

TOSHA CALLAWAY

Originally from Stanstead, a small town bordering Vermont, **Tosha Callaway** will soon be graduating with a degree in Fine Arts and English, with concentrations in Studio courses and Literature, respectively.

Tosha decided to culminate the very last semester of her degree with an artist residency associated with the Foreman Art Gallery's Community Art Lab (ArtLab). Her preferred mediums are acrylic painting and drawing. She enjoys layering, glazing, and blurring paint, while her practice addresses concepts such as nostalgia, intertextuality, and transience.

She dreams of a threefold career as a professional artist, curator, and professor.

Artist Statement

“Sonder — n. the realization that each random passerby is living a life as vivid and complex as your own.” 1

Tosha Callaway sees painting as a vehicle to explore the concept of metacognition, a symptom of human nature that both causes isolation, but also motivates our desire to connect with others. By approaching conventional subjects—such as landscapes and domestic scenes—through a contemporary lens, she investigates the value that these longstanding art practices hold for both herself and the present-day viewer.

Originally from the Eastern Townships in Quebec, Callaway has always been interested in communal sensitivities to nostalgia for small town life. Moving to the city for her studies, she began to crop together scenes from highly populated cityscapes with everyday suburban scenes and urban landscapes. By fabricating shifting environments, she seeks to reveal a sense of dislocation between these two lifestyles.

More recently, Callaway has turned to depicting figures in their domestic environments. This intermingling of the new and the old marks a fundamental synchronization between her creative process and the conceptual outcome of her work. She is inspired by non-traditional portraiture, such as the poetic and narrative-based paintings of both Hernan Bass and the artist duo Markus Muntean and Adi Rosenblum. Callaway plays with contrasts of saturation and muted tones, and layering to emphasize the fragility of human cognizance. Moreover, the mundane nature of the scenes she portrays reflects her fascination with capturing moments of emotional ambiguity between individuals.

Despite their physical proximity, her figures often embody a feeling of disconnect that she presents as inherent to modern life. Her latest series explores intergenerational relationships, and the social division between folks of different ages that often complicates our views on life's different phases.

1 John Koenig, 2021, *The Dictionary of Obscure Sorrows* (New York : Simon & Schuster, 2021).

