



JONATHAN HOBIN

- IN THE PLAYROOM -

FOREWORD BY CLAYTON WINDATT
ESSAYS BY DON SNYDER AND JOHANNA MIZGALA

WHITE WATER GALLERY



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FOREWORD

Looking at Jonathan Hobin's photographs, one instantly recognizes the meticulous preparation behind each of his elaborately staged images. Each scene is painstakingly planned, carefully constructed and is a masterful installation in its own right. Conceptually, Hobin creates images charged with symbolism and uses the viewer's own preconceived notions, morals and awareness in order to manipulate their emotions. His most recent series, *In the Playroom*, simultaneously makes the viewer laugh and cringe. This series has become a hot topic within the national and international media because of Hobin's use of children as subjects.

In addition to its message and obvious aesthetic appeal, *In the Playroom* has received immense media attention due in part to its need to sensationalize. In response, the general public has created a never-ending turmoil of online comments and battles between opposing viewpoints. The crafting of anonymous arguments combined with the ease of posting content on news websites, blogs and various types of social media has allowed for more people to publicly discuss the subject matter of Hobin's work. The internet has become a place where the unidentified can post any thought without fear of consequence, arguably resulting in Hobin's work becoming one of the most viral art issues discussed on the world wide web. It is my belief that any increase in the

general public's interest in contemporary art, even if it attracts negative attention at first, is ultimately positive. More discussion leads to more awareness.

Hobin's images have an inherent self-consciousness, made explicit by meeting the gaze of his child models. They stare at the viewer with acknowledgment, breaking the fourth wall and impinging on the viewer's comfort zone. Each image betrays the hint of satisfaction in the children's faces. They may not know the exact details or history of the events they are portraying, but they understand enough to know that they are doing something that would normally be discouraged, or even forbidden. In some of the photographs the children seem to show a grim satisfaction in being given the opportunity to offend; in others they feign innocence, pretending not to understand while the macabre scene is captured.

In each photograph, the children do exactly what they so often do in their play: they pretend. The children are asked to convey emotion and make gestures, often much to their own satisfaction. The images may appear disturbing at times, but this is a result of the context that we as adult viewers bring to the images and not because the child models are being victimized. The pain, complexity and fear reside within the viewer's mind and memory, not within

the process of creating the image. The children were no more traumatized than they would be by playing a traditional war game.

Fear drives society and complacency breeds fear. The general public is eager to ignore issues that are relevant because they are inconvenient and often those problems are "too big to handle." Critics of Hobin's work say his use of artistic licence involving children crosses ethical boundaries, while others suggest that this may be a didactic approach.

I don't know that it's appropriate to put a scarf around a young girl's neck like she's going to be strangled without her really understanding what that's about.... But I commend the photographs in the sense that I think it does raise the consciousness of everyone, including adults and including parents, that children are being affected by the events around them. By war, by disasters, by earthquakes.

- Psychiatrist Alvin Poussaint, MD, *CNN Newsroom*, April 22 2011

We live in an era in which the media is not only able to shape our perceptions of the world, but able to guide and manipulate our decisions and actions as well. Parents must find ways to engage their children and help them to cope with the reality

that is presented to them whether or not these details are welcome. Choosing to ignore the media is embracing a complacency that leads to an "out of sight, out of mind" mentality. Ignoring it will not make it go away. The media is part of our culture and in order for us to initiate positive change we as a society have to be proactive and evaluative.

In the Playroom's images create a unified statement about the effect that the media has on society. They are not representative of any factual scene, nor do they encourage children to incorporate these acts into their play. More than anything these images are cautionary tales compelling the audience to be more conscious of the fact that children are always listening and watching. Hobin has stated that this series is intended for adults, yet I am taking all four of my children to view this exhibition and want them to tell me what they think about his artwork. This will allow me to learn and confer with them before they become influenced by the media's interpretation of *In the Playroom*.

CLAYTON WINDATT
Director, White Water Gallery



A BOO GRAVE: FAIRY TALES FOR A NEW MILLENNIUM

DON SNYDER

These startling pictures – carefully crafted, instantly recognizable and deeply provocative – actually spring from a long tradition of stories for and about children, re-framing the themes and motifs of these stories for an age of constantly streaming media. Just as the horrors of world events intrude into the playrooms depicted here, in the literature of legends and fairy tales a child’s world is constantly disrupted, challenged or physically threatened from without. Unknown forces align themselves against children’s wits; and children’s innocence, their guide through the severest of challenges, is forever diminished by contact with the adult complexities of good and evil.

The much-loved tales of Hans Christian Andersen, who gave us *The Ugly Duckling*, *The Little Mermaid* and *The Emperor’s New Clothes*, are also populated with witches, wild swans, freezing winds, burning fires, night-ravens, hell-horses and death-lambs; and in a preface to his own vast anthology of stories and fairy tales, the Scots writer Andrew Lang, while admitting that “true stories are not so good as fairy tales,” states bluntly that “many of the tales are concerned with fighting, for that is the most dramatic part of mortal business.” In his colour-coded series of *Fairy Books* and *True Story Books* can be found scalplings, imprisonments, burnings at the stake, seven-headed serpents, fierce storms and all

forms of danger, which children are expected to understand and overcome – and which, most of the time, they do.

Lang gathered his stories from all over the world, and his books can be thought of as an early archive, assembled with a deliberately global reach. The universal nature of these tales and legends has been further explained by Joseph Campbell, whose concluding commentary to *The Complete Grimm’s Fairy Tales* claims that “myth is a picture-language...the ‘monstrous, irrational and unnatural’ motifs of folk-tale and myth are derived from the reservoirs of dream and vision.... If there ever was an art on which the whole community of mankind has worked...it is this of the ageless tale.”

Jonathan Hobin describes his own childhood as a period of fascination with fairy tales, as well as a time of intense spiritual struggle. A “typical kid...quiet and very thoughtful,” he speaks of his upbringing as traditional, and infused with religious faith (including rituals such as Sunday School songs and Nativity plays) but also driven by the doubts that arise out of any faith system, especially in the mind of a child. He recalls childhood anxieties

and family challenges in vivid language, particularly “the anxiety about coming into your own, about what your place is going to be,” and outlined an education that took him first toward the sciences – in which he excelled – but that eventually led to the arts and to photography, about which he comments: “you can say so much more – you can take a total fantasy, something you would read in a book, and make it real. People can see instantly what you are trying to say; you can bridge the gap between what we imagine, and what we know to be real.”

“Documentary photographs of childhood do not reflect how I remember it,” Hobin continues. “Childhood can be creepy; you can feel lost in the woods, just trying to get back to a safe place. It is the voice of the solitary character that is always speaking to me when I make images, the voice that asks, ‘When will I have some clarity? When will I know where I am?’...I don’t want to forget the little boy who was lost in such a confusing place.”

“These are modern-day fairy tales – news stories have become our fairy tales – and nothing is private now, there are cameras everywhere. Play is how kids process information. By making these pictures, I and they are trying to make sense of what the media shows us. My work is staged, but the images reflect elements of real life...and adults have to look at it and relate to

it in terms of their own experience. I work with children because you need to see a real child in order to get the message across; painting doesn’t work. Photography is the only way to say it. And these pictures serve a purpose, as a moral, as a warning, just the way nursery rhymes did. There is often at least one child looking back and connecting with the viewer. So you have to ask, ‘What’s wrong with this picture?’”

While these images originate in a storytelling tradition, and grow out of the artist’s own background and experience, they can also claim a place in the traditions of photography itself, particularly the traditions of staged image and narrative *tableau*. At the end of the nineteenth century and into the first decades of the twentieth, British Columbia photographer Hannah Maynard conjured departed spirits through her photographs – particularly the spirits of children – and pioneered approaches to multiple printing and image montage that have been avidly adapted in the Photoshop era. More recently, as photography moved further from its analog origins and began to reinvent itself as a new form of practice, Bernard Faucon produced his oddly demonic

images of a surrogate child-world in the *Summer Camp* series, and Laurie Simmons began photographing dolls and children in direct challenge to our accepted notions about representation and idealization. Sandy Skoglund has started making full-scale sculptural narratives, often with children or even babies as protagonists, which she then photographs. Flames appear in these images, monsters lurk and dolls behave strangely; irradiated cats prowl and forage, and oversize goldfish swim through the blue night sky. Fears are hidden, dreams are disrupted, stereotypes are assailed. In these photographs, as in all fairy tales, the innocence of children, so often threatened, still stands as a bulwark against even greater disaster, or a beacon by which adults themselves may navigate.

The staged imagery of Jeff Wall, the recreated crime documents of Stan Douglas, the disturbingly invaded bodies of Diana Thorneycroft – or the disruptions to the canon in her *Group of Seven Awkward Moments* or *Auditions for Eternal Youth* – all, in one way or another, explore realms parallel to those that Hobin pictures here. Current events and adult historical knowledge invade the frame or determine the choreography of participants, children and adult. The viewer is confronted with the discomfort of looking, and since these are photographs, has no means to turn away from reality.

It is true that Hobin’s pictures have generated tremendous controversy, more than he ever expected, but this controversy is in many ways an index of his effectiveness at touching a shared human nerve. As Susan Sontag wrote in *Regarding the Pain of Others*:

Even in the era of cybermodels, what the mind feels like is still, as the ancients imagined it, an inner space – like a theatre – in which we picture, and it is these pictures that allow us to remember...

This remembering through photographs eclipses other forms of understanding, and remembering...

Narratives can make us understand. Photographs do something else: they haunt us.

These images do haunt us, as stories, as images, as expressions of our own dilemmas. We look at these children, enacting the melodramas and tragedies of our time, and they look back at us watching them. As Hobin so aptly puts it, “the idea that kids are carefree is a false one...it is really children who carry the weight of the world.”



JONATHAN HOBIN | IN THE PLAYROOM

GALLERY

THE TWINS

The Twins, 2010

Edition 5 of 5

Pigment based ink on archival fibre paper, 80 x 92.7 cm



DEAR LEADER

Dear Leader, 2010

Edition 5 of 5

Pigment based ink on archival fibre paper, 80 x 97.8 cm



AMERICAN IDOL

American Idol, 2010

Edition 1 of 5

Pigment based ink on archival fibre paper, 80 x 97.8 cm



THE SAINTS

The Saints, 2010

Edition 1 of 5

Pigment based ink on archival fibre paper, 80 x 97.8 cm



WHITE NIGHTS

White Nights, 2010

Edition 2 of 5

Pigment based ink on archival fibre paper, 80 x 97.8 cm



SEAL HEART

Seal Heart, 2010

Edition 2 of 5

Pigment based ink on archival fibre paper, 80 x 97.8 cm



SPRING BREAK

Spring Break, 2010

Edition 2 of 5

Pigment based ink on archival fibre paper, 80 x 97.8 cm



BOXING DAY

Boxing Day, 2010

Edition 1 of 5

Pigment based ink on archival fibre paper, 80 x 97.8 cm



VEGAS WEDDING

Vegas Wedding, 2010

Edition 4 of 5

Pigment based ink on archival fibre paper, 80 x 97.8 cm



DIANA'S DEAD

DIANA'S DEAD, 2010

Edition 5 of 5

Pigment based ink on archival fibre paper, 80 x 97.8 cm



39 LASHES

39 Lashes, 2010
Edition 1 of 5

Pigment based ink on archival fibre paper, 80 x 97.8 cm



A BOO GRAVE

A Boo Grave, 2010

Edition 5 of 5

Pigment based ink on archival fibre paper, 80 x 97.8 cm





JUST WHAT GOES ON IN THE PLAYROOM?

JOHANNA MIZGALA

Jonathan Hobin's photographic series entitled *In the Playroom* serves as a metaphor for the narrative space in which children are left to their own devices. In this place, they endeavour to make sense of the world around them through performative play by acting out current events and by running through overheard conversations. This is the stuff of life that adults might wish to shield from children, but nonetheless it skulks its way into the child-centred world of make-believe. Just as children make a game of pretending to be adults as a way to prepare for and to ultimately adopt the responsibilities of later life, so too do they explore, through repetition of the things they see or hear, whether or not they completely understand the magnitude of such events or even the very implications of their own play.

In an earlier body of work entitled *Mother Goose*, Hobin drew inspiration from fables and other cautionary tales that are told to children as a means of socialization and initiation into the conventions of acceptable, moral behaviour. Contemporary versions in picture books have sanitized these tales a fair bit, but in early versions of nursery rhymes and similar stories, wayward children frequently met with an untimely demise by strange, macabre or even supernatural means. In effect, scaring children silly with legends served as a kind of armour to protect them

from the potentially devastating consequences of exploring their natural curiosity about boundaries. This approach of shielding through terror stands in sharp contradiction to the prevalent contemporary desire to keep the realities of the world at bay for as long as humanly possible.

But what happens when the inspiration for their play is an image from a news source, seen on the web or television, or the current events discussed in hushed tones by grown-ups, only to have the story dropped altogether when children come into earshot? How do children make sense of the unthinkable? How does anyone, for that matter? Moreover, if childhood is synonymous with innocence, does it symbolically end when the safe haven of the playroom's walls has been breached?

In the photograph entitled *The Twins*, two little boys, surrounded by toys, sit on the floor in the corner of a sky-blue cloud-adorned room. Caught in the middle of a game, with the Stars and Stripes as a makeshift play mat, their amusement is centred on two towers of blocks. One of the towers is about to topple over, replete with falling figurines engulfed in tiny, paper flames. The other structure remains standing, but only because Hobin's photograph operates as a moment of suspended animation. The boy on the right is flaxen haired, sporting rubber

boots and a firefighter's helmet. He holds the ladder of a toy fire truck aloft toward the tower and stares blankly toward the camera. His playmate, meanwhile, is barefoot, with a head of darker curls peeking out of his hoodie. His stony expression is the defiant look that is all too familiar to parents – I am about to do something that I know is wrong. With hand held high, he clutches a toy airplane perilously close to the tower and the viewer knows exactly what will occur in the moments beyond the freeze frame.

Hobin's point of reference for this image is obvious to those of us who remember and witnessed the events of 9/11 through its omnipresent media coverage – the Twin Towers now function as a shibboleth for the dramatically altered skyline and political climate. The composition itself is an attempt to grasp the magnitude of being witness to a moment in the making, in which history literally transpires. It speaks to loss of innocence, collectively, by choosing to play out the scene in a space of relative safety, within the sphere of imaginative child's play. Those who came of age in the wake of 9/11 have been exposed to its imagery in countless permutations, so much so that one can't help but wonder if they are now all but numb to its impact. Doubly so, as they, the Homeland Security Generation, know the larger world from within this new context and can barely comprehend

a time before. As such, *The Twins* has a double meaning, referring at once to the Towers as well as to the boys themselves, posed in contradiction of one another, as though characters in a fairy tale. The children operate in Hobin's composition as personifications of good and evil, and yet it is clear to the viewer that they both are only children – therefore how can their lots be so starkly cast? What are we to make of their playtime together? How different is it than endless presentations of the same film footage via the mainstream media?

Hobin's *White Nights* is troubling not only in terms of subject matter, but perhaps more so within the context of the series, as we are jolted by the very proposition that a child might be compelled to act out this scene. The photograph serves to underscore the notion that Hobin has constructed a group of carefully crafted *tableaux vivants*; these photographs should by no means be mistaken for documentary images. In this work, a child is posed with one hand resting on a canister of antifreeze, draped in preacher's robes and shown peering out at the viewer from behind a pair of oversized aviator sunglasses. A large glass pitcher sits on the table, bearing the iconic Kool-Aid smile and containing blood-red juice. The floor of the room is littered with dolls, one strewn over top of another, in a topsy-turvy tea party gone terribly

wrong. In an artist talk about the project, Hobin made reference to the expression "drink the Kool-Aid" while discussing this work, and while the idiom was familiar to and used by most in the room, they could not trace its morbid origins. Even today, the magnitude of the Jonestown Massacre is almost incomprehensible, and images of the dead look unreal, with bodies huddled together very much like dolls or puppets left by a child grown tired of his playthings.

Seal Heart is a rare work that refers specifically to a Canadian news event. The work references former Governor General Michaëlle Jean's participation in a community feast in 2009 in Rankin Inlet, Nunavut. Offered seal heart by her hosts, Jean took part as a good guest and viceregal representative. Her gesture ignited enormous controversy, fueled by news media frenzy. In this instance, Hobin's photograph alludes to the event but does not emulate it. In the safety of the playroom, the girl nibbles on a red foil-wrapped chocolate heart; the seal is a piñata with licorice and gumdrop entrails. Viewers have noted that the young boy wearing a parka and holding a Team Canada-emblazoned toy hockey stick bears an uncanny resemblance to a young Stephen Harper. Nothing in a Hobin image can be thought of as happenstance or accidental: whether it be the snowflake wallpaper, the visual echoing of an igloo in the shape of the doll

carriage, or the carefully selected winter fauna in the guise of the stuffed animals.

Hobin's images speak to the inevitability of change. Try in vain as parents and caregivers might, the 24-hour news cycle and its accompanying commercial breaks will seep through the most protective confines of a sheltered childhood. Arguably, it is in the very nature of children to imaginatively explore the world in an attempt to understand it. In essence, their play can be construed as enactments of fairy tales. A key element in Hobin's series is that each image catches the figures in the act, and the children meet the viewer's gaze head on. In doing so, they invite us to either join them in the playroom or to at least propose another game.

BIOGRAPHIES

JONATHAN HOBIN

Jonathan Hobin is an award-winning and internationally noted photo-based artist and art director. His work draws on iconic literary, cinematic and historical references and popular culture to explore the darker – or at the very least, the more troubling – aspects of childhood, imagination and storytelling. Coverage of Hobin's photographic work has been extensive and has inspired passionate responses from audiences, creating a dialogue on parenting, media and the use of child models in art. Features on his work were seen on the cover of the *Toronto Star*, in the *Maclean's* innovation issue, in the *Globe and Mail*, on the *CNN Newsroom* and on the national television program *George Stroumboulopoulos Tonight*, among others. The international response to Hobin's work has been widespread, resulting in millions of people from dozens of countries being exposed to his work through print, radio and digital media. Hobin's art direction credits include films for Bravo!, CBC Television, and the Lifetime Channel. Hobin was also the Canadian production designer for the first Slovenian/Canadian film co-production, *The Maiden Danced to Death* (2010), a collaboration with Academy Award-winning cinematographer Vilmos Zsigmond.



CLAYTON WINDATT

Born in St. Catharines, Ontario, Canada, in 1979, Clayton Windatt has lived in the Northern Ontario region for most of his life. He is an arts administrator currently working as director of the White Water Gallery in North Bay, Ontario. Windatt holds a BA in Fine Arts from Nipissing University and received his graphic design certification from Canadore College. He works actively in many roles with the Métis Nation, Aboriginal Curatorial Collective, CAREFAC Ontario and www.gallerypollution.com. Windatt also retains a contracted position at Canadore College aiding with the REP21 theatre program. He contributes actively as a writer, designer, curator and theatre technician, and is an active visual and media artist. His current body of work explores unclear personal origins focusing on peer pressure within adolescent male bonding and gang violence. When not hard at work, he spends his time with his wife Tara and his children Trenton, Ember, Jonathan and Clara.



DON SNYDER

Don Snyder has an extensive background in photographic history and curation. Before joining the Ryerson faculty, he held an appointment as Curator of Photography at the Addison Gallery of American Art, where he originated the museum's photography exhibition program. At Ryerson, he established the Image Arts (IMA) Gallery at 80 Spadina Avenue, and was instrumental in the founding of *Function*, the School of Image Arts' annual publication of student work, essays and interviews. He has taught in the York-Ryerson Communication and Culture program, in Ryerson's graduate programs in Photographic Preservation and Collections Management as well as in the Documentary Media MFA program. Particular interests are critical directions in photography and documentary practice during the past decade.



JOHANNA MIZGALA

Johanna Mizgala is a curator, educator and art critic who has published extensively and lectured widely on contemporary and photo-based art. Through her long-standing relationship with programming and exhibition committees for artist-run centres and galleries as well through her practice as a professional and freelance curator, she has engaged in the presentation and interpretation of art, heritage and material culture to diverse audiences. A PhD candidate at the University of St Andrews, her dissertation explores humour in early photographic portraiture and how such acts of wit and transgression can be traced into contemporary practice.



QUOTES

“Jonathan Hobin has produced an extraordinary suite of images that show a maturity and aesthetic beyond his years. I truly believe this is just the beginning of a remarkable career.”

- Diana Thorneycroft, Letter to the Council of the Arts in Ottawa. 10 Dec. 2010.

“My tax dollars had better NOT be a part of this “artist’s” funding for this project. Sick sick sick. Although I’m sure the liberals will just love it. Oh wait...maybe not.....it seems they may call it racist.”

- cinbadl, Blog post. “Is it art or just kidsploitation?”. sodahead.com. 20 Jun. 2011. Internet

...I am going to defend these....Offensive? Oh God yes. Is it art? I think so.

- Bill Handel, “Discussing In the Playroom.” *More Stimulating Talk Radio*. KFI 640 AM. Los Angeles. 22 Apr. 2011. Radio

“Your so called ‘art’ and ‘pictures’ are fucking horrible. Its sad that I had to ‘stumble’ on to this SHIT!! Your stuff is worthless...simple as that.”

- K. Beal, Hate mail to Jonathan Hobin. 27 May 2011.

“I just wanted to say I really like your work. Your pictures are beautiful and intriguing.”

- L.Cpl K. Dailey, Marine Corps, Personal letter to Jonathan Hobin. 2 July 2011.

“dumbfounded.. this is really tasteless”

- AMERICA, Blog Post. “Jonathan Hobin: In the Playroom.” designboom.com. 26 Apr. 2011. Internet

“Seriously, so good right?...I like how because its so tastefully done he can get away with ones like “The Twins” without being insensitive you know? xoxo”

- Janee Looker, Blog post. “FeaturedArtist:: Jonathan Hobin.” yellowbirdyellowbeard.blogspot.com. 12 May 2011. Internet

“...It’s kind of like a more extreme version of when kids used to play cops and robbers back in the day or even cowboys and indians, which you know, in retrospect, was completely not appropriate.”

- George Stroumboulopoulos, “A discussion with Jonathan Hobin.” *Tonight with George Stroumboulopoulos*. CBC Television, 28 Sept. 2010. Television

“What a vile, publicity seeking piece of human garbage.”

- Max, Blog post. “Art or exploitation?”. dailymail.co.uk. 23 Apr. 2011. Internet

“I would put Jonathan Hobin right up there with Gaga and Trump in PR abilities.”

- db, Blog post. “Controversial Images of Kids.” liberallylean.com. 22 Apr. 2011. Internet

larrylegend:

“what a sick guy this photographer is. he should be imprisoned for the 9/11 photograph alone. what a loser. get a life and a real job, ‘artist.’”

Tom Hawking:

Yeah, larrylegend, that’s right. You don’t like his art so he should be imprisoned. The founding fathers would be proud of you.

wowiminawe:

“he would be a lot cooler if he wasnt Canadian”

luvsocks:

“Isn’t it great that these photos are causing a debate? That’s the point of art! Who’s to say that kids aren’t already re-enacting these kind of scenes on their own...or worse (hello sexting! hello video games/TV, killing and explosions for amusement, porn, violent films, etc.)...kids are already watching and experiencing all kinds of ugly stuff today.... We created this world of atrocities and horror, and they have inherited the cost of it. For me, that’s what these photos are about. These kids have already been exploited, before any photos were taken.”

- Various authors, Blog discussion. “Controversial Photos of Kids....” flavorwire.com. 21-22 Apr. 2011. Internet

“this guy is obviously a child predator i hope this wakes the piggies up and they investigate him, why not clothe the children. this is why society is a mess”

- dik fett, Blog post. “The kids are not alright.” lifestyle.ca.msn.com. 1 Oct. 2010. Internet

“I absolutely would let my children pose for these.”

- Laura, Blog post. “Questionable Images In The Playroom.” embracethechaos.ca. 4 Oct. 2010. Internet

“My next piece of performance art will be me beating this joker to death....”

- joannemullen, Blog post. “In The Playroom.” metafliter.com. 10 May 2011. Internet

“Thanks for bringing this to my attention. I love “The Twins”. It says so much about children and about our culture. The series is very fascinating, but even more telling than his art are people’s responses to it.”

- leftoverkumquats, Blog post. “Not In My Playground.” romisays.wordpress.com. 28 Sept. 2010. Internet

ACKNOWLEDGMENTS

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making this possible. Without their contributions and support we
would not be able to make these contributions to the art world
and continue to disseminate ideas. Thank you.



To the White Water Gallery, Don, Johanna, Dale,
Angelina, my friends and family: *thank you.*

JONATHAN HOBIN



Artist-Run Centre

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This catalogue represents an advancement in the White Water Gallery's ongoing effort to give a critical voice to Canadian artists. Through programming and publishing we disseminate ideas and raise awareness of contemporary art practices. We intend to continue this facilitation and increase our boundaries beyond Canada toward North American and international audiences. We hope you enjoy *In the Playroom* and are engaged by its message.

