

contemporary visual art expression as ever in transition. These artworks image the weather in ways that are novel and necessary, offering complex and sometimes new perceptual experiences consciously situated amidst the gusts of our times.

FLEETING IMAGES²

Sean Caulfield: “In my graphic woodcuts, I draw on a passage of text from Dante’s *Purgatory* that describes earthquakes as ‘wind’ below the ground...this was a common belief in medieval Europe.”

Karilee Fuglem: “When I can’t trust words

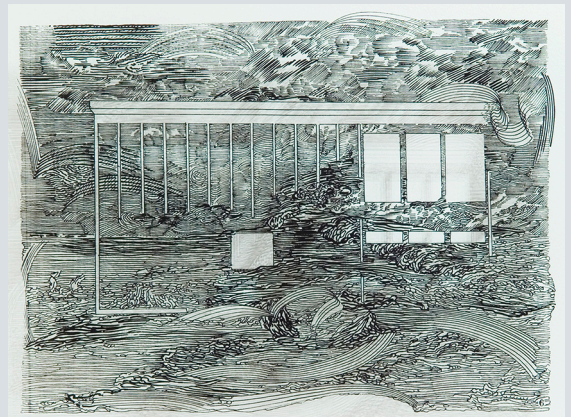
to convey meaning, gesture and touch fill in the gaps, deepening my trust in subtle clues. Coaxing me along is the ungraspable world that refuses to hold still.”

Elida Brenna Linge: “These fragments define my impression of my surroundings. It is the wind with its unpredictability that helps me try to get an overview. If it is strong, I see more. If it is weak, I see nothing.”

Patrick Mahon: “I situate a turning, Modernist house in a roiling nineteenth-century-like landscape that appears in a state of devolution. I want to envisage



Sean Caulfield. *Burning Cloud*, 2013. Photo: Akiko Taniguchi



Patrick Mahon. *Baker Lake House*, 2009. Photo: Kim Clarke. Courtesy Katzman Contemporary

the aspirations and histories connected with Modernism, and inherited ideas of 'nature' and 'the North,' together, in flux.”

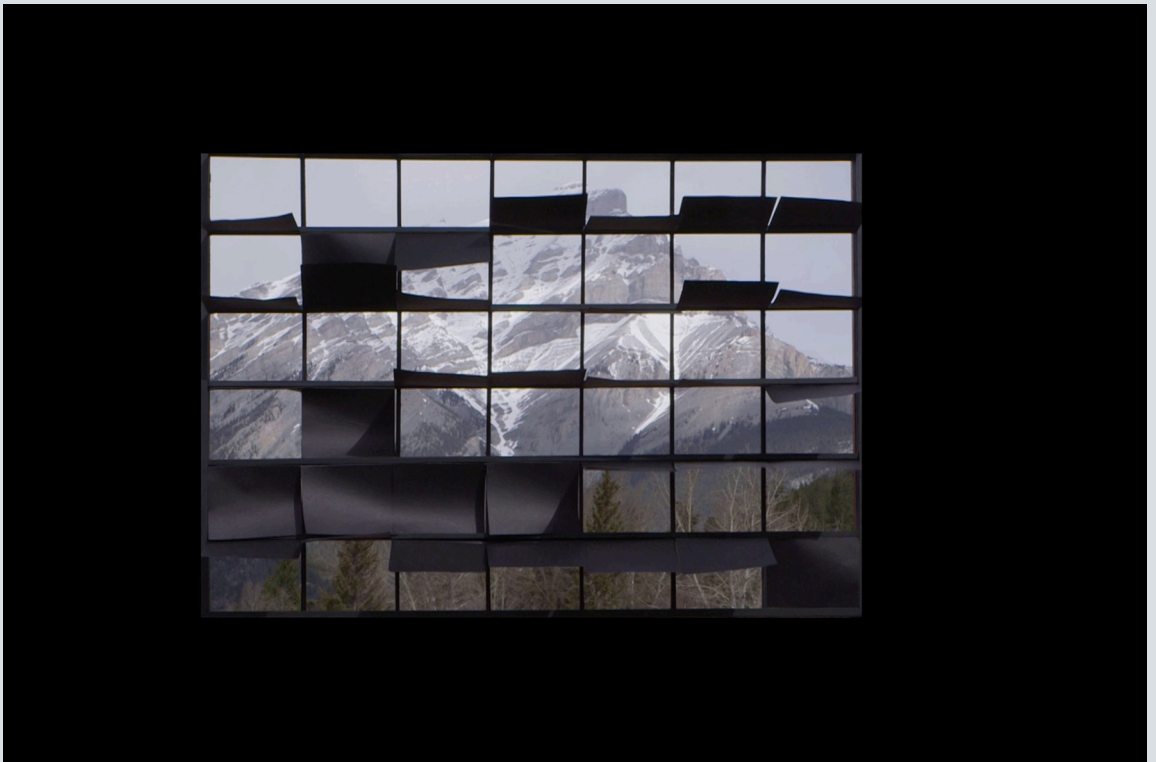
David Merritt: “Speech has been described as interfering with a moving body of air...I have offered (here)...a text drawing of an aspirating figure, rising and falling with the various intonations of the word 'oh,' traced from the titles of popular song.”

Tegan Moore: “The video is a sensory inventory of the landscape of Southern Ontario’s wind turbines. The structure of the two videos elicits a tension that parallels the aural, visual, political, and

ecological tensions that have arisen out of the expansive new initiatives involving wind energy in the province.”

Francine Savard: “(A) long list of forecasts constitutes an evocation of the meteorological landscape from one spring season to another in Montreal... the weather that passes, passes and returns as almost-similar....Each painting becomes a lamelliform cutting in the infinity of time and weather, both being the ultimate and continuous accompanists of a human life.”

¹ See Mulvey, Laura. *Oxford Art Journal*, 30.1, 2007
² Selected from Artist's Statements shared with the author, August 2015



Elida Brenna Linge. *Drag It With You*, video still, 2015