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MOSAIC

THE ART & CULTURE
MAGAZINE - GREY BRUCE

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Portraits of Artists

SEEING IN PICTURES

Feature interview with Meaford area portrait painter Doris Rose.

SELF AND PORTRAITS

A Kimberley photographer leads a community for self portraiture.

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Cover Image:
STRIPES (Oil on copper panel, 2025)
Doris Rose



On self expression.

At the age of 22, I was the editor-in-chief of my university student newspaper. It was a time when a weekly campus paper made a difference and we certainly tried our best while having as much fun as possible to boot. At the head of my weekly column was a picture me. I wouldn't have considered myself a man about campus, but I felt it important for people to know who I was and to represent the face of the paper.

I haven't done the same thing with MOSAIC, but perhaps it's time people see who I am all the same. As this is an arts magazine, and inspired by the two portrait artists featured this month - one painter, one photographer - I took on a little self-portrait assignment.

What did I discover? It's hard to be creative when the subject is you -- and it takes more than an hour or two to hit on something you would actually let others see. Consequently, seems I will continue to be a work in progress, as will MOSAIC.

'26 has been a great year and I'm looking forward to a renewed journey in '27. Maybe I'll even get a better photo of myself for the magazine!

- Ken Bryson

MOSAIC

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Finding comfort at the dining table

Frankie Condon explores the food scene in Grey Bruce

Autumn is my favourite season. I love the brilliance of leaves at peak colour. And I love the sepia wash that chilly rain and wind, presaging winter, paint upon fields and woodlands, gardens and neighbourhoods. This year, the season has brought our family extraordinary joy – the birth of our first grandchild – and profound grief – the death of a beloved sister.

By mid-October, we sought a fitting antidote for the intensity of the preceding month. And so, I planned quiet drive through the countryside and comfortable dinner within view of the Georgian Bay for Mike and me.

Between Walkerton and Georgian Bluffs lie long stretches of rural countryside. We spoke little as we drove. Overhead, sunlight and rain contended across the sky. Just beyond the sodden fields and copses, a scrap of rainbow appeared – forming, shrinking then extending until, with one final delighted reach, it arced over the curving fields before dissolving. An hour's drive brought us within sight of the bay, dark, cold, and magnificent under in the failing light of evening.

> "Food creates enabling conditions for joyful fellowship among family, friends, and community."

Our destination was the Sweetwater Restaurant. To reach the Sweetwater, set deep within the Cobble Beach resort, one drives past contemporary homes set along the verges of the resort's golf course, attending to signs directing one toward such amenities as the beach club or the spa and clubhouse. I admit that I am wary of such places. Perhaps, I worried, we would find the fare mundane. My concern was misplaced.

If fine food creates enabling conditions for joyful fellowship among family, friends, and community, it also possesses power to comfort in times when solitude and quiet are more dear.

This variation doesn't aim to carry diners to the outside edges of their palate's familiars, but to lift up that which sustains and shifts comfort to the sublime. The experience Mike and I shared at the Sweetwater was in the latter vein.

We were warmly welcomed into a spacious dining room. Patrons were carefully spaced to provide privacy. As rain clouds drew near and the sky darkened over the bay, we were seated at a table overlooking the water and greeted by our charming server, Tessa. Under the golden light of overhead and table lamps, we perused the menu as the garrulous laughter of late golfers slipped the bounds of the bar and pealed across the restaurant. From Tessa, Mike ordered a mushroom bisque topped with just a smidge of apple and red pepper relish.

I ordered a crispy pork belly topped with sour cherry, mint, and sunflower shoots. Then, we shared. Both were delicious. The bisque was silky with rich umami flavour that was lightened beautifully by the bite of the relish. The pork belly was perfectly cooked with crackling skin. The sour cherry and mint were a delicious and enlivening compliment.

As an entree, I ordered the bison strip accompanied by whipped potatoes and charred cherry tomatoes, broccolini, and king oyster mushrooms. Mike chose the beef tenderloin. Both dishes were beautifully plated, their rich, autumnal reds, purples, browns, and green underscoring the bountiful harvest from which their ingredients were gathered.

The flavours were simply divine: comfortable yet complex, folding along the tongue singly and together in deep, unctuous harmony. I had ordered a glass of cabernet (Echiverria Reserva from Chile) that was the perfect accompaniment. And so, we dined, talking quietly into the evening of matters both sacred and mundane.

When we had finished the main portion of our meal and, nearly satiated, Tessa stepped in to offer dessert. Every option she mentioned sounded good but, ultimately, we plumped for the maple butter tart with a small scoop of ice cream as an accompaniment. We shared again and found the end to this gentle meal as lovely as its beginning.

Exchanging stories and laughter with Tessa as Mike polished off his coffee and I packed the remnants of my meal to take home, I was struck once more by how much kindness there is in the world – especially in those sacred spaces where table and commons meet – where strangers, new friends, and those who are beloved to us break bread together.

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The delight of wildlife art

Art Talk by Ron DeBoer

Recently over a glass of wine with a friend, I was sharing some information about a past exhibit at my gallery in Owen Sound. The subject was wildlife art, something that for me as an amateur photographer had always been a passion. I was both taken aback and discouraged to have my friend dismiss the subject of this exhibit with a superficial smile and proceed to ask me what the next exhibit would be.

In attempting to understand this dismissive reaction, I discovered that he, like several other collectors did not consider wildlife art to fit into the category of "fine art" and therefore was not something he would consider adding to his own collection. This wasn't the first time I had encountered this kind of bias.

Why should you consider adding a piece of quality wildlife art to your collection? Wildlife art has been given a bad rap over the years. Certainly, there are examples of over production, bad copies, and poor artistic representations by mediocre artist/illustrators who have tried to capitalize on the popularity of genuine big name wildlife artists, and who have effectively reduced wildlife art to the quality of decorator prints.

However, the same could be said of many other styles and trends in the art world.

The art of copying inevitably cheapens the value of the original. We do live in a consumer society. But fine art should not, cannot and must not be consumed. Art should delight. It should inspire and aspire. It should make a statement.

When you view artwork from a position of knowledge, of selectivity, acquiring a new piece becomes a significant event. A fine piece of artwork will not only make a statement, but it will also speak to you! And you won't feel the need for moral reassurance, to ask someone else what he/she thinks. I can only hope that the more knowledgeable and sensitive patrons will ultimately change the field of art from "survival of the fittest" to "survival of the finest".



Image courtesy Gallery DeBoer

Clive Kay, POLAR BEAR (Acrylic on board, 1987).

But then again – I am a wildlife lover – one of that naïve breed. It has been said that North America's recent love affair with wildlife art has developed because many of the species are fading out, victims of man's progress in a myriad of ways. Some believe that in good art lies the hope of preservation of animals and birds that in the not-too-distant future will no longer populate our skies, streams and forests.

However, if as a consumer one is educated and can distinguish between which images are merely pictures to cover empty wall space, and images which are quality representations of nature and her inhabitants, then there are many selections worthy of adding to your collection.

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Doris Rose

SEEING IN PICTURES

Interview by Ken Bryson

Doris Rose prefers to see in pictures, and now the world is looking back. From her home in the Meaford countryside, she has built a global audience online for her portrait paintings, sells directly through her own website, and this year saw her painting Stripes hang in competition in the National Portrait Gallery in London.

How did you come to reside close to Meaford?

My family moved from the UK when I was about nine. So I basically grew up in Canada, but lived in Toronto basically my whole life. When we first moved and realized we were going to stay, my family was looking for a place, and we looked at all these different cottages. When they came to this area, it felt very English. Almost more English than any of the houses we ever lived in in England, that kind of country lifestyle. That was what drew us here as a place.

Then when COVID happened, I came up to ski with a friend and I just never left. It occurred to me that there's no reason to be in a basement studio in Toronto when I could be here, surrounded by nature, with a much better quality of life, in my opinion. It was not even a question.

What's it like for you being a working artist in a smaller community?

At first I almost treated it like Toronto is the main hub and I'm more isolated here, although still close. Then you realize more and more that there's so much going on here.

At the same time, social media has grown exponentially. So in some ways I became more isolated from the arts community in Toronto, and yet suddenly became more connected through social media, and I was able to use that. In a weird way, it just flipped. And over this past summer especially, I've become more and more connected out into Meaford itself. Your circle widens, and then you find out people are doing all sorts of things, like the various crafts in the Clarksburg area.

It also feels like there are a lot of people moving to this area who are creatives and running their own businesses. I don't know if that's actually a recent trend, or if I just see it because it's what's happening to my friends.

Your portrait Stripes was accepted into competition at the National Portrait Gallery in London. How did that come about?

It's the biggest portrait competition in the world, and I grew up looking at it. As soon as I was able to, every now and again I'd apply. I was telling everyone how excited I was to have made it to the final round of judging, because even that is an achievement. I never expected I would get into the exhibition itself. It's been quite surreal.

I got to go over when it opened, and there was a week of events and press events. I went every single day I could. It goes on tour now so I won't actually get the painting back for a year.

When the news of your portrait in London came out, the story was picked up locally. How did that feel?

I was very grateful for some local media interest. That's another thing you realize moving to a smaller town: there's so much support, and everyone's really excited. There's a sense that people are really invested in this community and what's



Doris Rose, CAUGHT IN THE RAIN (Oil on canvas, 2025). Image courtesy the artist.

happening around them, and that's been really meaningful to experience. It makes you feel less like you're just living in a place and more like you're actually becoming part of it.

How did you become a painter?

I went to OCADU, to art school, straight after high school, and I did drawing and painting. I knew from a very early age that I wanted to be a painter, and a portrait painter specifically. Everything was just getting through the hoops of "this is the ultimate end goal." Then I went straight to being an artist after that, and I've learned a lot the hard way.

What did you learn the hard way?

It's probably good to be idealistic, because otherwise you wouldn't do it. You would just realize how crazy difficult it is. But I almost wish I could have approached it with more of that small business mindset sooner. You almost have to unlearn some of these ideas that art is above being commercial. That's not why I do it, so you sort of have to compartmentalize.

I bought a bunch of books on art business, and I remember reading this quote about a ratio, I don't know if it was 80/20, something like that. I was like, "That's ridiculous. How could you only spend 20 percent of your time making art?" That was very idealistic of me, to imagine you could spend most of your time making art, and then some people would find out about it and just buy it because they love it. Luckily there's still enough painting that it makes it all worthwhile - thankfully more than 20%.

What draws you to portraits?

It's hard to say exactly, because it's always been the case. I've always loved drawing and art, but I find the most interesting subjects to be people.



Photo by Kelsey Vansickle

Doris Rose

There's something about a way of connection. You learn a lot about the person when you paint them. Not just because you often spend time with them to draw them or get images of them, but because you talk about the ideas and the meaning. It's sometimes unusual for people to see themselves, and you learn how they view themselves.

It's challenging, too. Our brains are so wired that the slightest difference in a line is where the likeness is. It's just always been my favourite subject matter, through what I'm interested in, what I find beautiful, what I find compelling.

Some of your recent paintings are less realistic, with motion blur and even double-exposure effects. What are you after with those?

That's my most recent series, and it's been to convey symptoms of chronic migraine, which I've had forever. I had the idea for this series and then stepped back from it, because I couldn't find a way to do paintings that represented the feeling of having chronic migraine without it being super obvious. You keep going back to "an axe in my head," or "I'm staying home," things people already see on the outside. It's not really saying anything more than people already know.

So I stepped away. Then I got interested in these almost fake photographs, with bad photographic elements, all blurred or double exposure. I thought, "Oh, great, this actually conveys it a little bit more than anything else I've done." It conveys that dissociation and sensory overload: not necessarily the pain, but the symptoms that are maybe lesser known. The way you notice everything, the way everything is turned to pain, and your brain is always on the brink of being pushed over the edge. Noise, sounds, light, all of these come into play. Each painting is trying to do something a bit different, and the one in the National Portrait Gallery is part of that series.

What do people come to you for when commissioning a painting?

It's so varied. I advertise myself as a portrait artist because that's my main interest. But when people approach me with whatever ideas they have, I'm usually pretty flexible, as I love helping someone use art to express something meaningful. Sometimes they have a specific vision they want me to create, or they just want to say something about a meaningful person, place, or memory. I like being able to take that idea and turn it into something tangible that they can keep or give.

So I can end up doing somebody's first house, or digital paintings. Many of my commissions are digital. I just finished a digital painting of a collector's cat who's passed away. So I'm mainly doing portraits, but it tends to be quite broad, and sometimes very specific to the collector.

How involved are clients in the process?

For commissions I love getting to know what someone is envisioning and



Doris Rose,
RUSH HOUR (Oil on wood panel, 2026).
Image courtesy the artist.

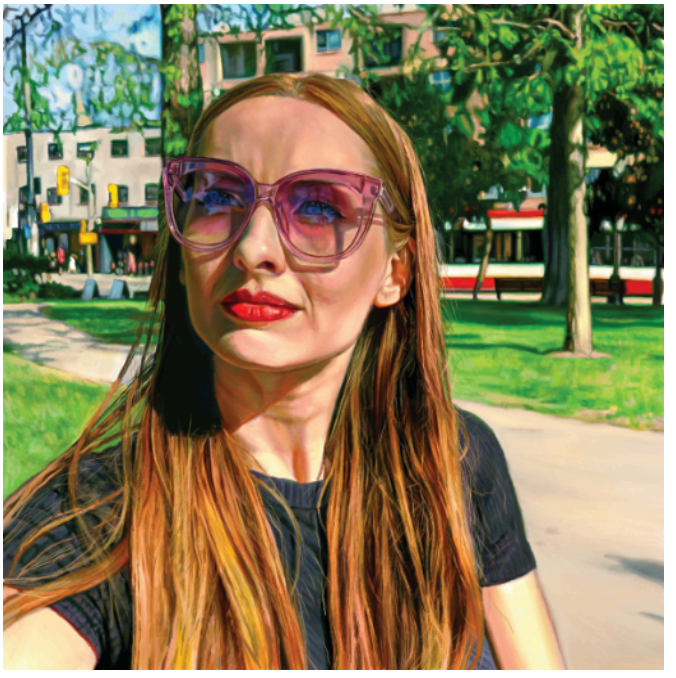
figuring out how to make that work as a beautiful work of art. At the same time, collectors are coming to me because they want my artistic input and creative choices, taking their ideas and intentions as a starting point, then bringing my own perspective and experience. It becomes a bit of a conversation throughout the process, and the amount of involvement is completely different with every commission. A lot of the involvement happens at the start of the process. So the beginning stage is: I'm doing a sketch, this is what it'll look like, these are the colours I'm going to use.

For my own artworks too, a lot of the decision-making happens before the painting. It'll be sketches, or I'll use my iPad to collage things. I do a lot of my sketching on the iPad now, because you can move it easier, change it easier. Often it'll be meeting with somebody, sketching them, taking pictures of them and using all of it. It's a combination of everything, because you may as well use all the tools to your advantage. I'm not so tied to the image, and you have to take some artistic licence, but I know what I'm going to aim for before I begin, because all the thinking has been done.

How much of the sitter's personality do you bring into a portrait?

I'm a realist painter, so I care a lot that it looks like the person. But I do love to add little touches that are personal. If somebody says something to me, I'll mark it down and find a





(T) Doris Rose,
MARIE-FRANCE AND HER LEATHER JACKET (Oil on canvas, 2018).
Image courtesy the artist.

(B) Doris Rose,
SARAH IN THE PARK (Digital painting, 2020).
Image courtesy the artist.



Doris Rose, SHAWN AT QUEEN VIDEO (Oil on canvas, 2017). Image courtesy the artist.

way to bring that in. It matters to me that it feels like the person, whether that's through expression or something more symbolic.

Who are your influences?

At university I was most inspired by artists like Jenny Saville and Lucian Freud. I was very painterly, and I loved the texture of paint and all the character that came from that. Then when I left university I had more time, and I wanted to push myself. I wanted to learn classical techniques, start using glazing, look at dynamic light and dark, and become a realist painter in that sense. Now I'm starting to merge the two a bit more. A little more textured and free, combined with the sense of depth and light that you get from classical techniques.

Do you approach digital painting differently from painting with paint?

I approach digital painting the exact same way. People are using layers and I'm like, what are layers? I just use the Apple Pencil and the digital brushes and draw it. What's been fascinating is that I try to be as realist as possible, and on an iPad you can zoom in so far. I have to tell myself, don't zoom in that far, because then it just looks like a photo. With paintings, people understand it's a painting.

With digital, people don't actually want a photo. So with my digital paintings I'm bringing in the texture, the painterliness and the brushstrokes, and trying to leave that there, because I think that's where the joy and the interest of digital art comes from.

Despite it being digital my pieces are made completely by hand just like traditional painting. A lot of times with digital commissions, people also want an art print, because I think we still like things that are physical. The prints I create from the studio are signed, authenticated, very high quality.

How do you approach colour? Is it the same palette for every painting?

I tend to use a split primary palette. It's relatively limited, and not all of the colours will be out at one time. Depending on the painting, and also just for fun and to experience different pigments, I like to experiment with new colours. Some artists only ever use the same colours, and I'm not like that.

Generally speaking, I'll put out multiple blues, multiple yellows, maybe a green, maybe an orange depending on what I'm painting, and then two reds, a warm and a cool. That's the general formula. Then there are the toning and tinting colours: white, browns, mixes, grays.

How do you sell your work?

The last series I finished, I was going to show it in a gallery, and then COVID happened. So all the organization that was going to go into that never happened. Over the last few years I've been growing on social media, so I haven't needed to work with a gallery in the sense of marketing and outreach. I just sell directly through my own website.

After university I focused on shows. I just did everything, and you learn as you do. Now my business has switched to being much more online, and I see that with peers who are social-media based. You end up not having so many exhibitions.

It's fascinating how you grow online, very much globally, and that often helps promote you within your own community. Even though my audience is very global, I still find that most of my commissions come from people in Ontario. No matter how much marketing you get, word of mouth is still really important. The people you create commissions for talk to their friends.

What else are you working on?

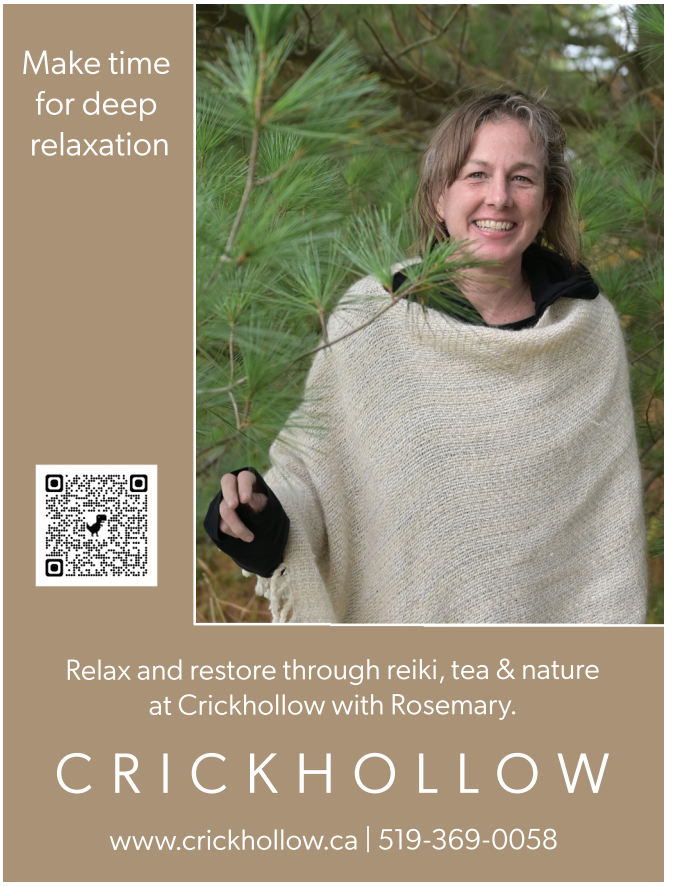
I'm creating an illustrated art instruction book. It will be about oil painting. I have this kind of viral series on Instagram where I illustrate and handwrite tips in my posts, so it's inspired by that, and by the fact that a lot of artists like me don't like words. We want to see it in pictures.

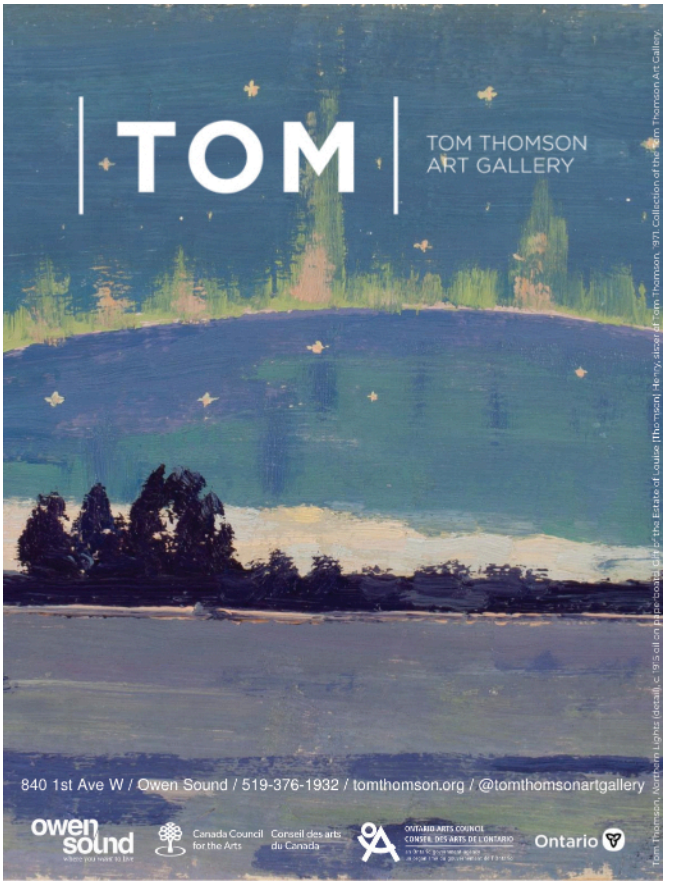
It's going to be technical and comprehensive about oil paint. If you want to do oil painting in this day and age, this is what you need to know from start to finish: materials, techniques, and also how oil painters finish off their canvases. Essentially everything that I've had to learn through being an oil painter. It's a guide people can read through to learn, but also have as a resource, all done through helpful illustrations.

A lot of what I share, which led to me creating this book, comes out of loving the way it connects you to other people who are trying to do the same thing. I don't have that feeling that the art world only has room for so many people. I feel there's room for everyone. The more people who can do art in their life, I think that's better.

So I try to make art accessible and share what I'm doing for that reason.

Doris Rose is a contemporary-realist portrait painter based in Ontario, Canada, who has been selected for exhibition in the prestigious HSF Kramer Portrait Award 2026 at the National Portrait Gallery in London, UK. She creates thought-provoking portraiture series and commissions in both traditional and digital media.





Self-portrait of an artist

Ken Bryson

Creative blocks can be debilitating as an artist. The desire for inspiration to strike can be a siren's song for even the most experienced artists. Sadly, that's not how it actually works, tempting as it may seem. The work is the work and leads to inspiration - not the other way around. Building the work into a practice can often be the key to accelerating creativity.

Building a practice is exactly what Kimberley-based photographer Frances Beatty has done with her self-portrait practice. Every year in February, when her wedding and portrait photography business is at its slowest, Beatty commits to creating one self-portrait a day, culminating on the last day of the shortest month — her birthday — with 28 images mostly tucked in boxes never to be seen yet with a creative practice filled with meaning.

"I started my self-portraits in high school when I was starting out in photography," says Beatty. "People have always interested me, but there were very few people that would sit for a photo. Especially as I was getting my feet under me and trying to understand my creative voice."

"I started photographing myself to understand shapes and body language and composition. It was mostly me with my Olympus OM-1, a timer and a mirror trying to figure out what everything looks like."

For years her self-portraiture remained in private with Polaroids and film photos ending up in boxes not to be seen by anyone. In the late-2010s, however, she formalized her practice into the photo-a-day month of February.

"Winter is a very slow time for me. I found myself with lots of time but not a lot of people to photograph, so I thought I'd turn the camera back on myself. At the same time, a lot of my friends were doing 365 programs, but I found I couldn't stick to that, so I tried a more bite-sized approach: 1 photo a day, but only for a month, and the shortest month of the year."

"Photographing myself every single day, especially while being cooped up, became something I had to think about a little bit differently — I had to start evaluating my space, the light and my inner landscape. By committing to one image a day, it forced me to create something even on the days I had no inspiration, or just didn't feel like it."

"I started photographing myself to understand shapes and body language and composition."

"Inspiration is something a lot of artists struggle with. We think that we have to wait until it strikes. This was a great way for me to force myself into a practice of shooting whether the inspiration was there or not."

Her practice became more than a daily task as it evolved into a reflection of how she was feeling on any given day and finding inspiration.

"It became almost a therapeutic journey by forcing myself to honour where I'm at in that particular moment," she says.

"Not focusing on making things beautiful or making something that I can present to the world. It was a pushback on the idea of selfies and everything going on Instagram and being content for people to digest."

It was during COVID that Beatty found others in her community — both personal and professional — were struggling to find creative outlets while staying home. She discovered that sharing some of her self-portraits with others helped them become unstuck and so decided to bring others into the practice.

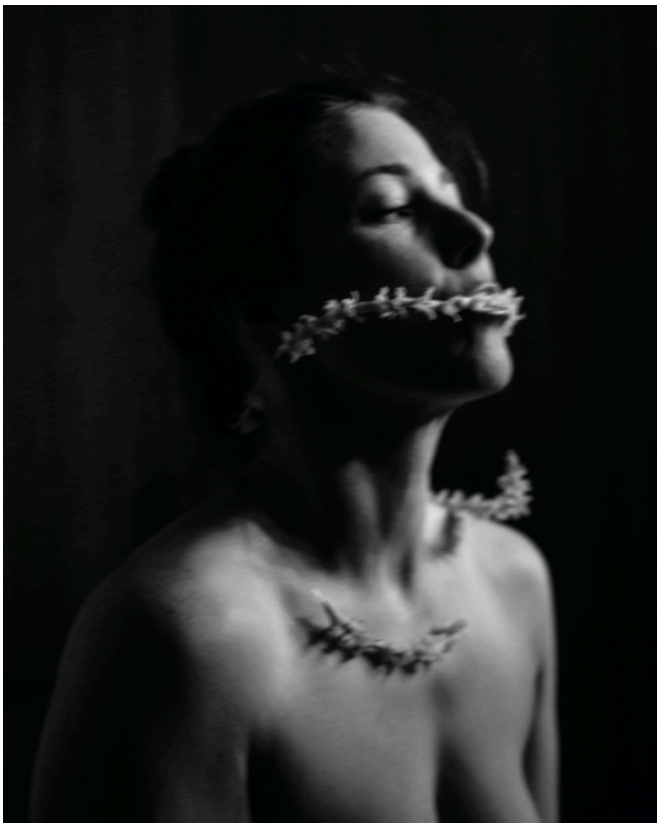


Photo by Frances Beatty

Initially it started as a private Instagram group, the program grew to become a place for other people — some photographers, some not — to share their work and commit to the practice, if only for February.

"I knew most of the participants which was really interesting for me. I would just encourage people to take a photo of themselves every single day. Eventually I found that part-way through everyone hits a wall, so I ended up guiding people through and realizing just how beneficial it was for them. They actually preferred having more leadership and guidance through it. So the next few times that I ran it, I created a little guide and added structure."

"We had calls once a week to talk about struggles or things that people were learning that they really wanted to talk through, which added a whole other element I feel we're really missing right now, especially within the creative community."

While her leadership has helped participants, Beatty has also benefited from sharing her practice with others.



Photo by Frances Beatty

"It's been really interesting for me. Doing this practice has been so helpful and so therapeutic. It's been really fabulous to watch these other artists really blossom and take it as an actual challenge to force themselves into these creative moments."

"Sometimes they're dealing with what they have in front of them and sometimes they're exploring an idea that they've had in the back of their minds for like 10 years, but have never had the opportunity to do it."

Leading the group and continuing the practice has also helped her in expanding her creativity and learning more about her own work.

"One of the other things I really encourage other people to do and tend to do myself, because I hate having my photo taken,

The images don't have to be for an audience. It can be debilitating, or curb your creative flow, when you're performing for an audience.

is to find ways to push the boundary of what constitutes a self-portrait. Could it just be a limb, a shadow, an object?"

"I remind others, and myself, that the images don't have to be for an audience. It can be debilitating sometimes, or curb your creative flow, when you're performing for an audience. This has been a really good exercise to do for the process and for internal validation of knowing I stuck with it."

Beatty isn't sure if she will run the program in 2027. She thinks she may move the community portion of the program to March and keep February for her own personal practice. Regardless, the community element is what she wants to continue.

"I find the accountability aspect is really helpful for people to stick with it - knowing that they're not alone and having people to talk to is really helpful. Some have said that they would get stuck with a project — like sewing for instance — and then they'd take a break to do their self-portrait for that day and it would unlock something for them. Which is really interesting."

Ultimately, Beatty would love to see a gallery show put together of the best of the self-portraits created by the group. But even if that doesn't happen, she's happy with what the program has become.

"There's so much that people have created I don't get to see," she says. "It almost excites me more than actually seeing it."



Photo by Frances Beatty

Love in five parts at the DAG

Naomi Norquay

By the time you read this, Suzanne Morrissette's exhibit at the Durham Art Gallery will have opened. *Love, in five parts* is a film and exhibition-based project.

Morrissette is a multi-media artist and an associate professor at OCAD University where she teaches, conducts arts-based research, curates and collaborates. Her one-person and group exhibits have graced the environs of art galleries in Canada, the United States and Europe.

The Durham Art Gallery's large main space is a perfect place for multi-media artist Morrissette to exhibit her work. The gallery has a long tradition of mounting exhibits that push the boundaries of the art-on-the-wall standard fare that many people assume is what fits an art gallery's mandate.

The most recent show, *Content is just a glimpse*, co-presented with the Tom Thompson Gallery in Owen Sound, featured the multidisciplinary art of Robert Markle. His paintings, sketches, sculpture, album covers and much more seemed to me to be in conversation in the gallery's lovely, lofty space.

The gallery espouses "a multidisciplinary view of cultural practice and presents visual and media art together with literary and performance events."

Love, in five parts opens on October 17th, running through until January 17, 2027.

How artists interact with the world

An ongoing conversation about art between Jennifer Norman & Timothy Dyck

Tim: I must be getting old, because I want to comment on how weird society seems right now. The dominance of the digital world, wild weather, the decline of democracy.

Jen: Yeah, I wonder about how artists are dealing with world events.

Tim: How we respond might depend partly on our personality type. What temperaments or types become artist in the first place? I'm listening to a podcast called Everything is Fake, about the beginnings of social media. The presenter makes the case that it essentially grew out of the "hippie" movement. For example, there's a link between the guy who founded Whole Earth Catalogue, which was the main ecological publication of the 70s, and the first online social platforms. Both were an attempt to connect like-minded people.

Jen: But it got a bit twisted from there! The amount of information coming at us from our screens has a numbing effect. And we just sort it all into "likes" and "dislikes".

Tim: People have lots of different personal strategies to deal (or not deal) with that. How have you seen artists deal with it in terms of subject matter or their style?

Jen: I do know that Instagram and Facebook are always mentioned within the first two minutes of conversation with an artist about artwork generally. Not a gallery and not a studio, not so much the making process. Yeah, we see art is almost fully curated through social media structures. But, if we look back, say, to the 60s and 70s, there was an element of political push-back against the establishment. It was energizing: different movements to counter the commodifying of art, and now it's the quite the opposite. It's more about being seen.

Tim: This might be a natural outcome of the fact that there are just more artists per capita. I'm positing here, but being an artist is now a real option for more people.

Jen: I think going back to defining what it means to be an artist is an interesting question that we couldn't possibly tackle in the space of one column. But having said that, it is very pertinent right now. Especially with AI, because it raises all these questions about, well, what is human consciousness? And that sort of follows us back to that desire to be seen and heard. And then what does AI do? Does it flatten that in us as individuals as well? Or does it enhance it?

Tim: Right. A recent article in The Guardian reported that many 20-somethings are taking a huge interest in traditional craft. For one apprenticeship position in the UK, there were 700-some applicants. Metal-smithing, stone masonry, bookbinding, all of these traditional non-AI-reproducible roles that people are being drawn to.

Jen: Yeah, but I still think that it's pretty half-and-half. You go to a cafe in Toronto and half the young people are knitting or something, and the other half are self-promoting for a social media video.

Tim: That split seems to bring us back to personality types. My ideas about it are largely based on a book called *Please Understand Me II*, by David Keirsey. There are four main temperament types: Artisans (hands-on, free-wheelers), Idealists (deep-thinkers, fighters-for-a-cause) Guardians (orderly, keepers-of-tradition) and Rational (problem-solvers, technically competent) which correspond to other systems like the four Hogwarts houses, or the four "humours" of medieval thinking. There are 4 sub-variants in each of these. Every culture supposedly has different proportions of each. Artists tend to be Artisans or Idealists, but you can find examples in each temperament. For example, Modigliani would be an Artisan, and Aganetha Falk would be a Guardian (my guesses).

Jen: You've done the test...

Tim: Yes, a few times throughout my life; you answer a long series of questions. The results are a bit different each time because your results can be borderline on some questions. I've usually been an Idealist-variant. There are some philosophical traditions where the goal of life, essentially, is to moderate your personality type, or in other words, bring it more toward the middle of the four types by life's end.

Jen: And I wonder if that's one of the things that social media is challenging because you have you have adults who are leaders, behaving more like children, very publicly; you can see their unfiltered behaviour, with no equilibrium or moderation. Like when a leader is mocking people with disabilities!

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

If you would like to join the conversation, you can write a pen-and-paper letter to: Timothy Dyck, Box 269, Durham, Ontario, N0G 1R0.



Photo by John White

Finding meaning in the material

Shannon Bingeman

What does it mean to transform a landscape, and how do the materials we take from the earth shape our relationship with the natural world? These questions are at the heart of *cut a path through the weeds and call it a garden*, a new exhibition by D'Andrea Bowie at the Tom Thomson Art Gallery.

The exhibition takes its title from a simple act of intervention on the rural property where Bowie lives and works in the Whitchurch-Highlands, north of Toronto.

Rather than continually mowing the vegetation growing on the land, Bowie began cutting paths through the overgrowth, creating new ways of moving through and experiencing the landscape.

This gesture prompted a broader consideration of how we define, organize, and assign value to the natural world. At what point does an overgrown field become a garden, and what does that distinction reveal about our desire to impose order on nature?

These questions extend into Bowie's sculptural practice, which explores the relationship between material, process, and place. Working with plaster, cement, ceramics, copper, glass, and stone, she investigates materials drawn from the earth that have long been used to construct buildings, infrastructure, and the environments we inhabit.

Through experimentation and transformation, her work reveals the connections between geological processes and human intervention.

For this exhibition, Bowie turns her attention in part to the distinctive geology of Owen Sound and the surrounding region, a landscape that has long inspired her work. At nearby Bruce Caves Conversation Area, she studied the intricate relationships between exposed root systems and the underlying rock formations.

These observations informed *Bruce's Cave*, a sculptural plaster relief developed from drawings of the site. The resulting mold was then used to create *Deeprooted*, a ceramic work incorporating a handmade glaze containing locally quarried limestone.

In this way, the region's geology is not simply represented in the artwork but becomes part of its physical composition. Elsewhere, Bowie considers how land is measured, divided, and claimed. *Gunter's Chain* references a historical surveying instrument once used to establish property boundaries.

Entangled within the steel chain are delicate glass and ceramic leaves, their skeletal forms inspired by patterns left behind by beetles feeding on grape leaves on the artist's property. The work brings together systems of human measurement with the unpredictable processes of the natural world.

Throughout the exhibition, Bowie encourages visitors to slow down and consider the histories embedded within seemingly ordinary materials. Her sculptures reveal a world in constant transformation, shaped by geological time, organic growth, and human activity. M

10th Christkindl at Glencolton Farms

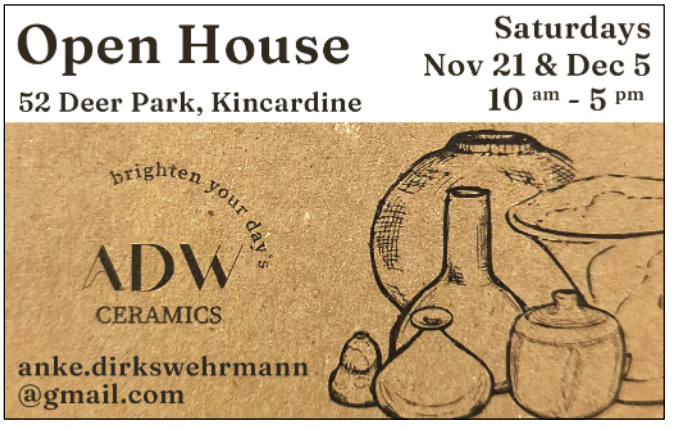
Michael Schmidt

In times of chaos, in times of uncertainty, in times of changes one Season makes us reflect, to hold on to what really matters: Christmas. A child's magical experience painted into a long-lasting memory for the rest of their lives. The tradition of the Christkindl Market reaches far back to the 16th century and creates heartwarming memories for children, their parents and grandparents alike.

For ten years Glencolton Farms in West Grey has been creating anew the century old tradition to come together in anticipation of Christmas. Fires, warm traditional European foods, candle dipping, horse drawn sleigh-wagon rides, crafts and vendors of most beautiful artisan gifts can be found.

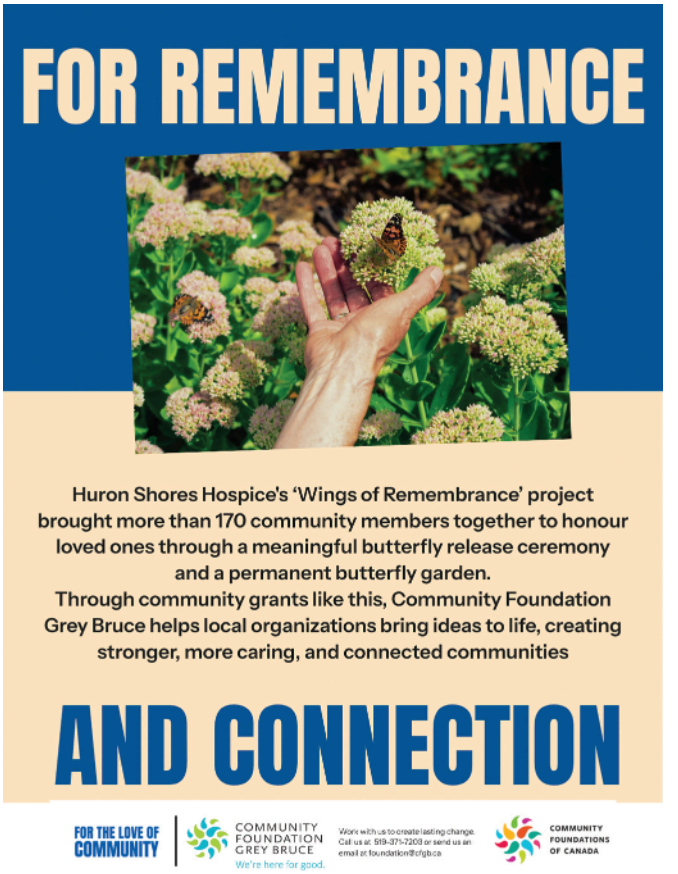
Yes of course, at the end of the day you will hear Handel's Messiah amongst the cows with the Saugeen Chorale and orchestra.

All these years have re-created a tradition of lasting memories on a farm one can only describe as magical. Welcome to the 10th Christkindl Market, December 4th and 5th in the heart of West Grey. M



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Holiday Event Listings

Flesherton and District Farmers' Market Christmas Markets

Saturday November 28 &
Saturday, December 12, 9am - 2pm
Flesherton Kinplex,
2 Highland Drive, Flesherton
www.fleshertonfarmersmarket.ca

Shop locally-sourced meats, pantry items, baking, artwork and crafts on two special days this November and December. 30 vendors, free admission and parking, hourly draws, hot food, coffee and unique gifts. Come spend the morning with us and share the Christmas spirit!

Walkerton's Hometown Christmas Market

Thursday, Nov. 19 - 4 pm to 9 pm
Durham Street and Market Garden Park, Downtown Walkerton
www.brockton.ca

Shop local this holiday season at Walkerton's Hometown Christmas Market! Browse local crafters, bakers, makers and artisans at the Market Garden on Durham Street, enjoy special sales from local businesses, and take in live entertainment while strolling our festive, traffic-free downtown.

Christkindl Market

Friday December 4 (4pm - 9pm) &
Saturday December 5 (2pm - 9pm)
393889 Concession Rd 2, Durham
www.christkindlfarm.com

Get in the Christmas Spirit at the Christkindl Market. Enjoy the sights and sounds of a European Christmas with traditional European food and baking, local artisans and vendors. Plus, meet the barnyard animals, children's activities and great entertainment.

The Christkindl Market is a fundraiser to benefit the Grey Bruce Hospice - Chapman House. The tradition of Christkindl market dates back to the Middle Ages where city streets or town squares were transformed to street markets during the four weeks of Advent. We've added a twist and brought the Christkindl market to the country, to picturesque Glencolton Farm.

24 Days of Christmas Market

November 20th - December 23rd
Tuesdays - Saturdays 10am - 4pm
201 High St, Southampton
www.southamptonartscentre.com

Get into the holiday spirit at Southampton Arts Centre's 24 Days of Christmas Market, featuring a wonderful selection of handmade, unique gifts from local artists and artisans. It's the perfect opportunity to find something special while supporting the talented people in our community. Discover one-of-a-kind treasures for everyone on your Christmas list!

Christmas on the Bay

Thursday December 3 -
Sunday December 6, 2026
12 Nelson St East, Meaford
www.christmasonthebay.ca

Come and immerse yourself into a welcoming world of delightfully decorated wooden market stalls, twinkling lights, fire bowls, beautifully adorned Christmas trees, music, and live entertainment. Stroll through the market and experience the sights, sounds and scents of the season. Shop for the area's finest locally made foods, artisanal products, and hand-crafted gifts.

In celebrating diversity, Christmas On The Bay strives to be a welcoming, inclusive, and safe space creating a sense of belonging for all. Everyone is encouraged to be a part of this magical event.

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Nov 10



Dan Mangan
with Special Guest Jenn Grant
Nov 18



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The Music of A Charlie Brown Christmas
Nov 22



A Very Merry
Middle Raged
Sketch Comedy
Nov 28
with Geri Hall (22 Minutes) Gary Pearson (Corner Gas)



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folk / country
Jan 24



Michael Kaeshammer
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Feb 11

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Band, choir, orchestra entry deadline - Feb 15th

kiwanismusicfestival.net

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Kiwanis

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Gallery Listings

Robin Kingsburgh,
BIRCH BARK COLLAGE.
Image courtesy the artist.

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

Caleb Sandblom: Systems of Perception
October 16 – December 1

Caleb Sandblom explores the relationship between humans, technology, and the systems that shape our lives. Combining drawing, painting, and digital practices, his work questions how our tools influence perception, identity, and the way we understand the world.

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

Robin Kingsburgh and Maija Zemitis: Traces of Stillness
November 7 - December 2

A multi-dimensional exploration of how textures and patterns found in nature can foster stillness, reflection and a deeper sense of presence. In contrast to the overwhelming pace of urban and technological life, this exhibition offers a meditative refuge: an opportunity to transcend the noise of everyday existence and reconnect with something more timeless and grounding.

Carol Sebert, Cindy Norton, David Dennis and James Roche: Disparate Portraits
December 5 - December 28

Different interpretations of unconventional portraiture come together in this fantastical exhibition.

Tom Thompson Gallery

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

D'Andrea Bowie: Cut a path through the weeds and call it a garden
October 10 - January 2

D'Andrea Bowie's sculptural practice engages with materials drawn from the earth — such as plaster, cement, clay, copper, glass, and stone — that have long been used to construct the built environment and reshape the land. Drawing inspiration from the rural property where she lives and works, Bowie considers how human intervention shapes our relationship with both materials and the landscapes surrounding us.

A History of Reverence
September 19 - January 2

A History of Reverence gathers works from the past sixty years that engage with earlier artists as points of inspiration, reflection, and dialogue. Drawn from the gallery's collection, the exhibition traces how acts of homage can take many forms — from direct stylistic reference to conceptual reimagining, critical interrogation, or inventive transformation. Each work acknowledges the presence of the past as an active force in the present,

revealing how artists position themselves both within and against inherited traditions. In this continuum, reverence becomes less an act of imitation than a gesture of recognition and a way to sustain conversation across generations of artistic practice.

Durham Art Gallery

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

Suzanne Morrissette: 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.

Deep Water Gallery

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

Natalie Vanderzand: Field Notes: Observations on Wonder
October 17 - November 21

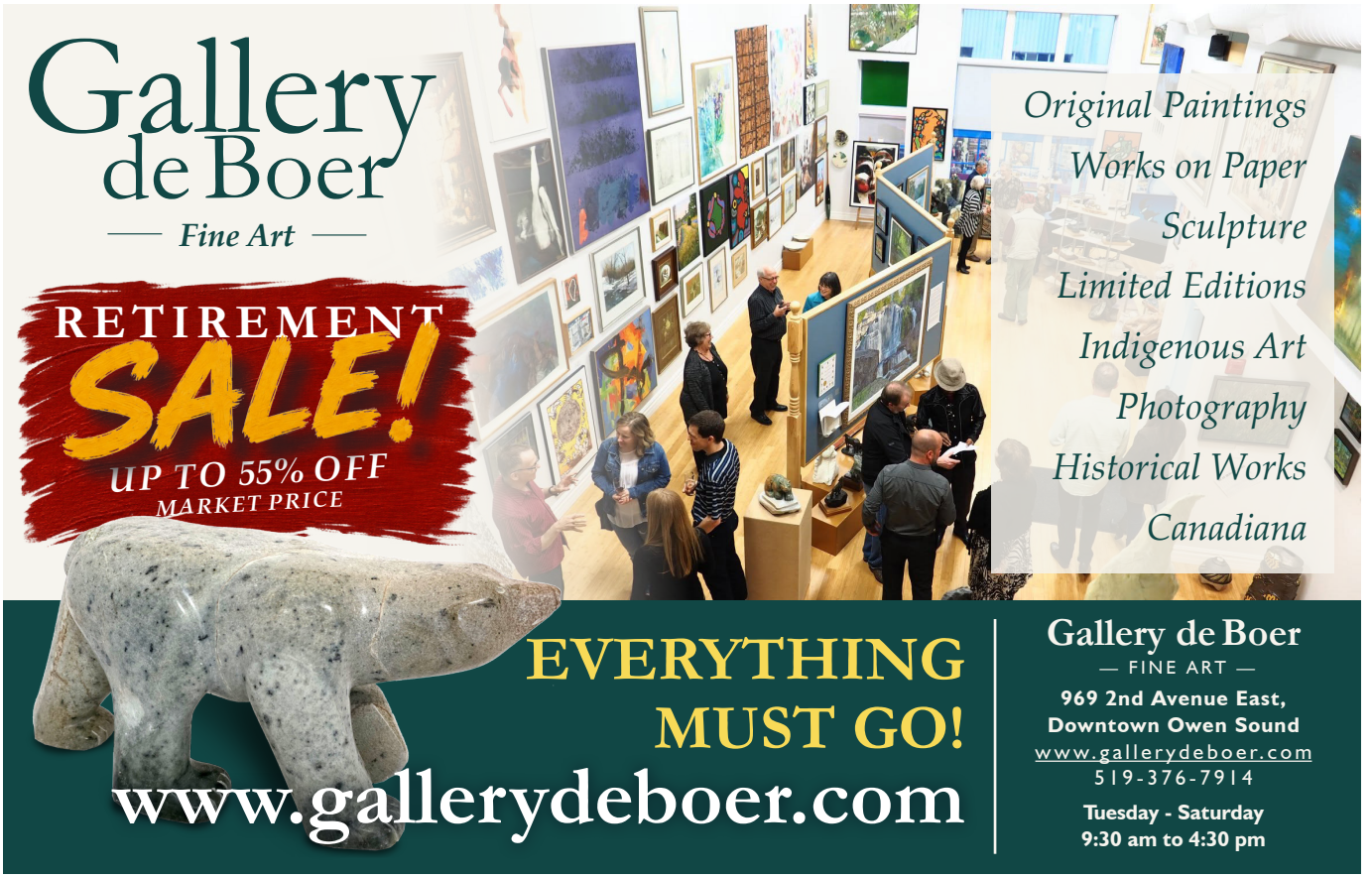
In her own words, "the exhibition will feature gathered visual notation of natural places inhabited, sometimes imagined and the flora that exists in them".

Through craft-based practices and differing media, Vanderzand explores the act of slowing down and observing the natural world around us. What do you see in the garden, on a walk through the forest or by the bank of a bustling pond as you sit, take time, and really look at what exists around you?

Small Works Show
November 28 - December 19

Deep Water Gallery invites you to celebrate creativity on a small scale with the Small Works Show, an exhibition featuring original 8 × 8-inch artworks by local and regional artists. This vibrant collection showcases a diversity of styles, mediums, and artistic perspectives, proving that great art comes in small packages.

Whether you're looking for a unique holiday gift or a special piece for your own collection, this exhibition offers an opportunity to discover original art while supporting local artists and Deep Water Gallery's ongoing exhibitions and educational programming.



Vaudeville lives on in Owen Sound

Kevin Land

When I was a child, my father would regale me with stories of his experiences attending live performances in the vibrant theatre life of his youth in Hamilton. At the time, the city had the honour of having the most live theatres per capita in North America. It had achieved this unlikely status simply because it was part of an unusual circuit, the "TH&B" (Toronto, Hamilton and Buffalo) railway, and it owed its success to the popularity of vaudeville.

Pick the right week and a show in Hamilton might offer an audience a chance to marvel at Blackstone the Magician, or to laugh at a young W.C Fields or even the Marx Brothers.

During its heyday (1900-30), an evening of vaudeville might appear to a present-day viewer as something like a variety show — a series of acts, maybe 10 or 15, that might involve comedy, dance, singing, musical performance, magic, ventriloquy, juggling, mime and even animal acts.

Although vaudeville as we know it began in late 19th century New York City, its roots can be traced back to medieval Normandy, and much later, to Paris. In New York, it started with Tony Pastor, who promoted a clean, family-friendly evening for his patrons, and he grew his empire to multiple locations where he could provide nightly entertainment.

By the early 20th century, the demand for vaudeville had grown to such an extent that there were many booking agents, such as B.F. Keith, William Morris, and Alexander Pantages, who would exclusively contract with performers, for a percentage, to provide them access to performance venues all over North America, both large and medium size capacity.

There was a Canadian equivalent to this practice, albeit on a much smaller scale. John Griffin was already considered the "father of motion picture houses in Canada" after he opened the "Theatorium", Toronto's first permanent movie house.

Griffin also owned more than thirty performance houses throughout Ontario, one of which was the theatre now known as the Roxy in Owen Sound. He partnered with theatre impresario Ambrose Small (who later disappeared mysteriously), and the two relied on their respective skills in booking acts to bring quality entertainment to communities which might not otherwise be exposed to them.

By 1915, John's son, Peter, managed the Griffin Vaudeville Circuit, also known as "The Hideaway Big Time", a booking

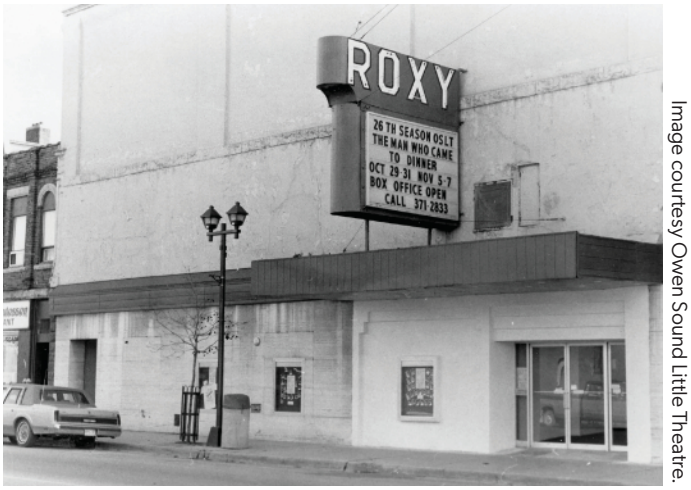


Image courtesy Owen Sound Little Theatre.

The Roxy circa 1986

agency with a Head Office in Toronto, and branch offices in Montreal, Detroit and Buffalo. They had access to over 200 acts, any of which could be dispatched to theatres in Ontario, Quebec, and the northern states bordering Canada.

With the Savoy Theatre on 2nd Ave. E and the Griffin Opera House on 9th Street E., vaudeville was alive and well in Owen Sound in 1914. Here, as in many theatres all across North America, with just the right equipment in place, a savvy manager would intersperse the live acts with that other timely rage, the moving picture, so as to tuck a few extra dollars into his waistcoat.

After all, it was significantly less expensive to show a film for a week than to engage another stage act. Gradually, the experience of live performances separated by moving pictures became moving picture with the occasional live act interspersed.

And then there were just the movies, and the only sound in the room was that of the guy playing the piano. In 1916, at the Griffin Theatre in Owen Sound, site of the present day Roxy, one could watch D. W. Griffith's "The Birth of a Nation" with full orchestra for a quarter.

The advancement of technology, like it or not, is the great equalizer. The printing press gave the common man a shot at knowledge; the telegraph provided the means to transport information across the ocean.

After the silent movies pushed the three-a-day shows off the stage, the silents were banished by the talkies, until the talkies floundered when the audience stayed home to focus on the radio, and then the television, which then gave way to the

A Christmas Tradition in Southampton

Rowan Stephenson

There is something special about giving a gift that was made by hand. Perhaps it is the time behind it, the story of the person who made it, or simply the knowledge that it is something you won't find on a department store shelf.

At Southampton Arts Centre, the annual 24 Days of Christmas Market celebrates the people and craftsmanship that make our community unique. From November 19 to December 23, the Southampton Arts Centre Gallery will fill with the work of local makers.

Visitors will find an ever-changing collection of paintings, pottery, jewelry, textiles, handcrafted gifts, home décor, and other one-of-a-kind pieces.

But the Christmas Market is about more than finding something to put under the tree. For the makers who contribute their work, it is an opportunity to share what they do with their neighbours and visitors. For shoppers, it is a chance to support independent artists and craftspeople directly. For Southampton Arts Centre, it is another opportunity to bring people together and celebrate the talent found throughout our region.

There is also something wonderful about taking your time to browse. You may come in looking for a gift for someone else and leave having discovered something you didn't know you were looking for. You may recognize the work of a familiar artist, discover someone new, or find a small handmade treasure that becomes part of your family's Christmas traditions.

As the holiday season approaches and our community becomes busy with preparations, we invite you to slow down for a little while. Come into the Gallery, look around, and enjoy the pleasure of choosing something made with care. This year, make a little room for handmade.

Southampton Arts Centre's 24 Days of Christmas Market runs from November 19 to December 23, Tuesday through Saturday from 10 a.m. to 4 p.m. Admission is free.

M

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computer, then the phone, and even the watch, courtesy of the internet.

Viewers can now experience all of cinematic history on a screen a little larger than a bandaid, isolated and devoid of anything so intrusive as an audience. It underlies the truth that Norma Desmond once told: “I am big. It’s the pictures that got small.”

Some might say that vaudeville never really left us, that it has left traces in all forms of popular entertainment still being produced. I once wrote a play about a notorious Hamilton murder that performed like a hybrid of courtroom drama and vaudeville show. Anyone watching a political debate might suggest that it has seeped into other areas as well.

The good news is that live theatre, that thing that used to bring folks out to experience something as a community, is still flourishing in Grey County. The Roxy Theatre is performing *Come from Away*, a vaudeville show if ever there was one, as its 2026/27 season opener from November 5-21. Call the Box Office at 519-371-2833 for more information.

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



A tallgrass prairie near Paisley

Nikki May

On a beautiful clear day in mid-August, members of Saugeen Nature met at Peter Kotzeff's farm near Paisley to hear about his progressive farming practices and tour his tallgrass prairie.

Kotzeff grazes cattle and grows hay on productive land, but where there are wet areas or floodplains, and along stream- and river-sides, he plants native species that are adapted to live in these habitats. These plantings enrich and maintain the soil, prevent against erosion, absorb floodwaters and sequester carbon.

The focus of the day was on the tallgrass prairie, an extensive area planted in a large floodplain along the river/stream flowing through this field. Kotzeff had had this prairie planted by the Lambton based Agricultural Land Use Services (ALUS) group. This non-profit group in Lambton County has partnered with Ontario Nativescapes, another non-profit that focuses on planting tallgrass prairie on suitable land around southern Ontario.

After standing at a high point on the farm and describing the various project that he was carrying out on the land, Kotzeff took us down to the floodplain to get up close and personal with the prairie plants. The sweep of the prairie planting was impressive from the high ground, but up close, the planting was magnificent.

The forbs (flowering plants) and grasses were growing so densely that Peter had to make a path into the prairie so that we could walk among the plants and become acquainted with individual species.

Walking into the prairie, we found that the plants ranged from knee-high to higher than our heads, with lots of colourful blooms among tall grasses.

First we identified 3 of the 'Four Horsemen of the Prairie', so-called because these grasses are characteristic of Tallgrass Prairie growing across southern Ontario and the mid-west US. Big Bluestem, or Turkey-foot grass was prevalent in the Paisley prairie, as was Switchgrass with its feathery seed-heads.

Indian Grass was finally identified after the fact, because we could only find immature stems near where we walked. We did not see the fourth characteristic grass – Little Bluestem. It tends to grow in savanna habitat where there is part-shade.

Interspersed among the grasses, we found forbs like Tall Coreopsis, Tall Sunflower, False Sunflower, and Grey-headed Coneflower, many growing taller than our heads. We also found Showy Tick-trefoil with its purple blooms and Cup-plant with its leaves arranged in such a way as to capture rainwater which can be sipped by birds and butterflies.

Blue Vervain provided another nice contrast to the yellow of most of the prairie forbs, as did Swamp Milkweed with its showy maroon blooms. The latter may already have been growing in the floodplain since it is a common plant around Bruce County. Similarly, there were also Spotted Joe-Pyeweed, Great Angelica, and various goldenrod and aster species growing happily among the prairie plants.

The mix made for a plant diversity that is wonderful habitat for a large number of native pollinators, native birds like Bobolinks and Grassland Sparrows, and a variety of mammals that find prairie habitat congenial.

Saugeen Nature holds outings like this one every month. All are open to the public free of charge. If you are interested in various aspects of nature, visit www.saugeenfieldnaturalists.com to see what is coming up, and come join us.

MOSAIC Reader's Survey 2026

Help us get to know you! We're conducting our first reader's survey and one special reader will **win a $100 gift certificate*** from a business of your choice, like one of these MOSAIC supporters:

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MOSAIC

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Are you a writer? A poet perhaps?

MOSAIC is accepting submissions for our 2nd Annual Literary Issue - March 2027. Send us your short fiction (1,500 words or less) for your poetry for a chance to be featured.

Deadline for submission: January 15, 2027

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D/A
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Love, in Five Parts



Suzanne Morrissette
October 17, 2026 - January 17, 2027



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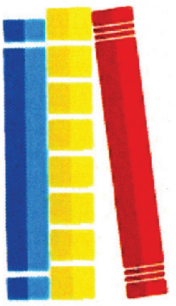
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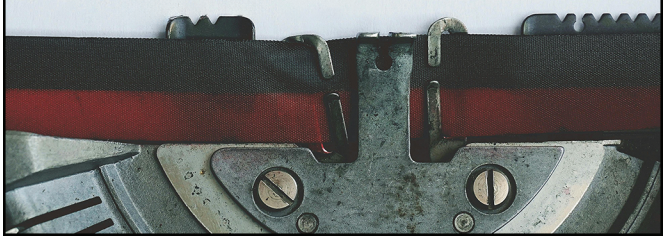
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Journey with the Moon's cycle

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 overwhelming theme that pervades these past months and the months to come is radical transformation. Our community will change if each of us transform from within and offer our unique energetic signature.

Hold your ancestors in your thoughts as you consider the following paragraphs. The remembered and the forgotten relatives persevered to carry your bloodline through time. Their challenges and joys are hidden within your body as gifts to discover. Honour the dead and celebrate life.

Waning Gibbous to Leo Last Quarter Moon
October 26 - November 1

Although it will be challenging to find the words, ask a friend for support. The courage to speak from the heart will be rewarded with the perfect medicine for your wounds. In return, ask how you can return the favour and listen with full attention. Try not to retreat into the comforts of habits and addictions when faced with an overbearing authority figure.

Waning Crescent to Scorpio New Moon
November 2 - 9

Praise from service to others is a poor substitute for true inner self-worth. Dig deep to remember you are not defined by your failures but become wiser. Turn inward and rekindle your creative force. If you have the courage, broaden your reach and share your ideas with more people. Creation is the Divine purpose of human incarnation. Celebrate your inborn gifts.

Waxing Crescent to Aquarius First Quarter
November 10 - 17

A flash of revolutionary spirit will help shift your ideals. Remember to give thanks to all your teachers seen and unseen. Include not just those who inspire but also those who are provocative. Further, acknowledge that you are a teacher for many. With renewed clarity, the unexpected can be embraced as transformational.

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

Waxing Gibbous to Gemini Full Moon
November 18 - 24

A period of intellectual and emotional reflection has ended. You know transformation is not just possible but necessary. See clearly the obstacles that disrupt your flow and ask to be shown the path through. The established paradigm is fading. Support the creation of a new way to participate in community.

Waning Gibbous to Virgo Last Quarter Moon
November 25 - December 1

The lightness of play is imperative for good health. Imagine how it would feel to play you way through life. Who is stopping you from trying this radical approach to your day-to-day? If they continue to block your path, maybe consider a new playground. Play with others includes embracing competition and pushing your limits.

Waning Crescent to Sagittarius New Moon
December 2 - 8

Belief is a matter for the head and faith is best felt in the heart. When considering faith, blind obedience to an outside influence is unbalanced. Surrender, in a gesture of faith, is a covenant relationship. Have faith in yourself and establish a sacred bond with all of Creation.

Waxing Crescent to Pisces First Quarter Moon
December 9 - 17

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 Gibbous to Cancer Full Moon
December 18 - 24

Speak aloud to your ancestors of blood and spirit. Tell them you love them and appreciate their uncompromising help as you navigate this human incarnation. Build a shrine through which you can share the abundance of the passing year. Explore how healing yourself will heal generations past and generations yet to come.



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