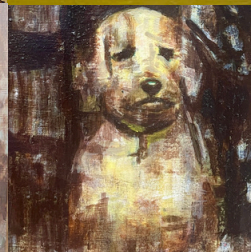




Collective & École d'art
Pointe-Saint-Charles

1000 Dogs / Chiens



***This place could be beautiful, right?
You could make this place beautiful.***

from Good Bones by Maggie Smith

Remerciements / Acknowledgements

Nous tenons à vous remercier du fond du cœur, d'avoir pris part à notre projet. / Our heartfelt gratitude to every one of you for participating in this endeavour.

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Les chiens de
Dave LeRue
qui ne figurent
pas dans cette
exposition /
Dave LeRue's
dogs that are
not included
in this exhibition



#17



#18-29

Bienvenue à notre « exposition canine »

Nous avons baptisé l'exposition « 1000 Dogs / Chiens » car celle-ci est née d'une conversation autour du projet ironique de notre ancien professeur, Dave LeRue : peindre 1000 chiens et vendre chacune de ses toiles 1000 dollars. Dave deviendrait ainsi l'un des rares artistes vivant dans une mansarde à être millionnaire!

Malheureusement, Dave peinait à dépasser les 41 tableaux. Alors ses anciens élèves et collègues avons décidé de l'aider à mener son projet à bien. Il ne sera toutefois pas terminé cette année. Nous n'avons même pas atteint les 100 tableaux!

Dave est la star de cette exposition, en partie parce qu'il est un excellent peintre de chiens. Toutefois, les étudiants et les membres de l'école d'art/collectif de Pointe-Saint-Charles avons relevé avec beaucoup d'enthousiasme le défi que représente ce projet.

Toutes les peintures sont vendues au prix unitaire de 1000\$ mais nous encourageons les amateurs d'art à conclure des accords directement avec les artistes pour les œuvres qu'ils admirent – à voix basse, bien sûr.

Blague à part, les artistes de cette exposition canine ont apporté des réponses réfléchies aux questions concernant leurs liens avec les chiens qu'ils ont peints. Découvrez-les dans le catalogue pour seulement 5 dollars!

John Pohl



#7, 8, 9

Deck Snuggle

(Dave LeRue)

2023

Oil on Canvas

18" x 24"

Welcome to our “dog show”

We call it “1000 Dogs / Chiens” because it originated during a conversation about our former teacher Dave LeRue’s tongue-in-cheek project to paint 1,000 dogs and sell the paintings for \$1,000 per dog. Dave would be that rarest of artist-garret-dwellers – a millionaire!

Unfortunately, Dave was struggling to get past 41 painted dogs, so we, his former students and colleagues, decided to help him by completing his project. It won’t be finished this year, though. We haven’t even reached 100!

Dave is the star of this show, partly because he is such a good dog painter, but students and members of the little Pointe-Saint-Charles Art School / Collective he abandoned for greener pastures (Concordia) have taken up – with great enthusiasm – the challenge to complete the dog-painting project.

All paintings are priced at \$1,000 per dog. But we encourage the art buying public to make private deals for the works they admire with the artists who painted them – in whispers, of course.

All joking aside, the artists in this dog show made thoughtful responses to questions about their connections with the dogs they were painting. Read them in the catalogue. Only \$5!

John Pohl



#30

Shades

(Dave LeRue)

2023

Oil on canvas

8" x 10"

Dave LeRue

Painting Teacher

[instagram.com/thedogspainter](https://www.instagram.com/thedogspainter)



#31, 32

Playf ighting (Not a Typo)

2024, Oil on board, 12" x 18"

Dave, are you a dog person, and why?

I would say I am a dog person. I have reverence for dogs, and love that they come in so many breeds, shapes, and sizes. Dogs have pure energy. They seem to feel and act at the same time, without much care sometimes for the consequences. They are smart and can be trained for so many tasks. I always perk up when I see a dog,

Do you have or have you ever had a dog?

I do not have a dog, but I would love to have one. I grew up in the country, and I have a hard time imagining having a dog in the city. In my mind I can open the door and let the dog out, which is not possible in Montreal, so the dog would always have to be walked and require a certain amount of care and daily walks. I have never felt like I could properly attend to a dog's needs, so I have yet to take the plunge and get one. Now that I have a son (and my dear cat has now passed), it is a matter of my son getting to an age where he can enjoy having a dog as well.



#33

Dalmatian Glare

2023

Oil on canvas

16" x 20"

Growing up, I had two dogs. Brandy was a shiatsu and very tiny, maybe ten pounds. I don't recall having much affection for Brandy. She was old and cranky by the time I was born and likely cared little for a young Dave. She passed when I was in Grade 3 at 18. My parents got Casey slightly before Brandy died, and she was half sheepdog, half lab. She was quite energetic but particular. I recall my brother hitting balls into the woods, and she would go and fetch them, but I also remember that she once nipped a neighborhood kid and broke skin. I cried and protested because my parents said they would give her away but never followed through. She lived a long time, to the age of 17 or 18, and passed when I was well into university.

Tell us about the dog(s) you are painting? (Why did you choose it? What is your relationship with it?)

I suppose I kicked off this whole thing. I started painting dogs because I made a painting of dogs that I absolutely adored. I always wanted to paint figures, but human figures are so fickle. Draw an arm an inch too long or short, and suddenly the person looks deformed. But because dogs come in all shapes and sizes, they can be wrong and nobody would know the difference. The first painting had several 'factual' errors, but the shapes of the floor and the dogs made for a compelling composition.

A friend texted me when I started and asked why I didn't start with the goal of 100. I ended up choosing the goal of 1,000 dogs because of its absurdity. I knew I was never going to paint 1,000 dogs, but I also never planned to stop at 41 dogs (probably more like 65 if I actually finished the half-started paintings in my studio!). Life got in the way, and I have not had much time for painting since beginning an academic job.

#34, 35

***Ray of Hopper
(With a Side of Bacon)***

2023-24
Oil on board
28" x 34"



#14, 15, 16

Dalmatian Station

2024, Oil on Canvas, 16" x 20"



#36, 37

Got a Friend

2023, Oil on canvas, 8" x 10"

I said why? 100 is achievable, 1,000 is just silly—and I like being silly. The silliness of that seems to have extended to you folks, who have made the project even more silly!

Tell us about the fun part, challenges of painting dogs?

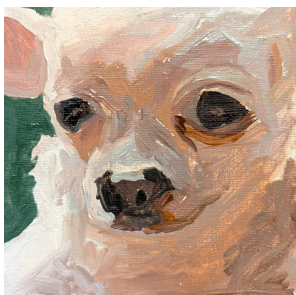
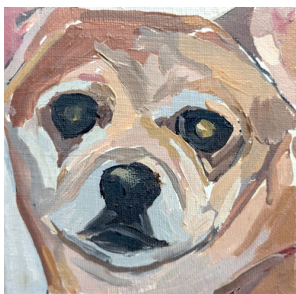
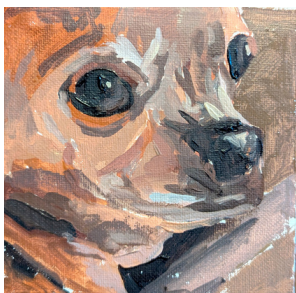
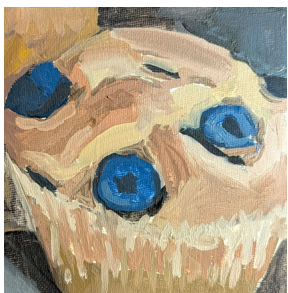
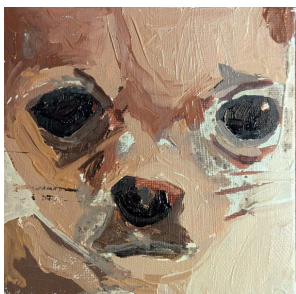
The fun part is having no expectation that the dog will be anatomically correct, because there is so much variation in dogs anatomy. There are short dogs with long torsos, dogs with long snouts, dogs with big eyes, dogs with droopy ears—They can really be anything!

Motivation, expectation to participate in the show?

I am elated other people are taking my ideas further. I am honored by the show and happy to be a part of it.

What would you say to your dog(s) if you could?

“Sit. Roll over. Shake. Good boy (or good girl).”



#38-41

*Take a Bite, or
No?
But What if
it Bites Back?*

(Polyptych)
2023

Oil on canvas
8" x 8"

Deborah Arsenault

Collective Member

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#42

Peter and Maggie

2026, Oil on canvas, 18" x 18"

Are you a dog person? Have you had a dog?

I bought my Mum a purebred basset hound when I was 18, knowing how much she wanted a dog and loved bassets. We picked a young female, white with auburn markings and long auburn ears that felt like velvet. We named her Maggie, and she became a wonderful companion: charming, fiercely loyal and laid back. But she knew her own mind and could also be very stubborn.

My husband and I have adopted a series of cats over the years, but when I see the attachment friends have for their dogs, I sometimes regret not having the companionship and affection one can provide.

Tell us about the dog you are painting.

I painted this image from a photo I treasure as it demonstrates the affection my brother Peter felt for Maggie. Relaxing in front of a rented cottage on Cape Cod, it holds memories of the halcyon days of Peter’s teenage years. Perhaps that’s why I found this painting to be more satisfying and less of a struggle than other subjects.

Tell us about the fun part of representing dogs?

The Bow-Wow Haus play on words came about while thinking of what I could create three dimensionally that was dog related. I have a strong interest in the Bauhaus School, which combined craft and the fine arts with an emphasis on function, as my Bow-Wow Haus attempts to do. It is a modernist structure, functional for a visitor with four legs. The three posters on the walls are reproductions of work created for the 1923 typography exhibit held at the Weimar School. The wire dog sculpture is a nod to Alexander Calder, one of my favourite artists. Calder always carried wire and pliers with him so he could “sketch” in his favourite material, stating, “I think best in wire.” My dog sits on driftwood from Lake Champlain; a very big dog stick. It’ll make a quiet pet that doesn’t need to be taken for walks.

What would you say to the dog you have created?

I would say: “Thanks Maggie May for the years your sweet self brought good energy and love to our family. Painting you brought back many happy memories.”



Wired Dog on a Log
2026, Aluminum wire & driftwood, 4 ft x 18" x 16"



Bow-Wow Haus
2026, Cardboard, glue and markers, 3 reproductions of posters from 1923 typography exhibition at the Weimar Bauhaus, 34" x 28" x 14"

Louise Bellofatto

Collective Member

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#43

Elusive Dog

2026, Acrylic on canvas, 17" x 20"

Are you a dog person?

No.

Have you ever had a dog?

No, I grew up mostly in apartments and my parents had full time careers.

Do you like dogs?

I like some dogs but some can intimidate me. Generally I love animals and once had three cats at the same time. I think pets are good friends to us humans with their unconditional devotion.

Tell us about the dog you're painting, Louise!

It just came to my mind from the universe I guess. I was painting and that was what took shape. I like abstract expressionism with the use of lots of paint and layers and usually lots of colour.

Where did you get the image?

It sort of created itself. Replication has never been my thing and I don't usually paint a specific image in mind.

What is your relationship to the dog?

It's not a domesticated dog. The dog's independence is being respected and it's right to live in peace and be happy.

Has it been fun coming up with this?

Absolutely more and more. I like this group experiment / joke. The framework is a real motivation for creativity and the best part is getting together to celebrate and share our work in a festive friendly atmosphere.

The challenge?

It's always a challenge to make the time to paint, stay on task and finish a painting.

Describe your process.

It involves much scratching through paint and layers of paint and finger painting. Very hands on and from the heart.

Your motivation?

I would not push myself on my own. It's always a pleasure to have a group goal with my friends encouraging one another.

What would you say to your dog, if you could?

"You're gorgeous and free! Be yourself and be kind and take care of others!"

B&R

Collective Member

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#44

Matou - Portrait Of A Companion

2026

Acrylic, pen, collage, acetate on bamboo board

12" x 12"

Are you a dog person, B&R?

I would not consider myself a dog person, but I do enjoy the company of them when they are around.

Do you have / did you have a dog?

I currently do not have a dog, as my son is allergic. I did as a child (10-14) have a dog when we lived in Tanzania. A Rhodesian Ridgeback was her breed. (Regina the dog)

Tell us about the dog(s) you are painting?

The dog I chose to paint is an Animatronic Companion Dog (Circa 2004). He was gifted to me for my son, a bit as a joke. Turns out Matou (the Animatronic Companion dog) was once a real dog, as he has a "real" dog collar. The spirit of Matou lives on 22 years later.

Tell us about the fun part, challenges of painting dogs?

I decided to make this piece a collaboration with my son. Using different mediums, I went with a mixed media approach that incorporates collage, assemblage and of course painting. The 3D aspect of it emphasizes the fact that it is an Animatronic Dog. While the piece turned out to be quite cartoony, I feel it is fitting given the subject itself.

What is your motivation, expectation to participate in the show?

Traditionally I don't paint, I consider myself a collagist. Originally I had no intention to participate in the show, but was encouraged by a few members to take a swing at it. "IT'S FUN" they all said. So with a severe case of FOMO, I decided to give it a shot. In fact, it was Fun.

Collaborating with my son was also a part of the motivation. My reason for creating art has always been for the experience itself. There is the question, and the answer comes from the attempt.

I'm excited to see the exhibit with all the other contributions, and be a part of something good-and-wholesome. (Not a lot of that left these days)

What would you say to your dog if you could?

"Thank you Matou for giving us this lovely experience. You memory will live on forever."

Louise Drouin

Collective Member

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#45, 46

Beach Dog

2025, Watercolour, 11" x 15"

Are you a dog person?

Not really.

No? Have you ever been?

Yes. I bought a dog for my son when he was six. He was only three weeks old and had been taken from his mother too soon, so he got very attached to me. Wallaby was part husky and part German Shepherd, so he was a puller. My poor son had to walk him on his skateboard, so the dog walked my son. I felt sorry for Wallaby for being locked up in the house, and I would let him out. And sometimes he would take off for weeks. Well, I didn't know any better. I just felt sorry for him. He got regularly picked up by the SPCA, and we'd have to go get him. Wallaby was a very loving dog, and had him for at least 10 years. We also had a cat, who had five kittens. I had a terrible asthma allergic reaction to the animals and I had to get rid of them. And I dreamt about Wallaby for years and years after that.

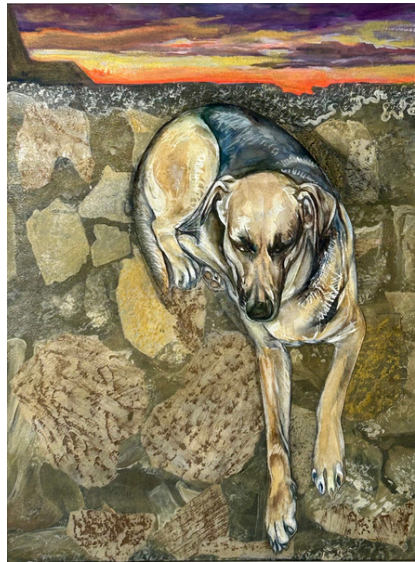
Tell us about the dog you are painting.

Her name is Lassie, and she's a yard dog in Jamaica at the guest house where I stay. She's a very gentle, docile dog, but she's also very fierce.

She's always on duty, ready for action. So, I feel protected and it's like I have a dog, but without the responsibility of a dog. She's always lying in front of my door. I have a lot of pictures of her, so I decided to paint her.

How was the challenge of painting a dog?

I've done screen prints of dogs but I've never tried to paint one. It's almost like painting a person. There's nails, there's hair, and there's eyes, so I approach painting the dog the same way I approach painting a figure. I decided to paint the dog lying on the ground in front of my door at sunset. I wanted a moody effect so I decided to paint on a black canvas with acrylic, because I can't work in watercolour on canvas. I started with the background, which is a stone patio and stone wall.



#47

Yard Dog
2026, Acrylic and
mixed-media, 18" x 24"

A deadline makes it stressful but you keep pushing yourself, and you get it done. But it's never perfect. Maybe a couple of weeks after it's finished, I can start looking at it more objectively and say, Oh, it's okay. But right now, I'm not really happy with it. I did the background with acrylic, and I had rubbings of rock textures with oil stick and rice paper. I took tile shapes out of that, and I integrated into the painting. And then I gave it a varnish. Now, how do I integrate the dog? My idea was to play with the rocks and the dogs and make it more abstract. But when I tried to paint the dog on the background, the background was too distracting. I decided to do what I'm used to doing, and just paint the dog on watercolour paper, and I know I can get the effects that I want. I painted the dog on watercolour paper, and I cut him out. But I have to figure out a way to blend the dog into the rocks a little bit more. But I like the contrast between the dog and the kind of fuzzy background. So not everything is the same intensity, and the dog is a big contrast with the background. Maybe that contrast will work but I have to figure out a way to integrate the dog more. So I give it a shadow.

What is your motivation for participating in the show?

It's a funny idea, and it's going to catch on because people are so crazy about their dogs. And just the idea of working as a group and exhibiting in an outside venue is fun.

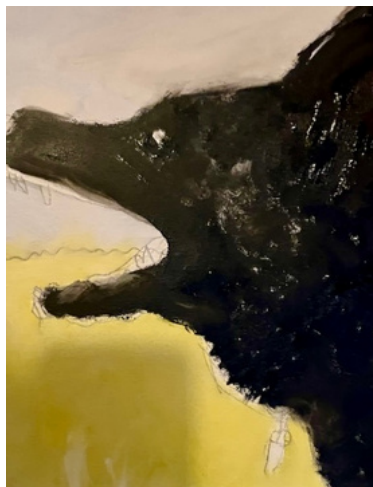
What would you say to your dog if you could?

"Thank you, beautiful creature for your unflinching loyalty, steadfast presence and unwavering love and protection. I'll bring you more treats."

Robin Gunn

Collective Member

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#48

***Don't worry -
he's friendly!***

2025

Oil on canvas

10" x 10"

Are you a dog person / Do you have or did you ever have a dog?

I've never had a dog and this may be why I'm not a dog person. To me, dogs, seem quite needy - always seeking attention. I prefer the independence of cats.

Tell us about the dog you are painting?

I wanted an image of a fierce dog and this one turned up online. I find the black dog frightening because it is obviously barking and showing its teeth. I wanted to present a dog that did not conform to the stereotype of 'man's best friend'.

Tell us about the fun part, challenges of painting dogs?

This will be the first dog I have painted. The fun part is sharing the project with a group of creative people and feeling stimulated by what other people are creating. The challenge is painting a face that is not human and at the same time trying to reveal some of the dog's personality.

Motivation, expectation to participate in the show?

I loved Dave's original idea of trying to paint 1,000 dogs (which he presented, tongue-in-cheek, as a money-making scheme).

What would you say to your dog if you could?

I'm not sure I would want to speak to this dog - I would probably move away from him slowly and leave the area!

Sean Hallahan

Painting student

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#49

Walk in the rain

2025, Oil on canvas, 11" x 14"

Are you a dog person / why (not)? / Do you have / had a dog?

I have always been a dog person and presently own a 6 year old boxer named Penny. She is like a member of our family.

Tell us about the dog(s) you are painting?

My photo references come from our dog walker "wagging tails" who posts photos of local dogs on walks in the Point on Instagram. I was inspired by the photos due to the lighting and composition. I feel a good reference is a key starting point to a good painting.



#50

Happy to see you
2025, Oil on canvas, 12" x 16"

Tell us about the fun part, challenges of painting dogs?

For me, the real challenge of painting any animal is to place them in realistic surroundings. I like when the painting demonstrates the dog or animal in its environment.

Motivation, expectation to participate in the show?

I have no expectations for these paintings other than to share my art and to see the artwork of others!

What would you say to your dog if you could?

I'm not really sure I would want to be able to talk to my dog other than to tell her what a goof she is. Thankfully that is the reason I love her so much!

Louise Hallé

Artiste et traductrice

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#51 *Le chien du voisin / The dog next door*

2026, Acrylique, 8" x 10"

Êtes-vous un "dog person" / Aimes-tu les chiens?

J'aime les chiens, mais je ne suis pas une passionnée des chiens. Par contre, j'ai beaucoup aimé les chiens que j'ai eus. Pour moi, les chiens ont besoin d'espace pour courir et être libres, pour vivre dans la nature.

Avez-vous / avez-vous eu un chien ?

Il y a trente ans, j'habitais une maison à la campagne et j'avais deux chiens, Nana et Boule. Maintenant, je n'en ai plus, car j'habite au village dans un appartement. Je pense que les chiens ne sont pas faits pour vivre en appartement

Parlez-nous du ou des chiens que vous peignez.

Mon amie Anne-Marie m'a demandé de faire le portrait du chien de sa fille Anke pour son anniversaire. Albert est un magnifique Spinone italien très âgé et très attachant. Anke refuse de voyager, car elle ne veut pas s'en séparer.

Tous les jours sur la piste cyclable près de chez moi, je croise le chien de mon voisin, un magnifique berger blanc suisse. Il est jeune et fougueux, mais très discipliné. C'est un très beau chien.

Parlez-nous des aspects amusants et des défis liés à la peinture de chiens.

D'abord ma nièce m'a demandé de faire le portrait de son chien, puis une amie m'a demandé de faire celui du sien. Je croyais que cela serait difficile, mais en fait j'ai trouvé cela facile et agréable. La difficulté est de demander au chien de rester immobile! Bien sûr, on peut prendre une photo, mais les chiens refusent souvent de collaborer. Et les propriétaires ne connaissent pas le genre de photos qui feraient une bonne peinture. J'ai beaucoup de photos de chiens avec un jouet en plastique dans la bouche, ou encore des photos où la tête du chien est grosse et le corps tout petit.

Motivation, attentes pour participer à l'exposition ?

Puisque j'avais déjà fait plusieurs peintures de chiens, j'étais très heureuse de me joindre à cette exposition. J'aime de plus en plus faire des toiles d'animaux, chiens, chats, chevaux. En plus de représenter l'animal, j'aime le défi d'en faire une toile intéressante au niveau pictural, composition, contraste, etc..

Que diriez-vous à votre chien si vous le pouviez ?

Je n'ai plus de chien maintenant, cependant je dirais aux deux chiens que j'ai eus que je m'ennuie d'eux, mais que je suis heureuse qu'ils aient eu une belle vie à la campagne.



#52 **Albert**
2026, Acrylique, 8" x 10"

Tina Jubinville

Membre collectif

tinajub@gmail.com

Bonjour Tina. Aimes-tu les chiens ?

Oui, j'adore les chiens! Ils sont beaucoup de travail mais ils ont des visages tellement sympas.

As-tu un chien ?

Non, je n'ai pas de chien. J'ai un chat. J'adore les chats autant que les chiens.

T'es sûre que c'est une bonne idée? Nous dire ça maintenant ?

Non, sûrement pas!

As-tu déjà eu un chien ?

Oui, Oui. J'en ai eu trois dans ma vie. Deux dans mon enfance, puis ensuite un dans mes vingtaines et trentaines.

Que peux-tu nous dire au sujet du chien dans ta peinture ?

Le chien dans ma peinture n'est pas un de mes trois chiens. Ce n'est même pas un chien. C'est un jouet d'un chien. C'était le jouet préféré de mon enfant aîné lorsqu'il était petit. C'est un petit chien en plastique et il jouait toujours avec.

Cette peinture a donc beaucoup de valeur pour toi ?

Oui. Oui, et je vais sûrement lui donner après l'expo.

Comment est-ce que l'idée t'es venu en tête ?

C'est le sujet. Je ne peins pas habituellement des chiens. Ou des animaux à vrai dire. Ce n'est pas quelque chose que je fais beaucoup mais c'est le premier chien qui m'est venu en tête. Donc c'est lui que j'ai peinturé.

Quelle est ta connections avec ce chien ?

C'est un jouet préféré donc il a comme absorbé l'amour de l'enfant, tu sais?

Dis-nous ce que tu as trouvé d'amusant ou difficile en faisant cette peinture de chien.

C'est les mêmes défis que n'importe quelle autre peinture. Je ne peins pas beaucoup de personne ou d'animaux parce qu'ils sont difficiles à maîtriser – leurs expressions faciales par exemple.

Qu'est-ce qui t'as motivé à participer dans ce 'Dog Show' ?

Ça me semblait amusant puis je me suis dit que ce serait une belle opportunité de peindre quelque chose que je ne peins jamais. C'est un bon défi. Puis l'idée de l'expo est vraiment l'fun! Qui n'aime pas les chiens?

Que dirais-tu à ce chien si tu le pourrais ?

« Tu es bien aimé. Tu es un bon chien! »



#53

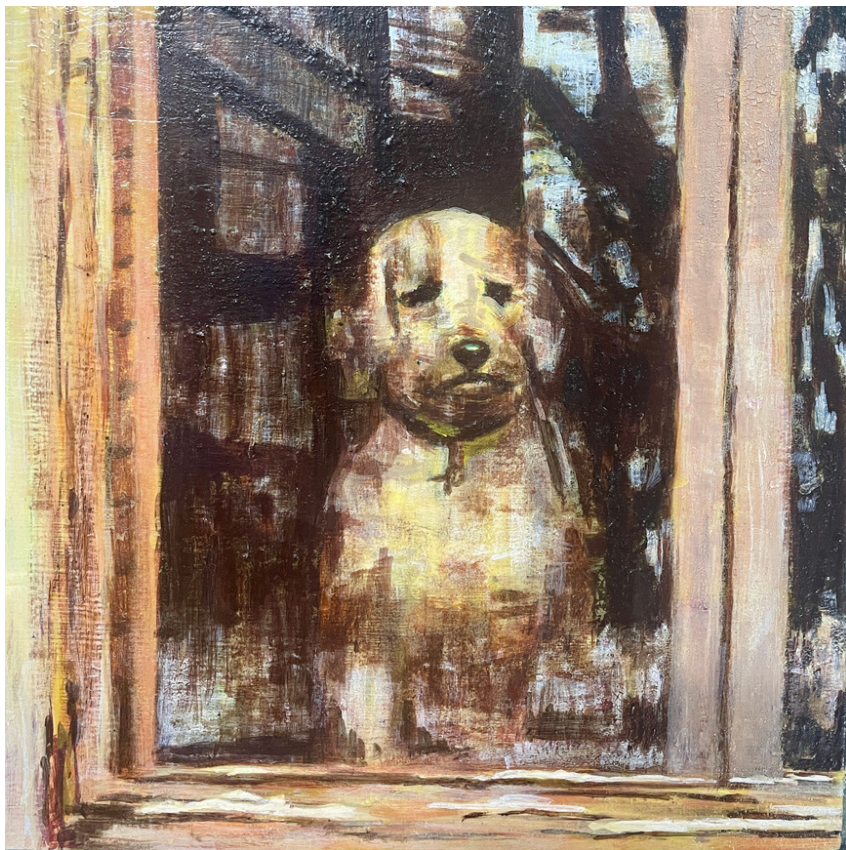
Le chouchou

2026, Acrylique sur toile, 5" x 7"

Nadia Kühn

Collective Member

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#54 *How Much Is That Doggie In The Window? I*
2025, Egg tempera on wood panel, 10" x 10"

Tell us about the dog(s) you are painting?

Both of them are my neighbours and I usually see them waiting at the window or behind the glass door. And they always seem to be sad. Both of them are Labradoodles. I am happy with the title since it comes from a popular song, I didn't know. I think John and Robin talked about it during our studio practice time when they saw me painting the dogs. So thanks guys, it fits my paintings really well!



#55 *How Much Is That Doggie In The Window? II*
2025, Egg tempera on wood panel, 10" x 10"

Tell us about the fun part, challenges of painting dogs?

Painting was fun because I learned how to use egg tempera. John is a great teacher, thanks for teaching us! They are actually my very first egg tempera paintings. Egg tempera behaves very differently from oil paint. And it changes, so you paint, and then the colours change again. I don't quite understand it yet, but it is a really interesting process.

Motivation, expectation to participate in the show?

We still have a long way to go before we will have painted 1,000 dogs. We could hold a dog show every year. That would give us something pleasant to occupy ourselves within this crazy world.

What would you say to the dogs if you could?

"Shall we go? Yes, let's go."

Victoria Mars

Collective Member

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#56

Tao

2026, Oil on canvas, 17" diameter

Are you a dog person / why (not)? / Do you have a dog, or have you ever had a dog?

I definitely am. It started I was six years old. As an only child, I asked my mother for a brother. She said she would get me one since my school grades were good!

A few days later, when she picked me up from school, she told me my brother was waiting for me at home. The moment we arrived, a caramel-coloured puppy came running toward me, and I named him Biscuit. He immediately became my beloved brother and for the next 20 years, my protector and my family.

I worked at the Toronto Humane Society and found homes for at least 300 dogs. I also rescued others using my own resources and a few I kept as members of my family until their last breath. Each of them were truly irreplaceable and unforgettable.

My heart is broken because I had to leave my two dogs behind when I left the country. Friends are taking care of them, and I dream of the day when we can be together again.

Tell us about the dogs you are painting? What is your relationship with them?

One of them is Tao. Sadly, Tao recently died after 17 years of being the inseparable friend of my dear friend Mehdi.

This portrait, which captures a dear memory of one of their many shared adventures, honours that amazing love they gave to each other.

The second one is Cosmo! He is the beloved dog of Katheleen, an amazing woman/visual artist/writer/researcher and educator whom I admire for many reasons, including her deep love for dogs. I completely understand that! Tao and Cosmo. I think these amazing names symbolize the vast space these wonderful dogs occupy in their owner's hearts and the depth of their presence in their lives.



#57

Cosmo

2026, Oil on canvas
24" x 36"

Tell us about the fun part, challenges of painting dogs?

The challenge is to capture their personalities, their quirks and qualities. I have been working on commissions for a while, and people often say they appreciate that I somehow manage to capture their "essence". For people who want a painting to help them remember their beloved companions forever, this is very touching and important.

Motivation, expectation to participate in the show?

It is a great pleasure to paint a subject that means so much to me! Humans and dogs share a long history of care, interaction and survival. Every visitor to the show will have a great story to tell, or will feel a beautiful memory gently resurface through our work.

What would you say to your dog if you could?

To each of them, I would say thank you again and let them know that I still miss them so much and that their presence in my life was one of life's greatest gifts.

To the ones that are still far away, I would say that they are always in my heart, and that one day we'll be together again.

Barry MacPherson

Collective Member

facebook.com/barry.macpherson.5

Tell us about the dog:

It's a white hound who happened to be in the park at the same time as me.

Your process / challenge?

I started with a sketch, made my own canvas and drew the image on it. I painted in oil. Any painting is a challenge and not done in a day.

Inspiration?

Representing a beautiful summer day, the people and dog I saw. I thought it would be a good composition.

What would you say to the dog?

"I like where you are in the painting"



#58

Afternoon in the park

1991, Oil on canvas, 26" x 37"

Héloïse Merle

Membre collectif

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@_heme__



#59

Triste nouvelle

2026, Huile sur papier, 50cm x 60cm

Héloïse, est-tu une personne à chien ?

Oui beaucoup

As-tu un chien ou est ce que tu en a déjà eu ?

Non mais j'en est eu pendant toute mon enfance

Qu'est ce que tu peux nous dire à propos du chiens que tu as peint ?

Je suis partie d'une ancienne peinture que j'avais faite dans le cadre de l'exposition des 150 ans des impressionnistes au Musée d'Orsay. Ma peinture représentait un enfant dans les décombres de la guerre, je voulais reprendre la technique et le lieu de cette peinture.

Réutiliser ce lieu symbolise le fait que, lors des guerres, ce ne sont pas seulement les êtres humains qui sont touchés, mais l'ensemble des formes de vie, qu'elles soient physiques ou intellectuelles, comme les cultures, les savoirs et la réflexion.

Qu'elle est ta relation avec les chiens que tu as peints ?

Ils représentent tous les chiens que l'on peut aimer et qui nous attendrissent. Ils représentent les compagnons d'une vie qui ne doivent pas être laissés sur le côté. Leur fidélité est sans limite, à nous de la leur rendre en les protégeant.

Qu'elle est la partie fun ou le challenge de peindre un chien ?

Ça a été un challenge de trouver ce que je voulais peindre et qu'est-ce que je voulais représenter. Au début je suis partie sur les animaux de mon enfance, mais j'avais besoin de plus de sens que seulement la partie affective qui m'était personnelle. Je voulais essayer de trouver ce qui pouvait tous nous toucher, ma réponse a été la valeur intrinsèque d'une vie.

Qu'est-ce que tu leur dirais à ces chiens si tu le pouvais ?

« Bon courage »

Joy Moore

Collective Member

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#60

Frida

2026, Oil on paper, 9" x 12"

Are you a dog person, Joy?

No, I'm not, actually. I've been scared of dogs since I was a young child. Because when I was in South Africa, a rabid dog jumped on top of me, and so that terror has stayed with me ever since. So whenever a dog sees me, they immediately sense my fear, and they jump on me, which makes me even more afraid.

Have you ever had a dog in your family?

No, my parents had dogs, but any dog that we had always died, which didn't help either. I mean, they either got ill or died of something.

Did you have anything to do with that?

No. I wanted a dog once when I was about five years old, but instead, my parents gave me a cat, and the cat rejected me. So I rejected the cat.

Tell us about the dog you are painting.

Well, I wanted to do a nice, friendly kind of dog, so I found a painting of a dog, which I liked with long, fluffy ears – one of these like warm, huggy, cuddly kind of dogs. I think it's a Spaniel, because it has long ears.

Is it fun trying to paint your dog?

It doesn't seem like fun so far. It's more of a challenge.

What was your motivation to paint this dog?

My motivation was to do something for the dog show, to be part of the group, and not an outsider.

And you think that painting a dog will make you an insider?

Well, who knows? Maybe not, but I'm having fun doing this interview.

What would you say to the dog you were painting if you could?

“Be my friend. Help me. Help me. Don't bite!”

Whitney Pang

Collective Member

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#61

Friendship

2026, Chinese ink on paper, 30cm x 40cm

Are you a dog person, Whitney?

I don't know if I'm a dog person, but I like relaxed dogs.

Do you have, or have ever had a dog?

No, I have not had a dog.

Tell us about the dog you are painting.

Her name is Kyoto, and she is two to three years old. Yeah, Kyoto, like the Japanese city.

Why did you choose it? What is your relationship with Kyoto?

Well, I wasn't going to take part in the dog show, and then I figured, maybe I should take part, but I don't know any dogs. And then I went to my friend's house, and they had a dog! So I was like, "can I use your dog? ... Great!"

So, it's my friend Zoe's dog.

Tell us about the fun part, challenging part of painting dogs.

Kyoto is a dark, long haired dog, so in the picture, she's just a black ball, really. But the challenging part is to find how the light is captured in the fur and to make a shape out of it.

What is your motivation for participating in the show?

I don't know, Dave is a great guy. I just want to support Dave. The end.

So what would you say to the dog, or Kyoto, if you could?

I would say: "Kyo, you're a good girl."

John Pohl

Collective Member

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#62

The Dognapper

2026, Oil on wood panel, 30" x 24"

John, are you a dog person?

I guess I am because I have a dog. I hate him, though. He sits by the window and barks at every dog and passer-by. He even jumps against the window. And then my youngest daughter starts yelling from another part of the house. "Stop barking!" she screams. She's almost as loud as the barking mutt. I do like dogs that I don't have to look after. Like my oldest daughter's dog, I just have to give him treats and pet him.

Tell me about the dogs you are painting!

For NewsHound, I repainted an old painting that had strips of newspaper stories collaged onto its surface. The main subject ended up resembling a dog wearing a fedora – the hat of the stereotypical newspaper reporter in old movies. The other painting, The Dognapper, is based on a drawing I did of a man sitting in the park next to the Charlevoix Bridge. I used it to illustrate a story I wrote about a starving artist who became a dog thief. I portray him in the painting looking for purebred dogs to steal for a cult of con artists who think their failed dog paintings are the fault of their mongrel models.

Tell us about the challenges of painting dogs?

I'm not sure how I can tell you much about the challenge of painting a dog, because I haven't really done it. One is a metaphor, the other is a ghost.

What would you say to the dogs if you could?

“Sit, boy. Stay over there.”



#63

NewsHound

2024, Oil and newsprint on wood panel,
19" x 25"

Philippe Turcotte

Étudiant en peinture

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#64

Le doberman

2026, Acrylique sur toile, 14" x 18"

Philippe, aimes-tu les chiens ?

Non. Ma mère avait un chien quand elle était jeune, mais il s'est fait frapper par un bus devant chez elle.

Parle-nous du chien dans ta peinture.

Le chien dans ma peinture vient d'un film intitulé Beethoven, sorti en 1992. Je l'ai vu quand j'avais 10 ans. Je ne me souviens même plus du film. Mais j'ai récemment acheté le DVD de Beethoven. Ça me rappelle de bons souvenirs, car j'ai passé un moment très agréable en regardant ce film avec deux familles, des amis de la famille, tu sais, et c'était vraiment sympa.

Alors pourquoi as-tu choisi de peindre un doberman ?

C'est quelques secondes à la fin du film mais ça m'a marqué quand je l'ai vu. Je me suis dit que ce serait bien d'inclure un doberman dans le tableau pour cette expo de chien. Il fait peur. Ce n'est pas un chien joyeux comme Lassie. On dirait qu'il va attaquer, tu comprends? C'est ce qui me plaît. Il dégage une grande force.

Parle-nous de la partie la plus amusante.

Je voulais un arrière-plan et un personnage qui était moins précis que sur l'image, mais avec des couleurs. Je voulais quelque chose qui semblait sortir d'une bande dessinée, vraiment détaillé comme les figurines des années 1990, comme les jouets Kenner. Je voulais donc un chien qui serait pratiquement l'image d'un jouet. C'est une œuvre d'art mais ça pourrait être une image qui serait vendue pour un chien en plastique; un chien Doberman en plastique.

Et qu'est-ce qui t'a motivé à participer à cette exposition ?

Oh, pour l'école, et personnellement, je voulais un exercice qui me pousse à faire quelque chose de différent. J'aime l'école d'art, donc c'est amusant d'avoir des tâches à accomplir, et pour une exposition, c'est encore mieux.

Que dirais-tu à ton doberman ?

« S'il te plaît, arrête! S'il te plaît, arrête! »

Catherine Wells

Collective Member

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#65

Training the Black Dog

2026, Oil on canvas, 18" x 24"

Catherine, are you a dog person?

No, but I like dogs and once had and loved a dog named Hannah.

Tell us about the dog you are painting.

I really enjoyed training Hannah, and thought to paint her. But then I had a dream: I was in a dark, crowded place - a path led to the light but a big black dog blocked it. I went up to the dog and said, Sit! The dog sat and I was able to go by and into the light. The next morning, I recalled the English phrase about the Black Dog as a metaphor for depression, which I suffer sometimes. The dream was telling me, take control of the Black Dog. So I thought, I'll paint a woman training a black dog.

Tell us about the fun part and the challenges of painting this dog.

I felt I got the dog right but I've kept working on the woman and so she has been transforming every time I paint. She became me as an adult. And then I decided to paint her as my teenage self, because that's when I started feeling depressed, around 13. Well, if I'm going to paint myself as a teenager, I'll put myself at the seaside where I spent the summers during my adolescence and was happy.

So what's interesting about how it's evolved?

It has become a really personal painting, suggesting we can go back to our past to revisit life-affirming experiences that may continue to shape us.

What was your motivation to participate in the show?

Mostly, I'd say the motivation came from your and John's enthusiasm for the exhibition. And the fact that there are other components: a catalogue, printing cards, making cookies... And we're taking it out into the city. Also "A Dog Show" has a sort of absurdity to it, which I think is delightful.

What would you say to your dog, if you could?

"Sit!"

Fluffy and the Clown

by John Pohl

The sun was shining and a cooling breeze was flowing gently through the trees. Under a canopy of leaves along the Lachine Canal near the Charlevoix Bridge, a humble artist known as Mr. Cobb was frustrated. He had been ordered to return to the studio with a salable drawing by suppertime or he'd be eating a bowl of dry oats with his cup of warm tea. Supper was barely an hour away.

Mr. Cobb had chased off two school kids for their seat on a bench just off the canal path. But he was too close to his subjects. The cyclists, joggers, walkers – even the woman pushing her baby carriage – were but blurs in his drawing.

He had drawn a finely detailed heritage building and now he had to duplicate its best qualities in a foreground with people relaxing in the park or walking along the canal. But the humble artist's repeated erasures of blurred images of joggers and speed walkers had erased most of the background and threatened to put a hole in his drawing.

Then Mr. Cobb saw a man two benches down. A seated figure enjoying the park! And with a fluffy little white dog at his feet. Perfect!

Mr. Cobb had to twist his body practically sideways to see his subject clearly. Dreams of Nobel Prize for artistic hardship flitted through his mind. His subject was a sturdy looking guy wearing a black T-shirt, black shorts and dark glasses. Another man was conversing with him, but Mr. Cobb could barely see him.

As our humble artist was restoring the building to the drawing, he felt eyes on him. He looked up into the smiling face of a dapper man in a billowy purple and yellow striped shirt and blue polka-dotted shorts, winking as he brushed past, pulling the little white dog along with him. This was the man conversing with his subject.

Fifteen feet behind the dapper clown was the man in black. He looked straight ahead as he slowly passed Mr. Cobb, as if being guided by the yapping of the little dog. Mr. Cobb quickly concluded that the man's dark glasses hid damaged eyes and that the dapper clown had stolen his miniature service dog, and that he was too shy to call out, "Stop, Thief!"

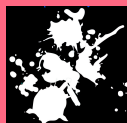
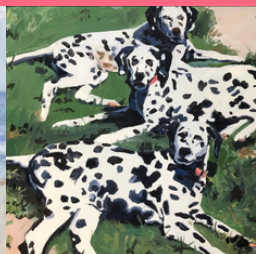
The artist himself felt too weakened by hunger to give chase, so he phoned Madame K, an art detective who had discovered a scam involving down payments of \$1,000 for a commissioned dog portrait by an esteemed artist. But after years of toil, the esteemed artist counted but **65** finished works.

A band of con artists had promised to help the esteemed artist reach his goal of 1,000 dog paintings in six months. But the esteemed artist wouldn't sign any paintings until the con artists improved the quality of their work, Madame K. told Mr. Cobb.

"Their solution was to upgrade the quality of their models," she said. "Now they're out looking for purebreds to steal."

Mr. Cobb was excited. He had a drawing of the victim! All he had to do was track down the victim, get his description of the dog thief, and then go after the thief. He'd get his Nobel for crime fighting! But supper, maybe not.

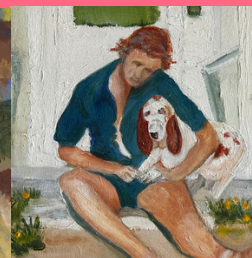
Continued at substack.com/@johnpohl1



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