

T H E

What is the process of applying to be in an exhibition?

P O L

Y G

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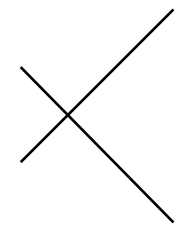
CHESTER FIELDS 2024

× JANA G.

ABOUT // THE POLYGON GALLERY



ok but



WHY SHOULD I GET INVOLVED?



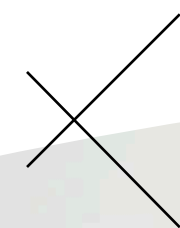
expanded learning

big opportunity

easy process

portfolio piece

I'm sold



HOW DO I PARTICIPATE?

_____ think about the theme

_____ make an artwork

_____ tell us about it



(right) Erin Xi, *Personification of Oil Slick*, 2020.

× FAQs



THEME [✕] 2024

MYTHMAKERS

Reading powerful words can conjure vivid images in our minds. How can we capture these images using photography?

The Mythmakers theme challenges you to choose an inspiring phrase or sentence from a folktale, myth, legend, or other cultural text, and make an image based on these words. Rather than creating an artwork and then giving it a title, Mythmakers reverses this order so that words give rise to an image.

THEME [×] 2024

MYTHMAKERS

This image might recreate or reimagine a scene from a story. Or, it could take a phrase out of context, and interpret it in a new and unexpected way.

Why do certain words resonate, and how can they awaken our creativity? Mythmakers invites artists to seek inspiration in the stories that surround us.

- **think up your own personal twist**
- **create depth of mise-en-scene**
- **make us ponder, “what does it mean to be human?” across time**

ANTI-ICON

APOKALYPSIS by
MARTINE GUTIERREZ



(top) Martine Gutierrez
*Demons, Chin 'Demon
of Lust,' p93 from
Indigenous Woman,*
2018

(left) Martine Gutierrez
Maria, 2021

THEME [✕] 2024

MYTHMAKERS

When artists reference texts from the past, we better understand how our lives mirror our ancestors'. For 2024, Chester Fields is challenging you to rethink an old story.

General rules of thumb:

- come up with a few ideas at first
- judges appreciate unique techniques
- name your sources/inspiration directly
- it's ok to do less editing

**PRO ARTISTS
× SHOW US “HOW”**

INSPIRATION





(top) Eikoh Hosoe, *Kamaitachi* #31, 1968
(next, left) Eikoh Hosoe, *Kamaitachi* #34, 1968
(next, right) Eikoh Hosoe, *Flowers of Evil* [...] *Poems by Charles Baudelaire*





Dina Goldstein,
Fallen Princesses series,
2007-2009.

The series questions the
“happily ever after” narrative
from Disney. What makes
this image captivating?
Here, a clever idea is
enhanced by immersive
and photorealistic editing.



Dina Goldstein, *Fallen Princesses* series, 2007-2009.

So, utilising dark humour could be one strategy. Note how costumes gives us clues into any character.

Mat Colishaw, *Narcissus*, 1990;
Further reading via [Tate Modern website](#)





Adad Hannah, *The Decameron Retold*, 2019.

Adad Hannah, *The Decameron Retold*, 2019.



This painted pot is a clever trick that references theatre. Consider options (beyond photorealistic Photoshop editing) to layer in props or elements to build the world of your story.



McMaster's end-result is immersive, other-worldly, and draws us to this figure. How? Careful composition in a great setting and a surreal, impressively-planned garment.

Meryl McMaster, (Plains Cree/Euro-Canadian b. 1988),
What Will I Say to the Sky and the Earth II
(from the series *As Immense as the Sky*), 2019



Various works by Meryl McMaster



“a personal agenda labelled 1947, its banal daily entries written in pencil: ‘Monday: Boys digging a cellar.... Tuesday: Mother taking train to Battleford. Went to the Sundance.’

McMaster’s great-grandmother, Bella Wuttunee, wrote those bullet points in a careful script. From 1898 to 1980, she lived in Red Pheasant Cree Nation” — CBC Arts



Various works by Kahn & Selesnick

How can my image tell a story?
What interplay of setting, costume,
props, pose, and lighting do I want
to make my story come to life?

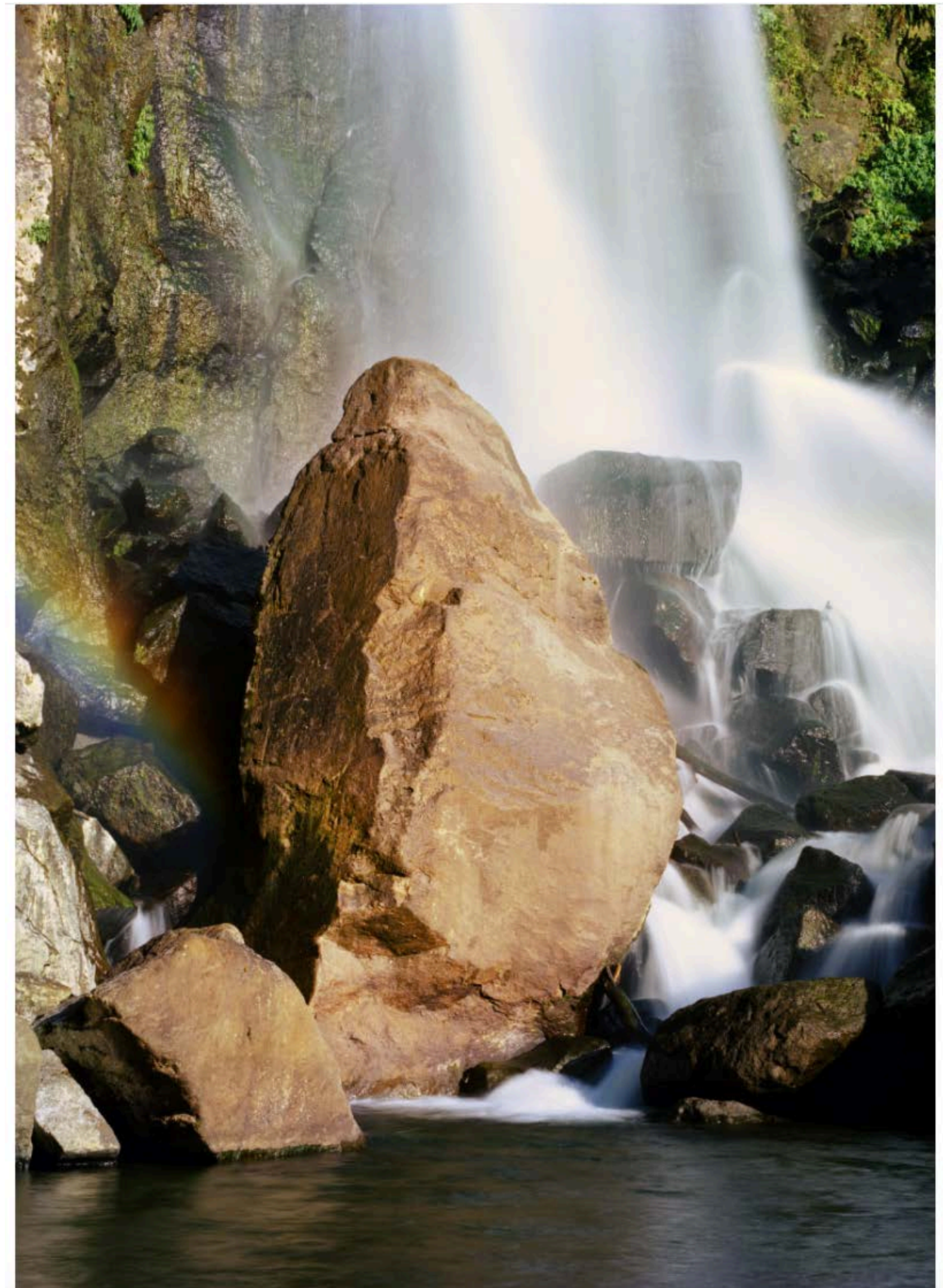


Lacie Burning, *Blockade Rider*, 2019
From The Polygon Gallery's *Lind Prize*
2020

**× BUT WHAT IF
I DON'T WANT TO
DO PORTRAITURE?**



Another Awaiting Stone © Kanthy Peng

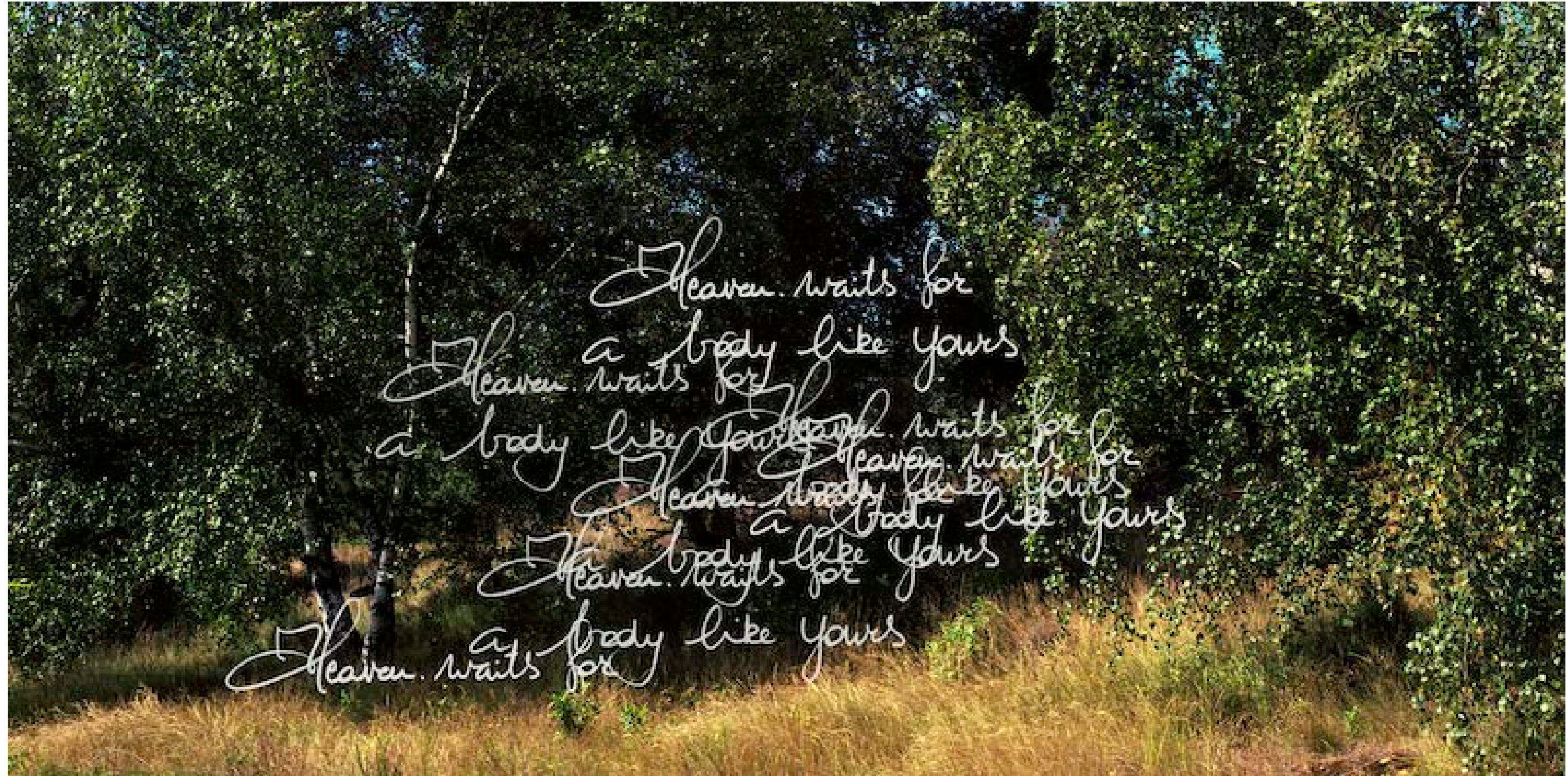


Another Awaiting Stone © Kanthy Peng



Another Awaiting Stone © Kanthy Peng

Another Awaiting Stone focuses on a Southeast Asian folktale called *The Awaiting Stone*. According to the artist, "It tells a story of a woman waiting for her husband to come home year after year, until she becomes a stone, but still waiting. The story has a lot of different adaptations, and in fact, many places in China use this story for advertising their local tourist sites."



Rydel Cerezo
(above) *Heaven*, 2022

What about incorporating text
through photomontage, for example?



Rydel Cerezo,
*Here is my little
Pedro...*, 2021.

“My intention was to make a place for this young Filipino boy’s death within the beautiful Belgian summer-time. The inscription on the back of Brother Armand’s photograph brings a very personal anecdote into the public landscape.”

Stan Douglas
2011-08-09 (Mare Street), 2017



× MORE IDEAS:

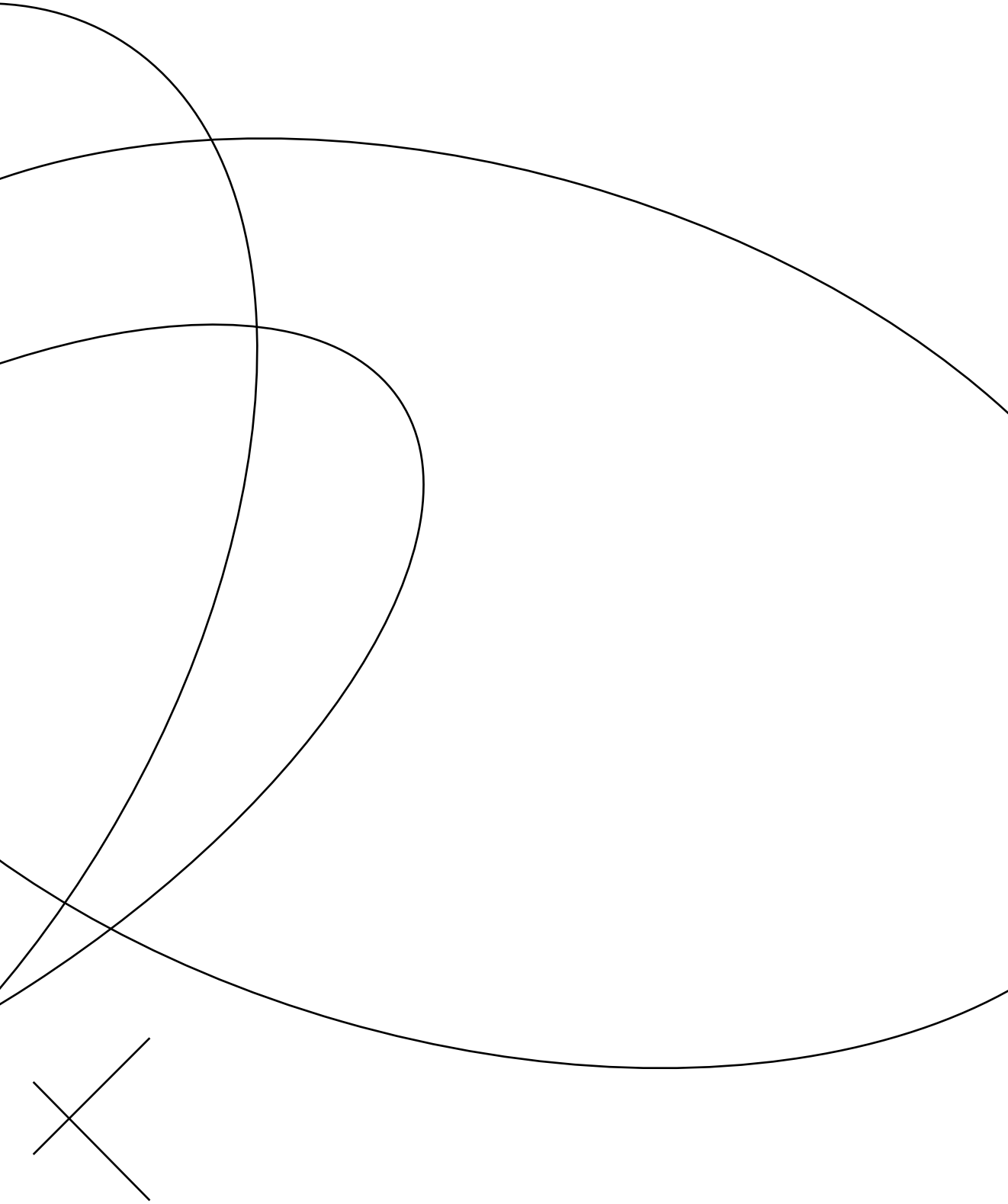
PAST SHORTLIST

Amber Wang,
Light Within the Dreams, 2019.



2019 SHORTLIST

FARINAZ FESHARAKIZADEH





Ixoreus Naervis, 2023.

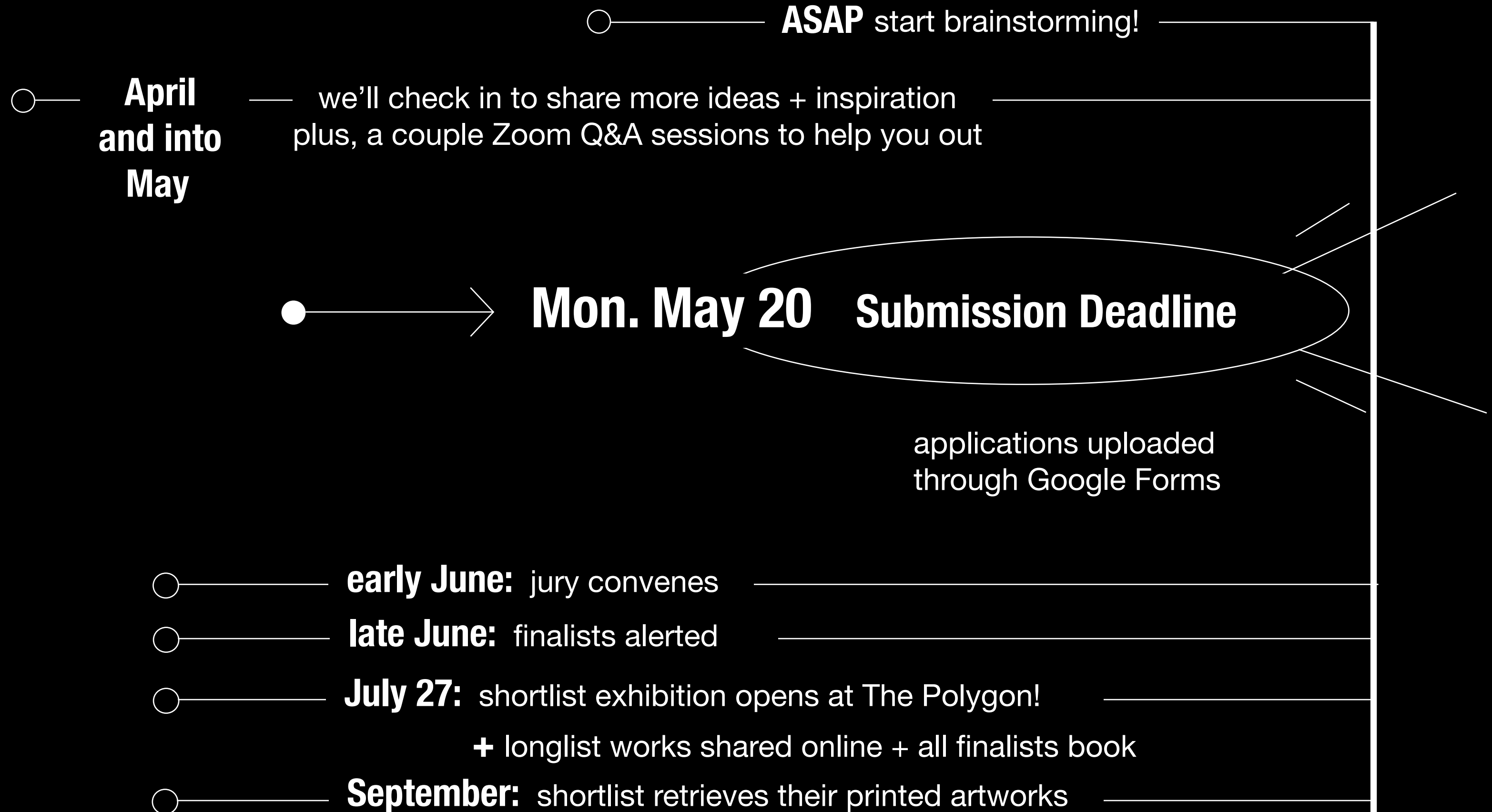
LAKE
HARRIS

Sabrina Wu,
Human Nature, 2023.



2023
FINALIST

TIMELINE X



T H E Finding the theme confusing? Want to pitch your concept and get feedback? Looking for tips?

P O L _____ Get all your Chester Fields questions answered! _____

Y G

O N

WEDS. 24th

**SHOW UP ANYTIME
AFTER 7:00PM**

**OFFICE HOURS-STYLE
Q&A SESSION**

**NO RSVP NEEDED:
[ZOOM LINK HERE](#)**

Meeting ID: 829 9667 0355

PROMPT [✕] 2024

MYTHMAKERS

Begin by selecting one piece of written folklore, myth, or historical document and choose a tiny part.

You should build your photograph around this tiny part. A couple words minimum and a few sentences maximum.

Ideally, you have some connection to the story and a sense of how you want to transform this text into a picture.

Your focus is this: How will you best express the relevance of this story today?

TIP: Look into the context of this story before deciding.

**T H E
P O L
Y G
O N**

Questions ?

Jana Ghimire
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× **FIN**

THANK YOU



Ricky Weaver's *My First Mind Tells Me* (2021) achieves a 'slow image' through careful staging and realistic photoshop.

FULL IMAGE: <https://www.artsy.net/artwork/ricky-weaver-my-first-mind-tells-me-1>



RESEARCH:
Paul Anthony Smith;
an excellent example of
non-digital intervention of
the photoimage

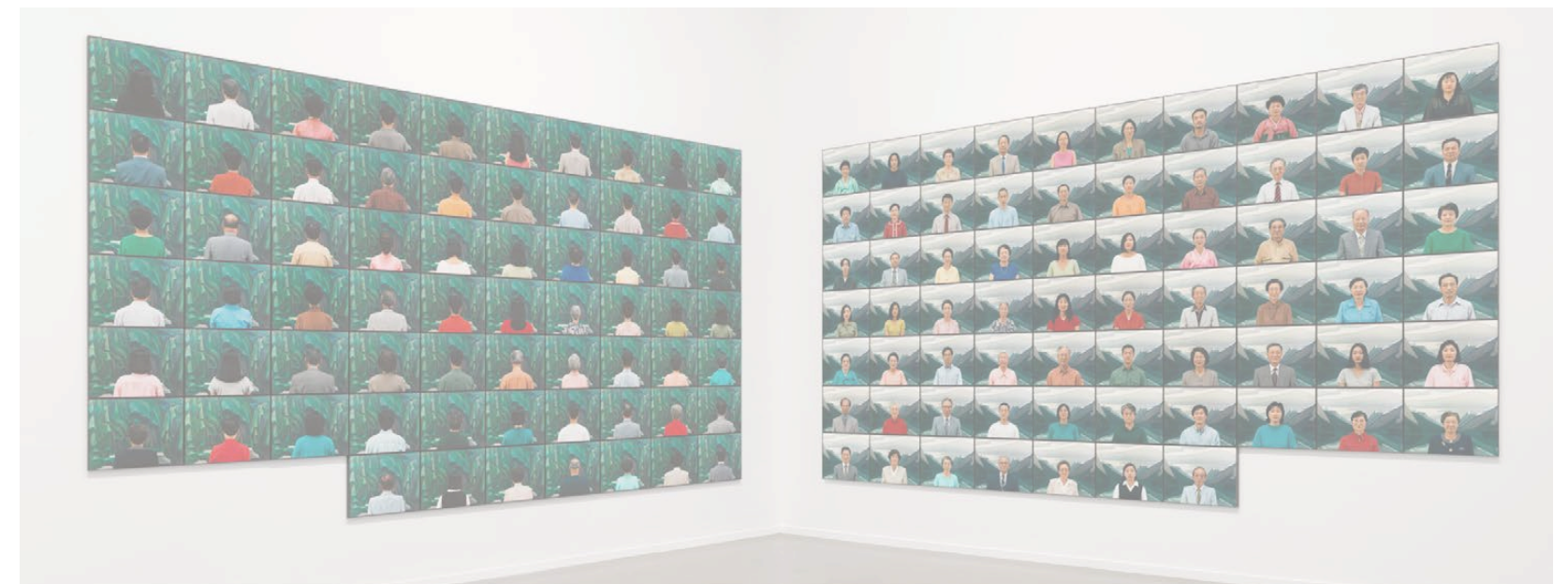


Learn more about
Jin-me Yoon...

RESEARCH:
Art Canada Institute
has created [a free digital
textbook](#) of this Vancou-
ver-based artist. Yoon
incorporates her Korean
identity into conversa-
tions about nationality,
land, and diaspora in
complex ways.

(left) Jin-me Yoon,
*Souvenirs of the
Self*, 1991 series.

(below) Jin-me Yoon,
The Group of Sixty-Seven,
1996 series.





Krystle Coughlin Silverfox, *Royal Tease*, 2020.
From The Polygon Gallery's *Lind Prize 2020*.

Look up: Hats'adän echo (Elder's teachings)!