

# HOTEL CONFIDENTIAL

CONTEMPORARY  
ART CHECKS IN

**APRIL 17-19, 2026**

Annex Building, The Royal Hotel  
6 Ross St. Picton, Prince Edward County  
Ontario

**OPENING RECEPTION:**  
Friday, April 17, 7:30-9pm

**EXHIBITION HOURS:**  
April 18-19, 11am-5pm

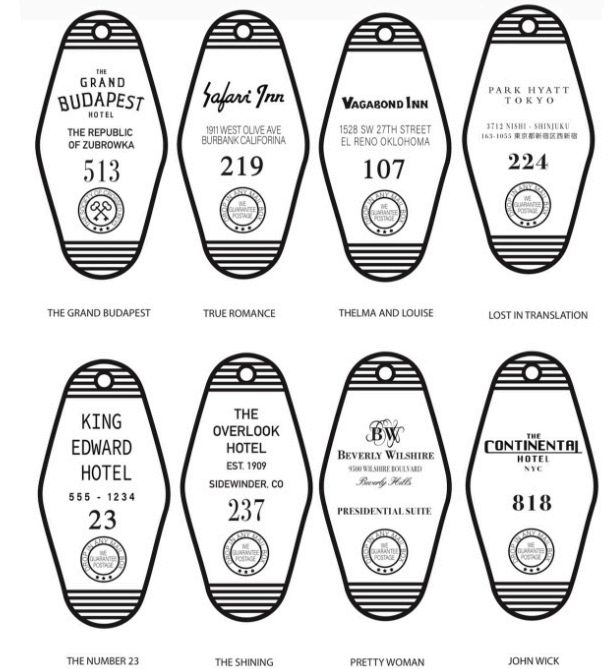
The Barlow Room installation  
additional hours April 4-26th

Saturdays and Sundays from 11am-5pm.

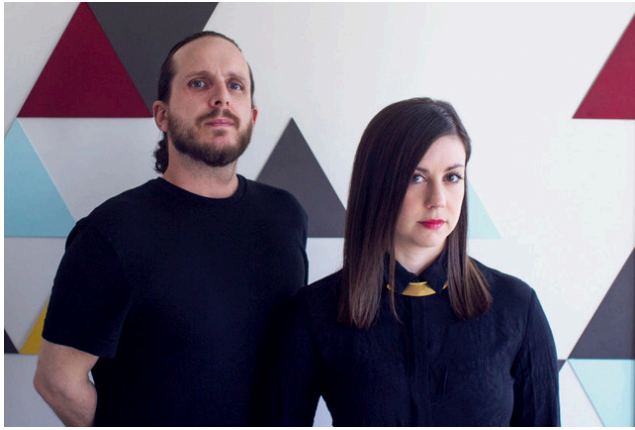


Hotel Confidential concept image of Key Codes: Room 101  
 Artists: Shelter Bay (Sarah Cooper & Rob Southcott) & Margaret Pryde  
 The Annex of the Royal Hotel photography by doublespace photography

**Room 101:**  
**Key Codes**  
**Sarah Cooper & Rob Southcott (Shelter Bay)**  
**& Margaret Pryde**



Key Codes reimagines vintage hotel keys as sculptural portals, shifting forms from functional artifacts to vessels of nostalgic narration. Where access is no longer to a room, but to moments suspended in cinematic time.



Rob Southcott and Sarah Cooper

## Room 101:

### **Sarah Cooper & Rob Southcott (Shelter Bay) & Margaret Pryde**

#### **Shelter Bay: Sarah Cooper & Rob Southcott**

Shelter Bay is a Canadian design studio, co-founded in 2015 by Rob Southcott and Sarah Cooper. Drawing inspiration from our experience in product design, art, interiors, and fashion, we strive to create quality goods for a well-designed life. Rob Southcott and Sarah Cooper reside in Prince Edward County

#### **Margaret Pryde:**

Margaret Pryde is a Prince Edward County based furniture maker and sculptural artist. She is a graduate of SOCAD Furniture Design + Fabrication program and Conestoga's Industrial Woodworker program. Margaret was bitten by the building bug early on and has been working and creating in the industry since she was 17 years old. Margaret's work has been published in Now, Azure, and Design Lines Magazine and been featured Toronto Design shows Come up to my room, Capacity and IDS Studio North. She is a recipient of a Herman Miller Juror's Award and two Design Lines Love Tags.



Margaret Pryde

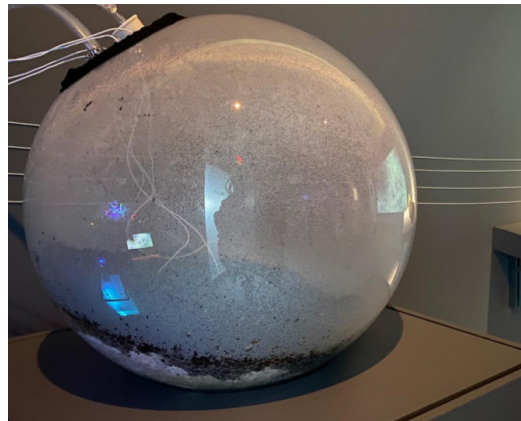
**Room 102:**  
**Multispecies Rest**  
**Clara Polanco Talavera,**  
**Bay Woodyard**  
**and Nanotopia**  
**(Tosca Terán and Andrei Gravelle)**

A room imagined as an ecosystem where forest futures take root through the entanglement of human, more-than-human, and technological worlds.

Part shelter, part speculative habitat, the space invites a practice of multispecies rest and care. It proposes a different orientation to living: reciprocity instead of extraction, kinship instead of separation, and a future where the forest is not a resource but a collaborator.



Past work by Clara Polanco Talavera



Past work by Nanotopia, Forest UnderSound, 6-channel experience



Past work by Bay Woodyard



Bay Woodyard

**Room 102:**  
**Multispecies Rest**  
**Clara Polanco Talavera,**  
**Bay Woodyard**  
**and Nanotopia**  
**(Tosca Terán and Andrei Gravelle)**

**Bay Woodyard:**

Bay Woodyard is an artist who works with traditional craft techniques to create contemporary art inspired by the natural world. She uses local wool as her medium and natural dyes to create her colour palette. Through the meditative act of hand spinning, knitting and crochet, these bits of fluff become emotive organic forms. Her current work explores themes of rewilding and the process of decay and regrowth as nature transforms human attempts at domination into the wild again.

She lives and works on her honey and herb farm in Prince Edward County

## Room 102:

### Multispecies Rest

**Clara Polanco Talavera,**

**Bay Woodyard**

**and Nanotopia**

**(Tosca Terán and Andrei Gravelle)**

#### Clara Polanco Talavera:

Clara Polanco is an interdisciplinary artist from Spain and Mexico whose practice is led by materials and research. Instead of starting with a fixed object or outcome, her work unfolds through sustained inquiry so the final piece appears as a consequence of process rather than its goal.

She grows native Mexican cottons to study fiber, agricultural practices, and transformation, learning to harvest and hand-spin as a way of meeting the material at its own rhythm. Polanco also works with light as a responsive medium and through installation she creates spaces where materials lead and humans follow—environments shaped by care, attention, and ecological intimacy—inviting viewers to reconsider the systems that shape the material world.



Clara Polanco Talavera



Past work by Nanotopia, The Mycorrhizal Rhythm Machine, NAISA North residency and 4-month installation 2022



Past work by Nanotopia, TSymbiont MyceliOhms, 2023 7-month installation in The Lab at the Art Gallery of Greater Victoria, BC

## Room 102: Multispecies Rest Clara Polanco Talavera, Bay Woodyard and **Nanotopia** (Tosca Terán and Andrei Gravelle)

### Nanotopia:

Nanotopia is the experimental electronic collaboration of Andrei Gravelle (They/Them) and Tosca Terán (She/Her) based in Toronto. They create installation performances which behaves as a living environment rather than a fixed composition. Their sets unfold through evolving textures, spatial movement, and feedback systems, inviting deep listening and expanded perceptions of time.

Central to their practice is collaboration with more-than-human intelligences. These bio-responsive systems extend into VR and installation contexts, creating shared sonic ecosystems co-authored by human and biological processes. Terán has travelled internationally, recording biodata from fungi, lichens, seaweeds, and mosses, translating their bio-electrical activity into control voltages that shape synthesis, visuals, and spatial sound in real time.

Nanotopia's work has been presented internationally, including at Ars Electronica, Venice Film Festival Immersive, and AMAZE.

## Room 103:

### **Dainessa Nugent-Palache, this room curated by Joséphine Denis (and presented by Black Artists' Networks in Dialogue - BAND Gallery)**

Drawing on the hotel room's role as a temporary site of passage, Dainessa Nugent-Palache's photographic installation considers the space as a container for fleeting encounters, layered narratives, and the unseen stories that move through the architecture of travel.

The work of Nugent-Palache is curated by Joséphine Denis (Co-Director of BAND Gallery). For the duration of the three day festival, artist and curator will collaborate to transform Room 103 into an immersive environment activated by sound and readings.



Past work by Dainessa Nugent-Palache, Orbs and Vessel, 2021, photograph on Canson Baryta, Dibond mount, Courtesy the Artist



Past work by Dainessa Nugent-Palache, Enduring Ephemeral I, 2023, photograph on Canson Baryta, Courtesy the Artist



Past work by Dainesha Nugent-Palache, self portrait, Courtesy the Artist.

**Room 103:**  
**Dainesha Nugent-Palache,**  
**this room curated by Joséphine**  
**Denis (and presented by Black**  
**Artists' Networks in Dialogue -**  
**BAND Gallery)**

Primarily through photography though sometimes employing video and sculptural elements, Dainesha Nugent-Palache explores the dichotomies and paradoxes inherent in representations of Afro-Caribbean femininities. Dainesha's artwork flirts with anthropological and archaeological realms, often produced as a result of her familial digging.

Her practice is concerned with visualizations of Black diaspora across pasts, presents, and speculative futures, producing portraits, still life-based works and sculptures. With an exuberant approach colour and display, Dainesha's work negotiates forms of glamour, excess, and other photographic strategies inherent to the visual cultures of capitalism.



Dainesha Nugent-Palache



Joséphine Denis, photo credit Jon Blak

**Room 103:**  
**Dainesha Nugent-Palache,**  
**this room curated by Joséphine Denis**  
**(and presented by Black**  
**Artists' Networks in Dialogue - BAND Gallery)**

Dainesha Nugent-Palache's work has been exhibited in Canada through venues such as Patel Brown, the National Gallery of Canada, The Portrait Gallery of Canada, Prefix Institute of Contemporary Art, Gallery TPW, the Art Gallery of Ontario and internationally in New York, Finland, and Vienna. Her work has been collected by The Wedge Collection, Toronto Dominion Bank Art Collection, EQ Bank Art collection, as well as several private collections. Nugent-Palache was a 2021 recipient of the Scotia Bank New Generation Photography Award. She currently lives and works in Toronto, ON., and is a founding member of Toronto artist collective and gallery "the plumb". She is a current MFA candidate at Bard College Milton Avery Graduate School of the Arts.

Joséphine Denis (curator of Room 103): Haitian curator and writer based in Tkaronto, Joséphine Denis is Co-Director and Director of Curatorial Initiatives at Black Artists' Networks in Dialogue (BAND) Gallery, where she develops programs and exhibitions rooted in experimentation, collective research, and exchange. Her work engages with diasporic practices by attending to material culture, ritual, and sound, tracing how historical narratives and other forms of memory circulate, persist, and transform across geographies and generations. She previously contributed to curatorial and public programs at The Power Plant Contemporary Art Gallery (Tkaronto) and SBC Gallery of Contemporary Art (Tiohtià:ke/Montreal). Selected exhibitions include Other Territories (Canadian Cultural Centre, Paris), Amartey Golding: In the Comfort of Embers, and Sandra Brewster: By Way of Communion (The Power Plant). She has written and edited for various contemporary art publications. Raised in Port-au-Prince and later in New York, she grounds her work in the guidance of her kin.

## Room 104: Christopher House

An evolving three day performance which is a collaboration between contemporary dancer Christopher House and the hotel room itself. House will reimagine and repurpose the hotel room exploring the conceptual implications of the archetype of a “hotel room”; its sense of privacy, fantasy, wayward play, and layered history. The performance indicates traces of past and future guests while firmly rooted in the now, the presence of the dancer in the room.



Past work by Christopher House



Christopher House

## **Room 104:** **Christopher House**

Born and raised in St. John's, NL, Christopher House is a choreographer, performer, director, educator, curator and writer.

He was resident choreographer and a leading dancer with Toronto Dance Theatre from 1979-2020– the last twenty-six years as Artistic Director– creating over sixty works for TDT and collaborating with companies and artists such as The National Ballet of Canada, Les Grands Ballets Canadiens, Artistic Fraud, Ballet BC, The Hidden Cameras, Jordan Tannahill, and Deborah Hay. His solo *New Tricks* toured across Canada in 2023-2025.

He has received many honours including the Muriel Sherrin Award for International Achievement in Dance in 2009, an honorary doctorate from Memorial University in 2010 and the Silver Ticket Award for Lifetime Achievement in the Arts in 2012. In 2019, CBC Arts named him as one of sixty-nine Canadian artists who have shaped our country's rich LGBTQ history. He is a Member of the Order of Canada

Christopher now lives in The County.

## Hallways & Stairwells (Interstitial Spaces): LeuWebb Projects (Christine Leu and Alan Webb)

In “Glimpses, Traces and Near Misses” LeuWebb Projects engages with the corridor as a space of transience within the hotel, exploring the work of care that facilitates the guest experience. The artist duo’s photo-based collage installation occupies the annex’s passageway and windows, opening a dialogue with the parallel worlds of those that support the hotel environment.



Past work by LeuWebb Projects, Tessellated Labyrinth, The Well, Toronto, 2024



Past work by LeuWebb Projects, Seeing Celsius, The Bentway, Toronto, 2025



Alan Webb and Christine Leu

## **Hallways & Stairwells (Interstitial Spaces): LeuWebb Projects (Christine Leu and Alan Webb)**

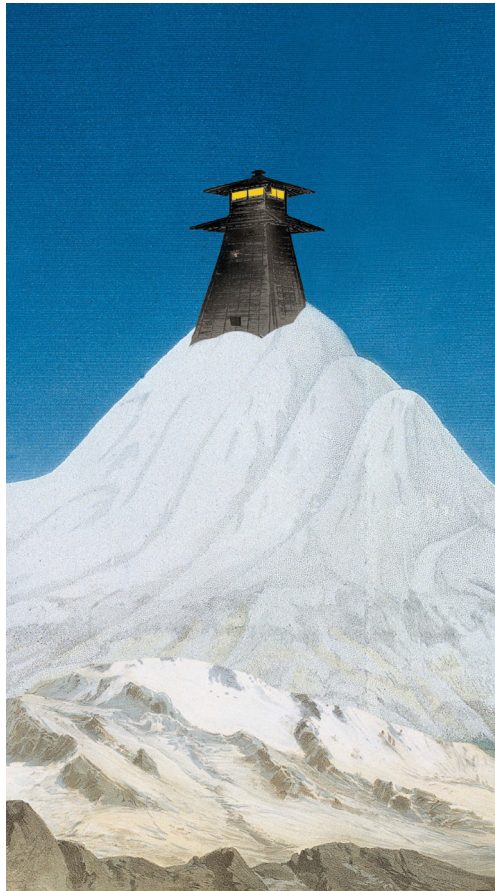
Founded by partners Christine Leu and Alan Webb, LeuWebb Projects is the collaborative studio through which they create art that awakens participants to an expanded understanding and connection to place. With a focus on engaging the public realm, their work seeks to address questions of climate, community and accessibility.

Christine and Alan are both artists with prior training as architects who have lived and worked in Montreal, New York, London, Rome and Helsinki, and currently reside in Toronto, Canada. The art of LeuWebb Projects has been recognized by many awards, including the national Royal Architectural Institute of Canada's (RAIC) Allied Arts Medal for artwork integrated with architecture.

Both Christine and Alan are also educators, teaching in the fields of architecture, interior design and public art at the University of Toronto, OCAD University and Toronto Metropolitan University.

**Barlow Room:**  
**Do Not Disturb/Come On In**  
**Spark Box Studio (Chrissy Poitras**  
**& Kyle Topping)**  
**& Joel Gregorio (State Goods)**

Do Not Disturb - Joel Gregorio's collage work juxtaposes images and artwork from the public domain and reimagines them into contexts that roam sub-consciousness territories. Each image is a door to an inner world. A private snapshot of longing, desire, voyage and beauty. The work evokes a sense of nostalgia and familiarity while playing with meaning and metaphor.



Past work by State Goods - Joel Gregorio





Past work by Spark Box Studio



**Barlow Room:**  
**Do Not Disturb/Come On In**  
**Spark Box Studio**  
**(Chrissy Poitras & Kyle Topping)**  
**& Joel Gregorio (State Goods)**

Come On In - Spark Box Studios. A stack of luggage holds worlds in waiting. Drawing from the corridors, rooms, and forgotten corners of temporary dwellings, Poitras and Topping open each case to reveal abstracted scenes of in-between spaces. They look at moments of transit suspended in paper and form. Working with diorama and pop-up book structures, the artists transform familiar vessels of travel into an architecture of the liminal.

**Barlow Room:**  
**Do Not Disturb/Come On In**  
**Spark Box Studio**  
**(Chrissy Poitras & Kyle Topping)**  
**& Joel Gregorio (State Goods)**

Chrissy Poitras and Kyle Topping are multidisciplinary artists and co-founders of Spark Box Studio in Prince Edward County (est. 2009). Their collaborative work explores pop-up book structures, sculpture, and installation. They often transform printed multiples into three-dimensional environments that invite interaction and play. Rooted in print media, their practice creates immersive paper installations that blur the line between object and experience. They also develop educational programs in printmaking for schools and arts organizations.

State Goods is a Toronto-based art label and creative print studio founded by artist and designer Joel Gregorio, Creative Director of Sovereign State.

State Goods explores memory, time, and human experience through abstraction, collage, and restrained composition. Each work distills lived moments into considered visual form, emphasizing atmosphere, texture, and emotional resonance. Gregorio brings a systems-based design background to his artistic practice, shaping a disciplined approach to structure, material, and process. Intuition and experimentation remain central to the work. Joel is an OCAD University alumnus.



Kyle Topping and Chrissy Poitras



Joel Gregorio



**Radio Hotel Confidential  
Building  
-Wide Broadcast Performance:  
Chip Yarwood  
(with Christina Zeidler  
& Stacey Sproule)**

For the three days of the exhibition, the air waves of The Royal Hotel Annex & Royal Hotel will be filled with the temporal sounds of Radio Confidential. Musician and artist Chip Yarwood will broadcast live radio for audiences and hotel guests to “tune in”.

Acting as a conceptual catalogue for the Hotel Confidential Exhibition, the element of radio ties all the projects in the Annex Space and hotel to the fourth dimension ... TIME. Inspired by the radio broadcast in Jim Jarmuch’s 90’s classic film: Mystery Train.



Radio Hotel Confidential is sponsored by Tivoli Audio



**Radio Hotel Confidential  
Building  
-Wide Broadcast Performance:  
Chip Yarwood  
(with Christina Zeidler  
& Stacey Sproule)**

Chip Yarwood has been a part of many seminal music acts involved in the 80's & 90's Queen West scene, including being a founding member of "Mother Tongue" a collective of players from Ethiopia, Bahamas, Egypt, and Canada the group released Cd's, video and toured festivals. In the studio he composed for underground films, dance works and designed performance arts projects in Germany & Brazil with curator/art historian, Ihor Holibizky.

Chip became involved in visual arts as a preparator in major galleries and sites realizing complex technical installations for local and international artists. Recently relocating in PEC Chip is quietly integrating into the arts community here and exploring music and experimental radio broadcast from his Consecon studio.



Chip Yarwood

## Curators

### Christina Zeidler and Stacey Sproule



Christina Zeidler and Stacey Sproule

**Christina Zeidler** is an artist interested in the creative possibilities of deep collaboration. Her mediums include film, music, photography, textiles, painting, curation, activism, entrepreneurship and creative placemaking. She has over thirty film and video titles in circulation and released her first feature film, *Portrait of a Serial Monogamist* in 2015.

She founded and was creative director of the Gladstone Hotel in Toronto from 2003-2020 engaging in creative space-making for artists, queers and BIPOC through the unique lens of a functioning full-service hotel. She was the founding curator of *Come Up To My Room* (an annual art and design exhibition at The Gladstone Hotel) which she stewarded through 17 years of presenting the work of artists and designers in an immersive context. Through the hotel, her mark on the exhibitions landscape of Toronto had the distinct signature of privileging the presence of the artist and exploring intersectional conversations. She now lives in Prince Edward County.

**Stacey Sproule** is a professional artist living in the County, and has been involved with County Arts since 2022 when she started as an artist facilitator. As Programs Director, Stacey oversees programming including community programs, paid programs, and artist-facing programs including the Artist Fund, County Arts granting program. She is also the Public Art Coordinator for the County's first Public Art Program.

She holds a Bachelor of Fine Arts from the Ontario College of Art and Design in Drawing and Painting, and her work has been supported by the OAC, she has received a full fellowship from the Vermont Studio Center, and she has exhibited at Forest City Gallery, FADO, the Art Gallery of Mississauga, and the Agnes Etherington Art Centre. Her work has been featured in festivals including 7a\*11d International Performance Art Festival, Les Sommets du cinéma d'animation, the Rhubarb Festival, Squeaky Wheel Animation Festival, and Particle + Wave Festival. She is the co-curator of Uncertainty Festival, an experimental media arts festival.

## **Presenting Partners: Prince Edward County Arts Council & The Royal Hotel**



THE  
ROYAL

### **About Prince Edward County Arts Council**

County Arts is the arts service organization that provides support and advocacy for the artists in this region. With the highest concentration of artists in Ontario, and the 7th highest in all of Canada, the County has a thriving and unique arts scene which contributes significantly to the local economy, generating direct and indirect economic benefits of over \$1.6 million/year (according to the federal Culture, Arts, Sports and Heritage Economic Impact Model). As County Arts is celebrating its 40th anniversary in 2026, Hotel Confidential provides the organization with an opportunity to build bridges with the national and international contemporary art world, and invite audiences in from all over to experience this unique collaboration.

### **About The Royal Hotel**

Built in 1881 (and boarded up in 2008), The Royal Hotel is a former railway hotel on Picton Main Street, Prince Edward County's most populous town. After a six-year restoration, The Royal Hotel reopened in 2021 as a 33-room boutique hotel, with bakery, restaurant, and spa. The Hotel practices a culture of care, and craft and tactile materiality are centred in every aspect of its design. It was awarded one Michelin Key in 2024 and 2025, garnering international attention. The separate Annex building, which served as the horse stables for the historic Hotel, is the main site of this project.



## Partners and Funders



Institutional Partner:  
**Agnes Etherington Art Centre at Queen's University**



Presenting Partner:  
**BAND (Black Artists' Networks in Dialogue)**



Organizational Partner:  
**Cultivate Art Commons**



This event has been financially assisted by the **Ontario Cultural Attractions Fund**, a program of the Government of Ontario through the Ministry of Tourism, Culture and Gaming, administered by the Ontario Cultural Attractions Fund Corporation.

### **Want to support this exhibition?**

Contact: Janna Smith, Executive Director, Prince Edward County Arts Council [janna@countyarts.ca](mailto:janna@countyarts.ca)

Sponsorship can be paid in the following ways: Online at [countyarts.ca/sponsor](https://countyarts.ca/sponsor) E-transfer to [janna@countyarts.ca](mailto:janna@countyarts.ca)  
Cheque to PEC Arts Council mailed to 206 Main Street, Unit 2E, Picton, K0K 2T0

Prince Edward County Arts Council is a registered charity and can issue tax receipts for donations in lieu of a sponsorship.  
Registration # 123646499RT0001

