



BEING SCENE

18TH ANNUAL
EXHIBITION



tired bees, UNTITLED (WADING TABLE), 2018

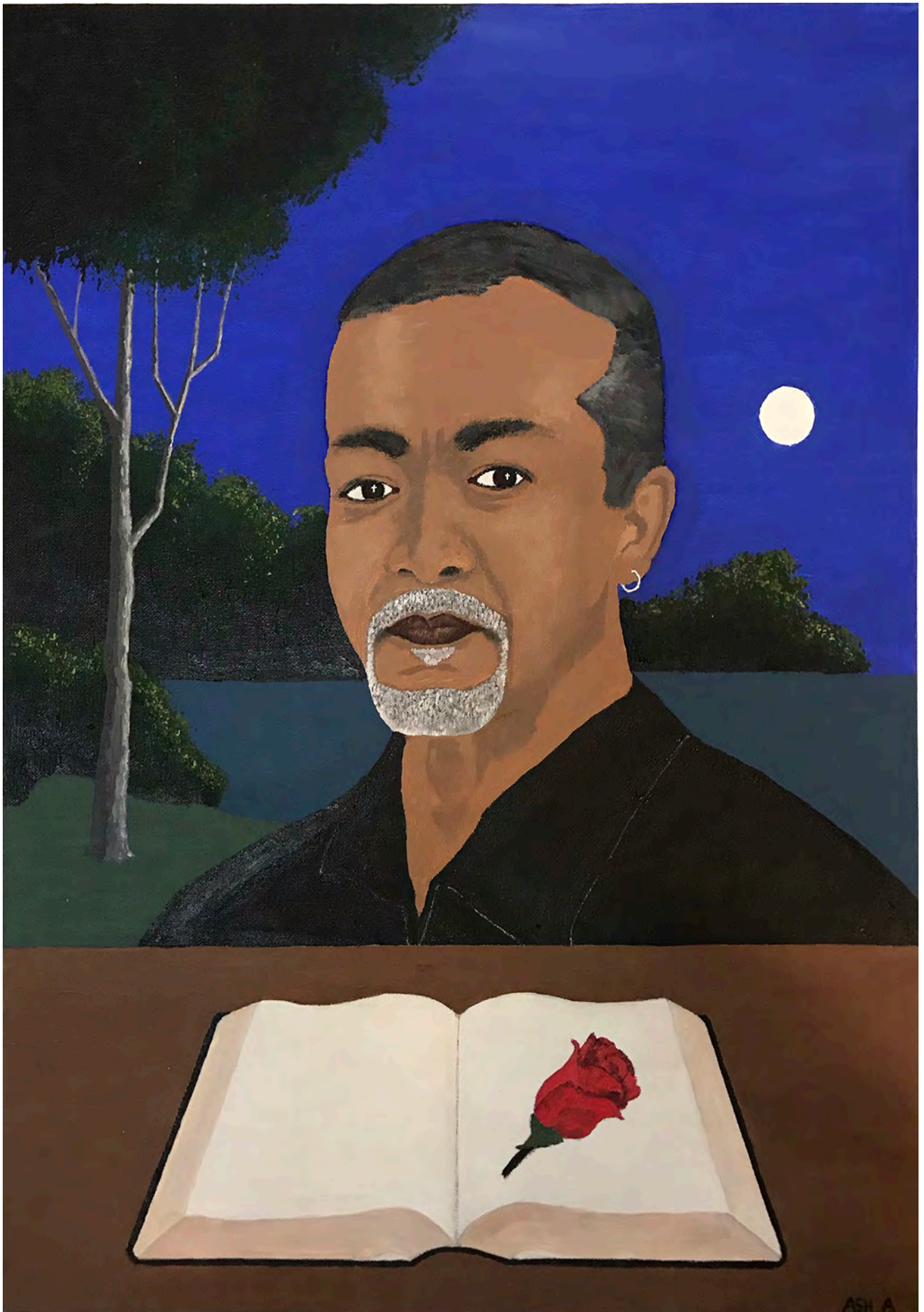


EXHIBITING ARTISTS:

Ashmeed Ahamad
Stephanie Avery
Wendy Belcourt
Mel Bender
Cathy Bennett
Diana Bershadsky
Jenny Chen
Claro Cosco
Coley
Eve Crandall
Trinley Dorje
Jean Fode
Sylvia Frey
Gaetan Genesse
Genova
Eduardo Hatch
Hanan Hazime
Paula John
Robin Ashley Jones
Andrew Johnston

Naomi Hendrickje-Laufer
LAVEH
Esmond Lee
Jaqueline Lewis
Wendy Lu
Elaine Lum
Lorette C. Luzajic
Karine McDonald
Gregg Allan McGivern
Claire Mercer
Rick Miller
Michael Morbach
Brad Necyk
Amy Ness
Alan Parker
Neri Paul
John Perera
Ben Priede
Marisha Pula
Susana Rizzi
Kurt Rostek

Moshe Sakal
David Salazar
Jepherson Salazar
Chris Scott
Annette Seip
Simon Shimout
Laura Shintani
Kat Singer
Leslie-Anne Smith
Emily Sweet
Jan Swinburne
Monika Szopinska
Apanaki Temitayo
tired bees
Jace Traz
Toshio Ushiroguchi
Véronique Vallières
Lisa Walter
claude wittmann
TK Workman



Walking with God, 2018

ASHMEED AHAMAD

BIO

Ashmeed Ahamad is a Toronto-based artist working with themes of spirituality and self-love. He studied at Central Tech in Toronto, and has had his work exhibited at several shows including *Being Scene Annual Juried Exhibition*, and *ArtCart Showcase*.

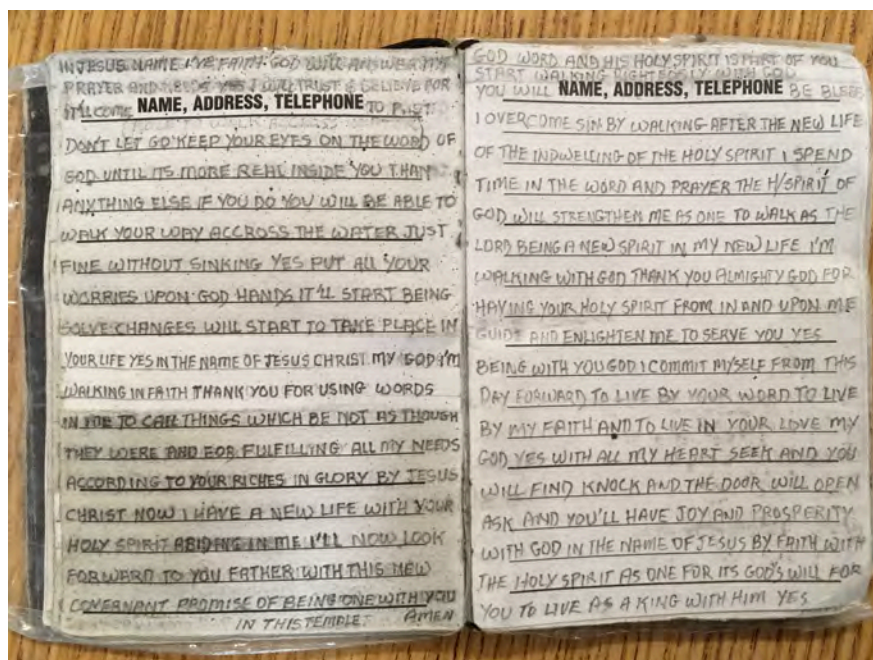
STATEMENT

Ashmeed's work is about feeling strength, and he has developed a better relationship with himself since beginning to write these scriptures. In the past, Ashmeed used drinking to find happiness, but it wasn't working. He hit rock bottom and then began to read spiritual books; he started making notes, and then started putting scriptures together. These writings are something he could say to himself to feel strong. Ashmeed has memorized 80% of the book, and when he has time to himself, it is a form of meditation. This practice is good for Ashmeed's mental health, and keeps him positive towards life.

FROM THE ARTIST

I used to not like my life. I've messed up so much in my life, I dug myself into a hole I couldn't get out. When I would get up the first thought was how I was going to get my next bottle, it was false happiness. I had suicidal thoughts, and I started reading the bible looking for help. I found help in reading Spiritual books. Without my own scripture I would surely not be happy. The rose in the painting is the symbol of love. I'm starting to love myself. If you can love yourself you can love others.

I dedicate my paintings to God; I put a cross in all of my paintings. I'm a happy person now; my paintings are a part of God, to show that God is in everything. Before, my happiness wasn't real, now it is. This new relationship with myself is phenomenal. It took me 8 years to put this book together.



Scripture Series, 2010-2018



James Baldwin: The Fire Next Time, 2018

APANAKI TEMITAYO MINERVE

BIO

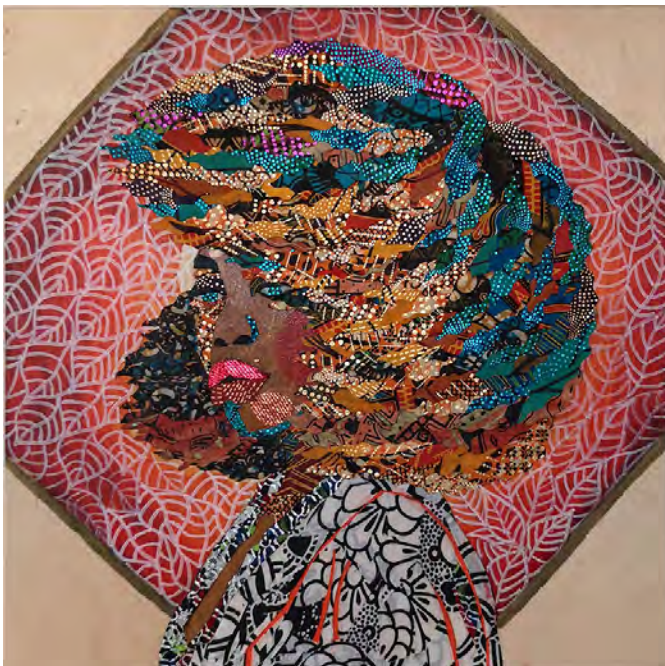
Born in Toronto and raised in Trinidad and Tobago, Apanaki Temitayo Minerve is an author, spoken word poet, actor, multimedia artist and teacher. She was recently the Workman Arts Artist-In-Residence for 2017-2018.

As part of Workman Arts Art-Cart Program at CAMH , she teaches art to participants with struggling with mental health and addiction. She has had pieces featured at Workman Arts' Being Scene 16th Annual Juried Exhibition 2017 at the Gladstone Hotel; Rendezvous With Madness Festival; and also at Workman Arts, Scotiabank Nuit Blanche, 2015. 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, *Mamawork, rtworkin* South Carolina. Her New York debut was made at *The Amazing Nina Simone* Documentary Film by Jeff Lieberman , with her piece *Nina Simone Fragmented* .

She was honored to be the first woman of colour in the *Room Magazine: Woman of Color* Issue for 2016. Her artwork *Oshun Blooming* was also the face of the *Grow Room Feminist Literary Festival* in Vancouver from March 1st - 4th 2018.

WEBSITE: apanaki-temitayo-m.pixels.com

INSTAGRAM: @shopapanaki



I am Note My Hair, 2018



Bukun Bukun: Blessed Mark, 2018

part reality. part illusion. all woman.

©2003 Elizabeth Arden, Inc.

Open for beauty.



Elizabeth Arden

ardenbeauty eau de parfum



STEPHANIE AVERY

BIO

Stephanie Avery is a Toronto-based artist, author and explorer. She works in mixed media using themes of play, discovery, identity and connectivity.

Stephanie Avery is an artist in residence at the new Toronto Museum of Contemporary Art – plus she won a project grant from the Toronto Awesome Foundation for being awesome!

STATEMENT

Stephanie's *Ad Hack* series uses salvaged advertisements as a canvas, painting humorous augmentations over top to critique and subvert duplicitous aspects of consumer culture.

Stephanie's new illustration series is inspired by shapes and movement found in nature, particularly tendrils and tentacles that seem to reach or unfurl, channeling her desire to connect with other people and the world around her.

INSTAGRAM: @stephvonawesome



Into the Blue, 2018



Wearing Her Hair, 2018



Lakota, 2016

WENDY BELCOURT

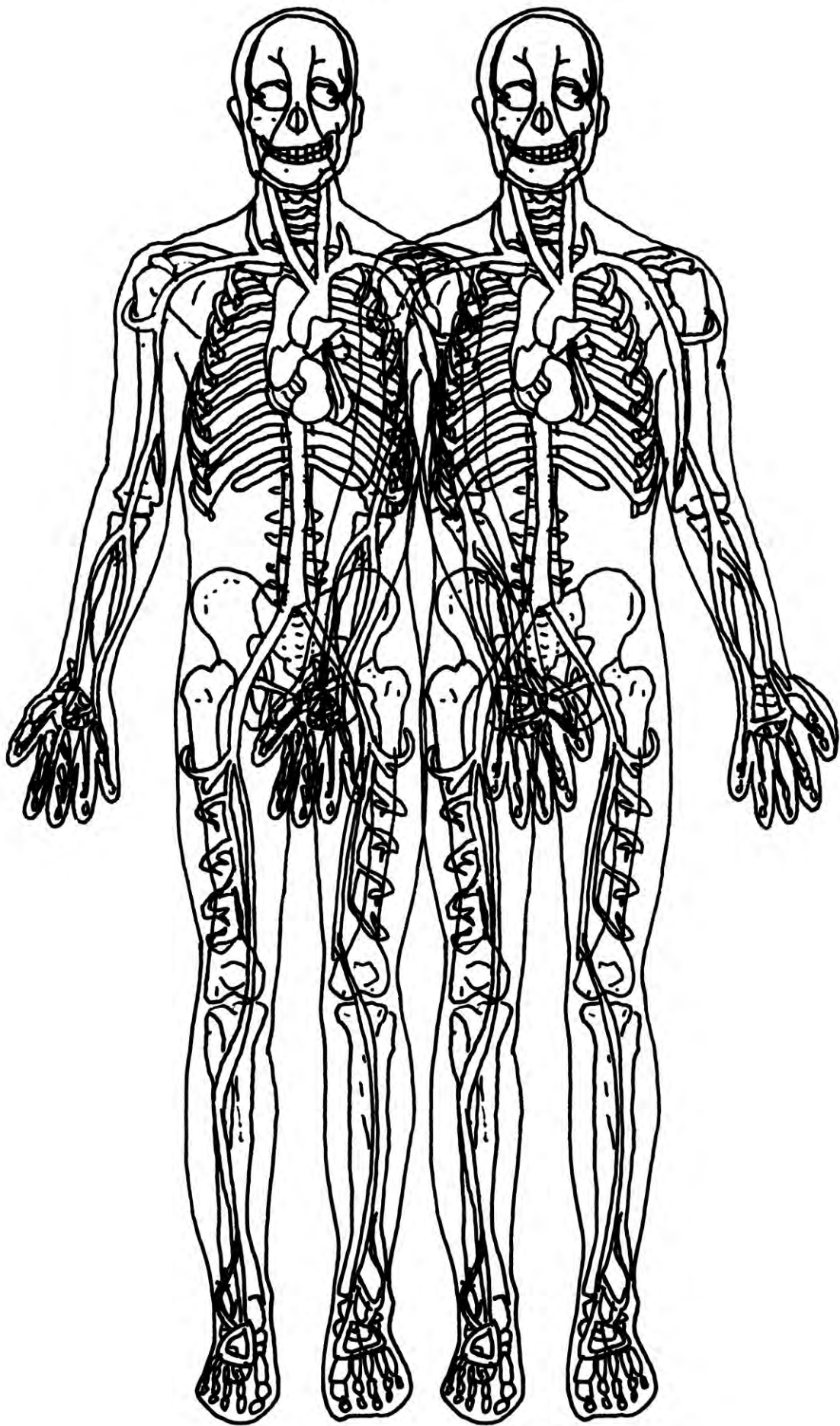
BIO

Wendy Belcourt was born in Clinton, Ontario. She began sewing at age seven and has explored crafting in many different mediums over the years. She has created things out of textiles since she was seven when she learned to sew and use patterns from her mother. Wendy then went on to use craft kits, practice photography, knit, oil paint, and weave.

She is now a published photographer in the My Toronto photo contest; has had 2 photos in the Top 40 in the Artscape Youngplace photo exhibit, with one photo moving on to the top twenty resulting in being included in a calendar for January 2019. She has also had a wall hanging exhibited at the Toronto Textiles Museum. Wendy continues to submit her work to as many creative projects as possible.



Brown Mask, 2017



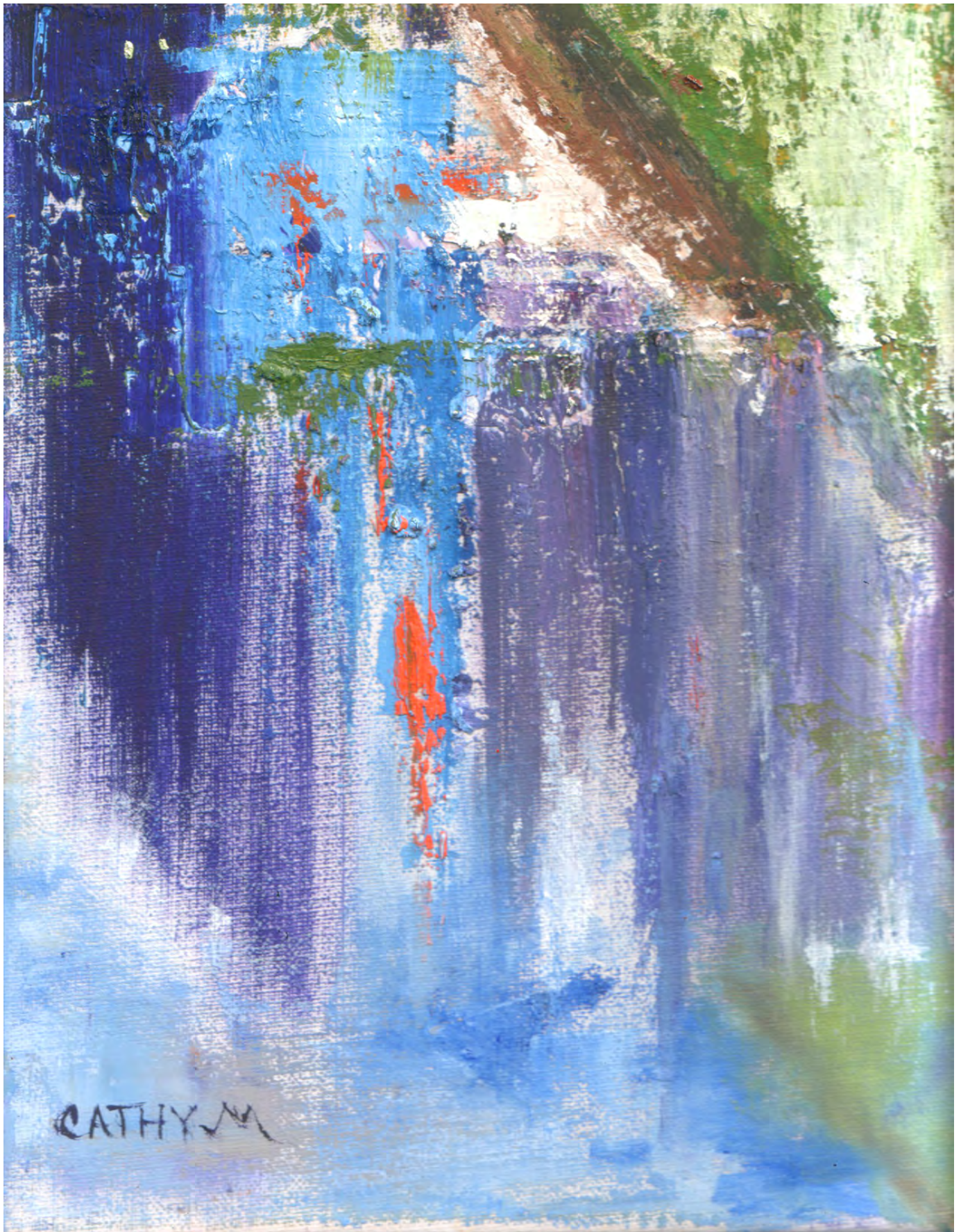
Beside Myself, 2018

MEL BENDER

BIO

Mel Bender is an unmarried half-Mennonite depressed agnostic bisexual artist living with zero cats and zero dogs in Toronto, Ontario. Her hobbies include accounting, and chasing men in their twenties. Her recent work explores themes of aging female sexuality and the parallels between the depictions of mental and physical illness. Any rumours about her addiction to K-pop are purely factual.

INSTAGRAM: @art_of_incongruent_parts



Saturday in the Park, 2018

CATHY BENNET

BIO

In 2013, after many years of working as a successful copywriter, and managing her late husband's art business, Cathy Bennet decided to take up painting herself. Since then, she's never looked back. Cathy much prefers en plein air painting to painting from photographs, and she paints every day once the warmer weather rolls around. She especially loves painting the flowers in her garden.

Cathy has sold a number of paintings through social media and is working on a Facebook Page as well as a website for herself. Her work has been selected for numerous shows at Artusaism, and has also shown work through the Toronto Art Collective.

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.



The Heart that Spins Fortune, 2018

DIANA BERSHADSKY

BIO

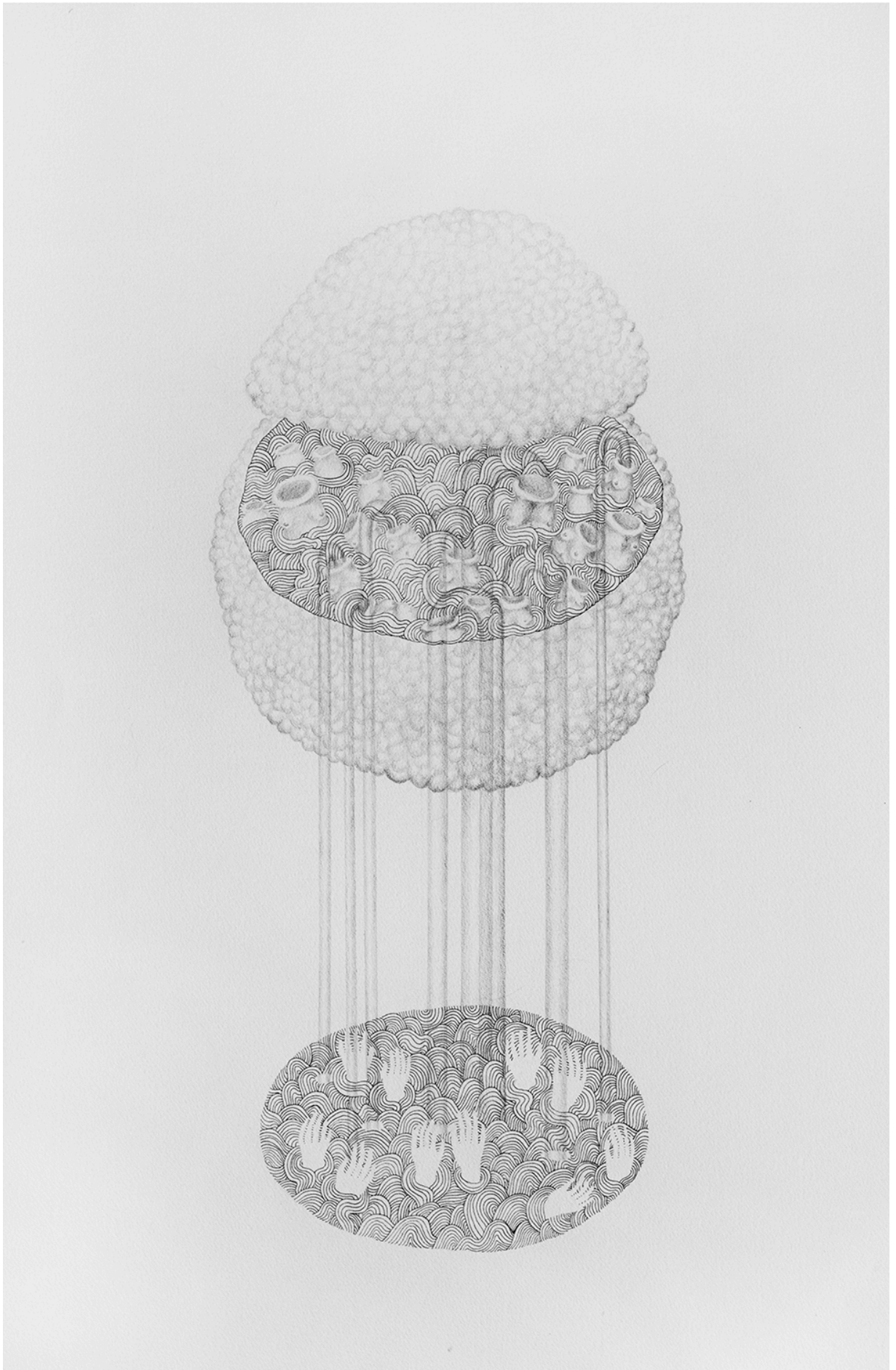
Diana Bershadsky is a Toronto-based artist and visionary. Her paintings are an expression of the subconscious realms of dreams, visions, and spiritual trances. Diana completed her Bachelor of Fine Arts at the Ontario College of Art and Design University (OCADU), and received a Diploma in Social Service Work with Distinction from George Brown College.

Her works have been exhibited at the Royal Ontario Museum, University of Toronto, and she has received the honorable distinction of displaying several of her pieces at the Ingram Gallery and at the Atlantis pavilion in Ontario Place.

Giving back to the community is important to Diana. She has been a speaker at Centennial College's Creative Fusion Series, and has donated her work for auction to the Good Shepherd Gala in support of homeless and disadvantaged individuals.



One, 2010



Wishing Well, 2018

JENNY CHEN

BIO

Jenny Chen is a Chinese-born multi-media artist living in Mississauga. She received her bachelors of fine arts from OCAD University in 2016, where she majored in Drawing and Painting and minored in illustration. Her notable group exhibitions have taken place at the Living Arts Centre, Visual Arts Mississauga and OCADu's Graduate Gallery. She is a recent grant recipient of the OAC's exhibition assistance grant.

STATEMENT

My work uses eclectic symbols to create stories about the fragility and resilience of the human condition. Currently, I work in printmaking and drawing and am also exploring sculpture and installation. My creation process begins with the conscious design of several symbols. A subconscious and meditative process then create the work on paper, via repetition, proximity, opacity and colour.

The drawings access surreal spaces that are both tranquil and chaotic. The figures often are comfortably struggling in their environments while being submerged and carried away by its surrounding. The installation pieces mimic actual bodies of water and tells a similar drawing while immersing the viewer in the work.

WEBSITE: jennychen.me

INSTAGRAM:

[@jennychen.me](https://www.instagram.com/jennychen.me)



Sailing Alone, 2018



You Are Too Old To Be Spending Time With Little Girls, 2018

COLEY

BIO

Coley is an interdisciplinary artist 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.

STATEMENT

The [suffering/solace] series explores the themes of trauma, evocation, recovery, and accountability. Using specific stimuli, in this case the induction of painful memories of traumatic events, I prompt spontaneous non-objective drawings. Immediately after producing the drawings I cut them into small pieces, in a ritual both cathartic and an interaction with chance. From these re-framed pieces I select one to represent each corresponding event, reproducing the compositions on a larger scale. Finally, I return to the expressive, spontaneous process where I started-- recalling the traumatic events and freely evoking personal imagery to tell the broken, non-linear story of [suffering/

INSTAGRAM: @coley.makes



You've Done This Before and No One Stopped You, 2018



You Took Advantage of My Natural Curiosity, 2018



Haunting, 2018

CLARO COSCO

BIO

Claro Cosco is a multi-media artist interested in dreams, and other sites where the veil between the worlds thins. Themes of wonder and whimsy, with an undertone of the morbid, run deep in his work. Claro's primary axis of interest is the body. It is through the body that we come to know and perceive all else in our worlds. The multiplicity and mutability of the body are aspects to be celebrated, rather than abhorred.

STATEMENT

Blood Series (Whitewater Lake)

This is a performance for video, part of an ongoing series investigating (in)visibility and legibility around existing as a transgender menstruating body. Rejecting a dualistic body/mind separation, this work seeks to find joyful spontaneity in abjected body processes, and revel in body positivity from the inside out.

Haunting

The departure point is, Haunting as a metaphor for the neurological impact of trauma. How can our deeply familiar, (possibly maladaptive) neural pathways feel like we are inhabited by another being or presence?



Nothing to Get Upset Over, 2018

EVE CRANDALL

BIO

Eve Crandall is a self-taught artist, writer, and avid knitter amongst many other interests. Creating something out of nothing is her passion.

STATEMENT

How we talk to ourselves impacts us. The quotes I collect for the mixed media collages are used to convey a world-view that embraces hard-won wisdom, compassion and personal growth. I love that art can contribute to self-awareness, both within myself and within the viewer. As a mental health consumer and advocate, I want to support and strengthen a healthy internal dialogue.

The layers I build in mixed media contribute to a visual message that can help ground us in the world and within ourselves. My bottom line is always that art can be both affirming and encouraging, and really, we are all in this together.

WEBSITE: earthdancersart.com



I'd Just As Soon Kiss a Wookiee, 2018

TRINLEY DORJE

BIO

Trinley Dorje's fascination with anatomy started at a very young age. She studied anatomy intensively and has developed a strong foundation in gross and skeletal anatomy, morphology, development, human disease, trauma and taphonomy. She currently works in Cardiovascular Surgery and the Left-Ventricular Assist Device (LVAD) program at Peter Munk Cardiac Centre at Toronto General Hospital. Her career in healthcare provides her with the opportunity to view the human body through various medical imaging technologies. Thus, providing ample inspiration for her art. Her art extends beyond a scientific passion and moves towards a sociological approach to the human race.

Trinley Dorje is a self-taught artist who creates original artwork through a combination of traditional sketching, mixed media and digital painting methods. The physical end-product of her digital painting work is almost always a single hard-copy image displayed on a non-traditional medium including; back-lit film, metallic paper or chromaroll paper, which are then displayed either in a back-lit lightbox, mounted to a metal panel or face-mounted to an acrylic panel. These digital artworks are individually produced and signed in a single physical edition and are in all respects unique. The artist refers to these specific works as digital monoprints.

STATEMENT

Societal and cultural standards of physical perfection are all around us. Class status, ideals of beauty, unrealistic body images, sexist, racist and gendered standards are what's on view for the world to see. Television, advertisements and social media add fire to this storm of superficial beauty. It is a narrow and delusional ideal of the human form which often fosters discrimination and oppression. This false reality of perceived physical perfection is largely unattainable by most and may have detrimental physical and mental effects on those seeking to attain it.

Trinley Dorje's creative process stems from a desire to even the playing field by bringing our internal biological world to the forefront. In depicting solely our inner components in her art, the prejudices and stereotypes that are so commonly associated with external traits can be transcended. In removing the skin of the human body, she erases any exterior level physical differences and allows the viewer of her art to focus on the multifaceted layers of the human body. To view the human form for what it truly is, human, nothing more.

Her artistic interpretation of anatomy is diverse in its presentation and she encourages the viewer of her art to strip away societal biases and to openly negotiate the emotional and gendered meanings of the human body. She hopes her art will promote interest in the medical sciences and encourage discussion around racial, gender, and sexual biases and the importance of equality for all.



Doubting, 2018

JEAN FODE

BIO

Jean Fode is a full time artist living in Toronto ON. She has been involved in trying to understand the political chaos that rages in the world today and especially the more recent immigration of refugees to Canada and elsewhere in the world. Her practice is diverse and includes painting, installation, sculpture, fibre art, as well as teaching piano to people of all ages.



Speaking Out, 2018



Portrait, 2018

SYLVIA FREY

STATEMENT

I chose to title this work "Portrait." because it is meant to be generic in some sense of the understanding that it can describe the situation of a type of person or trait that is frequent in the general population that would look at the picture or portrait. It is almost like a magic mirror that reflects the look and the feel of the human soul -or the heart- in a way that makes you want to reject it at first sight, but that draws you in to make an exception to this particular portrait .



Converse Shoes, 2018

GAETAN GENESSE

BIO

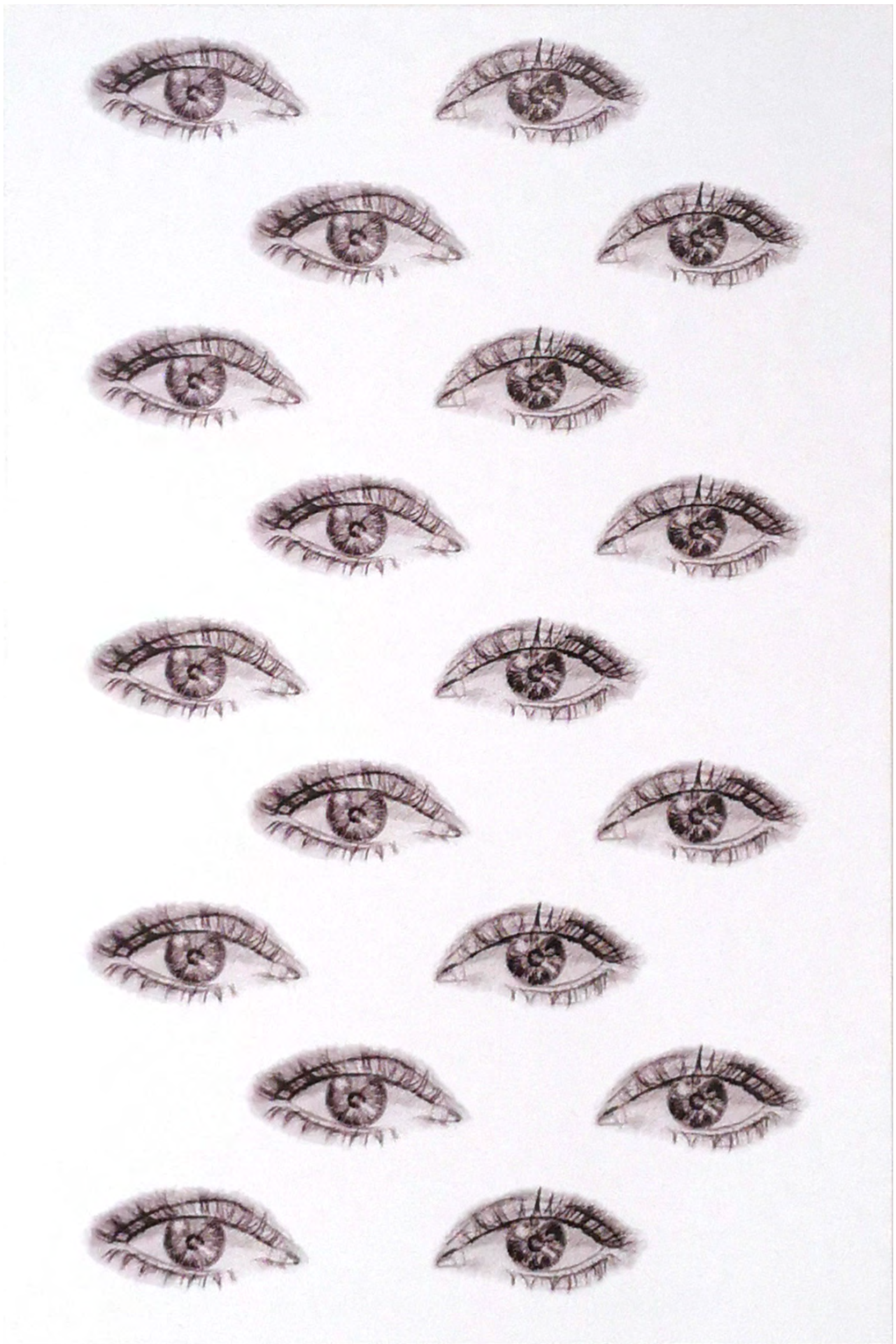
Gaetan Genesse is a largely self-taught artist, having learned their practice through books, classes, and online courses. Their art practice is linked to their recovery. Gaetan also learned guitar at 15, and later added piano skills to their growing musical repertoire. They started doing little comics to make them laugh in difficult times, and then explored the performance arts including circus, dance, theater and comedy. Gaetan has since performed in schools, hospitals, galleries, at the YMCA, in a circus festival, in a subway station in Montreal, and in various youth shelters. It is deeply important to them to make art accessible to everyone.

Gaetan's first exhibition was in 2013, and has exhibited at Sketch Working Arts and Daniel Spectrum since. They have also completed a comic book with CUE in 2015.

STATEMENT

My art practice is a way to grow emotionally, physically, mentally and spiritually. My art is self-development; it is related to identity; it is for social justice. My medium is multimedia; it testifies for resilience. My art practice has been a way to exist. I choose to make it my career in a period of bad economy (2008). Two words can explain my art-health and fun.

From the mind to the heart, my work is to stop thinking and connect to my body, by using non-verbal, truer types of communication to tap into more primal states of being; flow states in order to express feelings in non-harmful ways.



GENOVA

BIO

Genova took a Workman Arts (WA) course in 2012 that reacquainted her with the arts and evaporated her long-simmering "artist" angst. In 2013 she performed stand-up comedy with MDAO (*Laughing Like Crazy Joke Book*), which quashed her lifelong terror of class presentations.

She has co-facilitated several MDAO groups and Sunnybrook's pilot project as a peer support worker and topic deviser for people on its psych ward and holds a GBC graphic design diploma. Genova has taught and learned from enthusiastic ESL learners; favours fugues and cheerless compositions from her RCM years; has many poems (several in *WA Ledger*, *WA OLP*) and created Mad Dreams (Genova, PAH, and Leslie-Anne Smith). She also sang lyrics with harmonies to music at The Bentway Variety Show, with added spoken word, video, and treats, all original, at Nerve Endings for Rendezvous with Madness Festival in 2018.

WEBSITE: artistgenova.wordpress.com



Red Eye, 2018

EDUARDO HATCH

BIO

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.



I AM FINE II, 2018

HANAN HAZIME

BIO

Hanan Hazime is a multidisciplinary artist, creative writer, community arts educator, and writing facilitator. She has a M.A. in English Literature & Creative Writing from the University of Windsor. She was the 2017-2018 Writer in Residence and Literary Arts Instructor at Workman Arts. Her debut poetry chapbook *Aorta* was published by ZED Press in April 2018.

STATEMENT

I'M FINE II explores the dissonance between the lived reality of a person with mental illness suffering in silence and the "healthy" normalized persona they must present to society.



The Dorchester Project, 2011 - 2018

PAULA JOHN

BIO

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. Some of the themes explored in her work include, gender, sexuality, feminism, and performance. 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. Paula is currently a Ph.D. Candidate in the Theatre and Performance Studies program at York University.

STATEMENT FROM THE ARTIST

The Dorchester Project is an autobiographical project exploring the experience of mental illness. It examines the breakdown I suffered at age 15 and my subsequent diagnosis with severe clinical depression.

The Dorchester Project is a series of multimedia projects (including photographs, a miniature model, and a video projection) that explores trauma and catharsis through the construction and destruction of a miniature model of the small town I lived in as a teenager. The miniature measures forty-eight by fifty-eight inches, and was constructed out of plywood, foam, steel mesh, papier-mâché, paint, wood, wire, sandpaper, plastic, and various model train supplies. Over the course of six months I travelled from Toronto to Dorchester to work on the model in my parents' basement, spending more time there than I had in the previous eight years since leaving. The town of Dorchester was drawn completely from my memory. Though stylized, the model was made to the scale of the real town, except for the high school, which as the epicenter of bad memories was made

The model of Dorchester existed in its completed state for less than twelve hours. The morning after I finished building it, I woke with my family at dawn and together we carried the model out to the snow-covered field of my former high school, where we burned it. The physical remnants of the act that I am left with are the documentation: the photographs, film, video, and the charred remains of the model itself. In order to preserve what was left of the model I coated it with a thick layer of resin. With the flakes of ash and residue suspended in the clear resin, the model took on a new life as an object that is quite beautiful, as a

WEBSITE: paulajohn.ca



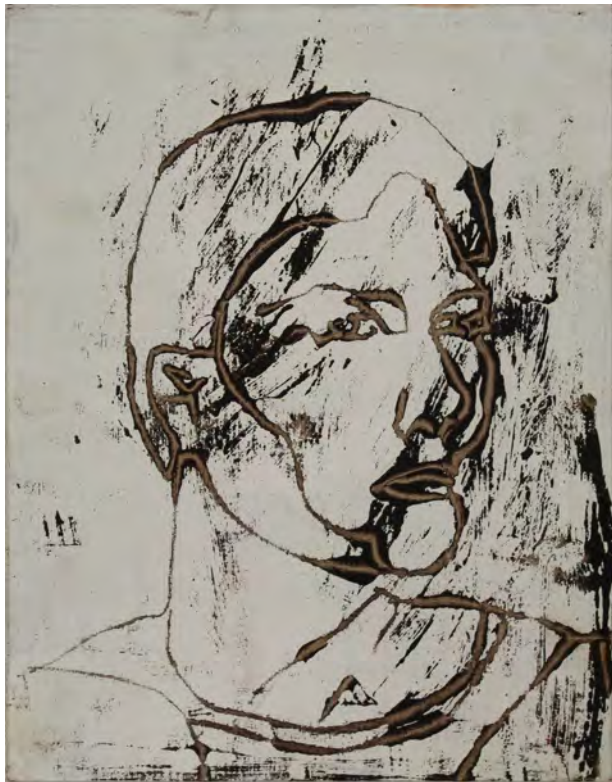
Tri-Colour Abstract, 2018

ANDREW JOHNSTON

STATEMENT FROM THE ARTIST

I am pleased that the New Year has brought with it a period of productivity. I take pleasure in painting, and all of my works are composed of water based paints. I have actively pursued bucolic settings to paint and I also participate in various visual arts programs at Workman Arts.

I trust that this transmission finds you in the spirit with which it is sent. Choose wisely!



Portrait of Theo, 2018



Portrait of Theo (Revisited), 2018



Untitled (Female with Glasses), 2018

ROBIN JONES

BIO

Robin Jones is a Toronto-based visual artist born in Newmarket, Ontario in 1978. He holds a Bachelor of Arts from OCADU where he studied painting, music production and renewable energy design. He is passionate about creating, and has recorded over 20 albums of his own music. Robin spends part of his time in Mexico, where he initially became inspired and influenced by ancient Mayan and Aztec civilizations and motifs, which appear as patterns and references in his work.

His portraits capture subtle expression and likeness in character, enhanced by fractal geometrics and artifacts. His paintings and drawings are luminous dream-like places, full of colour and movement. Robin is passionate about creating a better world and his concepts for sustainable, co-operative communities are visionary.

INSTAGRAM: @robin_ashley_jones



Untitled (Figure 3), 2018



Untitled (Figure 1), 2018



Angel Whispers, 2018

NAOMI HENDRICKJE-LAUFER

BIO

Naomi Hendrickje-Laufer, also known as Black Rose, was born into a family of artists in Toronto and has spent much time working and exploring Europe in previous years. In the south of France they exhibited etchings and lithographs in a small gallery in Martel and in Switzerland worked as an au pair.

They are a published poet, having worked extensively with Bill Bissett. Naomi studied at various universities in various studies such as dance, poetry, visual arts, philosophy and nutrition. They have continued in several dance forms including belly dance and can be seen in the documentary film called *Lowdown Tracks* performing interpretive dance for a street musician. They also perform in fashion shows for causes such as for erasing stigma in mental health and for the environment, including Mad Couture as part of a mental health symposium at Rideau hall.

In all art forms, Naomi tries to give voice to those neglected in society and encourage a healthy perspective in life by channeling emotion through various art forms, posing in costume for artists, and facilitating workshops of poetry and motion. They also have a strong interest in special needs and the arts.



Sisters, 2018

LAVEH

BIO

Lindsay Veh (LAVEH) 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 previously taught art classes at Workman Arts, Parks and Recreation, City of Toronto, teaching children and adults. She taught classes at

C.A.M.H. (Art Cart) and a pilot project for tenants at Regent Park and clients at 6 St Joseph Street, where she was commissioned by the City of Toronto to paint murals on Bell Canada cable boxes.

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

She continues to do sketches illustrations for small books and pamphlets and focuses on painting for projects.

STATEMENT

I paint mainly abstract and figural, using acrylics, watercolours, inks, mixed media and occasionally collage.

I am fascinated by the arrangement of components and people, often in unnatural surroundings. These works evolve from my moods and life experiences. I am very interested when people look at my works and see something, a brief moment, a feeling or situation.

WEBSITE: artbylaveh.ca



Bedroom Street, 2018

ESMOND LEE

BIO

Esmond Lee is a second generation Chinese Canadian, lens-based artist formally trained as an architect, currently living and working in the suburbs of Toronto. As a second generation immigrant, his work centers around long-term and intergenerational traumas of migration. Drawing from his architectural background, he explores identity, belonging, and cultural relationships manifested in the built-environment.

STATEMENT

My first generation immigrant parents tell me I am not Chinese enough – or even at all. They can't help but to feel I am as foreign as the country they now live in. I adopt both notions of individual freedom, fulfillment and expression and Chinese filial piety, to obey and respect one's elders. I feel conflicted with opposing value systems, never fully belonging to either. In 'Ancestral Veneration', I make visible these personal experiences and struggles situated in Toronto's suburbs using vinyl mesh, a common practical material for signage that calls for attention.

WEBSITE: esmondlee.com



Zebra Jupiter, Pleiades Stars, 2018

JACKIE LEWIS

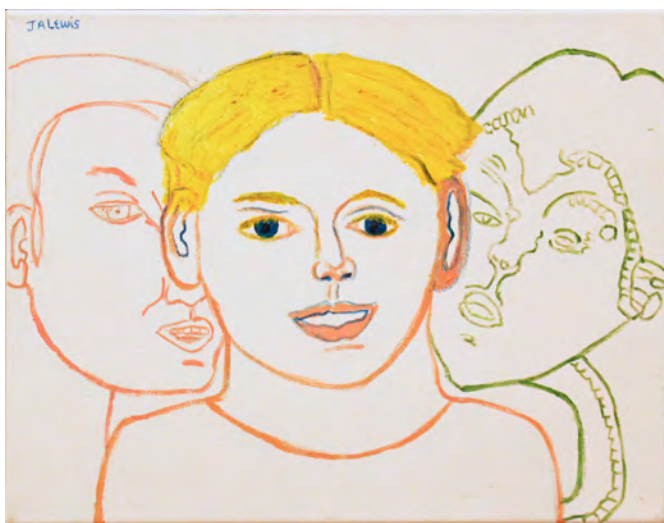
BIO

Jackie Lewis attended George Brown College and graduated as a Commercial Artist in 1988. From 1991 to 2013, about 20 years, they owned and managed The Psychic Centre & Bookshop on Danforth Avenue at Main Street. They had up to 4 part-time employees and this allowed them to develop their art work abilities, psychic abilities and to write two books, "The Secrets of Reading Tarot Cards" and "The Magic of Auras". Both books are now on Amazon as e-books.

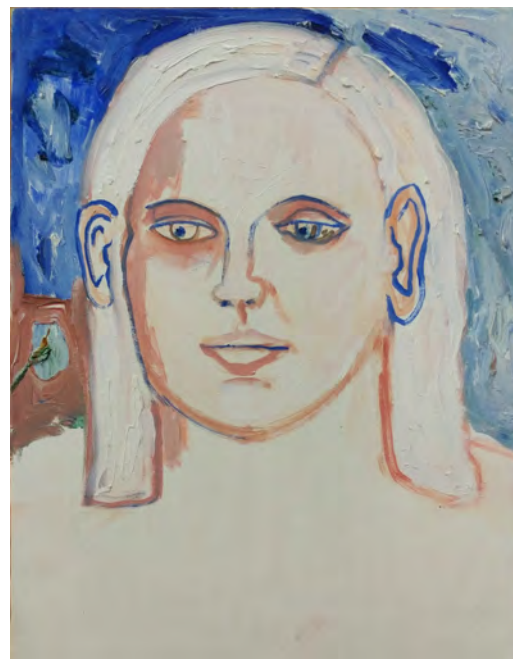
Jackie studied Art Therapy and was inspired by the work of Elizabeth Layton. They then created many self-portraits while looking into a mirror of the aspects within them. Elizabeth Layton cured herself of 64 years of depression.

STATEMENT FROM THE ARTIST

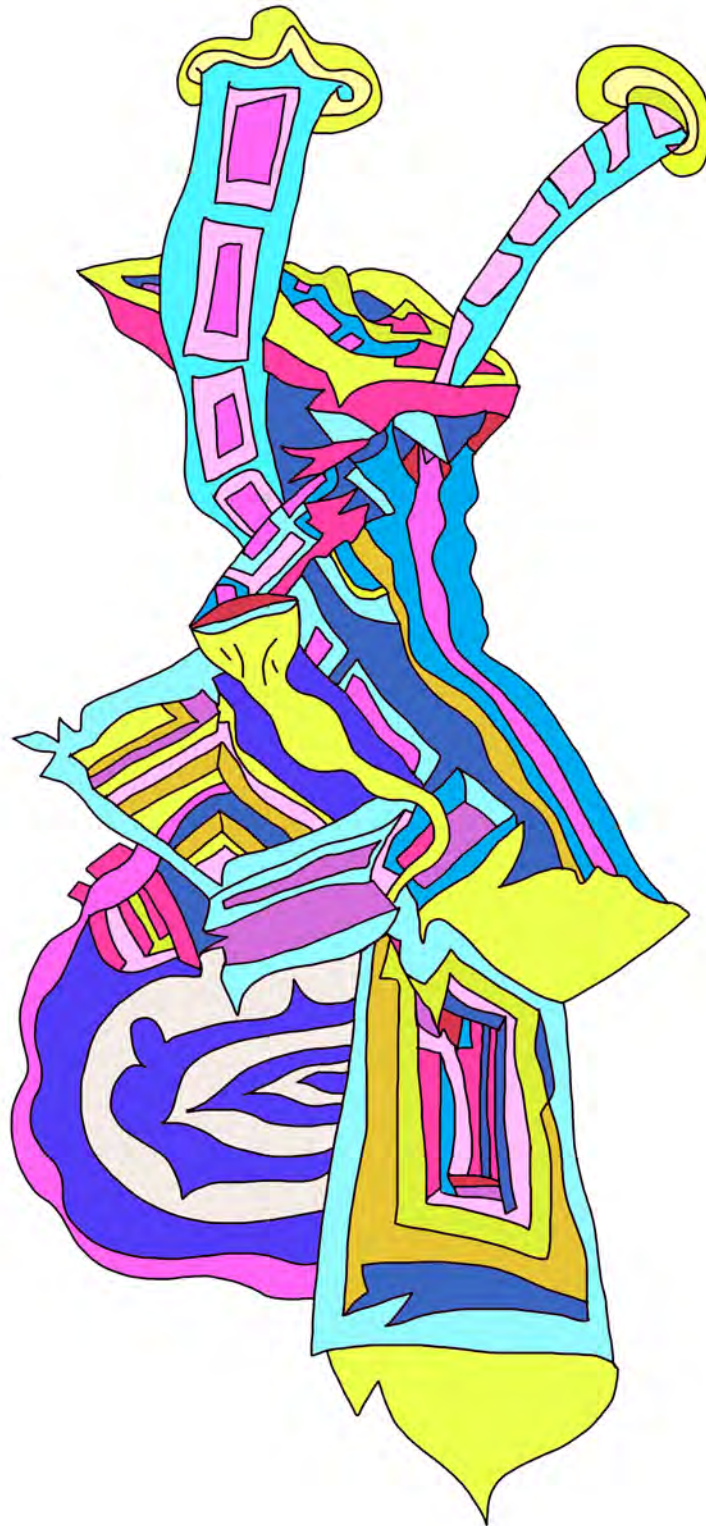
I'm a psychic artist because I am very in-tune with the art I produce. My Abstract Art Work are Portals, Portals to and from Other Dimensions. My Surreal Art Work is personally my journey on an interdimensional level. My preferred art work medium is acrylic paint on canvas.



Boy Listening to Lizard Brain and His Higher Self, 2018



Pleidan Youth Male, 2018



WENDY LU

BIO

Wendy Lu studied at the Anne Tanenbaum Gallery School, the Claude Watson School of Art, and received a BFA in Visual Arts from York University. Her work has been exhibited at galleries in Toronto, Ontario and Nelson, British Columbia.

STATEMENT

Wendy Lu feels that, since human influence has begun to routinely shuffle the deck and start dealing new hands of DNA around the table, it's time for artists to envisage the shapes of change inside the double helix. Here she meets the challenge of her goal in finding the allure of forms as strange as the new reality.

Wendy's artworks are visual thought experiments that explore and creatively expand on a wide range of concepts borrowed from her wide field of interests including, neuroscience, biogenetics, robotics, artificial life, ecology, biology, social sciences, architecture, virtual modelling, simulation and immersive, experientially transformative realities. She imagines potentials and innovates latent functional objects and mechanisms, such as hybrid microbio-mechanical-sensory technologies that anticipate and solve problems that may not exist yet.

"The tremendous effects of biological technology on the foundations of contemporary culture are both explicable and inefaceable ... My assumption is that productive biogenetic technologies can alter the balance between progressive human history and a natural existence prior to biogenetics. But technologies can alter our relationships with the far more subtle effects of our inherited genetic and psychological histories ... My recent artwork finds biogenetic transformations repressive to the human spirit and the integrity of visionary form. While exploring alterations of genetic code through layers of paints, I aim to express my own aesthetic visions about today's scientific breakthroughs."

WEBSITE: wendyluart.com



Stop Me, 2018

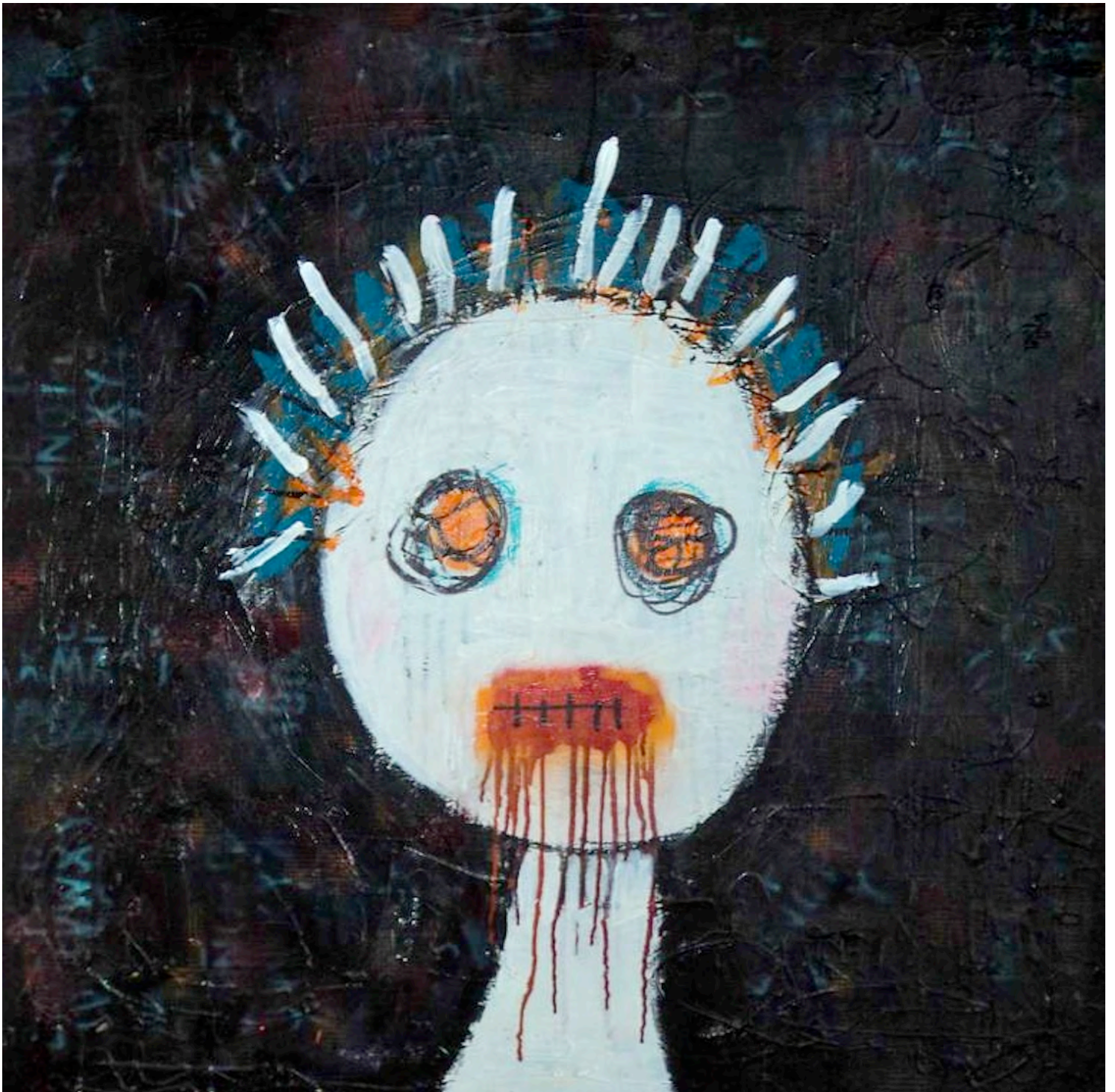
ELAINE LUM

BIO

Elaine Lum is a mother and 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 takes a leap of faith to explore what it means to open doors to strangers, even if just a crack.

STATEMENT

This past year I have pushed through personally difficult times with my ongoing depression. Taking my overwhelming feelings of hopelessness, emptiness and distress and immersing myself in various Workman Arts projects I somehow managed to find a way past my darker thoughts. This collection of work titled "In a Year" represents my exploration of my other self, that of self acceptance and the belief that I can move forward.



Meth Widow, 2015

LORETTE C. LUZAJIC

BIO

Lorette C. Luzajic is a Toronto based mixed media artist and writer who is an addiction survivor and lives in recovery from bipolar disorder. Her collage paintings are inspired by her lived experiences with family and personal mental illness, as well as by art history, travel, poetry, pop culture, and eavesdropping on conversations in the world around her. Lorette's work has been exhibited widely locally, as well recent shows in Mexico and Tunisia. She is the editor of The Ekphrastic Review, a journal dedicated to writing inspired by art.

STATEMENT

I understand bipolar disorder as a philosophical paradigm rather than a primarily medical diagnosis. It is about extremes and about fragments. I do not make sense without the paradoxical duality in every aspect of my being. It isn't just the pendulum between moods. It is all the things that I am. I am empathic and compassionate, yet I am cool and detached. I am an outgoing introvert. I am deeply religious, and yet I believe in none of it. I am passionate yet prudish. I talk too much, but often say nothing at all. I have spent most of my life depressed, yet I'm a happy person. I am misfit and misunderstood, yet at one with the universe. My art is about all these things, but it's random, too, and it's about you, not just me, a maze of symbols or mirror of puzzles of your own.

WEBSITE: mixedupmedia.ca



*Concrete Poetry
Series, 2017*



Window to the Soul, 2018

KARINE MCDONALD

BIO

I am an artist living in Toronto. I have a degree in Fine Arts from The University of Toronto, and I attended Parson's School of Design in New York City for one year, where I studied Illustration. My strength is in abstract painting, in all mediums. I feel that my work is emotionally evocative, as I put my heart and soul into each piece. I have honed my craft for 35 years, and worked diligently to find a language that I can call my own. My work is poignant and very personal. The viewer may interpret it in any way they choose.



Hatra (Ancient City in the Al-Jazira Region of Iraq), 2016

GREGG ALLAN MCGIVERN

BIO

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, reflecting the same theme, medium or surface material. He has sold art to collectors locally, in Europe, Russia and the Middle East. He is now experimenting acrylic paint and pyrography on wooden panels.

STATEMENT

As a Zen Buddhist and a spiritual person, being in the now is very important to me. My artistic ventures are a way for me to revisit the state of "oneness" and "nowness" as well as dealing with pain. My art is a journey of self-discovery and self-expression. Art is the process by which I interpret the world that is in a non-permanent state. I believe that a finished piece of art carries the energy of the artist. Upon someone viewing the art, that energy manifests itself into an emotional state, either positive or negative. If that state is positive, then I accomplished my task and may sell a piece of art; however, if the art has a negative effect, then I have also reached my goal, as the art has had some kind of an impact on that person regardless of a sale or not.

WEBSITE: art4ubuy.me.ca



Portrait of My Best Friend, 2015

CLAIRE MERCER

BIO

Originally trained as a scientist, Claire Mercer discovered the art world over 15 years ago. Since then, they have never looked back. After completing the CTS art program in 2013, Claire has been constantly creating. Proficient in several mediums, their favorite forms of expression are sculpture and painting. Claire loves to create with their pet bird Richie.

STATEMENT

Portrait of my Best Friend is one of my favorite works on a personal level. My pet bird Richie has been with me for over 15 years; being there for me through my job loss, to moving to Belleville and returning to Toronto through the death of my father. His love has supported me and kept me going all these years. Is it any wonder why I painted him?



All things merge into one, 2018

RICK MILLER

BIO

Rick Miller is a Mad Artist working primarily in lens-based documentary media. Rick's tools are simple; a smart-phone, a microphone and a laptop. Rick has a Master of Fine Arts in Documentary Media, and is an instructor at Workman Arts, Canada's largest arts and mental health organization. Rick was the Workman Arts 2016-2017 Media Artist in Residence, where he completed two short autobiographical films that screened at the Rendezvous With Madness film festival and a photo series, *The Illusion of Time*, which had a solo show this summer.

Last year, Rick co-directed a documentary film about the Cree education activist Shannen Koostachin, which is now showing on the festival circuit, and he is currently in funded development of *Labyrinth*, a documentary examining the intersection of creativity and insanity.

This summer Rick received an Ontario Arts Council grant to create a collaborative documentary project, *Ancestral Landscapes*, in which he explores his settler and Métis heritage in his homeland of Gaspé, Québec.

CREDITS

The artist would like to thank the Ontario Arts Council for their support.

The artist would also like to recognize Geneviève Thibault as a collaborator for the work *All Things Merge Into One*.

VIMEO: vimeo.com/rickmiller



Two White Square, 2018

MICHAEL MORBACH

BIO

Michael Morbach is a Toronto-based visual artist who paints lyrical abstract canvases informed by landscape forms and impressionistic still-life compositions. He works in oil, acrylic and mixed media. He has had numerous solo and group exhibitions and his painting are placed in both public and private collections. In 2011 he was awarded a significant commission to design a large-scale mosaic for the Intergenerational Wellness Building at the Centre for Addiction and Mental Health, as well as lead the team production project through its construction in a broad range of material consisting of ceramic, glass tile, marble, slate, stained glass and copper. Michael is a visual arts workshops instructor at Workman Arts.



Just a Hard Rain #113, 2018

BRAD NECYK

BIO

Brad Necyk is a multimedia artist working in Canada whose practice engages with issues of medicine, mental health, and precarious populations and subjects. His works include drawings and paintings, still and motion film, sculpture, 3D imaging and printing, virtual reality, and performance. Currently, he is a visiting artist-researcher at the Centre for Addiction and Mental Health in Toronto. Brad sits on the boards of several professional bodies and is a Scholar at the Integrative Health Institute at the University of Alberta.

STATEMENT

Living saturated in culture, I look for the radioactive moments. There were times when blues musicians would ride on the dissonance, but dissonance isn't my time. Radioactivity is my time. Pixelization, decay, corrupted data, i-frames and p-frames, acts of dubious translation, viruses, junk DNA, plastic bags, and destabilizing relations full of ripping potential as things ionize, collide, and cancel. My music is radioactive. My TV is radioactive. My work, in turn, should be radioactive, a head of multiplicity riding on degradation and recombination—mutations pocketed with zones of exception, fungi, and irradiated wild boar.

AMY NESS



Portrait of an Artist, 2018



Morning Walmer Rd., 2018

ALAN PARKER

BIO

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.



Untitled, 2018

NERI PAUL

BIO

Neri Paul is a Toronto-based visual artist, born in Vancouver and has lived in Montreal and Ottawa. She studied at Western University and York University. Being a self-taught artist, she has developed her body of work at a studio in the Forest Hill Art Club. Neri has been a guest speaker at *Beyond the Cuckoo's Nest*, which is a CAMH educational mental health outreach program for youth. She is a painter, photographer and is the founder and owner of Neri Designs and Infinity Jewelry, which raised \$15,000 for the CAMH Transforming Lives campaign.

INSTAGRAM: @neri.paul



Untitled, 2018

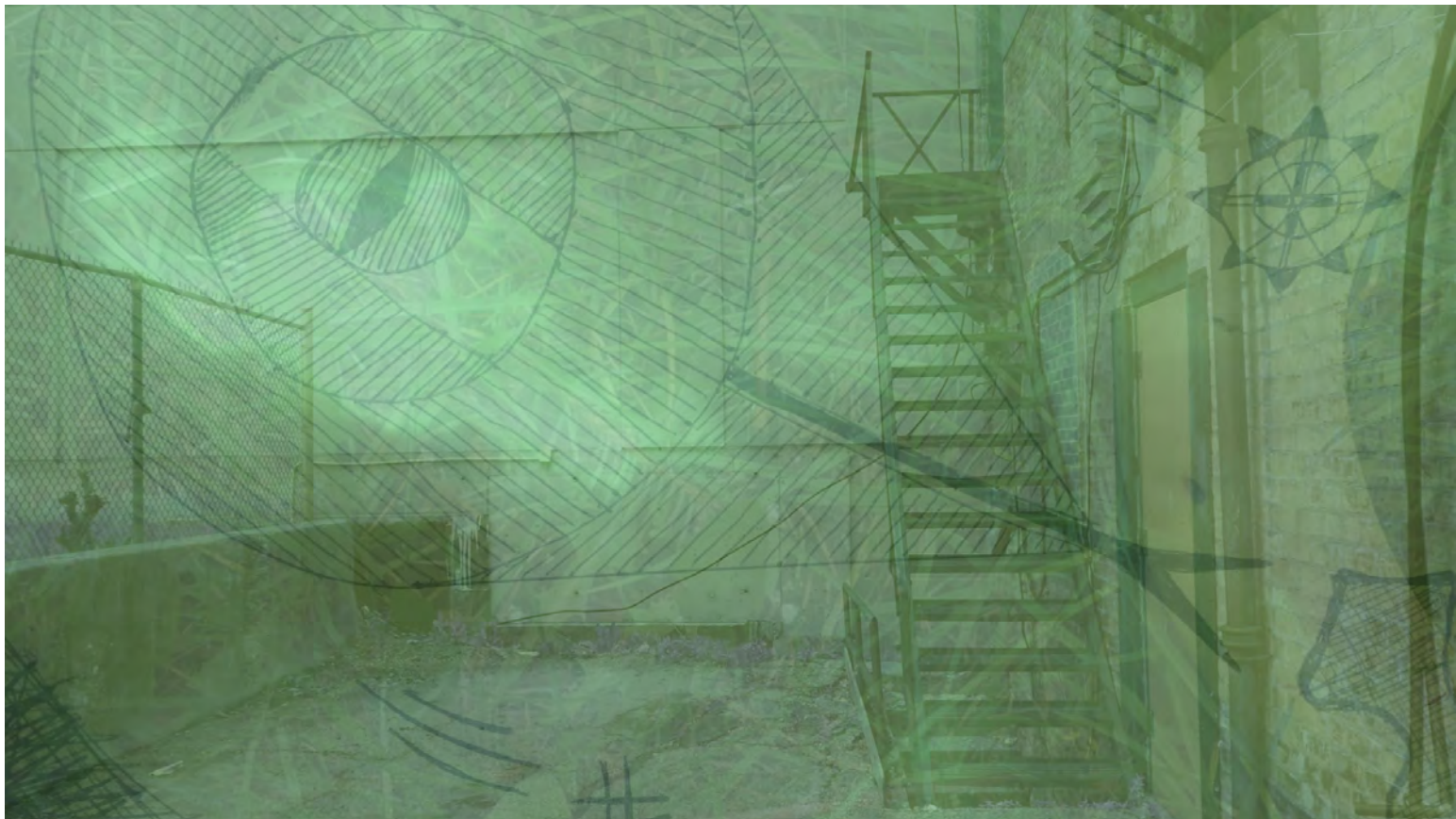


Everyone Has Red Blood, 2018

JOHN PERERA

BIO

John Perera is a multidisciplinary artist, practicing mainly as a piano musician. He is currently the regular volunteer pianist at The Scarborough Hospital. He is a good all-rounder, a sportsman, a sports coach, and an outstanding teacher from Sri Lanka. He has 15 years of University experience where he gathered knowledge and information without doing exams.



*Eye Cloud Ladder Tongue Brick Grass
Banana Symbol, 2018*

BENJAMIN PRIEDE

BIO

Benjamin Priede is an artist, songwriter, and musician whose work explores The Weird (Wyrd), The Uncanny, and The Oneiric. He holds a Bachelor of Science from the University of Toronto as a Psychology Specialist, with a minor in Buddhism, Psychology and Mental Health.

WEBSITE: [behance.net/benpriede3204](https://www.behance.net/benpriede3204)



Oh Forget Me Not Dada Girl, 2018



Waning, 2018

MARISHA PULA

BIO

Marisha Pula is a Toronto based illustrator and artist, who is currently a member of Workman Arts. She creates work that is not only visually composed, but carries and contributes to a narrative. She paints on wood using gouache or acrylic, or mixed media. Often she uses an overwhelming amount of small objects to illustrate multiple ideas within a theme. She approaches subjects concerning environmental changes, gentrification, marginalization and social justice. She also really loves to draw dogs and make hot sauce.

STATEMENT

'Waning' is a depiction of the human influence on the diminishing wolf population and their habitats.



Lithium, 2016

SUSANA RIZZI

BIO

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

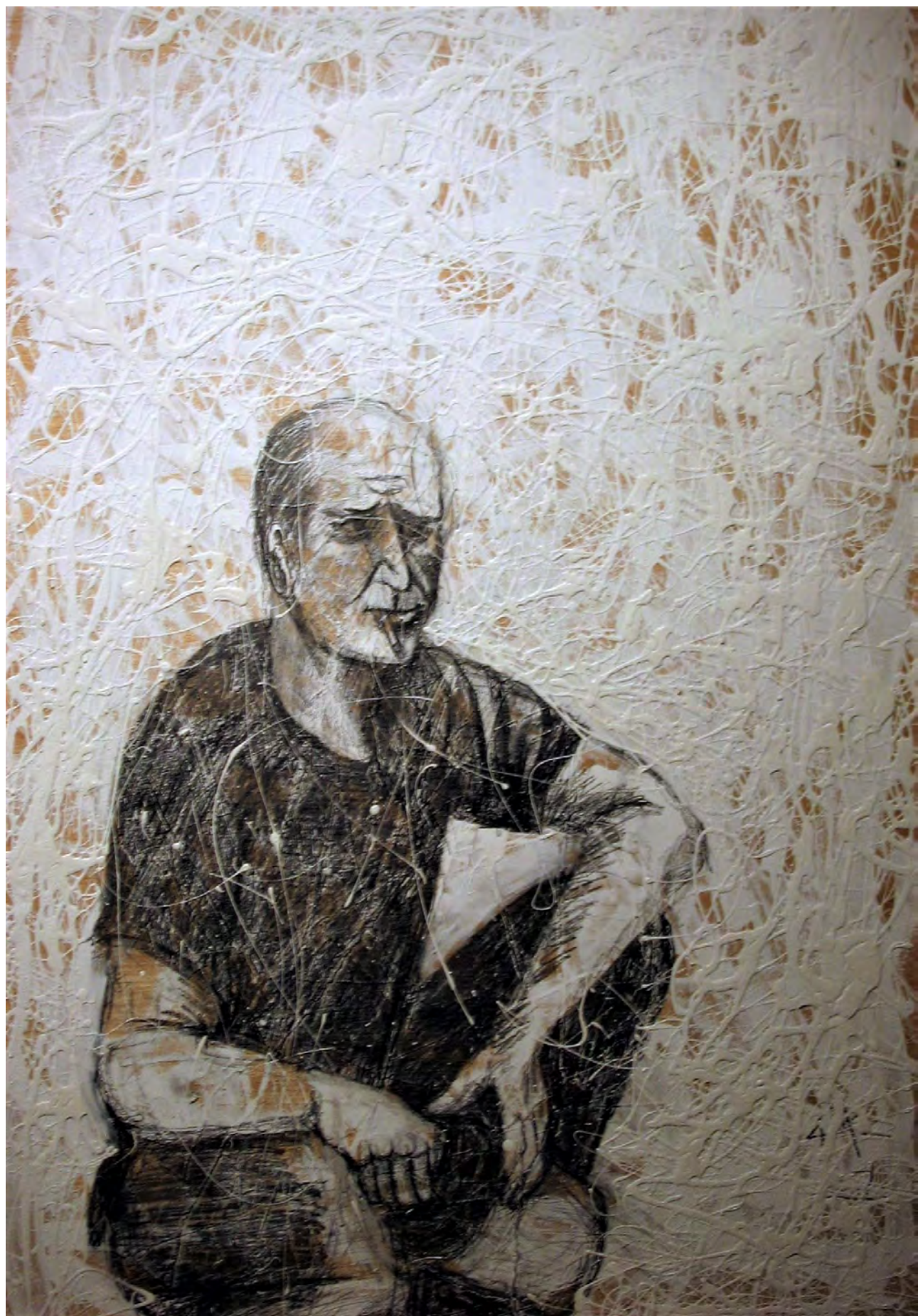
STATEMENT

My paintings are all about fine pure abstract, creativity, personality and mood in which reflects high energy, vitality and emotion which seems more essential than the actual living. By painting atmospheres, emotions and actions that can't be expressed by words, it encompasses and expresses things in a language that is unique to the medium of paint.

As human beings we create nothing for our own but only partake in the great creative process as conduits.

Painting is the way to express myself with total freedom, from that which I am, being happy with myself. It is a vital experience which allows me to live through that part of me that would otherwise perish. Because my paintings, versus the stress at work, I allow to myself to live at a different rhythm, expressing my feelings from within, without. My black lines represent my antagonism with my two parallel careers; they are part of my paintings. I use acrylics for the most part along with mixed media.

WEBSITE: susanarizzi.com



Jackson Pollack, 2007

KURT ROSTEK

BIO

Kurt Rostek is a Toronto Canada based artist who calls himself, “just a simple painter”, there is however nothing simple about his history as an artist. His studio and exhibit history go back over 30 years, with a long association with Artists 25, a collective based in west end Toronto.

He was born in Toronto but raised in what was rural Ontario, now subdivisions and golf courses. His earlier works were water colour studies of birds, a theme that still occasionally pops up in his work, and has since grown into large scale oil paintings.

His practice has since grown with constant reinvention. His mantra being that change is the only absolute truth. Every series he delves into gives him visual opportunities to explore his visual world from a different point of view.

The work he has so immersed himself in has influence from artists and movements as broad as Cubism, The Bauhaus, Abstract Expressionism, Painters 11, and the Automatistes. Formal education in his life has included a Visual Arts Diploma, Centennial College, Architectural Technologist Certificate, Ryerson University, and Fine Arts Studio York University (2 years).

Kurt’s work has been exhibited in Toronto galleries, as well as in New York City and once in Beijing. He has had the good fortune of having his work hang in private as well as public collections worldwide.

STATEMENT

These portraits are among several in a series of paintings of artists who have had either a direct or indirect influence on my life as an artist. I have always had an interest in the art, architecture and all other elements of design of the first half of the 20th century, from cubism through the Bauhaus up to the abstract expressionists.

There was a courage exhibited in these artists who broke the mold. I do however credit the impressionists for being the catalyst for these movements to plant new seeds of creation that sprouted into modernism.

This period was a time of artistic movements, some of which expressed their naissance in manifestos- something which has disappeared in our recent world of art making, thus making these artist even more important.

WEBSITE: kurts-art.com

INSTAGRAM: @artguy1



Follow Me, 2018

MOSHE SAKAL

BIO

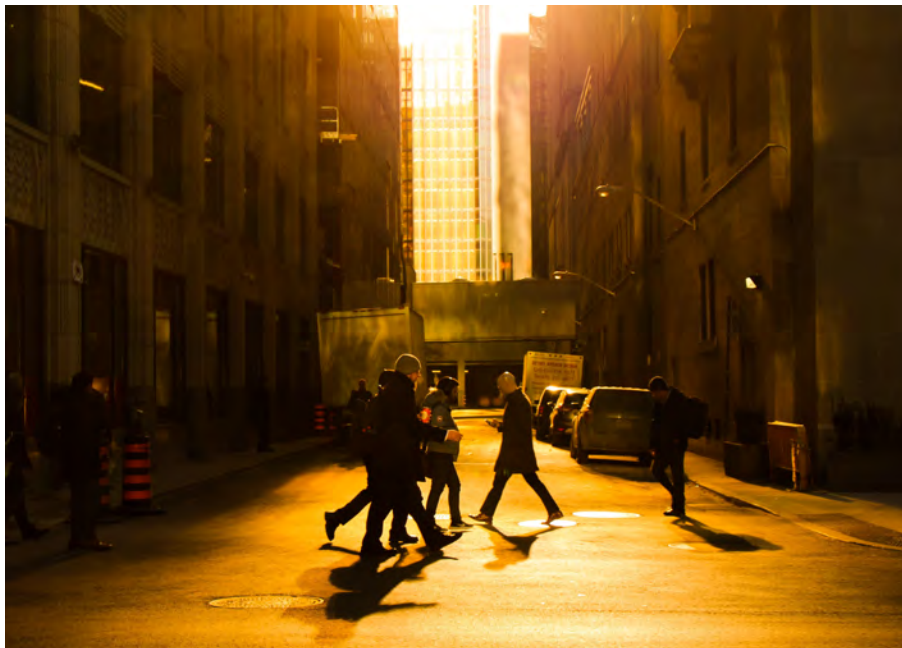
Moshe Sakal is a Photoman and Painter Dude in Toronto, and is currently a member of Workman Arts. He uses acrylics in his paintings, a blend of crayons with brush pens in his drawings, and his iPhone or Canon for his photos. As an artist he enjoys creating pieces that reflect the beauty and mystery of 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.



Walking Into Light, 2018



Dog Studies (series), 2018

DAVID CONSTANTINO SALAZAR

BIO

David Constantino Salazar is a Toronto-based sculptor who holds a MFA from OCAD University. He is interested in exploring the borders between necessity and excess, desires and addiction, and explores these relationships through humorous allegorical sculptures. He has exhibited his work in Canada & abroad. His public commissions include; 2012 Carnaval, Rio de Janeiro, Brazil, 2015 Spadina Museum, Nuit Blanche, Toronto, Canada and he was recently commissioned by First Capital Realty Inc. for two permanent public art sculptures in Georgetown, Canada.

STATEMENT

There is an ambiguity between the recognizable bird anatomy and the plant forms that make up each amorphous shape on the wall. For this new body of work I continue to tap into the cultural symbolisms associated to white birds and the narrative of what it means for them to have flown directly into a wall. But I am more interested in what happens next; through time these birds begin to decompose, their transformation gives nutrients for new growth. This work is a contemplation on the literal and the metaphorical transferring of energy from one body to another, nourishing new life. These Bird Botanicals are neither one nor the other, they are captured in an optimal state of chemical potential in space, time and matter.

CREDITS

The artist would like to thank the Ontario Arts Council for their support through an Exhibition Assistance Grant. A special thanks also goes out to those who aided in technical support including Mud Makers Studio, Loren Kaplan Ceramic Studio, and Jepherson Isaac Salazar.

WEBSITE: davidsalazar.ca



Peaches, 2012

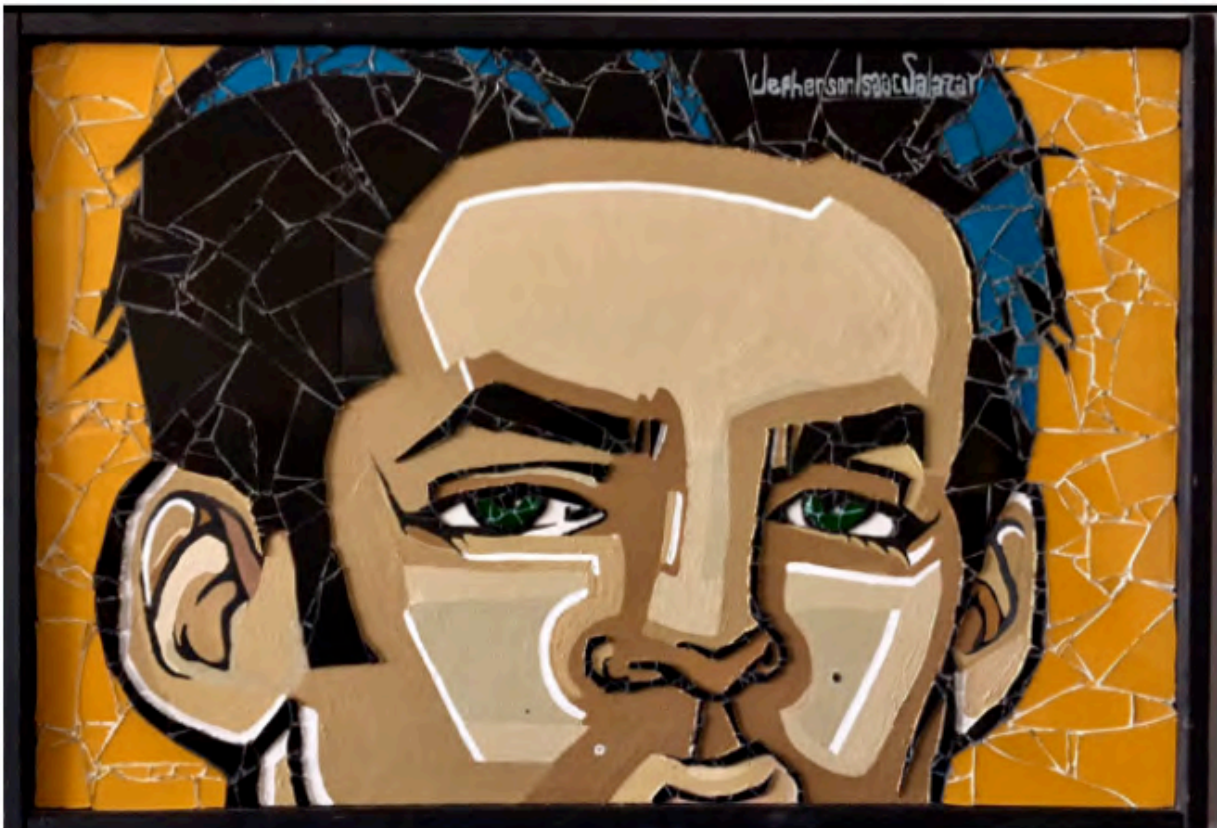
JEPHERSON ISAAC SALAZAR

BIO

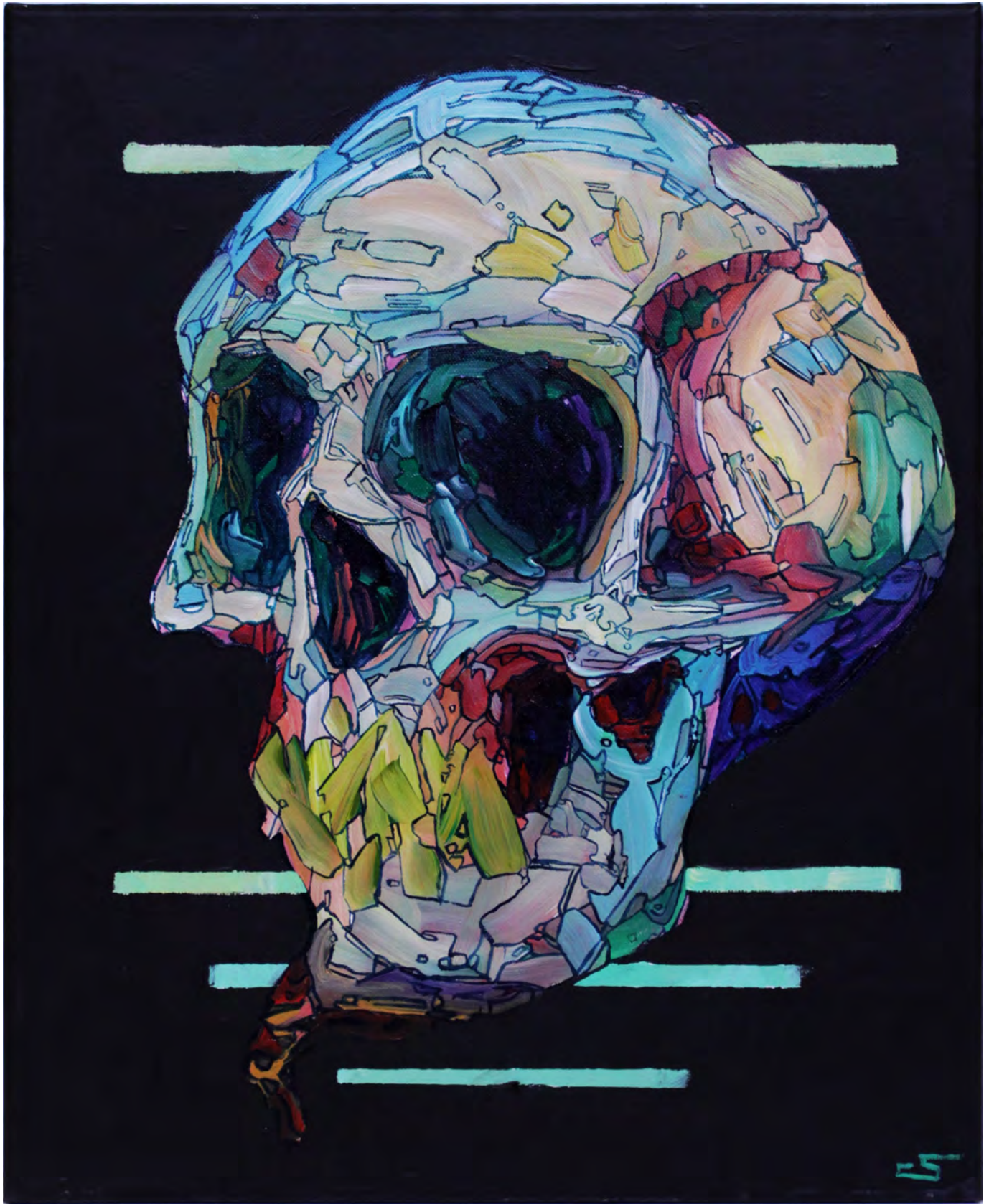
Jepherson Isaac Salazar has always been creating art. Although they have immersed themselves in various art disciplines since the age of 4, it wasn't until they were in their early 20's that they developed what they now call their 'glass mosaic artwork'.

After attending The Ontario College of Art in Toronto, Jepherson continued to work specifically on mosaics. They soon stumbled upon their own modern interpretation of classical mosaics. By studying old masters as well as many of the modern masters, they soon realized that they could marry multiple disciplines and produce a fresh new look on traditional mosaics.

Most recently, Jepherson has been experimenting with stone (slate) to produce work. The result pairs well with their glasswork. They are greatly enjoying developing this new technique.



Ragazzo Con Ansia (Boy With Anxiety), 2001



Skull #2, 2018

CHRIS SCOTT

BIO

Chris Scott studied art at Durham College, receiving a diploma in Art and Design. They then continued on to the Ontario College of Art and Design University.

Chris continues to do a lot of commission work, but primarily focus on portraiture and surrealist themes. Their paintings are done in acrylic on canvas.

STATEMENT

Skull 2, from a series of my work, deals with different ideas of color and presentation of portraiture. Exploring themes of the rational, and irrational viewpoints. Through fractured portrayals of faces, as well as what lies beneath, a schism is created, which juxtaposes the perceived reality with the illusion.



Living Winter in Snow Globes, 2019

ANNETTE SEIP

BIO

Graduating with an Honours BSc in Biology and an MSc in Medical Science, Annette worked in the sciences for years, only to find she was missing something. Then, she found that creative spark in a camera. Annette began her new journey of photography, illustration and videography in 2007. Her work has been widely exhibited in Mississauga and Toronto in both group and solo shows, and she has been published in the Toronto Star, The Globe and Mail, Zoomer Magazine, Mississauga Life Magazine, Limelight Magazine, and others.

STATEMENT

I love to take photographs. Looking through the lens somehow changes how I view the world around me. I see things that I would not normally see and by changing camera angles and depth of field and other awesome photography tricks, I can completely change the scene to allow expression of my feelings. I can further change the photo by blending other photos and illustrations. Photography gets me outside interacting with the environment regardless of my state of mind. It provides a purpose and is powerfully healing.

Most of my imagery is about past trauma, grief, depression and other mental health issues, aging, physical illness but also play, hope, love and humour.

WEBSTITE: nettiephotography.com



*Walrus (Animals of Rankin Inlet,
Nunavut), 2018*

SIMON SHIMOUT

BIO

Simon Shimout is originally from Rankin Inlet, Nunavut and arrived to Toronto in 2008. He learned how to carve soap stone from his early childhood by watching his father, and began carving them himself at the age of thirteen. Simon comes from a large family of four brothers and two sisters, all of whom, including his parents, still reside in Rankin Inlet. Simon joined Workman Arts in 2010, creating various soap stone sculptures.

STATEMENT

Simon carves soapstone figures because they are associated with his childhood memories of hunting on the land. The soapstone sculptures he creates relay the stories he grew up experiencing. His favourite figures to carve are the *Polar Bear* and *Fisherman*. The polar bear is the strongest and biggest carnivore in Nunavut and signifies a strong spirit. He connects the polar bear to his childhood memories of wrestling with his siblings. Carving the fisherman brings Simon tremendous joy because he associates this piece to his memories of fishing with his family.

CREDITS

The artist would like to thank the Ontario Arts Council for their support.



Eagle (Animals of Rankin Inlet, Nunavut), 2018



Touchy Feely, 2019

LAURA SHINTANI

BIO

Laura Shintani represents a hybrid of work, creativity and study. Early investigation involved academic, applied arts and the professional representation of historic Canadian objects and themes. She also studied and worked in the field of semiotics, fashion design and textile preservation.

Shintani works in understanding implicit linkages: interior and exterior, theory and practice, concept/word and object. She 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.

WEBSITE: laurashintani.com



Family Ties, 2018

KAT SINGER

BIO

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. *Unravel 2.2* portrays difficult mental states in a series of crochet fibre sculptures, giving substance to what is normally ill-defined.

STATEMENT

Unravel 2.2

This series of fiber sculptures illustrates dysfunctional emotional conditions. The painstaking and often nonlinear process of creating these figures reflects the labor of recovery: nearly constant, unquestionably important, but never quite complete. Each sculpture comes into being gradually, without a pattern, yet with a powerful and ever-evolving intention. They are a sum of all their stitches, as our lives are a sum of all of our decisions and actions.

These tactile sculptures offer the possibility of literally handling tough emotions and feeling the tension between the pliability of the material and the rigidity of the entanglements from which we struggle to free ourselves.



Laws of Attraction, 2018



Olga, 2018

LESLIE-ANNE SMITH

BIO

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.

STATEMENT

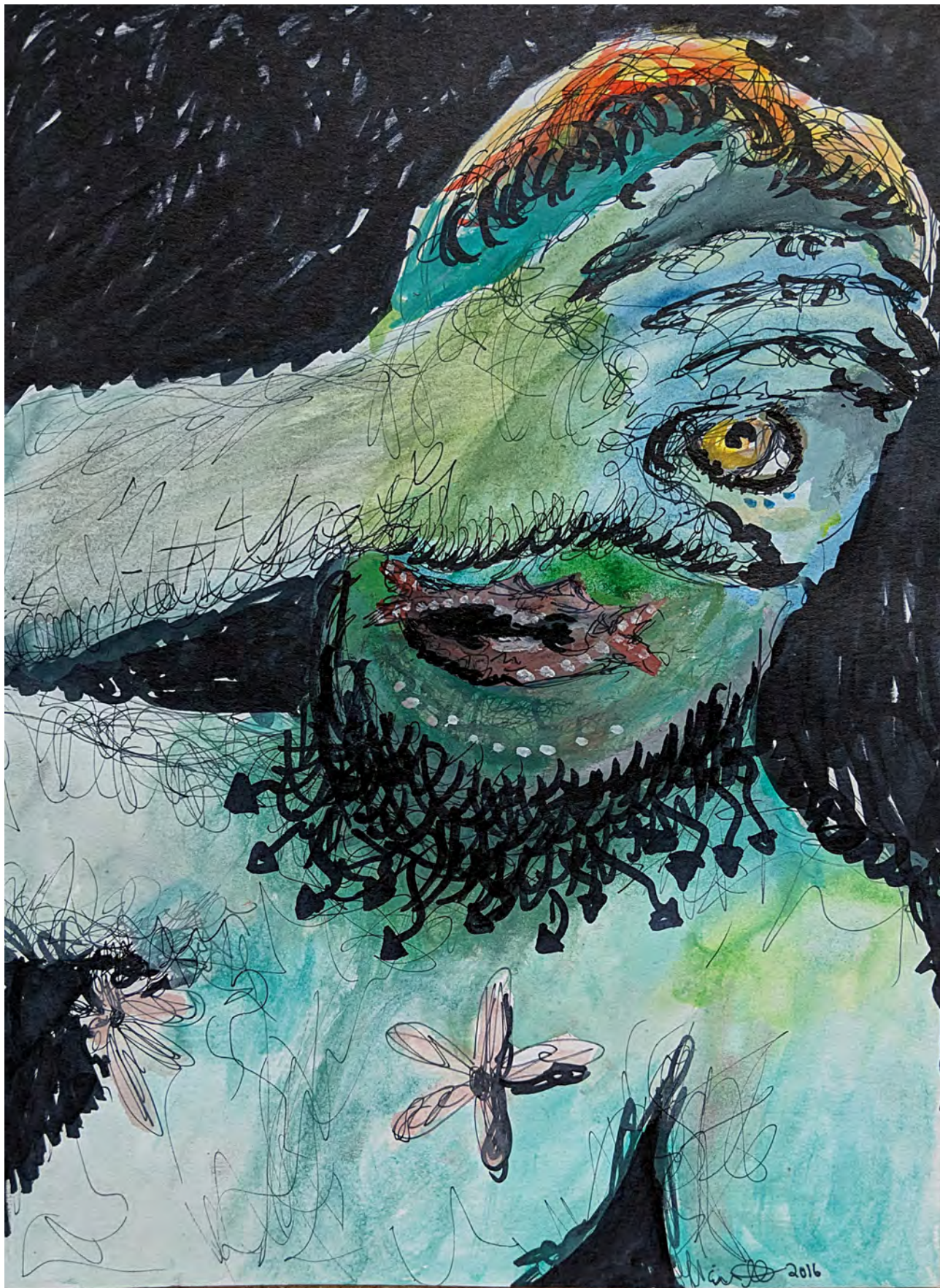
I like the interaction between the conscious and the unconscious. You see something, hear something, smell something, and a powerful feeling grips you and you don't know why. It is non-verbal; instinctual. I take inspiration from images, snatches of songs, dreams and nightmares – anything that moves me deeply. These elements churn, meld and transform, filtered by my own perceptions. I listen and record through paint and prose.



Tiresias, 2018



She, 2018



Green Despair, 2016

EMILY SWEET

BIO

Emily fell in love with art in college when 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. She carries her watercolours, sketchbook and pens with her at all times; just in case

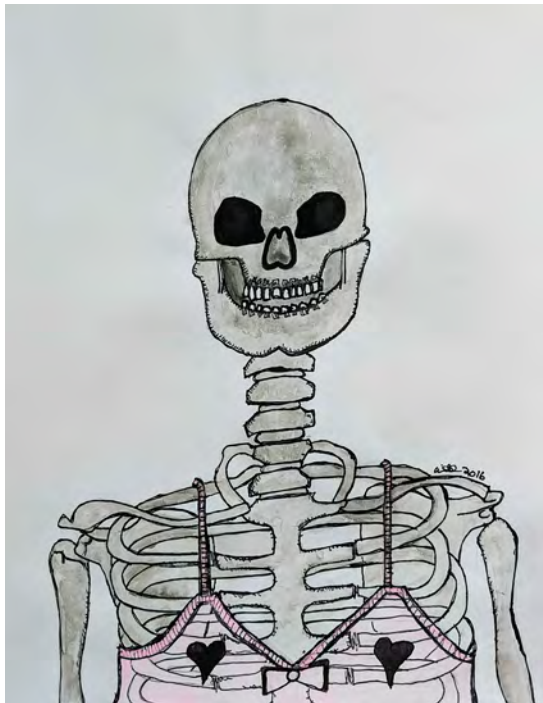
Striving to create a dialog, she focuses on adding emotion to her work. Art is the way she expresses the world around her. Emily also dabbles in other art forms including textile work, photography and creative writing.

WEBSITE:

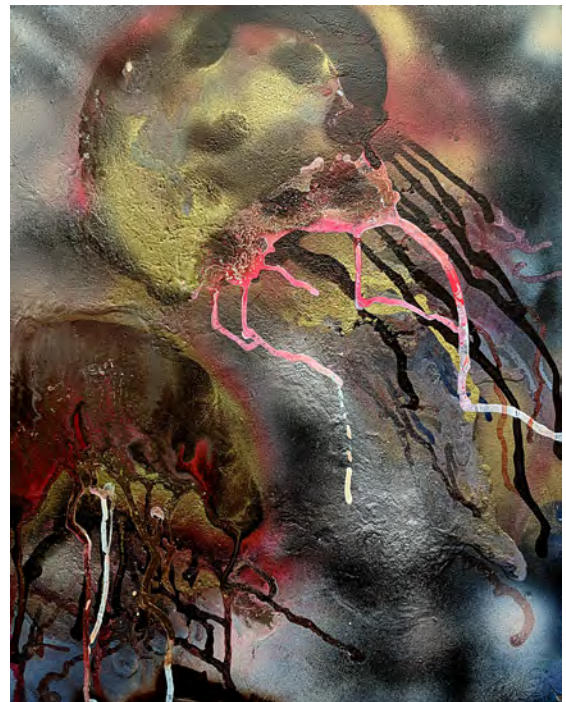
emilysweet.crevado.com

INSTAGRAM: @emilysweetart

FACEBOOK: Emilysweetart



Universalizing Skeletons, 2016



Flush, 2016



Requiem for Rothko, 2018

JAN SWINBURNE

BIO

Jan Swinburne is an alumni of Dawson College & the Ontario College of Art & Design University. Her visual & interdisciplinary practice approaches all media from a painter's sensibility. She makes use of traditional & digital media, including large-scale, site-sensitive installations.

An experimental approach to art is central to her practice. As a video-sound artist, her interest is oriented to meta-exposure and image degeneration in the form of music-video-painting. Apart from creating original soundtracks, Swinburne collaborates with musician-composers, primarily, Philippe Gerber (*JOHN 3-16*).

Jan Swinburne's videos have been screened in Brooklyn, NYC at Experi-MENTAL Festival 6 & New Jersey Filmideo Index Art Centre & Vector Festival Toronto. In 2015 she signed with Alrealon Musique. Jan Swinburne's work has been exhibited internationally & her work resides in various public & private collections.

WEBSITE: janswinburne.com





From Light, 2012

MONIKA SZOPINSKA

BIO

Monika is interested in expressing beauty through photography. Influenced and moved by visiting some of the greatest museums and galleries of Western Art, Monika developed her sense of aesthetic and the appreciation of colour, form and light. She further draws inspiration from spending countless hours observing Nature.

Through the generous support of Workman Arts, Monika has exhibited her work publicly and she has participated in various training opportunities.

She has exhibited her photography in Being Seen Exhibitions, CONTACT, Queen Street Art Crawl and at Propeller Gallery. Her videos have screened at the Toronto Urban Film Festival, Rendezvous with Madness Film Festival, Nuit Blanche 2011, and as part of a 2011 feature documentary film "Faceless".

Monika is interested in finding beauty and sharing it with others. She is grateful to the continued support from Workman Arts, her family and friends.



Untitled (Mesh), 2017

tired bees

BIO

Born in Quebec City and raised in suburban Ontario, tired bees is a moniker for self-taught visual artist Bo Yu. Bo has previously been selected as part of Being Scene's 16th Annual Juried Exhibition, presented by Workman Arts.

Bo is the featured artist for Being Scene 2019, with her photograph (*Untitled*) *Wading Table* appearing on all promotional material.

STATEMENT

As a child Bo intuitively identified with traits linked to eidetic imagery, more commonly known as Photographic memory. She regarded this as both unspoken benefit and alienating affliction. Growing up surrounded by the trite visuals of suburban life, she found the inherent qualities and unpredictability of plastic novelty cameras intriguing.

Through this enduring fascination with capturing "lonely" subjects, Bo explores the emotional manifestation these forlorn objects evoke in their audience; serving as grounding anchors and easeful pacifiers in her work today.



Untitled (Wading Table), 2018

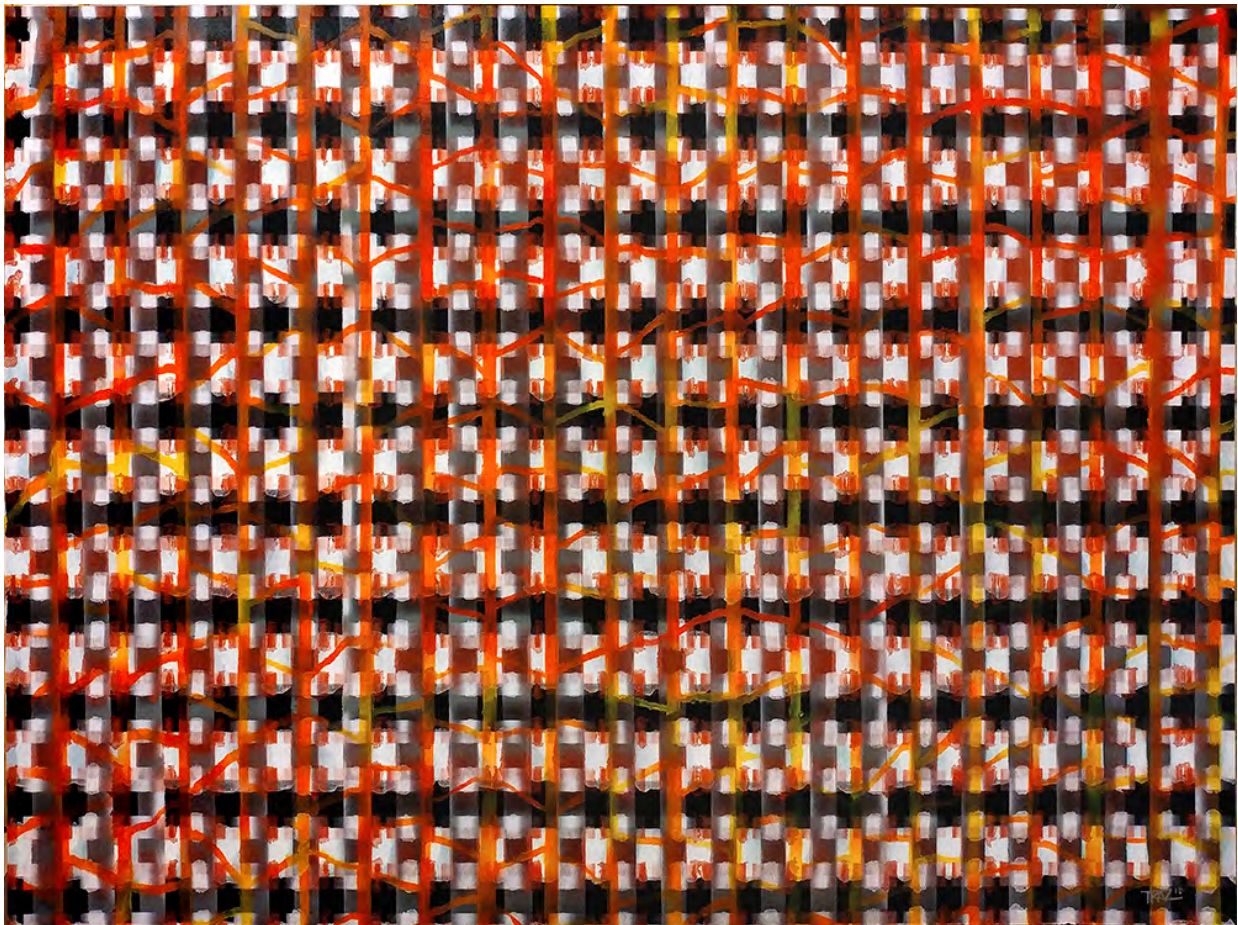


The Pathways of Love, 2011

JACE TRAZ

BIO

Jace Traz struggles with creating more in a world that needs less. He struggles with saying things that have already been said, feeling things that have already been felt, knowing that his meagre journey through life is a disposable, non-unique human commodity, and trying to monetize it because people tell him he should. He's angry and selfish and has basically failed at life, so why not smear some paint around a canvas to trick people into thinking he has talent? Couldn't hurt.



Snap Synapse, 2018



East Wall - 1001 QSW
(East-side, Doorway)
J. U.-P.

Meet Me on the Other Side 1, 2018

TOSHIO USHIROGUCHI

BIO

Toshio Ushiroguchi is a poet, photographer and sketchbook artist who likes to capture 'mad spaces' such as parks, city squares and mental health centers.

STATEMENT

After spending a Christmas in an inpatient unit at the CAMH Queen St. site, I took an interest in mad archives, landscape architecture and mad peoples' history. As modernization and gentrification continues to alter (or take away) the areas where I've come to carve out a niche, I feel it is important to capture their fleeting beauty before they are subjected to drastic change.



South Wall - 1001 QSW
(North-Side, Window)
T. U.-P.

*Meet Me on the Other
Side 2, 2018*



Axolotl, 2018

VERONIQUE VALLIERES

BIO

Véronique Vallières is a visual artist living in Toronto, working in Ceramics and Printmaking. They hold a BFA from Concordia University and have attended residencies in Montreal, Moncton and Winnipeg. They have worked in movie theaters for the past thirteen years and greatly enjoy visual stimuli.

STATEMENT

I have forever been cascading in the realms of my own lack of understanding; of emotions and choices; of sexuality and gender; of the dualities of life and my place within them. I grasp to understand human expression, communication and reasoning. I use art in an endeavor to understand. I draw on personal imagery and symbols to project those definitions of obscurities that evade words at my every turn.



Bliss Haven (triptych), 2014



Study for The Habits of White Men (Sow), 2017

LISA WALTER

BIO

Lisa Walter is an artist, educator, and writer. In 2017, she participated in the *Muscle Memory* artists' residence and exhibition at the International Ceramic Studio in Hungary. She has had two solo exhibitions with Workman Arts, and her work has been shown at Workman Arts' annual juried exhibition, *Being Scene*, as well as at Urban Gallery, Propeller Centre for the Visual Arts, the Toronto Outdoor Art Exhibition, Nuit Blanche, and the Rendezvous With Madness Film Festival. Lisa designed the signature collection of the *Mad Couture Catwalk*, and her work was featured by Crow's Theatre alongside their production of *Psychosis 4.48*. The Globe and Mail has described her work as "delicate and unsparing."

STATEMENT

The exhibited pieces are studies for *The habits of white men*, a ceramic and mixed-media sculpture. As a descendent of European colonists, I'm curious to explore the minutiae of Canada's relationships with sovereign Indigenous nations. I was prompted to make this piece after reading a letter written in 1872 by Indian Commissioner Wemyss Simpson, regarding complaints from Saulteaux and Cree Treaty 1 signatories. He wrote that farming equipment negotiated in the treaty would only be delivered when they "adopted the habits of white men." This piece considers what we promised but failed to deliver, and what we delivered that was unwanted.



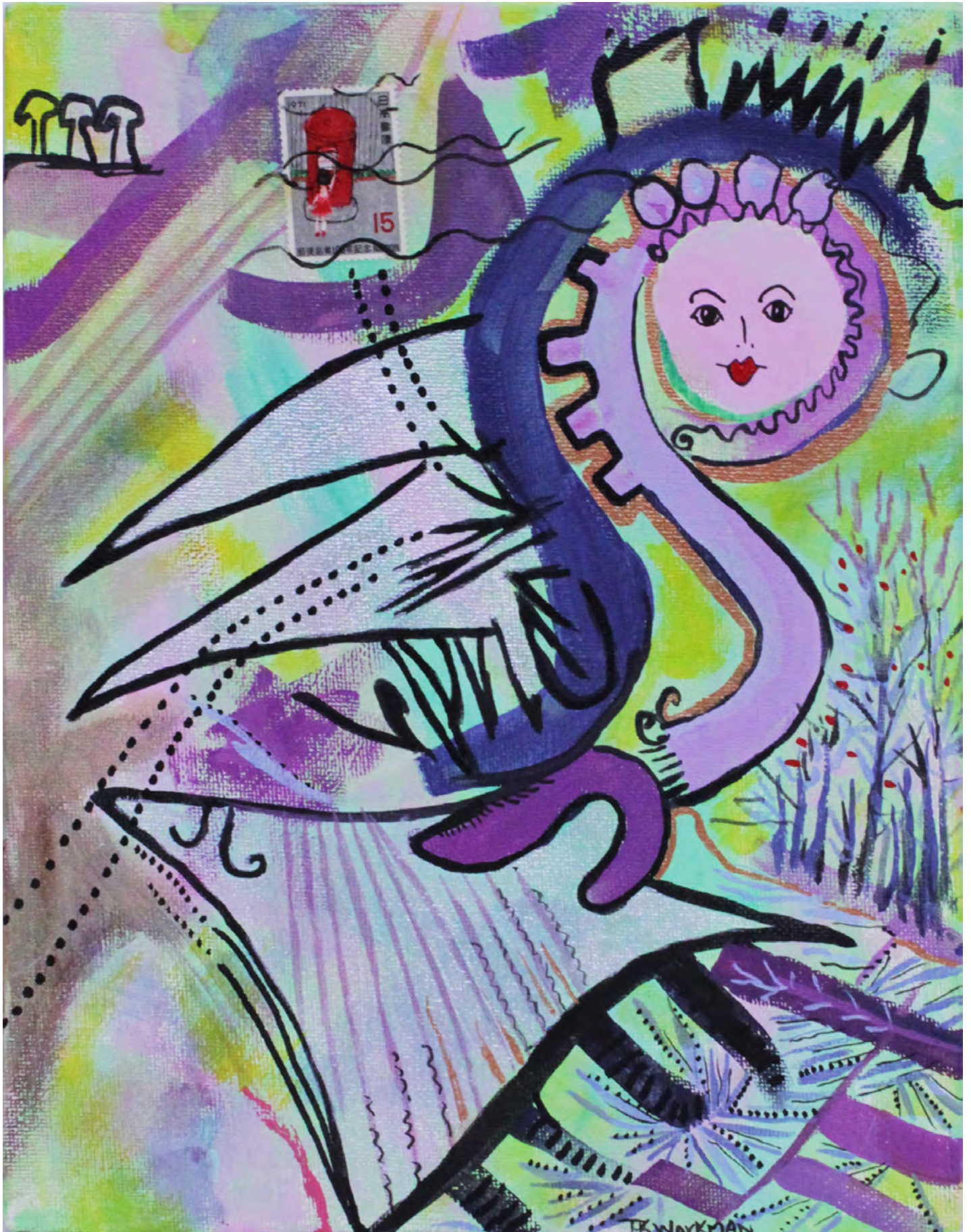
Study for The Habits of White Men (Tools), 2017



Study for The Habits of White Men (Artillery), 2017



oped, series, 2018



Not Quite Connected, 2017

TK WORKMAN

BIO

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 them, as their work is mainly done for self-care or to keep themselves company while coping with isolation and anxiety.

TK considers their work as family, and it keeps them company on every piece of wall space they have.

"I do art because I have to...it is not really a choice."