more muted colours, and build up your chroma. Work from darker to lighter, push and pull. It's a mixture of natural inclination and choices — a million choices, because there's a million ways to paint.

At times I've gone down to a three-colour-and-white palette, just to challenge myself and see if I could do it. For a while I was painting with what's called the Zorn palette — black instead of blue, a very muted yellow ochre, a red of your choice, and white. I loved it, I thought I could paint like this forever. It's got a great portrait vibe, maybe a little anachronistic feeling, but I liked it. Now I'm suddenly back up to about seventeen colours on my palette, drawing from the whole rainbow.

I also try to adhere to the golden ratio to some degree. I find it really works. You can do something straight-on and have it be static, but it's got to have a reason to be static. Dynamic composition, I find you can't go wrong trying to employ the golden ratio. It's all through nature. Even if you watch people's paths as they walk freely, not on a trail, they drift slightly in the golden ratio.

There's a real push and pull for me between loose and tight. I admire painters who can paint very loosely, but I get caught up in detail. If I ever have any angst over my work, it's that. Trying to be looser, and then drifting into tightness again. And when people say, 'oh, you're a photorealist,' I cringe, because I'm not. I am definitely a realist, but there's still a vein of impressionism, whether it's latent or not, that runs through my work.

Your work moves between rural landscape and urban scenes. How do you think about the difference?

It's just a natural inclination that it's all about light. If you're in Toronto at the right hour with magic light, it doesn't matter where you are. Everything's bathed in this gold glow, or maybe it's grey and cold and sleety, but there's an aesthetic to everything. It's just a matter of whether you're the kind of artist that appreciates that or wants to try to tackle it as subject matter. I always loved the artificial light of a night scene, or wet



pavement, or stark grey, kind of toned-down chroma. It really doesn't matter — half my day, wherever I am, I'm looking around thinking, how would I paint that.

Does your process change for an urban scene versus a landscape?

I rarely, if ever, do plein air in an urban setting. I take my own photos, thousands of them, and end up painting one out of several hundred, probably. Certainly with urban work it can be more exacting, because I get caught up in detail. That's the same push and pull as before.

When you're out shooting in the city, are you thinking like a painter or like a photographer?

Both, really. You in a way have to think like a photographer, but now with digital photography it's so easy, you don't really have to. I did take photography at art college too, but the technical side I didn't really internalize. I just loved going out with a camera trying to get great shots. Now, put it on aperture priority and that's handled. But I still stop up and down. I'll still expose for the sky and then bring it down so I get the buildings in a proper exposure, and blend the two.

It doesn't hurt that my wife's a professional photographer. She's given me tons of tips. But I do love photo missions. I love the feeling of just setting out and trying to find something.

Has having a family changed how you approach work?

I think I was born a visual artist. I always drew when I was a kid, or made clay sculptures. I still make clay sculptures.



(L) David Marshak, AUGUSTA AND BALDWIN (2022). Image courtesy the artist.

(R) David Marshak, IN THE EVENING (2026). Image courtesy the artist.

(B) David Marshak, BOUNDLESS #12 (2024). Image courtesy the artist.



Image courtesy the artist.

David Marshak, THE BATTERY (2020). Image courtesy the artist.

I always say I've got three big interests: painting, music, and cooking. Most of my days are engaged in thinking about those three things. And then, feeding children.

That's the stumbling-forward-to-destiny thing, really. You don't know what's going to come. If you're going forward with some degree of confidence and gratitude in your circumstances it's going to work out. Having kids was a huge change, but I never fought against it. I just accept it and love it. I don't need to be fifty-six and in a band, in the clubs in Toronto, staying out till four in the morning.

Certainly in my twenties and thirties and early forties, I could paint for twelve, sometimes sixteen, even eighteen hours straight, then collapse and take the next day off. Now it's a good day if I get five to eight hours. With an eight-hour day I feel super accomplished, because I also do all the cooking. It's all part of the give and take of a long artist's journey.

Tell me about your studio setup here.

The fact that it's fifty feet from the house is pretty good. When we moved to this property, the barn — which we've now renovated and insulated — was a huge draw. It had two spaces

in it, one for Sarah and one for me. It's hard to imagine ending up in a better situation. I have a lot of friends whose studios are a drive from the house. Some people need that separation between work and life. I love being able to just stumble out of the house, right into the studio, and then go make lunch, or whatever it is, in the summer. It's a great setup.

My nature is pretty comfortable with long periods of solitude, too. In Newfoundland I'd go into St. John's and hang out with friends, but there'd be long stretches of just being by myself, working, staring out at the ocean, listening to tunes and podcasts and writing songs. If you keep yourself artistically interested, you can tolerate huge periods of solitude.

Sarah and I see each other in the morning on busy days and at the end of the day on busy days, and on quieter days, we're both just here. Neither of us has to leave for work, which is such an amazing thing to have, if that suits you. Other people would drive each other crazy, but for us, it's pretty ideal.

David Marshak is a Canadian artist and painter known for his lush landscapes, richly detailed urban images, and meditative skiescapes. David is represented in the GTA by Roberts Gallery, in Charlottetown by Details Fine Art, and in Newfoundland by James Baird Gallery.

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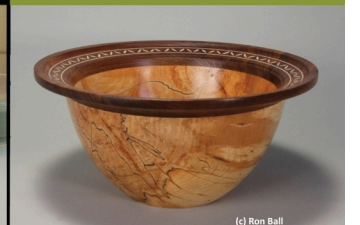
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A life around food: Aldergrove Farm

Words and Photos by Kelsey Vansickle

Aldergrove Farm sits on 75 acres north of Mount Forest where Fraser and Glynis have spent more than a decade growing vegetables and flowers, raising a family, and building a life around food. Over the years, the farm has changed considerably, and so have their ideas about what farming should look like. What has remained is a deep commitment to growing good food, caring for the land, and knowing the people who eat what they grow.

For both of them, farming began with the realization that they knew surprisingly little about where food actually came from. Fraser was working in kitchens in Halifax and Montreal, thinking constantly about food from a culinary perspective, when he became involved with a rooftop garden project at Concordia University. As he grew curious about growing food, he also began to realize how little he understood about the systems behind it, and how dependent we had become on something he saw as increasingly broken and fragile.

That curiosity eventually took him to Linnaea Farm on Cortes Island, British Columbia, where he completed an eight-month ecological gardening program and encountered a way of living he describes as deeply transformative — one centred around food and community. Meals came almost entirely from the farm, with raw milk from the family cow and vegetables from the garden that were so flavourful they needed little added to them. The food felt vibrant in a way he hadn't experienced before, and he remembers feeling healthier in his body. It changed his understanding of what food could be and made him want to raise a family in a place where they could have access to that same kind of nourishment.

Glynis arrived at farming through a strangely parallel experience. While studying at Concordia, she remembers eating lunch at The People's Potato, a volunteer-run food program, and realizing she couldn't picture what wheat looked like before it became flour. "This is a problem," she recalls. She later found a volunteer position at an organic farm near

Harriston and quickly fell in love with both the work and the community of other young farmers she met throughout Grey County, like Cedar Down, Green Being, and Burdock Grove.

Both Glynis and Fraser had independently tried to start market gardens before putting the idea aside. When they met, the desire was still there. So they tried again, together.

The early years of Aldergrove remain a particularly tender memory for them: just the two of them, a baby, and an old Chevy truck. The farm itself was modest and intensely managed. Like many small vegetable growers of their generation, they adopted a model built around permanent beds, low tillage, dense planting, and producing as much food as possible from a relatively small area. More than ten years later, Fraser is candid about the limitations of that approach.

It worked when they were younger and doing much of the labour themselves, but over time the physical demands became difficult to ignore. Harvesting, carrying, planting, and cultivating almost entirely by hand required enormous amounts of human energy. As the farm grew, so did the amount of labour being asked of everyone working there. Sustainability, they realized, had to include the bodies doing the work.

In recent seasons, Aldergrove has begun opening additional fields and introducing more mechanization into planting and cultivation. Intensive growing still makes sense in their greenhouses, flowers, and certain crops, but the farm itself has become more extensive. The principles underneath it haven't changed: healthy soil, maintaining diversity, growing food without degrading the land.

What has changed is their willingness to question the farming philosophies they once took for granted and to use technology where it can meaningfully reduce labour. Their greenhouses, for example, have shifted from an analog automation system to

Sustainability, they realized, had to include the bodies doing the work.



Photos by Kelsey Vansickle.



software that responds to temperature, humidity, local weather data, and the needs of individual crops, even adjusting irrigation so plants receive more water on sunny days and less on cloudy ones.

As Fraser puts it, they are still “growing in soil, under the sun.” The automation simply gives them more time for the countless other jobs a farm demands.

For Glynis, farming eventually produced questions that followed her back to university. One of the most persistent was deceptively simple: why is it so difficult to make a living growing food? That question led her into doctoral work exploring the history of capitalism, but also toward philosophy and ideas about embodiment — what it means to experience the world not simply as a rational mind, but as a living, feeling body. Farming, she realized, had already been teaching her something similar. To tend a crop from seed to harvest is to know it through repetition and touch: through weather, fatigue, soil moisture, changing light, insects, and the subtle differences between one day and the next.

Turning her attention toward embodiment became, for Glynis, a way



of holding onto optimism — of remembering that despite the challenges of the current economic system surrounding farming, there is still something deeply beautiful about being alive in a body, in relationship with other people, creatures, and the places we inhabit.

For Fraser and Glynis, the relationships they have built with the people who eat what they grow are the real emotional engine behind Aldergrove.

Glynis admits she isn’t sure either of them would even want to do this work if they were simply growing for wholesale. For the past eleven years, they have fed many of the same people at market, watching children grow up and customers grow older while hearing, week after week, how much the food and the farm have come to mean to them.

The farm has changed alongside their family too. Glynis is careful to say that it may be more accurate to describe the family as shaping Aldergrove than the other way around. What has been possible in any given year has depended on babies, school schedules, temperaments, childcare, and even a global pandemic.



Photos by Kelsey Vansickle.

Their children, Ursula and Gertrude, are now reaching an age where they can come to market and genuinely help. Time itself has taken on a different shape after so many seasons. Glynis says that by August, the previous August somehow feels closer than January. Farming creates its own calendar, where memory is organized by recurrence: tomato season remembering tomato season, spring planting calling back to springs before it. Perhaps that is part of what keeps them returning.

Every season offers the familiarity of beginning again, but never quite in the same way. The farm changes. Their children change. Their crew changes. Their methods change. Even their beliefs about farming continue to evolve. What remains is the desire that brought them here in the first place: to participate. To know the food they eat. To raise a family close to its source. To create meaningful work for the people beside them. To feed a community. And each year, when the ground thaws and another growing season begins, they start again.

Kelsey Vansickle is a Canadian photographer working on projects that explore how things are grown, made, and cared for over time.

Sheatre: healing and teaching through drama

Kevin Land

Agit-prop Theatre (short for Agitation-Propaganda) was a movement that began in Russia after the Revolution in 1917, worked its way through much of Europe, most notably Germany, and began in the U.S. in the early thirties. Exemplified by Clifford Odets, Elmer Rice, and Langston Hughes, it is characterized by the belief that theatre can address the serious social and political ills prevalent around us.

Simply put, it is theatre that would rather heal a wound than scratch an itch or tickle a funnybone, although it is quite capable of doing both.

This tradition is alive and well and flourishing in the Owen Sound area. Sheatre is an award-winning company that was founded in 1985 by Artistic Director Joan Chandler and has brought to life 118 plays throughout Ontario and abroad. Her particular talent is engaging with the community and tapping into the creative abilities of those who become part of the collective.

According to David Sereda, who has been an Associate Artist with Sheatre since 2002, once a project is commissioned, the process involves assembling potential cast members from the community, many of whom have worked with Sheatre before, compiling research, a call for stories relevant to the issue, and the workshoping of scenes resulting from the collective into a play.

The creators take great pride in producing these works in a rural setting, where such opportunities are rarely offered. Some very fine works of Canadian theatre, such as Theatre Passe Muraille’s *The Farm Show* (1972) and 25th Street Theatre’s *Paper Wheat* (1977) had their origin in a rural community.

Some of the highlights of Sheatre’s recent history include: *Far from the Heart* (2003), an exploration of sexual assault and consent which has been performed for thousands of students across Canada; *Be Our Ally* (2007), an interactive performance which examines the challenges facing LGBTQ youth and the effects of bullying and homophobia; and *The Dementia Play*,



Image courtesy Sheatre.

Sheatre cast performing in *TOM, the Musical* (2007).

which began its life during a radio interview on CFOS with Joan Chandler and Sandra Hong from the Alzheimer Society of Grey Bruce, later becoming a touring production performed by actors living with dementia. There is a short doc available on Youtube called *Dementia Project Final* (2019).

Currently, the company is touring on *Remembering Gladys Ryan*, an exploration of older intimate partner violence and elder abuse, at the request of the Grey Bruce Community Legal Clinic.

“Older people are often invisible and this is on the rise,” says Sereda.

Using the process that has worked so well for them before, members of the community who are passionate about the subject were engaged, stories were gathered, and the scenes were created and workshoped.

The interactive show premiered on June 23 at the Listowel Agricultural Hall. Funding has been secured for a total of ten performances throughout the area until late fall. The full schedule has not been fully set at this time, but you can find out if there is a performance near you by checking out the website at www.sheatre.com.

For those who might be curious about their own creativity, Sheatre is also sponsoring a free Creative Arts Workshop series for adults 55+ from September 22 to November 24 at the Bruce County Museum and Cultural Centre. Registration details are on the website.

Kevin Land is a playwright, director, producer, and educator. He owns Speaking Volumes Books and Audio in Markdale.

Witness Blanket a testimony to truth and remembrance

Cathy McGirr

This fall the Bruce County Museum & Cultural Centre will host a replica of *The Witness Blanket*, one of Canada’s most powerful works of public art addressing the legacy of residential schools. Created by artist Carey Newman and presented through the Canadian Museum for Human Rights, the traveling exhibition transforms hundreds of objects into a powerful visual testimony to truth, remembrance, and resilience.

Inspired by the form of a woven blanket, *The Witness Blanket* incorporates hundreds of items reclaimed from residential schools, churches, government buildings, and cultural sites across Canada. Each object carries a story. Together they create a compelling visual testimony to the truths, losses, resilience, and ongoing impacts of the residential school system.

On view from mid-September through November, the exhibition invites visitors to reflect and engage with difficult histories and their continued relevance today. The presentation at the BCM&CC builds on several years of collaboration with Saugeen First Nation and Chippewas of Nawash Unceded First Nation, as well as the ongoing commitment to Indigenous-led exhibitions, programs, and community partnerships.

A key focus of this work has been connecting national narratives to local experiences. For the 2026 exhibition, interpretation will continue to expand content related to the Saugeen Ojibway Nation, helping visitors understand how broader histories intersect with the communities, lands, and stories closest to home. By grounding the exhibition in local perspectives, the museum aims to create a deeper and more meaningful visitor experience.

The exhibition will also connect with the newly developed NishTalks program, which highlights excellence in Indigenous Languages, Arts, Cultures and History. Together, these initiatives offer opportunities to engage with Indigenous knowledge, creativity and leadership while encouraging visitors to consider their own role in reconciliation.

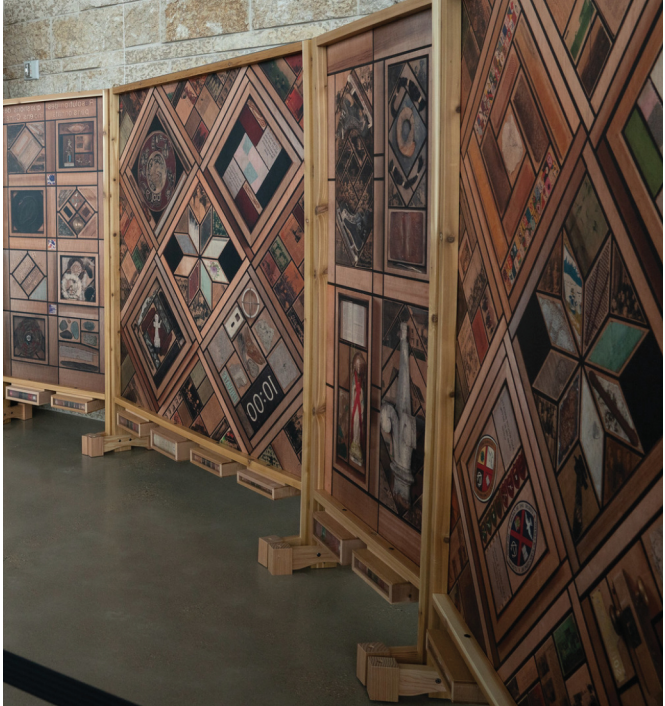


Image courtesy BCM&CC

Education will be an important part of the exhibition experience. School programming will provide teachers and students opportunities to engage with the history of residential schools through age-appropriate discussions centred on empathy, human rights, community connections, and Survivor testimony. These programs are designed to support understanding while fostering meaningful dialogue and reflection.

Community engagement will remain central to the exhibition experience. Weekly community host sessions will take place within the exhibition space, creating opportunities for visitors to ask questions, share reflections and participate in discussion. These sessions recognize that reconciliation is not a single event or program, but an ongoing practice rooted in relationships, listening, and learning.

By bringing community voices into the exhibition space, the museum aims to create a supportive environment where visitors can encounter difficult histories and leave with a stronger sense of responsibility.

Following a private exhibition opening for Saugeen Ojibway Nation community members, the exhibition will be open to the public on September 14, 2026.

The Witness Blanket is an invitation to listen to stories carried by objects, Survivors, families, and communities. Through exhibition interpretation, documentary screening, educational programming, NishTalks, community hosting and local collaboration, *The Witness Blanket* offers meaningful ways for visitors to reflect on truth, honour Survivors, and consider how reconciliation can inspire meaningful action towards reconciliation.

■

World class organ celebrated with concert

Dwayne Hachman

On the evening of September 16, music lovers will gather at St. Paul's Presbyterian Church in Wiarton to celebrate more than a concert. They will honour a rare piece of Canada's musical heritage.

The Grey Bruce Centre of the Royal Canadian College of Organists will present the Grey Bruce Pipe Organ of the Year Award 2026 to the historic Breckels & Matthews pipe organ at St. Paul's Presbyterian Church, recognizing an instrument whose voice has enriched the community for more than 120 years.

Built and installed in March 1906, the organ arrived fourteen years after the church first opened its doors. Costing \$1,500 — a substantial investment for the time — the instrument was purchased with the assistance of a \$750 grant from philanthropist Andrew Carnegie, whose support establish libraries and cultural institutions across North America.

Today, the organ remains one of the few surviving Breckels & Matthews instruments preserved in its original condition.

Featuring two manuals, sixteen stops and couplers, and 515 pipes, the organ retains its original tubular pneumatic action and cone tuning system. The hand-operated bellows used before the installation of an electric blower still exists in working condition behind the choir loft, while the façade pipes continue to display their original hand-painted decoration.

In an era when many historic instruments have been rebuilt or significantly altered, the St. Paul's organ stands apart for its authenticity. Recognized as "an instrument of historic merit and worthy of preservation," it has received historic organ citations from both the Historic Organ Committee of the Royal Canadian College of Organists and the Organ Historical Society in the United States.

The late Canadian composer and organist Healey Willan, who performed for decades on another Breckels & Matthews instrument at Toronto's Church of St. Mary Magdalene, famously remarked that the firm built "the finest pipe organs on the continent."

The September celebration will bring this remarkable instrument to life through a special organ and cello recital featuring internationally acclaimed organist and conductor Norman Reintamm, joined by guest cellist Aare Tammesalu.

Born in Hamilton and now based in the Georgian Bay region, Reintamm's career has spanned major opera houses, concert halls, and churches across Europe and North America. A conductor, pianist, educator, and Artistic Director of the Georgian Bay Concert Choir, he has maintained a lifelong connection to the organ as both a recitalist and church musician.

Joining him is Estonian cellist Aare Tammesalu, an accomplished chamber musician, educator, and arts producer whose career includes performances throughout Europe and North America. A founding member of the Tobias String Quartet, Tammesalu has appeared at major festivals including the Tallinn International Organ Festival and is widely recognized for his advocacy of both classical and contemporary repertoire.

Together, the two musicians will present a programme spanning more than two centuries of music, including works by John Stanley, Johann Sebastian Bach, Dieterich Buxtehude, Gabriel Fauré, Camille Saint-Saëns, and Johannes Brahms. Selections for organ and cello—including Dorothy de Val's Estonian Dances for Cello and Organ, Fauré's Pie Jesu, and Saint-Saëns' Prière — will showcase the expressive partnership between the two instruments.

For the Grey Bruce Centre of the Royal Canadian College of Organists, the award is about more than preserving a historic object. It is about ensuring that these instruments remain living voices within their communities.

At St. Paul's Presbyterian Church, that voice continues to resonate—through worship, concerts, and shared experiences that connect present-day audiences with generations past.

The Grey Bruce Pipe Organ of the Year Award 2026 concert takes place on Wednesday, September 16, at 7:00 p.m. at St. Paul's Presbyterian Church, 553 Gould Street, Wiarton. Admission is by free-will donation, with all proceeds supporting Wiarton Hospital.

As the organ enters its second century of service, this celebration offers an opportunity not only to hear a remarkable instrument, but to recognize the craftsmanship, care, and community commitment that have preserved its voice for future generations.

■



Image courtesy Intersections Wood Collaborative.

Wood Symposium connects and inspires

Mike Simpson

A remarkable celebration of wood will take place this October in and around Owen Sound at Grey Roots Museum, Harmony Arts Centre, Grey Gallery, and Intersections Wood Collaborative.

With a full weekend of presentations, exhibitions, demonstrations, local, national and international speakers, vendor displays, pre-and post-hands-on workshops, and so much more, Wood Symposium 2026 will connect and inspire beginner to experienced woodworkers and wood turners.

Intersections Wood Collaborative is proud to host Wood Symposium 2026 on Friday October 16 to Sunday October 18. The Symposium will link the vibrant local wood arts community in Bruce and Grey Counties with wood artists from across Canada and North America.

The Symposium will take place from Friday to Sunday. Friday will open with registration, an evening of film and a reception at Grey Roots Museum just outside of Owen Sound. Saturday will follow with sessions including presentations and

demonstrations and a vendor's market. Session leaders have been chosen from across Canada and the United States and bring an exceptional wealth of information and insight about wood, woodworking and wood turning.

Symposium sessions will cover specific woodworking and wood turning techniques, design and form development, historical and contemporary perspectives, sustainable forestry and woodlot management, and more. Vendor displays include woodworking and turning tools as well as information about local forestry and conservation efforts.

A bonus opportunity to tour the Grey Roots museum historic woodshop will also be available. Saturday evening includes a celebratory dinner at Harmony Center with speaker John Kelsey and entertainment. Saturday lunch and the banquet are included for registrants.

Throughout the weekend, participants and the public will be able to tour Grey Gallery to see beautiful examples of woodworking and woodturning made by Symposium

Participants and the public will be able to see beautiful examples of woodworking and woodturning at Grey Gallery

registrants. Before and after the Symposium there will be optional advanced three-day workshops for 5 individuals who want to participate in woodworking or woodturning workshops at a master's level.

Taking place at Grey Roots Museum, Harmony Arts Centre, Grey Gallery, our intention is to reach a local audience of woodworkers and wood turners from the very beginner to the master artist. We hope to bring greater awareness of the work and expertise of others and how that expertise can be brought into our own rich woodworking/wood turning art environment.

This will strengthen the local woodworking and wood turning art communities as well as contribute and support the wonderful mosaic of other artists and different art mediums in Grey and Bruce counties.

Intersections Wood Collaborative is a not-for-profit woodworking studio which continues to honour the legacy and vision of internationally renowned visionary artist Stephen Hogbin (1942-2022) by providing classes for all ages, lectures, mentorship, demonstrations, and more for woodworkers.

Speakers include:

- DAVID BELL (Elora, ON)
Basket Illusion Effect on Wood turned Objects
- MICHAEL BROLLY (USA)
Cool Bent Lamination Techniques
- MARILYN CAMPBELL (Kincardine, ON)
Critique Session at Grey Gallery
- FRANK DIDOMIZIO (Selwyn, ON)
Multi Axis Disc Lathe Techniques
- CARL DURANCE (Wiarton, ON) Spoon Carving
- MICHAEL FORTUNE (Warsaw, ON)
Working Wood by Hand and by Machine
- JOHN KELSEY (USA)
Five Decades of Fragmental Woodturning
- LENORE KEESHIG (Neyaashiinigmiing, ON)
Exploring the Art and Tradition of Basketmaking
- BRIAN NELSON (Thornbury, ON)
The Art of Woodworking: Getting Creative
- TINA SCHERZ (Toronto, ON)
Green Woodworking: Riving for Strength

- MARK SFIRRI (USA)
Stephen Hogbin: Groundbreaking Approach and Influence
- CHRIS SISSON (Hamilton, ON)
Thinking Outside the Box: Hand-chased Threads
- JOHN TERPSTRA (Hamilton, ON)
The Poetry of Wood and Woodworking
- VIC TESOLIN (Stoney Creek, ON)
A Jack and a Block: Exploring the Use of Hand Tools
- MALCOLM ZANDER (Ottawa, ON)
Adventures in Piercing Complex Turned Works

Come out for a weekend of fun and learning and enjoy the Fall colours of Grey County! Registration to attend Wood Symposium 2026 is open now and filling up fast.

For more information contact Mike Simpson, at symposium@intersectionswoodcollaborative.org or email info@intersectionswoodcollaborative.org or visit the website at www.intersectionswoodcollaborative.org

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Gallery Listings

Bruce County Museum

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

The Witness Blanket

September 14 - November 30

The Witness Blanket is a powerful art installation created by Master Carver Carey Newman to recognize the atrocities of the residential school era, honour the children and symbolize ongoing reconciliation. Inspired by a woven blanket, this cedar-framed artwork is made of hundreds of items from Indian Residential Schools, survivors, churches, governments and other cultural sites. Each tells a story of loss, strength, resilience and pride.

GUM Gallery

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

Rupen: FULL MEASURE

September 4 – October 13

Rupen’s precise wall-hung sculptures use geometry, minimalism, and conceptual practices to create meditative works that encourage deeper engagement with our visual environment. His work has been exhibited widely in Toronto and internationally.

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

Jerome Evola & Tanya Zaryski: Under Foot and Over Head

August 29 - September 30

Tanya Zaryski and Jerome Evola’s first collaborative exhibition, showcasing their newest works. Tanya is focused on the natural world, creating detailed environments as settings for her portraits. Jerome takes the long view, looking up to the clouds, studying their formations and capturing them in soft colours and expressive brush strokes.

Connections Fibre Artists: New Beginnings

October 3 - November 4

A textile art exhibition inspired by pods and seeds, literal instruments of newness. Using layered fabrics, stitching, felt, dye and woven forms, artists explore the quiet power of beginnings: those moments when something new is waiting to emerge.

Tom Thompson Gallery

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

Forecast – June to January

June 27 - January 2

Building from Thomson’s devotion to observing the elements, *Forecast* extends into the present through the concept of bioclimatic attunement — our bodily and emotional responsiveness to the atmosphere and the subtle ways we sense and adapt to weather.

Michelle Peraza: Tú eres mi otro yo: Mundos, Mundo, Worlds

July 4 - October 3

Tú eres mi otro yo: Mundos, Mundo, Worlds presents new works by Michelle Peraza, a second-generation Latin American Canadian of Cuban and Costa Rican descent whose practice explores postcolonial identity, interconnection, and transformation. Developed during a two-year period of recovery following a serious car accident, the works emerge from Peraza’s personal journey of healing and draw on Curanderismo, a traditional healing approach that blends Indigenous Mesoamerican, African, and European medicinal knowledge with spiritual beliefs and ceremonial practices.

Grey Gallery

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

Kim Atlin: Homecoming

August 20 - September 19

Kim Atlin is an established Canadian artist who was previously Toronto based but has now relocated to Owen Sound. She exhibits widely, and currently has work in galleries in Toronto, Edmonton, Saskatoon, and London. In this solo show she revisits a series entitled Forest Interiors which has been a recurring theme throughout her career. The exhibition title, *Homecoming*, reflects both her return to this body of work and her return to a rural setting after decades of city life. The large paintings in oil confront the viewer with the intricate patterns of light and line and colour which one is surrounded with in the forest interior.

Southampton Arts Centre

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

Joanne Brouwer: Inspirations of Nature

September 16 - October 10

This exhibition captures our natural landscapes through the eyes of the artist, offering a different perspective on Nature and a new way to reconnect with it.

Shoreline Artist Group Show: Just the Best

October 14 - November 7

Annual show that features work from various members of the group.

Durham Art Gallery

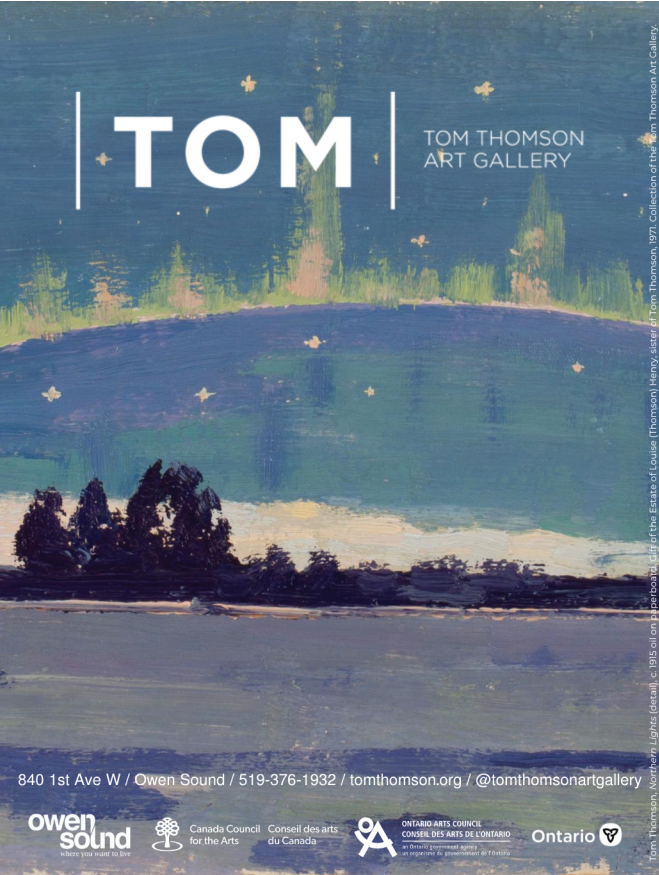
251 George Street E, Durham
www.durhamartgallery.com
Hours: Wed-Fri 10-4, Sat-Sun 12-4

Suzanne Morrisette: Love in Five Parts

October 17 - January 17

Love, in Five Parts is a film and exhibition-based project about teachings of love in moments of despair.

The five short films are accompanied by their corresponding sculptural settings, each an artwork in and of itself.



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.

An astrologically potent outer planetary pattern heralding a monumental transformation of human consciousness preceded the August 12th Total Solar Eclipse.

The question is, what is your radical contribution to the expansion and evolution of human consciousness? This Solar Eclipse was an opportunity to engage fully in the Divine Act of Creation and spin your unique thread. Now begins the hard work of weaving that thread into the fabric of our reality.

Discover the collective dream that is driving transformation.

Pisces Partial Lunar Eclipse/Full Moon – Aug 28

Just after midnight, the blood red shadow of the Earth on the Moon marked the Lunar Eclipse. Accept the need to break free of old habits and patterns. Awaken to the dream that was revealed at the Solar Eclipse and hold it’s powerful resonance. Our reality is co-created with benevolent unseen forces. With clarity and confidence, ask for Spirit’s help to ease the pain of transformation. Diligent attention will bear fruit.

Waning Gibbous to Last Quarter Gemini Moon - Sep 4

Be aware of your gestures and language. Habits are powerful, unconscious expressions that colour your relationships. Which habits need to shift? Strengthen your inner authority and speak up if your values are not aligned with the status quo. This may lead to conflict and a reevaluation of your allies. An emotional spark can ignite change within your community.

Waning Crescent to Virgo New Moon - Sep 10

A new communal value structure is emerging within your Being. This must resonate with your inner sense of self-worth to avoid the damage created by outside expectations and judgements. Feel deeply the wounds of separation from your True-self. Cauterize these wounds with the fire of a ferocious Heart. Allow that heat to purify, burn away that which debilitates and nurture all that strengthens.

Waxing Crescent to First Quarter Sagittarius Moon - Sep 18

A heightened ability to communicate a multitude of ideas fires the collective imagination. Remember to take a deep breath and listen with your Heart. A realization that the wounds of

the Earth are not separate from the wounds you are healing will guide you into a deeper understanding of Natural Law.

Waxing Gibbous to Aries Full Moon - Sep 26

Watch closely how your friends and family respond to the new dream you have for yourself. Speaking clearly from your Heart radiates a quiet confidence that brings out the best in everyone. A fierce impulse to protect those who are oppressed by controlling forces can be transmuted into solidarity around a shared vision. Fear has no place in your new reality.

Waning Gibbous to Last Quarter Cancer Moon - Oct 3

The understanding of what is required for revolution weighs heavily on your mind. Kings and Queens will not relinquish power without a fight. Your body may feel the effects of the battle but the battlefield is in the Spirit Realm. Use your natural born connection to All of Creation to secure your inner sanctuary.

Waning Crescent to Libra New Moon - Oct 10

The conflicts around you are heating up. Angry words agitate your value structure. Because of a need to protect, you are tempted to shut down, turn inward and keep your true thoughts secret. As powerful entities posture, remember that fear is debilitating not energizing. Find strength in loving relationships that encourage growth not destruction.

Waxing Crescent to First Quarter Capricorn Moon - Oct 18

You are revitalized by the knowledge that the transforming energy of revolution is shared by many. Your conviction is strong, you have the support of those who love you and the wellspring of creative energy flows freely. Despite the threat of harm, your attention is focused on cultivating self-love.

Waxing Gibbous to Taurus Full Moon - Oct 26

Embrace the paradoxes of the human condition. Transformation is necessary and painful. The joy of creative expression is tempered by the fear of failure. One thing for certain, we are incarnate in physical bodies formed by the loving generosity of our great Mother Earth. Find comfort in touch and tenderness. Sing and dance in celebration of the harvest. Abundance is part of your new reality.

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

Autumn leaves studio tour returns

Melanie Earle

The Autumn Leaves Studio Tour returns this year between October 2-4. This is your opportunity to awaken your senses and imagination and revive your creative spirit!

Every year this dynamic group of artists open up their studios for visitors to see the world of the artist firsthand. Each artist invites you into their personal space to experience the origins of their creativity, the place where it ‘all happens’. You are encouraged to ask questions, understand the process and witness the many different materials each artist works with and hopefully you will become a proud owner of an original piece of Canadian art.

As a community based collective, the ALST Fine Craft and Arts Award, annually awards \$150 for art supplies to a nominated graduating student at three local secondary

schools: John Diefenbaker Senior School Hanover, Grey Highlands Secondary School Flesherton, and Wellington Heights Secondary School Mount Forest.

This year we have fifteen participating studios – eight of the studios have invited guest artists, and five studios will be doing demonstrations of their craft throughout the tour weekend. Within this wide array of art, you will enjoy sculpture, metal work, painting, pottery, jewelry, fibre art, wood turning and much more.

These artists have been carefully curated, based on their skill, success and ability to inspire. So join us on October 2nd, 3rd, 4th, Friday, Saturday, and Sunday from 10 -5 pm., for an experience to remember. For more information & studio locations: www.alst.ca

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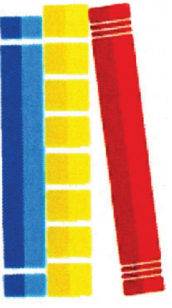
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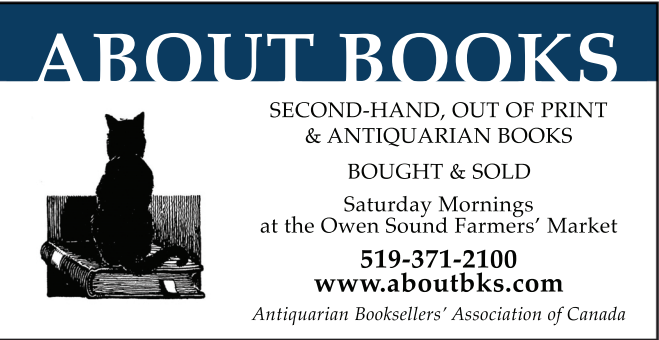




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The Witness Blanket

The Bruce County Museum is pleased to host a traveling replica of the Witness Blanket, an exhibition based on the art of Carey Newman and developed in collaboration with, and circulated by, the Canadian Museum for Human Rights (Winnipeg, Manitoba).

Community Conversations:

October 7, 14, 21, 28 | 11 a.m.- 1 p.m.

Nov. 4, 18, 25 | 11 a.m.- 1 p.m.

NishTalks

October 24, 2026 | 2 p.m.- 4 p.m.

Exhibition Dates:

September 14 - November 30, 2026

Private SON Members Exhibition Opening:

September 13 | 10:30 a.m.- 3 p.m.

Witness Blanket Documentary:

"Picking up the Pieces"

September 17 | 7 p.m. - 9 p.m.

WARNING: This exhibition contains subject matter that may be disturbing to some visitors and may be triggering. Please call 1-866-925-4419 or your local crisis line for counselling and support



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