

Artist Package

Miles Regis



Miles Regis (Trinidadian/American, 1967-)
 Love on Lockdown, 2020
 archival pigment print on paper
 2/10
 30 x 36 inches
 Peel Art Gallery, Museum and Archives
 Purchased with funds from the David Somers Works on Paper Endowment Fund
 ART2020.003.001

About *Love on Lockdown*

Love on Lockdown, a special and limited-edition print commissioned by PAMA, might seem familiar to those who visited the online exhibition in 2020, where the original painting was on display. It is an intimate and personal portrayal of the artist's family confined to isolate together in their home at the outbreak of the Covid-19 pandemic. The couch they are huddled on is the symbol of the domestic frontier as the only place of safety in this new reality. It is a familiar scene to which we surely could all relate!

About the Artist

Born in Trinidad in 1967, Miles Regis moved to Los Angeles at the age of twenty-one to study at the University of Southern California, graduating in 1993 with a BA in English. His creative impulses led him to work both in the fields of fine arts and fashion design often allowing these two areas of interest to intersect. His mixed media paintings incorporate wearable materials like textiles, sequins and buttons while his clothing is hand painted.

In his artistry, Regis explores themes of personal strife, socio-political activism, current affairs and the Black human condition through portraiture, figurative and abstract imagery.

As an extension of his work in fashion, in 2017 during a month-long residency at the Institute for Art and Olfaction in Los Angeles, Regis developed a new line of signature scents. He has also been experimenting with virtual reality technologies in the creation of his imagery.

Regis work can be found in the permanent collections of Intel Corporation in California, Smithsonian National Museum of African American History and Culture in Washington, D.C., and California African American Museum, and was featured in group and solo exhibitions in the USA, Germany, Jamaica and South Africa including the inaugural exhibition of Caribbean Art Fair in Jamaica (2020) and Peel Art Gallery, Museum and Archives (2020).

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Owen Gordon



Owen Gordon (Jamaican/Canadian, 1946-)
 The Heist, 2015
 acrylic, pen, ink and collage on newspaper reproduction
 22 x 28 inches
 Peel Art Gallery, Museum and Archives
 Purchased with funds from the David Somers Works on Paper Endowment Fund

About *The Heist*

Gordon's collage of drawings and reproduced newspaper clips speaks of another moment in recent memory—the 2008 economic crisis, which saw the collapse of the stock market and its impact on human life. Both works draw inspiration from real historical events. With its representation of passing time in front of the television screen, *Love on Lockdown* (above) underlines passive activity as an outcome of the pandemic and the importance of family bond in the face of a global disaster. *The Heist* opts for a more sinister demonstration of the tragedy of institutional corruption and greed. In this black-and-white cinematic-like production, one vignette represents banks and moneylenders as a con-artist who is attempting to defraud a woman out of her home. At the same time, Justice, who is holding her scales, pretends not to notice.

About the Artist

Born in Jamaica in 1946, Owen Gordon is a Toronto-based artist who paints, collages and sculpts. As a school-aged child, Gordon often frequented Jamaican artist Kenneth Spencer whose studio was located across the street from Gordon's one-room schoolhouse. His early interest in artmaking led him to sell his first watercolour painting at age eighteen to the USA Ambassador to Jamaica, Wilson Thomas Moore Beale Jr. (1909-1997) which the latter saw hanging in a gallery in the old craft market.

In 1969, Gordon won second prize in an exhibition of work by self-taught artists at the Institute of Jamaica. He was awarded a one-year tuition at the Jamaica school of Arts and Crafts (now Edna Manley College of the Visual and Performing Arts). Alongside his paintings, Gordon developed a distinctive style for his elongated wood sculptures which he exhibited in 1976 at the Creative Arts Center (today known as The Philip Sherlock Centre for the Creative Arts), Mona Campus, University of the West Indies.

In 1984, Gordon immigrated to Canada, after several trips he had taken there between 1975 and 1977 and made Toronto his new home. He gained fulltime employment working for the City of Toronto but continued with his artistic practice presenting his work in group exhibitions wherever an opportunity arose. In 2011, he retired finding more time to devote to artmaking.

Gordon's body of work demonstrates an interest in a number of subject matter from portraiture and everyday scenes to landscape, still life and abstraction. His depictions of political intrigues, social events and current affairs reveals him to be an observer and storyteller of the human condition across communities and nations but with an emphasis on the Black experience which he records with meticulous detail, insight and sensitivity.

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His paintings are typically vivid with colour, crowded with detail and busy pattern, and compositionally complex conveying an overload of information that requires patience to process. They also betray a skilled understanding of the styles, trends and techniques of Western art such as Surrealism, Cubism and Abstract Expressionism which he had assimilated proficiently into his brand of work.

Gordon had his first solo exhibition *A World Asleep But Me* in Toronto at Black Artists' Network In Dialogue (BAND) in October, 2020. A month later his work appeared in another solo exhibition *Owen Gordon: Towards the Horizon* (November 26, 2020-January, 2021) at a commercial gallery, the Nicholas Metivier Gallery. He concurrently participated in the group exhibition *when night stirred at sea: Contemporary Caribbean Art* (October 29, 2020 - February 21, 2021) at the Peel Art Gallery, Museum and Archives.