

# Being Scene 2007



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## Letter from the President and CEO

A work of art is communication, sometimes of joy, sometimes of rage and pain. It demands a dialogue between not only the art and its viewer, but also between the artist's self and the world—the transformation of an inner voice into a gesture of creation. In this spirit, the artists of Being Scene, a CAMH art show produced by Workman Arts, have been articulating their lived experiences of addiction and mental illness over the past seven years.

Being Scene will be transforming—along with the redevelopment of the Queen Street site. This important exhibit will continue to present the work of artists who have received service from CAMH, but in new spaces and in new ways. During our period of regeneration, we will remain committed to celebrating the profoundly personal voices of these artists.

Through their unique creations, Being Scene artists will continue to beautify, challenge and stimulate the environment of CAMH clients and staff. Such a contribution is all the more valuable as we move toward a more home-like setting for care.

We are committed to integrating client art and creativity into the redeveloped CAMH wherever possible. We have just commissioned four artists to create work which will become part of a unique system of directional signs designed to guide CAMH clients and visitors to destinations on the transformed site. The art will inform our space while also helping to erase the stigma that still clings to addiction, to mental illness and to our current institutional facilities.

The full transformation of CAMH will take many years. Our evolution in the use and appreciation of work by artists who have received service from CAMH is one thread of continuity connecting us to that promising future.

*Paul Garfinkel* MD FRCP (C)  
Centre for Addiction and Mental Health

## Letter from the Executive Director

If I were to come up with one word to describe Being Scene, I would say *opportunity*, which is defined “as a chance or opening offered by circumstances.” For the past eight years, all of us involved have been working to change the circumstances that many artists throughout the ages have struggled to overcome. I am talking about poverty, living with mental illness or addiction, and the effect of stigma, which is often even more debilitating than the disease. There has been an incredible change of circumstances here in the last few years and that change has provided a plethora of opportunities. The opportunity to paint in the supportive environment of the Jean Simpson Studio, to show and sell art not only at exhibitions such as this but also throughout the year, the opportunity to be commissioned to create complementary works for organizations such as Tafelmusik Baroque Orchestra, and the opportunity to be considered a vital part of the larger Queen Street art scene. However, the opportunities extend beyond the artists, to CAMH and to the community at large. Important relationships have been created and strengthened between art lovers and artists and between the institution and the community. We are proud that this year 80 artists submitted a total of 271 works. What’s truly exciting is that each year the quality and volume of art submitted continues to grow, making the job of our jurors even more difficult. I would like to thank Lupe Rodriguez and our jurors, Michael Alzamora, Betty Ann Jordon and Chris Mitchell for their hard work as well as Cheryl Saracini, all of whom have worked tirelessly to bring this about. The Workman Arts artists and staff are grateful for the opportunity to bring to you some of the most thought-provoking art on the Queen street strip.

*Lisa Brown*  
Executive Director  
Workman Arts

## Message from the Jury Coordinator

When life is tough and the future looks dim, I am comforted by the thought that our creativity can take us on a better path. We may continue to encounter obstacles and losses but we always retain the power of our imagination. It is inherent in all of us to be inquisitive and creative. What we must learn to do is express our creative thoughts in an art form or in a medium, which best suits our personality.

After working on the Being Scene exhibitions for five years I am impressed with the discipline and dedication many artists have demonstrated. Their need to keep creating and developing their artistic practice is evident in the repeated submissions from year to year. As some of the names and images are familiar I can see the growth, development, and refinement of styles. Likewise, it is refreshing to discover the work of new artists who are submitting for the first time. That added sense of fresh energy is always a welcoming factor in an art exhibition. It is the combination of these participants that makes Being Scene such a dynamic and diverse exhibition.

I would like to thank all the artists who contributed their work to the jury process. By sharing your work, you have provided us with the opportunity to view the world that surrounds us with a fresh perspective. I would also like to thank an excellent jury, Betty Ann Jordan, Chris Mitchell and Michael Alzamora. Their insightful knowledge combined with their impressive curatorial skills made the selection process flow smoothly and fairly. Consequently we have an excellent exhibition. On a final note, I would like to recognize the superb work of Cheryl Saracini in organizing the entire project and Lisa Brown's commitment in making Being Scene an integral part of Workman Arts.

*Lupe Rodriguez*

*Lupe Rodriguez* is an artist, an art commentator on the CBC radio show *Here and Now* and lecturer at the Museum of Contemporary Canadian Art, at the University of Toronto School of Continuing Studies and at Workman Arts.

A graduate in Fine Arts from York University, Lupe has exhibited extensively across Canada and abroad. In her work she draws from her extensive travels as well as her Spanish/Canadian roots. Her paintings are in major collections across Canada, including Hart House, University of Toronto, The Royal Bank; and Dupont of Canada, among others. In 1991, Lupe was commissioned by the Department of External Affairs to do a painting for the Canadian Embassy in Buenos Aires, Argentina. In 1995 she was also commissioned by Olympia and York to do a mural for the Queens Quay Terminal Building at Harbourfront in Toronto.

## Jurors

Michael Alzamora was born in Bogota, Colombia in 1964 and immigrated to Toronto in 1975. Michael started painting in the 1990s as a form of therapy, to alleviate his schizophrenia symptoms. His interest inspired him to register in numerous courses at the Ontario College of Art and Design. His artistic career includes magazine illustrations, a contribution to a television documentary called *Real Life* on the *Life Network* and exhibitions in commercial galleries in Toronto. Alzamora has been a member of Workman Arts since 1999.

*Thank you Being Scene applicants. What joy you have brought to my eyes and heart. Some paintings shared your sadness with me. It was very courageous of you to do so. I found the job of a juror to be a dream come true. It was like creating the ultimate universal masterpiece. All works of art, whether selected or not, were treated with utmost respect.*

Betty Ann Jordan—Since August 2005, Betty Ann Jordan has been the Artist File Columnist for *Canadian House and Home*. For the past eight years she was a contributing editor and author of a monthly art listings column for *Toronto Life*. Former Managing Editor of *Canadian Art Magazine* and Arts Columnist for the *Globe and Mail* and *Where Toronto*, she has also written for *Ontario Craft*, *Art News*, *Canadian Interiors*, *Canadian Art*, *American Style*, *Fashion*, *Fusion*, *Border Crossing* and guest-edited several issues of *Ontario Craft Magazine*. In addition, through her company Art InSite, Betty Ann offers art, craft, architecture and design tours of Toronto and leads Art Appreciation courses for organizations including the Art Gallery of Ontario, Classical Pursuits and the Museum of Contemporary Canadian Art

*Real art (the kind that makes you think and feel and wonder) was everywhere. In a very large room at the Queen Street facility, paintings, sculptures, drawings and prints were spread out in waves across the floor, propped upright along the baseboards and walls, neatly aligned on tables. Sending up the siren call were many hundreds of works ranging from canary-bright to sooty-dark, in styles that ran the gamut from figurative, abstract, pop, mixed-media, photo-based, text-based. I was struck forcibly by the widespread excellence and proficiency of technique, the freshness of approach to familiar subjects such as landscapes, flowers, portraits and, most importantly, the originality that cropped up everywhere. More than once I said to my fellow jurors, 'I see works like these in commercial galleries in Toronto all the time, these artists are that accomplished!' Being a juror is a high-impact, high-speed thrill-ride, an undertaking that draws on everything you've ever seen or thought about art. Your instincts and knowledge kick into overdrive as you scan, sort, react, take a second look and*

continued from page 5

*consider others in the field. My fellow jurors and I could just as easily have chosen another show of comparable quality, but the 2007 Exhibition stands as a benchmark of the achievements and talent of this year's crop of artists who drew on their deepest sources to such terrific effect. Here's to life-changing experience distilled into real art.*

**Chris Mitchell** is a Graduate of Visual Arts, from York University. Chris has eighteen years of experience in product development, marketing and visual merchandising in the giftware industry. In 2004, she decided to combine her fine arts and marketing interests and joined the Gladstone Hotel where she is responsible for marketing, publicity and exhibitions.

*Participating in the jury for Being Scene was a challenging yet enjoyable and rewarding experience. The volume of works submitted was inspiring and the overall quality of the work was truly impressive. For me, the jury process really underlined the incredible importance of the opportunities that this Exhibition affords both the artists and the audience.*



## The Jean Simpson Studio

Workman Arts and the Centre for Addiction and Mental Health conceived the Jean Simpson Studio. Throughout the past seven years, artists receiving services from CAMH have been participating in the annual Being Scene Art Exhibition. The show has grown not only in prestige, but also in the number of works exhibited and the number of venues. Currently over one hundred artists participate in exhibiting their works with the support of WA and CAMH. Despite the lack of space and materials needed to create, artists persevere often in extremely challenging circumstances. The Jean Simpson Studio aims to provide support to these dedicated artists.

Named after Jean Simpson, the former Chief Operating Officer of CAMH, for her care and concern for the clients of the Centre, a legacy has been created. The Jean Simpson Studio honours her important work.

- + The studio is self-managed, with all artists contributing to the daily operations
- + The studio consists of 6 work spaces for artists
- + Artists work in the space for a period of 4 months at a time
- + One Artist-in-Residence occupies one of the six spaces for a 12-month period
- + The hours of operations are from 10am to 10pm, 7 days a week
- + The use of the space is free of charge and used by artists who receive services from CAMH and meet the studio criteria

Case 1



Margaret Shaw/Bruce McMillan *Untitled* oil on canvas (40" x 60")

Case 2



Mark Belvedere *Hope* photograph (16.5" x 16.5")

Mark Belvedere *Resolution* photograph (16.5" x 16.5")



Mark Belvedere *Regret* photograph (16.5" x 16.5")

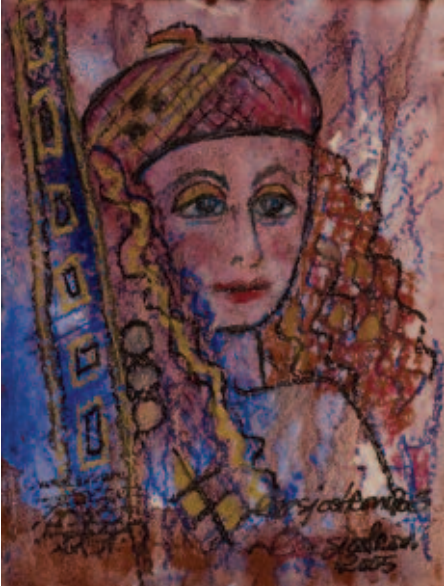
Mark Belvedere *Disillusion* photograph (16.5" x 16.5")



Robert Allan Bryson *The Professor* oil on canvas (24" x 30")



Melissa Bender "Give \_\_\_\_ rest" gold ink on paper (9" x 25")



Lee Sjostrom *In the Film 2* mixed media (6.5" x 8.5")

Lee Sjostrom *In the Film 1* mixed media (6.5" x 8.5")



Case 4



Michael Alzamora *Two Musicians* acrylic on canvas (24" x 30")

Case 5



Jai Wax *Music Charms both Good and Evil* oil on canvas (30" x 32")



Kent Simard *Northern Lights* acrylic on board (20" x 16")  
Treese Flenniken *The Stand* colour pencil on paper (10.25" x 7.25")



Konstantin Nikov *Untitled 3* mixed media (8" x 18")

Case 6

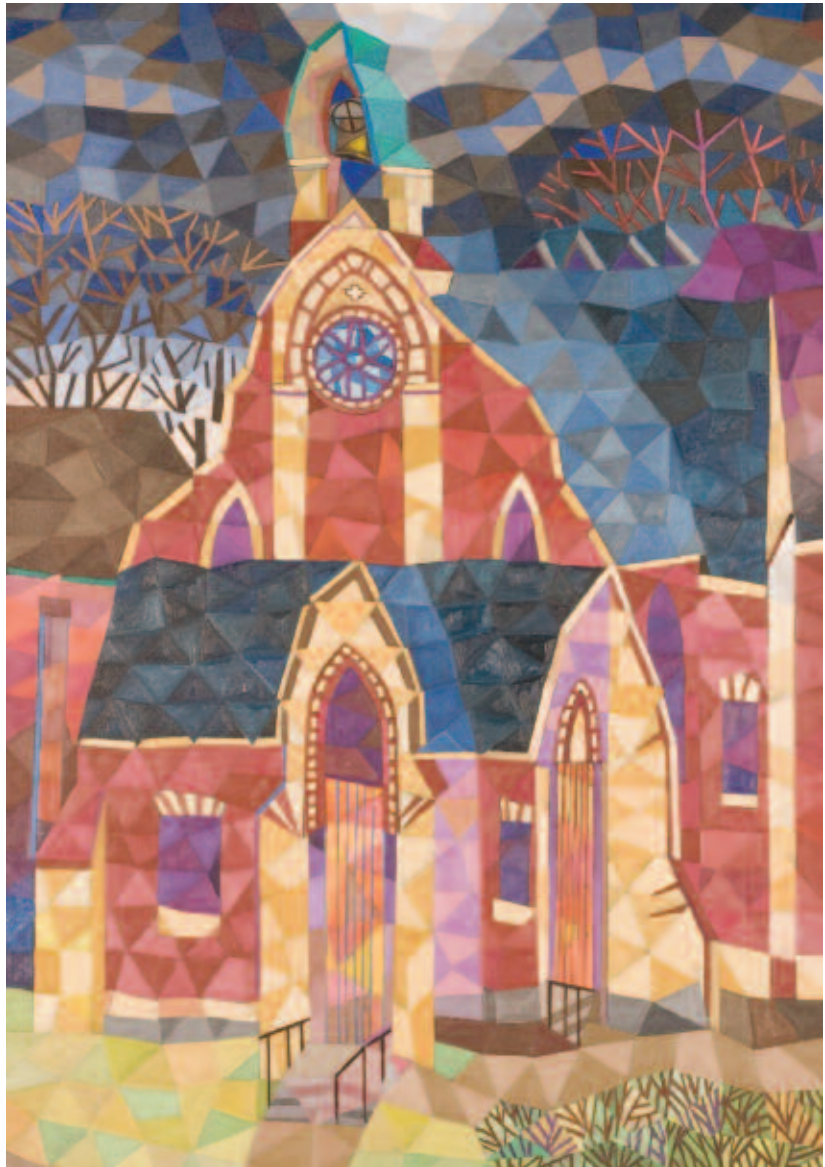


Denise Parent *Blame* conté on paper (17" x 14")

Gail Woolnough *The Sword Red* mixed media (18.5" x 23")



Anna Lobsanova *Spirit* oil on canvas (32" x 40")



Alan Parker *Early Spring* oil on canvas (24" x 36")

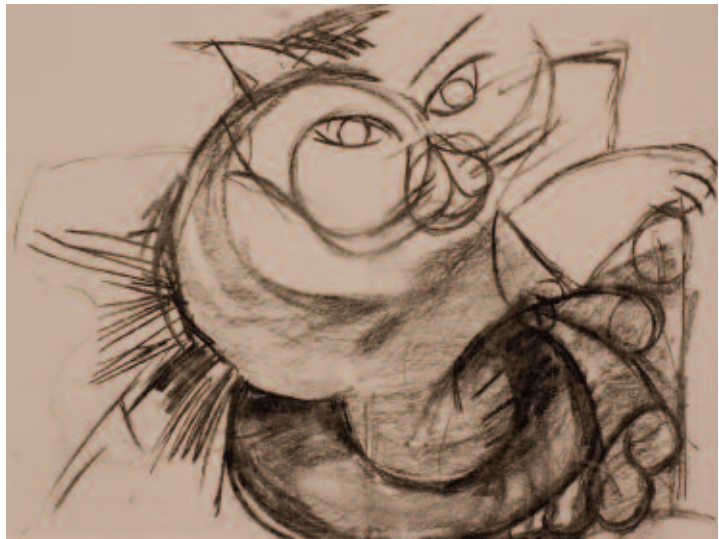


Carl Gonsalves *Monkey and Baby* acrylic on canvas (12" x 16")



Denise Parent *Untitled mixed media* (10" x 8")

Bruce McMillan *Untitled charcoal on paper* (14" x 11")





Melissa Bender *Girl* acrylic on board (9" x 12")



Lee Hemphill *Native Riding a Horse* marker on paper (18" x 24")



Eduardo Hatch *Frogs of the Esplanade* oil on board (20" x 24")



Rai Wasilczyk *The Watch* oil on canvas (16" x 14")

Case o8  
25+26



**Permanent Collection**

Susan Schellenberg *The Pinto and the Nun* oil on masonite (44" x 36")

*International Women's Day Quilt* fabric (60" x 70.5")

*International Women's Day Quilt* fabric (60" x 83")



Paul Zingone, Margaret Cap, Robin Dougall  
Millennium Project North Mystery acrylic on canvas (96" x 60")  
Paul Zingone Stand Tall acrylic on canvas (96" x 84")

Case 8



Pavel Janacek *The Olympians* oil on canvas (96" x 84")

Paula Gurney *FantaSea* acrylic on canvas (96" x 84")

Halina Gladkowski *Nature Our Joy and Refuge* acrylic on canvas (96" x 84")

Case 9



Lavarius *Mono Lisa* mixed media (22" x 30")



Glenda Heathcote *Gesture #5* charcoal on paper (18" x 24")



Carl Gonsalves *God and Universe* acrylic on canvas (12" x 16")



Treese Flenniken *Looking into Normal* mixed media (16" x 12")

Case 15



Monika Szopinska *Welcome* photograph (12" x 18")



Rick Barnsley *Untitled* pencil on canvas (20" x 16")



Alan Parker *Houses Madison Ave* dry point watercolour (10" x 8")

Treese Flenniken *Knocking at the Red Door* colour pencil on paper (12" x 10")



Lynne Jenkins *My Roots Are Deep* acrylic on canvas (15" x 15")



Betty Mirembé *The Village* acrylic on canvas (24" x 30")



Betty Miremba *Village Games* acrylic on canvas (22" x 25")

Case 17

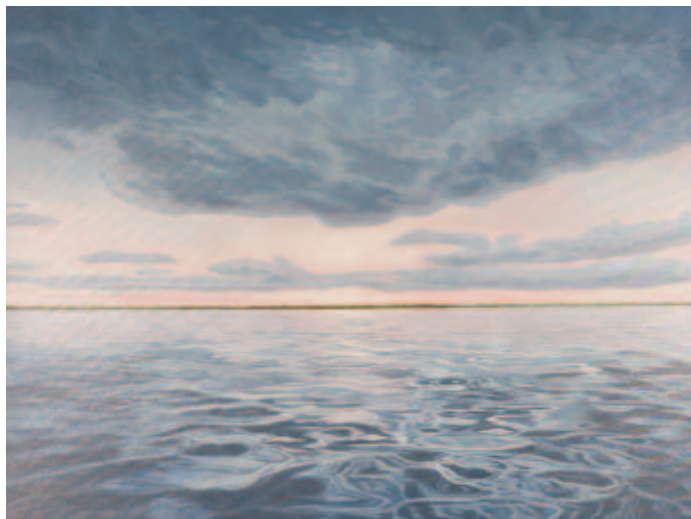


Margaret Shaw *Figurative Speech* oil on canvas (60" x 40")



Elias Tabar Stephen acrylic on canvas (16" x 20")

Case 18



Ann Davidson *Distant Horizon: Lake Simcoe* acrylic on canvas (48" x 36")  
Alan Parker *August Morning* oil on canvas (36" x 30")







Bruce McMillan *Bumble Bees* oil on canvas (16" x 10")

Matthew Christie *Rose Coloured Day* photograph (10" x 8")





Anita Aenishaenslin Sun Flowers oil on canvas (28" x 22")



Naomi Hendrickje Laufer *Admonished* mixed media (16" x 20")

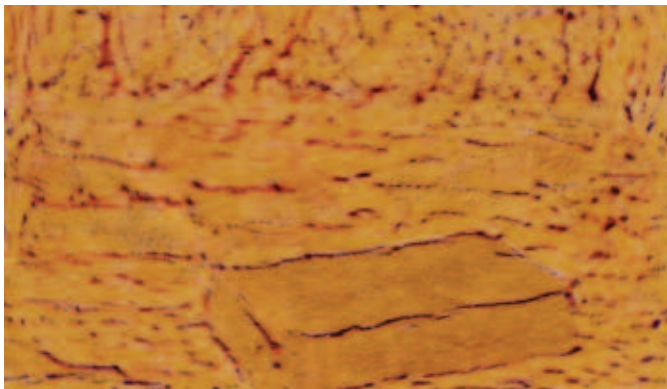


Connie Yee *Blooming Beauty* watercolour on rice paper (16" x 13")

Connie Yee *Spring Time* watercolour on rice paper (18" x 14.25")



Ann Davidson *Ascendancy, Bay of Islands* acrylic on canvas (36" x 24")



Jan Swinburne *Untitled 1* pencil crayon on paper (10" x 7")

Jan Swinburne *Untitled 2* pencil crayon on paper (5" x 8")

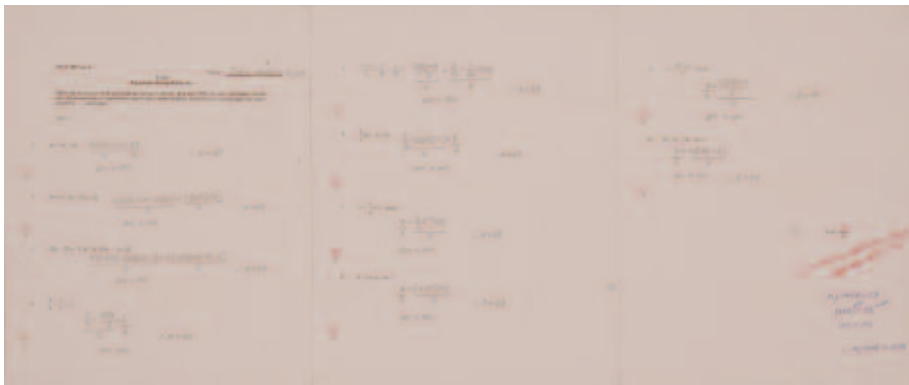


Colleen Levelton *Man Reading* acrylic on board (9" x 12")  
Barb Mann *Untitled* watercolour on paper (14" x 11")

Case 23



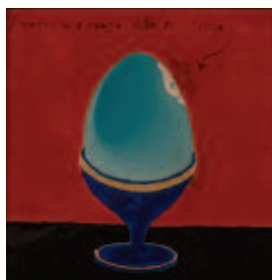
Paula Gurney *Open* mixed media (9" x 7")



Lavarius *Prescribed to Death* mixed media (24" x 19.25")

Jason Hall *This Is Not Art, It's Mathematics* pen and pencil on paper (25" x 11")

Case 24



Amanda "Faeghan" Williams *The Modern Inquisition* mixed media (36" x 48")  
Glenda Heathcote *Imperfecto Mundo* mixed media (6.5" x 6.5")



Louise Wiatrowski *Winter Play* watercolour on paper (20" x 16")



Stephanie Anne *The Challenge* oil on canvas (24" x 30")

Stephanie Anne *Heaven's Helper* oil on canvas (24" x 30")



Rai Wasilczyk *Angel Standing by Stained Glass Window* oil on canvas (9.5" x 13")

Alice Goldman *Poacher's Reward* watercolour on paper (18" x 12")



T.K. Workman Owl in Tree acrylic on canvas (7" x 9")

Robin Dougall Sanctuary in the Woods pastel on paper (24" x 18")



Betty Mirembe *Mother's Garden* acrylic on canvas (24" x 20")

Alice Goldman *From My Balcony* watercolour on paper (12" x 9")



Bradley Hitchcock *CLOWN TROUBLE!* mixed media (7" x 10")  
Louise Wiatrowski *Zebra* watercolour on paper (23" x 9")

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Exhibit Director	Lisa Brown
Exhibit Coordinator	Cheryl Saracini
Jury Facilitator	Lupe Rodriguez
Jurors	Michael Alzamora
	Betty Ann Jordan
	Chris Mitchell
Installation	Anita Aenishaenslin
	Shannon Phair
	Lupe Rodriguez
	David Sweeney
	Tanisha Taitt
	Fernando Vega
Photography	David Sweeney
Postcard/Catalogue Design	F. Duran Productions
Printing	Edge Print
Framing	Superframe
Exhibition Support	Alasdair Hooper
	Mike Twamley
	Lascelle Wingate
Caterers	Out of this World Café

Thanks

*Dr. Paul Garfinkel, Jean Simpson, Joanne Campbell, Bob Shea, Derek Thompson, Workman Arts Board of Directors, Members, CAMH Staff and Clients.*

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