

[www.camillemylesart.com](http://www.camillemylesart.com)

2023

# CAMILLE MYLES



INSTAGRAM: @CAMILLEMYLESART  
CAMILLE.MYLESART@GMAIL.COM

**ARTIST  
EDUCATOR  
ACTIVIST**

Formerly an archaeologist and park ranger, Camille Myles is an award-winning Canadian contemporary artist and educator with a deep connection to nature & history bringing hope and transformation to her community. Working in painting, sculpture, installation and public art, she creates conversations about identity and celebrates change and growth in her work.

She received her BFA at Ottawa University and her MA in Heritage Conservation at Carleton University. Myles has exhibited extensively including Quest Art Gallery, Ottawa Art Gallery, BHA Gallery, Arts Mums United, Visionary Art Collective, PxP Contemporary, Gallery 115, among others. She has been awarded art residencies at Studio H International in Victoria BC in 2022 and at MOTHRA, Artscape in Toronto in 2023. In that same year, she was awarded a RBC Arts Incubator grant and an Ontario Arts Council grant for the creation of her solo exhibition at Quest Art Gallery in the summer 2023. Being drawn to the power of public art as a social community conversation, the artist has been creating murals and large-scale public art sculptures.

She was awarded the Diamond Jubilee Medal and was a finalist of the Canadian RBC New Painting Competition. Originally from Gatineau, Quebec, she now lives along the shores of Georgian Bay, in Tiny Ontario with her husband and three young children.

# ABOUT



## AS SEEN IN...

THEjealous  
curator

ART SEEN



**TO SCHEDULE A STUDIO VIST IN  
TINY, ONTARIO, OR VIA ZOOM  
CONTACT  
CAMILLE.MYLESART@GMAIL.COM**

**@CAMILLEMYLESART**



**STUDIOS: TINY, ONTARIO**



# STATEMENT

*HELPING PEOPLE APPRECIATE THE WORLD'S IMPERFECTIONS AND SEEING THE BEAUTY BEHIND CHANGE, THE BROKEN & THE DISCARDED.*

In my art practice, I'm inspired by the natural world around me and its precarity - constant change and threats to our environment and our identity shape how I see the world. Bringing together found objects, natural and synthetic elements, I'm interested in imagery rooted in feminist ideals of strength, the labours of motherhood and the effects of gender roles.

Whether working with reflective materials in large-scale public art projects in sculptural installations or capturing the essence and complexities of a place through painting and drawing, my work is layered with meaning, history and textures. As a conservation activist and visual artist, art that speaks to its environment and draws the viewer in as an active participant, is of particular interest to me. I use elements that combine an interest in the history of the place and its tie to the environment. I like to challenge the viewer's perspective, incorporating components that appear to defy gravity, trick the eye, and offer elements that are ever-changing. Through reflections and distortions, my work grounds the spectator in the present, encouraging each viewer to see themselves as part of, not separate from, the story it tells. I encourage the viewer to "play" with art.

I'm reminded that our time on this Earth is finite, that everything comes back to a natural state of being. We all need to listen a little more closely to the pleas of our world.

**I'M INFLUENCED BY OTHER FEMALE INSTALLATION AND PUBLIC ART ARTISTS SUCH AS GENEVIÈVE CADIEUX, JANET CARDIFF, KIKI SMITH, LOUISE BOURGEOIS, STEPHANIE KILGAST, HUGH HAYDEN AND MANDY CANO VILLALOBOS FOR THEIR TENACITY, STRENGTH IN MESSAGING AND BRAVERY.**

# SOLO EXHIBITION 2023 (RE)EMERGENCE



# "(RE)EMERGENCE": SCULPTURAL INSTALLATION

PART OF SOLO SHOW SUPPORTED BY RBC ARTS INCUBATOR GRANT & ONTARIO ARTS COUNCIL  
QUEST ART GALLERY, MIDLAND CULTURAL CENTRE, JUNE 29- AUGUST 5 2023 (UPCOMING)



DETAIL VIEWS



STUDIO INSTALL VIEW - HAND-BUILT CERAMICS, SYNTHETIC  
FLORALS, NEST, ANTIQUE DRESS FORMS & PAINT.

# ABOUT (RE)EMERGENCE

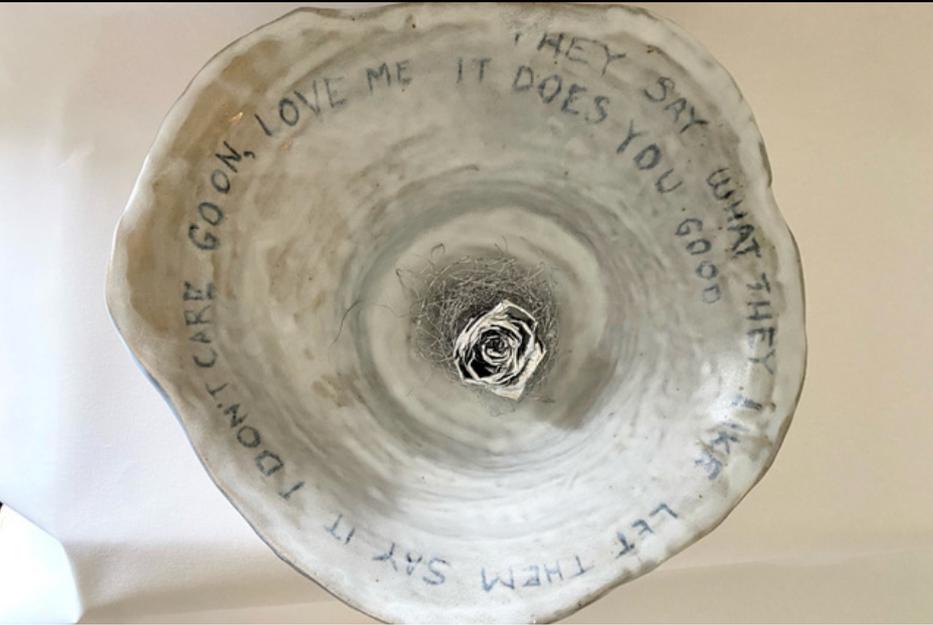
Sculptural assemblage installation part of Myles' solo show June 29-August 2023  
Hand-built ceramics, synthetic florals, nest, antique dress forms & paint.  
Artist: Camille Myles

With the rise of radicalism, anti-feminism and violence against women in today's society, it has become imperative to shine light to the feminine story and create new visual dialogues. To bring this conversation at the forefront of the public, the artist has created this introspective and collective sculptural installation titled '(RE) Emergence'. The intent is to elevate the voice of women, their dreams and their present challenges. Recently, the (re)emergence of women in the creative public space has allowed for new dialogues about the inner thoughts and perspectives of this under-represented group. Growing up without the influence of her mother during her childhood, Myles seeks to create an autobiographic work that questions her own motherhood, her identity as a mother when childhood references are non-existent. Through the transformative imagery of chains, butterflies and commonly feminine symbols, this work speaks to the dichotomy of the burdens of domestic work and the beauty of community & family connection. Mothers today constantly compare, feel weighted by the pressures of curated social media family ideals and have sunk into mental health challenges that need to be addressed.

Ceramics is an ancient medium, often associated with women's work and often dismissed in today's art world as craft. The artist chose to work with this medium to set aside over-consumption and globalization by returning to connect herself more deeply with her body and the pleasures of the act of making with her hands. Putting aside her creativity for years due to the pressures of motherhood, this work represents a new emergence in self-affirmation and self-love.

Acknowledgements: This work is part of a larger exhibition which will be presented at the Midland Cultural Centre June 29-August 5, supported by RBC Arts Incubator Program & Ontario Arts Council.

# "FROM DUST TO LIFE": SCULPTURE SERIES 2022



"THEY SAY WHAT THEY LIKE, LET THEM SAY IT, I DON'T CARE, GO ON, LOVE ME, IT DOES YOU GOOD."  
-ANONYMOUS,  
ANCIENT GREEK POEM

IN THIS SERIES OF SCULPTURES "FROM DUST TO LIFE", I USE FOUND OBJECTS AND COMBINE THEM WITH NATURAL AND SYNTHETIC FLORAL ELEMENTS, THEN BRING COHESION THROUGH REFLECTIVE PAINT. PLAYING WITH THE THEME OF EPHEMERALITY, DECAY, NEW GROWTH AND REBIRTH, I ASK THE VIEWER TO SELF-REFLECT. FROM THE ANCIENT ROMAN POEM ETCHED IN POTTERY, TO THE FUNERARY URN FOUND IN THE FOREST AND THE CAST OF A MOTHER WITH HER CHILDREN IN TOW, THESE OBJECTS REMIND US THAT OUR TIME ON THIS EARTH IS FINITE, YET RICH AND BEAUTIFUL.



THIS SERIES WAS FEATURED WITH PXP CONTEMPORARY GALLERY, VISIONARY ART COLLECTIVE GROUP EXHIBITION, CREATE! MAGAZINE (ISSUE #33) AND WOMEN UNITED IN ART MAGAZINE 2022.

# Interview with Camille Myles



## What initially drew you to your medium/ media of choice?

I've always been drawn to sculpture, found objects and working with clay, ever since art school and afterwards when working as an archaeologist. I'm attracted to things that have a history, either known to me or something found, where I imagine how they were loved and used.

My recent pieces, derive from garbage, found objects and nature, combining them with materials that speak to me and feel almost uncomfortable. I seek the thrill of finding a perfect object in a vintage shop or on the side of the road, then sit to re-imagine it by questioning why I was attracted to it and what it can become. I find the discomfort of "not knowing" what to do, but trust an idea will come feeds my creativity.

I use reflective materials as a common thread to link my ideas together to bring cohesiveness so I can feel free when I find something new. These objects interact with the viewer, tell a story and seem precarious and precious.

## What aspect of your art do you hope really comes across to your audience?

In my art practice, I'm inspired by the natural world around me and its precarious -- constant change and threats to our environment shape how I see the world. I'm interested in imagery and landscapes that remind us that our time on this Earth is finite, that everything comes back to a natural state of being. We all need to listen a little more closely to the pleas of our natural world.

Whether working with reflective materials in large-scale public art projects in sculptural installations or capturing the essence and complexities of a place through painting and drawing, my work is layered with meaning, history and textures. As a conservation activist and visual artist, art that speaks to its environment and draws the viewer in as an active participant, is of particular interest to me. I use elements that combine an interest in the history of the place and its tie to the environment. I like to challenge the viewer's perspective, incorporating components that appear to defy gravity, trick the eye, and offer elements that are ever-changing. Through reflections and distortions, my work grounds the spectator in the present, encouraging each viewer to see themselves as part of, not separate from, the story it tells. I encourage the viewer to "play" with art.

## Who inspires you in your life, whether it be artistically or otherwise?

One of the first installations I saw at a young age was "Forty Part Motet" by Janet Cardiff and George Bures Miller at the National Gallery of Canada. Speakers were arranged in a chapel space where a choir was singing unison. That work taught me that art is an emotional conversation with the audience, an experience. From then on, I wanted to create freely in my own voice. Another artist that has really inspired my work is Louise Bourgeois. I find her work intriguing, very personal and full of storytelling. I aspire to create monumental and brave work without any fear of how it will be received by others. Recently, I was commissioned to create a public art sculpture with another artist and my work was compared to Louise, which was a highlight of my career.

I also find a lot of comfort and joy to be a part of artist communities either online or in my small town, to work out ideas, share concerns, and fight that constant imposter syndrome. On a personal level, my family, especially my three young kids, inspire me every day. Their curiosity and sense of play is contagious. Recently, I've let go and involved them in my practice as being a mother is part of my creative story.

## What keeps you going as an artist? Where do you find that creative drive?

I get really excited when I share my work and someone comes to me to talk about it, someone feels connected to what I'm saying through my art. Often, through talking about my art, I get more ideas and my creativity explodes. My best strategy to get out of creative block is to feel the healing power of nature during a forest walk. I get my best ideas while hiking in silence and plein air painting in my sketchbook. This year, I had the opportunity to work on my practice at an art residency in on Vancouver Island and it sparked so much in me. I would hike for hours, visit old growth forests and logging sites to collect natural charcoal, then go back to the studio and experiment. Because of this, I was able to present two bodies of work in different exhibitions and have been invited to join the Broken Forest Art Collective.

Giving myself time to think is a must. I've been journaling all my ideas and constantly sketch out concepts in my sketchbook, which is with me everywhere I go. Yoga, meditation, and good sleep also really helps. Recently, I realized that being an artist is also about connecting and learning from others, so I'm also seeking support through mentorship and coaching groups.

## Tell us about your primary goal for the future. Has this goal changed over time?

My life has been full of twists and turns. All my experiences have shaped how I see the world today. When I was twenty, I was a finalist for the Canadian New Painting Competition, which was fantastic but completely overwhelming. The pressure was on. After art school, I really didn't understand how to become an artist and the myth of the starving artist was real. Most of the successful artists I knew were still struggling financially and were mostly men. Before the advent of social media, I thought I needed an art gallery to "make it" and present my work. But after many rejections, I lost my confidence then switched to work a 9-5 job. My art practice became more of a hobby.

After a side career as a conservation activist, I now know that I'm meant to share my passion for art and my creativity with my family, friends, and community. In order to support my art practice, I'm looking to spark that creative energy with others through art experiences and events in the future.

As for my art, I would enjoy creating conversations with my art through residencies, exhibition opportunities, and public art installations. One day, I would also enjoy sharing what I've learnt with mentees. ♦

# CREATE! MAGAZINE ISSUE #33

# Camille Myles

Website: [camillemylesart.com](http://camillemylesart.com)  
Instagram: [@camillemylesart](https://www.instagram.com/camillemylesart)

Camille Myles is a French-Canadian multi-disciplinary contemporary artist and conservation activist exploring imagery through portraiture rooted in gender roles, identity, motherhood, and the environment. Working in media including collage, encaustic, painting, sculpture, printmaking and installation, she creates art that tells a story linked to childhood, self-reflection and our impact on this world.

Trained classically in fine arts, archaeology and conservation, she received a visual arts diploma from Dawson College (2001) in Montreal, a Bachelor's degree in Fine Arts (2004) from Ottawa University and a Masters Degree in Heritage Conservation from Carleton University (2008).

Constantly re-imagining herself and pushing her own boundaries, she has also pursued an engaging career as an archaeologist in England, a conservation professional in Rome and Park Superintendent. She's worked at museums, artist run centres and non-profit advocacy organizations, which has informed her artistic practice. In 2012, Camille was honoured to receive the Queen's Diamond Jubilee Medal. She was also a finalist of public art in a Canadian Art New Painting Competition (2002). Being drawn to the power of public art as a social community conversation, the artist has been exploring murals (2022) and large-scale public art sculptural installations in Midland (2021) and in Penetanguishene (2020). Originally from Gatineau, Quebec, she now lives along the shores of Georgian Bay in Ontario with her husband and three young children.

She is currently exhibiting her work at BHA gallery in the international group show "Like a Mother", curated by Erica B Hess. She is planning a residency in June at Studio H Canada in Victoria BC and a solo exhibition with Art Muns United.

She is preparing for a solo show at Quest Art Gallery in Midland Ontario in Spring 2023.



1 | WHAT DO YOU WANT YOUR AUDIENCE TO EXPERIENCE WHEN VIEWING YOUR ART?

The feeling I get when I get an emotional response from my art or even from viewing a powerful art piece is indescribable. The other day, I was at the framers with a new piece, and I was shocked when she became so moved to cry in front of me. I know I've done something memorable and good when someone connects deeply with a piece. Recently, I worked on a social art project, which portrayed mothers with their eyes closed in an installation at a community centre. I had emotional responses from mothers who felt they were understood. It makes it all worth it to know that you've touched someone in that way. In my public art practice, I just love seeing tourists and members of the community take selfies with my art and interact with the sculptures or murals as I intended conceptually. You can't please everyone, and you might get negative comments. However, I tend to only focus on the positive responses (that is what matters to me).



2 | HOW IMPORTANT IS PUTTING YOURSELF OUT THERE AND SHARING BEHIND THE SCENES OF YOUR ART PRACTICE WITH THE WORLD?

Putting yourself out there in this online world and within a community is important to show who you are, what you do and what you care about. For years, I've always been quite a private person, being a ghost on social media. Since the pandemic, I decided to connect with others online more deliberately. In January, I took my practice full-time. Having a practice in the studio also means developing your own marketing strategies and putting yourself out there online and in person. I enjoy having artist friends I trust to offer me feedback, push my boundaries and offer new insights into my work to improve. We mutually help each other through rejections and opportunities. In art school, I loved 'critique' days where you learned how to take and offer constructive feedback that helps someone or yourself. With online and in-person artist communities, I feel I got that kind of connection again.

One thing I've found rewarding since I've put more effort into my online presence is that people know what you're doing and what you're up to so when you do see them or write to them, they're already aware of your successes and are happy to see you grow. They actually want to start collecting from you when they know your story and the process behind your work. I'm a true believer in building authentic relationships. That's how people will connect with you. We all have a story to share, and art is my conduit to my story.



LEFT This Will Pass, view from above Found plaster sculpture, flowers, 5 feet

RIGHT Life Finds A Way, view from above Lin, flowers, ashes, 17 inch

3 | WHAT HAS BEEN THE MOST IMPORTANT THING YOU LEARNED IN YOUR ART CAREER?

Take chances. Go for it, even if you haven't got the experience yet. One of the most exciting projects I've done was my first public art sculpture for my local municipality. They had a public call for artists, and a friend of mine pushed me to apply, although, at first, I didn't have the experience, and the whole idea seemed far-fetched. I was passionate about my idea and my dream to work in public art. I love the idea of creating a conversation piece for my community and my family to enjoy for years to come. So I learned that I should trust in myself, my ideas, and my creativity, and from that, good things will come.

4 | WOMEN REMAIN AN UNDERREPRESENTED GROUP OF ARTISTS - WHAT STEPS DO YOU THINK THE ART WORLD AND ORGANIZATIONS NEED TO TAKE TO CHANGE THAT?

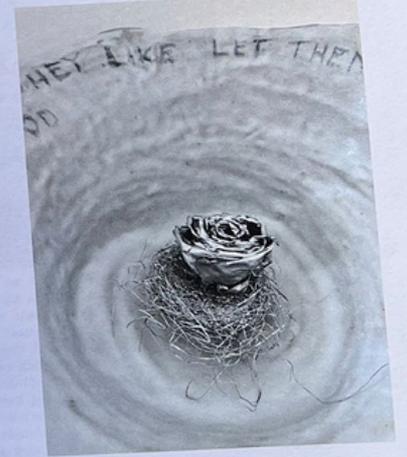
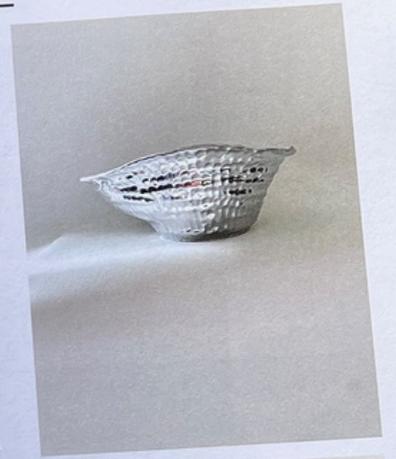
If there is no distinction between race, gender, and age in human perception, I think discrimination will disappear. Classifications are used as an easy way to manage society efficiently but the society is now trying to improve the system that promotes discrimination.

The fact is that only women can give birth, and mothers play a major role in raising children. So it is difficult for women to stay focused on their careers like men. I think it is important to increase the number of organizations such as Art Mums United to support women engaged in art activities while getting married, raising children and working, and to save female artists from isolation.

Artists are no longer concerned about gender differences. Unfortunately, the art industry will only change at a speed that eliminates discrimination from society. Therefore, I think we artists have no choice but to continue to work hard to change the society in a better way by making artwork.

TOP Precious Gift, side view Pottery found nest, flower, 14 x 15 x 5 inch

BOTTOM Precious Gift, inside view Pottery found nest, flower, 14 x 15 x 5 inch



# WOMEN UNITED IN ART MAGAZINE ISSUE 1



# "I STAND ALONE": SOLO EXHIBIT & PERFORMANCE 2022



INSPIRED BY THE BRAVERY AND AUTHENTICITY OF THE ICONIC CANADIAN LANDSCAPE PAINTER EMILY CARR, THIS SERIES OF DRAWINGS & PERFORMANCE WAS CREATED AS PART OF AN ART RESIDENCY IN VICTORIA BRITISH COLUMBIA (BC) IN 2022 AND PRESENTED TO THE "BROKEN FOREST ART COLLECTIVE" THAT SAME YEAR. I SHARE HER CONCERN FOR THE ENVIRONMENT IN CONSTANTLY CHANGING LANDSCAPES.



THESE DRAWINGS WERE CREATED USING CHARCOAL COLLECTED FROM WOOD BURNT BY FIRE AT A LOGGING SITE OF AN OLD GROWTH FOREST IN THE UNCEDED TERRITORIES OF THE PACHEEDAHT FIRST NATION, NEAR PORT RENFREW, BC. THE ACT OF DRAWING SOLELY WITH THIS FOUND MATERIAL IN AN EXPRESSIVE AND RAW WAY BRINGS NEW LIFE AND MEANING TO THE SUBJECT BY CREATING A CONVERSATION ABOUT VULNERABILITY AND HOPE. ONE TREE, LOCALLY KNOWN AS BIG LONELY DOUG (A DOUGLAS FUR), WAS SPARED FROM LOGGING IN 2012 AND LEFT TO STAND ALONE, A POWERFUL STATEMENT OF THE DISAPPEARING OLD-GROWTH FORESTS. THIS SERIES HONOURS THAT SYMBOL OF DEFIANCE BY ASSOCIATING IT WITH A BURNT TREE STUMP WITH ROOTS EXPOSED, WHICH GIVES US THE ILLUSION OF NEW LIFE STEMMING FROM LOSS.

# PUBLIC ART: SCULPTURES 2021 & 2020



"SOWN", PUBLIC ART FOR MIDLAND, ONTARIO, 2021 BY ARTIST TEAM CAMILLE MYLES & HOLLY ARCHER (INDUSTRIAL DESIGN BY JONATHAN KILLING, FABRICATION BY LAFONTAINE IRON WERKS)



"THE LAND OF THE WHITE ROLLING SANDS", PUBLIC ART FOR PENETANGUISHENE, ONTARIO, 2021 BY CAMILLE MYLES (INDUSTRIAL DESIGN BY JONATHAN KILLING, FABRICATION BY LAFONTAINE IRON WERKS)

ART THAT SPEAKS TO ITS ENVIRONMENT AND DRAWS THE VIEWER IN AS AN ACTIVE PARTICIPANT, ARE OF PARTICULAR INTEREST TO ME AS AN ARTIST. IN MY PUBLIC ARTWORK, I USE FORMS AND PERSPECTIVES THAT CHALLENGE THE VIEWER'S PERSPECTIVE, INCORPORATING ELEMENTS THAT APPEAR TO DEFY GRAVITY, TRICK THE EYE, AND OFFER ELEMENTS THAT ARE EVER-CHANGING. THROUGH REFLECTIONS AND DISTORTIONS, I GROUND THE SPECTATOR IN THE PRESENT, ENCOURAGING EACH VIEWER TO SEE THEMSELVES AS PART OF, NOT SEPARATE FROM, THE PIECE AND THE STORY IT TELLS.

PUBLIC ART IS A SHARED EXPERIENCE BOTH IN ITS VIEWING AND IN ITS CREATION.

# "OUT OF THE PICTURE" SERIES 2023-



THIS SERIES OF OIL PAINTINGS WAS SPARKED FROM FLIPPING THROUGH FAMILY ALBUMS FILLED WITH LOST MEMORIES, FORGOTTEN STORIES. I LONGED TO REMEMBER THESE MOMENTS AND RECONSTRUCT THEM INTO A NEW NARRATIVE, ONE FILLED WITH FORGIVENESS AND LOVE. MY CHILDHOOD HAD BEAUTIFUL MOMENTS BUT IT WAS ALSO A TIME OF SORROW, ABANDONMENT AND LOSS. THROUGH THE ACT OF PAINTING THESE MEMORIES AND MISSING FIGURES, I MOVE PAST MY RESENTMENT AND ANGER TO FIND MYSELF AGAIN AND HEAL. DEEPLY PERSONAL, THESE SELF-PORTRAITS TAKE YOU BACK TO A NOSTALGIC TIME THAT THE VIEWER CAN RELATE TO THROUGH DISTINCT COLOURS AND FEELINGS OF FREEDOM AND HAPPINESS OF CHILDHOOD.



# "CRYING LANDSCAPES": WATERCOLOUR ON YUPO SERIES 2022-



OUR WORLD IS PLEADING TO US, CRYING OUT TO SEE CHANGE. EVOKING A HIGHLY EMOTIONAL RESPONSE, THESE WATERCOLOR PAINTINGS REFLECT OUR ENVIRONMENT'S PLEA TO LISTEN TO THE CRIES OF THE SEEMINGLY CALM LANDSCAPES THAT SURROUND US. HOPE AND BEAUTY COME THROUGH IN THE DEEP BLUE AND VIBRANT GREEN HUES. THESE LANDSCAPES TELL A STORY OF CHANGE AND TRANSFORMATION IN THE FACE OF CONTEMPORARY LIVING, WHERE OUR ENVIRONMENT HAS BECOME UNPREDICTABLE AND IN DISTRESS DUE TO HUMAN INTERVENTION AND EXPLOITATION.



FEATURED IN ART SEEN MAGAZINE, PXP CONTEMPORARY & EXHIBITED IN A GALLERY SETTING, THIS SERIES TITLED "CRYING LANDSCAPES" ARE WATERCOLORS ON YUPO PAPER (LARGE AND SMALL FORMATS) AND HAVE BEEN CREATED BASED ON EXPLORATIONS OVER MANY MONTHS AND DURING AN ART RESIDENCY ON VANCOUVER ISLAND. THEY DEPICT ABSTRACTED LANDSCAPES INSPIRED BY GEORGIAN BAY AND COASTAL BC IN BLUES AND GREENS WITH SIMPLE DRAWING FORMS THAT BLEED OUT ON THE PAGE AS THEY DRY IN A POETIC AND UNEXPECTED WAY. AFTER VISITING OLD GROWTH LOGGING SITES, THE ARTIST WAS STRUCK BY THE CHANGES TO THE LAND AND WANTED TO CREATE IMAGERY THAT REFLECTS WHAT REMAINS HIDDEN, SILENCED. OUR RELATIONSHIP WITH OWNERSHIP AND CONTROL OVER THE NATURAL WORLD HAS BECOME A RECURRING THEME IN HER WORK. MYLES' IMAGERY AND LANDSCAPES REMIND US THAT OUR TIME ON THIS EARTH IS FINITE, THAT EVERYTHING COMES BACK TO A NATURAL STATE OF BEING, AND FROM DECAY AND CHANGE WE FIND NEW GROWTH AND HOPE.

camillemylesart.com/cryinglandscapes

## Camille Myles

Camille Myles is a French-Canadian multi-disciplinary contemporary artist with a BFA in Sculpture and Installation from the University of Ottawa and an MA in Heritage Conservation from Carleton University, Ottawa.

She writes: "Our world is pleading to us, crying out to see change. Evoking a highly emotional response, these watercolour paintings reflect our environment's plea to listen to the cries of the seemingly calm landscapes that surround us. Hope and beauty come through in the deep blue and vibrant green hues. These landscapes tell a story of change and transformation in the face of contemporary living, where our environment has become unpredictable and in distress due to human intervention and exploitation."

"This series, entitled Crying Landscapes, consists of watercolours that have been created from explorations over many months and during an art residency in Victoria, British Columbia. They depict abstracted landscapes inspired by Georgian Bay, Ontario and Coastal BC, with simple drawing forms



that bleed out on the page as they dry in poetic and unexpected ways."

"In my art practice, I'm inspired by the natural world around me and its precarity – constant change and threats to our environment shape how I see the world. I'm interested in imagery and landscapes that remind us that our time on this Earth is finite, that everything comes back to a natural state of being."

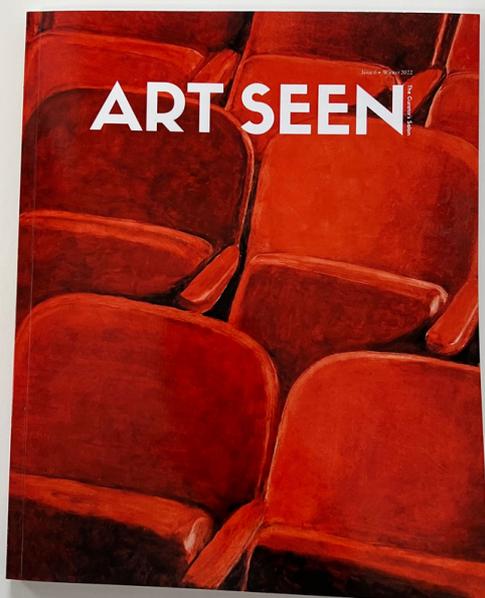
Myles has exhibited extensively and her work has been featured by *The Jealous Curator*, *Visionary Art Collective*, and *Women United Art Magazine*. She won the Diamond Jubilee Medal and was a finalist of the Canadian RBC New Painting Competition. 🍷

Above: Myles Camille, *Being Dramatic Crying Landscapes*, watercolour on yupo paper, 22 x 30 cm  
Left: Myles Camille, *In The Deep Crying Landscapes*, watercolour on yupo paper, 22 x 30 cm

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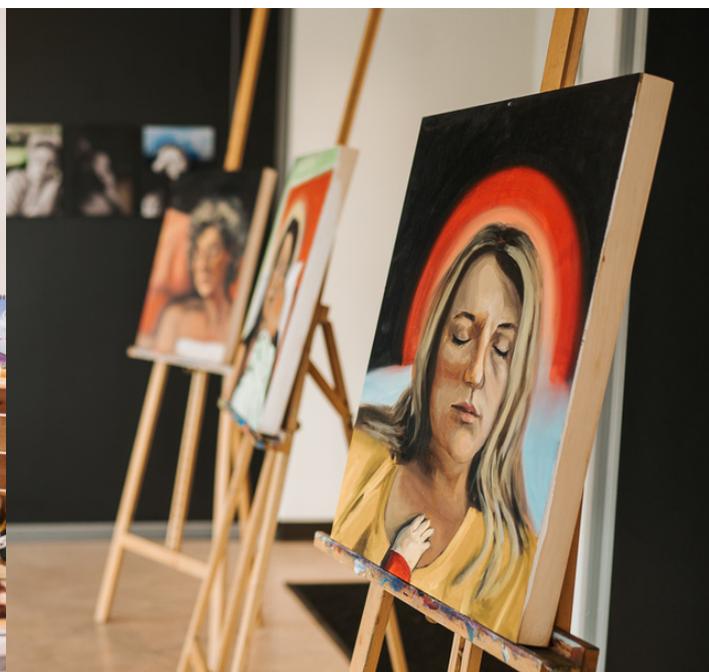
## ART SEEN MAGAZINE WINTER 2022/23



# JUST A MOMENT: SOCIAL ART POP UP EXHIBIT ON MOTHERHOOD & MENTAL HEALTH



Parents have experienced considerable challenges and stress during the pandemic which have significantly impacted their mental health, in particular mothers with young children. The artist, Camille Myles and mother of three young children, found herself at a breaking point facing depression, anxiety and burnout in the fall of 2021. At that point, she decided to invite other mothers take just a moment for themselves in a safe place, close their eyes and take a selfie for her. The artist also asked mothers to describe how they were feeling with a simple word or testimonial. This event showcased the results of this art project, offer professional portrait photography, provide an interactive art workshop and encourage discussions about mental health.



# CV

Full CV available upon request

**CAMILLE MYLES**

**WWW.CAMILLEMYLESART.COM**

**CAMILLE.MYLESART@GMAIL.COM**

## **EDUCATION**

**2006 CARLETON UNIVERSITY, MASTER OF ARTS, HERITAGE CONSERVATION**

**2004 OTTAWA UNIVERSITY, BACHELOR OF FINE ART**

**2001 DAWSON COLLEGE COLLEGE (MONTREAL), DIPLOMA IN FINE ART**

## **SELECTED EXHIBITIONS**

**2023 "(RE) EMERGENCE", UPCOMING SOLO SHOW, QUEST ART GALLERY, MIDLAND CULTURAL CENTRE, ON**

**2023 "LIKE A MEMORY", VISIONARY ART COLLECTIVE, GROUP SHOW**

**2022 "I STAND ALONE", SOLO EXHIBIT & PERFORMANCE, QUEST ART GALLERY, BROKEN FOREST ART COLLECTIVE, MIDLAND, ON**

**2022 "JUST A MOMENT", WOMEN'S MENTAL HEALTH EXHIBIT, CHIGAMIK, ON**

**2022 "FOR THE LOVE OF TREES", PENETANGUISHENE, ON**

## **PUBLIC ART**

**"SOWN", CAMILLE MYLES & HOLLY ARCHER, SCULPTURE, TOWN OF MIDLAND, ON**

**"MIDLAND ABOVE AND BEYOND", 16' PUBLIC ART MURAL, TOWN OF MIDLAND, ON**

**"THE LAND OF THE WHITE ROLLING SANDS", SCULPTURE, TOWN OF PENETANGUISHENE, ON**

**"THE WOLF OF LAFONTAINE", COMMUNITY MURAL, TINY, ONTARIO**

## **AWARDS & RESIDENCIES**

**2023 RBC ARTS INCUBATOR GRANT RECIPIENT**

**2023 ONTARIO ARTS COUNCIL GRANT RECIPIENT**

**2023 MOTHRA ART RESIDENCY, ARTSCAPE, TORONTO ISLAND**

**2022 STUDIO H INTERNATIONAL ART RESIDENCY, VICTORIA BC**

**2012 QUEEN'S DIAMOND JUBILEE MEDAL RECIPIENT**

**2002 RBC CANADIAN NATIONAL PAINTING COMPETITION FINALIST**

[www.camillemylesart.com](http://www.camillemylesart.com)

# CAMILLE MYLES



Please feel free to email me at [camille.mylesart@gmail.com](mailto:camille.mylesart@gmail.com) to inquire about work, features, or to schedule a studio visit.

INSTAGRAM: @CAMILLEMYLESART  
[CAMILLE.MYLESART@GMAIL.COM](mailto:CAMILLE.MYLESART@GMAIL.COM)  
[WWW.CAMILLEMYLESART.COM](http://WWW.CAMILLEMYLESART.COM)

**2023**