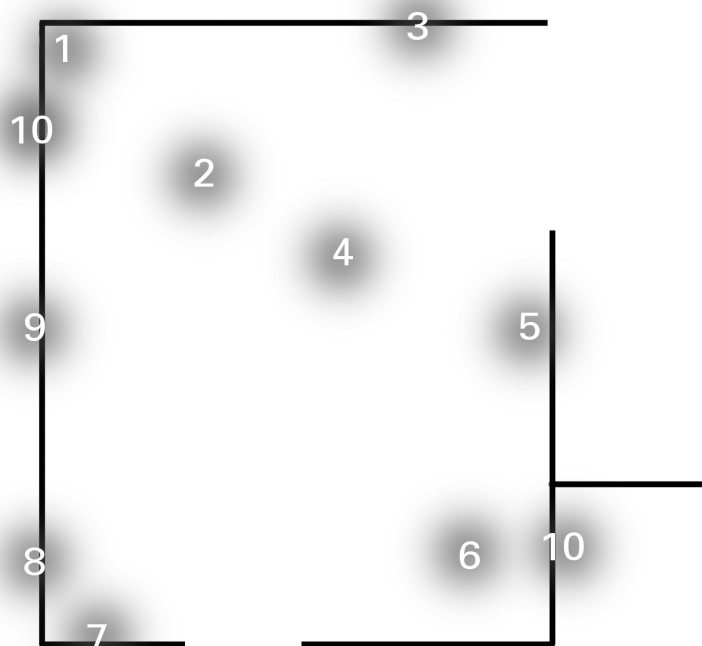




New Strata: Five Years

Misbah Ahmed, Shannon Garden-Smith, Andrew Harding, Cadence Planthara

April 27 - June 8, 2024



1. Misbah Ahmed

Dalmatians Running, 2019-2024

Glazed ceramic, 11 ¼" x 10"

2. Shannon Garden-Smith

Woven Stone, 2020-2024

Drilled stones, steel wire, Approximately 115" x 24" x 24"

3. Andrew Harding

brrrr (Armadillo Coat), 2024

Repurposed winter coats, polyester filling, metal, 13 ¾" x 12"

4. Andrew Harding

weeee (Armadillo Slide), 2024

Sandblasted 3D printed resin, plastic slide

Slide: 29" x 51.3" x 18"

Armadillo: 12.09" x 10.80" x 9.88"



5. Misbah Ahmed

Black Cat Amphora, 2024

Glazed ceramic, 9 ¼" x 6 ½"

6. Cadence Planthara

Untitled (turtles), 2024

Stoneware, glaze, acrylic and enamel paints, cotton, rayon, cottonwood bark

Dimensions variable

7. Cadence Planthara

Untitled (loop flower), 2024

Stoneware, cobalt glaze, 9 ¼" x 9 ½"

8. Cadence Planthara

Untitled (butterfly flower), 2024

Salt-fired stoneware, iron glaze, 5 ½" x 5 ½"

9. Misbah Ahmed

Scorpio Moon, 2024

Oil based ink on japanese paper, 8" x 10"

10. Cadence Planthara

Pearls in the wall, 2019-2024

Freshwater pearls

Dimensions Variable



Artist Bio's

Misbah Ahmed is a multidisciplinary visual artist and designer based in Toronto. Her practice is expressed through sentimental observations of life that are imbued with symbols and references that move across personal and historical domains. Themes in her work examine dualities, nature, shifting cultural landscapes and everyday human experiences. She interrogates such themes by exploring and imagining narratives within the Pakistan diaspora and other communities of colour existing in liminal spaces. Her practice primarily involves oil paint and ceramic sculpture, where her creative process and methodologies combine modern and traditional techniques. Her body of work has sought to maintain and continue generational practices, while simultaneously using these practices as a vehicle for reconnecting with ancestral landscapes.

Shannon Garden-Smith is an uninvited settler of predominantly Scottish and Irish heritage and an artist based in Tkaronto/Toronto, Canada. Garden-Smith is a PhD student in Visual Art at York University and previously earned an MFA at the University of Guelph (2017) and Honours BA at the University of Toronto (2012). Her work has been exhibited at Centre Clark (Tiohtià:ke/Montreal, QC), Art Gallery of York University (Tkaronto/Toronto, ON), Art Museum, University of Toronto (Tkaronto/Toronto, ON), Patel Brown (Tkaronto/Toronto, ON), The Bows (Mohkínstsis/Calgary, AB), Franz Kaka (Tkaronto/Toronto, ON), TIER: The Institute for Endotic Research (Berlin) and more. She is an artist collaborator with Patel Brown.

Andrew Harding (b.1995, Toronto) is an artist who works across sculpture and installation and explores themes of hybridity through found imagery and fabricated forms. Harding completed his MFA at York University (2022), and has shown works in solo and group exhibitions across Toronto and Ontario with upcoming exhibitions in Chicago (2024) and Bowmanville (2025). Harding's projects have been supported by the Ontario Arts Council, Toronto Arts Council, Métis Nation of Ontario and SSHRC funding bodies.

Cadence Planthara is a visual artist, craftsperson and educator of mixed South Asian and European descent born on unceded Algonquin Anishinaabeg territory and currently based in the city of Toronto/Treaty 13 territory.



New Strata: Five Years

Misbah Ahmed, Shannon Garden-Smith, Andrew Harding, Cadence Planthara

April 27 - June 8, 2024

Here's a place to pay respect to your lifestyle and the way you show it off. A film is forming giving you everything. That's what we have to gain. The author cannot be known enough. We have our fluster of files, piles, haircuts and leftovers. We also have the formalized methods of representing this time-stacking cosmos, our diaries.

So, Misbah knocked the arms off the big pot from last time to fit it into the kiln. Otherwise it couldn't get fired. The other one's a bit skinnier so it fit just fine. We put it up on a shelf so you can get a closer look at the cats. There's also a fresh print on the opposing wall.

Woven stone sounds like the name of your favourite guitar music band back in highschool. You totally forgot about them until you charged up your old mp3 player for the first time in 5, 10, 15 years. Shannon's woven stone is strung up from the rafters in a different pattern than ever before. This tapestry(?) is really grungy and would make perfect cover art.

We're pet sitting for Andrew for a couple months. He says he's busy letting materials say what they want to do when they get together, which has led him all over town! He's learning from other folks who have taken a lot of care attuning to what these forces can afford. Play requires a great deal of trust, now he has this baby critter to take care of. It gets cold here so the little guy needed a snowsuit.

Cadence just came back from the moon (Alberta) and all she got was *tortoise spun grace*. You can always tell what day of the week it is by looking at the colour of the shirt she's wearing. We love the colours of these hollow reptiles. What do the numbers mean? Is it a pattern? Or the simple fact of difference?

We used to like the mirthless codes of representation because it helped us establish correspondence. Now we're comfortable admitting it's mainly posture, twin-speak, butter fingers, and laughter that gets us in the pocket. And that sweet spot has a hole in it. The embrace. The last quarrel. The stretch euphoria. The moving being without identity. Larval in the language commons, maybe something will unfold in a year or two: let's wait and see. This is not a discussion of means nor ends. We're talking about the little suspensions we carry with us.

All these things. They move where something is nothing, that is, in the heart.