

Linda Briskin is a fine art photographer with ever-shifting photographic enthusiasms, what she calls ‘photoglossia’: the juxtaposition of objects and reflections; the ambiguities in what we choose to see; and the permeability between the remembered and the imagined. She has a passion for nature and seeks lines, shadows, texture and reflections, and images that last only a breath. Undoubtedly, landscape is invented through our gaze.

Briskin uses photo-collage to construct unique and painterly images layered with nuance and narrative which both embrace and displace the original images. She is inspired by found objects and delights in incorporating them into artistic projects. Her focus, then, is on imagining rather than capturing images, an approach that combines invention with representation.

** Photoglossia is a play on the term heteroglossia which speaks to a diversity of voices, styles of discourse, or points of view in a literary work.

Linda Briskin lives in Toronto and has been exhibiting photographs for years. In 2018, Briskin was selected for *The New Feminist Gaze* at Simeon Den Gallery in California. Her photograph *Motorcycle Women* was published in *Best of Photography 2018*. In 2019, her photographs were published in *Tiny Seed Literary Journal*, *High Shelf Press*, and *Burningword Literary Journal*. In 2020, a photo-essay *Liminal Animism* was published in *Canadian Camera*. Recently in Toronto, she had a solo show at Helen & Hildegard Apothecary as part of the Junction Contact Festival and a mixed-media window installation at Rapp Optical. She has also participated in numerous group shows including *Spectra* (in the Contact Photography Festival) and *Lumniou* (ten women photographers) at the Heliconian Club in Toronto. Upcoming in 2021 is *Eco-Env-Art* at the Museum of Northern History, Kirkland Lake, Ontario (juried by Andrés Hernández, Juliana Joos and Renate Fournier-Belanger).

Contact: lbriskin@yorku.ca. Website: <http://www.lindabriskinphotography.com>

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