

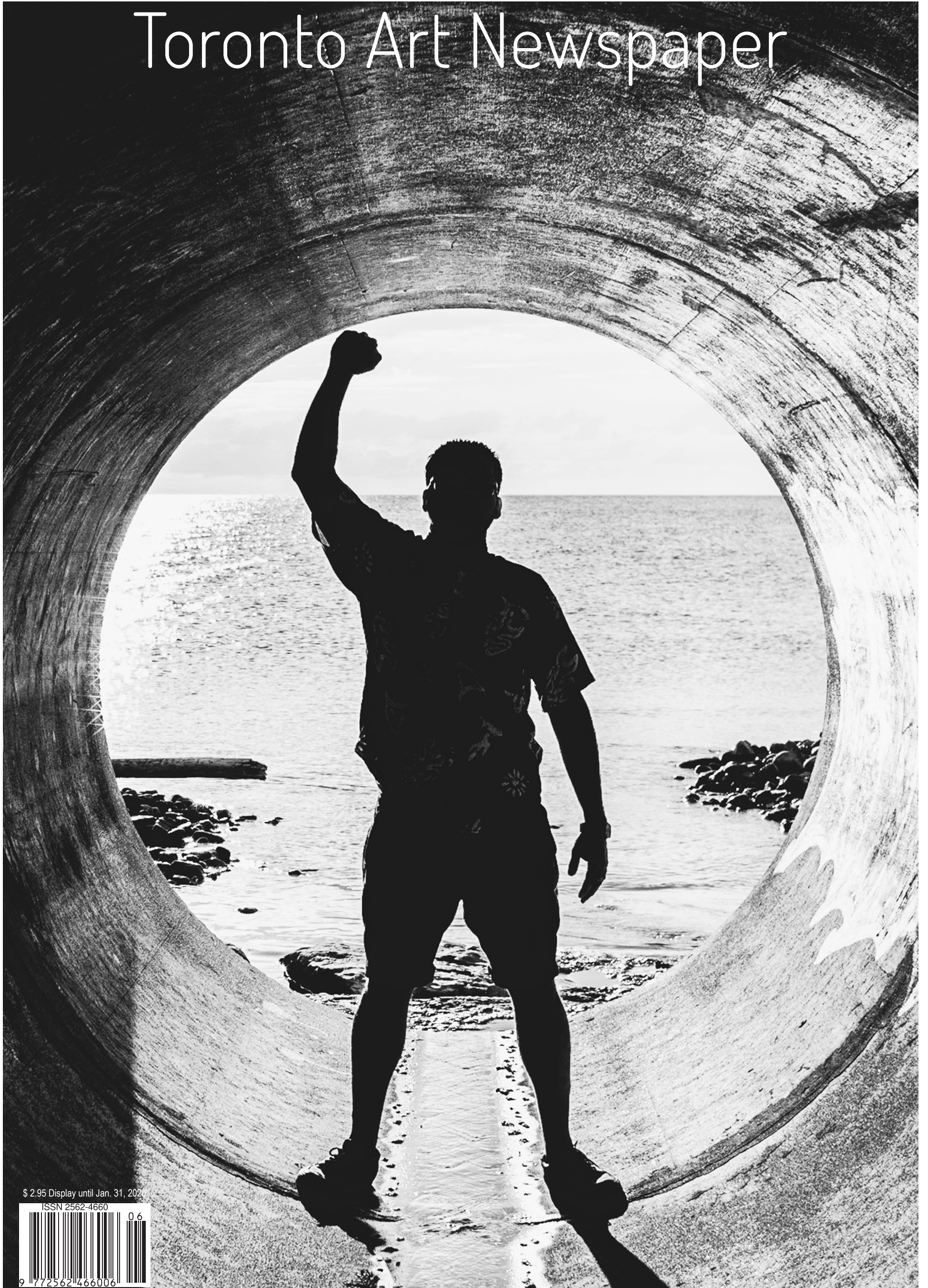
The Artist & The Viewer

Toronto, Canada. Issue 6. November-December 2019.

Making Art accessible in Toronto

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This art publication is sponsored by myself. The Artist



Alex Narvaez, Sid Naidu. *Scarborough Made*. Nuit Blanche, Scarborough Civic Centre Loading Dock.
Cover: Reclaim the Borough, Archives 2014, Shot by Siddhartha (Sid) Naidu.

Photo: Andrew King

Art! From Scarborough to Mississauga.

Welcome old and new readers. A lot has happened and is still going on in our local art scene. But I would like to start by reminding you about the nature of our newspaper, particularly now that we begin to sell part of our circulation. This newspaper is dedicated to making art accessible in Toronto and to promote local talent and events. Based on the principle that everyone can appreciate art,

we aim to be inclusive, showcase artists regardless of career status and art regardless of trends. We avoid the use of art jargon and invite readers to publish their views and opinions.

For this 6th issue, we revisit relevant recent art events, including Nuit Blanche's exhibition at the Scarborough Civic Centre, the 20th edition of the Toronto Art Fair

(Art Toronto), the culmination of our first ever art biennial in Toronto, as well as BMO's 1st Art exhibition at MOCA. You will also find our regular events calendar, as well as artists' opportunities, from school programs to studio spaces and grants.

Please make this newspaper yours and feel free to share with us opinions and reviews for con-

sideration, either for the print or if space does not allow the online publication.

We hope you enjoy our modest publication, born of a family that breathes art.

Andrew King & Octavio Villamil



Luis Jacob, *The View from Here*, 2019, collection of maps and printed matter published from 1872 to 2019. Commissioned by the Toronto Biennial of Art and co-presented by Toronto Union. On view at Union Station as part of the Toronto Biennial of Art (2019). Photo: Toni Hafkenscheid. Courtesy the Toronto Biennial of Art.

Collaborators: Akin Collective & Partial Gallery.

Contributors: Byron Armstrong, Sue A. Miller, Diogo Pinheiro.

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Partial





Exhibition view. Luther Konadu, Photography.

Photo by Byron Armstrong

BMO 1st Art : Banking on the Success of Emerging Artists

by Byron Armstrong

BMO 1st ART continues to deliver on its promise of support for Canada's up and coming art talents. Every year, art program undergrads from more than 100 post secondary institutions across Canada are given the opportunity to submit their work to the competition. A group of esteemed jury members, made up of gallery curators, educators, and elder artists, make the challenging decision that determines which candidates will be successful. A \$7500 prize goes to each of the twelve regional winners, and a \$15,000 prize goes to the winner of the nation-

al award. This culminates every year in an exhibition showcasing the work of the selected artists. I attended MOCA Toronto for the 2019 exhibition launch and wasn't disappointed. The selection of artists is diverse and multi disciplinary. Installations mix with textiles, while photographs hang across from figurative paintings. There is definitely something for everyone here, and it's fair to say, these will definitely be artists to watch.

A Few highlights.

Luthor Konadu (University of Manitoba) Figure as Index (Trip-

Christopher Dela Cruz, Notice of Disruption. Sound sculpture

Photo by Byron Armstrong

tych) is this year's national winner. His photographic work highlights family and friends and is a documentary project contradicting negative portrayals of the Black body, usually depicted in ways that are sensational, compromising, or completely omitted.

Preston Pavlis (MacEwan University) your skin behind the lattice attempts to reconcile personal truth with a layered perspective of the past. Through the acts of staining, stitching, sanding, using washes of paint, embroidered text and imagery, the artist fosters a sense of mystery and introspection by confronting the past.

Emily Hayes (Grenfell Campus) Imagine your own message here and changing daily references "rug hooking" which has cultural associations with women's labour and showcases the female perspective and creation. In it, the artist considers contradictory feelings towards home, and desires we all have to leave and return based on invisible boundaries. The work explores perceptions of domestic space through the visual language of consumerism and advertising.

Robyn Mcleod (Yukon School

of Visual Arts) Dene Futurisms reflects the artist's Dene culture and is connected to the past, while imagining Dene in the future. The artist is of Metis and Dene descent, and her pieces contest colonial interpretations in art by threading together tradition and technology into a future present within the cosmos. In the vein of Afro Futurism, this feels like a form of Indigenous Futurism.

Christopher Dela Cruz (U of To Scarborough) Notice of Disruption questions the systems underlying the relationships between objects, people, and the environment. A wall mounted thermal printer activated by a sound sensor prints in real time when a new sound enters the realm of silence. The work challenges the idea of silence being devoid of sound; instead recording based on the idea that silence is to be heard by logging moments of silence, and starting over when an auditory disturbance is noted.

BMO 1st Art. MOCA Toronto
158 Sterling Road
Nov 21 - Dec 16

Emily Hayes, Run From Here.

Photo by Byron Armstrong



POST CONTEMPORARY



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Anthony Gebrehiwot, *From Boys to Men: The unearthing of a poorly structured identity*. Scarborough Civic Centre

Photo: Andrew King

East of Nuit Blanche. Queens and Kings of Scarborough.

by Andrew King

Little has been said about Nuit Blanche's latest edition. Perhaps the only reviews of the event were published in Art Toronto.ca and NIOW magazine. Some viewers think that the event failed to meet expectations. But at 4 a.m., there was a massive line up in Nathan Philip's Square just to walk through the Lunar Garden by Daniel Arsham, while others gathered in celebration around Peace To The Past, Reach For The Future by Esta Mohamoud and Bryan Spirit. Other significant works were scattered throughout the city for a total of 10 areas with over 90 projects.

Not only was there little coverage of the event, but what took place



Camille Jodoin-Eng with *Water Shrine*, Scarborough Civic Centre. Photo: Andrew King

in one of the ten areas has barely been mentioned. Given the quality, strength and discourses of the works participating in the Scarborough Civic Centre, I am pleased to review and comment on the solid art that took place there.

The Scarborough Civic Center fostered a strong sense of belonging and pride among Scarborough's artists and inhabitants. Many of the selected works were part of Queens and Kings of Scarborough, an exhibition beautifully curated by Ashely McKenzie-Barnes. The theme also echoed the need for recognition that many of Toronto's inhabitants and artists demand.

Alex Narvaez, Sid Naidu. *Scarborough Made*, exhibition view at Scarborough Civic Centre Loading Dock.

Photo: Andrew King



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Alexis Eke, *Where are we now?* Installation view, Scarborough Civic Centre.

Photo: Andrew King

Although some of the artists weren't from the area such as Kent Monkman, Jordan Bennett and Ebony G. Patterson, their discourse did belong in the neighbourhood. Local spectators made them their own.

Great works in contemporary art usually respond to the genuine needs of the artists and/or the communities they live in. In Scarborough's case, artists and the community want to be heard, to legitimize their speech, to gain a place in Toronto's current artistic and social scene. The marginalization they feel subjected to fuels the fire that produces their works. Their arguments are grounded, cohesive and familiar to everyday citizens. They touch the souls and cultures of what constitutes half of Toronto's population, immigrants.

Scarborough's art could have the potential to put itself at the forefront of

GTA and Toronto. It is, for the artists, curators, organizers and inhabitants of the community, a matter of continuing to fight for opportunities such as the one Nuit Blanche offered.

Other great artists and works are Hatecopy with *The Big Feminist Game Show*, Kent Monkman with *The Miss Chief Eagle testickle Picture Show*, Marites Carino with *Handshack*, Mark "Kurupt" Stoddart with *ReConnected*, and Anandam Dancetheatre / Brandy Leary with *Ephemeral Artifacts*. Virtually all participating artists and projects were great and deserve publicity.

Scarborough showed that there are vast numbers of amazing artists making their voices heard. Scarborough showed the tip of an iceberg, where underneath lays the whole GTA. I wish local governments would find more effective ways to support their local

artists and in turn, artists their own alternative ways to create and show art. Keep in mind that some of these artists' works are not regularly found in

commercial or public art galleries or art institutions. One finds them rather on the street. Because they create for the people.



Ebony G. Patterson, *...three kings weep...*, Scarborough Civic Centre.

Photo: Andrew King

Durothethird, *Scarborough Royalty*. Albert Campell Square Amphitheatre Stage, Scarborough Civic Centre.

Photo: Andrew King





Eyes of Truth #4, Encaustic mixed media, 30" x 60". Image courtesy of Partial Gallery

The body of work created in the past year reflects a significant shift in my personal and work life. From a psychotherapist in a college to an artist's studio. In learning 'how' to be an artist, I've had to deconstruct the life I already lived and work.

While we ought to be living in a post-consumer era, we are not, and I have made a conscious decision to reuse old paintings in more contemporary works. As a child of immigrants, recycling comes naturally; I don't need to expend much effort to be more mindful about wastage. Those items destined for the recycle bin, newspapers, food packaging, fabric, coffee sleeves and denim occupy their own space in my portrait collages

Parveen Dhatt is a multi-disciplinary artist who works and lives in Brampton, Ontario. She is transitioning from a successful professional career to become a full-time artist. Parveen is self-taught and has undertaken extensive courses, workshops and tutelage from accomplished artists to develop her own artistic practice.

Parveen has always been fascinated by newspapers and has collected them as souvenirs of her travels around the world. Newspapers can be found in her abstract work, beneath layers of wax and provide an instant texture field in her portrait collages. They document and preserve socio-political moments in history, and are a symbolic reference to her own presence in the world.

Drizzy, mixed media on canvas, 24" x 24".

Image courtesy of Partial Gallery



Parveen Dhatt

Website: <https://parveendhatt.partial.gallery>

Instagram: [dust.of.saints](https://www.instagram.com/dust.of.saints)

"As prolific artists, we have had to be mindful of our impact on the environment, and I want to slow down this fast-paced, consumer obsessed world and recycle material using them as new media and tools in my work."

Parveen Dhatt



Parveen Dhatt at her studio.

Image courtesy of Partial Gallery and the artist.

RiRi, mixed media on canvas, 24" x 24".

Image courtesy of Partial Gallery



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- 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, (300-500 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 (250-400 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 (300-400 word limit).

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www.theartistandtheviewer.com

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REMEMBER THE



Dénes Ghyczy, *Malaparte*, acrylic on canvas, 63 x 102 inches. On view at Odon Wagner Gallery booth.

Photo: Andrew King

A brief look at Art Toronto 20th Edition.

Visiting this year's 20th edition of the Art Toronto fair at the Metro's Toronto Convention Centre was a pleasure that also came with exciting surprises. The fair is already the most influential art event in the city. It is awaited by collectors, institutions, museums, galleries, artists and visual art lovers. This year's new director Mia Nielsen expanded the exhibition area by packing the lobby with excellent art installations. The overall experience was uplifting with gallery and solo exhibits showcasing exceptional work. The talks were equally amazing. There is nothing better for art lovers and artists than to be surrounded by great art. It is heaven on earth.

The FOCUS section, dedicated to highlighting world art, brought us works from Portugal. This program is of utmost importance since it opens the window to

external, positive influences. It momentarily positions the local scene as a spectator instead of the protagonist supporting the decolonization process that our Royal culture still needs to go through. Please see artist Maya Saraviadi's exquisite work be-



Kristiina Lahde, *From a Straight Line to a Curve*.
Photo: Andrew King

low (bottom right corner), where she renders immigrant dancers' movements as scores and musical notes.

Artist's Rajni Perera's had a deserved place in the RBC and AGO collections. Prior to the fair, the RBC had commissioned the piece, a beautiful portrait belonging to her travellers' series. Other of her works, *Fresh Air*, was purchased by AGO from Patel Gallery, currently representing the artist. The AGO also purchased other works, *Sidarous Assemblage en blue (Sphinx)* by Celia Perrin and *Boys Don't Cry* by Duane Linklater.

The last two editions of the fair have brought works of increasing diversity and quality, leaving spectators with higher expectations for future editions.

Octavio Villamil

Maya Saravia, instalation view from Walk&Talk - Arts Festival (Ponta Delgada), FOCUS: Portugal.

Photo: Andrew King



Artists *Rajni Perera* talking to the press at the RBC Sponsor booth. *Traveller 6, 2019*, Mixed media on paper. 100.3 cm x 151.13 cm

Photo: Andrew King



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a raw self portrait approach

Incisive artist, without limits and prejudices, VAYA explores, mixes, meets and transcribes the darkness to the angel's voices. An energetic claw on each canvas, VAYA dances, yes, she dances with these works and most often with a simple candlelight to be closer to the imperceptible.

"It's always a discovery the next day on daylight"

Would she become animal or simply expression of the painting, these faces that invite her to dance, whatever it is.



JIM (Soul Kitchen)

"VAYA's adaptation of Joel Brodsky's infamous 1967 black and white photograph of Jim Morrison could be what initially draws the viewer in. The artist placed the print on canvas, and with her array of colors and lines, she masterfully decorated the iconic portrait. She applied a sort of mask to his famous face; offering a more spiritual perspective and experience of this troubled rock star."

ARTORONTO.CA / Talia Williams

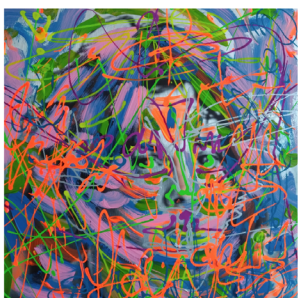


Under My Skin

"The black and white fashion-style photographs in this exhibition compliment the above-mentioned pieces, deepening our experience of VAYA's oeuvre. These images also evoke the essence of rock and roll, begging comparisons to Robert Mapplethorpe's black and white series of rock star Patti Smith."

ARTORONTO.CA / Talia Williams

"The Limit is tiny between Madness and Genius."
It's just a question of knowing how to pass the stirrup to this crazy horse that takes you to the depths. Stay eyes closed in all confidence with it, holding the reins with your fingertips, while keeping clear vision, discipline and flexibility.



JACK (Connected by Love)

- WWW.VAYA.AM -

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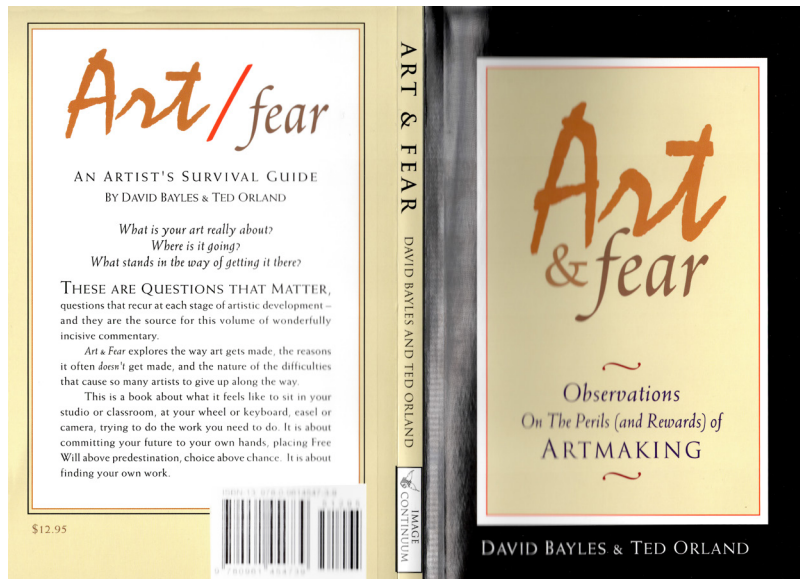


ART & FEAR. BOOK & FAITH

A book Review by: Andrew King, Sue A. Miller and Diogo Pinheiro

As artists, we encounter many challenges, myths and situations that question the very nature of our existence. Our skills, intellect and faith feel at stake with every new piece. This happens to visual artists but also to every person dedicated to artistic endeavour.

I recently came across *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*, beautifully and truthfully written by David Bayles and Ted Orland. First published in 1993, it is a book that I consider a necessary read for every artist. However, literature of this kind that helps in developing artists'



personalities and convictions is scarce. Books on other artistic subjects, such as techniques and history, abound.

I would have liked to comment and highlight some lines of the text to give you a better idea of the content. But I thought it would be better to invite other artists to share their experiences to better illustrate how important this book is.

To conclude, I will only say I hope you enjoy the read and find it as revelatory as we did.

Andrew King



Sue A. Miller, *Beneath The Surface*, 46" x 46" oil on panel.

Image courtesy of the artist

It was quite a coincidence that I found the book "Art & Fear". I was participating in a two week artist residency in Newfoundland. Here I was in a stunning location, with two whole weeks to myself to get inspired and "create"...but, unfortunately, I was also experiencing the worst case of "creative block" I've ever had!

The place I was staying in, happened to have this little book lying on a coffee table. I picked it up and devoured it. It was just too bizarre and fortuitous....maybe even divine that it presented itself to me at the exact time I needed it. It spoke directly to me and to the challenges and perils all artists at all levels experience. *Art & Fear* gave me permission to just absorb my surroundings, get out of my head and let the creative energy find me when I was ready. It was so great not to feel alone and like I had completely forgotten how to paint or come up with creative ideas. It made me aware that I was putting too much pressure on myself to "produce".

With many great tips for creatives of all kinds, it's straightforward and entertaining without the often annoying "high art speak".

Sue A. Miller - Canadian Artist

Art & Fear covers some of the few internally caused existential issues that artists may experience. These include self-doubt and a lack of confidence in one's ability to create - the very things that cause an artist to quit before genuinely attempting to bring their creativity further. The first half of the book acts as a reassuring hand and interprets these concerns in a way that makes them less daunting and obscure. The second half of the book focuses on an artist's interaction with the external world - such as production habits and staying creative - to make one's practice grow. The first half is particularly noteworthy - it is quite common for to-be artist's to quit before reaching a professional level due to a lack of confidence and self-doubt. I would highly recommend this book to any artist or to anyone who wishes to grasp a more thorough understanding of the unique artist experience.

Diogo Pinheiro, visual artist.



Diogo Pinheiro. *Brampton Go Station #11*, Oil on Wood, 24" x 30".

Image courtesy of the artists



Embassy of Imagination, Sinaaqpagiaqtuut/The Long-Cut, 2019, procession at The Bentway as part of the Toronto Biennial of Art (2019). Photo: Triple Threat. Courtesy Toronto Biennial of Art.

TORONTO BIENNIAL OF ART, LOOKING AHEAD. by Andrew King

Biennial's 72 days of free art are over. Its organizers celebrate, they have plenty of reasons for it having achieved a colossal goal. To them, my most sincere congratulations. I'm sure this has been a tremendous experience for all of them and for Torontonians as well and an opportunity to learn, to grow and know what to aim at for future biennials. The organizers will continue to be busy with talks, workshops, performances, and programs in 2020. They are also having their Short Format podcast, a series created by Aliya Pabani and Angela Shackel for the Toronto Biennial of Art.

A comment I would like to share, I wish organizers would consider learning from other biennials, what works and what does not work. Our Biennial could use more public spaces. This is something that the city and its inhabitants have already well-integrated thanks to other major art events such as the Nuit Blanche. They have proven in several editions that for an entire night, thousands of spectators come to see and celebrate creativity.

It would be good to know what the theme of the next edition will be as well as the curatorial approach. Will it be focused more

on local, national or international artists? A theme with a broader reach would definitely be more fruitful, one embracing the immense cultural richness and ethnic diversity of Toronto. Organizers could also consider calling on the local and national artistic community to summon collateral projects. Many artists in Toronto didn't have the chance to visit the Biennial, and others ignored even the fact that we had a biennial.

The Biennial in many places is a reason for festivity and genuine celebration, it is the most important visual art event that every

city or community of artists could aspire to. It means free art for the people. Therefore, involving the local community more is definitive for success.

For as long as I can remember, the Biennial in my home town, Havana, is synonym for amazing Public Art and unexpected art experiences, as it is also the case in Vancouver. People like art, there is no doubt, and they go in massive numbers to the streets to have more art in their lives.

So let's cheer up and wish the best for our upcoming second Toronto Art Biennial.



Curtis Talwst Santiago, J'ouvert Temple, 2019, mixed-media installation. Commissioned by the Toronto Biennial of Art. On view at 55 Unwin Ave as part of the Toronto Biennial of Art (2019). Photo: Toni Hafkenscheid. Courtesy Toronto Biennial of Art.





Jannick Deslauriers, *Sentences, souffle et linceul*, 2018, presented by Art Mûr

Photo: Andrew King

with Jannick Deslauriers

www.jannickdeslauriers.com / Instagram: jannickdeslauriers

During the recent 20th edition of Art Toronto. I had the placer of meeting and talking with the excellent artist and person, Montreal artist Jannick Deslauriers. She had her piece *Sentences, souffle et linceul*, exhibited as one of the many art installations across the fair, and also other of her pieces at the Art Mûr gallery booth. Without delay, I leave you with this fascinating conversation with Jannick Deslauriers.

T.A. Your work is compelling. It uses some of the key elements in contemporary art, such as the expressiveness and contrasts between the aesthetic, materials and concept. How do you structure your work when creating a new piece?

J.D. My ideas very often come spontaneously. I get an image in my mind, and I know that I have to do it. Then I research the subject more in deep. In a piece like the car, there are a lot of ideas involved. I aim to keep the meaning open in the sense that I try to evoke more than one idea. I'm not giving the solution or the answer, but instead, I try to get people to think and reflect on specific ideas. In that sense, the transparency and fuzziness of my sculptures allow me to be evocative. The impression of the unreal that I create, this dreamlike or ghostlike effect, experienced within my work, allows me to overlap level of realities and periods. So, to better answer your question, the materiality of my work is part of the meaning, of course, the fragility, the impression of decay, the disappearance etc. But also, it speaks about the uncertainty of our time. I see my sculptures as a tremor. I have developed a body of work that emphasizes the contrast between the material and the represented object. Through the medium of delicate and translucent fabrics, which phantomize damaged and dislocated objects, I create a reference to the human



Jannick Deslauriers, *Fracture*.

Image courtesy of the artist.

Jannick Deslauriers, *Amnesia: a memorial to the year I was born (APC III released in 1983)*

Image courtesy of the artist.

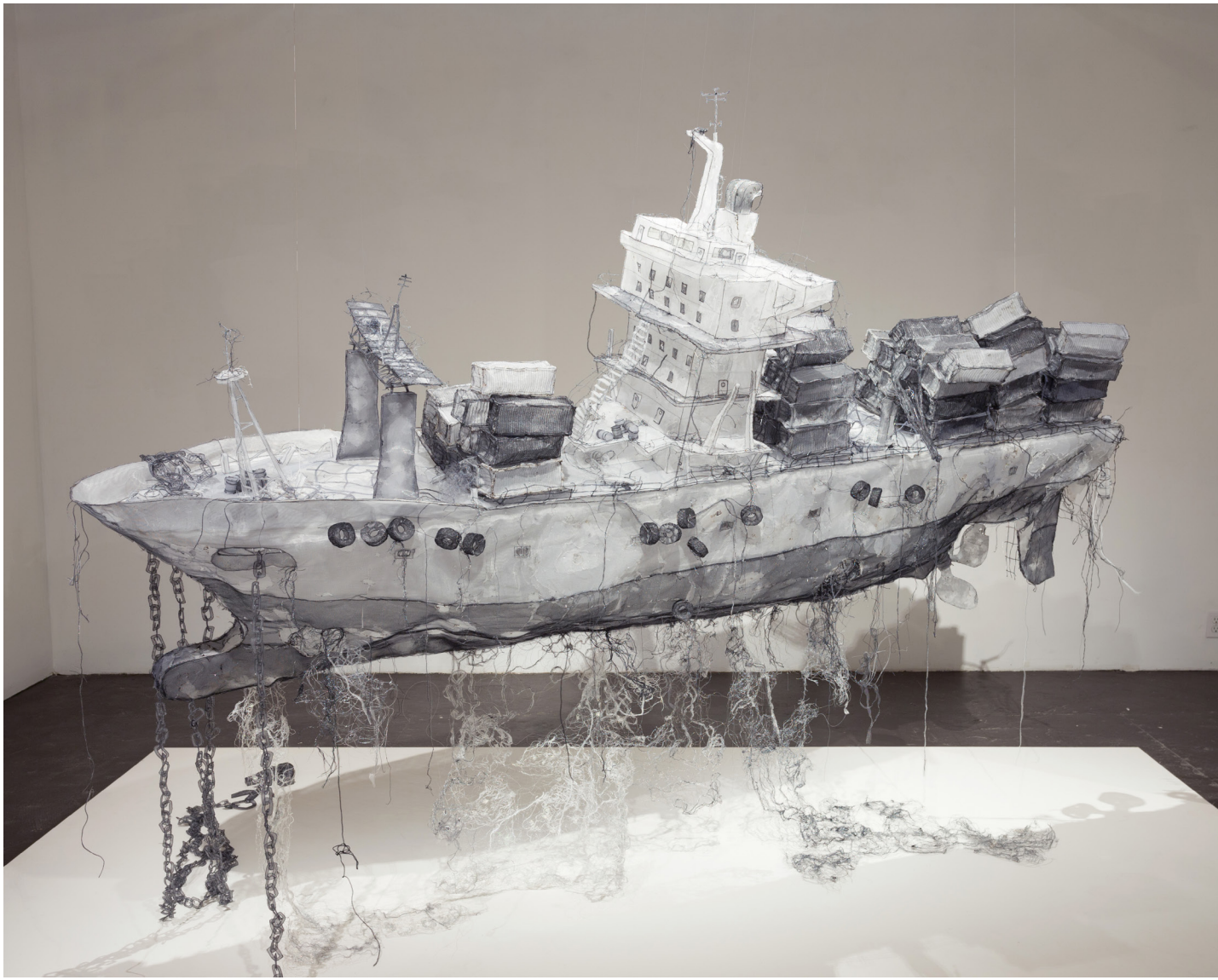


body (the ghost). By way of their function or symbolism, specific objects are inevitably related to humankind. Their physicality plays with our sense of reality, evoking the notions of decay or an act of destruction. In the same way, we dislocate our experience of real events through daily media. This is why the pattern for all my sculptures is determined by looking at images I find online. The idea of the imitation of reality is keen on the way I construct my sculpture. I imitate a reality that I understand from virtual representations.

While I strive for verity, my work is never a direct replica of an existing object; it is an imitation, inspired by many different models. I build it in layers. For the car, I integrated aluminum mesh, rigid tulle and translucent silk and polyester into the assemblage. The texture is essential for me. The car is burned out, so I had to burn the fabric. The combination of flame and melting snow produces a texture similar to rusted or punched metal.



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Jannick Deslauriers, (work in progress).

Image courtesy of the artist.

Once I had all the pieces burned, I assembled them onto a steel structure and slowly started to construct the car. As I was going through that process, I continued to stress and damage the material; adding hanging thread and broken pipes or wire to create the impression that some pieces were missing...

T.A. What make you to go to life-size?

J.D. The thing with my work, in general, is that I work with this idea of the apparitional, the ghost. I try to reference the body, the human presence as much as I can. Mostly by using this type of material. To really have an impact and feeling of leftover of a body, we have to relate to size. Also because I work from images from the web (internet), and those are very ephemeral like you see them and last for a moment. The idea with the transparency and life-size was to make this ghost image present, to be there. I'm dealing with all of these ideas, and why I'm making this.

For the fire...the little ones I just burn them with a lighter, but then the big one I had to use this gas blowtorch, which is very strong and everything just melts. This is silk and crinoline, despairs with nothing. But, when I was doing that, it was winter, and I had to work outside obviously, and it was snowing. I place all the pieces on the ground, snow started to accumulate in different sections. I started to work, and I notice that with the snow, it was actually doing the perfect thing. Because it first melts the snow and slowly burns the fabric. Then I started to do it on purpose, so I had it with snow everywhere and got it into ice. This is how I got that texture. But it was a total accident.

T.A., ...and it makes sense because it actually goes (the technique) with the concept.

J.D. Yes! And it is also that I like what happened. The snow with the fire, no plan it just happens like that.

T.A. Why textile and soft materials?

J.D. I tried to use textiles. Like very early, I was doing my B.A. at Concordia University. One of the very first things I did was the ghost of a demolished building. That I created from photographs that I had access to. So

the idea was to put back the ghost of the building where it was at the time to make it interesting with recent architecture. This is how I started. With the idea of ghost and body.

I started to play with that and then the very interesting contrast between the material and the object itself. I keep doing it in even stronger ways so, choosing objects and themes of death and violence, pure violence and make them with silk and crinoline, very feminine, fragile.

T.A. The material gives the idea of fragility in life

J.D. And also, temporality! For now, it is a reality, and let's say a car bombing

Jannick Deslauriers, (work in progress).

happens, and it takes all the attention. Everyone talks about that, and it becomes a temporary reality. It is all very ephemeral at the end.

T.A. Violence is a pivoting point where things, as you said, gets attention. Life is normal, something violent happens and then...

J.D. it changes everything

T.A. The idea of violence is implicit here now with a car bombing, but with your previous work, like with your computer, still have that impression. Is that because you want to emphasize the idea of everything been fragile and temporary?

Image courtesy of the artist.



J.D. That's because, especially with the internet, everything is virtual. This new piece I have in the (gallery) booth, the title is... Amnesia. A Memorial of the year I was born. It is the specific model, of a computer that was released the year I was born, 1993.

I've read somewhere that now we are doing virtual memorials for people when they died. Also, the information that goes through these machines defines our reality, with rules and the world's economy, everything goes through the web. With that, I'm also thinking about what has left afterwards. So I like the idea of a memorial to these commodities, this objects...it is so powerful.

T.A. Now that you have gone life-size, are you thinking of keeping this format for upcoming pieces?

J.D. Yes, I'm working on a really large project, is dealing with a lot of things, but mostly with the idea of emigration and economy. So I already made it. It is a small cargo ship but is quite big, it's very long, like 8 ft long. I'm creating this big conjoin perspective in the space. So I have this ship, capsized, and the shipping containers are falling from it and getting bigger in the space until reaching a life-size one. Coming from it is like about 30 human bodies, but they are like broken statues, leftover kind of objects.

The same type of work but there is a lot of plaster on that one. It is like the computer you saw, because the bodies are actually close people to me, friends and my daughter. So I'm casting them and breaking everything, mixing it with fabric.

This is what I'm doing now. It would be kind of close to this in terms of aesthetics, space, but very light. But dealing with it in a different way.

There are more layers. There are a lot of subjects. People ask me, What is this about? And I'm like wait! There is this, and that... But I rarely make something that is about this one thing. I like to be open, to be very poetic, think about things.

T.A. What artists inspire you the most?

J.D. There's so many I could name, but I'll go with the most significant throughout my education and career... I always go back to their work.

Eva Esse, Louise Bourgeois, Rachel Whiteread, Anselm Kiefer, Matthew Barney, Heidi Bucher, Mona Hatoum, Christian Boltanski, Magdalena Abakanowicz

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

J.D. I was never asked this question before, and it's a good one. I wouldn't say that I'm a believer from a religious perspective. I was raised as a catholic, but it didn't influence my beliefs. I ask myself a lot of questions, I mean, I have a philosophy background, and I read a lot. I think that knowledge defines an essential part of what I wonder about.

I believe in life, I'm also a mother, so I guess it makes me hopeful. But I see the dark side of our lives, and I wonder about death, I think it's the nature of an artist to do so. Rituals, in general, fascinate me. The common experience that can be experienced in many different ways is a subject that interests me.

T.A. How do you feel about Toronto's art scene?

J.D. From what I've experienced, the Toronto art scene is very dynamic. I was happy to discover the Biennale. I didn't spend much time in Toronto, but I felt that there's a strong art community, and I'm looking forward to coming back.

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY
December 7SUNDAY
8

FUTURISM

9

10

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Events Calendar

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MOCA
CLOSES:
BMO 1st Art! 2019

Ingram Gallery
CLOSES:
Artful Greetings II

Urban Space Gallery
CLOSES: Active Build-
ings, Innovation for Archi-
tecture in Motion.

Abbozzo Gallery
CLOSES: Group Exhibi-
tion I Annual Holiday
General Hardware
CLOSES. Forecast. A
Group Exhibition.
Christie Contemporary
CLOSES: A (silent) Con-
certo by Jade Rude.
MKG 127 CLOSES Pink
Noises: we waste time. By
Instant Coffee

Gerrard Art Space
CLOSES: Noreen Mal-
lory: Starting Again.

23

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**Mayberry Fine Art Gal-
lery**. CLOSES:
Toronto Holiday Group
Show.

Odon Wagner Gallery
CLOSES: Yehouda
Chaki New Paintings.

Arta Gallery CLOSES
Arta Holiday Show.

**Mark Christoher
Gallery** CLOSES Pe-
ter Chan, Ideals and
Traditions

ONGOING

30

31

January 1

2

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AGO: Early Rubens, till January 5, 2020 / Hito Steyerl: This is The Future / Sandra Brewster: Blur / Photography, 1920s–1940s: Women in Focus / Ballet mécanique / Condé & Beveridge: Early Work / Crossing the Line: Political Satire from 1800 to Today / Lisa Reihana: in Pursuit of Venus [infected] / Karoo Ashevak / Joseph Beuys. /// **Art Museum U of T:** Weather Amnesia / Hart House Collection: Works on View /// **Corkin Gallery** Prayers by Rafael Yaluff /// **Daniel Faria Gallery**, Andrew Dadson: Green Peace /// **Elaine Fleck Gallery** New Artwork by Gallery artists /// **Zalucky Contemporary** Lily Huston-Herterich: A Manual for Saving Head /// **Mercer Union**,

Laure Prouvost & Jonas Staal: Obscure Union / SPACE: Erdem Taşdelen I Vicissitudes: Act Two /// **Power Plant:** Rashid Johnson, Anxious Audience / Naeem Mohaiemen: What we found after you left /// **Patel Division Projects (Division Gallery)**, We The Centre /// **Susan Hobbs:** Katie Bethune-Leamen La douche écossaise /// **TD Gallery at the Toronto Reference Library:** You, Me, Us: Outstanding Books For and About Young People with Disabilities /// **Daniel Faria Gallery:** Andrew Dadson: Green Peace /// **MOCA:** Archiving Eden: Exchange Dornith Doherty

Gallery 44 CLOSES
Behind the Sun
Sylvia Matas

**Sculptors Society of
Canada.** CLOSES
Joy!

Power Plant:
CLOSES Hajra Wa-
heed, Hold Everything
Dear and Vincent
Meessen, Blues Klair
**-Thomson Landry
Gallery, CLOSES**
Group Holiday Show
of Small Works
Moca CLOSES
Age of You

UPCOMING

Ryerson Image Centre January 22–April 5, 2020
-A Handful of Dust: From the Cosmic to the Domestic.
-Nir Evron, A Free Moment
-Extending the Frame: 40 Years of Gallery TPW (University Gallery)
Sur Gallery: Extracolonial.
Opening February 12, 6-8PM
Patel Gallery
Camille Jodoin-Eng: Solo Exhibition.
January 9 - February 23 2019. Opening Reception February 12, 6-8PM
Open Studio,
Press Record: Prints from the Open Studio Archive
January 10, 2020 – February 8, 2020.
Reception January 10, 6- 8 PM
Gallery 1313
The Portrait Exhibit. Jan 8 - 19

Winter Emerging Artists Exhibition. Jan 8 - 19
Structures Exhibit. Feb. 5-16
The Sex Show. Feb. 5-16
Gallery 44
Famous Men, by Helen Levitt, Lorenza Mondada, Kadish Morris. January 10 to February 8, 2020
The butterfly Effect, Jawa El Khash, January 10 to March 14, 2020
Yumart Gallery
Serenity, Select works on paper by gallery artists.
January 11 – February 1, 2020
Urban Space Gallery
Smooches and Slabs. January 17 - January 31, 2020
MKG 127
Weather Room by Geoffrey Pugen

January 11 – February 8, 2020

Gerrard Art Space GAS
-The Drawing Show, January 8 - 26. Reception Saturday, January 11th, 3-6pm
-The Heart Show, January 29 - February 16. Reception Saturday, February 1st, 3-6pm.

Christopher Cutts Gallery
Eldon Garnet, Memories of Tomorrow.
11 Jan -8 Feb, 2020

Art Museum, Justina M. Barnicke Gallery
Listening to Snow, January 18 – March 21, 2020

Onsite Gallery, OCAD University
CodeX: playable & disruptive futurist eArt
January 22 to April 25, 2020



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

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

In the Studios of William Bouguereau
Date: Dec 9, 2019 - Dec 13, 2019
Instructor: Fernando Freitas

Portrait Painting from a Photo

Date: Jan 13, 2020 - Jan 17, 2020
Instructor: Esteban Rodriguez

Portrait Drawing from Life

Date: Jan 24, 2020 - Jan 26, 2020
Instructor: Fernando Freitas

TORONTO SCHOOL OF ARTS

24 Ryerson Avenue, Toronto.
Details at www.tsa-art.com
TSA 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
Phone: (416) 961-1502
Email: contactus@avenueroad-artschool.com

-Adult Classes

-Kids & Teens Classes.

-Workshops, on-site & online.

LUCSCULPTURE SCHOOL

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

DISCIPLINES

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 Rd., Toronto.

Offers courses and workshops 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

Visual/Media Arts Organizations. Annual Operating. March 2, 2020

Artist-Run Centres, Media Arts Festivals. Multi-Year Operating March 9, 2020

Organizations and Collectives. Projects. March 2 and August 4, 2020

Visual Artists Program

Rolling Deadline: Applications will be accepted on an ongoing basis, with notification of results released approximately 3-4 months after submission date.

For questions about this program, contact Peter Kingstone, Visual/Media Arts Program Manager

ONTARIO ARTS COUNCIL

For details please visit: www.arts.on.ca/grants

Exhibition Assistance.

Deadline January 15, 2020.
The program supports Ontario-based artists and artist collectives working in visual arts, craft and media art practices in the presentation of their art work in a confirmed public exhibition. This is a third-party recommender program. Artists apply to galleries and organizations designated as recommenders for the program. These recommenders assess applications and submit grant recommendations to OAC.

CANADA ARTS COUNCIL

For details and application please visit: <https://canadacouncil.ca/funding/grants>

-The Research and Creation component of Explore and Create supports the initial stages of the creative process. Canadian artists, artistic groups and arts organizations can apply to develop and make creative works. Grants provide support for creative research, creation and project development.

Deadline: Any time before the start date of your project or the part of your project for which you are seeking funding

-The Professional Development for Artists component of Explore and Create supports the career growth of Canadian artists and artistic groups by encouraging participation in a wide range of development opportunities. Grants fund activities that contribute to the professional advancement of Canadian artists working in all artistic disciplines. Deadlines: Any time before the start date of your project/activity

-The Concept to Realization component of Explore and Create supports the full creative cycle – from the initial idea through to presentation, at any stage of the creative continuum. Canadian

artists, artistic groups and arts organizations can apply to create projects intended for presentation. Grants provide support for artistic research, creation, project development, remounts, production, post-production and presentation. Deadline: Any time before the start of your project.

STUDIOS

AKIN ART STUDIOS

At Akin St Clair (1747 St Clair Ave West near St Clair and Keele): Dedicated spaces vary in size beginning at 24sf for \$165/mth to 114sf for \$485/mth. Shared memberships are \$70/month. To inquire about space availability at Akin St. Clair or to book a tour please contact info@akin-collective.com.

At Akin Lakeshore (2970 Lakeshore Blvd W, near Lakeshore and Islington): Dedicated spaces vary in size beginning at 25sf for \$168/mth to 174sf for \$643/mth. Shared memberships are \$70/month. To inquire about space availability at Akin Lakeshore or to book a tour please contact info@akin-collective.com.

At Akin Ossington (888 Dupont st near Ossington and Dupont): Dedicated spaces vary in size beginning at 20sf for \$152/mth to 250sf for \$1118/mth. Shared memberships are \$70/month. To inquire about space availability at Akin Ossington or to book a tour please contact info@akin-collective.com.

At Akin Sunrise (100 Sunrise Ave near Eglinton and Victoria Park): Dedicated spaces vary in size beginning at 15sf for \$131/mth to 165sf for \$622/mth. Shared memberships are \$70/month. To inquire about space availability at Akin Sunrise or to book a tour please contact info@akin-collective.com.

At Akin River (7 Labatt Ave near Dundas St E and River St): Dedicated spaces vary in size beginning at 30sf for \$189/mth to 200sf for \$703/mth. Shared memberships are \$70/month. To inquire about space availability at Akin River or to book a tour please contact info@akin-collective.com.

At Akin Dupont (1485 Dupont Street near Dupont St and Symington Ave): Dedicated spaces vary in size beginning at 36sf for \$209/mth to 192sf for \$677/mth. Shared memberships are \$70/month. To inquire about space availability at Akin Dupont or to book a tour please contact info@akin-collective.com.

It is worth scheduling a tour of our studios to visit each unique location and get on the waiting list if a suitable space isn't available at that time. 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.

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

NUIT BLANCHE 2020

Theme: The space between us.
Deadline, Monday, December 16, 2019.

Neilson Park Creative Centre Overzealous Fine Art Exhibition.
Deadline: March 1st, 2020

Vector Festival 2020: After Gamification. Artworks and Curatorial Proposals.
Deadline: February 01, 2020

-TORONTO OUTDOOR ART FAIR.

Call for submissions.
Deadline: March 9, 2020
Details at: <https://torontooutdoor.art/application-guidelines/why-apply>

The Elaine Fleck Gallery is currently accepting submissions for painting, mixed media and photography.
For artists at all levels.

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

Schools Grants Studios & Art Calls

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ENLIGHTENMENT Opportunities



The Artist & The Viewer

Toronto Art Newspaper
Issue 6, 2019
November-December

THE ARTIST & THE VIEWER

Toronto Art Newspaper

T.O. ARTISTS SERIES
Presenting Toronto's visual artists.



Featured artists: **Brian Harvey**

In this ongoing body of work I seek to explore the character of the contemporary urban landscape through painting. The layers of organic and geometric forms, patterns of colour and texture, lines of architecture, roads and hydro wires express a sense of place shaped by a history of urban transformation. I am drawn to the spaces and structures which have served and survived generations but have become overlooked or entirely forgotten. They are pieces of the urban narrative so often lost to time and "progress". Through a responsive and gestural application of material, my aim is to express the personality of these frequently disregarded historical facets, fixing them in time.

www.brianharvey.ca

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

studio@brianharvey.ca

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www.theartistandtheviewer.com