

The Artist & The Viewer

Toronto, Canada. Issue 7. January-February 2020.

Making Art accessible in Toronto

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

Toronto Art Newspaper



\$ 2.95 Display until Jan. 31, 2020

ISSN 2562-4660



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This art publication is sponsored by myself. The Artist



Akin Lansdowne Farewell Party on January 31.

Photo: Alejandro Reyes

Now or Never

We welcome a new year, a new decade, carrying with us old dreams and worries.

Working on this first issue of the year and the seventh since we founded this publication, we begin to confirm impressions we had about what it means to be an artist in Toronto. According to Art Stats 2019, released by Toronto Arts Foundation, Toronto could lose up to 73% of its artists to oth-

er more supportive, affordable cities. It is a problem that has to be tackled creatively, now.

The directors of AKIN, an organization in Toronto committed to offering affordable studio space, are well aware of this problem. AKIN directors agreed to meet with us to discuss this and other local realities affecting our community. You can read the first part of that

interview now. The second half will be released in our upcoming issue due to lack of space.

The good news is that the full text can be accessed online. We are delighted to also bring you artist Julia Campisi's review of Power plant's latest exhibition as well as Byron Armstrong Moses Salihou's solo show. Also joining as contributor is artist Andrew

Kennedy who shares a sharp art theory essay stamping the new term, Metamodernism.

If you wish to join us in our conversation about Toronto's present and future, please let us know. Email us or leave a comment on our website.

Best,
Andrew King

Artists to see at the Artist Project 2020.

20 - 23 February 2020. The Better Living centre. Exhibition Plave, 195 Princes' Boulevard, Toronto.

- | | | |
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Contributors: Byron Armstrong, Julia Campasi, Andrew Kennedy.

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Ekow Nimako

AMORPHIA

Ghanaian-Canadian visual artist Ekow Nimako currently has two exhibitions in Toronto. The first one, at the Aga Khan Museum, will be closing soon. The second one titled Building Black: AMORPHIA just opened at the Harbourfront Center and it celebrates the 25th anniversary of Black History's Month, Kuumba. It portrays a series of masks made of Lego pieces offering a unique look into, while celebrating, black culture and art; it's past, present, and future. The masks allude to ancestral West African mask-making traditions.

Usually, artists' pieces are inevitably loaded with a playful meaning emanating from the material with which they are made. But this playful element in Ekow's pieces is quickly forgotten, given the incredible richness of the resulting work.

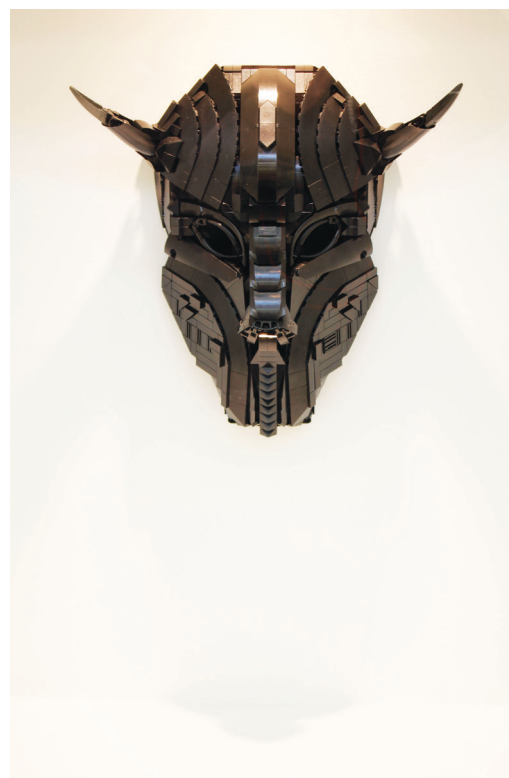
To this one must add the obvious skills of the artist who precisely manages to achieve the proposed concepts. With a sharp design, he attains an attractive balance of composition, texture, reference and creativity. It seems that the material would delimit its own expres-

sive possibilities, but on the contrary, in the hands of Ekow it demonstrates infinite possibilities.

Joining ancestral African traditions and sharp futurism, the artist gives the past value and meaning in the present and beyond. His contemporary masks elegantly celebrate and preserve African and black culture's history and traditions, within and outside the continent.

Andrew King.

Building Black: AMORPHIA
On view at the Harbourfront Center until June 7, 2020



Up left: **SIMIS**, 2019. Lego pieces, 1/4 inch steel tube.
Top right: **OSEIRU**, Lego pieces, 1/4 inch steel tube.
Middle: **EZYRIA**, 2020. Lego pieces, 1/4 inch steel tube.
Bottom: **FENNYX**, 2019. Lego pieces, 1/4 inch steel tube.
Photos: Alejandro Reyes

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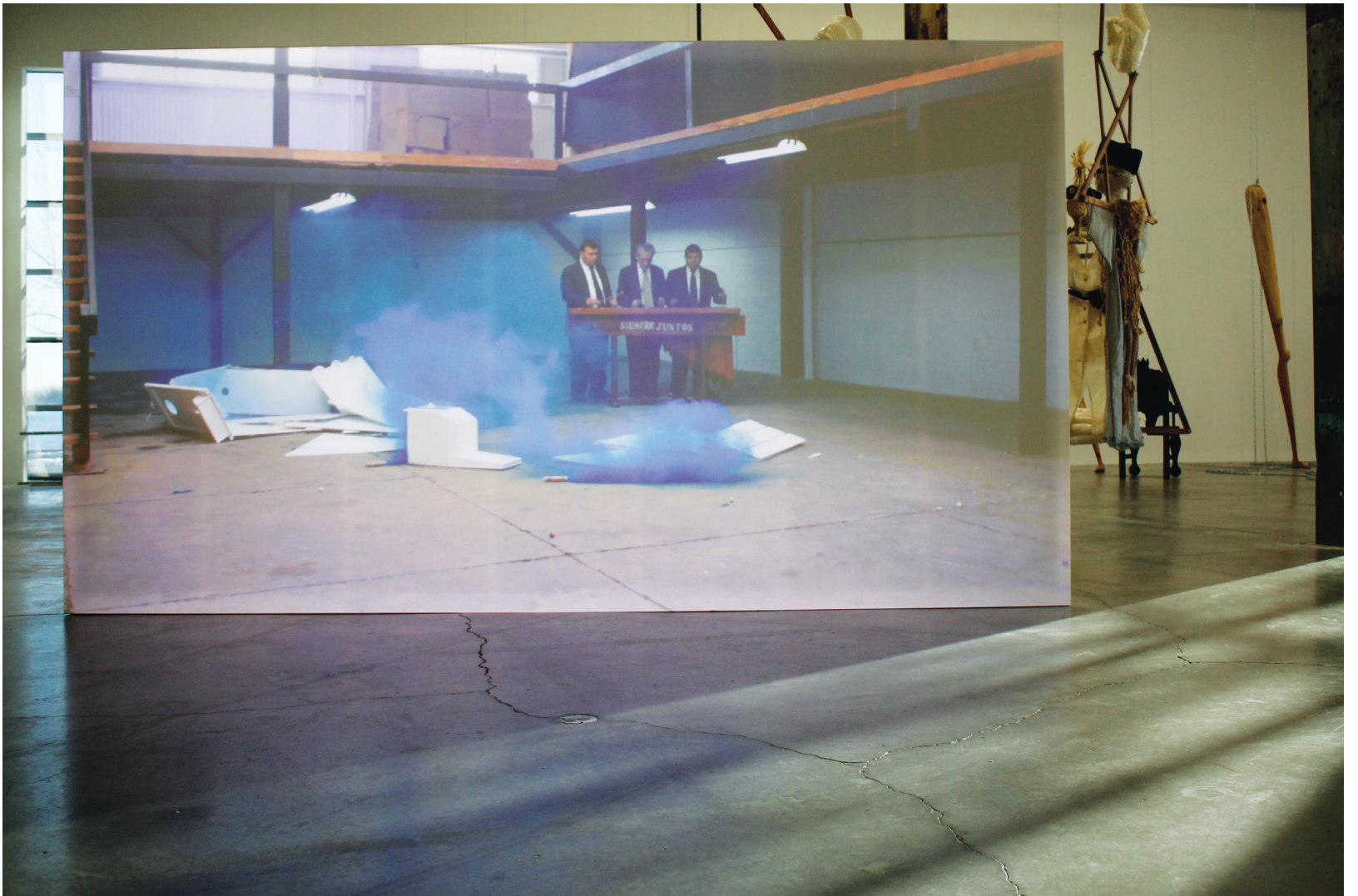
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The Artist & The Viewer© is published by Toronto Art Newspaper.
Chief-Editor & Graphics Editor: Andrew King.
Copy Editor: Octavio Villamil, The Viewer.
Instagram: @toartnews
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The Artist & The Viewer
Toronto Art Newspaper
Issue 6, 2019
November-December



A Brief History of Architecture in Guatemala. 2010-2013, Video, high definition, colour sound, 6 min.

Photo: Alejandro Reyes

Naufus Ramírez-Figueroa / Asymmetries

by Julia Campisi

The wine is flowing like the pouring rain, and inside there's a sea of art aficionados engaged in conversation. The main lobby is shoulder to shoulder. I squeeze my way through to the exhibition entrance. I follow the music coming from one of the main galleries and discover the world of Naufus Ramírez-Figueroa. I quickly skim the curatorial statement to discover that Naufus Ramírez-Figueroa, a Guate-

malan artist who had to flee to Canada during the Civil War. He draws on Latin American history and the trauma and tragic events that the indigenous people have suffered through colonial repression. Parallel to the statement is a large screen where three men in black suits play the marimba in perfect union. Three people enter the frame wearing oversized costumes of white foam-board buildings. As they dance around,

I start to think about my mother making me a house out of cardboard to wear as a Halloween costume. I snap back to the performance just as the homes are beginning to fall off the performers. They are naked, and my childhood memory becomes frivolous - this is about collapse. Throughout the space, Ramírez-Figueroa continually confronts us with iterations of 'home.' Two screens are propped up against

a wooden triangle, mimicking a roof. While on the ground, he is inaugurating a new viewpoint, designed for children. As I peer down towards one screen, Naufus is standing topless, in a bare room wearing beige pants. He reaches out of the frame and pulls up a dark, almost black feather that is attached to an acupuncture needle. One by one, he takes each feather and punctures his skin.

Naufus Ramírez-Figueroa, Feather Piece, 2013. Commissioned by One Torino. Presented at Castello Di Rivoli, Italy

Photo: Alejandro Reyes





Cacaxte no 2 (Sarvelia), 2020. Cast aluminum and silk. Commissioned by the Power Plant 2020. Realized through funding from the Canada Council of Arts. Photo: Alejandro Reyes

With every prick, I tense up. I begin to realize that this isn't painful, rather an exercise in healing and an attempt to return to a mythological archetype that blurs the line between man and animal. This notion of archetype extends to Ramírez-Figueroa cedar sculptures. The legs, exaggerated and pristine, absorb the complicated narrative of the uprising against the Spanish. The

metal chains they hang from restores the violent history that juxtaposes the soft, agile wood. All mirroring the artist's performances - naked, stripped of superficial varnish - vulnerable - an ideal of masculinity that I am unfamiliar with. At every turn, surreal forms of the body draw me into his visceral reality. All while, the music from the marimba that sounds like chimes, along with the

ambient sound of the audience, fills the background.

The colonial tropes who's aluminum weight are contrasted by the soft mint green silk that holds them together lays so effortlessly along the floor. Alongside this work hangs, as though they have been sacrificed as Jesus once was, the costumes from the performance piece, Corazón del espantapájaros. It is as

these works intertwine so does the visibility to the traumatic history of Guatemala emerge. As I exist in the room, I can't help but wonder: will we ever be able to reconcile the repercussions of colonial brutality and oppression?

Naufus Ramírez-Figueroa / Asymmetries

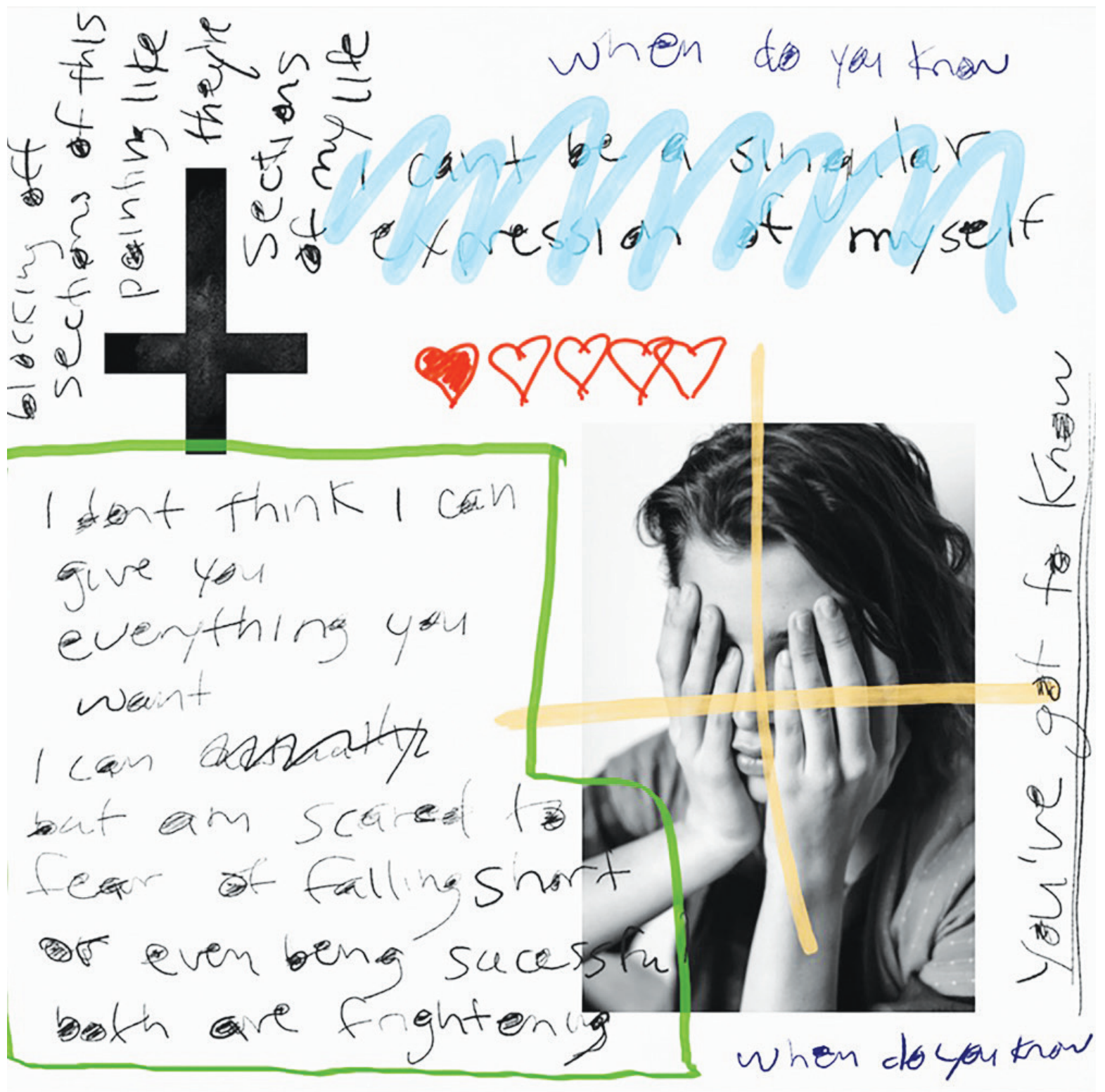
On View at The Power Plant

El Sexto Estado (The Sixth State) [Detail]. Pine, cedar, and metal chains
Photo: Alejandro Reyes



Corazon del Espantapajaros (Heart of the Scarecrow) [Detail].
Photo: Alejandro Reyes





Untitled 003, Mixed Media. 60" x 60" 2019.

Image courtesy of the artist.

Addae Nurse

Addae Nurse is an emerging Toronto-based artist whose work often involves the investigation of self and the recontextualization of gender and romance through appropriated imagery. Addae's body of work explores the nexus between sexuality, expression, and anonymity. Fascinated by personal reflection and personal identity, his mixed-media pieces are intimate and often temperamental, juxtaposing

the vastness of space with the details of the human mind. Addae has been included in exhibitions across Canada, the USA, and Europe with recent shows at Gallery Tuur (Netherlands), Site: Brooklyn (New York City), and Papermill Gallery (Toronto). Addae has also assisted on work in Art Basel Miami, Art New York, and Art Toronto.

Artist Statement for Body of Work

This series was created as an act of meditation to accept and create beauty from chaos. I often feel that the thoughts and feelings we have buried deep within us never see the light of day, and we struggle to make sense of what that internal uneasiness means by structuring it in a well-groomed facade. Each painting uses that methodology to combine components of joy and sorrow that would have other-

wise been unorganized, into an elegantly finished composition. Everything in the piece reflects uncertainty, unpredictability, and untreated emotions to mimic the feelings of disorder we often hide, while simultaneously presenting the finished product as a complete painting. As such, it is an ode to the masks we often wear to cope with our internal turmoil.

Untitled 060, Mixed Media. 60" x 60", 2019.

Image courtesy of the artist

Untitled 010, Mixed Media. 60" x 60", 2019.

Image courtesy of the artist





OPUS 2 Let's start with SEXUAL



We know VAYA through art and painting, VAYA is also a tiger on the music stage.

With a first double album in her pocket produced in Europe in 2018, VAYA moved to Toronto in September 2018 to begin the process of her second Opus; a project rawer, without any limits and exploding the rules of each kind of music.

So what is its gender? Simply animal in several ways!

VAYA, it is a constant exploration looking for new adventures, and here is the story of a cross over between Canada and Japan called SEXUAL.

How VAYA met Yumi Sonoda? Destiny.
"Even today, if I would like to remember how I was doing to research on the web, I will not be able to make it again!"



Always guided by her intuition or/and her fierce instinct, VAYA decided to fly in March 2019 to Fukuoka and work with the talented Japanese realtor Yumi Sonoda and her team for 10 days. 10 intense days, without any break, without a breath into a deep full volcanic energy for expressing the white tiger running in her blood: a predator, a war machine of magnetic power, she is a subtle way of shaking all of your bones.

More than a simple video clip, SEXUAL is a short-movie about 9 minutes of sweating craziness and mixed talents.

VAYA is the one who is able to
"paralyse your thoughts"- "stigmatize your whispers"- "shake your wildlife"- "electrify your all blood".

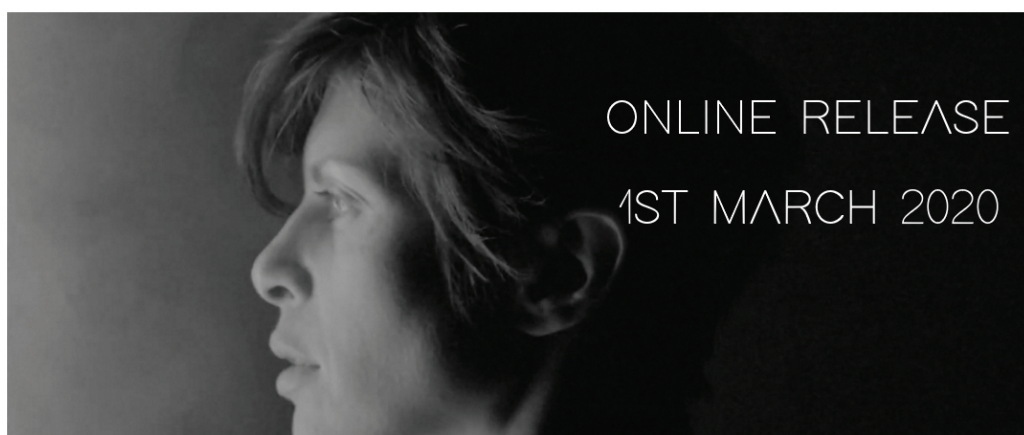
It is now time to define what is "avant-garde", don't you think so?

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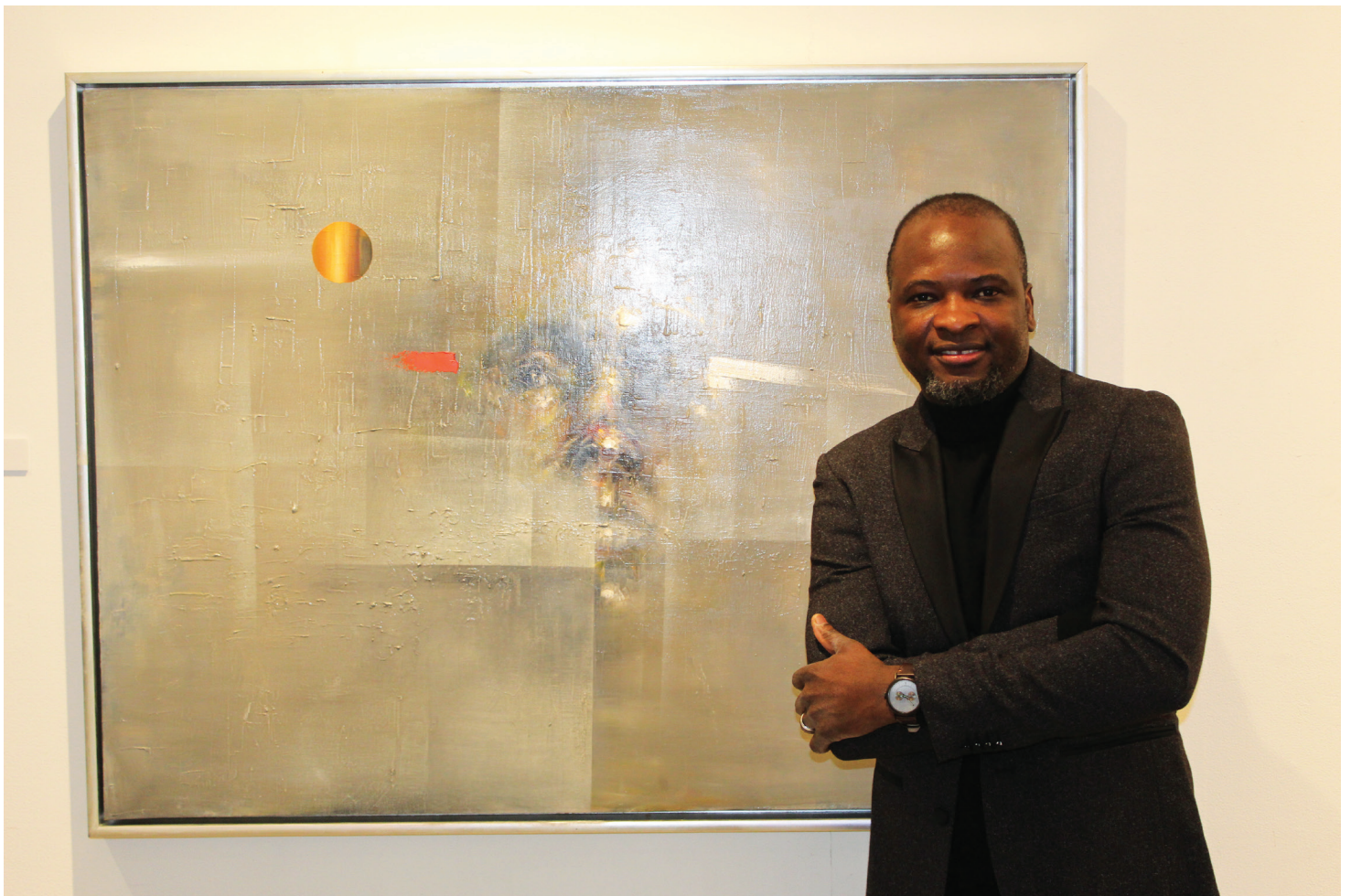
www.vaya-official.com

First album available
online or at
Sonic Boom, Toronto



SEXUAL
recorded & mix
by Darren McGill
at Union Sound
Company, Toronto

YouTube master
by Joao Carvalho



Exhibition view. Luther Konadu, Photography.

Photo by Byron Armstrong

Moses Salihou: Abstract Figurative at Mad One's Gallery

by Byron Armstrong

The 38-year-old Salihou began his painting practice 20 years ago in his native Cameroon when he was selected to represent his school for a local painting competition. Though known by people in his school as a gifted sketcher, prior to the competition, he had never actually worked with paint as a medium. Shortly thereafter, he began paying for his schooling by painting postcards and murals for businesses and selling his artwork to locals. After immigrating to Canada to join his Canadian wife, he began the work of integrating himself into Toronto's art scene. By the packed attendance for the launch of his exhibition at Mad One's Gallery, you could

be forgiven for believing Moses Salihou was already an art star. Though not yet the case, it could be argued that the emerging artist's work ethic and natural talent has placed him on the right path. Mad One's Gallery reached out to Salihou just 2 weeks before the opening to show his work. As a testament to his prolific ability, he was able to provide several figurative abstract works in time for the launch.

Moses Salihou believes being a self-taught artist has given him the freedom to try different things outside any learned technique. "I have no boundaries, so everything makes sense and doesn't make sense at the same time," Salihou says when I ask him

about his technique. It makes sense to me. As a viewer, I'm not usually drawn to a lot of abstract work. Moses Salihou's pieces, however, are the exception. There is just enough of the figure within the abstraction for me to feel an emotional connection to the work. There's an energy that comes through the paintings that seem to work its way out from the human figure at the center. As opposed to being intentionally devoid of form, or the opposite, a composite of hard lines and shapes that seems cold, methodical, and difficult for me to relate to, the abstract brushstrokes and choice of colours used by Salihou serve to accentuate the emotions present in the work.

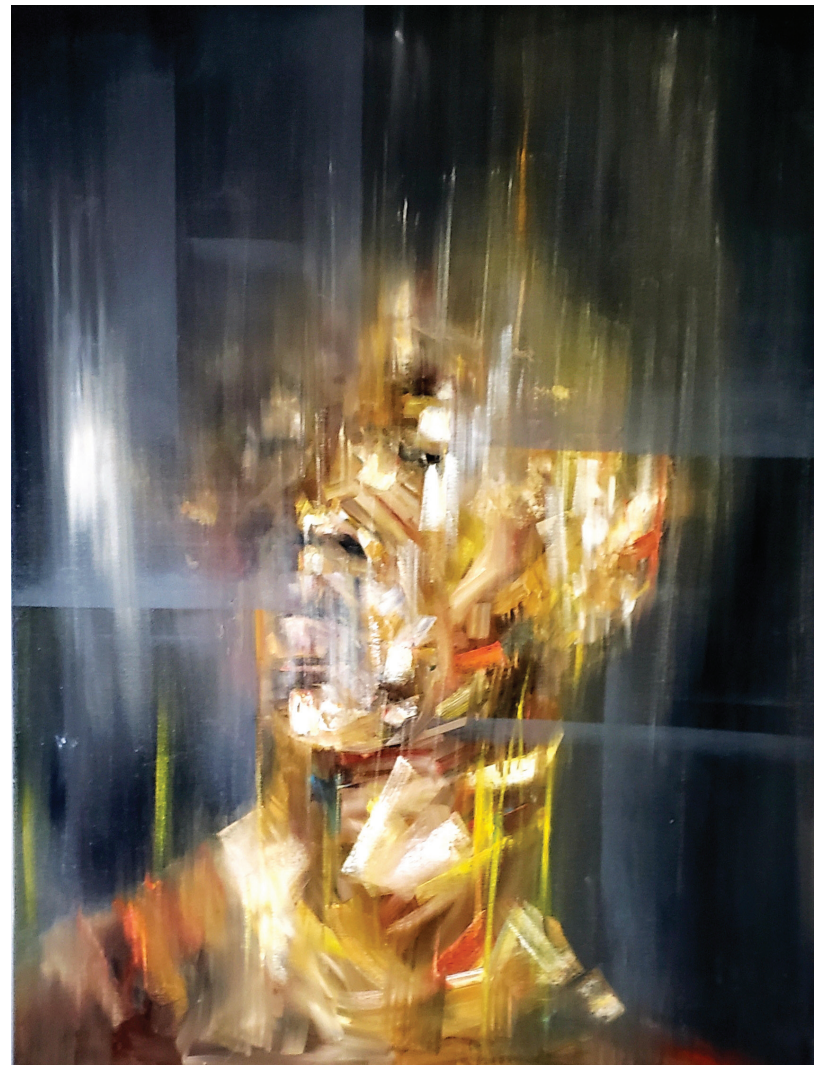
Moses Salihou notes that, as a Black African artist of colour, not seeing artists like himself represented in many of Toronto's art galleries can be problematic. "Even if you don't see yourself in the work, you can still try to feel something from it," he says generously. From a critical perspective, he also adds, "Even if you don't feel something, you should still ask yourself why?" That being said, Salihou would still like to see more of an infrastructure built for Toronto's black artists to succeed. One of his personal goals for 2020 is to try to create some of that infrastructure by bringing Toronto's black artists together to help each other be seen.

Easy going. Oil on canvas, 16" x 20" (oval) Photo by Byron Armstrong

Photo by Byron Armstrong

Sweet Dream. Oil on canvas, 9" x 14".

Photo by Byron Armstrong



The Artist & The Viewer
Toronto Art Newspaper

ISA CUNANAN

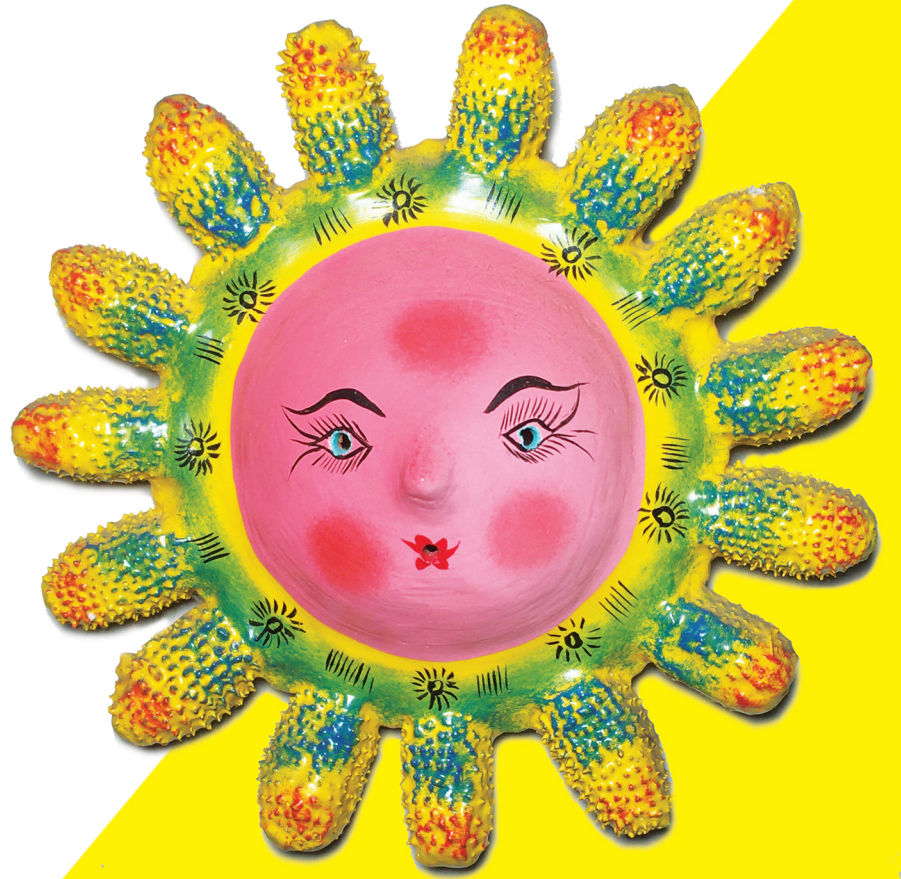
at the Artist Project, Booth 1011.
The Better Living Centre
Exhibition Place 195 Princes' Boulevard, Toronto.

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Andrew Kennedy. *Timing*, Oil on canvas_30x40.

Image courtesy of the artists

METAMODERN TIMES

by Andrew Kennedy

Categorizing the cultural time in which one lives can be a difficult task. I suppose it can be a little like trying to construct an aerial map of a sprawling forest by walking from one tree or plant to another. When our vision is narrowed by choice or circumstance, it can be hard to gain a glimpse of the big picture.

Yet in our 'liquid modernity' (as the late sociologist and philosopher Zygmunt Bauman coined it), I believe there is a dominant cultural thread that runs through our daily lives. It is a thread that acknowledges the cynicism of recent postmodernism, yet also embraces the naive hope and optimism of earlier times. It is a thread that oscillates between these two opposing positions; and seeks to create new art, new mindsets, and new feelings.

Its mode of operation is combination and construction. A method that feeds off of the digital mediums that now shape our reality. Our social media streams, our digital entertainment, the internet, and our smartphones; they all provide the bricks that this new cultural paradigm uses to build its edifices. Like a million legos scattered across an empty room, digital images, videos, and information are available to be utilized at a moment's notice.

What should we call this time of digital abundance and cynical optimism? We should call it metamodern.

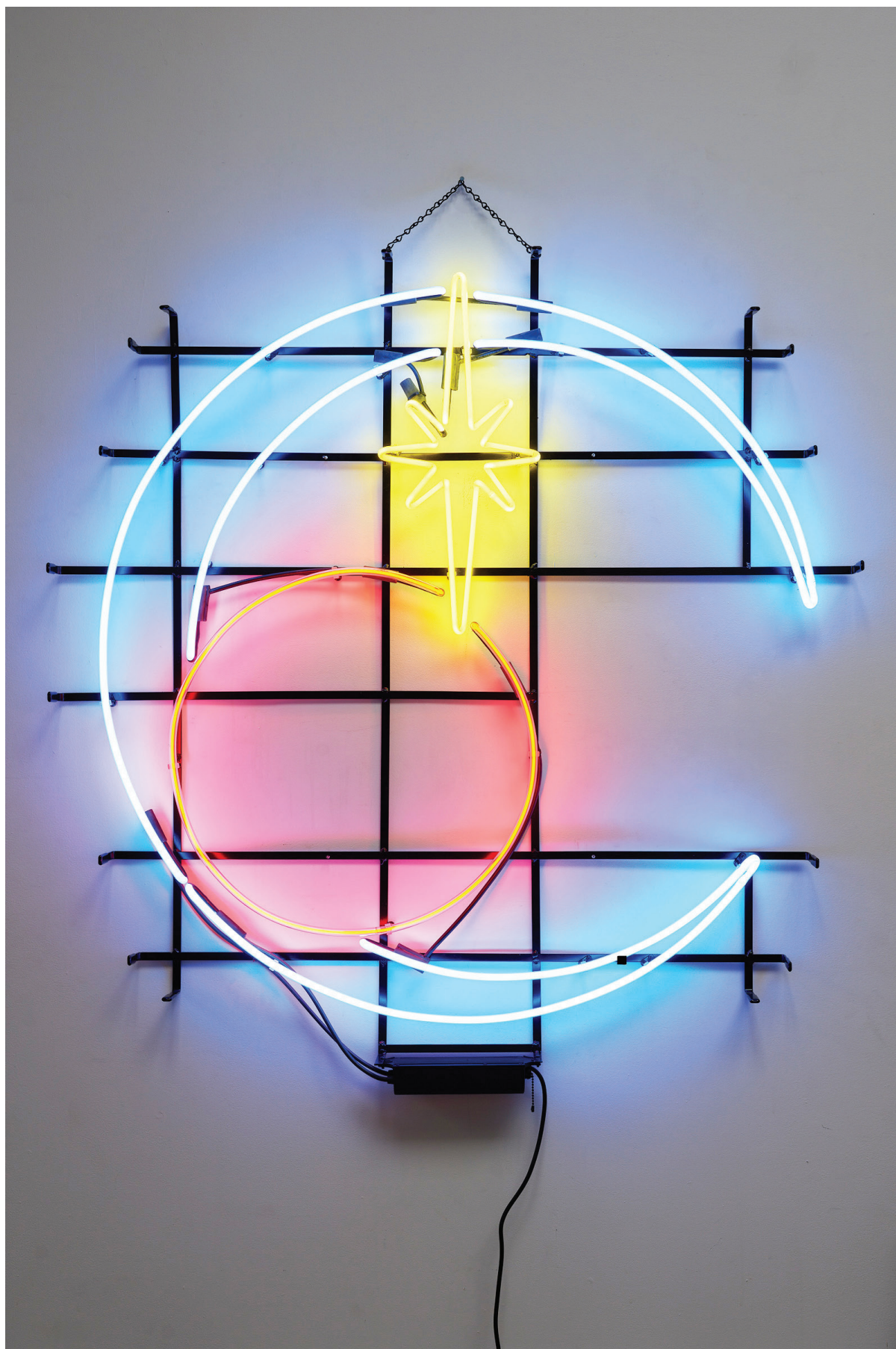
Our metamodern time is one where we search for authentic meaning amid the rubble of norms and traditions that were shattered long ago. The four main realms of meaning (voca-

tion, community, religion, and family) have become opaque and uncertain amid waning beliefs, changing times, and economic pressures. We have had no choice but to piece together what we can. Moving across our liquid, digital landscape like 21st-century hunter-gatherers, seeking spiritual nourishment as we scroll, swipe, and scan our way forward.

As of now, there is no defined 'metamodern' artistic movement. Yet if we take the metamodern description of our cultural times to be true, then some of the art currently being produced displays emergent metamodern characteristics. We can see such characteristics in visual art that uses text to stir emotions concerning injustice or apathy, yet also appeals to 'kitschy' emotional authenticity. We can see

them in films or books that oscillate between dry, ironic humour, and eternal themes like love, truth, and beauty. And we can see them in digital creations that combine disparate elements, not simply for the sake of combination, but to create a new state of contemplation and reflection.

If metamodernism were an organic structure, a sense of yearning would bind its subatomic elements. Unseen, but understood to exist, this feeling we all share to live a life full of authentic meaning tugs at our subconscious like a slow gravitational pull. This underlying tension has become a prominent theme in our cultural zeitgeist. And I can see no better way to artistically probe this tension than metamodern experimentation.



Close your eyes, make a wish and let your dreams come true. Contributor artist, Kyle Yip.
Image courtesy of the artist

THE STATE OF THE ARTS

or the Arts at stake.

by Andrew King

The year 2020 has just begun and, with it, a new decade. Humanity, as well as our planet, continues on the same trajectory. But where are we headed? How will our story unfold? We don't know, down the same path we go and apparently, we are fine with that.

For us, artists and art workers in Toronto, the year started with unfortunate yet unsurprising news. Despite 2019 bringing us new and exciting adventures in the realm of the visual arts, 73% of artists and art workers surveyed by Toronto Arts Foundation in 2019 are considering to leave the city. I wonder if the reactions to the stats in the report, published online, will fade away with time,

leading to no change. More recently, the Toronto Star will shut down the StarMetro national free newspaper and is now downsizing its entire arts and entertainment department. Rumours have it there will only be a handful of writers left dedicated to reporting on the arts.

But as we said earlier, 2019 saw some positive developments in the field of visual arts. Amongst them, foreign-born artists and creative workers met with staff from art organizations. The meeting was organized in partnership between Myseum, the City of Toronto, Intergovernmental Committee for Economic and Labour Force Development in Toronto (the ICE Committee), and The

Laboratory for Artistic Intelligence. A full article titled Newcomers Discuss Creative-Industry Barriers in Canada covered this meeting and was published by Canadian Art on December 17, 2019. These encounters are headed in the right direction and ask the right questions. But I wonder, will they bring on positive change? Or will they bring nothing at all?

The status quo is rising discontent, with almost 3 out of 4 artists and art workers thinking of leaving Toronto. To me, it sounds like a very sensible idea. People I have spoken with are thinking along the same lines, and others are already gone while the rest sticks around. Are we on

the verge of a crisis? I sometimes believe we are reaching a point of no return. The situation will blow up in our faces with irreversible consequences. What else do we need to know, see and go through to act accordingly with the situation?

We can't wait for others to solve our problems. One possible approach to a definitive solution could be that both the city and our community see and believe in the real value of the arts, as the indispensable parts of our lives they are. Artists and all Torontonians wanting to continue to live here must be given the opportunity of helping make Toronto the place we once dreamed for ourselves.





AKIN directors, left to right, Michael and Oliver at the Akin Lansdowne Farewell Party on January 31.

Photo: Alejandro Reyes

It was a great pleasure to have the opportunity to interview Michael and Oliver, directors of AKIN. An organization that has been providing, for 12 years, studio spaces as well as various programs to the visual art community in Toronto. This interview lasted more than an hour and was made on the occasion of AKIN having to close one of their most prominent

studios (Akin Lansdowne), due to a rent increase of 66%.

I am only publishing the first part of this fruitful interview, due to the limited space of the section. The interview will soon be available in its entirety on our website, as well as its audio recording.

Andrew.- Hi Oliver and Michael...

Oliver.- Hi!

Michael.- Hello!

A.- ...first, I want to thank you guys, for this opportunity to interview you, to talk with you. I really appreciate it.

O.- My placer.

M.- thank you!

A.-I want to start with a couple of questions back when AKIN first started, and then we will move to the present and future of Akin Collective.

How was the scenario in 2008 when you first started? Was there a high demand for studio spaces back then?

O.- Well, there were a couple of us who were in the same situation of doing work from home and wanting to get out of home and work elsewhere. We started looking around to see what was available. It was very limited at that time, as far as what we could find at creative workspaces. We found about Artscape, at that time, I think it was a few years' waits before you could have a space with them. So it wasn't an option, and it was also more expensive.

A.- Was there a long waiting list?

O.- Waiting list and more expensive than what I can afford then. We just decided to try something else. Let's turn the space that our friend and president of our board had been living in and was moving out, so we turn that space into Akin's first, very very small space that was shared by a few of us. It seemed it was challenging aside from Artscape, to be able to find anything that was an option as far as space to work from.

A.-Do you think that Toronto's art scene is more vibrant now than 12 years ago? And, If that's the case. Do you find there is any

relation between studio space availability and art production?

O.- We chat a little bit before, but it seems there is more focus internationally on creativity coming out of Toronto and Canada more generally, too. Toronto seems to be more on the map, its more highlighted at least from what we can tell, internationally. So there is maybe more opportunity that comes with that. This is not only in visual arts but in music as well, for instance, film. I think there is great work been made in Toronto that is being shown to international audiences, which is amazing. I think that Toronto is much more challenging to live in, especially for people in the creative sector.

M.-I feel like people realize about the vibrancy across the city. I think right now people are starting to look outside the core(downtown), and realize all the amazing things that are being made across the GTA, and not in just this small little pocket of, you know the downtown west end. Which for a long time was Queen West and a few galleries there getting all the attention.

O.-And also people looking outside of their bubble too. I mean, there is such a diversity of people, and skilled and talented in Toronto. I think people are making an effort now to be able to take that in.

A.-So you think there is more of that now? That people are more open now?

O.-Definitively, in that regard, but there is still a long way to go.

M.- Yeah, I think it is harder to exist as an artist in the city now than before, but the ones that succeed are flourishing more.

O.-There are a lot of people leaving Toronto, going to Hamilton and Peterborough.

M.-That's a huge part of it, but certainly, Toronto is getting more attention than it was then. The thing that worries me about is that everyone flockes to Toronto, obviously, including artists. Well, ok, do I go to Vancouver, Toronto, maybe Montreal, but there are your options.

A.- So do you guys think, that thanks to you, thanks to Akin in a way there is more art because there is more chance or opportunities to have a space to produce it.

M.- Certainly hope so, yeah! A few hundred artists in Akin now, a few thousand that had come through. Which even if it is just for a short amount of time, I think we help them. I hope we make it possible.... We are certainly trying to make our part in making it easier for folks to thrive.

A.-When and why do you decide to move to a non-for profit and to expand the services you offered to the community? You first started as a studio and then expand to a new location, and after that, you moved to a non-profit.

O.-Can, I explain a little bit more. Yeah, we started with the one location and had to move that space within a few months to accommodate more people. And then over 11 years or so, we secured more space when there has been a need for it. We would like to continue doing that. Akin is actually made up of two sister organizations that we see operating as a social enterprise. Essentially there is a non-profit,

which focuses on programming and holds the leases of the vast majority of the spaces that Akin has. Then there is a for-profit organization that services those spaces. So basically manage the studios, take care of all the up-keep whether it is giving people if there are interested in the space, to keeping the floors clean, buying janitorial supplies, that sort of things. These two organizations work in harmony.

A.-Which ones new are these organizations?

O.- So Akin Projects is the name of the non-profit and Akin Collective is the name of the for-profit. Essentially in 2015, we have started doing a good amount of art programming and for the vast majority of a grant from the Toronto Art Council, Ontario Arts Council, and so on. In order to apply, you have to be a non-profit organization. So we set up a sister organization that can be focused on the programming, and it would be illegible for grant funding. So that was the initial reasoning for that. That seems to be the right decision to make.

A.-It's working for you guys?
O.- Yeah, because we have been able to do smooch programming and not that we receive much funding...

M.-In time, getting charitable status for the non-profit as well will be a great thing, it will increase the potential for support.

A.-This is 2020. We just began a new decade, with our city and community going through critical moments. Recently the Toronto Arts Foundation released Arts Stats. For the city itself, there is

the population's growth, the lack of good infrastructure, the situation with the condos taking over places, building, building and displacing artists, studios, businesses, plus the high cost of living in Toronto. How does Toronto's future look to you? Would the city be able to keep its artists?

M.-I... I feel very passionate about this, so I can ramble on forever. I think people need to start talking about it as a crisis. It is a space crisis, is where we are at. It is not like - oh is getting more expensive, and what are we going to do? That was five years ago, and that moment has passed. Five, twelve years ago people so this coming, and you know. So it is now ... how do we ... we need to catch up. It sounds more dramatic than I wanted too. How do we stop the bleeding? How do we figure out some band-aid solutions for right now? I think the city and everyone in it, our selves included need to work around culture with foresight. Not just sort of reacting, but this is the way we are heading. What can we do to make sure that ten years from now, we walk into a totally better, more supportive ecosystem? Yeah, The Arts Stats reports say that 89% of Torontonians believe that the arts make a better city to live in, but 73% of artists are considering leaving.... I think that speaks to a bigger issue of how art is viewed in society. People don't necessarily connect, like, I love arts, but they do not necessarily think about who makes the art.

I think that for the development community's side, having more foresight around the fact that nobody would want a condo in the city that has a quoter of the artists that it use to. This is not going to be of any appeal being in Toronto. Even more and more of us are realizing. I don't even know if this is kind of city I want to live in anymore, because, is changing! Not only that, I can't afford it, is that I don't even know if this is the place I want to be.

O.- On that point, how desirable if the city going to be if this isn't taking into account. We said publicly out in an event with about 100 developers a couple of weeks ago. You know, if you're not able to think, with your certain morals and conscience about what you think is the right thing to do. There isn't there is a sort of marketing there is a financial rationale for property owners to be considered at this as well because, as you said, you know, people aren't going to want to buy a condo. If it's a city or as part of the city that is completely devoid of anything interesting right. So there's a real financial incentive for them as well. Even condo developers who are so far away from thinking about arts and culture matter yet.

M. I feel like ultimately, it has to come down to just like significant changes at the city level policy sometimes can be too boring, and we need more like straight-up activism but also changing the rules and saving Toronto from itself. By changing how things are done.

O. In order for something productive to come into place, I think it has to be many things that are shockingly pronounced, and punctuated. And will start with some people as to like, how could policymakers put this crazy idea into place? Well, we're in such a dramatic situation now that it would have to be reacted in that way.

M.-Toronto isn't the first city to go through this, so making sure we learn from history and what other cities have been doing for a long time. Other organizations internationally have been making use of vacant space in the way

that we do. That there are many other ways, like looking at other cities. Toronto can't just want to be like major cities internationally, but not be willing to do what they've done. Now by making sure that they keep artists there.

O-, And especially from a policy standpoint, looking at what is London been doing, what is New York done. And as you said, there are great examples but it shouldn't. Like, we, we are so grateful to be able to do the work that we do. But, the burden that is on us, it's bigger than it should be. Not to say that it's all on us, there are lots of people doing great things, including the publication that you're running that has huge value as well. All of the burdens shouldn't be just spread amongst these few groups of people doing great things. It really should be lifted up, and there should be more people contributing to that.

M.- Yeah, what happens is, Oliver and I, both, and including our staff, which has already happened. Some of our staff is like... Toronto maybe isn't for me. Maybe it doesn't, you know. I can't have the life that I would like to have here. I can't make it work and then Akin ...has to shut its doors like that. It's a thing to worry. I think that's not something we are going to do any time soon, but it's a burden for sure, to Oliver's point. Especially as other smaller providers, fall away some responsibility that we don't take lightly but definitely weighs on us. I also worried, just about the anxiety that puts on everyone, including artists. Still, I think it's just incredibly unhealthy to live in a city where you're constantly afraid of getting an eviction notice or your rent going up. We're just talking about studio providers. I think there's a certain amount of privilege in having an artist studio, even if it is incredibly affordable. Most folks are like, how do you make ends meet in this city. Beyond even the arts, Toronto needs to take a very quick look in the mirror.

O.- very long, very long look, but quickly.

M. A look very seriously in the mirror and do it yesterday. It's like a Dorian Gray situation.

A. -Do you think that that's something that it should be on politicians hands and/or more like in the community, getting together and really trying to do something?

O. -Both! I think everybody has to contribute.

M. - And I think that's something that in the arts, we could do better for sure. It is like banding together and having a voice and towards a point. Your paper does that. We try, and I would love for AKIN to have more of a political voice. We do what we can, but we're, you know. A bunch of our staff are on all sorts of different advocacy groups. They encourage other people to be there too, but often those meetings are quite small, and it's the same people with their hands up.

O. -One thing that's challenging we found in like our focus mode, mainly being in Visual Arts and all the AKIN staff, including us, being practicing artists as well. Because they sort of take-home income for people in Visual Arts is typically quite low. People are just maxed out all the time the capacity limits are very real and so for someone to, you know, we're talking about people, whether they have family or whether they're an arts worker and an artist and balancing all these things or another job as well. At the end of the day, like, do you have that time. And,

in turn, money to put into another thing and it whether it's an advocacy thing or it's just, it's, it's so much, you know, whereas other industries. If there is more money available to each individual their, the capacity goes out, you know, can band together and putting more time and effort into these things.

M. -I think that's a huge disconnect too. People think that of a bartender and artist as two separate things. It's like in Toronto, actually everyone is wearing multiple hats.

O. -Out of need.

M.- I totally agree that it can be hard to find the time.

A. -It's not only stressful, unhealthy. It goes against creativity, so you can't be creative and have a good production if you're all stressed.

O. -You're totally right. It detracts from that.

M. -We have a mayor that does believe in the arts and, You know, it's great. 2021 will be the year of public art, but I think there's always room to do better. I think the per capita spending per person for arts and culture is like \$6 and 80 cents, which is way behind most other cities.

A. -it's lower than Montreal ...

M. -Lower than most other cities.

O. -whereas this is a much more expensive city to live in.

A. -. Yeah, well, we have a huge number of artists living here in Toronto.

M. -Yeah, like what would it look like if you bump that to 10, or even get it to seven, make it up that 20 cent difference. I think that's the thing like you can't say you want to be like London and Paris and New York, but then be giving artists or the arts like.

A. - I've realized that some institutions do try to work towards that direction. But they're kind of stuck, they're not doing too much, or they got comfortable.

When I came here, I was looking at some of those institutions, and I became a member, but I realize there's nothing else other than a sticker if the artist has been paid, or whatever. And as you said, there is more room and way more stuff that we can do.

M. - Yeah, and again coming back to policy and like the laws, I love CARFAC. They've done so much work for artists' rights and for proper (things) like minimum fee schedules. They would say this as well, they wish it was the law, you know like you can point to ask for CARFAC fee, which is only a minimum, nothing. A lot of people forget to it's like, it's just their minimum recommendation. You should be striving to give artists more. But it will be great to live in a country where there is no wiggle room. Because I've also, and I know others have as well, has been on the receiving end of major institutions, having to fight with them to get even that given minimum recommended fee.

A. (It's) not only getting the artist paid, but it's also more like maybe trying to find more ways for artists to sell their product. I received an email today from Partial gallery, and they got an agreement with OCAD, so they're giving to some of OCAD students the opportunity to sell on their website, through a collaboration between the two. That for me that's great. Whatever you can give the artists to sell their work, that's a huge thing.

O. - Yeah. Yeah, well, it can just improve increase, or improve the overall sustainability, you know, of staying in the city and creating good work and thriving. But you're totally right, those

opportunities need to exist. That was one reason why we wanted to open Remote, Akins gallery space. So many people over the years, saying, you know, it's good to have space that I can create work in but, what about presenting work? What about putting on workshops or artists' talks and all sorts of artists run events. When we had the opportunity through that space, which is collaborative with the Toronto Arts Council. We were able to make that happen and make it as affordable. Basically, undercut every other rental space in that part of the city in the core and, we are happy to be able to provide it to people for all sorts of endeavours.

M. -Agree, that's one thing we're really proud of. For so long, we wanted to have an exhibition space, now have one that is open to anyone to rent, for cheaper than anywhere else, it's for real. It feels like a win.

A. -Actually, that's one question I had. Referring to Remote gallery that you guys opened last year. Have you guys thought in maybe turning, one of the studios or part of the studio has a huge space for exhibition, sort of a place where the population and every day Torontonian know can go whenever? Have you guys thought about doing that?

O. -As to sell?

A. -Yeah,

O. -um, it's something that we've talked about a little bit. I don't know if it's the same organization, but there are a couple different locations. I think it's just called Art Market like I think there's one in the junction and Dundas, one in Little Italy on College, I think. I have not been (there), so I can't really speak for them, but I know that the artists have a sort of space and they are able to sell their work. I mean it's something we haven't turned our attention to, so much. At this point, like we we've been more focused on setting up Remote and obviously studio space. But then we'll do things like having a booth at the Artists Project where artists can sell work that sort of thing... and just to finish on. We've thought about having an online sales component of AKIN that's been talked about more than a physical space, but it's of interest.

M. -Yeah, for sure. For now, at least we're focused on providing free or very low-cost opportunities for artists to do their own thing. So we also have vitrine galleries like small window galleries in a few different locations, so artists can apply to show the work and do whatever they want with it, which I think is really great. And a lot of AKIN locations as well. There are common areas or hallway spaces where artists are showing their work and hang it up. So that's something that we're always very encouraging of too.

O. -Yeah, but as far as a dedicated space that sort of setup specifically for selling work. Aside from Remote, we don't have anything in place. I think it could be cool.

M. - Also, and correct me if you feel differently. Still, I also think that now more than ever, artists are also looking at how the gallery model runs, and how that needs to shift. And again, how does the artist get paid in that system? I have no interest in running a gallery that splits with the artists 50/50 and such an antiquated system. It's more like public education around on the arts and what the situation is for artists. Because in any other industry you say, you know, I get 50%, and the gallery gets 50%, and it's sort of absurd.

A. - It is!

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY



Angell Gallery



Bau-Xi
Photo



Red Head
Gallery.



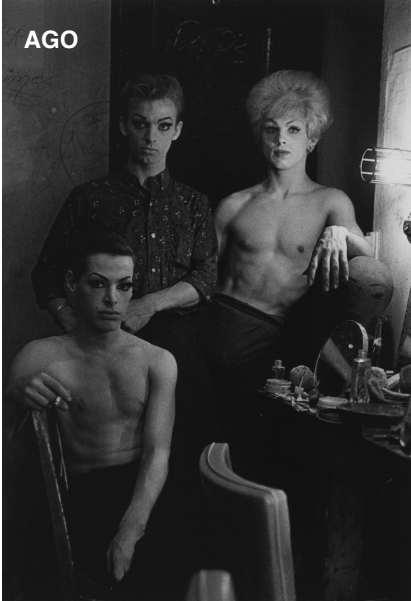
40 Years
of Gallery
TPW
at Ryerson
Image
Centre

AGO



Istituto Italiano
di Cultura

Ryerson Image Centre
Special Tour of Extending the Frame: 40 Years of Gallery TPW @ 6 - 8 pm
Art Chat: Printed Textiles from Kinn-gait Studios
6-7:00 pm
AKIN St Clair.
Valentine's Card Making Party. 6-8 pm



AGO

Gallery 1313
Gomo George - Another Tongue.
Propeller Gallery
Drawing: an Exhibition
Juried by Keijo Tapanainen and Joseph Muscat

Artist Project 2020
20 - 23 February.
Better Living Centre, 195 Princes' Blvd

Artist Project 2020
20 - 23 February.
Better Living Centre, 195 Princes' Blvd

AGO
Illusions: The Art of Magic, and Diane Arbus: Photographs, 1956-1971
Artist Project 2020
20 - 23 February.
Better Living Centre, 195 Princes' Blvd

Artist Project 2020
20 - 23 February.
Better Living Centre, 195 Princes' Blvd



MOCA

Dianna Witte
Gallery
Opens Jeff Depner
solo exhibition.



Dianna Witte Gallery

ONGOING

AGO: Hito Steyerl: This is The Future CLOSSES February 23 / Sandra Brewster: Blur / Photography, 1920s-1940s: Women in Focus II / Margaret Priest: The Construction Series and Other Concrete Matters / Eugene Haanel Cassidy: Plant Forms / Lisa Reihana: in Pursuit of Venus [infected] / Joseph Beuys.
/// **Art Museum U of T:** Lorenza Böttner: Requiem for the Norm / Listening to Snow / Weather Amnesia / Hart House Collection: Works on View /// **Daniel Faria Gallery,** Douglas Coupland: Fordite: Neominerology in the Anthropocene /// **Koffler Gallery** the chrysanthemum has opened twelve times /// **Patel Gallery**

Patel Gallery Camille Jodoin-Eng: Solo Exhibition. CLOSSES February 23
Power Plant: Rashid Johnson, Anxious Audience / Naeem Mohaiemen: What we found after you left / Naufus Ramirez-Figueroa, Asymmetries /// **Abbozzo Gallery** David Blackwood: Visions of Wesleyville /// **MOCA:** Archiving Eden: Exchange, Dornith Doherty / A Sudden Beginning, Carlos Bunga / An Embodied Haptic Space, Shelagh Keeley / HUSH SKY MURMUR HOLE, Megan Rooney. /// **Arsenal Contemporary** HANNAH PERRY: LIQUID LANGUAGE



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.

901 Lawrence Ave W, North York

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.

Application deadline: March 2, 2020.

Visual and Media Arts Multi-Year Operating

Application deadline: March 9, 2020

Visual and Media Arts Multi-Year Operating - Mid-Cycle

Mid-Cycle Report deadline April 1, 2020. Next application deadline: Art Service Organizations: March 2021, Public Galleries: March 2022

Visual and Media Arts Projects

Application deadlines: 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

Visual Artists Creation Projects

There are three categories, based on years of professional practice and public presentation of work:

Emerging artists

Mid-career artists

Established artists

Deadline dates

April 30 and November 5, 2020,

1 pm. ET

CANADA ARTS COUNCIL

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

Professional Development for Artists Any time before the start of your project/activity

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

Cut-off Date: 3 June 2020

Research and Creation

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

Cut-off Date: 8 April 2020.

Concept to Realization

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

Cut-off Date: 8 April 2020.

STUDIOS

AKIN ARTISTS 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. To give you a few examples of sizes and costs at Akin:

25sf - \$165/mth 50sf - \$258/mth 75sf - \$350/mth 100sf - \$433/mth 150sf - \$561/mth

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 studios 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.

Our locations are:

Akin Collision studios at 30 Wellington Street (Commerce Court) *this location is opening March 2020. Please note that this is a Studio Residency Program - applications are being accepted for the 2020 Residency term until January 10th 2020 at 5pm*

Akin Lakeshore studios at 2970 Lakeshore Blvd West (South Etobicoke) Akin Dupont studios at 1485 Dupont St (Dupont & Symington)

Akin Sunrise studios at 100 Sunrise Ave (Victoria Park & Eglinton)

Akin Ossington studios at 888 Dupont St (Ossington & Dupont) Please note that some of the Akin Ossington studios are reserved

for light industrial work only. The other half are regular studios.

Akin Richmond studios at 568 Richmond St West (Richmond W and Portland) * note that this location is full - to be added to the waiting list for Akin Richmond please email info@akincollective.com

-Akin St Clair studios at 1747 St. Clair Avenue West (St Clair W & Keele)

Akin Studio Program at MOCA: 158 Sterling Road (Junction Triangle)

Please note that this is a Studio Residency Program - applications are no longer being accepted for the 2019-2020 Residency term

Akin River studios at 7 Labatt Ave (Dundas E & River)

REMOTE Gallery

Akin's multipurpose programming and exhibition space. Available for rent by the hour, day, week or month.

To inquire about availability and rates at REMOTE Gallery please contact gALLERY@akincollective.com.

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

Neilson Park Creative Centre

Overzealous Fine Art Exhibition.

Deadline: March 1st, 2020

-TORONTO OUTDOOR ART FAIR.

Call for submissions.

Deadline: March 9, 2020

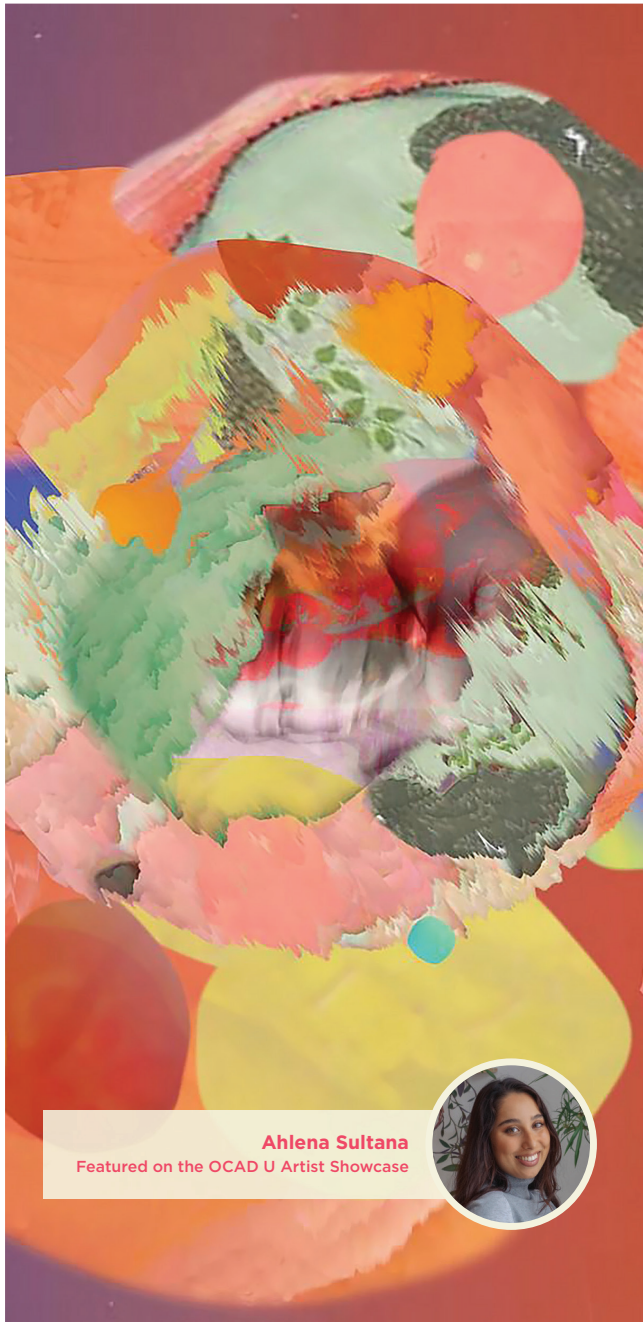
Details at: <https://torontooutdoor.art/application-guidelines/why-apply>.

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

Schools Grants Studios & Art Calls

ENLIGHTENMENT Opportunities





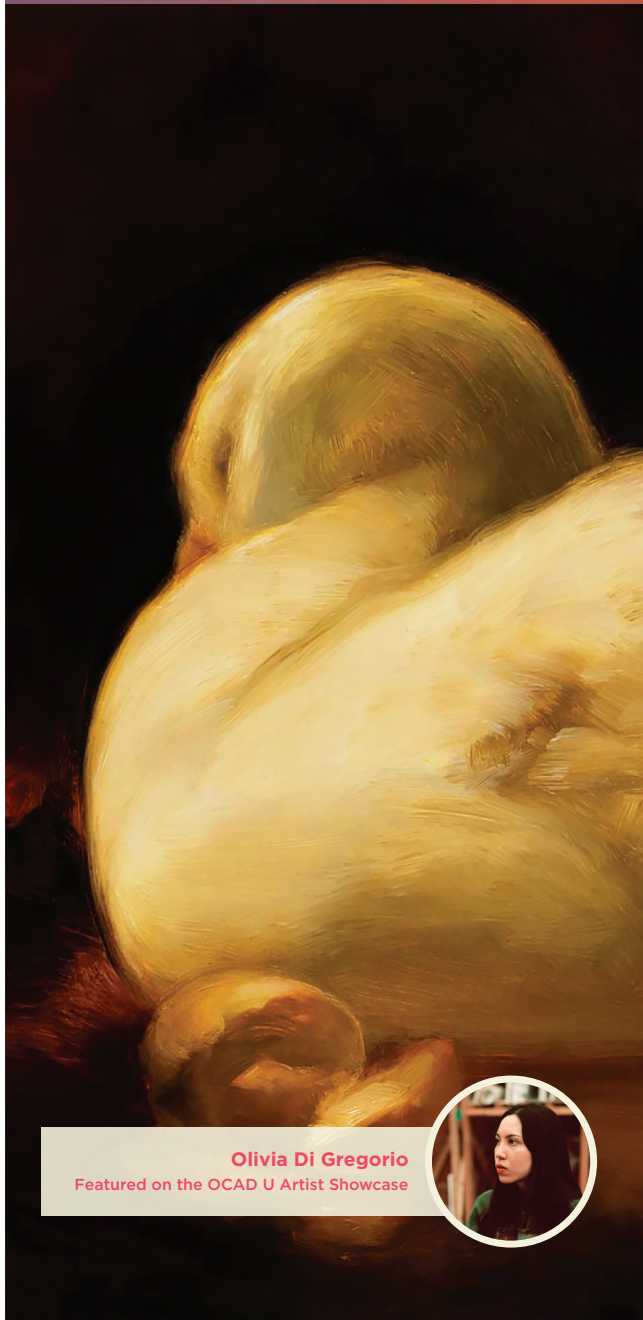
Ahlena Sultana
Featured on the OCAD U Artist Showcase



Alejandro Rizzo
Featured on the OCAD U Artist Showcase



Bidemi Oloyede
Featured on the OCAD U Artist Showcase



Olivia Di Gregorio
Featured on the OCAD U Artist Showcase



Shlomi Amiga
Featured on the OCAD U Artist Showcase



Gillian Toliver
Featured on the OCAD U Artist Showcase



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Buy or rent affordable, exciting art by Canada's best emerging artists.

OCADU.ca/BuyArt