

The Artist & The Viewer

FREE at TTC Stations, Toronto, Canada. Issue 5. September-October 2019. Making Art accessible in Toronto

ISSN 2562-4679 (online), ISSN 2562-4660 (print).

Toronto Art Newspaper

Courtesy of the Toronto Biennial of Art 2019 and the artist.

On view at 259 Lake Shore Blvd E as part of the Toronto Biennial of Art (2019).

Dana Claxton, *Headdress-Jeneen*, 2018, LED fire-box with trans mounted light-jet duratrans.

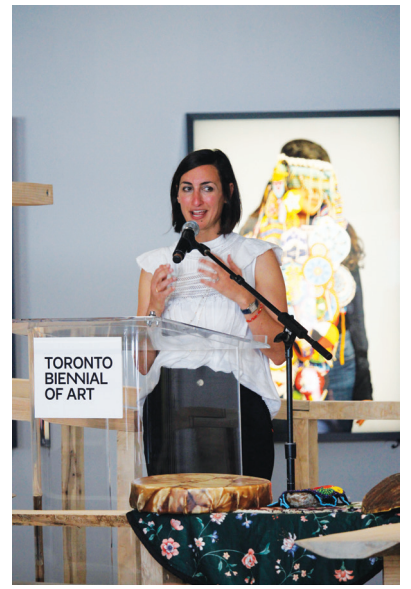


This art publication is sponsored by myself. The Artist

TORONTO BIENNIAL OF ART

EDITOR'S LETTER

BIENNIAL PROGRAMS & ARTISTS PARTICIPANTS



Left to right, Patrizia Libralato, Biennial Executive Director. John Tory, Toronto's Mayor. Candice Hopkins Senior Curator. Ilana Shamon, Deputy Director & Director of Programs. Photos by: Andrew King, The Artist.

It's official!

Yes, it is official. Our city finally has its first art Biennial. It was about time. Local, national and international eyes are now looking to Toronto's art landscape. It will be interesting to see it coincide with Nuit Blanche on October 5 and Art Toronto Fair on October 25-27.

On this issue, we will walk you through the Biennial. We will put it in a historical context (please see The Constructivist on page

10), and we will talk about what an art biennial could bring to our city and art community, (see section Dadada on page 11).

Despite all the excitement, some questions arise. For example, will the Biennial meet expectations? One thing is sure, its founders and organizers are making history, and Toronto with them.

Although this is undoubtedly a historical moment for the visual arts in Toronto, we still devote space

to talk about our most crucial topic, our local art scene. There are a lot of great things happening in our local landscape. Please check our calendar events, Futurism, for details on what, where, and when art is happening.

Among the many things happening locally you can check MOCA's recent exhibition review in section Post contemporary, on page 4.

We have two interviews in our Dialogues section, one brought to

us by Artifier, with a Biennial participant artist and curator Charles Stankievec, and another with artist Olexander Wlasenko.

But, find out more! Read Thompson Landry exhibition's review, and the highlight of artist Leone McComas.

To close, we are happy to announce new collaborators: Akin Collective, Partial Gallery and Artifier. Thanks!

Andrew King

- Maria Thereza Alves in partnership with Evergreen
- Golboo Amani
- Art in Access - Cole Swanson and Anne Zbitnew in partnership with Humber College, Among Friends Community Mental Health Organization and Workman Arts
- Blank Canvases
- Borelson in partnership with Art Gallery of York University (AGYU)
- Diane Borsato in partnership with City of Mississauga and Culture Days
- BUSH Gallery - Peter Morin and Tania Willard with Lisa Myers in partnership with imagineNATIVE Film + Media Arts Festival
- Hera Büyüktaşçıyan
- Allison Cameron in partnership with Harbourfront Centre
- Jill Carter in partnership with Jumblied Theatre & Arts
- Raven Chacon in partnership with Harbourfront Centre
- CA Conrad
- Patrisse Cullors in partnership with the MVS Proseminar, John H. Daniels Faculty of Architecture, Landscape and Design, University of Toronto
- Shezad Dawood in partnership with Fogo Island Arts, MOCA Toronto, A Tale of a Tub (Rotterdam)
- Bonnie Devine in partnership with OCAD University and Toronto Union
- Emory Douglas in partnership with the MVS Proseminar, John H. Daniels Faculty of Architecture, Landscape and Design, University of Toronto
- Embassy of Imagination + PA Sys-

- tem - Alexa Hatanaka and Patrick Thompson with Ooloozie Ashevak, Mathew Nuqingaq, Jamasee Pitseolak, Pitseolak Pootoogook, Leah Mersky, Jason Kenemy, Moises Frank, Brandon Webster, Makoto Aoki Barrett, SAW Nordic Lab, Parr Josephee, Cie Taqiasuk, Iqaluk Ainalik, Saaki Nuna, Moe Kelly, David Pudlat, Annie Oshutsiaq, Christine Adamie, Janine Manning, Kunu Pudlat, Aggiu Ashevak, Kevin Allooloo, Salomonie Ashoona, and Oasis Skateboard Factory; in partnership with The Bentway
- Jeneen Frei Njootli in partnership with Trinity Square Video
- Victoria Freeman in partnership with Jumblied Theatre & Arts
- Outdoor School: Diane Borsato, Alan Gan, Amish Morrell
- Erin Gee in partnership with Trinity Square Video
- Gendai Gallery
- Camilo Godoy
- Ayumi Goto in partnership with FADO Performance Art Centre
- Lawrence Abu Hamdan
- Delf Maria Hohmann in partnership with Harbourfront Centre
- Dr. Renée Hložek in partnership with the Art Gallery of York University (AGYU)
- Tšēmā Igharas in partnership with Trinity Square Video
- Isuma in partnership with Art Museum, University of Toronto
- Luis Jacob in partnership with OCAD University and Toronto Union
- Keerat Kaur
- KITE
- Zahra Komeylian
- Chris Lee

- Una Lee
- Life of a Cripplehead - Amy Lam and Jon McCurley in partnership with Trinity Square Video and Ireland Park Foundation
- Ange Loft in partnership with Jumblied Theatre & Arts
- Lost Rivers: Helen Mills and John Wilson in partnership with Evergreen
- Stephanie Loveless in partnership with Trinity Square Video
- Dolleen Manning in partnership with Akimbo, Workman Arts, and Tangled Art
- Miya Masaoka in partnership with Trinity Square Video
- Fadi Masoud in partnership with OCAD University and Toronto Union
- Nabila Abdel Nabi in partnership with The Power Plant Contemporary Art Gallery and Canadian Art
- New Mineral Collective - Tanya Busse and Emilija Škarnulytė in partnership with Walking Lab
- New Red Order: Adam Khalil, Zack Khalil, and Jackson Polys in partnership with Gallery TPW
- Alejandra Nuñez in partnership with Jumblied Theatre & Arts
- Haruko Okano
- Laura Ortman
- Aliya Pabani
- Ali Shamas Qadeer
- Elder Dr. Duke Redbird in partnership with Myseum of Toronto, Ontario Place Corporation, SummerWorks Performance Festival, Young People's Theatre (YPT), and Art Gallery of York University (AGYU)

- Lisa Reihana in partnership with Art Gallery of Ontario and imagineNATIVE Film + Media Arts Festival
- R. I. S. E. Edutainment
- Anastacia Marx de Salcedo
- Curtis Talwst Santiago
- Susan Schwartzberg
- Angela Shackel
- Lou Sheppard in partnership with the City of Toronto
- Sawmill Sid: Sidney and Sheila Gendron
- Sister Co-Resister: Marilyn Fernandes, Pamela Matharu, and Annie Wong
- Stephanie Springgay
- Lisa Steele and Kim Tomczak
- Caitlin Taguibao
- Maiko Tanaka
- Toronto Art Book Fair: Karie Liao and Maxine Proctor
- Marshall Trammell
- Caecilia Tripp in partnership with Art Gallery of York University (AGYU)
- Anu Radha Verma
- Simon Vickers in partnership with OCAD University and Toronto Union
- Hajra Waheed in partnership with The Power Plant Contemporary Art Gallery and Canadian Art
- Syrus Marcus Ware in partnership with the Ryerson Image Centre and the MVS Proseminar, John H. Daniels Faculty of Architecture, Landscape and Design, University of Toronto
- Jayne Wilkinson in partnership with The Power Plant Contemporary Art Gallery and Canadian Art
- Jane Wolff

Collaborators: Akin Collective, Artifier & Partial Gallery.

Contributors: Kyle Yip. **Submissions:** theviewer@theartistandtheviewer.com

Support us! Submit, Subscribe, Advertise, Collaborate, Donate!

Email us at: theartist@theartistandtheviewer.com

Thanks to our advertisers & supporters: Academy of Realistic Art & artist Irving Miller.

Partial  **artifier**



Laurent Grasso, *Visibility is a Trap*, 2012 / 2019, neon, transformer, dimmer. Commissioned by the Toronto Biennial of Art.
Photo: Andrew King. On view at 259 Lake Shore Blvd E.

Toronto's Art biennial has begun. Excitement is in the air, particularly along the Shoreline.

It is too soon to review it, but we will do that next time. I'm giving you a sneak-peek and inviting you to go see it for yourself. Check what's going on. And please share your thoughts with us.

Conceived around the question of 'what does it mean to be in

relation' and with the theme, The Shoreline Dilemma, curators Candice Hopkins and Tairone Bastien gathered artists along Toronto's ever-changing Shoreline.

Exhibitions and Programs feature works by 90 + Canadian, including Indigenous artists, as well as international artists and participants, including 20 + commissions. It has two central loca-

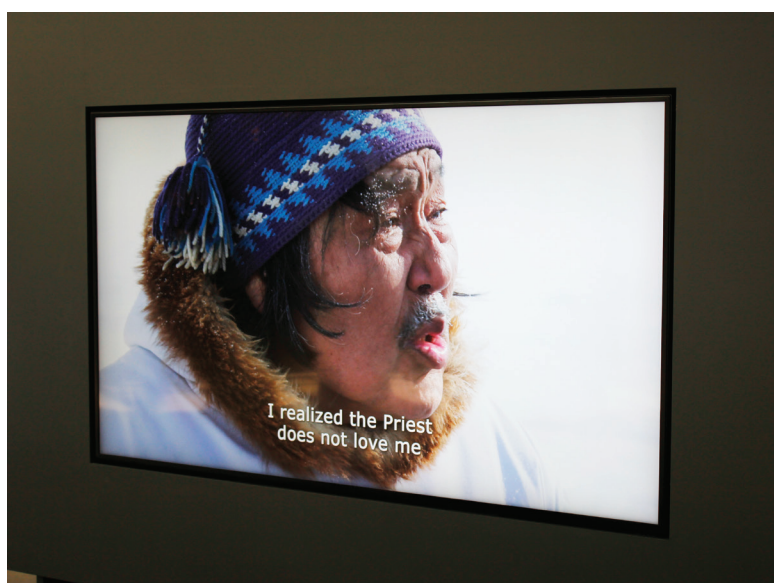
tions, eight sites, and four partner sites. The main location is at 259 Lakeshore, while the second is at 1352 Lakeshore Rd E, Mississauga in the Small Arms Inspection Building. You can find the other locations on page 14, in our events calendar section Futurism.

The main location harbors some of the most representative artworks and artists, like

Dana Claxton with her series Headdress-Jeneen featured in our front cover, Adrian Stimson with his installation *Guess who's coming to dinner?*, Curtis Talwst Santiago with his powerful series of miniature sculptures, and Laurent Grasso's trap.

Please, make this moment yours. The Biennial is running until December 1st.

POST CONTEMPORARY



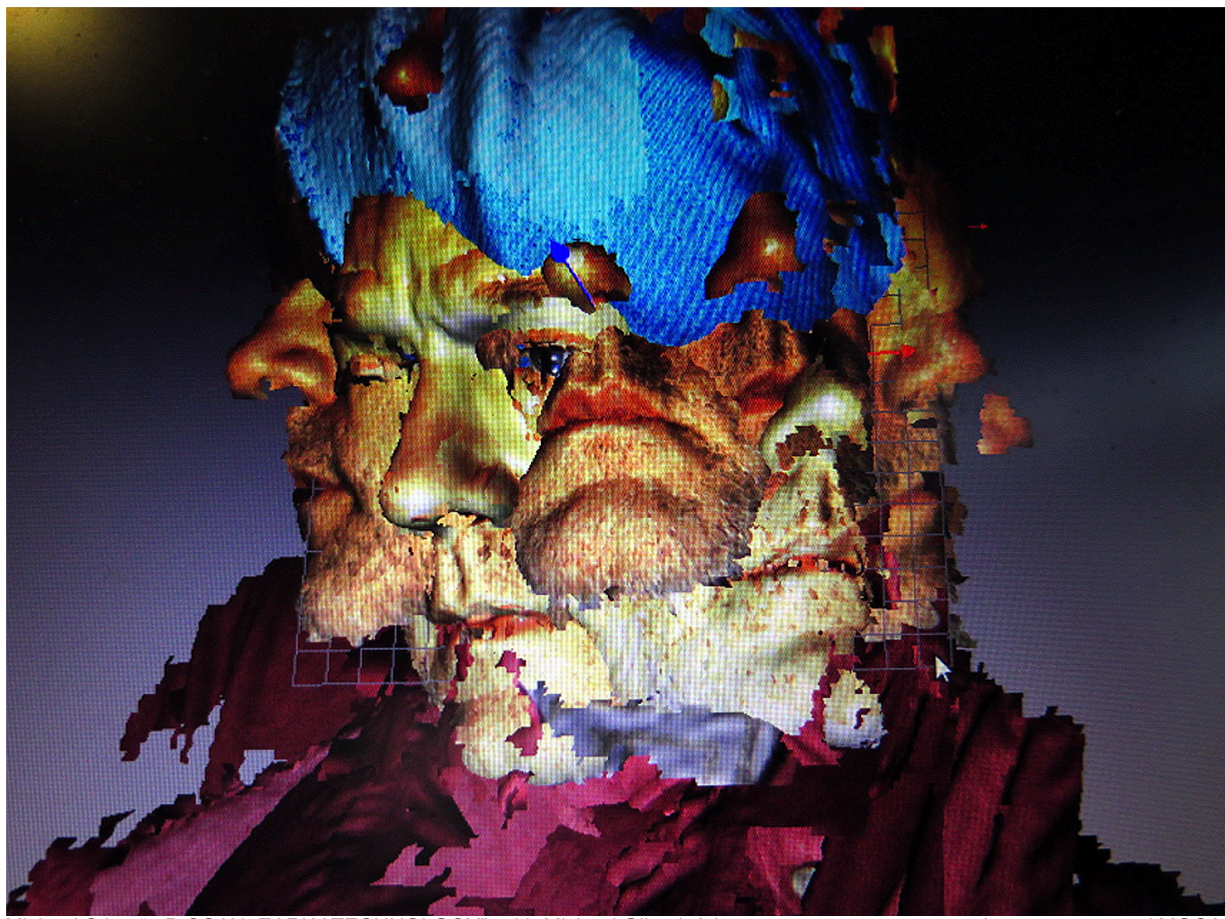
Isuma, *One Day in the Life of Noah Piugattuk*, 2019, 4K digital video, Inuktitut-English, 112 minutes. Presented in conjunction with Isuma's exhibition commissioned by the National Gallery of Canada, on view at the Canadian Pavilion, 58th Venice Biennale, until Nov 24. Photo: Andrew King. On view at Small Arms Inspection Building.



Curtis Talwst Santiago, *Deluge VII*, 2016, mixed-media diorama in reclaimed jewelry box. On view at 259 Lake Shore Blvd E as part of the Toronto Biennial of Art (2019). Photo: Toni Hafkenscheid. Courtesy Toronto Biennial of Art.



Adrian Stimson, *lini Sookumapii: Guess who's coming to dinner?*, 2019. Commissioned by the Toronto Biennial of Art.
Photo: Andrew King. On view at 259 Lake Shore Blvd E.



Michael Stipe "3-D SCAN, EARLY TECHNOLOGY", with Michael Oliveri, Athens.

Image courtesy of MOCA

Age of You

The exhibition, Age of You, gives the Museum of Contemporary Art of Toronto (MOCA) an excellent reason to celebrate their first anniversary of reopening. Yet and most importantly is that the show is like no other. Some people are excited about it, others are skeptical or critical. But there is nothing better than a provocative exhibition to start fruitful art conversations. Not surprisingly, the show was commissioned by the museum to avant-garde curators, Shumon Basar, Hans Ulrich Obrist and Douglas Coupland who is also a renowned artist.

Age of You is inspired by Eric Hobsbawm's book *The Age of Extremes*, published in 1994. The book argues that political systems in the 20th centu-

ry have failed and offers a grim outlook on the future of humankind and art. The curators published *The Age of Earthquakes* in 2015, a book that owns its vision from Hobsbawm's and precedes this exhibition. It will be followed by the book designed by Daly & Lyon, *The Extreme Self*, pages of which you saw or may see at MOCA.

Age of You calls upon us to recognize a perhaps painful truth, one that we are hardly aware, perhaps suspicious, but unanimously pretend to ignore and act as if others will solve it. In our current world, our personal information is taken and stored, as a whole or in parts, and potentially used against us. During this process, they argue, we lose our ordinary/natural self,

turn into an extreme self and finally a crowd. All of this happens while political systems at both sides of the spectrum fail, allowing only one power to prevail. The power of those holding the sceptre of data, algorithms and artificial intelligence (AI).

The overall experience is conceived to be shocking, thought-provoking, and it is. We might feel that their speech sounds like those of chaos-conspiracy theorists or end-of-the-world missionaries. Although not so far from reality, the exhibition indeed shake the grounds of our current perception of life, socio-politics and philosophy in this digital era.

The exhibition's curatorial approach is revolutionary. So far,

We've never had to think of our data as being a valuable commodity before.

Everyone talks about their data, but what does data even look like?



And even if you saw it, would you know what to do with it?

Words: Shumon Basar/Douglas Coupland/Hans Ulrich Obrist; Image: Peter Saville by Yoso Mouri, 2016; Design: Daly & Lyon

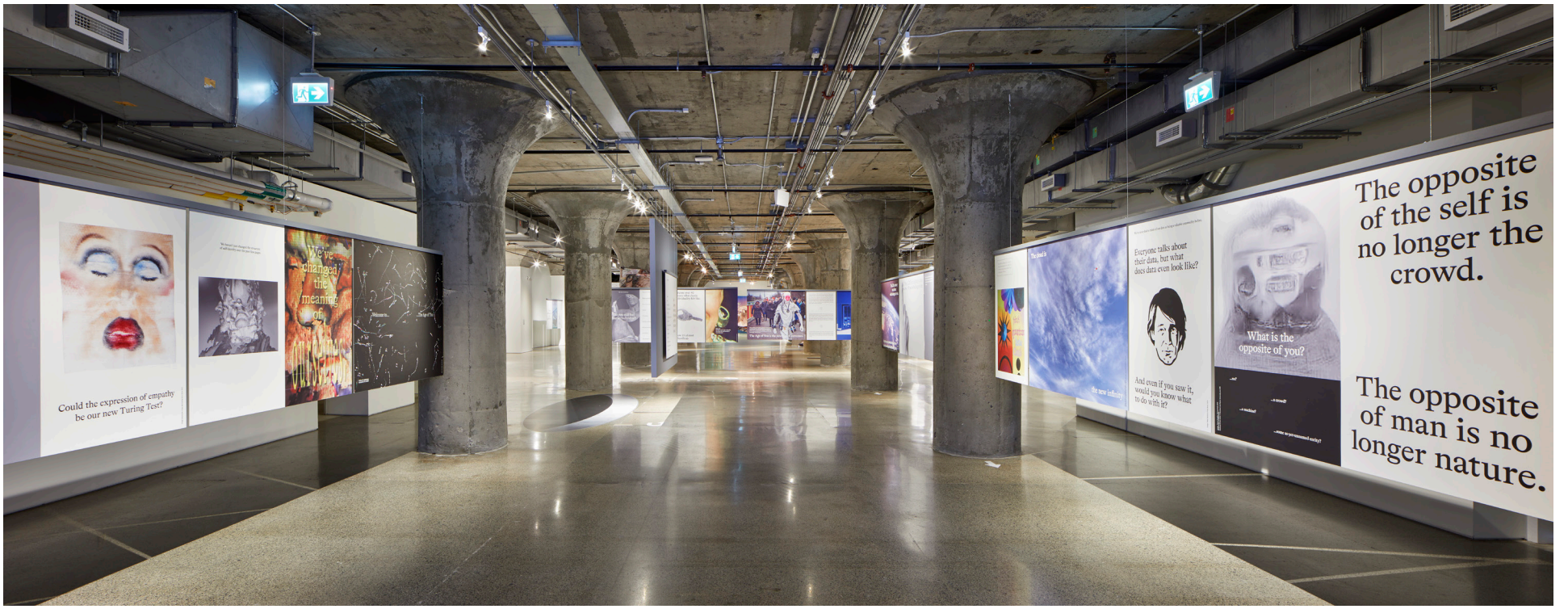
curators had dedicated themselves to their sacred responsibilities like researching and developing the concept and theme, the search for artists, and overseeing the design and set up of an exhibit. But, not many of them have created art. It is the first time I've seen an exhibition curated using mostly artists' artworks as raw materials. Age of You compiles works from over 70 visual artists from the fields of design, filmmaking, photography performance and electronic music. Yet, it mostly feels like a solo exhibition. Basar, Coupland, and Obrist are definitely crossing boundaries. Artists contributions were in many cases quoted, extracted, surgically removed from their once whole body, to become elements or materials for the curators/editors to work with. Think of an artist who in order to create something new, will use someone else's work. Think of a DJ, a collage artist, a ready-made artist or a book editor. The pages of the *Extreme Self* (curators' forthcoming book), displayed across two floors at MOCA is what constitutes the core of the exhibition.



Installation view: Victoria Sin, "Tell me everything you saw, and what you think it means", 2018; "Age of You", MOCA Toronto. Photo by Tom Arban Photography Inc.



The Artist & The Viewer
Toronto Art Newspaper



Installation view, "Age of You", MOCA Toronto.

Photo by Tom Arban Photography Inc.

With many of the pieces losing their integrity, illustrating the show's discourse, exemplifying the loss of the self. I wonder. Was this the curators' intention? They were obviously aware of how they approached and treated the art that would be a part of their book and exhibition.

The accompanying pieces are integrally preserved and presented to us with an unequivocal museum-like taste. Many of these pieces are worth commenting on, but unfortunately, these pages here are limited. I'll only talk about two interesting pieces for different reasons. But I encourage all readers to step on MOCA's floors 2 and 3 and witness the one-in-a-lifetime exhibition.

Stephanie Saade's huge Digiprints reminded me at first of primitive pictorial representations when early humans were painting as they were also developing spoken language. The prints are photographs of the artist's fingerprints' traces on the surface of an ordinary but commonly revered object, the cell phone. This idea is simple but compelling, and it beautifully embodies the exhibition's discourse. It denotes that the delicate surface of the phone's screen is where two worlds converge and coexist: the real made by the human touch and the virtual by the dead black screen waiting to feed our dependence. Although the artist intention was to document the interaction of her intimate self with the device and data, viewers' interpretation can obviously have broader lectures. About the curious case of "The Impossibility of David Bowie being Dead in the Minds of the Living." As you can see in the image below, the piece is about a mortuary-like cast face of cultural icon David Bowie. But the title and author (anonymous) are yet more exciting aspects. For those who know or might not, the title directly refers to a piece by Damien Hirst, a contemporary British artist whose artworks are worth millions and revolutionized/revived the contemporary art world and market, along with art collector and patron Charles Saatchi. The artwork in question is "The Physical Impossibility of Death in the Mind of Someone Living," which consist of a tiger shark preserved in formaldehyde. The comparison obviously points us to the hopelessness of accepting our own death as much as those we love and admire. As to the author of MOCA's piece, it isn't clear if its anonymity is due to the inability to identify the makeup artist who made the cast and later sold it on eBay. Or because whoever bought it

and added then the title (which makes him the artist as per modern and contemporary norms) simply wanted to remain anonymous. In the latter case, speculations can be made. Could it be Hirst? Or Coupland? Either way, it was a thoughtful choice to include at MOCA's show, and a good one to illustrate an extreme self persona.

If you like the exhibition or not, it is up to you (I think you will like it). I've pointed at some aspects that I considered relevant and worth sharing. The one irrefutable fact is that being disruptive, questioning some times the status quo of contemporary curatorial and art practices, particularly in our times, can only lead towards the future. Disruption is and will always be the seed of evolution. Art history is full of these moments, like a field all covered with seeds, where not all of them flourished into something unique.

MOCA's commissioned exhibition could be remembered as the show that put the museum another step into the mainstream of the contemporary art world. Placed Toronto on the map, and gave its local audience what they secretly were waiting for. A taste of protagonism in recent art history.

Andrew King



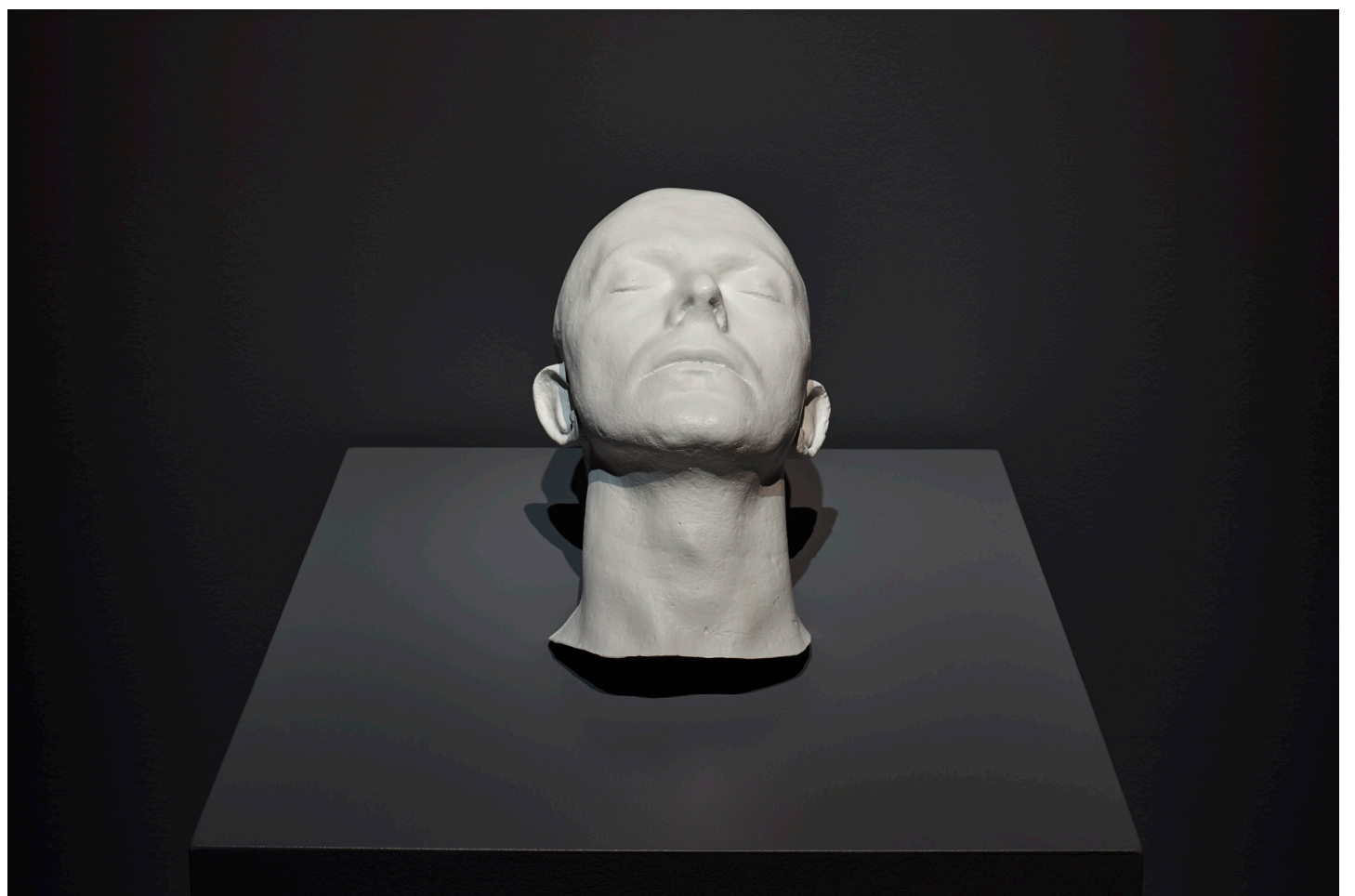
Installation view, "Age of You", MOCA Toronto.

Photo by Tom Arban Photography Inc.



Sara Cwynar, "Red Film" (still), 2018

Courtesy the artist and Cooper Cole, Toronto.



"The Impossibility of David Bowie being Dead in the Minds of the Living"; by anonymous artists, MOCA Toronto. Photo by Tom Arban Photography Inc.



The Artist & The Viewer
Toronto Art Newspaper



The Transition Became Our Own, at MOCA

Photo by Yuula Benivolski

Leone McComas

www.leonemccomas.com

contact@leonemccomas.com

Instagram:lehohneh

Leone McComas is a Canadian-Nigerian Artist. She is Toronto-based, London (UK) born, and bred below sea level in the Netherlands. Leone's oil paintings are an examination of the self and the internalization of social ideologies; conceptually capturing states through figures often set within digitally manipulated environments. Leone received her B.Des from OCADU in 2013 and participated in their 36th Florence Studio Residency Program. She is a recipient of the OIEOS scholarship in 2010, the OAC Visual Arts Project Grant in 2018, and an inaugural resident AKIN artist in MOCA Toronto 2018-19.

"There's an inescapable honesty to painting, which is both fascinating and terrifying—neither painter nor audience can understand their mysteries all at once."

Leone McComas



Artist Statement

My paintings are born from a growing sense of artistic responsibility to create from my source of life; moving away from themes which reiterate only despair and instead offer perspectives that inspire. As I move in this direction metaphors of transformation (and their correlating opposition) sift to the surface of my work, reflecting ideas that have changed or expanded my perspective. There is always opposition and I do not seek to gloss over it; by contrast flat darkness magnifies the sensation of renewal despite the unknowns. My current work speaks of a recognized need of faith beyond the reality of my situation to achieve growth, and most importantly, is an honest reflection on trials, tribulations, and social instability.



"Can't Wait". Oil on wood panel, 8x10", 2019

Image courtesy of the artist and Partial Gallery

THE ARTIST & THE VIEWER

Toronto Art Newspaper



THE ARTISTS SERIES

Presenting Toronto's visual artists.
In collaboration with Akin Collective

akin



Featured artists: Alison Postma.

Alison Postma is multidisciplinary artists who live and works in Toronto, Graduated from the University of Guelph's studio art program in 2016. Her work converges on themes of perception of dreams and ideas, from future and past. Most recently, her practice has focused on the physical study of objects. In a studio setting, objects are decontextualized and rearranged for still life photography, detailing on texture and colour. In video work, the artist performs small gestures with objects, to understand them. In sculptural pieces, found objects are added to or modified to create something almost recognizable.

www.alisonpostma.ca

alison.ruma@gmail.com

 [rumalow](https://www.instagram.com/rumalow)

Support our publication: Submit, Subscribe, Advertise, Donate.

www.theartistandtheviewer.com



Paul Béliveau, *Autodafe XV (1812)*, 48 x 72, Acrylic on Canvas

Image courtesy of Thompson Landry Gallery

Paul Béliveau and Francine Simonin at the Thompson Landry Gallery

I'm pleased to share my thoughts with you about a recent exhibition at Thompson Landry Gallery, at the Distillery District. We follow Paul Béliveau's spine books series, as we hold his work close to our hearts. It was the first image that we got when we were putting together the media kit.

We waited for months since we knew Beliveau would have more work coming to Toronto. He lives and works in Quebec City. The moment finally arrived, and I stepped in the Cooperage space of the Thompson Landry Gallery.

Books are an intrinsic part of artists' and people's lives. Paul Béliveau's spine book paintings embody our passion for books. His *Autodafe* series is quite amazing. It is a display of the artist's talent but also a reminder of what we humans did, and in a way, keep on doing. Punishing others because of our own ignorance and intolerance. *Autodafe* was a practice during the Spanish inquisition, during the 18 century, where the

worst punishment was execution by burning.

It was a pleasant surprise to come across Francine Simonin. It has been a while since I stood in front of an abstract artist and pieces with so much conviction and maturity. This is a scarce quality to find in an artist nowadays. She displays experience, knowledge and confidence, particularly in her prints, collages and mixed media. She knows where is the right and only place for colour, a brushstroke, or a shape. I felt like discovering a hidden gem, which is obviously not true because I found her in a gallery.

But it is comprehensible to understand her dexterity because she is an artist with so much lived, and an extensive career also influenced by other cultures and times. Both artists, each one of them in their own genres, have established successful careers that are definitely a joy to witness.

The Artist.



Francine Simonin, *Territoires*, 2000, 44.5" x 30", Collage of Chinese Paper on Arches .
Image courtesy of Thompson Landry Gallery



Simonin, *Suite de modeles*, 1985, 31.5 x 47, Ink Drawing, oil and chalk on paper.

Image courtesy of Thompson Landry Gallery

SUPPORT OUR PUBLICATION

SUBMIT, SUBSCRIBE, ADVERTISE, COLLABORATE, DONATE.

We offer advertising opportunities for visual artists, at half the rate of regular businesses.
Visit our website and browse around.

We welcome sponsorship and partnership opportunities.

ART & WRITING SUBMISSIONS

-**The constructivist**, art theory with themed art call.
-**Dadada**, a debate zone with themed art call.

Artworks must be submitted to art@theartistandtheviewer.com Bigger files can be sent via Wetransfer or Dropbox.

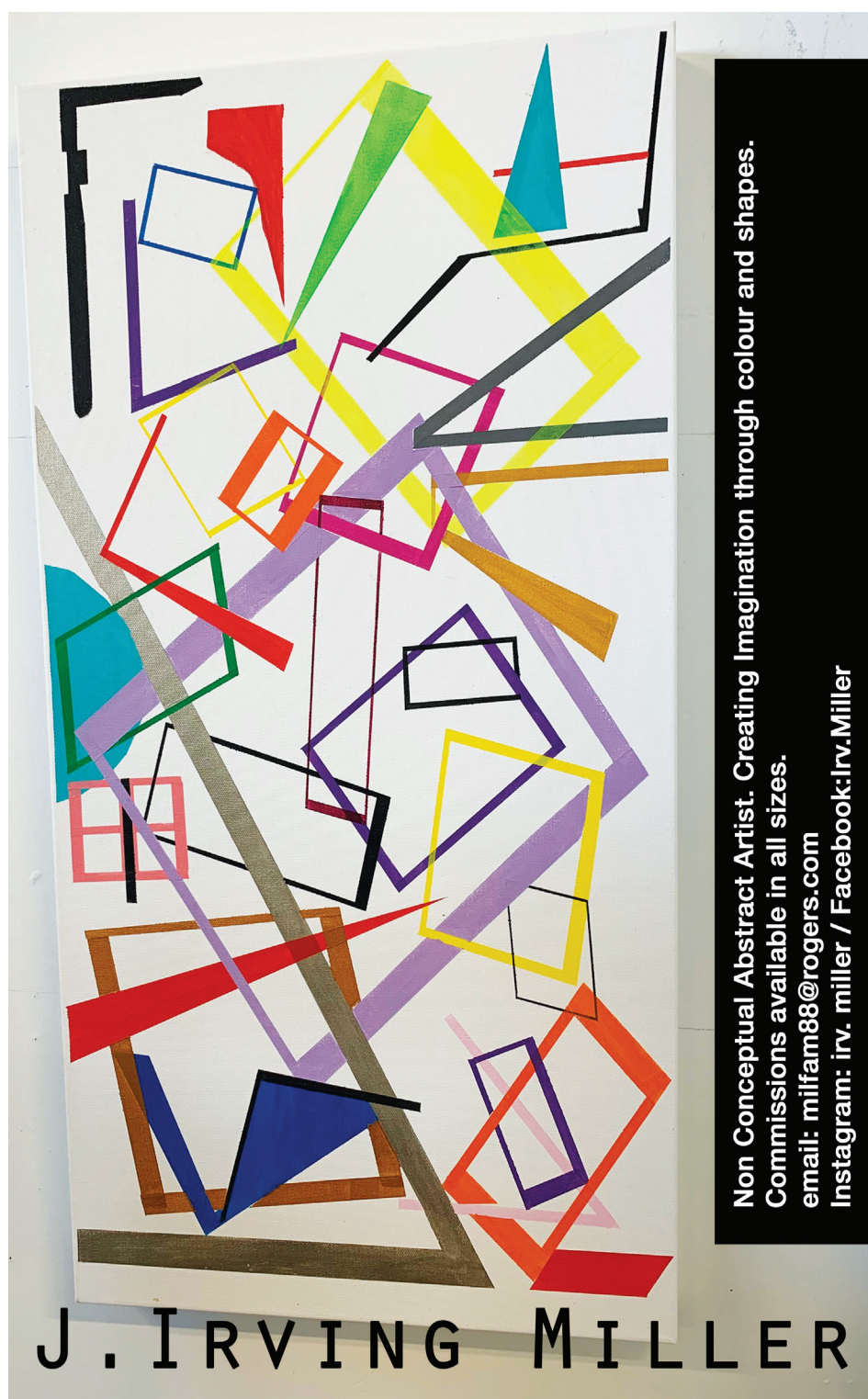
Writing materials must be submitted to theviewer@theartistandtheviewer.com

-**Post-contemporary**, critic and review, (400-600 word limit). Art writing experience is welcomed, but not necessary.

-**The Viewer**, an open call section to submit opinions and reviews regardless of art background (350-500 word limit). Created for the audience to share their views about the latest art events.

-**Dadada**, a section to debate Toronto's local issues concerning artists and viewers alike (500-600 word limit).

www.theartistandtheviewer.com



Non Conceptual Abstract Artist. Creating Imagination through colour and shapes.
Commissions available in all sizes.
email: milfam88@rogers.com
Instagram: [irv.miller](https://www.instagram.com/irv.miller/) / Facebook: [Irv.Miller](https://www.facebook.com/Irv.Miller)

J. IRVING MILLER



Still life painting by level 4 student Rita Chlebus

LEARN TO PAINT LIKE A MASTER

Through a step-by-step process, our students master the drawing and painting skills they need to create realistic fine art. We welcome students of all experience levels and offer intensive workshops and flexible classes to suit any schedule.

ACADEMY OF REALIST ART 

academyofrealistart.com
MOVING TO OUR NEW LOCATION NOVEMBER 1!
901 Lawrence Avenue West
Toronto, ON

TO ART NEWS. CONTACT & TEAM

Chief-Editor, Publisher & Graphics Editor: Andrew King, The Artist.
Opinion and Copy Editor: Octavio Villamil, The Viewer.

www.theartistandtheviewer.com
theartist@theartistandtheviewer.com
art@theartistandtheviewer.com
Instagram: #toartnews

info@theartistandtheviewer.com
theviewer@theartistandtheviewer.com
promote@theartistandtheviewer.com
Twitter: @ViewerArtist



This brief timeline mentions 20 Art Biennials out of the 250 + that currently exist in the globe. The selection was based on significance and impact to the art world and to Canada's visual arts landscape.

Over 124 years of history, Art biennials have had mainly two origins. Some have come about to showcase great, local art and established artists and their focus is commercial. These have been largely successful and have be-

come world references. Others while also aiming to promote or showcase good art have been driven by a political cause. These work to counter the commercially driven biennials promoting artists at all career levels and from de-

veloping countries or regions. An example would be The Havana Biennial.

Sources: Biennial Foundation (www.biennialfoundation.org), and cited biennials' websites.



Toronto Biennial of Art, founded in 2019, Canada.
1st edition, ongoing until December 1st, 2020.

The youngest Art Biennial aims to turn Toronto into a hub for art luring visitors and artists from abroad, as well as a model for other Canadian cities. It showcases local, national, and international artists under the theme The Shoreline Dilemma, which explores the implications of Toronto's ever-changing shoreline.

The now, 2019.

The Singapore Biennale, founded in 2006, Singapore.

6th edition, November 22, 2019 — March 22, 2020.
Established as a platform for international dialogue in contemporary art. It promotes collaborations with artists, art organizations, and the international art community.

The Yokohama Triennale, founded in 2001. Japan.
Yokohama 2020, July 3 - October 11, 2020.

The Yokohama Triennale features both internationally renowned and new but talented artists and it keeps in line with the latest trends in contemporary art. It also has space for local works highlighting the uniqueness of the city.

La Biennale de Montréal, founded in 1998. Canada.

Last edition, 2016. It broke down barriers between artistic disciplines inviting local and international artists from the visual and media arts, architecture, design, and film fields. The directors declared bankruptcy in 2018.

The Berlin Biennale, founded in 1996. Germany.
11th edition, June 13– September 13, 2020.

It identifies and explores the newest trends in the art world. It hosts exhibitions of international contemporary artworks and it attracts less established, younger artists.

The Sharjah Biennial, founded in 1993, United Arab Emirates.
14th edition, March 7– June 10, 2019.

It has contributed to the cultural landscape of the area by presenting innovative and challenging art experiences for the UAE community while offering an internationally recognized platform for artists from the region.

The Istanbul Biennial, founded in 1987. Turkey
16th edition. September 14– November 10, 2019.

It departs from the formal exhibition prototype, promotes dialogue between artists and audience and plays a vital role in the promotion of contemporary artists from Turkey and the region. Educational programs related to the exhibitions are provided to viewers.

The Biennale of Sydney, founded in 1973. Australia.
22nd edition, March 14- June 8, 2020.

It presents free exhibitions, artist talks, family events, performances, forums, and guided tours. It offers a counterbalance to traditional institutions and independent artistic and curatorial visions.

Documenta, founded in 1955. Kassel, Germany.
Documenta 14th edition was in 2017.

It happens every 5 years, so it's not a Biennial, but it is one of the most influential art events in Europe, and it focuses on modern and contemporary art. It showcases mostly established artists. Documenta is not a selling exhibition, and it lasts 100 days.

The Whitney Biennial, founded in 1932. United States.
The Whitney Biennial 2019. May 17–October 27, 2019.

It showcases a cross-section of USA's contemporary art, including painting, sculpture, photography, installation, film and video, performance, and Internet art. It also includes international works.

The Bonavista Biennale, founded in 2017.
3rd edition: August 17 – September 15, 2019

An exhibition of contemporary artwork by Indigenous and other Canadian as well as International artists, situated in communities along the North Atlantic coastline.

The Quebec City Biennial, founded in 2002, Canada.
Manif d'art 9, February 16 - April 21, 2019.

Contemporary artists from Québec, Canada, and abroad come together. Issues and trends relating to contemporary art are examined by specialists as well as the general public through colloquiums and forums.

The Vancouver Biennial, founded in 1998, Canada.
4th edition, November 22, 2018 — March 22, 2020.

Sculptures, performances, and New media from international artists are displayed in public spaces every edition for two years. The Vancouver Biennale Legacy Foundation acquires pieces for a long-term display of public art in the city.

Manifesta, founded in 1996. Amsterdam, The Netherlands.
Manifesta 13. June 7 - November 1, 2020.

It works with artists and professionals who have limited access to the dominant mainstream discourse in contemporary art.

The Shanghai Biennale, founded in 1996, China.
12th edition, November 10, 2018– March 13, 2019.

It allows artists to exchange ideas, projects, and experiences. It also offers curators, writers, and art supporters the opportunity to discuss the international art market. It highlights Asian artistic productions.

The Lyon Biennale, founded in 1991. France.
15th edition. September 18, 2019– January 5, 2020.

It focuses on Contemporary Art and explores specific themes such as history, globalization, and temporality with stable, long-term projects. Artists of all generations and multiple nationalities have been invited to do site-specific works.

The Dakar Biennial, founded in 1990, Senegal.
14th edition from May 28 to June 28, 2020.

Alternating between literature and art, it was conceived to promote African contemporary works. In recent years, it has grown to include international artists as well. It is Africa's longest running, and largest art event.

The Havana Biennial, founded in 1984. Cuba.
13rd edition, April 12- May 12, 2019.

The Havana Biennial is curatorially based, its participants are selected according to the editions' theme. It focuses on artists from Latin America, Africa, Asia, and the Middle East. It has become an essential venue for 'non-Western' art.

The São Paulo Biennial, founded in 1951, Brazil.
34th edition, March 2020.

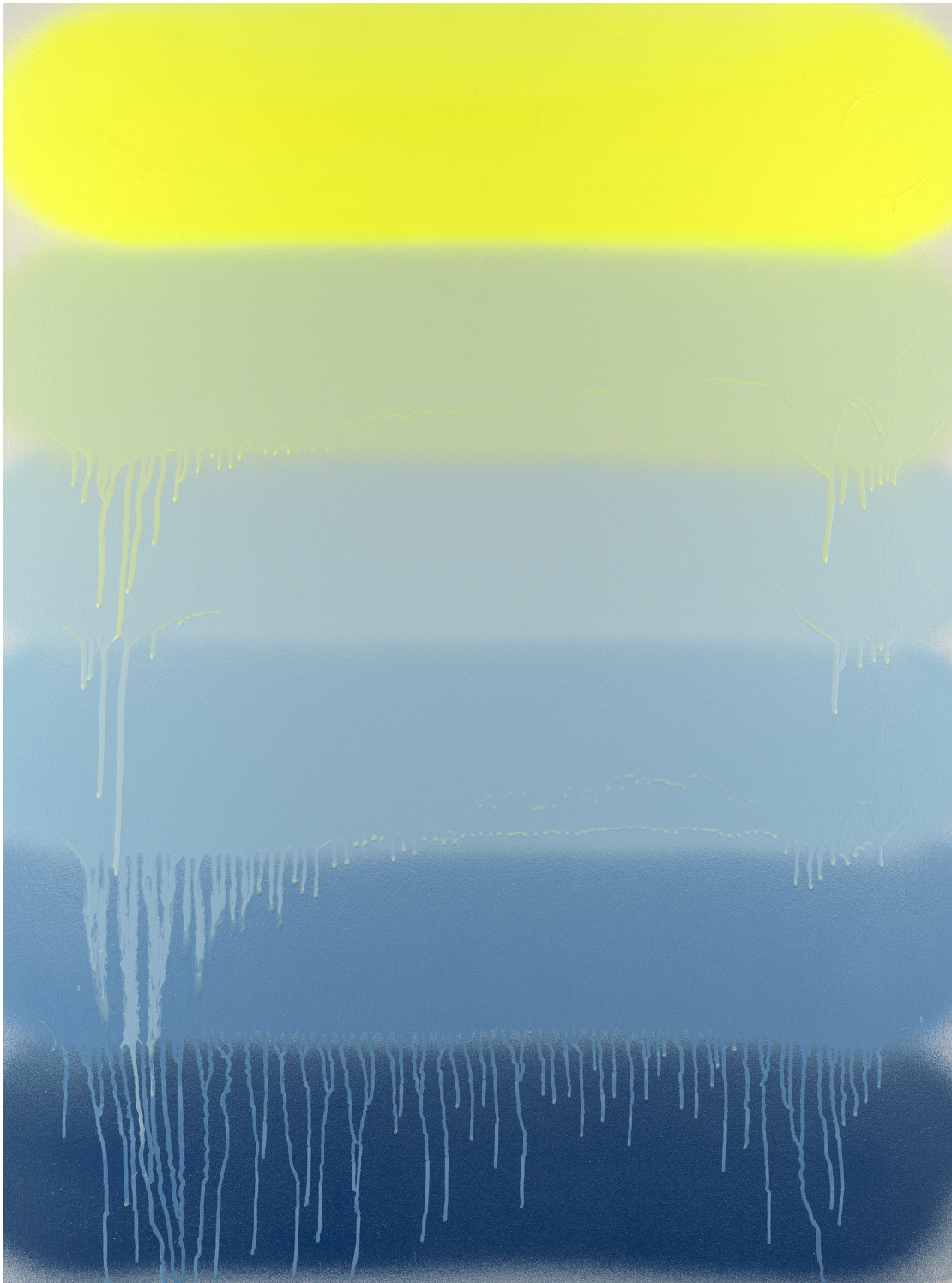
The Biennial goal was to make contemporary art known in Brazil, and it also has well-positioned Brazilian art and artists in the contemporary art world. São Paulo as established itself as an international art center and region model.

The Venice Biennale, founded in 1895.
May 11 to November 24, 2019

The first Art Biennial, and still a world reference. Now with a multi-disciplinary model which includes, Architecture, Cinema, Dance, Music, Theatre.

The beginning, 1895.

What does it mean to have a Biennial?



Kyle Yip, Dream Painting A2. Contributor artist.

Image courtesy of the artists

The significance and benefits of having an art biennial in the city could be far reaching. It could offer, to our local art community and city, the perfect excuse to pursue a collective goal. It can encourage growth and the pursue of a space in the national and international art arenas, either by officially participating in future Biennials or in collateral and satellite exhibitions or just being a witness of the times.

The Biennial's reach and significance depend on the first editions being successful. For now, the single thought of having a Biennial is reason enough to dream and fight to keep it. But we wonder, will it meet expectations? How much will it actually bring to Toronto's art community?

Toronto's visual art scene is quite heterogeneous. There are mainly two opposites like in a tug of war game. On one side, there are the city's art audience and art productions mostly responding to a rather weak art market that for decades has been the major reference or guide. This local art market is shaped by the preferences of the wealthy class of mostly colonial cultural backgrounds. Which limits the art productions across the diversity of mediums, genres and discourses. At many galleries we can see an overabundance of abstractionism and landscapes, and a

shortage of more contemporary art aesthetics and themes. Artists who identify more with new art tendencies of contemporary aesthetics, as well as those falling outside of local mainstream art, are pushed to a marginalized and improvised art world and market, and forced to incorporate the political discourse of the left. In other countries, the situation is quite the opposite. Contemporary art and avant-gard art practices are mainstream.

Governments at all levels tend to protect and support markets that are established and provide wealth. But at the same time, through art institutions and grants, heavily support artists who are members of cultural minority groups. Indeed, the help is warranted. Artists of these groups should be supported, and their issues solved. But, we must not neglect the needs of the rest.

Toronto's Art Biennial curatorial selection seems to aligns with the political trend of the government's cultural agenda and discourse. But is this not a unique opportunity for creating a fair and solid foundation for inclusiveness regardless of cultural background? Especially since the established art market is hard or impossible to change, given it responds to broad interests and to social class. This leaves the government and its institutions as

the only entities with one voice and control over their decisions. Are the decision-makers going to offer long term solutions, or reinforce sides of the tug of war game?

How representative is this Biennial of Canadian and local artistic production? It seems a bit contradictory between its ideology and the economical-cultural context of the country. Are we having a biennial with a profile proper of developing countries, or a first world country?

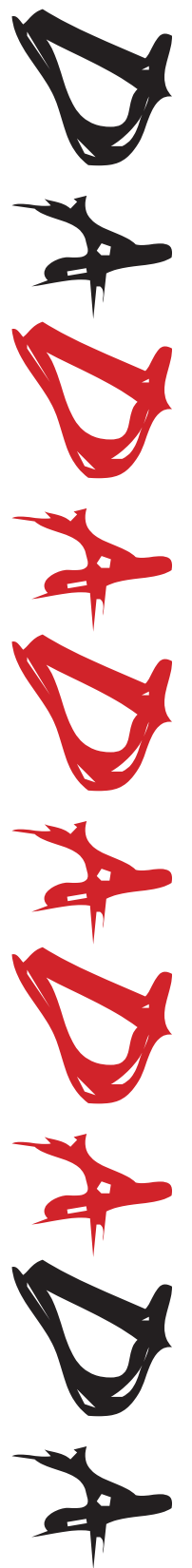
Some belief political art has a strong, positive impact and should always be supported. But politicizing art is quite dangerous, besides being unfair because it supports mostly the sprouting of artists that respond to a specific political discourse while it leaves many others who think differently, stranded in the mud. We must be aware of the impact that an event of this magnitude can have on our artistic community. If one looks at the ethnic-socio-cultural context of Toronto, one can see that there are many caught up in between the two poles. How is the Biennial going to influence both artists and audience? It might be too soon to know for sure. Other important art events like Nuit Blanche, Art Toronto and Artist Project have needed a few editions to influence artists in our city and region. But none of them have had any obvious political affiliation.

The art market as well as art institutions, sitting on opposing sides of the spectrum, have similar power to choose and dictate art productions. But the art market selects based on demand and purchasing power. Simple. Whereas art institutions are increasingly selecting based on political affiliation. Art markets, unlike art institutions, will continue to exist, despite ups and downs. The effectiveness and life expectancy of institutions vary and rely on governing body support.

Biennial organizers acknowledge that satisfying the various interests of a heterogeneous population like Toronto's is a challenge. That being said, we hope the next edition will have a more general, a more inclusive theme. A theme that actually reflects the broad mosaic of cultures that Toronto and Canada has to offer, and that will allow curators to have a richer palette when selecting artists along the spectrum.

Definitely, for Toronto and particularly its artists, the Biennial could bring renewed hopes of being a part of the global art world. One thing is sure, its founders and organizers are making history and Toronto with them.

Andrew King



CHARLES STANKIEVECH,
Biennial Guest Curator

Dialogues X 2, with



Cinesphere - The Drowned World . On view #31 is Gaillard.

Courtesy of the Toronto Biennial of Art 2019

Biennial Site, Ontario Place.

The Drowned World
Interview with Charles Stankiev-
ech. Guest Curator
By Carla Rojas. Founder, [Artifier.net](#)
in collaboration with Toronto
Art Newspaper.

As part of the programming for the Toronto Biennial of Art, every Saturday the Cinesphere at Ontario Place is home to “The Drowned World”, a series of screenings with works of 24 artists including Pauline Ontiveros, Clarice Lispector, experimental composer Alvin Lucier, Cannes Film Festival Award Winner Apichatpong Weerasethakul and author J.G. Ballard, among others.

Spanning five hours of programming, each work harkens on the topic of environmental shifts and the way the human psyche deals with these changes. The title of this exhibition is inspired by J.G. Ballard’s novel “The Drowned World,” which is considered to be the pioneer of the literary genre known as climate fiction or cli-fi.

In conversation with Charles Stankievch, guest curator for this project, we discovered more about his vision and the way he merged topics like Architecture, Film and climate change in the context of Toronto’s First Biennial of Art.

Charles Stankievch C.S.

The invitation to curate came from Candice (Hopkins) knowing that I would approach this as an artist so we kind of designated a different title as a Guest Curator. It’s a way that we could incorporate a lot of really interesting artists and present them in a way that was quite unique as the building we are using is one of the most important venues of the Biennial because of its historical nature and also its precarious nature.

I took on the project specifically with that in mind. A lot of the “save Ontario Place” meetings were going on and I also teach at the Faculty of Architecture. It is an urban site, and as architecture, it’s very important for me. They knew that I’d done a major project for the 50th Anni-

versary of Expo 67 in Montreal, for the Museum which looked at the Geodesique Dome by Buckminster Fuller dome which is the inspiration for the one we have here. So as soon as I got the invitation I knew exactly what to do because I knew they’re working on the shoreline water. I’ve been teaching a book called *The Drowned World*, which is a science fiction book from 1962 by J.G. Ballard. The book I’m mainly doing with *The Drowned World* is considered the first science-fiction novel to do with climate change or the first in the genre of what they call now cli-fi instead of sci-fi where in this case global warming occurs. The ice caps break melt occurs, and the world’s been drowned, and everyone lives now basically in the Canadian archipelago. And so that’s the hard science background for this.

Being Ballard, it’s not so much about sci-fi futurism. It’s more about how the human psyche is affected by the environment, whether it’s architecture, elevated roads, high rises or these types of things or media, so that’s really the context. It really dives deep into the human psyche, of how it deals with change, environmental shifts, our irrational drives so this is not one of those dystopian novels. The project is not a dystopia thing which I think it’s how it’s been picked up in the press. That’s not what it’s about. It’s more about deep time. Think of a lot of narratives going on in the show about land issues and environmental issues, which is really important. This show looks at that but on a timeline of billions of years. It’s not looking at humans per-se, or humans are a tiny part of it.

The show is looking at the formation of the Earth and how the climate has been continuously shifting and species evolving. So it’s kind of against this liberal ideology of the world needs to stay at this stasis and stay the same rather than things need to remain fluid and dynamic always and this show is set in that context. As a result it’s a mix of a bunch of sound and video and scent also is part of it. The typical 5 hr program, I’m not expecting more

people to sit through the 5 hours, but you don’t have to. It’s one of those things where you can just walk by and walk through. The Cinesphere is typically being used for an IMAX screening room, but I’ve designed it more of an atmosphere you can walk in and walk out or walk around the space. There’s a lot of amazing new sound work or other sound work that’s been restored that I’ve remixed and remastered for this surround sound system, so space moves all around, so it’s less like a cinema and more like a virtual space. You can walk around and walk inside because of the sound changes depending on where you’re walking. I’ve done special mixes where the sound comes from here or there and also it changes depending on where you move your body. It’s much more instead of a cinema it’s more of a cave. And that’s how I wanna be connected into a lot of pre-historic art, a lot of pre-historic works, looking at rituals and shamanism, and caves as the birth of human consciousness. This is kind of the space we have. It’s all about hallucinations, it’s all about rituals, it’s about becoming one with architecture and space and about space and the environment itself. It’s a very trippy and psychedelic project for sure.

A. With this project, you also had the opportunity to work with world-renowned artists. Did you have the chance to work with them before or how did this happen?

C.S. Most of them... because I was actually asked quite late, I had to pull a lot of favours. I didn’t have the normal runoff that they have of two years to get involved. I came in at the late stage, so I had to call a lot of people I had worked with before. A lot of them are colleagues and collaborators and had to say: hey, could you do me a favour and do a quick turnaround for this project, which is fine because it’s a research project. I’ve worked with these people before, and so it’s a very thematic situation. It’s not like the rest of the Biennial where there’s a general theme, but it’s quite a

diverse group of works. Mine is a very targeted, thematic conceptual curatorial project. It has 24 artists in it, but it’s a very very tight conceptual piece. The Biennial itself is more expansive, and it’s trying to do different things as Biennials do. This is an exhibition within the Biennial that’s a very conceptually targeted arc of things.

Every Saturday it runs until the end of the Biennial. It’s for 5 hours, and it’s free. You can either come here and try to do an epic 5hr marathon or come one Saturday and see the first two hours and come a month later and see a couple hours later. There’s also a schedule published so if there’s a particular artist that you wanna see, then you can come for that specific hour if you’re doing research on that or you’ve heard about this artist before or about that work. It’s unique. It’s not going to be what anyone normally thinks. It’s not this thing where you walk into a building, and it’s all white walls, and you see pictures on the walls, you see sculptures. It’s not the gallery/museum situation. It’s also not a cinema situation where you come and sit on a chair and watch a movie. It’s a really unique space where you can get to experience historical architecture. This is really important and go into one of the world’s best crazy multimedia sound systems, projection systems and see things you would never see in that projection system. You’d typically only see Hollywood movies. It’s really very hard to produce IMAX content, and it’s very, very hard to show non-IMAX content in that format. I had to work hard with the people at TIFF and a whole team of people to custom-make all of these things to show artists projects in there, so it’s kind of a rare, unique situation.

If you don’t know what art is this is a perfect fun introduction cause it is a little bit weird or if you think you know what art is this totally a unique-never again situation to experience something like that cause it just doesn’t exist.



The Following, 2015. Charcoal on paper 28 x 92 inches.

Image courtesy of the artist.

& OLEXANDER WLASENKO

in interview on the occasion of his solo exhibition at Abbozzo Gallery

Welcome, Olexander, to our interview section, Dialogues. Thank you for your time and the opportunity. Congratulations on your current solo exhibition at Abbozzo Gallery. It's impressive and gratifying witnessing your beautiful work, and it's intensity.

T.A. The Artist

O.W. Olexander Wlasenko

T.A.- While researching for this interview and going through your extensive body of work, a question arises in my head. Why drawing as your primary medium?

O.W. - Drawing is eternal. It's ancient. When one thinks of the earliest forms of visual communication, thoughts turn to lines drawn in the sand or other kinds of mark-making. When I'm drawing, I feel as though I'm in touch with something primordial. Drawing is inherently versatile. It overlaps with painting, photography, performance, handwriting, and so on. Drawing can be many things at once—that's why I draw.

T.A. The viewer, when looking at your work, might find some comfort in the memories that they trigger, even if they aren't their own, or not real. But there is also a nostalgic feeling one gets from the medium as well. Did you approach the themes and the medium similarly?

O.W. - My studio production focuses on a personal and investigative discourse surrounding drawing's relationship to lens-based media (such as photography and cinema) in modern culture. The images I choose to work with trigger involuntary and—as you mention—atavistic memories. In relation to this, I perceive the photos and films I draw from as touchstones for retrieving a dislocated cultural memo-

ry. And yet they are not my memories, and to some degree, nor are they vehicles of my "culture." They are one step, one generation, removed. In this regard, they act as metaphors for displacement.

T.A.-Why fiction, culture, and memory as constant elements in your work?

O.W. Inspiration is concealed in the pages of history or reels of film. The images I draw from the surface from the vast well-spring of historical sources. These can be vintage visual documents such as books, archives, or old movies. This fascination with cinema stems from my upbringing. My father was an avid collector of Soviet-era Ukrainian cinema. I have culled from this familial archive of films for many years now.

T.A. -Is the past an ideal way to look at present and future?

O.W. - I am interested in the "moment" when the dramatic structure of the movie plot changes in an instant. It's another lens to look through. My drawings are free-standing islands with a myriad of possible interpretations and interconnections.

T.A.- You use mostly still images from European filmography, in particular, Italian. Why these and not North American examples? Why are they so special to you?

O.W. If my earlier drawings were inspired by image banks close to home, I've turned to sources outside the personal realm in recent years. You're correct that I've lately culled from the "art house" cinema from Italy and France. The Italian connection stems from the year I spent studying art in Florence. In Italy, the art school was next to an

abandoned movie theatre, and that made an indelible mark on me and my interest in that country's cinema.

T.A.-If you had to choose two artists that inspire you the most, which ones would they be?

O.W. It's difficult to distill inspiration. At the moment, I'd cite the visual poetry of Michelangelo Antonioni and the creative restlessness of Warhol.

T.A.-This question is probably redundant for an artist, but I like it. Are you a believer? If so, what do you believe in?

O.W. I believe in slow work in fast times.

T.A.-How do you think Toronto is doing in visual arts?

O.W. - I've watched Toronto's art scene develop since the late '80s. It's exhilarating to observe every decade of change. The facet that made Toronto such a vibrant, sustainable cultural hub is the plurality of creative outlets from public galleries to artist-run culture to commercial galleries and art fairs. However, I think the biggest challenge for Toronto today is keeping visual artists working and living in the city.

T.A.-Is there anything else that you would like to share with art lovers and artists?

O.W. - It's never been easier to experience the visual culture. Visit a gallery, speak with an artist, engage with culture in real-time and in-person. Like the song goes: "Ain't nothing like the real thing..."

Thank you again, Olexander, I wish you all the best in your career.



Motion, 2013. Charcoal on paper 23.5 x 89 inches.

Image courtesy of the artist.



Paragina, 2015. Charcoal on paper 36 x 120 inches.

Image courtesy of the artist.

FUTURISM

Events Calendar

	7	8	9	10	11	12	13
		Gallery 1313 OPENS Murat Yukselir – God From Machine	Birch Contemporary. Micah Lexier, To Each Corner Its Own Letter. Opening reception Thurs- day October 17 6 to 8pm Aird Gallery, OPENS PAINT 2019, 6 to 8 pm Berenson Fine Art OPENS Group Exhibition, New work. Angell Gallery OPENS: <i>A Few Stars</i> <i>in the Lake</i> , by Kyle Scheurmann & <i>Ellipsis</i> by Bradley Wood. 7-9pm			Nuit Blanche <i>Continuum</i> Sunset to Sunrise – 7 p.m. to 7 a.m. AGO: Peter Pitseolak OPENS Yumart OPENS Peter Templeman - New Paintings Ingram Gallery OPENS Still Travelling. Rachel Berman (1946-2014)	
	14	15	16	17	18	19	20
Urbanspace Gallery OPENS <i>Active Build- ings_Innovation for Architecture in Motion.</i>	Artists' Network Gallery OPENS <i>Big Moves, Great Steps.</i>		Thomson Landry Gallery, Stone Distill- ery Gallery OPENS France Jodoin, The Other Landscape.	Abbozzo Gallery OPENS. Katharine Burns Opening 5 – 8 PM Open Studio Gallery OPENS: Pascaline Knight, <i>Le e dans l'o de mon cœur / When (i) draw my own lines—per- forming the substrate.</i> And Rachael Dodgson, Thank U, Next—27 Se- ries. Both 6-8pm Black Cat Artscape OPENS: Interval Record,	Zalucky Contemporary OPENS, Abbi McGuane Mira Godard Gallery OPENS Victor Cicansky The Garden of Art is a Never-Ending Story United Contemporary OPENS group show The Space Between. Cutts Gallery OPENS: Harold Town, Sixties style Icon. 2-6 pm	Propeller Gallery, CLOSES: Reality Van- ishing In Plain Sight Patel Gallery CLOSES Foldin In, by Ness Lee	
	21	22	23	24	25	26	27
		Gallery 1313 OPENS, Peeling Layers Propeller Gallery, OPENS: The Promise of Sekishu Washi Juried Exhibition Gerrard Art Space GAS OPENS: The Square Foot Show, Reception Satur- day 26, 3-6pm.	AGO Opens, Hito Steyerl. This is the future	AGO Opens, Margaret Priest. The Construction Se- ries and Other Concrete Matters. Charles Street Video OPENS, "Missing You" by Robin Pacific. 6-9pm Art Toronto Oct. 25 - 27, 2019 Canada's international fair for modern and contemporary art. Metro Toronto Convention Centre, North Building 255 Front Street West, Toronto	Abbozzo Gallery. CLOSES <i>Cora Brittan / Looking In Between</i> Bulger Gallery CLOS- ES, Joseph Hartman, Georgian Bay	Corkin Gallery. CLOSES <i>When The Sun Departs for a new Horizon</i>	Public Hours Friday, October 25, 2019: 12 – 8:00PM Saturday, October 26, 2019: 11:00AM – 8:00PM Sunday, October 27, 2019: 11:00AM – 6:00PM
	28	29	30	31	November 1	2	3
Artists' Network Gallery OPENS "Momentum"- Members Group Show/ Grand Opening.		The Red Head Gallery Opens Kim-Lee-Kho, Heartspace.	Mayberry Fine Art CLOSES Scott Sueme - Bone Broth	Elaine Fleck Gallery OPENS "Best of New Submissions"			

ON GOING

AGO, Kara Hamilton: Water in Two Colours / Valérie Blass: Le parlement des invisibles / Sandra Brewster: Blur / Photography, 1920s–1940s: Women in Focus / Ballet mécanique / Mail Art, Break the Rules: The Shit Must Stop Portfolio / Condé & Beveridge: Early Work / Crossing the Line: Political Satire from 1800 to Today / Lisa Reihana: in Pursuit of Venus [infected] / Karoo Ashevak / Joseph Beuys. /// **Onsite Gallery**, Among All These Tundras /// **agYU** Jae Jarrell / Caecilia Tripp: Going Space and Other Worlding /// **Art Museum U of T**: Qagqiq: Gathering Place / Weather Amnesia /// **Daniel Faria Gallery**, Nadia Belerique: There's A Hole In The Bucket /// **Koffler Gallery**, Undomesticated /// **Mercer Union**, SPACE: Erdem Taşdelen | Vicissitudes / Bambitchell: Bugs and Beasts Before the Law /// **Power Plant**: Hajar Waheed, Hold Everything Dear / Vincent Meessen, Blues Klair / Rashid Johnson, Anxious Audience /// **Patel Division Projects (Division Gallery)**, Traveller /// **A Space Gallery**, Constructive Interference, Ludovic Boney /// **Prefix**, Listen, speak and sing, Nadia Myre /// **Trinity Square Video**, gathering across moana /// **MOCA** Age of You / Leviathan by Shezad Dawood ///



The Artist & The Viewer
Toronto Art Newspaper

NOTE

If you don't see your Gallery or Organization's events here, please submit your information to info@theartistandtheviewer.com

TORONTO BIENNIAL OF ART

The Shoreline Dilema.
SEPTEMBER 21–DECEMBER 1, 2019

MAIN BIENNIAL SITES

259 Lake Shore Blvd East, Toronto.
Small Arms Inspection Building
(1352 Lakeshore Rd E, Mississauga)

BIENNIAL SITES

55 Unwin (The Port Lands)
Art Gallery of York University (AGYU)
Harbourfront Centre
Ontario Place
Riverdale Park West
Ryerson Image Centre
Toronto Sculpture Garden
Union Station

BIENNIAL PARTNER SITES

Art Gallery of Ontario
Art Museum at the University of Toronto
Museum of Contemporary Art Toronto
The Power Plant

Nuit Blanche

Continuum
Sunset to Sunrise – 7 p.m. to 7 a.m.

CITY-PRODUCED EXHIBITIONS

Creation: Destruction @ Fort York neighbour-
hood.
Queens and Kings of Scarborough @ Scarbor-
ough Centre.
Lunar Garden @ Nathan Phillips Square.

PARTICIPATING INSTITUTIONS

401 Richmond, Aga Khan Museum, East End
Arts, Royal Ontario Museum (ROM), Bata Shoe
Museum, Art Gallery of Ontario (AGO), Toronto
Sculpture Garden Artscape Launchpad, The
Drake, The Gladstone, Museum of Contemporary
Art Toronto (MOCA), OCAD University's Onsite
Gallery, Harbourfront Centre, The Power Plant,
and Toronto Biennial of Art.

NUIT BLANCHE NEIGHBOURHOODS

Bloor & Yorkville, Danforth East, Don Mills,
Downtown, Fort York, Scarborough, Sterling
Road, Waterfront, West Queen West.

ART SCHOOLS

ACADEMY OF REALIST ART

Details at www.academyofrealist-art.com
(for registration or studio tours call Ms. Colleen Johnston at 416-766-1280)
2968 Dundas Street West

UPCOMING WORKSHOPS

Sketching the Figure from Life

Date: Oct 11, 2019 - Oct 13, 2019
Duration: 3 Days
Instructor: Fernando Freitas

Alla Prima Portrait Painting

Date: Oct 25, 2019 - Oct 27, 2019
Duration: 3 Days
Instructor: Esteban Rodriguez

Still Life Painting

Date: Nov 22, 2019 - Nov 24, 2019
Duration: 3 Days
Instructor: Esteban Rodriguez

TORONTO SCHOOL OF ARTS

Details at www.tsa-art.com
Offers various courses disciplines and lengths (by weeks).
416-504-7910 or info@tsa-art.com

DISCIPLINES

Sculpture / Professional development / Drawing / Youth painting / Digital Arts and Photography / Ceramic arts / Printmaking / Fibre Arts / Mixed Media Arts / Interdisciplinary

Independent Study Options (for practicing artists at any career level or students looking for consultations, evaluations or critiques of their art work by TSA faculty)

AVENUE ROAD ARTS SCHOOL

Details at www.avenueroadarts-school.com
Summer programs.
4 days week, 5 weeks.

LUCSCULPTURE SCHOOL

Details & registration at:
www.lucsculpture.com
663 Greenwood Ave, Toronto
(416) 461-7936

Painting, Drawings, Clay sculpture and pottery classes all week (see website for details and registration)
Beginners, Intermediate and advanced.

ACADEMY OF ART CANADA

Details at www.academyofart-canada.com
for more information and/or
Appointments: information@academyofartcanada.com
Tel +1 416-658-0808
1929 Davenport Road
Toronto.
Specializes in drawing and painting.

CANADIAN CONTEMPORARY SCHOOL OF ART

Details at www.ccsa.art.com
E: info@ccsa.art
P: 416 740 0078
109 Vanderhoof Ave. Unit 6

-GRANTS

TORONTO ARTS COUNCIL

For Details & application go to:

www.torontoartscouncil.org/grant-programs

MEDIA ARTISTS PROGRAM

Grants to Individual Artists
Application deadline: October 15, 2019

VISUAL ARTISTS PROGRAM

Grants to Individual artists
Rolling Deadline: Applications will be accepted anytime between January 2 and November 4, 2019, with notification of results released approximately 3 months after submission date.

ONTARIO ARTS COUNCIL

(Please visit: www.arts.on.ca/grants)
for details.

Craft Projects

The program supports craft-based practices through grants to Ontario-based artists, curators, ad hoc groups/collectives and organizations.

Deadline, October 17, 2019, 1 p.m. ET

Curatorial Projects: Indigenous and Culturally Diverse

The program supports the development of the work of Ontario-based Indigenous curators and curators who are people of colour, and the exhibition infrastructure in Ontario. It aims to increase the ability of Ontario public galleries, artist-run centres and other organizations to present projects by Indigenous curators and curators who are people of colour in contexts determined by the participants.

Deadline, October 10, 2019, 1 p.m. ET

STUDIOS

AKIN ART STUDIOS

At Akin Lansdowne (87 Wade Ave near Lansdowne and Bloor):
- 35sf for \$201/mth available now
If you are interested in Akin Lansdowne please email rachel@akincollective.com for a tour.

At Akin St Clair (1747 St Clair Ave West near St Clair and Keele):
-127sf for \$515/mth available now

-30sf for \$185/mth available now
-25sf for \$165/mth available now
-50sf for \$258/mth available now
-50sf for \$258/mth available now
-40sf for \$221/mth available now
-Shared memberships available for \$70/month

If you are interested in Akin St Clair please email rachel@akincollective.com for a tour.

At Akin Lakeshore (2970 Lakeshore Blvd W, near Lakeshore and Islington):

-72sf for \$311/mth available now
-26sf for \$129/mth available now
-31sf for \$188/mth available now
-50sf for \$258/mth available now
-68sf for \$327/mth available now
-59sf for \$294/mth available now
-24sf for \$162/mth available now
-42sf for \$229/mth available now
-25sf for \$165/mth available now
-25sf for \$165/mth available now
-40sf for \$221/mth available now
-97sf for \$429/mth available now
-65sf for \$314/mth available now
-62sf for \$302/mth available now
-56sf for \$278/mth available now

-28sf for \$177/mth available now
-28sf for \$177/mth available now
-62sf for \$305/mth available now
-35sf for \$201/mth available now
-35sf for \$201/mth available now
-45sf for \$242/mth available now
-54sf for \$270/mth available now
-30sf for \$185/mth available now
-46sf for \$245/mth available now
-39sf for \$217/mth available now
-36sf for \$205/mth available now
-53sf for \$237/mth available now
-85sf for \$386/mth available now
-53sf for \$237/mth available now
-92sf for \$418/mth available now
-25sf for \$165/mth available now
-25sf for \$165/mth available now
- Shared memberships available for \$70/month

If you are interested in moving to Akin Lakeshore please email erin@akincollective.com for a tour.

At Akin Ossington (888 Dupont st near Ossington and Dupont):

-78sf for \$389/mth available now
*located in the light industrial unit
-20sf for \$149/mth available now
-78sf for \$363/mth available now
-30sf for \$185/mth available now
-50sf for \$258/mth available now
-30sf for \$185/mth available now
-36sf for \$204/mth available now
-90sf for \$412/mth available now
-30sf for \$185/mth available now
-60sf for \$299/mth available now
-Shared memberships available for \$70/month

If you are interested in moving to Akin Ossington please email laura@akincollective.com for a tour.

At Akin Sunrise (100 Sunrise Ave near Eglinton and Victoria Park):

-24sf for \$162/mth available now
-Shared memberships available for \$70/month

If you are interested in Akin Sunrise please email ozge@akincollective.com for a tour.

At Akin River (7 Labatt Ave near Dundas St E and River St):

-29sf for \$181/mth available now
-60sf for \$299/mth available now
-63sf for \$308/mth available now
-72sf for \$410/mth available now
-40sf for \$221/mth available now
-Shared memberships available for \$70/month

If you are interested in Akin River please email erin@akincollective.com for a tour.

If none of those options sound ideal, it is worth scheduling a tour of our studios to visit and get on the waiting list. Since our memberships are month-to-month availability changes on a regular basis. Please note that we have a very limited number of private studios and studios over 150sf. Our average size space is 50sf.

The prices include 24/7 access to the studios, taxes, insurance, wifi, access to communal working areas as well as storage, kitchen, and bathroom. Leases are on a month-to-month basis. There is an annual rent increase every January so the rent goes up for all Akin members in January 2020.

There is a higher rent in some of the units at Akin Ossington stu-

dios at Dupont and Ossington (888 Dupont St). These units are reserved for light industrial use (noisier, dustier work, or work that requires access to a spray booth).

As an alternative to having a dedicated studio space, our shared memberships are available. People with a 'shared membership' at Akin have 24/7 access to the shared workspace of the Akin location of their choice. They have access to storage and kitchen facilities as well as communal working areas with desks, workbenches and easels. There are also bathrooms, WiFi and insurance in each of the studios. All of this as well as taxes are included in the price, which is \$70/month. Shared memberships can be expanded to include access to up to three Akin locations. Two locations is \$100/month, three is \$120/month.

ARTSCAPE (contact for availability)

Details at www.artscape.ca

Open House at Artscape Distillery Studios

Date: Thursday, August 8, 2019
Time: 5:30 pm – 8:00 pm

Location: Artscape Distillery Studios, 15 Case Goods Lane; Meet our friendly Artscape staff in the Ground Floor Lobby.

RSVP: Contact Jasmine Pauk, Leasing and Community Services Coordinator at jpauk@artscape.ca

See the listings below:

1. First Floor Retail and Work Studio Space
2. Large Arts Programming or Collective Space
3. Third Floor Shared Work Studio

Space Artscape Gibraltar Point, 15 work studios (long-term), 10 bedrooms and studios (for short-term residencies) / Parkdale Arts Cultural Centre, 9 live/work studios, three offices, one gallery / Artscape Triangle, live/work units, 1 ground floor gallery. / Artscape Youngplace 39 studios occupied by artists and organizations; 1 public lounge, Hallway Galleries located in circulation spaces. / Artscape Daniels Launchpad, membership-driven. / Distillery studios, 10 retail studios, 20 office spaces, 3 rehearsal/performance spaces and 27 artist work studios. / Wychwood Barns, 26 artist live/work studios, 12 commercial /office spaces, 1 greenhouse, 1 art gallery, 1 event venue. / Artscape West Queen West, 22 live/work studios, five work/commercial studios, one gallery.

ART CALLS

The Red Head Gallery: Call for winter rentals. Submission Deadline Oct. 9, 2019, 12 PM

-TRINITY SQUARE VIDEO

CALL FOR SUBMISSIONS: Proposal for Vitrine Projects 2020
Deadline: 24 November, 2019

Please send your information for listing at: info@theartistandtheviewer.com

Schools Grants Studios & Art Calls

15

ENLIGHTENMENT Opportunities



The Artist & The Viewer

Toronto Art Newspaper
Issue 5
September-October 2019

THE ARTIST & THE VIEWER

Toronto Art Newspaper

T.O. ARTISTS SERIES

Presenting Toronto's visual artists.
In collaboration with Akin Collective



akin

Featured artists: Nicole Crozier

Influenced by, or in direct reference to fashion imagery, my work surrealistically explores the animate potential of accessories and decoration in relation to the female body. Ornament takes on an insidious purpose in my work, often consuming the figure and eclipsing its humanity. In my practice I aim to cultivate an aesthetic that is simultaneously seductive and unsettling as a means of investigating the overlap between desire, fantasy, identity, and self-image.

www.nicolebcrozier.com

crozier.nicole@gmail.com

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

Support our publication: Submit, Subscribe, Advertise, Donate.

www.theartistandtheviewer.com