



WORKMAN ARTS PRESENTS

BEING SCENE

19TH ANNUAL JURIED EXHIBITION

MARCH 7 - 26 @ TORONTO MEDIA ARTS CENTRE

Image: Shannon Taylor-Jones, aftermath

EXHIBITING ARTISTS

Will Ahn
Stephanie Avery
Cathy Bennett
Diana Bershadsky
Marco Buonocore
Mei Chan-Long
Jenny Chen
Coley + Sweetiepie
claro cosco
Eve Crandall
Trinley Dorje
Jean Fode
Sylvia Frey
Heather Fulton
Angela Gagliardi
Genova
Alice Goldman
Eduardo Hatch
Hanan Hazime
Naomi Hendrickje Laufer
Priya Jain

Marlee Jennings
Paula John
Robin Jones
LAVEH
Amanda Lederle
Leopold BEEG
Amy Loucareas
Lorette C. Luzajic
M.C. Cruz
M. Uler
Hazey May
Gregg Allan McGivern
Katie McIntyre
Claire Mercer
Betty Mirembe
Fabian Mosquera
Brad Necyk
Amy Ness
Alan Parker
Sean Patenaude
Neri Paul
Marisha Pula

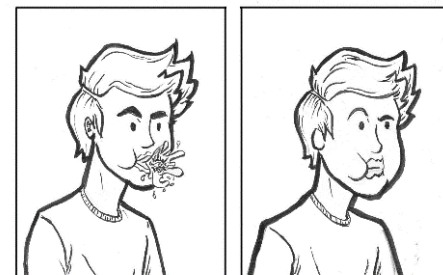
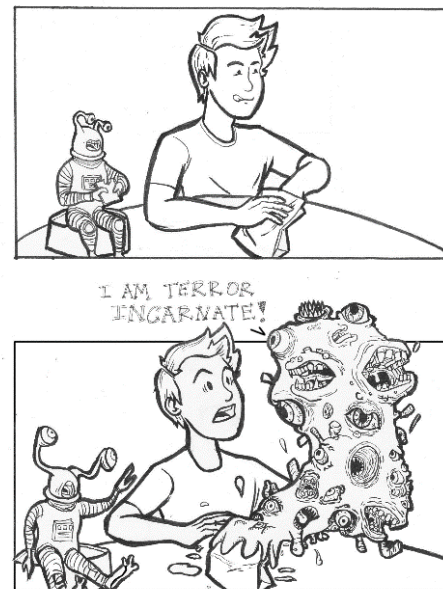
Danica Rasovic
David Rendall
Julie Riemersma
Susana Rizzi
Kurt Rostek
Moshe Sakal
Christopher Scott
Nettie Seip
Laura Shintani
Kat Singer
Leslie-Anne Smith
Susan Spagnuolo
Justice Stacey
Asma Sultana
Emily Sweet
Shannon Taylor-Jones
Apanaki Temitayo
Jace Traz
Shozo Ushiroguchi
Véronique Vallières
Si Watson
TK Workman

WILL AHN

I am an aspiring illustrator living in Toronto. Being mostly self taught, I enjoy experimenting with various mediums but I primarily produce finished work in pencil or ink. In my early twenties, I spent some time illustrating for U of T's The Varsity newspaper. While recovering from psychosis at CAMH in 2018, I reinvigorated my passion for drawing and aim to pursue it full time. My exhibit contains artwork that was published in The Varsity and more recent pieces that I completed this year.

Statement

What I came up with when trying to express my struggles with anxiety and depression. Eating is definitely one of my coping strategies



STEPHANIE AVERY

Stephanie Avery is a Toronto-based artist. Focusing on themes of play, discovery, identity and memory, Stephanie uses humour and absurdity to intervene with familiar objects and imagery to give them new meanings and narratives. Her goal is to inspire new perspectives and initiate critical dialogue about elements of contemporary culture that are often taken for granted.

Statement

Compiling my 'Ad Hack' paintings, I have assembled three 8 page zine parodies of the magazines we see marketed today. Viewers would be welcome to flip through them.

For my ongoing painting series, 'AdHack', I use reclaimed magazine and street ads as my canvas, painting my own whimsical additions directly onto them to critique and subvert duplicitous aspects of consumer culture. As advertisements become increasingly ubiquitous, both in our personal/digital and public spaces, it's important that we build educated and resilient relationships with this medium that is actively attempting to manipulate our desires, often with insidious strategies and globally unsustainable results. 'AdHack' shifts the traditionally passive viewer/advertiser relationship into something much more active and empowering. By using humour to co-opt advertisements, viewers gleefully disengage from the original narratives and learn to see through the medium as a whole. It's a fun and engaging way to inspire critical thought/dialogue about advertisements and the role they play in our everyday lives.



(left to right, top to bottom)
The Friendship Issue, 2019, zine ed. 20, 6x7"

The Lust Issue, 2019, zine ed. 20, 6x7"

The Transformation Issue, 2019, zine ed. 20, 6x7"

CATHY BENNET

In 2013, after many years of working as a successful copywriter, and managing my late husband's art business, I decided to take up painting myself. Since then, I've never looked back. I much prefer plein air to painting from photographs, and I paint every day once the warmer weather rolls around. I especially love painting the flowers in my garden.

I've sold a number of paintings through Facebook and I'm working on Facebook Page as well as a website for myself. My work has been selected for numerous shows at Artusaism, and I've shown my work through the Toronto Art Collective. I also selected for 2019 Being Scene.

Statement

There is no secret about why I paint what I paint. I love beauty in its many forms, which could be as mundane as peeling paint on a weathered building or as glorious as a lush hibiscus or a Georgian Bay sunset. If there is one theme that probably runs through my paintings, it's my interest in colour. I love the way colours compliment each other and fit together, which is why I also love abstract painting, although my works are seldom totally abstract. I usually start by putting colour down and as I move along I start to see a realistic vision of sorts, and that vision usually guides me along as I finish the painting.



Polar Vortex, 2019, oil, 20x16"

DIANA BERSHADSKY

Exploring aspects of spirituality, Diana Bershadsky's work ranges in depth and expression. Diana strives to bring awareness to the celestial nature of the realms beyond the physical eye. Delving into the world of the astral, Diana's work encourages the viewer to explore what it means to be of a trinal nature; body, soul, and spirit.

Statement

"For we wrestle not against flesh and blood, but against principalities, against powers, against the rulers of the darkness of this world, against spiritual wickedness in high [places]."

-Ephesians 6:12



Take Heed That No Man Deceive You, 2019, acrylic, 39x29"

MARCO BUONOCORE

Marco Buonocore is a self-taught photographer and printer whose work revolves around the analog darkroom and exploring the limits of silver gelatin materials.

Statement

This is part of a small series called "Best Wishes for the Coming Year", which was made in 2016. The work uses my collection of greeting card templates paired with photographs of motels. These greeting card templates were popular for home use in the mid Twentieth century.



Best wishes for a
Merry Christmas



*Seasons
Greetings*

(left to right)

24-1H *Best Wishes for a Merry Christmas*, 2016, silver gelatin print, 10x8"

21-2H *Season's Greetings*, 2016, silver gelatin print, 10x8"



(left to right)
 24-4H *Best Wishes for the Coming Year*, 2016, silver gelatin print, 10x8"
 21-1H *Season's Greetings*, 2016, silver gelatin print, 10x8"
 24-3H *From Our House to Your House*, 2016, silver gelatin print, 10x8"

MEI CHAN-LONG



I was born and live in Toronto. I love to sculpt, express and love. My work is my art therapy, with hope sharing will help others. They are a reflection of living experiences. Work is created physically with emotions.

Creating is a reflection of life experiences... With the metal sculptures, they are created physically by hand with no heat. They are MIG welded. While working with metal, I am being physically strong. They are expressions towards change and positivity. They can be positioned to find and feel. The metal helps me with being emotionally strong.

As of 2019 I started to play with ceramics. It is quiet and peaceful time. The work is a reflection of experiences and emotions. I release and share. It connects with emotional movement.

Background... experience in the media designing advertisements, working with antique and period jewelry, refinishing furniture and working with special children.

Statement

People are encouraged to look and interact with the piece to explore. Looking is finding a connection to emotionally feeling. The work can be positioned in a variety of positions to find positivity. This piece, like all of my other sculptures, I use my physical strength and exertion to manipulate the metal. I do not use any heat. The metal pieces are mig welded and cleaned with a variety of materials. Sculpting metal may be physically painful. It helps me with emotional pain. It is my therapy.

(top to bottom, left to right)

Untitled, 2017, steel and resin base, 12x10x10"

Untitled, 2017, steel and resin base, 18.5x13x10"

Untitled, 2016, steel, 25x19x18"



JENNY CHEN

Jenny Chen is a Chinese-born visual artist living in Mississauga. She received her Bachelor of Fine Arts from OCAD University in 2016, where she majored in Drawing and Painting and minored in illustration. Her exhibition history includes the Living Arts Centre (group), OCADu's Graduate Gallery (group), Toronto Media Arts Centre (group) and United Contemporary (solo). Chen has received grants from the Ontario Arts Council and Cue Art Projects (supported by the Toronto Arts Council).

Statement

My work uses eclectic symbols to create stories about the fragility and resilience of the human condition. My creation process begins with the conscious design of several symbols. A subconscious and meditative process then creates the work on paper, via repetition, proximity, opacity and colour. The drawings access surreal spaces that are both tranquil and chaotic.



Projection, 2019,
mixed media on
paper, 22.5x30"



Heart to Heart,
2019, watercolour
on paper, 22.5x30"

COLEY + SWEETIEPIE

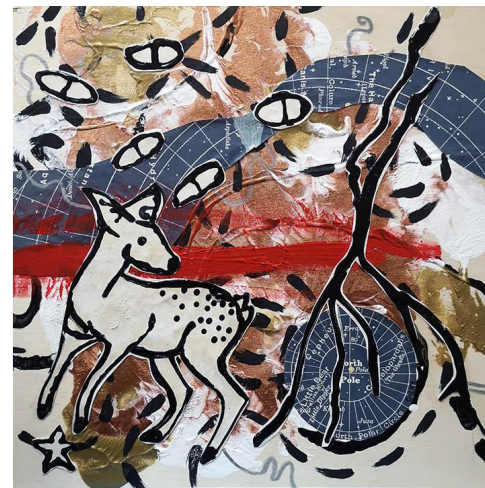
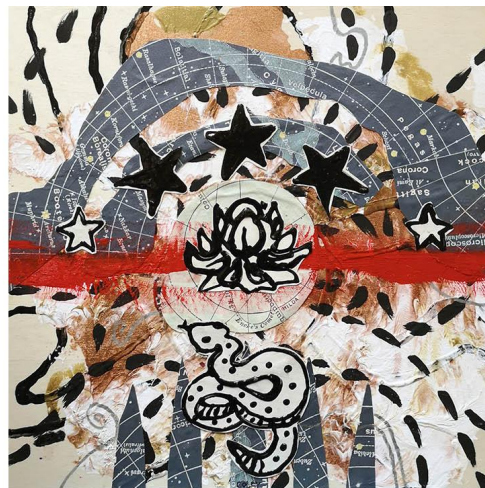
Coley is an interdisciplinary artist, musician, and performer living and working in Toronto. Most recently Coley has focused on painting, collage, and time-based media, including collaborations with other artists. Coley's work interacts with perceived dichotomies and seeks to find the common ground in contrast.

Sweetiepie is the artistic and musical brainbaby of Coley and Fletcher, artists and best friends living and creating in Toronto. Sweetiepie officially began collaborating in late 2018, producing paintings, collages, and experimental music.



Sweetiepie
Trailhead, 2019, acrylic pastel
on wood panels, 10x10"ea

Coley
I Thought I Knew Better, 2018, acrylic
 on wood panel. 18x24"



Coley
*All of Your Heroes
 Will Die*, 2017, mixed
 media on wood
 panels, 12x12"ea

CLARO COSCO

claro cosco lives in Toronto. He is interested in dreams.

claro has been commissioned for video and installation pieces at queer, madness, & monster themed festivals. He has won awards for his video and printmaking. His work is held in travelling exhibitions that seek to insert art encounters in unexpected places for the audience.

Statement

I have been making this quilt as a response to what happened at the panel discussion I was part of last year at Being Scene.

Violence against trans people attempts to tear our truths from our bodies. This quilt is an attempt to externalize my body's truth, rendering it visible and permanent. The final piece becomes both an object of comfort and a defiant banner.



Blood Quilt, 2019, quilt (cotton, blood), 40x47"

EVE CRANDALL



Eve Crandall is a self-taught maker and artist, who has created art and “stuff” her whole life. Her current focus is mixed media collage, and pen and ink and markers. She works in a variety of media, in images and in words, hoping to convey a world-view that embraces hard-won life wisdom, compassion and personal growth. She hopes the visual messages will resonate with the viewer and accompany them on their journey.

Statement

How we talk to ourselves impacts us. The quotes I collect for my mixed media collage and now for my pen and ink drawings are used to convey a world view that embraces hard-won wisdom, compassion and personal growth. I hope to convey the joy of connection to the elements of our lives through the richness of detailed pattern and colour.

I love that my art can contribute to self-awareness both within myself and within the viewer. As a mental health advocate, I want to support and strengthen a healthy internal dialogue. The layers built up in my mixed media pieces, or the tiny details of the pen and ink drawings all contribute to a visual message that can help ground us in the world and within ourselves.

Art can be both affirming and encouraging, and really, we are all in this together.

Landscape, 2019, pen, ink, marker, 10x20”

M.C CRUZ

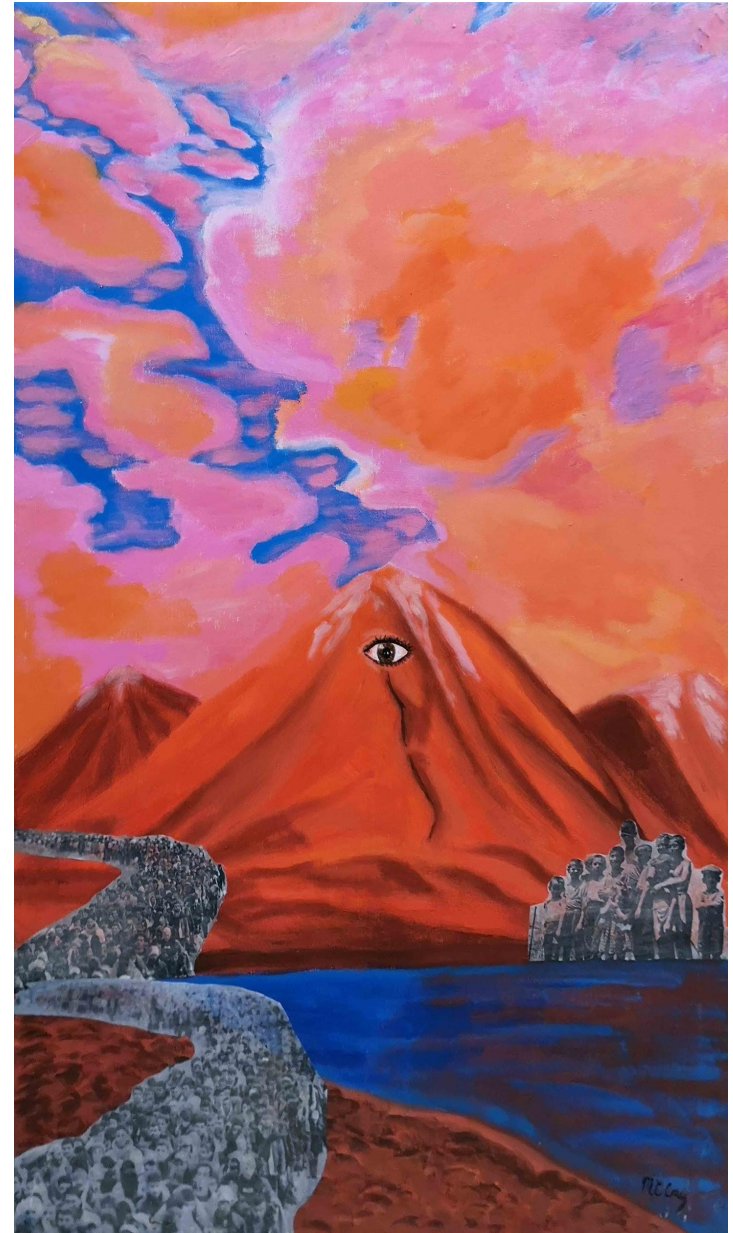
M.C Cruz a.k.a Chris is a child of Chilean immigrants. Who was born, raised and currently based in Toronto but has lived all over the world, including two years in Chile and more recently an Artist Residency in Morocco and Spain. They attended Etobicoke School of Arts and majored in Visual Arts before moving to Vancouver to study film and video production at Capilano University. They facilitated filmmaking workshops for marginalized communities as part of Fright Film Academy and Fright Film School. They have written, directed and produced several live action and animated short films including "Vampyric PSA", "La Llorona" and "Root Causes". Their painting series "Refuge From Home" has been showcased at the University of Toronto and Toronto City Hall this past October 2019.

Their goal is to keep on creating and telling stories with meaning and passion.

Statement

The pieces in the Being Scene 2020 exhibition are from the series "Refuge From Home". The works speak to the migrant/refugee crisis happening in our world.

La Ida, 2016, acrylic on canvas with image transfer, 36x24"





Father and Son, 2016, acrylic on canvas, 12x24"



Rejected Letters, 2016, acrylic on canvas
with image transfer, 36x24"

TRINLEY DORJE

Trinley Dorje is a Toronto based, mixed media artist whose artworks are visual anthropological explorations of the human experience. Her aim is to strip away societal biases based on exterior level physical traits by removing or altering the skin of the human body which, in turn, allows the viewer of her art to openly negotiate the emotional and gendered meanings of the human body. She hopes her art will encourage discussion around racial, gender, and sexual biases and the importance of equality for all.

Her artwork has been shown in Canada, the United States, Netherlands, Sweden and Ireland. She has been featured on CBC Arts: Exhibitionist TV

Statement

Mixed media collage with hand drawn elements on a cradled wood panel, coated in resin. Anything your heart desires is a visual representation of all our senses and how stimulating those senses can lead to pleasure.

Mixed media collage with hand drawn anatomical elements, on cradled wood panel, coated in resin. LGBTQA+ individuals are almost 3 times more likely than others to experience a mental health condition such as major depression or generalized anxiety disorder. The fear of coming out and being discriminated against for sexual orientation and gender identities, can lead to depression, posttraumatic stress disorder, thoughts of suicide and substance abuse. Stigma, prejudice, and discrimination impacts the mental well-being of the individuals who face this oppression.

The Confidence of Fragility recognizes the strength and courage required for those who face oppression and discrimination, and a reminder to everyone that inequality in any form, should not be tolerated. It is also an important acknowledgement of the enduring capacity for people to heal from the wounds of prejudice.

Completed as a celebration of Pride Month and to show support to the LGBTQA+ community.

Mixed media collage with hand drawn anatomical elements, on a cradled wood panel, coated in resin. First Contact was inspired by my love for science fiction and the science facts in regards to space travel and the hope that we are not alone in the universe.



First Contact, 2019, mixed media collage, 24x24x1.5"



The Confidence of Fragility, 2019,
mixed media collage, 24x24x1.5"



Anything Your Heart Desires, 2019,
mixed media collage, 24x24x1.5"

JEAN FODE

Jean is an artist living in Toronto. She first started to paint in 1990. For several years following she was unable to pursue her art as she was needed as a caregiver. She was born in Saskatchewan where she initially became a registered nurse. Moving to Toronto she enrolled at the Royal Conservatory of Music graduating with an ARCT in piano. Presently she teaches young music students as well as following her love of art. Her mediums are sculpture, mixed media, painting and installation.



*Stop the Wars on
Children: Portfolio Book,*
2019, photograph prints,

Statement

STOP THE WARS ON CHILDREN:

Art is power. As I prepared this work I came to realize the incredible power of visual images and the ability of the observer to be deeply moved by those images. In this particular case, the dire conditions of millions of homeless and desperate children trapped in an unending nightmare called, "the atrocities of the modern war zone."

We need to be reminded of their plight. The following message is part of a larger document, composed by children from Mali, Sudan, Columbia, Yemen and Syria. The document was published by Save the Children In January, 2019. "We are paying the price for adults' war... We have been raped, tortured, kidnapped and silenced." There is a deafening sound to that silence. One response is my own dedication expressed through my art.

You may well say "wars have been humanities legacy and children have always suffered as the consequence." All this is true but it doesn't mean it has to continue - far from it. The word of the day is CHANGE. It is critical that this idea of change be translated into "NO MORE WARS ON CHILDREN."

Of course reasons for war are many and complex: economics, religious differences, territorial invasion - just to name the obvious. To end wars will be long, slow, difficult work, as we already know. It is work that must be done if humans are to survive with any kind of conscience.

Many organizations and honourable people are engaged in this struggle. What is required of the ordinary citizen is that we continue to be engaged and open to crucial choices.

Some of these paintings are painful to look at. I hope you will not turn away in despair. It was very difficult for me to imagine myself in the place of the tortured, raped and beaten child. I, myself, have not had these experiences and for that I am deeply grateful and indebted to those who have gone before.

During the preparation of this work I began to develop an understanding of the incredible courage these children exhibit. Their moments of terror, losing one's family and having nowhere to turn. These are photographic prints from original paintings and drawings that I have done over the last four to five years. It's been with me a long while and continues to deepen as the years pass.



(left to right, top to bottom)
Tall Figure, 2019, newsprint, plaster, acrylic & paper cups, 23"
Mother Figure, 2019, newsprint, plaster, acrylic & wool, 21"
Small Child, 2019, newsprint, plaster & acrylic, 6" & 13.75"

SYLVIA FREY

Sylvia is a multi-disciplinary artist based in Toronto. She is self-taught and is a searcher for art in the meaning of life. Her topics tend to focus on man-made objects because they represent the human being more accurately than just words alone, although Sylvia does search into poetry for meaning as well. Her performance pieces meld the object, the words, and the visual, to gather together all the ways that we are human.

Statement

Sylvia's work is focused on finding universal meanings, and thus, to understand the way that we are all alive while in this place that we inhabit. It is about cause-and-effect, and being never alone and independent. We are caught in this web, despite our usual way to fight our way out of it.

Memories of Moby, 2019,
oil on canvas board, 11x14"



HEATHER FULTON

Heather Fulton (b. 1989, Canada) is a photo-based artist practicing out of Toronto, Ontario. Using unconventional and inherently destructive materials and processes, Heather's work explores the vulnerability of memory and the fragility of nostalgia. Her practice is largely rooted in analog photography, including historical and experimental photographic processes.

Heather has participated in many exhibitions, and has growing curatorial and facilitation experience. When away from the studio, she fills several roles in community based arts organizations.

Statement

All prints from this series were made by enlarging and printing 35mm slides from my family archives. This process allowed myself to begin stitching together the roots of my familial history, while exploring the notions of identity and origin, as it's retained and altered by memory.



(top to bottom, left to right)
Jumper, 2019, wet plate
collodion-ambrotype, 12x12"
Jumper, 2019, wet plate
collodion-ambrotype, 12x12"
Jumper, 2019, wet plate
collodion-ambrotype, 12x12"

ANGELA GAGLIARDI

Angela is an MS warrior and mental health survivor. She started experimenting with art as a way to escape during a stressful period of her life. Angela enjoys making mixed media collages using decoupage and painting. Each piece created has elements of Angela's personality and tales of her journey embedded in it.



Come As You Are, 2019, mixed media canvas, 12x12"

GENOVA

Genova has exhibited, and performed original spoken word solo, at the Rendezvous with Madness (RWM) Festival, performed stand-up comedy with Mood Disorders Association of Ontario (Laughing Like Crazy Joke Book), published poetry in the Workman Arts Ledger and OLP, and exhibited at the Scotiabank CONTACT Photography Festival and at Being Scene. She founded Mad Dreams, who performed all original choreographed music, singing, and spoken word at Nerve Endings at the RWM Festival (with video) and at The Bentway Variety Show, and she is a member of Being Poetry Artist Collective, whose work is also inceptive. Lately she's been uploading her music (free to listen) to www.genova1.bandcamp.com. Visit www.artistgenova.wordpress.com also and share your thoughts!

Statement

Genova's images depict emerging from madness, or out of a state/situation/lifestyle known only to oneself that is contributing to, or wholly causing, madness individually and/or collectively. Madness comes also from energies required to conceal truth(s), and the agonies that come with self-shame and/or imagining society's shaming.

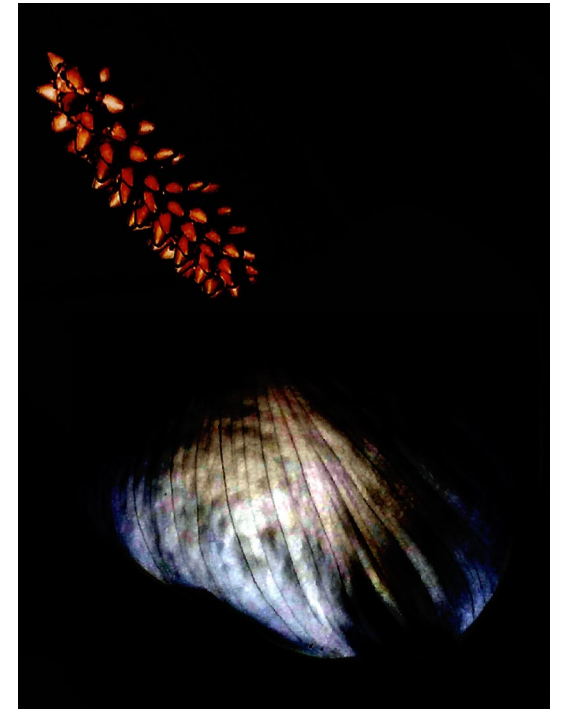
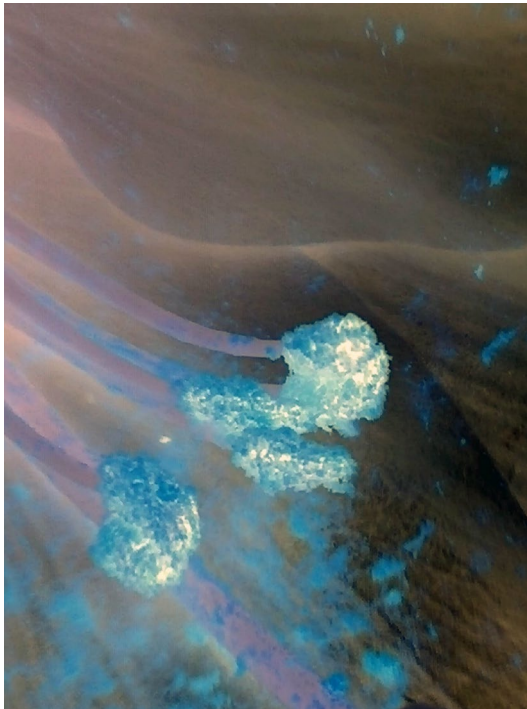
"Coming Out" can bring an (eventual) inner and/or shared celebration of strength and freedom, growing and spreading from seed. Genova hopes the viewer may consider how they/s/he may bravely reveal a secret(s) in their own way and time that cannot (any longer) serve them, and in so doing experience less a painful feeling of aloneness, shame of self and/or by society, being judged, perhaps rejected and/or forgotten, and, instead, find inspiration within the self and/or community.

(left to right)

Realization,
2019, giclée on
canvas, 12x9"

Exploration,
2019, giclée on
canvas, 12x9"

Direction, 2019,
giclée on canvas,
12x9"

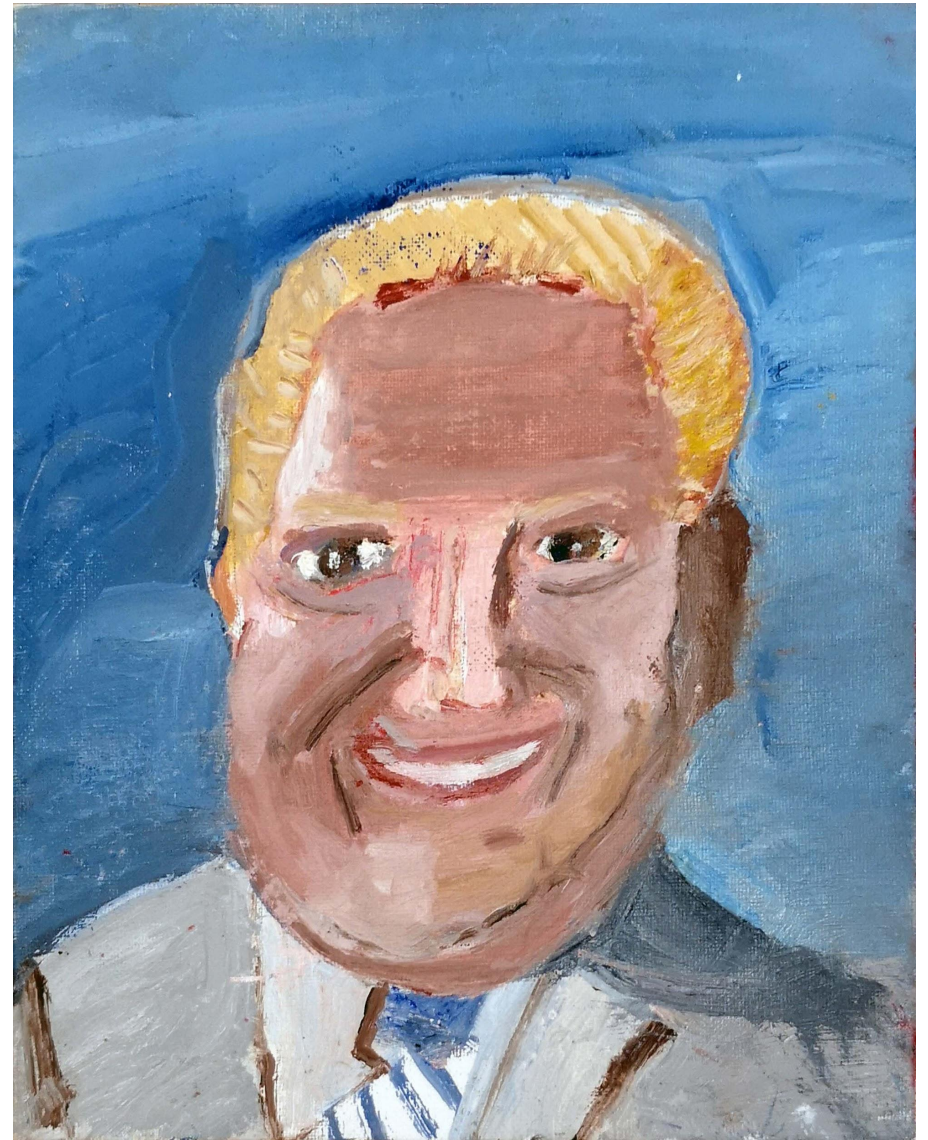


ALICE GOLDMAN

I have been a member of Workman Arts for 15 years. I love to push myself in making a likeness in portraits, landscape, and abstract.

Appreciate opportunity to have paintings in "Being Scene". They are a delight to look back on.

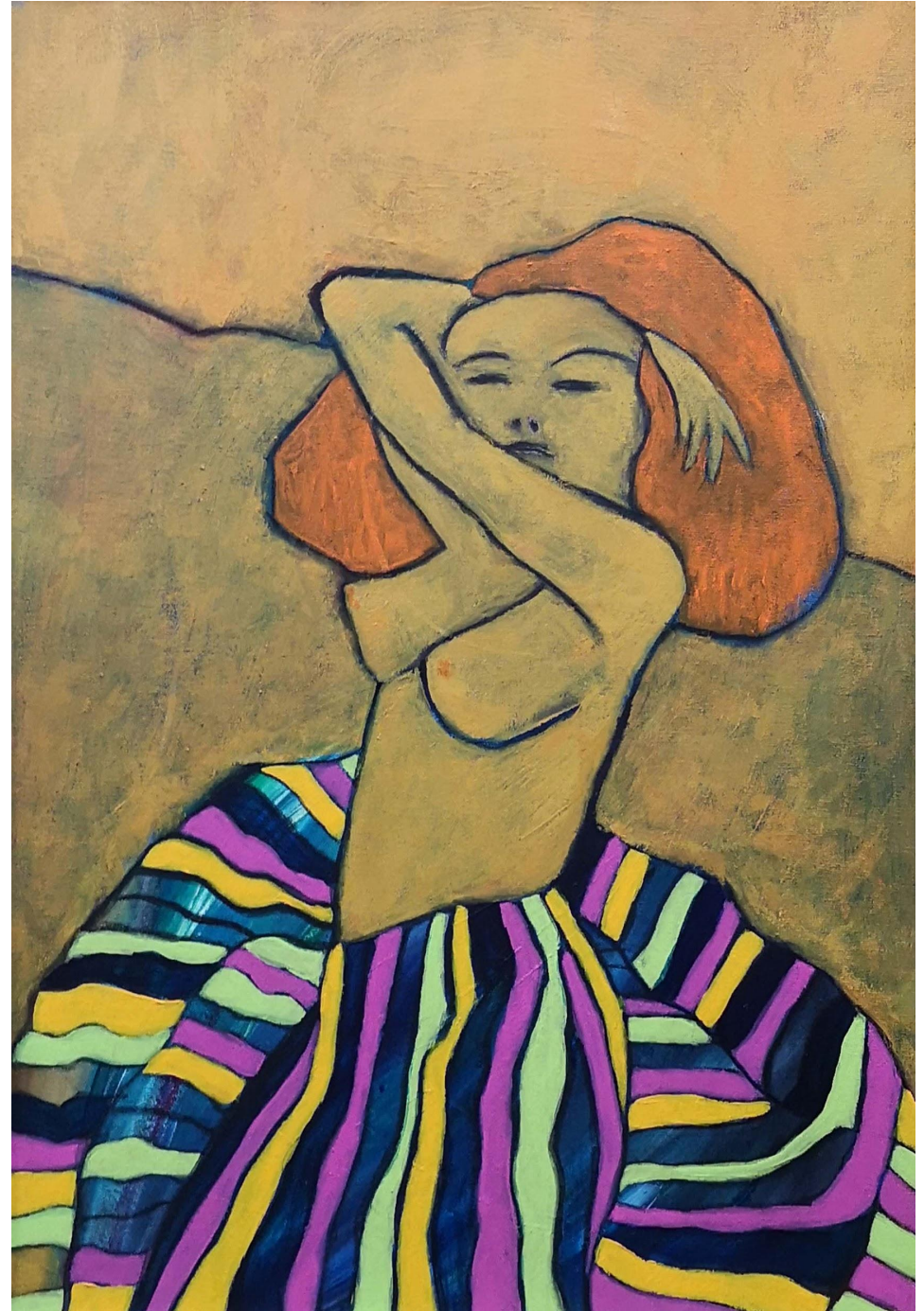
I am a senior with a walker and hope to find time to do more paintings this year and next.



(left to right)
MR TRUMP, 2017, acrylic on paper, 11x8"
MR FORD, 2017, acrylic on canvas, 10x8"

EDUARDO HATCH

Eduardo Hatch is a self-taught artist from Havana, Cuba. In the mid 1980's, he moved to Canada. His paintings reflect real as well as imaginary life experiences. He works both figuratively and expressively, preferring pure, spontaneous color combinations, form, movement and brightness. For Eduardo, painting is a source of joy, healing power and a haven where he creates a beautiful, colorful world.



Teresa, 2019, acrylic on canvas, 18x24"

HAZEY MAY

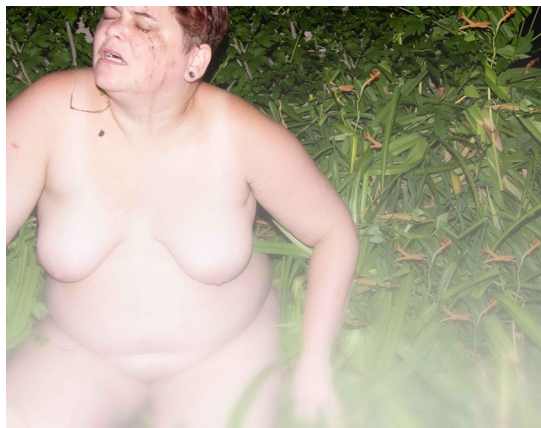
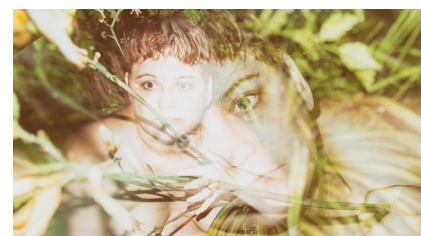
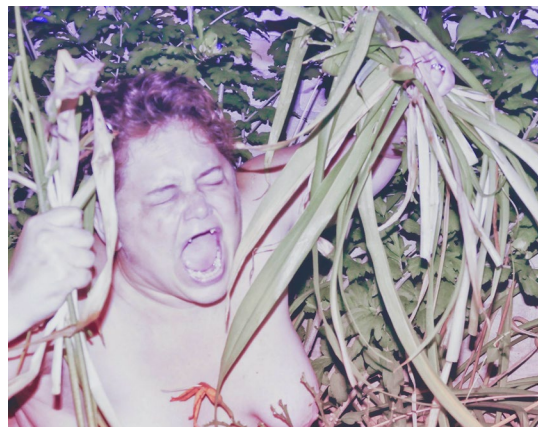
Hazy May lives in Toronto, Ontario. Art and craft became a way to clarify thoughts, work through difficult emotions, highlight injustice, or to make herself laugh while dealing with the ups and downs of life. She is self-taught, youtube-taught and adult-education class-taught and has not shown her work previously. She is a member of Workman Arts. She is also a fiction writer and has appeared in the Dying Dahlia Review. She is currently finishing her Master in Social Work.

Statement

This work is inspired by the vanitas and memento mori paintings of seventeenth century Dutch and Flemish painters. However, this is a collection of objects representational of depression, and the way time and death move when a person is in that state.



Still Life: Depression, 2019, photography, 11x14"



Statement

This series examines the implications of my mother's death on my mental health, and the shifts it brought to my family's dynamics. This piece also looks at people's expectations regarding grief in general, and the effects it has on Mad people.

Tiger Lilies my Great-Grandfather Brought from Schumacher and Planted on my Grandparents' Farm, that my Mother Transplanted to her Home When They Moved, and I Uprooted When She Died: (Magical Thinking), 2019, photography, 8x16"

Tiger Lilies my Great-Grandfather Brought from Schumacher and Planted on my Grandparents' Farm, that my Mother Transplanted to her Home When They Moved, and I Uprooted When She Died: (Fear), (Anger), (Sadness), (Help), photography, 2019, 16x20" ea

HANAN HAZIME

Hanan is a Lebanese- Canadian multidisciplinary artist, creative writer, community arts educator, and writing instructor living in Toronto. Hanan identifies as a mad, disabled, Muslim woman of colour and uses the pronouns she/her. She has a Master of Arts degree in English Literature and Creative Writing from the University of Windsor. Hanan's primary mission as a literary arts instructor and community arts educator is to provide accessible and inclusive arts education to marginalized communities with a special focus on crafting safe spaces for Muslim women, individuals with mental health challenges, folks with disabilities and BIPOC youth to discover and enhance their writing and art skills. As a social activist and feminist, Hanan's artistic work aims to question binaries, dispel stigmas and stereotypes, and empower marginalized voices. Her debut poetry chapbook *Aorta* was published by ZED-Press in 2018. Thanks to an OAC grant, Hanan is currently working on her first novel.

Statement

This collage explores lived experiences of mental illness and trauma, manifesting as disassociation. It is a surreal and symbolic depiction of how this disassociation feels— as if there is a sudden disembodiment and detachment from reality, floating in an alternative dimension or some hidden crevice of the mind. Depicted by the mirroring of monochrome and colour in the collage, dissociation can be experienced on a spectrum of unpleasant "grey" spaces of trauma-induced dissociation to nonpathological creative and imaginative daydreams.



Dissociation, 2019, paper collage, 16x12.5"

PRIYA JAIN

Priya is an artist/yogi interested in the process of art + mindfulness practices and their potential as forms of healing. Their own practice experiments with: collage, mandala making, conversations around the dinner table, interventional rituals and performances, and ephemeral medium such as wax and fire to create spaces of meditation for the viewer. Priya's main focus throughout their work is about creating accessibility across disciplines, community engagement, mindfulness, and promoting collective care - especially for people who are racialized and for those who struggle with mental health challenges.



Statement

The installation is an on-going creation using recycled fabric materials and dyes, foliage, sentimental (found) objects, and whimsical anecdotes that capture personal memories of home. The artist invites you to gently engage with these ephemeral pieces and to be open to serendipitous exchanges.

Each pocket is hand-stitched through a collaborative process.

Large, hand-sewn, and dyed fabric panels with pockets – filled with found objects containing specific memories of Canada's ethnocultural and QTBIPOC* communities, seedlings, and newspaper clippings – speak to different issues of marginalization, and commemoration. The inserted media clippings from Idle No More, anti-pipeline protests and Black Lives Matter TO, are some of the many initiatives that address the important issues happening in Canada at this moment, as part of a history of ongoing systemic oppression.

Pockets creates space for those who have been marginalized within these histories, to enter into dialogue about the memories they carry from the spaces they inhabit/occupy, and the emotional labor that racialized women continuously pour into their communities in reclamation of their histories. The process-based, and skill sharing nature of the work is inspired by a long line of empowered feminist practice that engage in community projects centered around healing.

*inclusive to those identifying as queer, trans, Black, indigenous, and people of colour

"We need enormous pockets, pockets big enough for our families and our friends, and even the people who aren't on our lists, people we've never met but still want to protect. We need pockets for boroughs and for cities, a pocket that could hold the universe." — Jonathan Safran Foer, *Extremely Loud and Incredibly Close*

Pockets, 2016, found materials/objects,
hand-sewn + dyed fabric/textile, foliage

Pockets (cont'd), 2016, found materials/objects,
hand-sewn + dyed fabric/textile, foliage



MARLEE JENNINGS

Marlee is an illustrator, printmaker, muralist and tattooist based in Toronto Ontario. Her work explores interconnectedness and play through the construction of whimsical environments and characters. She has a deep admiration for the weird and sincere and loves arts and crafts, puns and making music with friends.



Marisha, 2017, acrylic on wood, 24x48"

PAULA JOHN

Paula John is a multi-disciplinary artist and scholar based in Toronto. She has been exhibiting her work (including photography, film, textiles, installation, and performance) since 2003. She holds a BFA in Photography, and an MFA in Documentary Media from Ryerson University, and an MA in Communication and Culture from York University. Some of the themes explored in her work include, gender, sexuality, feminism, and performance. Paula is currently a Ph.D. Candidate in the Theatre & Performance Studies program at York University.

Statement

The Automated (Fortune) Teller Machine (A(F)TM) is a project that examines issues of technology, cyber-security, mysticism, and the romanticism of the unknown. The central element of the project is an ATM modified to “tell fortunes.” Participants are invited to interact with the machine, following prompts to enter information such as their birthdate, and astrological sign. The internal computer program then interprets this data and assigns a pre-written fortune to the user that the machine prints out. The project conjures associations of arcade fortune-teller machines, and by using the medium of an ATM it plays with the dual meanings of the term fortune. Participants are asked to consider the implications of entering their personal information into an unknown machine in an age of data collection and heightened concerns over online-privacy (note: the data entered into the machine is not stored or collected).

The machine itself is painted gold, and has LED tube lighting that mimics the aesthetic of the neon-signs found in Psychic storefronts. The text of the fortunes are an amalgamation of/inspired by: Yoko Ono’s twitter account (short directions for performative actions, e.g. “Piece for the wind: Cut a painting up and let them be lost in the wind”); pseudo-profound declarations/affirmations; and messages that play with the line between science/pseudoscience by offering up awe-inspiring scientific facts from physics and astronomy (as opposed to psychics and astrology).

*Automated Fortune Teller (A(F)TM), 2015,
mixed media, 1.75x1.75x6.5'*



*Automated Fortune Teller (A(F)TM) (cont'd),
2015, mixed media, 1.75x1.75x6.5'*



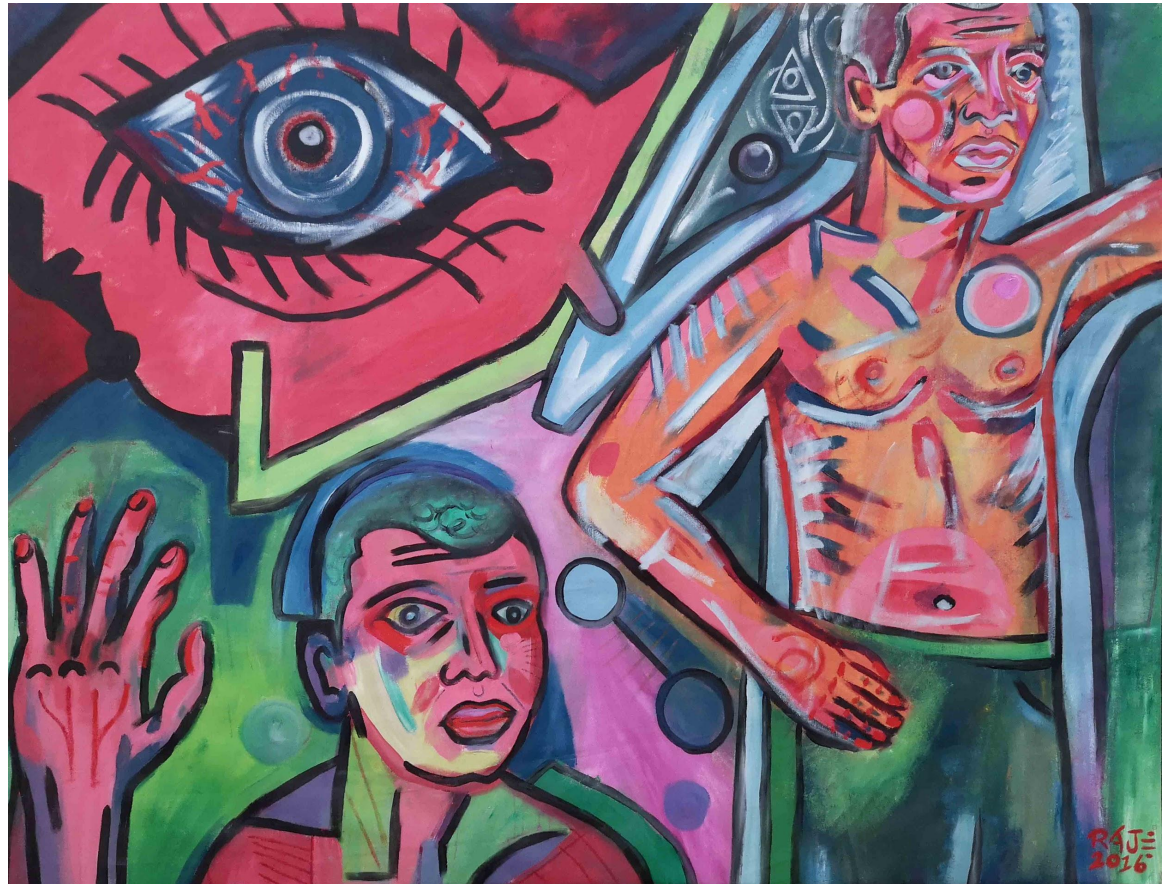
ROBIN JONES

The artist was born in New Market on October 3rd 1978, and has lived in Toronto since 1997. Robin was introduced to art at a young age; an early memory he has is of drawing dinosaurs for a science project with his mother. Drawing and painting provided an escape from the mundane world and definitive moment at a music festival showed Robin that he too could be an artist. By 2012, Robin graduated from Ontario College of Arts & Design with a B.F.A in Drawing and Painting.

The themes explored in his work are the miracles of life on earth. By focusing on the notion of how art is for everyone, Robin uses art to create awareness of what society is missing. E.g. previous works include paintings of fruit markets; this was motivated by Robin's appreciation for veganism and upholding animal rights. Robin's artwork is primarily with water-soluble oils also uses sound and creates sonic art. Frottage and grids are some techniques Robin relies on, as well as drawing freehand. His influences are artists who broke boundaries by creating art the world had not seen before. His inspirations also include film and music.

Statement

My artwork is a light, mostly red canvas showing a double self-portrait. The all Seeing Eye represents God watching down on the artist as he attempts to create a new style of painting. The inspiration for this piece is based on artists who developed their own original styles. My goal for this piece was to create something completely original and a new kind of portraiture. In creating this work I learned there are unlimited ways of painting the figure.



Double Self-Portrait, 2014, oil and acrylic, 48x60"

LAVEH

Lindsay studied at the Ontario College of Art and Design (OCAD-U), travelled and worked in the USA, Europe and home to Toronto.

Lindsay is a visual artist and was an art facilitator for Parks and Recreation, City of Toronto, teaching children and adults, as well as C.A.M.H. and Workman Arts. She has taught a "pilot project" in various institutions; such as, Regent Park and 6 St Joseph Street. She has accepted commissions for City of Toronto, painting murals on Bell Canada cable boxes and sketched illustrations for books.

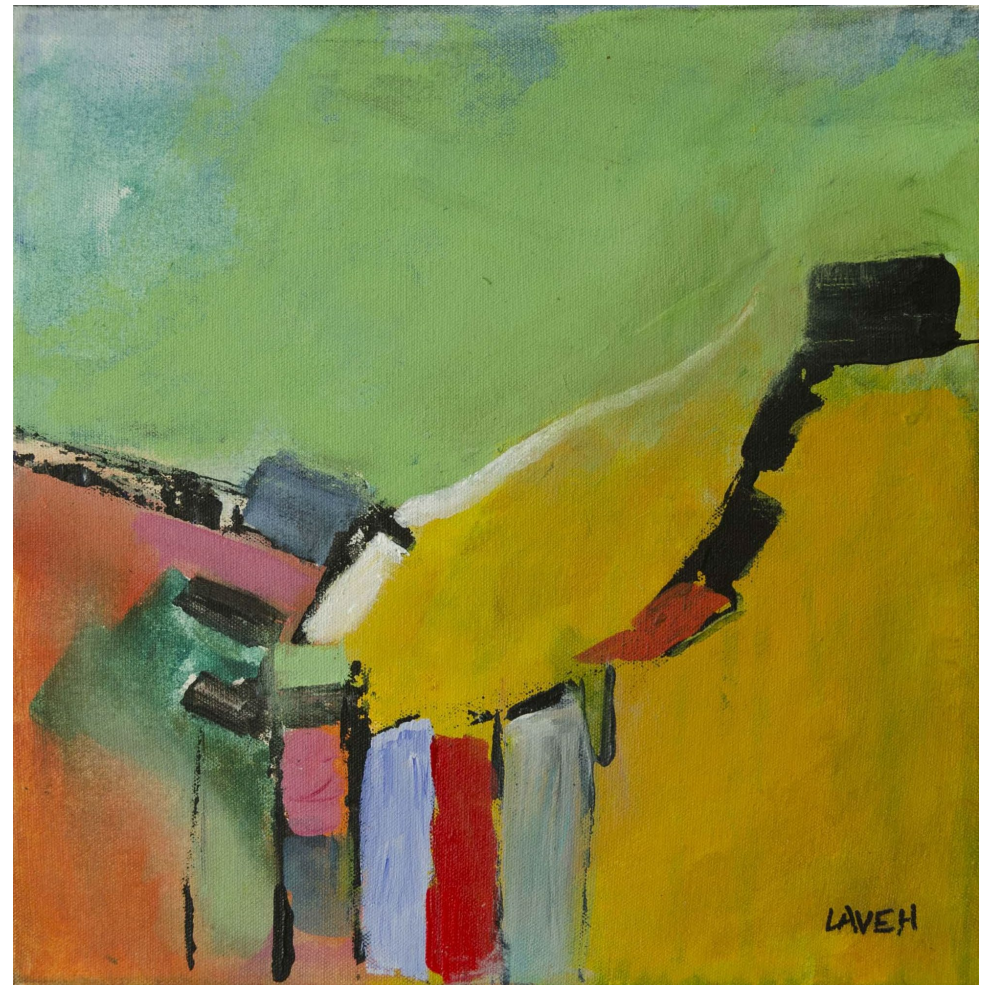
She worked with other artists on a yearlong project of 6 mosaics for C.A.M.H. (Centre for Addiction and Mental health, Toronto). She is part of the Art Rental program for Workman Arts, in which works are sold or rented.

Statement

I paint mainly abstract and abstract with some figurism included. I use acrylics, watercolours, inks, mixed media and occasionally collage.

I am fascinated by emotions and the arrangement of items and people, often in unnatural surroundings. My works evolve from my moods, personality and life experiences that contribute as well.

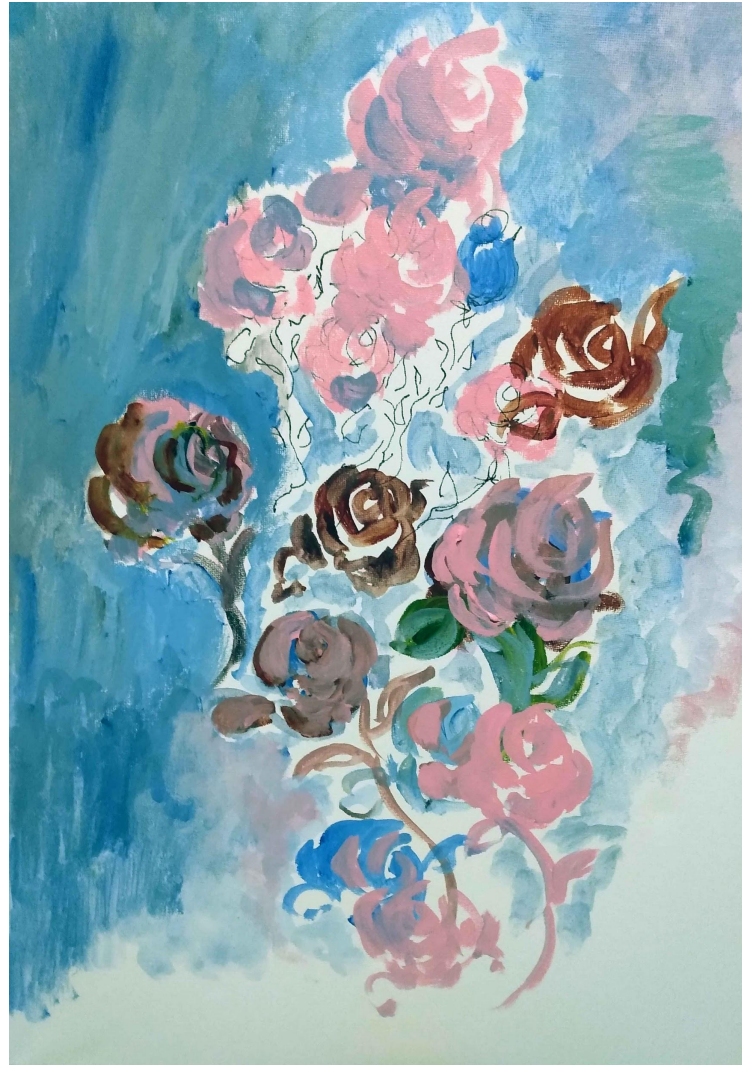
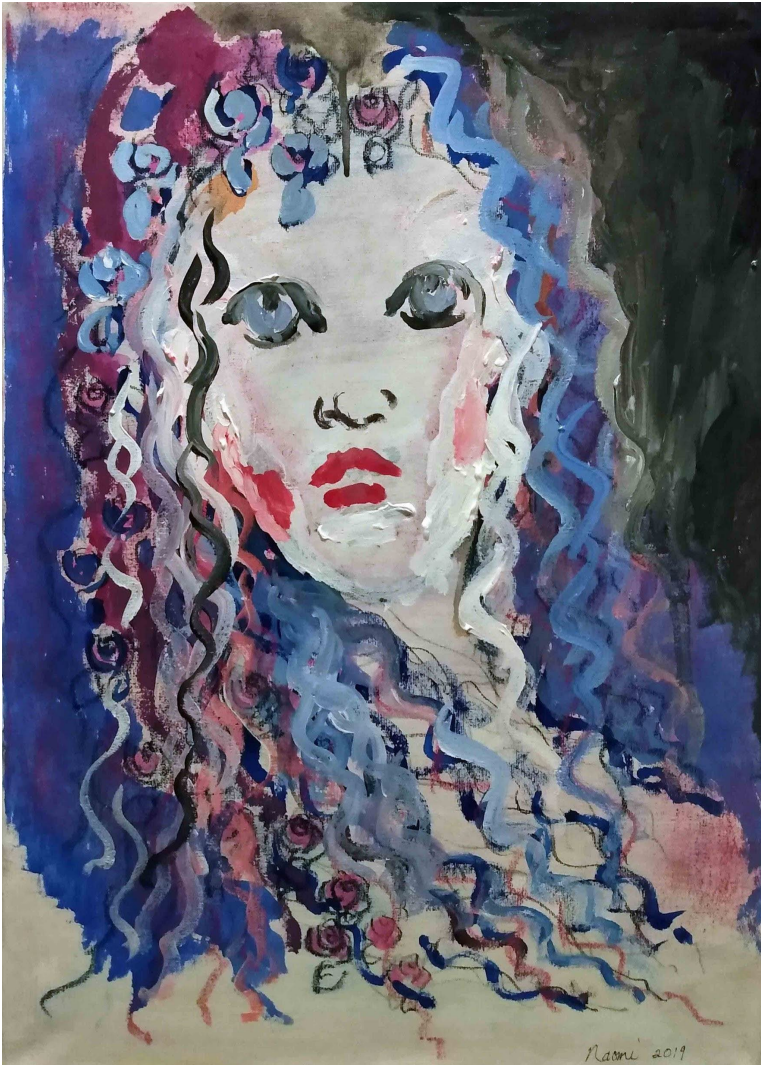
I am very interested when people look at my works and see something in the story, a brief moment or situation while others, see something completely different. This is very gratifying.



Untitled, 2019, acrylic, 12x12"

NAOMI HENDRICKJE LAUFER

My name is Naomi Hendrickje Laufer also known as Flower. I was born in Toronto but travelled much of Europe where I also worked in the arts and in the south of France, as an au pair in Switzerland. I come from a family of artists and designers and love to communicate through various art forms myself, including mainly, visual art and printmaking, poetry, dance and textiles. I feel akin to the pre-Raphaelite movement and like to express similar feelings of dreams and reverie in my work.



(left to right)
Floating Roses, 2019,
acrylic and ink on
canvas, 24x18"
Medusa's Shadow,
2019, acrylic and ink on
canvas, 24x18"

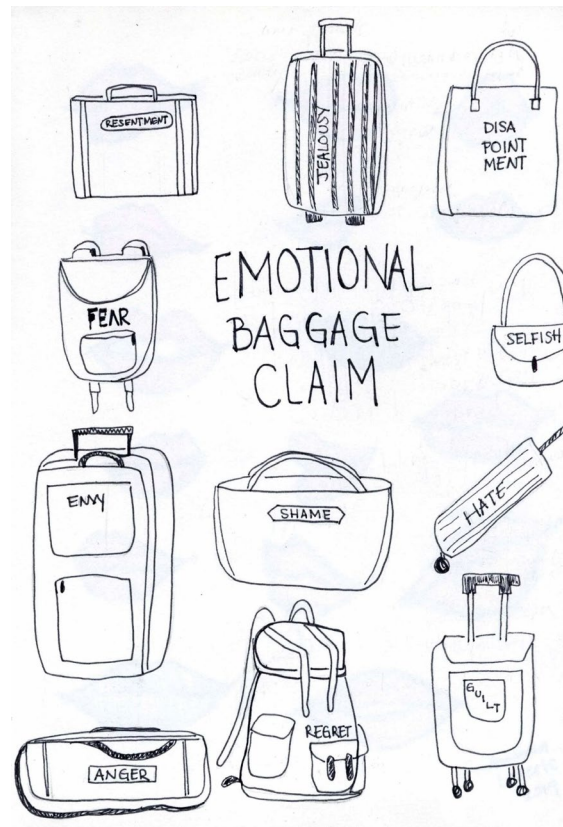
AMANDA LEDERLE

Amanda Lederle (They/Them) is a Toronto artist and creator that has lived experience with depression and anxiety. Amanda's experience has illuminated the need for creative expression and founded CreateBeing, a company that focuses on mental health, creative expression and self development. Amanda has a background in Film Studies and enjoys illustrating homes, emotions and maps.

Statement

We carry our emotions like cumbersome luggage on all journeys in life. The artist was inspired to highlight the emotions raised during their progress within a 12 Step program to highlight the weight we bring forth, question its validity and usefulness in carrying these emotions forward into the next adventure of one's life.

Every trip we make, we create a list of things to bring with us. We bring what is essential and necessary for where we are going. There are a few things we constantly bring that no matter where we go, we will always need. Here are some of the artist's necessities and invites the viewer to ask themselves, what is on their packing list?



(left to right)
Travelling Series (Packing List), 2019, pen and ink illustration on paper, 8x12"
Travelling Series (Emotional Baggage Claim), 2019, pen and ink illustration on paper, 8x12"

LEOPOLD BEEG

Extensive shows from 1984 to early nineties. One in London ON (Middle Earth Gallery), one in Kingston ON, 10 in Toronto (various locations):

Gallery Quan – Yorkville

Gallery Freg. - 80 Spadina

Kozak Gallery – Queen West

Also two group shows.

Statement

I call the type of art that I do as Absurdist Surrealism.

Working more or less in my subconscious, referencing all kinds of art from cartoons to fine. In most cases just fabricating my own forms and/or figures.

Never sure till the end of the day might arise.

Hopefully, mostly humorous or at least puts a smile on my face.



(top to bottom, left to right)

Fun Four, 2019, mixed media, 30.5x24.5"

But and Tut, 2019, mixed media, 27.5x22.5"

El-cid and Fudd, 2019, mixed media, 27.5x22.5"

AMY LOUCAREAS

Amy Loucareas was born and raised in Toronto. Her mother was an artist who introduced her to music, poetry and art. Later in life, Amy found that singing, playing the flute and dancing were outlets and sources of enjoyment for her. Amy realized she was an artist when she submitted her performance piece, *Gendered Anger*, to Workman Arts' Rendezvous with Madness Festival—which she performed at the festival in 2018. Amy is inspired by intuition, her teachers, pain, fear, nature, psychosis, depression and anxiety. Her health influences the way she makes art, in whatever medium she uses.

Statement

In this oil painting, I captured my easel that I used in my painting class at Workman Arts. In this piece I kept things simple and looked at the negative space of my easel. When I paint, my goal is to feel the fear and paint anyways. While making this painting I learned that my painting is good enough for me. I made negative space come alive.



Oil painting of my easel in oil painting class @ WA, 2019, oil, 12x16"

Pretty Time Machine, 2019, mixed media on canvas, 40x30"
The Faraway Nearby, 2019, mixed media on canvas, 40x30"

M. ULER

M. Uler is a self-taught artist who pushes the boundaries of her comfort zones to explore feelings of vulnerability from exposure to unpredictable situations. Although she has no formal training, she has always felt the call to make art. After a long hiatus, she has been reconnecting with the creative part of herself. Through her visual work, she deviates from the safety of a career in IT to take a leap of faith to explore what it means to open doors to strangers, even if just a crack.

Statement

"Syrene in Crimson" defines what I see as beauty, inner strength and confidence not bound to popular culture.



Syrene in Crimson, 2019, oil on canvas, 20x16"

GREGG ALLAN MCGIVERN

Gregg Allan McGivern is a prolific, visual artist that experiments with many different forms of substrates, materials and mediums to create art. He has various styles from traditional watercolours; abstract/semi-abstract and impressionistic paintings to fine life renderings. He is an outsider, self-taught artist and considers himself as a serial painter as he usually creates 5 to 10 paintings in a group. He has sold art to collectors locally, in Europe, Russia and the Middle East. He is now experimenting with acrylic paint and pyrography on wooden panels as well as all forms of textile art.



(top, left to right)
SELF-PORTRAIT, MONKEY MIND, 2019, wood burning & acrylic on wood panel, 10x8"

LEONARD COHEN, 2019, wood burning & acrylic on wood panel, 10x8"

(bottom, left to right)
CHTESIPHON (Southeast of present day Baghdad), 2016, acrylic inks on wood panel, 30x24"

SUKHOTHAI (The jungles of Northern Thailand) 2016, acrylic inks on wood panel, 30x24"

KATIE MCINTYRE



Birds in Paradise, 2019, oil on canvas, 36x36"

Statement

My artworks for the current exhibition are full of colour and form. In 'Birds in Paradise', (this title comes from the term 'birds of paradise') the birds are blue and abstract which, along with the other colours, give it an otherworldly effect. In 'The Way to Afterlife' the scene is set in a kind of outer space with a layout of a horse turning into a flying unicorn after life on earth. Both of the pieces were done with oil paint and layered to add depth. The idea behind the paintings was an 'ode to animal freedom', the mentality that animals should not be for sale or owned. In the artworks I tried to convey a positive feeling of freedom, bliss and beauty. These paintings are the beginning of a series of animal depictions in landscapes.

I was born, and currently live, in the city of Toronto. As a child I enjoyed arts and crafts and as a teenager and young adult I took special interest in photography and the guitar. It is only a few years ago that I discovered my passion for oil painting.

As a self-taught artist I have learned a lot from books on the old masters. Two famous artist's in particular who have influenced my work are Norval Morrisseau and Franz Marc. I am drawn to their use of bright colours and animal depictions, which is also my focus as a painter. I like to portray animals in safe and idyllic landscapes where they live wild and free. As for my artistic style, my paintings have a touch of naivet  which adds to the overall effect of my compositions.



The Way to Afterlife, 2019, oil on canvas, 48x36"

CLAIRE MERCER

Originally trained as a scientist Claire Mercer discovered the art world over 15 years ago. Since then she has never looked back. After completing the CTS art program in 2013 Claire have been constantly creating. Proficient in several media her favorite forms of expression are stone carving and painting.

Presently Claire is exploring working in the 3D dimension, with work ranging from felting to stone carving. She lives with her pet bird Richie.

Statement

The piece "Hip Bone" is an alabaster depiction of the top of a femur. It is one of the most important bones of the body. A broken hip makes the sufferer unable to walk and live a lifetime bedridden unless treated. I have made the hipbone out of the finest alabaster to depict how precious it is.

Hip bone, 2019, alabaster, 2x3x3"



BETTY MIREMBE

Betty Mirembe was born in Uganda, East Africa. She has been living in Toronto for over 15 years. She has taken various courses in visual arts and her work has been exhibited extensively, including shows at Nuit Blanche, the Gladstone Hotel, and the AWOL Galleries in her home town of Toronto since 2005.

Statement

My paintings are influenced by the various experiences throughout my life, whether in Africa, Europe or Canada. The inspiration for my artwork is derived from my childhood in Uganda, which is portrayed in landscapes, animals and symbols. In my artwork, I try to express the wonder of human emotions through colour, and how every day life is spiritual.

I choose my subjects based on whatever intrigues my imagination, from African images to local scenes in my Toronto neighbourhood. I use painting as a way to express what it means to be alive. With time, painting had become as indispensable as a second breath, a new dimension. It has brought joy and beauty to my life.



Town and Country, 2006, acrylic on canvas, 20x24"

FABIAN MOSQUERA

The work of Fabian Mosquera combines the materiality of sound; the process of cultivating into matter what is heard and felt concurrent upon listening to music or any type of resonance for that matter. His work has focused on the outcomes of reverberation, even in solitude confinement where ambient noise levels allow the ability to study and meditate upon the influence of even the minutest intrusive sound source to flood human emotion upon the listening individual.



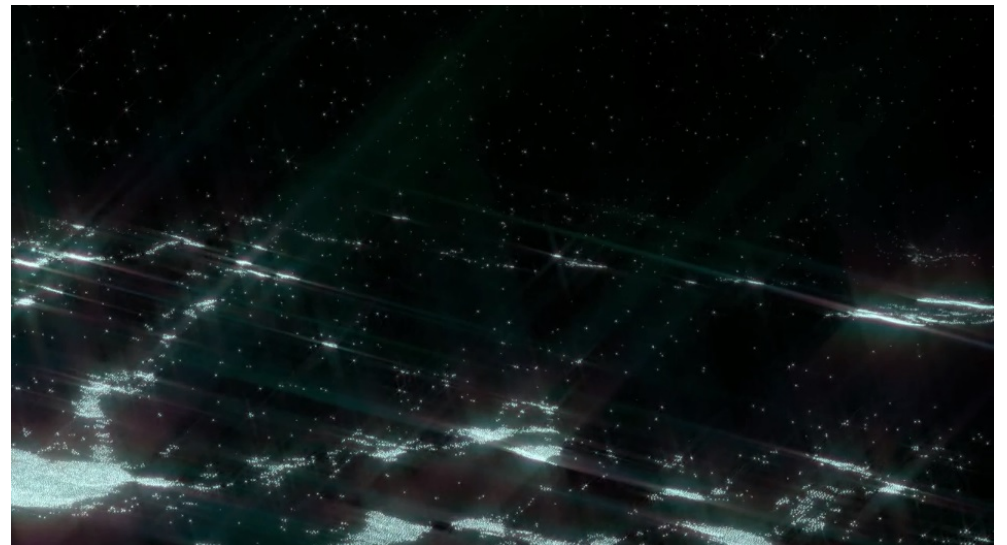
Keep Her For As Long As You Can, 2019, pencil crayon, marker, and pen on marker paper, 14x17"

BRAD NECYK

Brad Necyk is a multimedia artist and writer in Canada whose practice engages with issues of medicine, mental health, and precarious populations and subjects. He recently completed an arts-based, research-creation Ph.D. in Psychiatry at the University of Alberta and his dissertation has been nominated for the Governor General's Gold Medal, Canada's highest academic honour. His works include drawings and paintings, still and motion film, sculpture, 3D imaging and printing, virtual reality, performance, and narrative writing. He finished a residency with AHS Transplant Services in 2015-16, worked as an artist-researcher in a project on Head and Neck Cancer, and was a visiting artist-researcher at the Centre for Addiction and Mental Health in Toronto 2017-19 and had a studio residency at Workman Arts, Toronto. His current work focuses on patient experience, auto-ethnography, psychiatry, and, recently, the Anthropocene. His artistic work was included in the 2015 Alberta Biennial, and has been shown internationally, most recently in Buenos Aires, Argentina and Chicago, IL; he has presented academic work at conferences in Canada and internationally, most recently at the 2018 FLUX Symposium at the Internation Museum for Surgical Sciences in Chicago, IL. Brad sits on the boards of several professional bodies and is a Scholar at the Integrative Health Institute at the University of Alberta. He currently teaches senior-level courses in Drawing and Intermedia at the University of Alberta and MacEwan University.



Stonehocker, 2019, video, duration: 2min 39sec



Snowfall, 2019, video, duration: 25min 44sec

AMY NESS



I was born free, well, wild and curious; I was born in a small town which I found quite isolating. Being alone often, I only learned to socialize when I became legal drinking age. Alcohol was my crutch, my nectar, my function - my "joie de vivre". It was only after University when I got sober at 29 that I discovered art. I have a painful emotional disorder that distresses me greatly. I turn to art to deal with this form of oppression in my life. The death of my father in 2006 spurred me to question the deeper meaning of life, relationships and my own mortality. I started to create "raw vision outsider art" as a form of healing. Art inspired by Van Gogh, Basquiat, Frida Kahlo, and Gauguin. My art has been in three Being Scene Exhibits, as well as a full independent art show at Full of Beans Coffee House and Show Gallery.

Statement

My spiritual experiences influenced me to open my mind to an expressive form of "Raw Vision Outsider Art" where I intuit my creative process. This piece with Helen Posno as the model, is called "The Hairdresser" which is an oil painting with mineral spirits as a medium. I use rich and vibrant colours. I often use portraits as my subject matter to express my own inner life and capture the spirit of the people in it. My pieces are reflective and often symbolic in meaning using time and place, themes of sexuality, violence against women and oppression, shaming, relationships, forgiveness and social justice.

The Hairdresser, 2019, oil on canvas, 12x16"

ALAN PARKER

Art is a kind of kinship with history as presented by the artistic temperament of the times.

As a student I was a failure in the sense that, unlike my peers, I had nothing to say artistically. But I was given a four-year respite in the country, across from a library and I read and developed a set of principles for my art. Information that is relevant today influences the continuing process of learning how to paint. My mentor and teacher was Frederick Hagan at the Ontario College of Art. He taught me the fine art of printmaking and I fell in love by the work of the German Expressionists, something that has transferred into my painting.

One makes art to communicate. You may not always agree with trends or fads but communication is there and it changes us in some way. Art is often isolating and yet revealing.

The work itself represents all of these dynamics: the literature of art; the often-found meaning and memory on the expression of art; an interest in the structure and colour of art. The possibility of communicating ideas is, however, subtle.



Joseph, 2018, oil on canvas, 30x30" framed

SEAN PATENAUDE

Sean Patenaude is a photographer, writer and educator. Sean works in the fields of portrait, wedding and industrial photography for clients as diverse as the Bronfman family, the Anne Murray Museum and the Centre for Addiction and Mental Health, where he also facilitates the popular "PhotoVoice" documentary photography group. Working in a mixture of chemical and digital media, Sean's unique images have been reproduced in books, magazines and online. Sean currently photographs people, places and things, many of them in Toronto, Canada.

Statement

In a year of multiple losses, the Allen Gardens greenhouse was a place I went to escape by losing myself in small details.

Film photo taken on late mentor's camera shortly after his untimely passing. This was an attempt to deal with grief by going where people were having fun.

The late Kenneth Laing Herdy burned several large artworks as a protest against Standing Rock and the treatment of First Nations. I was lucky to be asked to document. Ken passed a few months after this picture was taken, though we didn't yet know he was sick.



Delicate, 2017, scanned film/inkjet, 11x14"



(left to right)
Man Turns From His Fire, 2017, scanned film/inkjet, 11x14"

Happy, 2017, scanned film/inkjet, 11x14"



NERI PAUL

Neri has been painting since high school and though she has taken classes recently she is mainly self taught. Neri expresses herself using her intuition. With Neri it's not what she thinks but rather what she feels. Neri has been a part of showings and sells her work through word of mouth. When not pursuing her art Neri is a mental health advocate and speaks publicly to students and family's hope to shed light in mental illness. Neri's work is abstract and expressive.



Untitled, 2019, acrylic on canvas, 40x40"

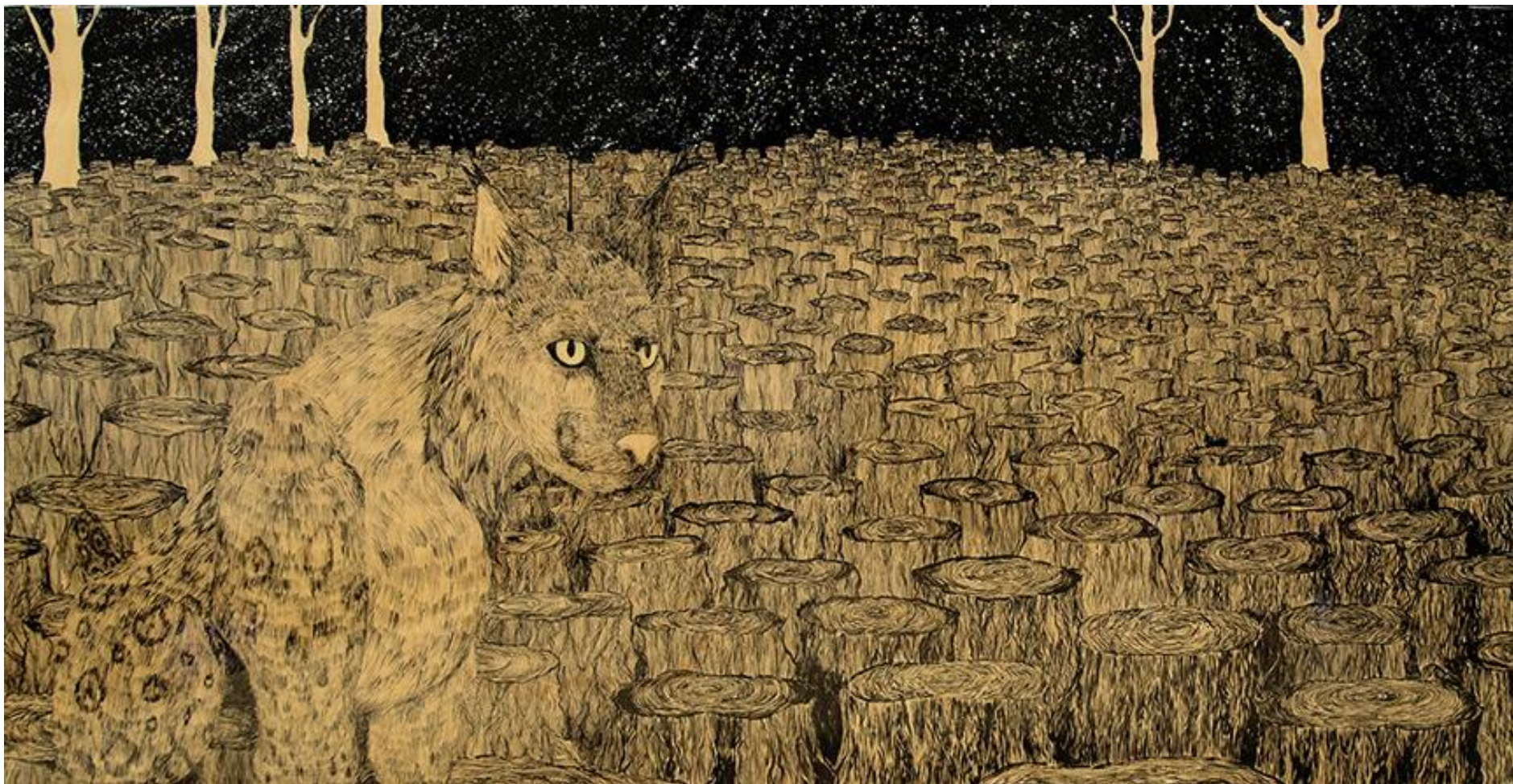
MARISHA PULA

Marisha Pula is a Toronto based mixed media artist. She was born in Welland Ontario Canada and grew up in Stevensville Ontario. She studied illustration at OCAD University and graduated 2013. She is a member of Workman Arts Collective, which advocates for and supports artists working with mental health and/or addictions. Through Workman Arts she has participated multiple times in Being Scene and in other group shows in Toronto. She was awarded a grant from the Amy Project and the JRG Society of the Arts in 2018. Currently she is developing a series 'The Missing Links'. It is a study of the health of our ecosystems (specifically North America) and society's disconnect from nature. Using current disappearing North American species she will highlight present environmental issues and threats while also highlighting social issues. Other reoccurring themes in her work include gentrification and mental health. When she is not working on her own projects she also works as a restoration artist for Dorset Fine Arts.



Barren, 2019, mixed media on wood panel, 12x16"

Sightings, 2019, gouache and ink on paper, 12x16"



The Missing Links, 2018, mixed media resin on wood, 48x42"

DANICA RASOVIC

My name is Danica Rasovic. I earned my Hon.B.A as a history major but kept my love of art alive. I am a relatively new artist who has stayed in the woman's in patient trauma unit at CAMH this past summer. I am also transitioning into the inter-grated day therapy program. My art showcases my emotional journey throughout this arc of time. Before, during and after my break my art was there, grounding me.

Statement

My art merges paint and sculpture through mostly salvaged wood and art supplies. Each piece has at least two sides, or prespectives for the viewer to consider and or interact with. It Shows that we have as many options as points of view to regard any moment or feelings in time. And that is my art and journey through my mind, fleeting feelings caught in the web of time.



Forlorn, 2019, ink and acrylic on wood, 9x8"

DAVID RENDALL

David Rendall is a surrealist artist and filmmaker based in Toronto. He practices illustration, animation and assemblage. His work touches on themes of identity and trauma.

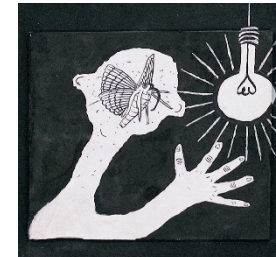
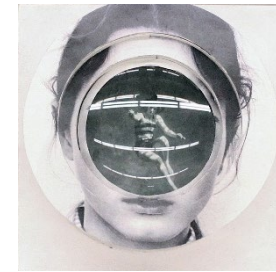
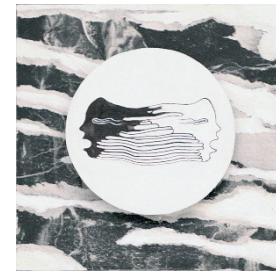
Statement

SUBLINGUAL APERTURES

Crudely rendered illustration, collage, décollage, sculpture and found objects collect into subtle assemblages. Some shards are scavenged, some sculpted, some conjured from dark and wet soot. Some were left and returned to many years later, their assembly all directed by chance.



unseen. 2019, clay, glue, acrylic paint, ink, 30x20"



(left to right, top to bottom)

hit between the eyes., 2014-20, paper, glue, foamcore, ink, acrylic, tears, doll eyes, 8x8"

tearing apart., 2014-20, paper, glue, acrylic, foamcore, gouache, 8x8"

tumbledown thread., 2014-20, paper, glue, goache, acrylic, watercolour, clay, string, foamcore, 8x8"

discoidal severance., 2014-20, paper, glue, acrylic, foamcore, 8x8"

sinking feeling., 2014-20, paper, glue, acrylic, foamcore, convex lens, 8x8"

distress signal., 2014-20, paper, glue, foamcore, acrylic, 8x8"

eyes divide., 2014-20, paper, glue, ink, foamcore, 8x8"

mothlight., 2014-20, paper, glue, ink, foamcore, gouache, resin, dead moth, 8x8"

liminal persona., 2014-20, paper, glue, foamcore, ink, resin, dead housefly, 8x8"

JULIE RIEMERSMA

Julie Riemersma is a Toronto based commercial and fine art photographer. With over 10 years of experience in creating bodies of work, and working for clients, she continues to experiment with photography and mixed media. Julie is particularly interested in the intersections of photography and other visual media, including site specific installations. Common themes in her work include nostalgia, mental health, perception, climate change and equality.

Statement

Julie turns her camera back upon herself, and takes a macro view of her own skin. An unflinching look at female body hair, and hopefully in a way that surprises and delights. Body hair doesn't have to be "gross" like the body hair removal industry would have you believe.

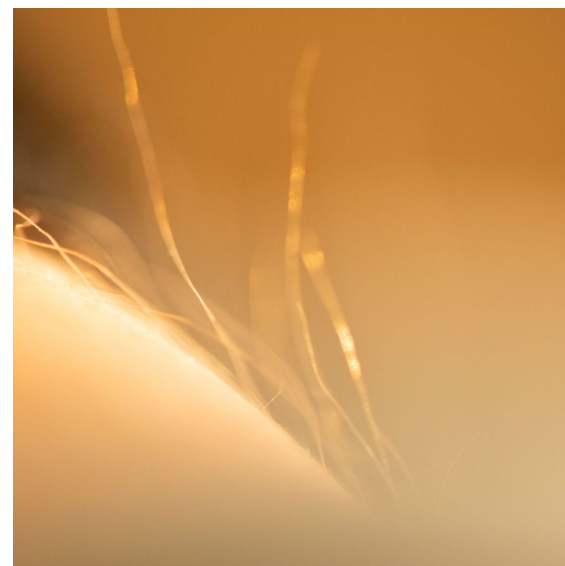
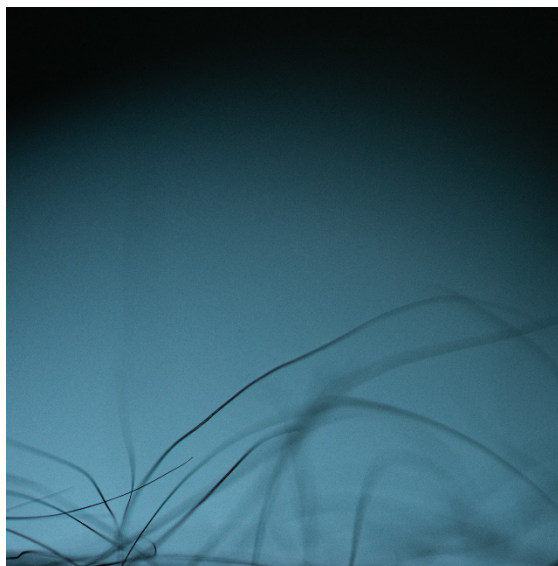
(left to right, top to bottom)

Body of Work 7, 2019, photography, 8x8"

Body of Work 5, 2019, photography, 8x8"

Body of Work 3, 2019, photography, 8x8"

Body of Work 6, 2019, photography, 8x8"



SUSANA RIZZI

Born in Argentina, Graduated as Biochemist, and studied art at the Instituto De Bellas Artes Luis Spilimbergo Argentina. I studied advanced art level of Portrait and Still life at Etienne Gothard and Luis Presas Buenos Aires Argentina. In 1999 I immigrated to Canada. I studied and graduated as Medical Laboratory Technologist.

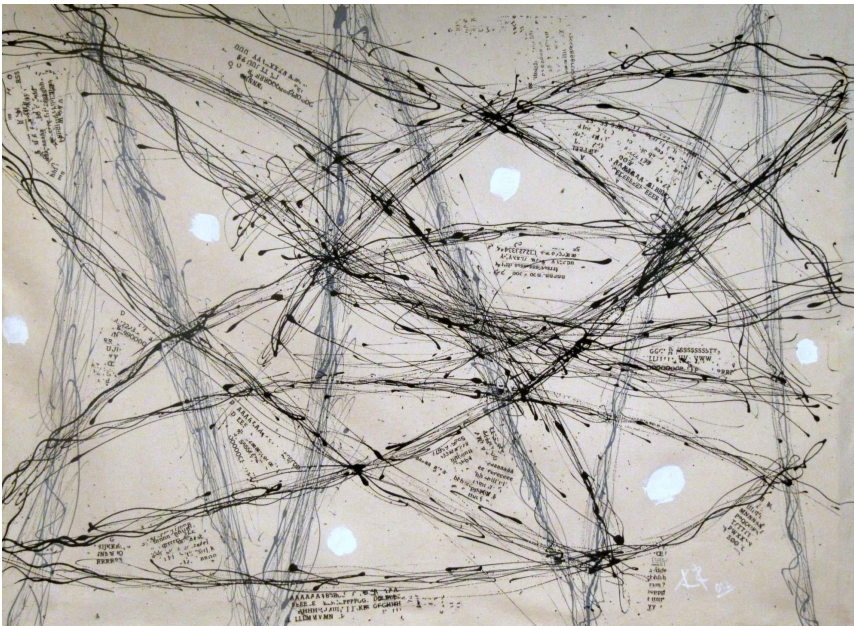
Statement

My work is centered on human energy, feelings and expressions. Painting has been a rich and fulfilling time for me. My work often relates in an abstract energetic sense. Working in my own variant of Abstract Expressionism, improvising compositions, with a briskness that support a conscious intention. When a piece finally moves to the wall it is then shaped and formed with layers of drawing and painting until the pieces fall into a striking composition of gravity and space. The black and white lines on canvas splash across the canvas with a gradient of colors moving through my strokes. The notion of space begins immediately. Masters of Abstract Expressionism such as Franz Kline, Robert Motherwell, Joan Mitchell and Peter Lanyon are my mentors.



Thalos, 2019, oil on canvas, 38x56"

KURT ROSTEK



Born in Toronto and raised in what was rural Ontario my aspirations as a creative person dawned as soon as my eyes opened wide to the space around me in my new home on the farm.

At the age of 10 water colours began to flow. Inspiration came from the birds of every size and colour that filled my eyes. My painterly pursuits continued through high school where I was given the opportunity to fill a wall in the cafeteria with a new-found love of painting on a large scale. I have also had training in print making and found object sculpture.

My education, besides over 40 years of diligence in my pursuit, consists of a Visual Art Certificate from Centennial College, 2 years in York University's Fine Art Studio Program, and an Architectural Technologist Certificate from Ryerson University. For 25 years I had been working in the studio of Artists 25, a collective committed to figurative work with model sessions 4 times a week, in which I participated for 6 years. Since then I had rented the space for my own projects. My work has now found a new home in Workman Arts Incubator Studios. I also maintain a home studio for smaller works.

My work has been exhibited in several Toronto galleries, where I had honed my skills in curating, as well New York City and Beijing, with work in public and private collections worldwide.

(top to bottom)

6th Line, 2012, latex house paint on raw canvas, 48x36"

8th Line, 2012, latex house paint on raw canvas, 48x36"

MOSHE SAKAL



Sea and Sun, 2015, acrylic
on canvas, 12x24"

Moshe Sakal is a Photoman and Painter Dude in Toronto, and is currently a member of Workman Arts.

He uses acrylics in his paintings, a blend of crayons with brush pens in his drawings, and his iPhone or Canon for his photos. As an artist he enjoys creating pieces that reflect the beauty and mystery of life and the world around us.

His paintings appeared in juried exhibitions for the first time in 2014 at the Emerging Artist Exhibition at Gallery 1313, the "Architecture of Mad" Mad Pride Art Exhibit, and the Annual BEING SCENE Exhibition hosted by Workman Arts. His drawings were also selected for a Workman Arts installation during Nuit Rose as part of the WorldPride 2014 festival. Most recently his paintings were featured at the Toronto Public Library. He also had three exhibitions of paintings and photographs at the Full of Beans Coffee House and Roastery since 2016.

Statement

The acrylic paintings I create are mostly abstract and in part reflect my love of movement and energy.

Often the paintings evolve in the process and sometimes images of figures, faces, or animals take form. These images are very subjective and people have different ways of interpreting each art work. The colours I use are sometimes intentional and used to convey emotion. Other times, I create paintings based on what intuitively feels right.

For my photography I focus on capturing moments in time that I come across while travelling in Toronto or abroad. The moments vary from architecture, people, and nature. Photography is also one way that allows me to meet new people and connect with the world around me.

CHRISTOPHER SCOTT

Christopher Scott studied art at Durham College, and The Ontario College of Art and Design University.

Primarily working in Acrylics and Water colors, his focus is mainly portraiture. An artist working out of Pickering Ontario, his art often deals with mental illness, mental health and recovery.



Solipsism 3, 2019, acrylic on canvas, 36x18"



(Unnamed) - 95th Depiction, 2019, acrylic on canvas, 30x24"

NETTIE SEIP

Annette Seip (NETTIE) is a creative Event and Portrait Photographer/Digital Artist/MSc (MedSci)/happy dog owner. She loves to photograph theatre, dance, acrobatics, night scenes, low light events, environmental portraits, head shots, landscapes but more importantly expressions, emotions and stories. Nettie's work has not only won awards and been published in the Toronto Star, Globe & Mail, Zoomer magazine, Mississauga Life, Snapd and Mississauga Arts magazines, but has also been shown in many group and solo shows in Toronto, Mississauga, Oakville and Ottawa.

Blueheel Dance Studio quotes...“Every picture tells a story, yes - but to discover the muse, the brilliance behind each inspiration, you have to meet Nettie. Each print tells an artful story, sometimes with Nettie's zany twist of humour, but always with visual language that captivates the inner voice”.

Statement

Storm In A Teacup (British) or Tempest in A Teapot (American) "is an idiom meaning a small event that has been exaggerated out of proportion". I think a large part of not getting treatment or talking about mental health is stigma, and the fear that people will dismiss you or will have an impression that you are overreacting or exaggerating or that you are weak.



Storm in a Teacup, 2019, digital art/photography, 24x24"

LAURA SHINTANI

Laura Shintani represents a hybrid of work, creativity, study and pedagogy. Investigations have involved academic, applied arts and the professional representation of historic Canadian objects and themes. She studied and worked in the field of semiotics, fashion design and textile preservation. Laura Shintani remains fascinated in understanding implicit linkages: interior and exterior, theory and practice, concept/word and object. Shintani creates work in order to provoke the viewer to question meaning in artistic forms. Her art practice reinforces and reveals a compassion for significant struggles within humanity such as themes in peace and conflict, neurodiversity and mental health.



BLOT, 2019, photography, 36x24"

KAT SINGER

Kat Singer is a Toronto-based multimedia artist, activist and educator. They are passionate about social justice and equity, maker culture, and sustainability. Their work spans a range of media including photography, street art, drawing, painting, fibre art, printmaking and performance, and explores phenomena such as neurodiversity, illness and dis/ability, queer identities, and healing from trauma.

Statement

Unravel 1 was conceived during my time at the 2018 FAC residency at Artscape Gibraltar Point. I was exploring ways to honour my healing journey through art, and I rendered challenging situations and emotional states I was struggling with as three-dimensional yarn sculptures. Through this process I gave shape to what was previously vague and messy, and thus difficult to hold, and developed a deeper understanding of what I was going through. I could thus handle these emotions, and share them with others.

These explorations have continued in subsequent series: Unravel 2 was characterized by greater uniformity in scale, predominant use of grey acrylic yarn, and a lack of facial features as a way to universalize the experiences/states depicted; Unravel 2.2 saw the return of the facial features and an increased complexity of the figures. I am currently working on Unravel: Departures, where I experiment with a variety of materials and techniques, scale, color, and the tactile properties such as weight and texture, making each sculpture distinctive from others in this sub-series.



Dis/Integrate from Unravel: Departures, 2019, fiber sculpture, 10x10x12"



Unquiet Hands: This figure illustrates the sensation of being anaesthetized and not being in control of one's body.

Unquiet Hands, 2019, video, duration: 4min 46sec



(left to right)
Dis/Associate from Unravel: Departures,
 2019, fiber sculpture, 10x8x12"
Dis/Comfort, 2019, fiber sculpture,
 12x17x5"

LESLIE-ANNE SMITH



Sacred Hermaphrodite, 2019, giclée on canvas, 25x24

Leslie-Anne Smith is a visual artist and writer who draws inspiration from dreams and nightmares. She holds a Bachelor of Fine Arts Degree from York University and a Diploma in Computer Animation from the Toronto Film School. She lives and works in Toronto.



Salome, 2019, giclée on canvas, 20x20

SUSAN SPAGNUOLO

Susan Spagnuolo is a Toronto based artist working in photography and mixed media. Susan was a designer in the First Mad Couture Fashion Show at the AGO, Fashion Arts Toronto and at Rideau Hall in Ottawa. Prior work includes co-curating the Generations Exhibit at Harbourfront Centre which engaged with Toronto's leading public art sculptor's to promote sustaining environment, art, history and culture.

Costume designs have been provided to various Toronto community theatres with the Workman Arts production of Third Eye Looming at Daniels Spectrum, as part of the Tangled Arts Annual Festival and costume designs have been presented for a community play called Challenging the Sea by Helen Posno. Susan has exhibited photography during Scotiabank's CONTACT Photography Festival, Nuit Blanche at the Propeller Centre for Visual Arts, Workman Arts Being Scene at Hart House, The Gladstone Hotel and Rendezvous with Madness. Art & Design presentation support provided for Hats On for Awareness and Autism Sings.

Susan has displayed her art in galleries throughout the GTA and to private collectors. Creative concepts and participation provided to CAMH, Suits Me Fine, annual Fashion Shows.

Photography, painting and wearable art fashion designs continue to promote mental health awareness.



Going with the Flo, 2018, photographic print, 16x20"

JUSTICE STACEY

Working in textiles, electronics and performance Justice seeks to confront a harsh world with fantastical creations and playful absurdism. They give birth to everything from screeching goblins to bizarre creatures beyond understanding. Alongside their creative work you can find them teaching with organizations from Workman Arts to the Toronto Tool Library.



She Grasps Me So Tightly, 2019, textile, silkscreen, 20x30" x 3

Statement

Concept and theme come to me as easily as breathing. From my wealth of experience, I am able to draw any number of ideas. However, I have long struggled with bringing a concept to reality. Weighed down by anxiety born of potential failure and disgrace I tuck myself into the safety of procrastination. I have managed to beat back the beast of perfectionism in my costuming and performance work. The silly and satirical is a safe place to make mistakes. But I never felt comfortable revisiting drawing and painting.

She Grasps Me So Tightly is my experiment in letting go and remembering my love of drawing. Through recording a moment without judgement or thought I have found reality will abstract itself in wonderful ways. I also reflected on my personal relationship to the fine arts and craft and the tension between the two. Through a childhood surrounded by the craftsmanship of the highest caliber, I have intense respect for its careful traditions. However, the expectations it brings can often be too high, allowing me to get lost in a single moment. In contrast, breaking from tradition can allow for creations beyond my highest expectations for myself. But without any methods or practices to follow the path can become muddled.

So this piece is born from the parents of fine art and craft. She is seemingly apolitical and doesn't seek to teach or scold. She just is. For all the mistakes and what-ifs she fills me with maternal pride. I hope others can love her as I do.

ASMA SULTANA

Asma Sultana is a Bangladeshi born British freelance visual Artist, currently living and working in Canada. After Bachelor in Drawing and Painting from Bangladesh, she was trained in London and Toronto in Fine Arts and History of Art. As a freelance artist Asma organised many solo exhibitions and participated in many group exhibitions in Canada, England, India and Bangladesh. She uses the unique signature of her body to explore the identity in time and place. With the tip of her fingers, using her own hair and footprints, she imprints her emotions to canvas or papers or fabrics to express the imitable chaos of her inner and outer world.



(left to right, top to bottom)

Be for real-1, 2016, used hair brush, ink, oil based marker & nails, 2x9x1.5"

I tried to leave-4, 2019, artist's hair & used hairbrush, 2.5x9x4"

Be for real-2, 2016, back scrubbing brush & nails, 3x17x2"

EMILY SWEET

Emily fell in love with art in college as she became restless with her fitness program. She proceeded to switch to a fine art program which she completed at Centennial College. Her work has been published both locally and internationally. Watercolours, her sketchbook and pens are with her at all times; just in case she finds an interesting subject. Striving to create a dialog, she adds a lot of emotion into her work. Art is the way she expresses the world around her. Emily also dabbles in other art forms including textile, photography and creative writing.

Statement

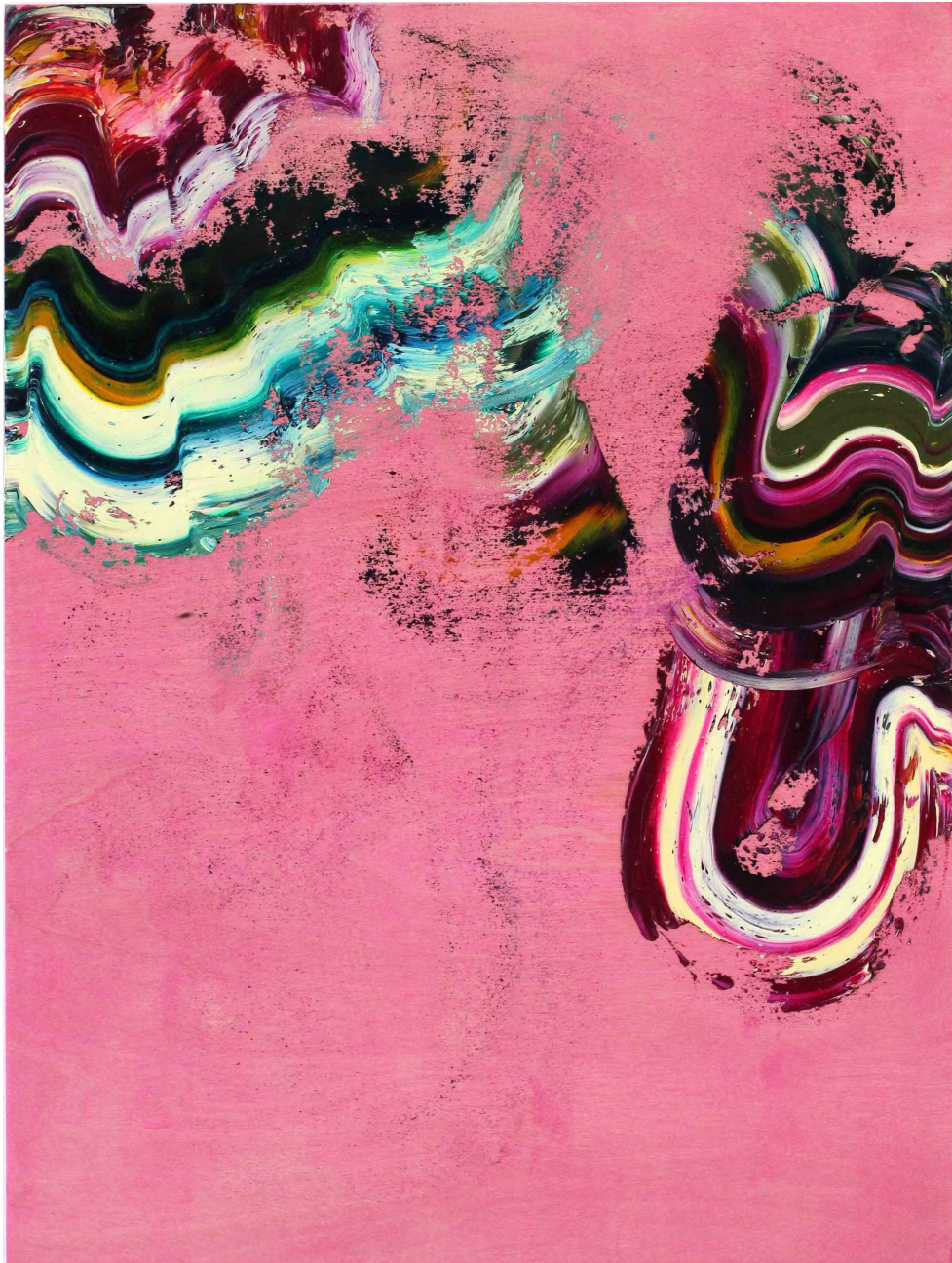
This series is of my service dog, Koby. He is my best friend and we do everything together. I don't know where I'd be without him. As a service dog he has sat by my side in high school, college and now university. I would like to use this exhibit to bring out the impact service animals of mental illness. My film camera helps me get outside my house by giving me an activity that reduces my anxiety in public.

The making of the first self-trained service dog in Canada, 2020, art book, 8.5x11"



[Click image to view a digital version of the art book](#)

SHANNON TAYLOR-JONES



Shannon Taylor-Jones is an emerging Canadian artist working in Toronto and London, Ontario. She obtained a BFA with a major in Drawing and Painting from OCAD University in 2016, and a post-graduate certificate from Centennial College in Museum and Cultural Management in 2018. Her work focuses on abstraction and explores ideas of intuition, process, and materiality. She is a current resident artist at Good Sport, an art collective, gallery, and studio space in London, Ontario.

Statement

Existence is an act that is stubborn, rebellious, and—before all else—vital. Everything that follows builds on this absurdity. In a persistent pursuit of surprise, intuitive processes dive into the facets and abilities of painting as knowledge, presence, and power. This is the manifestation of a visceral knowledge, forcefully and unapologetically demanding space and time and energy. It is expansive, dissonant, and fragmented in transient vapour.

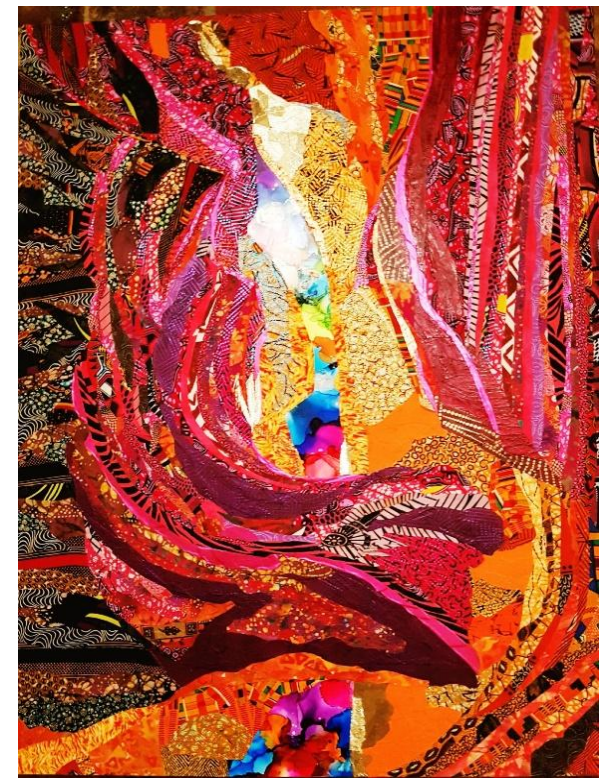
With contradictions parallel in the same space—absence and presence—the paintings exist as not quite conclusions, but fragments of larger actions.

aftermath, 2019, oil on panel, 24x18"

APANAKI TEMITAYO

(left to right)
Oju Olurun II: Eye of God II, 2019,
mixed media (African textiles, crystals,
alcohol ink on wood canvas), 48x36"

Oju Olurun III: Eye of God II, 2019,
mixed media (African textiles, crystals,
alcohol ink on wood canvas), 48x36"



Born in Toronto and raised in Trinidad and Tobago, Apanaki Temitayo M is a single mother of three. She is an author, spoken word poet, actor, multimedia artist and teacher. Her canvas compositions are an expression of her Trinidadian heritage and spirituality. Apanaki is currently the CAMH 1st Artist in Wellness. She is currently an Art Facilitator with Workman Arts Art Cart Program and the Textile Museum of Canada, Community Voices Outreach Program. She was the Workman Arts Artist-in-Residence for 2017 - 2018. She has been featured at Workman Arts, Being Scene 18th Annual Juried Exhibition 2019 at the Toronto Media Art Gallery. She has made her international debut at the North Charleston Cultural Arts Department, 9th Annual African American Fiber Art Exhibition: Maya Angelou, with her original artwork, Mama's Watching in South Carolina. Her New York debut at The Amazing Nina Simone Documentary Film by Jeff Lieberman, with her piece Nina Simone Fragmented. She honored to be the first woman of color to be in the Room Magazine: Woman of Color Issue for 2016 and her commissioned artwork Oshun Blooming was the face of Grow Room Feminist Literary Art Festival, 2018. Apanaki currently teaching her art practice at Workman Arts Encore Program for Inpatients, with experience as a facilitator CAMH, Gifts of Light, Workman Arts Art-Cart Program, Toronto East General Hospital, Mental Health Outpatient Clinic, Drop-In Art Class and at Workman Arts, CAMH. Rise Asset Development , helped to support her in becoming the Sole Proprietor of APNKI Designs. Her handcrafts and fine artwork merchandise, soft furnishings and accessories, are all made in Canada. She received an Honorable Mention for 2015, and received the Rise's Peer Powered EnterPRISEr of the Year Award at the Dr Paul E.Garfinkel Award for Entrepreneurial Achievement 2015, RISE Asset Development, from Rotman School of Business, University of Toronto, 2015.

JACE TRAZ

Jace is a visual artist from Toronto Ontario, specializing in drawing and painting. Inspired by a city that never stops evolving, he continues to evolve techniques and themes that resonate with himself and his surroundings. Torn between experiencing life and reconstructing it through the arts, he is never for want of the necessary tension from which creative examination is born.



Bonerland Brown Edition, 2015-2020, pen and ink, 25x31"



(top to bottom)

Par, 2019, spray paint & acrylic on canvas, 18x24"

Parkette, 2019, spray paint & acrylic on canvas, 18x24"

SHOZO USHIROGUCHI

I worked most of my life as a “serious” photographer: Projecting images in grey scale onto silver paper and manipulating their intensity for effect. I also worked in colour photography, but mostly as a commercial printer. The process of adding and subtracting colours to get different results was intriguing. A few years ago I started working in colour for myself through painting. Acrylics are so satisfying – not like the painstaking process of traditional photography. Painting gets you results as soon as you make a brush stroke. It has been a liberating experience.



Born in Tokyo at the tail end of World War Two, Shozo started painting in grade school after encouragement from a teacher and won a national competition. He spent the years after his schooling in film and photography, which took him to Hamburg, Berlin and Toronto where he pursued art through photography, inspired by Robert Frank, Cartier-Bresson and Koudelka. But Shozo's interest in painting remained very strong. The paintings of Goya, Velázquez and Kollwitz also inspired, with their possibility of both documenting events and transforming them through artistic vision.

In retirement, Shozo set aside the greyscale and the technical constraints of the traditional camera and darkroom, but not to embrace digital: he took up painting again. This was a liberating step that allowed his passion for colour and free composition to emerge and take free reign.

rock faces, acrylic on stone, 18x18x3"

VÉRONIQUE VALLIÈRES

Véronique Vallières is a Toronto-based, multi-media artist, working primarily in ceramics, textiles and printmaking. They hold a BFA from Concordia University and have attended residencies in Montréal, Moncton and Winnipeg. As a film curator, they co-programmed monthly film and performance events for the Revue Cinema. Véronique Vallières has received multiple grants for their work, which has been exhibited widely, and most recently, acquired for the CAMH permanent art collection.



Three Girls, 2009, stone lithography, 22x30"



Self, 2019, ceramic earthenware with glaze, 11x7x8"



(top to bottom, left to right)
Monolith, 2009, ceramic porcelain with glaze, 18x9"

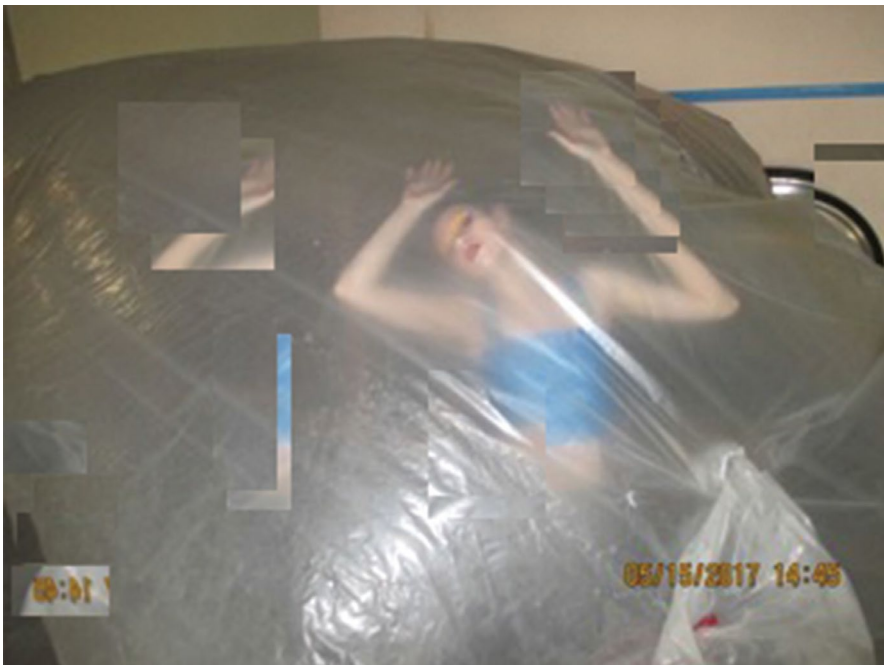
Dino boy/Kneeler, 2019, ceramic earthenware, coloured slip, glaze, 16.5x7x8" / 15.5x6.5x7"

Three One Three, 2013, silkscreen print, 29.5x19.5"

SI WATSON

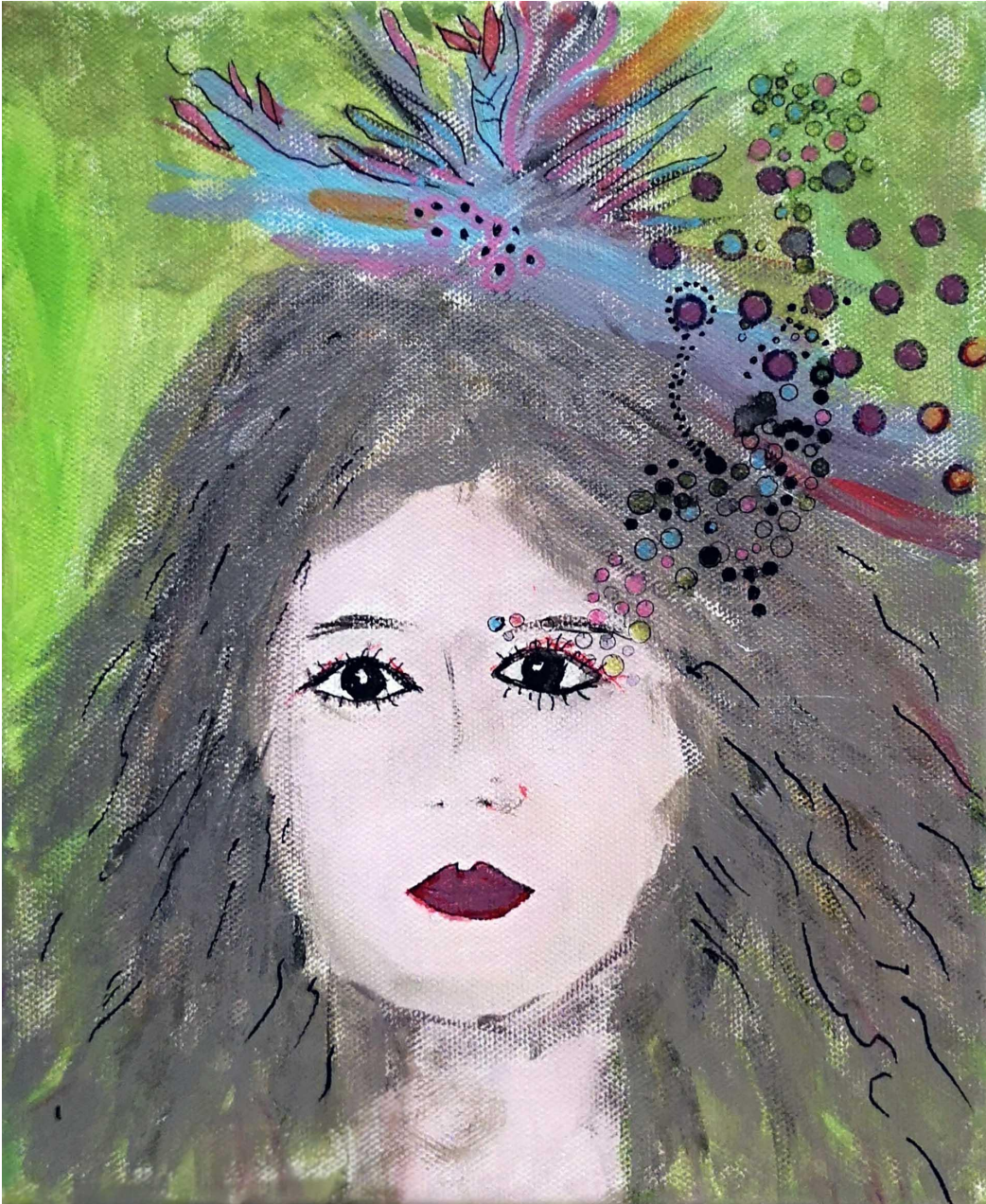
Si is a Vancouver-based artist immersing themselves in graphic design, painting, sculpture and fashion design. They rely heavily on their life experiences to influence their creativity, including social issues and internal struggles. Si experiments with a plethora of media, using it as a tool for relaxation, discovery and self expression. They are continually looking to diversify their portfolio and find new inspiration in everyday objects and the shadow cast onto their life from day to day mentally ill experiences, which most of their work is a reflection of. Their photo series titled “Part One” and “Part Two” use a mixture of photography, image manipulation, and fashion design.

Part One, 2017, photography, 6.5x9"



Part Two, 2017, photography, 9x6.5"

TK WORKMAN



TK Workman holds a BFA major in cinema as well as a certificate from Central Tech Art School. Lately, TK has been creating multi-media works on small canvas which is less stressful for her, as her work is mainly done for self-care or to comfort her while coping with isolation and anxiety. TK considers her work as family, and it keeps her company as every piece of wall space is covered back to back with her paintings. "I do art because I have to...it is not really a choice."

Statement

This year's painting "Grey Haired Woman with Hat" was inspired by the Royal wedding of Harry and Meaghan.

Grey Haired Woman with Hat, 2015, acrylic, 8x10"