**Where Trees Stand on Water**

Portfolio of photographs by select Photography Program faculty.

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The portfolio consists of images that were posted on Instagram during the coronavirus pandemic. The collection of images reflects aspects of our lives during isolation as we work from home, teach remotely, immerse ourselves in the studio, homeschool our children, and take care of our elderly parents. As we follow the news cycle, days have turned into weeks and weeks into months. Sometimes life seems like a mirage, like there are trees standing on water. During these surreal times, we isolate photographic frames to reflect, confront, align our lives during the quarantine. In midst of the calamity, we stand, take a moment to cherish the shadows of the trees. We stop to relish the impressions of a drizzle on the surface of a thawing lake. We pause to enjoy the beautiful light of spring. These brief interactions, as miniscule as they may be, fuel us to move along. And nudge along we must.

Bios:

Kate Schneider (b. 1980, Cleveland, Ohio) is an artist, educator, and kayaking instructor of settler ancestry living in Tkaronto (Toronto). Her artistic practice is engaged with the areas of activism, political culture, and environmental social justice. Her works have shown at the Prefix Institute of Contemporary Art (Toronto), Harbourfront Centre (Toronto), SoHo Photo (New York), and published in numerous publications, such as *Magenta Foundation’s* *Flash Forward* publication and *PDN’s Photo Annual*. In 2014, Senator Barbara Boxer used Kate’s images as a visual testimony against the Keystone XL pipeline on the floor of the United States Senate. Her work was scheduled to be in the show *American Geography*, curated by Sandra Phillips,at the San Francisco Museum of Modern Art, and then the pandemic happened.

[www.kateschneider.net](http://www.kateschneider.net)

Instagram: @katepschneider

Kotama Bouabane is a Laotian born artist and educator. He is a sessional instructor in Photography at OCAD University and holds an MFA in Studio Arts in Photography from Concordia University. He has shown extensively throughout Canada in notable galleries including Centre A, Vu Photo, Contemporary Calgary, Parisian Laundry and the RIC (Ryerson Image Centre). His work has been published in Prefix Photo, Art Papers and Ciel Variable. Bouabane has received funding through the Toronto Arts Council, Ontario Arts Council and Canada Council for the Art. He is currently the President of the Board of Directors at Gallery 44 Centre for Contemporary Photography.

[www.kotamabouabane.com](http://www.kotamabouabane.com)

Instagram: @kotamab

Barbara Astman belongs to a visionary group of artists who have continued to radicalize visual culture since the early 1970s by defining new ways of seeing. Over four decades, she has explored a wide range of photo-based media and produced work, which has received national and international recognition. She is represented in important public, corporate and private collections including the National Gallery of Canada, Ottawa, the Bibliothèque Nationale, Paris, Art Gallery of Ontario, Toronto, Deutche Bank, New York, and the Victoria and Albert Museum, London. Her artist’s archives are held in the E.P. Taylor Research Library & Archives, AGO.

Astman has an extensive and prestigious solo exhibition history, most recently, *Barbara Astman Looking: Then and Now*, a two-part exhibition (Corkin Gallery, 2016) and *Barbara Astman: I as artifact* featuring a new series of works accompanied by a comprehensive publication (McIntosh Gallery, 2014). In May 2011, her installation, *Dancing with Che: Enter through the Gift Shop*, (Kelowna Art Gallery, 2013) toured across Canada. Her major touring retrospective exhibition, *Barbara Astman - Personal/Persona - A 20 Year Survey* was curated by Liz Wylie (Art Gallery of Hamilton, 1995). She has been included in major group exhibitions, such as: *Toronto: Tributes + Tributaries, 1971-1989* (AGO, 2016), *Living Building Thinking: Art and Expressionism* (McMaster Museum of Art, 2016), *Look Again: Colour Xerography Art Meets Technology* (AGO, 2015), *Herland,* (60 Wall Gallery, New York 2014), *Light My Fire Part I: Some Propositions about Portraits and Photography* (AGO, 2013), and *Beautiful Fictions* (AGO, 2009), among many others.

Active in the Toronto arts community, Astman has served on numerous boards and advisory committees, including the AGO Board of Trustees (2009-2013). Currently, she is the Chair of the Art Advisory Committee, Koffler Gallery, Toronto and President, Board of Directors, Prefix (ICA) Institute of Contemporary Art, Toronto. In addition, she has co-curated an installation titled *The Emergence of Feminism: Changing the Course of Art*, featuring work by Joyce Wieland, Suzy Lake and Lisa Steele (AGO, 2008).

Astman is represented by Corkin Gallery, Toronto.

[www.barbaraastman.com](http://www.barbaraastman.com)

Instagram: @astmanba

Meera Margaret Singh is a visual artist based in Toronto, Canada. She holds a BA in Anthropology, a BFA in Photography from the University of Manitoba in Winnipeg in Canada and an MFA from Concordia University, Montreal in Canada. Singh has been the recipient of numerous residencies and awards, most notably several Canada Council for the Arts production/creation grants, an Ontario Arts Council mid-career grant, and a Toronto Arts Council visual arts grant. She has been a selected artist at the Banff Centre for the Arts; artist-in-residence at The Art Gallery of Ontario; artist-in-residence at 1Shanti Rd in Bangalore, India; artist-in-residence at JACA Residency, Brazil; selected artist in an international residency with German photographer Thomas Struth at the Atlantic Centre for the Arts, Florida; scholarship winner and participant in the Magnum Workshop with photographer Alessandra Sanguinetti; visiting artist/instructor at the National Institute of Design in Ahmedabad, India; McCain Artist-in-Residence at the OCAD University, Toronto. She has exhibited widely in group and solo exhibitions throughout Canada and internationally. She is currently an Assistant Professor at OCAD University.

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Peter Sramek teaches in the Photography program in the Faculty of Art and his practice focuses on the ability of the medium to address identities and cultural histories embodied in experiences of place – sites of history, the natural world and urban environments. He was active in OCADFA in the 1980s and early ‘90s as Treasurer and Negotiations Chair and led, along with Jacques Dagenais, Paul Baker and others, the writing and establishing of the first comprehensive iteration of the collective Faculty Association – OCA Memorandum of Agreement.

The images included here are titled *Still Life.*

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