



SUSAN FEINDEL

See Below

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Essay by Ingrid Jenkner, Curator

MSVU Art Gallery, Halifax, Nova Scotia, Canada

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msvu art gallery



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Foreword

One of the objectives of the MSVU Art Gallery exhibition program is to draw attention to under-recognized Nova Scotian artists by exhibiting their work, documenting it in publications, and touring the exhibitions to audiences outside Halifax. By means of this catalogue and the exhibition tour, we hope to broaden the reputation of the senior Nova Scotian landscape painter and multi-media artist, Susan Feindel.

Feindel is known for her adventurous, experimental approach to landscape painting. Her most innovative work has been inspired by her enthusiasm for the conservation of habitats above and below sea level. While working with the artist on *See Below*, I was fascinated to learn about her interactions with ocean scientists concerning the representation of research surveys of the benthic habitat (ocean floor). In comparison with Feindel's thickly impastoed and encrusted landscape paintings, *See Below* is remarkable for a physicality that exchanges tactile appeal for the sensory richness of sound, dramatic lighting and vast extent, transfiguring an architectural, rather than simply a pictorial space. Equally impressive is Feindel's "throw-away" virtuosity, whereby dazzling technique is subordinated to the low visibility requirements of the installation. To Susan Feindel I offer sincere gratitude for her assistance with every aspect of the exhibition and for devising a boldly dramatic presentation that advances the practice of painting as a spatial art.

Stefan Hancherow, MSVU Art Gallery Technician, collaborated closely with the artist to resolve questions concerning the design of her installation. His creative problem-solving and hard work were indispensable to the integrity of the installation. Gallery Secretary Traci Steylen and Program Coordinator Katie Belcher ably assisted with the administrative and animation aspects of the exhibition.

This project was made possible by grants from the Canada Council for the Arts and Nova Scotia Tourism, Culture and Heritage.

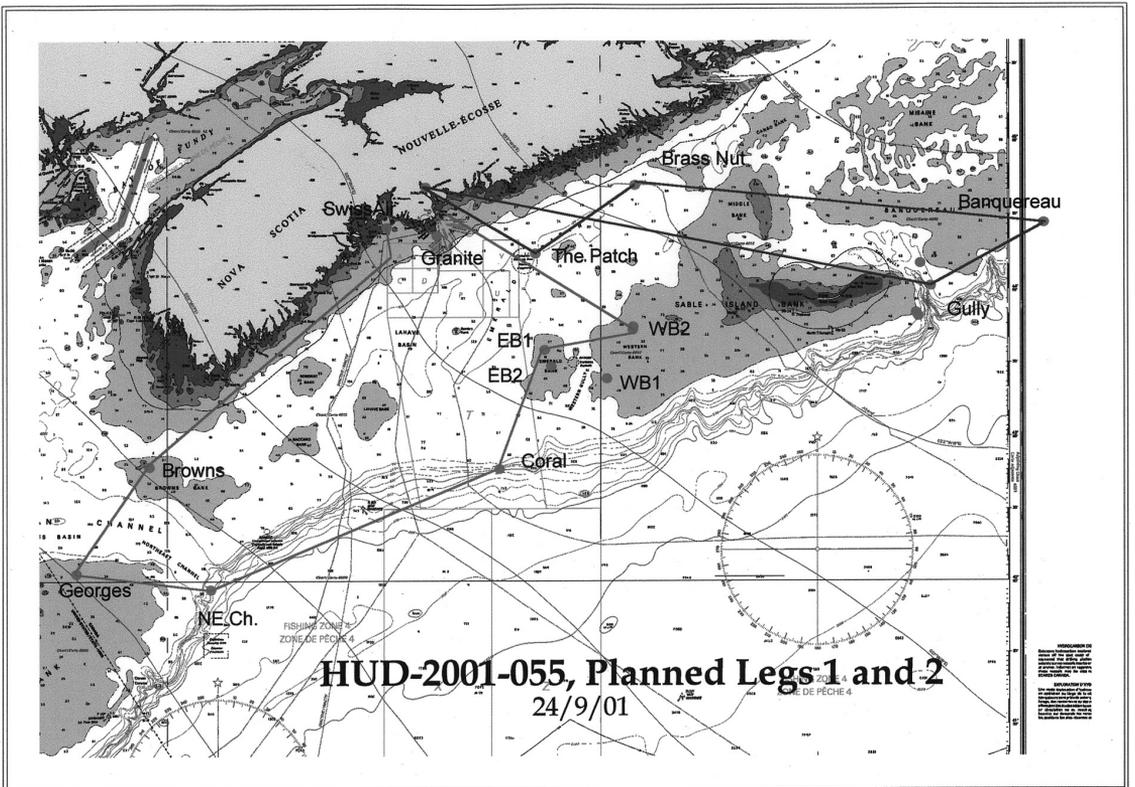
Finally, I am delighted that the exhibition is appearing at the Ottawa Art Gallery, allowing the artist to renew her connections with audiences in the city where she spent so many years an artist and educator.

Ingrid Jenkner
Director
MSVU Art Gallery



Installation View, floor canvases





Page from the Susan Feindel bookwork *Interventions: "People are like comets. We leave a trail wherever we go." #1* (Gordon Fader, geologist aboard C.C.G.S. Hudson), 2001-05

Insonified Subjects

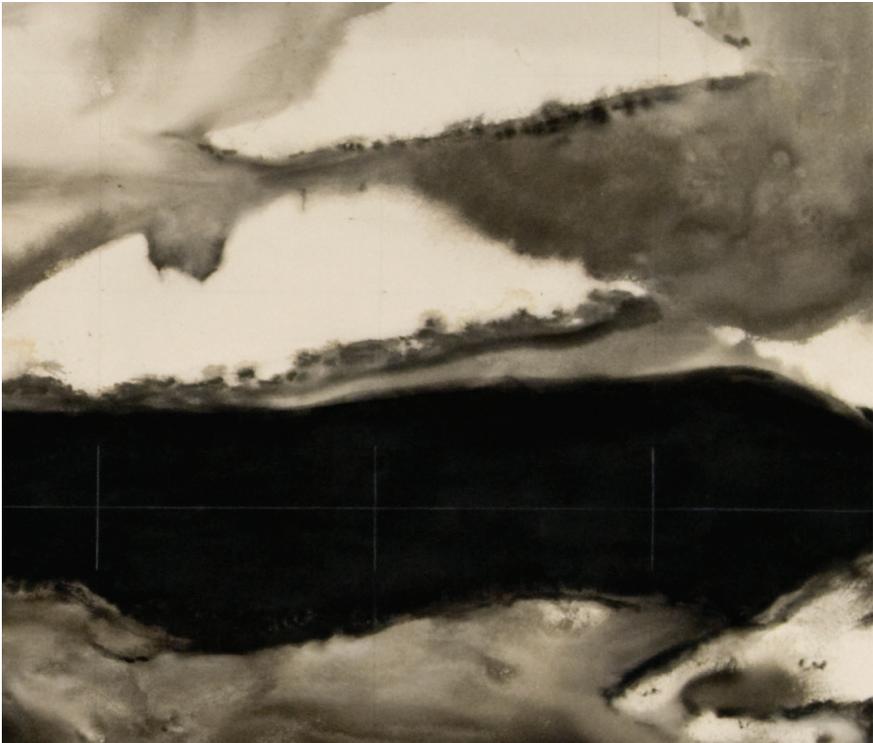
See Below is Susan Feindel's first painting project to have been conceived as a spatially coherent and fully staged (with sound and lighting) approximation of the ocean floor environment depicted in her paintings. As a theatrical evocation of a still mysterious place, *See Below* reflects the artist's continuing interest in rendering visible that which cannot be observed by the unaided eye. The installation builds on previous exhibitions alluding to remote sensing and medical imaging technologies, such as *Scan* (Dalhousie Art Gallery, Halifax, 2005) and *Landscapes Beneath the Sea* (ARTsPLACE, Annapolis Royal, 2003).

As installed at MSVU Art Gallery in March 2009, *See Below* was composed of six unstretched, approximately 17-foot-long canvases positioned in a row on the floor with their long edges parallel, spanning the length of the subterranean room. These canvases, collectively entitled "*It will smell like the breath of a new-born baby.*", depict areas of the ocean floor that have never been seen by the unaided eye, but only acoustically scanned by side-scan sonar. The view afforded by the mezzanine overlooking the installation replicated the vantage point of the ship-board oceanographer surveying the sea bottom. Curtained off at one end, the three *Perforation Map* drawings were lined up on special Plexiglas-covered stands.

The sole source of light was a single lamp suspended within inches of each canvas, with the row of six lamps forming a diagonal that bisected the gallery. Covering the floor from wall to wall, textured black roofing paper made the edges of the canvases, which are painted in black ink, appear to bleed into an immeasurable depth. As they navigated in the darkness around the canvases, the viewer's attention was directed downward instead of straight ahead, as in conventional painting installations. By re-orienting the spectator's gaze to the stretches of horizonless "terrain" at their feet, the installation dissolved the gallery architecture and, in effect, "submerged" its viewers. Accentuating the sense of submersion, an ambient soundscape, *Sediment Chorus*, an audio recording of Norwegian marine sediment, replaces the texture of sediment with the scratchy, composed sound of its own movement. (To listen, follow this link: <http://www.youtube.com/watch?v=7Jt6LTibuCE&feature=related>.)



"It will smell like the breath of a newborn baby." 3 (Anonymous, aboard C.C.G.S. Hudson, 2001) 2003 (detail)



"It will smell like the breath of a newborn baby." 7 (Anonymous, aboard C.C.G.S. Hudson, 2001) 2009 (detail)

Susan Feindel has accompanied ocean scientists on several research voyages aboard ships operated by Canadian and Norwegian oceanographic institutions. The darkening of the gallery floor and the dim lighting are intended to evoke the ways in which a deeply submerged territory may be surveyed from onboard a research ship, via cameras with powerful lights or acoustic energy reflected from the seabed.

The ink and wash map drawings return viewers from the ocean floor to the surface, but again Feindel's concern is with the unobserved. In the drawings, the normally invisible global flows of fish migration and magnetic anomalies in the earth's crust are indicated with perforations in the paper. These minutely textured pin-pricks would remain invisible were they not lit from beneath, producing a lively sparkle.

Earlier land-and-seascape paintings by Feindel are as much material as pictorial. Their dirt-encrusted, heavily impastoed and furrowed surfaces re-enact the flows of nature and human interventions into them. The *See Below* floor canvases, derived not from observation but from relatively immaterial side-scan sonar printouts, lack the tactility of the open-air landscape paintings. Yet their hand-rendered marks and immersive scale, together with the murk and ambient sound, engage the sensorium just as compellingly as in her terrestrial works. Unlike the remote sensing imagery that inspired it, the immersive space of *See Below* asserts the primacy of bodily experience in knowing and understanding. It fosters feelings of physical and emotional connection, as opposed to "scientific" detachment.

Compositionally, the canvases follow the format of printed side-scan sonar records (refer to the *Appendix* for more detailed information about this technology.) The source printouts for the *See Below* paintings represent various depths; the longest dimension of each canvas represents a three kilometre span of ocean floor. Like side-scan sonar, which provides a downward-looking "view" of the ocean, the paintings have no top or bottom and consist of seemingly topographical tonal "vistas" flanking a featureless central band. In the printouts this band indicates the sound shadow below the ship and is therefore white. In her paintings Feindel reverses it to black. Otherwise she approximates the code of the printouts, which symbolize tonally the hardness of the surfaces reflecting the sonar signal along a scale of white through black, with black being the hardest.

To make the floor paintings, Feindel wetted the stretched canvas and applied India ink using sponges, brushes and sprays. She also employed dry media together with erasure and wire-brushing. Over-sprayed grey washes suggest granular areas of sediment. Some areas have highlights applied in white. Ever open to accident in her use of materials, Feindel has allowed iron oxide stains leached from the ink to remain. The paintings are gridded in coloured pencil, emulating the appearance of the side-scan sonar printouts in which the grid proportions denote distance and scan width.

Several of the habitats presented in the paintings are subject to destructive fishing techniques, oil and gas exploration, and munitions dumping. For example, in "*It will smell like the breath of a new-born baby.*" 3 a maze of cross-hatched black lines reproduces scallop rake marks scarring the sea bed on George's Bank, near Nova Scotia. Sediment and organisms have been scraped off, exposing the underlying substrate which the sonar records as black. In contrast to this evidence of human intervention, in "*It will smell like the breath of a new-born baby.*" 6, ancient iceberg scours off British Columbia show as whitish trails, their tonality suggesting that they have been filled with sponge reefs that are softer and less sound reflective than the original post-glacial deposits.

Unlike the side-scan printout with its crudely toned areas and numerical notations, or a scientific map illustrating fish migration, Feindel's floor canvases and *Perforation Map* drawings disclose key qualities of nature, such as beauty and fragility, that are subjectively intuited rather than objectively verifiable. Feindel takes scientific findings and processes

them subjectively, producing hand-made works of art whose ambiguity and incompleteness with respect to their declared subject matter render them more receptive to the viewer's interpretive impulses.² Of course, the artist's creative reshaping of technological schema also transposes them into metaphorical realms that are of particular interest to her.

A maternal encounter with biomedical imaging technologies underlies Feindel's fascination with ultra-sound and MRI (magnetic resonance imaging). For example, her painting and drawing series *Intensive Care* (1983-1984) centres on a downward-looking view of a naked child's figure reclining, as though on the operating table or in the bed of a scanner. The vantage point is the same as that of the *See Below* floor canvases; the subject of *Intensive Care* is the artist's child, who was born with a heart defect. Yet, unlike the clinical gaze, Feindel's is worried, wondering and empathetic. She insists on "identifying human bodily processes with ocean organisms, and my (our) body with the sea."³

Side-scan sonar and biomedical imaging technologies reflect the widely held belief that the truth lies beneath the surface and needs to be seen to be fully understood. Ultra-sound, a technique derived from sonar, provides a window into the pregnant body. The fetal sonogram often serves as a social document, the first "portrait" of the unborn baby. The ocean, with its deeply submerged and visually inaccessible ecosystems, is somewhat comparable to a pregnant body. Feindel's sonar-derived art depicting the ocean's scarred and fragile "interior" also serves as a social document, within the genre of landscape painting, and in the service of environmental conservation.

Ingrid Jenkner

NOTES

- 1** The title quotes a comment by a marine biologist concerning the sweet scent of mud sampled from the virgin ocean floor.
- 2** The Canadian art critic Jeanne Randolph has written about this phenomenon as "the amenable object" versus the technological ethos in her anthology *Psychoanalysis and Synchronized Swimming* (Toronto: YYZ Books, 1991).
- 3** Susan Feindel, artist's bookwork, *Speculations and Intersections: Canada's Eastern Continental Shelf*, 1999-2000, p. 180.



"It will smell like the breath of a newborn baby." 5 (Anonymous, aboard C.C.G.S. Hudson, 2001) 2009 (detail)



"It will smell like the breath of a newborn baby." 6 (Anonymous, aboard C.C.G.S. Hudson, 2001) 2009 (detail)



"It will smell like the breath of a newborn baby." 2 (Anonymous, aboard C.C.G.S. Hudson, 2001) 2002 (detail)

APPENDIX

Side-scan Sonar

Sea water is many times denser than air. This makes it an excellent conductor of sound but a poor conductor of light. For this reason submersible video cameras lowered to within five metres of the bottom, with powerful Quartz-halogen lights, offer a severely restricted range of visibility, less than ten metres.

To survey the ocean bottom (both to update nautical charts and to conduct scientific research), oceanographic/hydrographic vessels use side-scan sonar, a remote-sensing device. The sonar transducers are mounted on a bullet-shaped vehicle known as the “fish” which is towed under water behind the ship as it travels at a constant speed. The fish has fins and other devices to keep it at a constant altitude, which is crucial to producing consistent sonar results. Several sonar transducers are attached to the side of the fish and emit pulses of sound aimed in overlapping fashion at various angles, at the ocean bottom. To avoid interference none of the sound is aimed directly below the fish, hence the white band that appears at the centre the paper printouts. Typically a ship surveying the bottom will retrace its route to fill such gaps.

The sonar device contains piezoelectric elements and functions not unlike a combination microphone and speaker does in air. The piezoelectric crystal receives a strong electrical energy pulse over the tow cable, which causes the device to emit a pulse of sound into the water that radiates to the bottom at a speed of about 1500 metres per second. The bottom reflects the sound back with an intensity that depends on its hardness and shape, and this echo is registered by the sonar device. The deeper the fish the less distance the sound has to travel, thus more pulses can be emitted and echoed back. The pulses are audible as chirps.

The sound energy is converted into an electrical signal and transmitted to computers on board the ship, which convert the numerical data into gridded tonal images scrolling out of a printer. Printed in the margins are figures denoting depth and frequencies. Bisecting the image horizontally is a white band, indicating the “sound shadow” directly beneath the fish. The tonal image indicates the hardness of surfaces that reflected the sound, with black indicating the hardest.

We are accustomed to viewing satellite images of Earth beamed from outer space, and also to aerial photographs of land masses. The images resulting from side-scans superficially resemble the topographical features of such photographs, but the resemblance is misleading. The acoustic information which is transposed to images in sonar side-scan does not produce a continuous picture of sea bed topography; rather, it indicates the softness and hardness of masses situated at various depths, scanned at intervals. The depths and distances are not readable from the image itself, but can be extrapolated from numerical data appearing in the margins of the printout.

Until it was possible to deploy remotely controlled video and still cameras in deep water, side-scan sonar was often subject to erroneous interpretation. This was true even when hydraulic machinery that could sample the ocean bottom was deployed in conjunction with sonar. It is now possible to obtain video footage of the precise locale from which samples are taken, by means of a Videograb machine, and thereby to “ground truth” the side-scan image interpretations.

Notes from a conversation with George Steeves, Bedford Institute of Oceanography Systems Engineer, retired.



*"It will smell like the breath of a newborn baby." 3 (Anonymous, aboard
C.C.G.S. Hudson, 2001) 2003*



"It will smell like the breath of a newborn baby." 5 (Anonymous, aboard C.C.G.S. Hudson, 2001) 2009



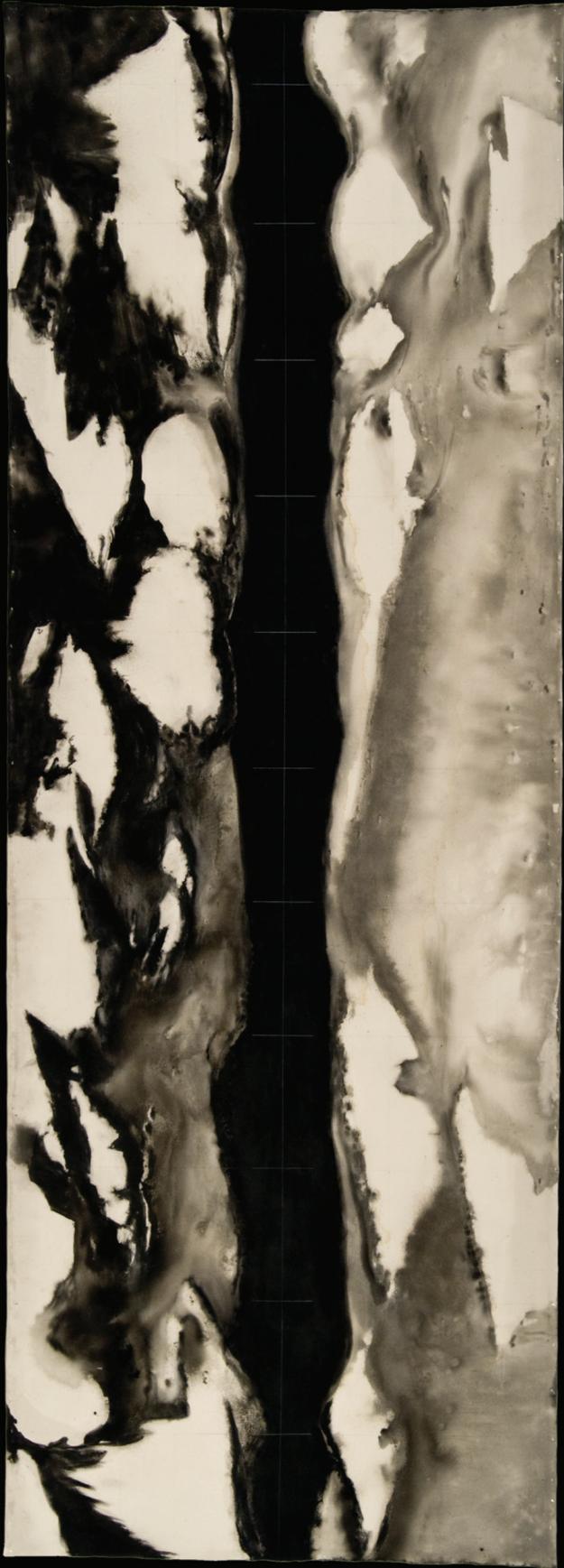
*"It will smell like the breath of a newborn baby." 2 (Anonymous, aboard
C.C.G.S. Hudson, 2001) 2002*



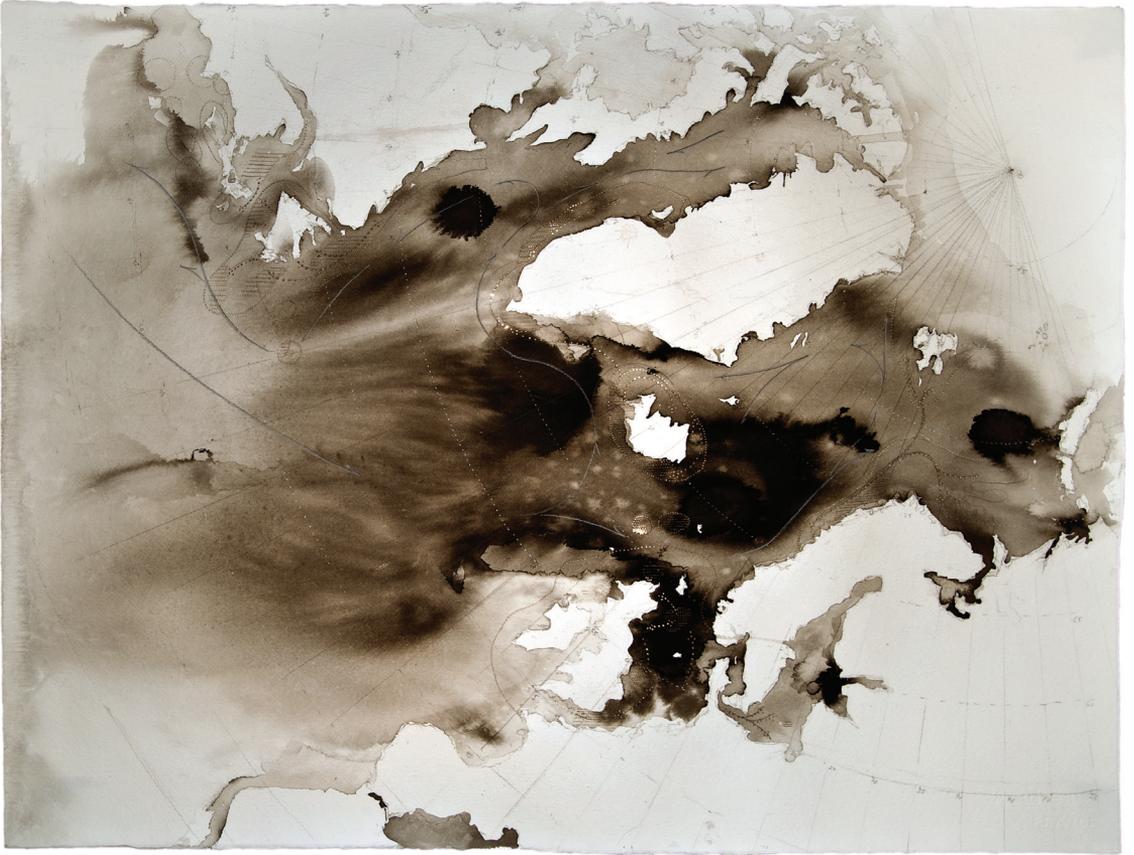
*"It will smell like the breath of a newborn baby." 6 (Anonymous, aboard
C.C.G.S. Hudson, 2001) 2009*



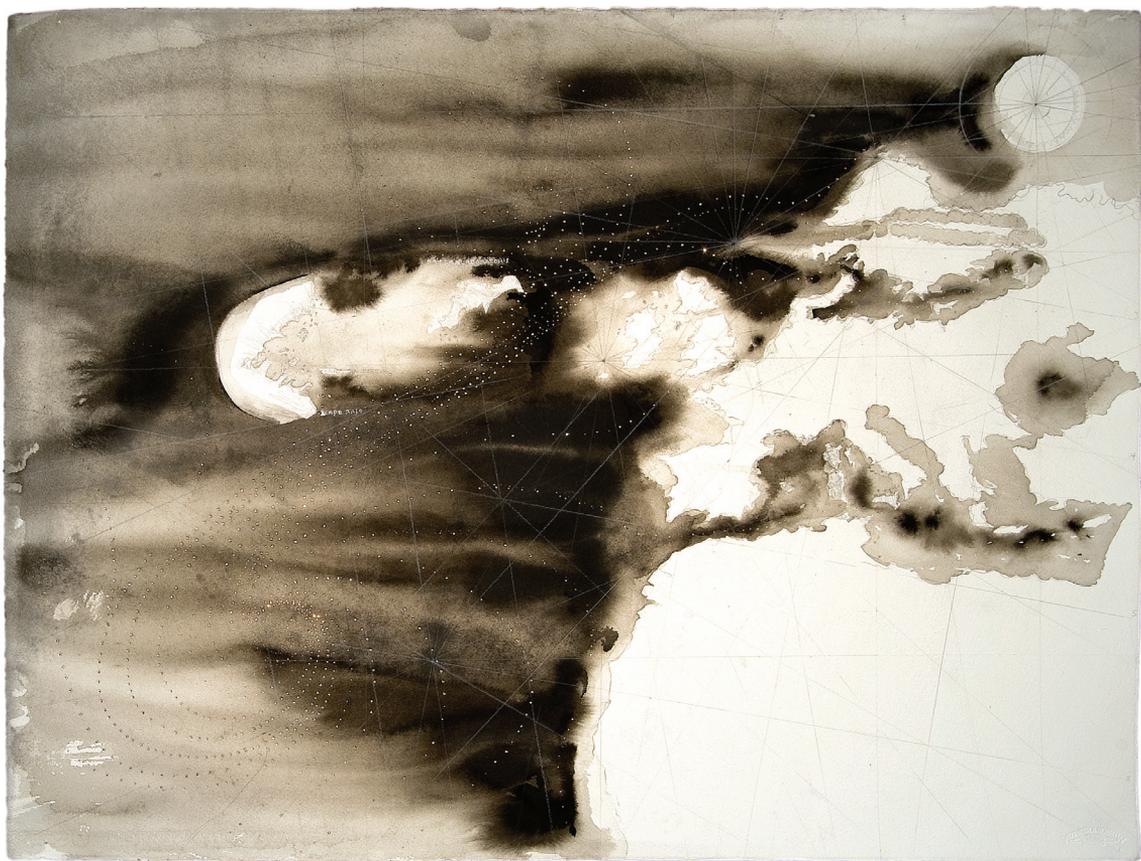
*"It will smell like the breath of a newborn baby." 1 (Anonymous, aboard
C.C.G.S. Hudson, 2001) 2001*



*"It will smell like the breath of a newborn baby." 7 (Anonymous, aboard
C.C.G.S. Hudson, 2001) 2009*



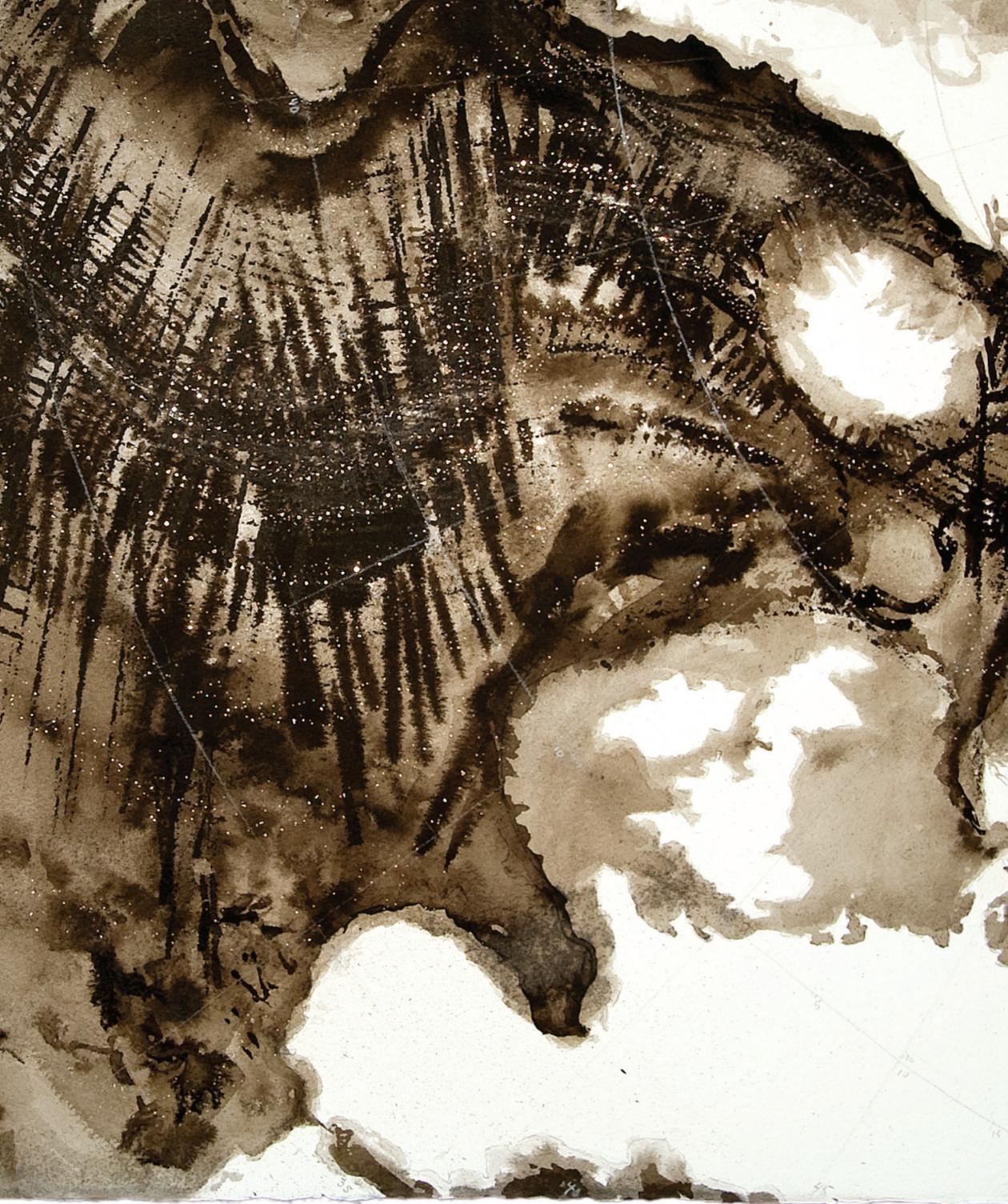
Perforation Map 1: Cod Migrations, North Atlantic 2007



Perforation Map 3: Eel Migrations, Sargasso Sea (Portugese Map, 1632) 2009



Perforation Map 2: Magnetic Reversals, Mid-Atlantic Ridge 2008



Perforation Map 2: Magnetic Reversals, Mid-Atlantic Ridge 2008 (detail)

Artist's Statement

As a young person completing my Bachelor of Fine Arts Degree program I explored relationships between mathematics, physics, visual art and music. I crafted a thesis that was heavily edited by my art history professor. It was entitled, "On The Relationship Between Art and Music". The contents of its pre-edited drafts continue to be a driving force in my life and work.

The passage of time yields new perspectives. Since the 1980s, the art, music and science components in my work have been deeply influenced by domestic life and spiritual wanderings. I readily experience both angst and empathy. Consequently, my desire to share joyful and poetic experiences is intermingled with expressions of despair within my work about ecology, the oceans, cold-water corals, Canadian and global fisheries, and awareness of the human dependency on a healthy ocean.

At MSVU Art Gallery, *See Below* and a previous installation, *Call*, (Susan Feindel: *Figura*, Ottawa Art Gallery (OAG), 1998), are painting projects with political agendas that I've accompanied with sound. *Call* followed *Offerings*, (OAG, 1992), a series of young military figures in fresco buono with sculpted clay flutes submerged in water, created in response to the Gulf War. In *Call*, two frescoed figures on steel lathing, a Mohawk Warrior and a woman soldier in toxic clean-up garb, face one another before a frescoed wall depicting an unidentified landscape. The sweetly seductive commands of a Nova Scotia square dance caller fill the room with music. In *See Below*, sub-seascape habitats represented by floor paintings inspired by side-scan sonar await an exploitative fate akin to that of human combatants. *See Below* is accompanied by munching, scratchy ocean sediment sounds arranged in a polyphonic composition.

Maps make beautiful pictures and enhance knowledge, but they precede intervention. Sound, in my work, emphasizes the vulnerability of human and non-human inhabitants of land and sea. In *See Below*, *Sediment Chorus*, is an approximation of the "voices" of the vulnerable ocean bottom, the sediment habitat itself.

It is fascinating to imagine the experience of submersion in a world of water where aquatic life survives, as no different from living in the earth's atmosphere with its unfelt pressure on our bodies. Many people reported similar impressions after visiting the darkened gallery installation of *See Below*.

I felt a thrill of discovery when researching material for the *Perforation Map* drawings in hand-illustrated books in the collection of Havforskninginstituttet, The Marine Institute of Norway. The blending of ancient map information and forgotten knowledge of the oceans with contemporary maps and data, is a theme of the *Perforation Map* drawings. Their starry, other-worldly design is apt to spark the imaginations of viewers.

When painting my floor canvases, I borrowed images from side-scan sonar, a technology that records acoustic pulses and transposes this energy into readable images with a fairly high resolution. I unexpectedly discovered a new conceptual link between sound and visual art. To paint my sonar floor canvases it is necessary for me to think about sound and disregard traditional chiaroscuro (tonal) techniques for depicting and perceiving landscape. In my canvases white does not represent light but rather the absence of acoustic data. Greys represent soft material such as sediment and living organisms. Darker tones are not related to absence of light, as in the visual tradition, but to hard substrate. By interpreting the images according to this formula, rocky outcrops, ancient iceberg scours, grainy sand and tracks of fishing gear can be recognized. I was fortunate many times aboard ship to view via submersible video and high resolution camera, the benthic (ocean bottom) area that was to be recorded by sonar. This gave me a greater

sense of “being there”, a warm feeling of familiarity which is not particularly appropriate when one considers that the scope of each view is but a hair’s breadth in comparison to the vastness of the ocean.

Many technologies provide simulations of our world through non-human sensing. To create *Sediment Chorus* I used a hand-made contact microphone with piezo crystal immersed in water and sediment, to collect sounds of ocean sediment that were both real and simulated. In my new work I am using scanned data and hydrophone data from sediments to develop journeys in sound that bring us closer to the salt-water depths. Today, above sea level, I listen to the landscape, as I paint. How is the landscape affected by sound? Can I form a coherent language in paint that describes the view according to my aural perceptions?

The challenges of my work above the Arctic Circle in Canada and Norway, the weeks at sea, and communications with scientists and fishermen are highlights in my life. Art Galleries and funding institutions also contribute to the creative development of each art project, enabling me to share my experiences. I greatly appreciate this cultural network and am encouraged by the responses of a viewing public that is intellectually and emotionally moved by *See Below*.

Susan Feindel

Acknowledgments

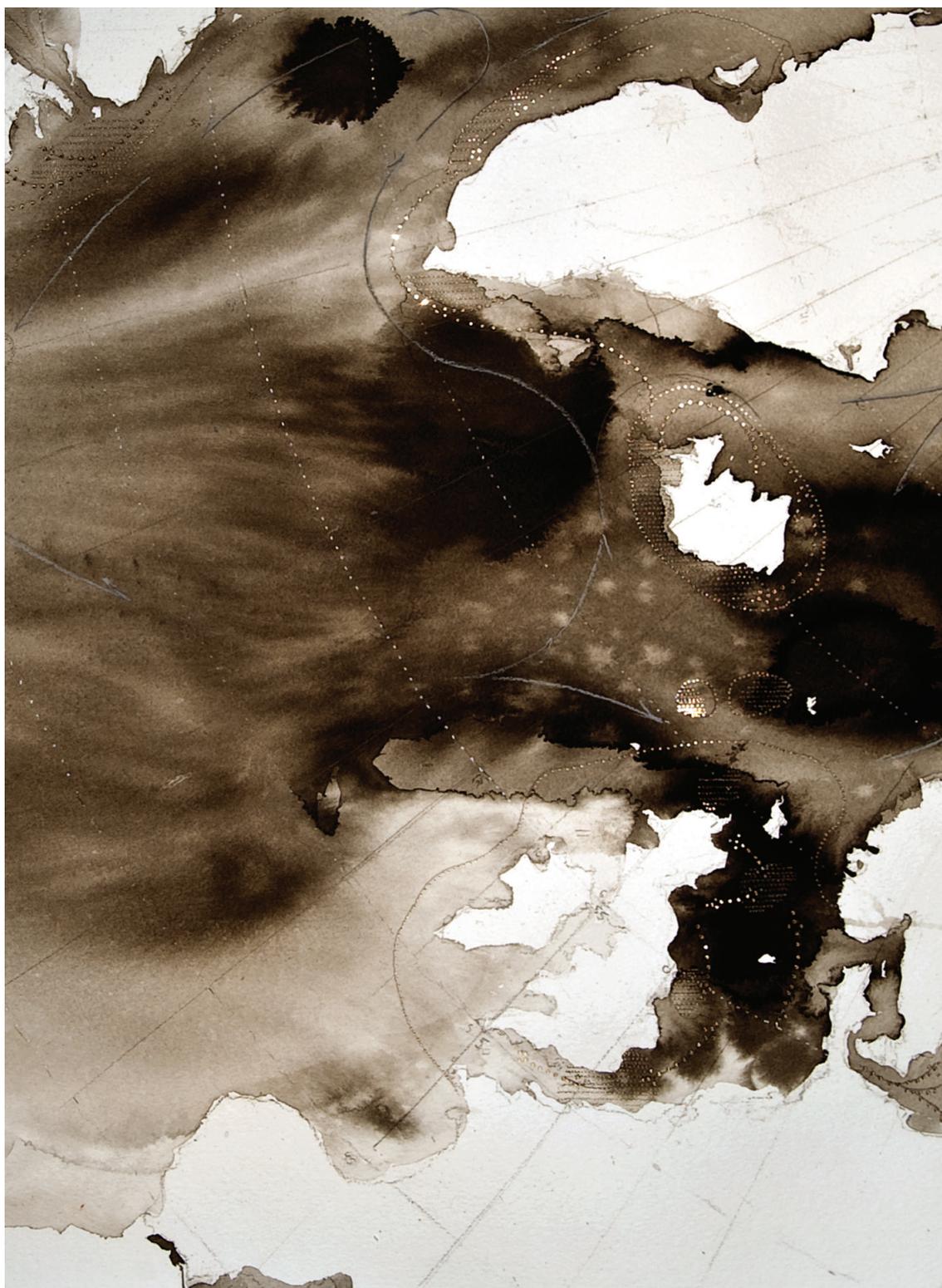
My heartfelt appreciation to Ingrid Jenkner and MSVU Gallery staff: Katie, Traci and Stefan who managed the intricacies of installation, catalogue, public programming, virtual gallery and YouTube presence for *See Below*. Thank you.

A special thanks to wordsmith/curators Ingrid Jenkner, Petra Halkes, and Susan Gibson Garvey, whose writing forwards the aesthetic and intellectual impact of artists’ work; to Elissa Barnard and Pat Durr, who among other writers, increase public awareness of art projects; to husband, writer Russell Barton, and my special friends and children whose inspiring lives have influenced *See Below*.

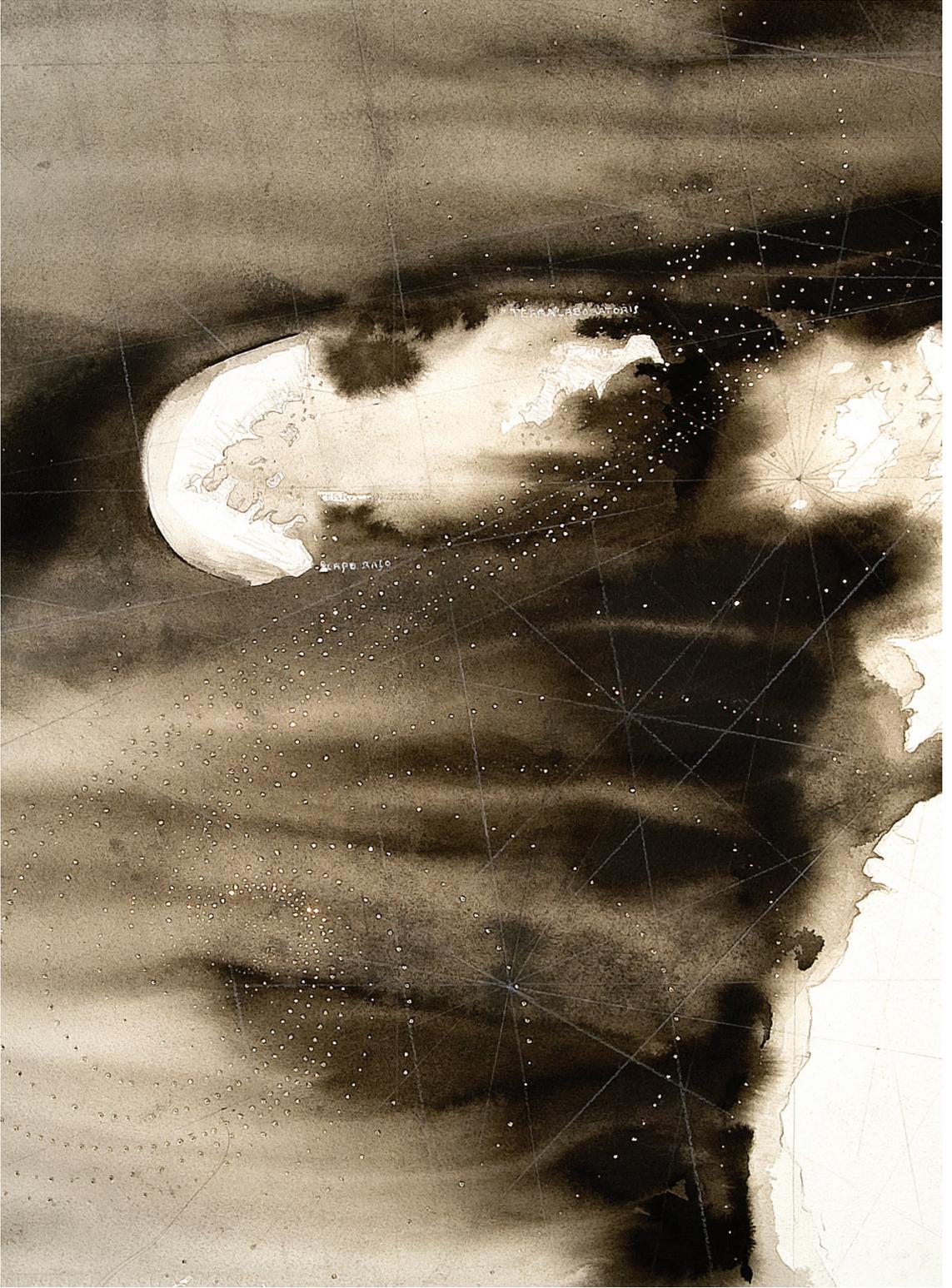
Each of the following institutions, associated research vessels, oceanographers, professors, captains, staff and technicians, have been a valuable resource and benefit to me: The Bedford Institute of Oceanography (C.C.G.S. Hudson), The Marine Institute of Norway (G O Sars), University of Victoria’s Ocean Network Program (C.C.G.S. John P. Tully), Dalhousie University, The Ottawa School of Art, Centre for Art Tapes, Halifax Ecology Action Centre, The National Gallery of Canada’s Fellowship Program, and USF (United Sardine Factory) Art Residency Program, Bergen, Norway. Thank you.

Many thanks to oceanographers: Don Gordon, Gordon Fader, Paal and Lene Buhl Mortensen, Verena Tunnicliffe, Brian Bornhold, Kim Juniper and Kim W. Conway, who with their colleagues, share knowledge of ocean habitats; to Marsha Coffey and Jean Pierre Gauthier for generous input in the making of *Sediment Chorus*; to Ineke Graham, Studio 21, Halifax, and to Pierre Luc St-Laurent, Galerie St-Laurent+Hill, Ottawa, for your support over decades.

Lastly, I am grateful to Derek Jones and Sanford Atwood, Cape Sable, Nova Scotia and to the community and fishermen of Port Medway, for opening my eyes to the deep.



Perforation Map 1: Cod Migrations, North Atlantic 2007 (detail)



Perforation Map 3: Eel Migrations, Sargasso Sea (Portugese Map, 1632) 2007 (detail)

Works in the Exhibition

CANVASES

All canvases rest on the darkened floor with their long sides parallel. In the darkened room each canvas is illuminated by a single lamp suspended above it at a distance of approximately 50 cm. The titles quote an oceanographer's comment concerning the smell of mud as it was brought up from the depths to the deck of the research vessel, the Hudson.

"It will smell like the breath of a newborn baby." 1 (Anonymous, aboard C.C.G.S. Hudson, 2001) 2001

India ink, acrylic; graphite, coloured and charcoal pencils on unstretched canvas
180 × 500 cm
(Slope of Sable Gully, north-east of Sable Island, a Canadian Marine Protected Area)

"It will smell like the breath of a newborn baby." 2 (Anonymous, aboard C.C.G.S. Hudson, 2001) 2002

India ink, acrylic; graphite, coloured and charcoal pencils on unstretched canvas
180 × 500 cm
(Stone Fence, Eastern Continental Shelf, home of Canada's first known cold-water coral reef, *lophelia petusa*)

"It will smell like the breath of a newborn baby." 3 (Anonymous, aboard C.C.G.S. Hudson, 2001) 2003

India ink, acrylic; graphite, coloured and charcoal pencil on unstretched canvas
180 × 500 cm
(Scallop rake marks on George's Bank, Eastern Continental Shelf)

"It will smell like the breath of a newborn baby." 5 (Anonymous, aboard C.C.G.S. Hudson, 2001) 2009

India ink, acrylic; graphite and charcoal pencils on unstretched canvas
182.88 × 525 cm
(The Patch, near a munitions dump in Emerald Basin, Eastern Continental Shelf)

"It will smell like the breath of a newborn baby." 6 (Anonymous, aboard C.C.G.S. Hudson, 2001) 2009

India ink, acrylic; graphite, coloured and charcoal pencils on unstretched canvas
181.61 × 518.16 cm
(Sponge reef between Georgia Strait and Queen Charlotte Strait, British Columbia)

"It will smell like the breath of a newborn baby." 7 (Anonymous, aboard C.C.G.S. Hudson, 2001) 2009

India ink; graphite, coloured and charcoal pencils on unstretched canvas
182.88 × 525.78 cm
(Cold-water coral reefs on Norway's continental shelf, near Lofoten)

WORKS ON PAPER

Works on paper are mounted on Plexiglas-covered stands and illuminated from beneath to allow light to shine through the perforations.

Perforation Map 1:
Cod Migrations, North Atlantic 2007
56.5 × 76 cm

India ink with graphite and coloured pencils and needle prick perforations on rag paper

Perforation Map 2:
Magnetic Reversals, Mid-Atlantic Ridge
2008
56.5 × 76 cm

India ink with graphite and coloured pencils and needle prick perforations on rag paper

Perforation Map 3:
Eel Migrations, Sargasso Sea (Portuguese Map, 1632) 2009
56.5 × 76 cm

India ink with graphite and coloured pencils and needle prick perforations on rag paper



"It will smell like the breath of a newborn baby." 1 (Anonymous, aboard C.C.G.S. Hudson, 2001) 2001 (detail)

AUDIO

Sediment Chorus, Norway 2008

Audio CD; 2:23 minutes

Polyphonic composition of sounds of Norwegian marine and above sea level sediment, studio recorded in Norway. (The artist thanks drummer/composer Marsha Coffey, musician/artist Jean-Pierre Gauthier and oceanographers aboard the G.O. Sars, Institute of Marine Research, Norway.)

To listen to the recording, follow this link:

<http://www.youtube.com/watch?v=7Jt6LTibuCE&feature=related>

Most effective when played at low volume.

About the Artist

Born in Nova Scotia and now living in Dartmouth, Susan Feindel graduated from Mount Allison University with a BFA in 1966, with related studies in music. Her practice encompasses drawing, painting, bookworks, video, murals in fresco and mosaic, and mixed-media installations with sound. Her career as an artist and educator spans more than 40 years.

In 1984-86 Feindel's *Intensive Care Series* exhibition was toured by the Art Gallery of Nova Scotia, and in 1998 *Figura*, her solo exhibition curated by Petra Halkes for the Ottawa Art Gallery, travelled to MSVU Art Gallery. Her most recent major solo exhibition, *Scan*, curated by Susan Gibson Garvey, was held at Dalhousie Gallery, Halifax, in 2005. Her work may be viewed on-line in the Virtual Museum web exhibition *Science in Art* (www.museevirtuel.ca/Exhibitions/Science/English/feindel.html) organized by the Galerie de l'Université du Québec à Montréal. While exhibiting her paintings regularly at Studio 21, Halifax, and Gallery St. Laurent+Hill, Ottawa, she has also taken part in group exhibitions throughout Canada and in the Netherlands, and has completed commissioned artworks in Kanata, Ottawa and the IWK Grace Hospital, Halifax.

In 1999 Feindel received the Claudia De Hueck Fellowship in Art and Science from the National Gallery of Canada. In 1999 and 2001 she travelled as guest artist on research voyages aboard C.C.G.S. (Canadian Coast Guard Ship) Hudson, operated by the Bedford Institute of Oceanography, Dartmouth Nova Scotia; and in 2006 aboard C.C.G.S. John P.Tully, operated by the University of Victoria. In 2007 she sailed aboard GO Sars, an oceanographic vessel operated by the National Marine Institute of Norway, and in the same year took part in an artists' residency in Bergen, Norway.

See *Below* made the short-list of the annual Lieutenant-Governor of Nova Scotia Masterwork Arts Award in 2009.

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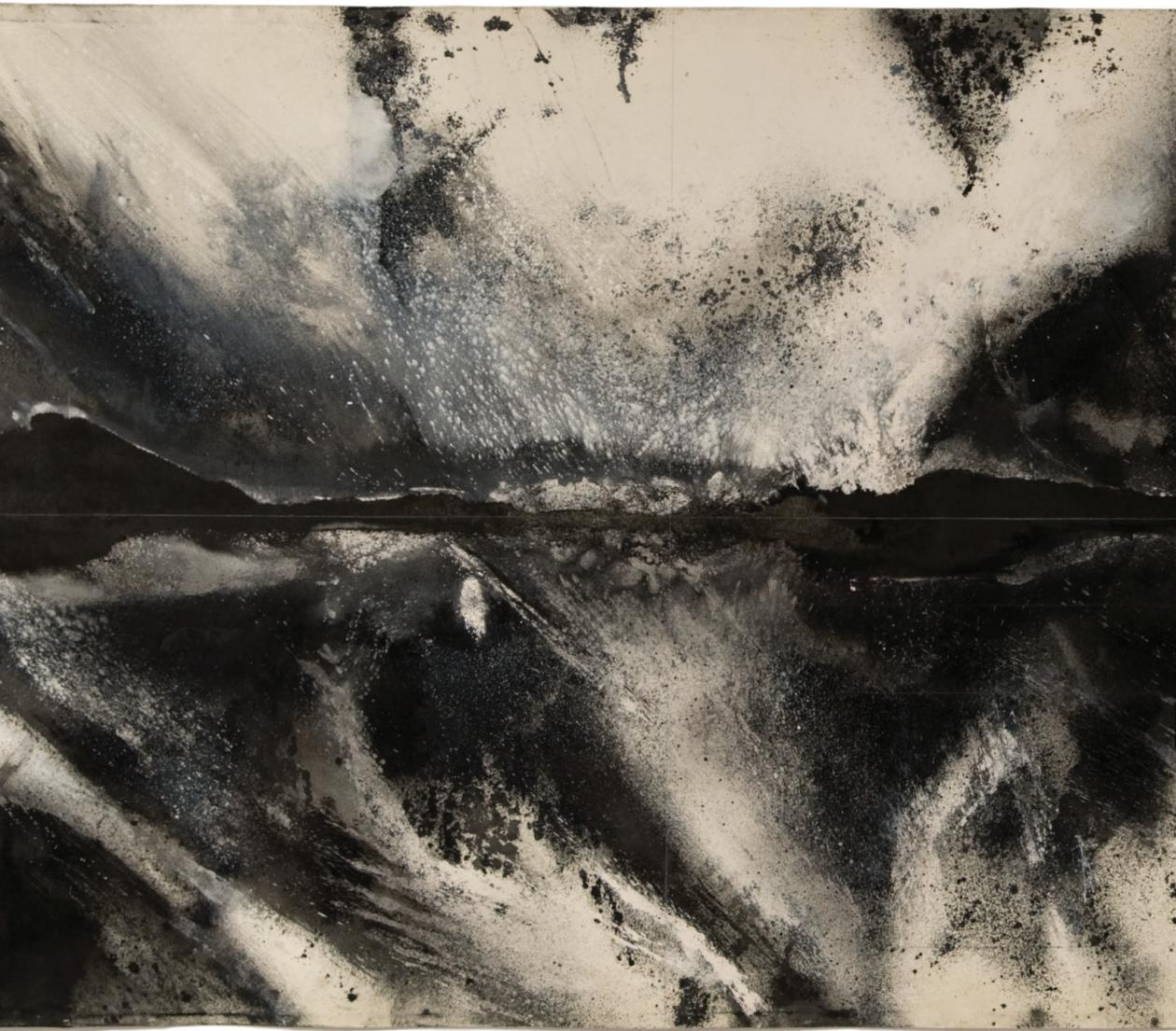
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