

THE HUBS

Get a stamp at every hub!



Hub North Downsview

70 Canuck Ave, North York



Hub East Scarborough Town Centre

300 Borough Dr, Scarborough



Hub South Union Station

65 Front St W, Toronto



Hub West Cloverdale Common

250 The East Mall, Toronto



Pop-Up Yorkdale Mall

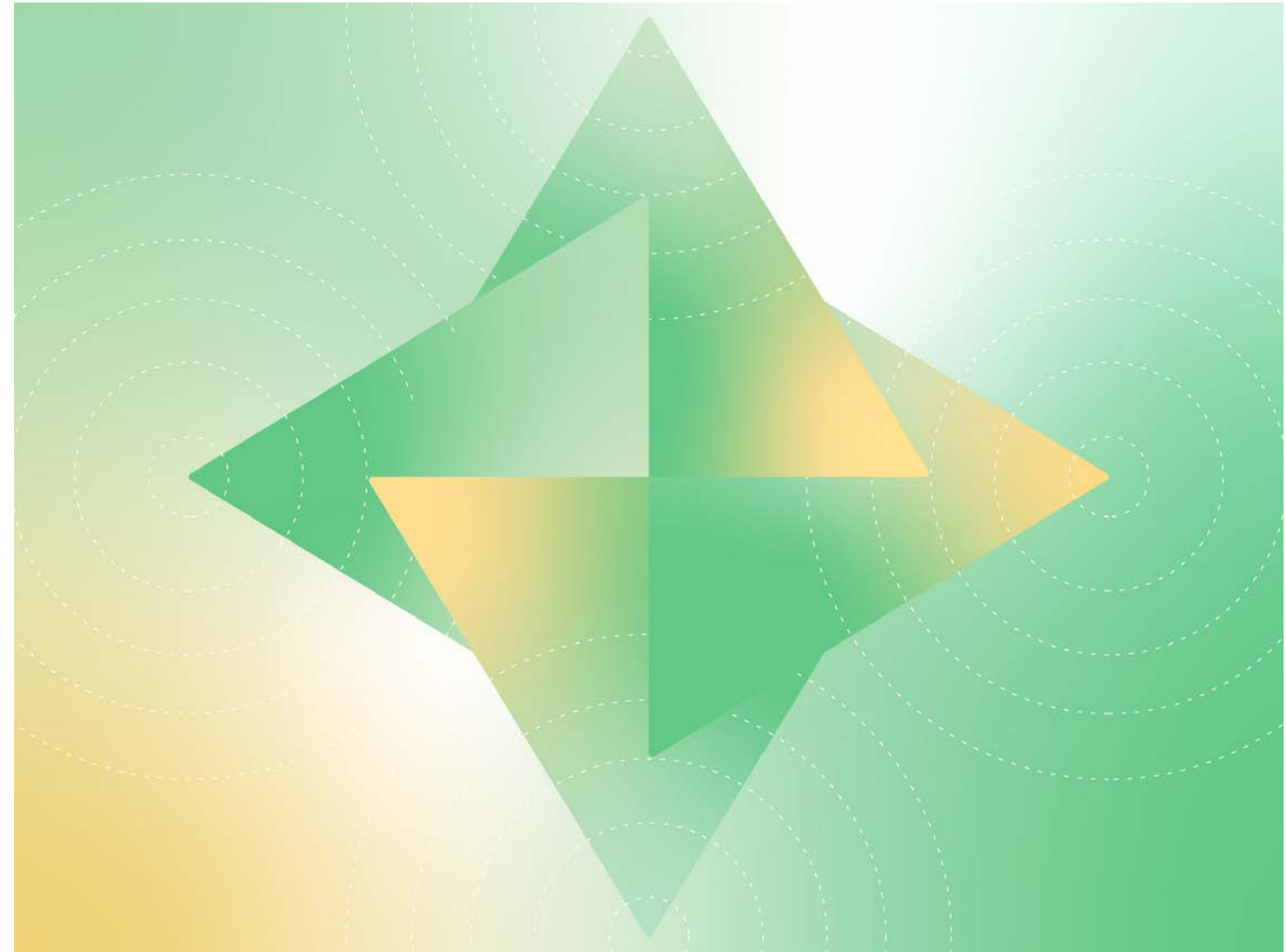
3401 Dufferin St, Toronto



LISTEN. LEARN. ACT.

ISSUE 003

MAY-OCTOBER 2022



ARTWORX·TO

Led by the next generation of rising curators, collectives and artists, the ArtworxTO Hubs are year-long unifying spaces that empower creative communities to discover that extraordinary art lives in everyday spaces.

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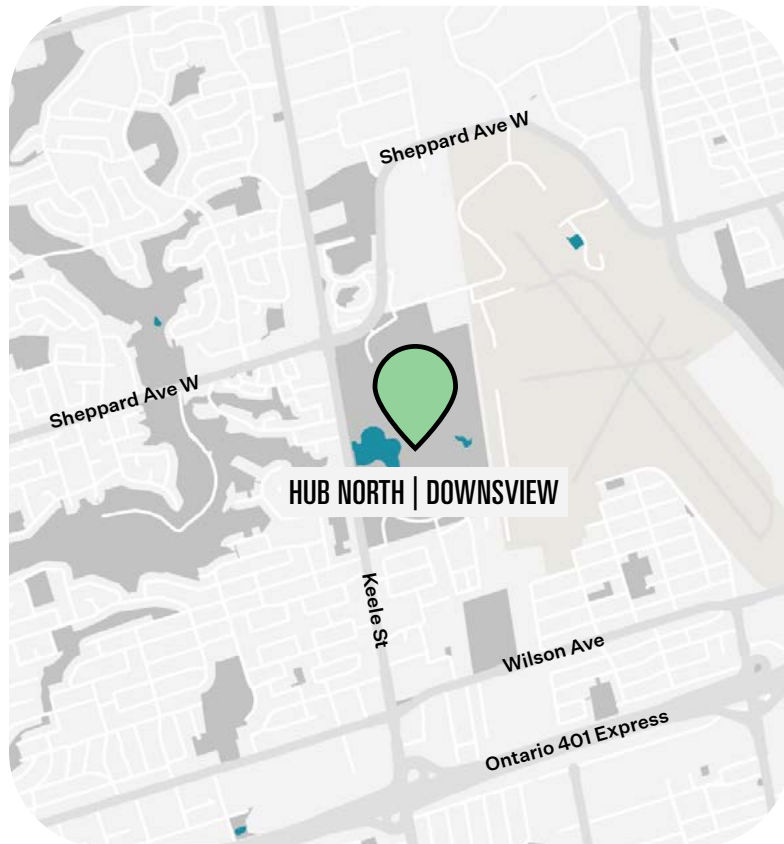
ArtworxTO

HUB NORTH

Downsview

CURATOR: DANILO DELUXO MCCALLUM

ELICSER ELLIOTT / NESS LEE
JAVID JAH / ZAHRA SIDDIQUI



ABOUT

ABOUT HUB NORTH

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ALL CITY SHINE is a BIPOC Street Art Exhibition. From a massive 360 ft. mural to surrounding architecture, digital works, artist interviews and multidisciplinary pieces, it uses public space as a canvas of expression for Black, Latinx, Indigenous, Asian and BIPOC artists to shine individually and collectively. Bringing together over 25 BIPOC artists and creators from all across the city who have contributed to the Street Art movement in Toronto over the past decades, the exhibition presents a strong statement acknowledging the struggles that people of color face in art communities.

A vibrant approach to combat systemic issues and look to the future with hope while acknowledging the importance of the past and creating legacy.

ELICSER ELLIOTT

ALLSTYLE ARTIST SPOTLIGHT



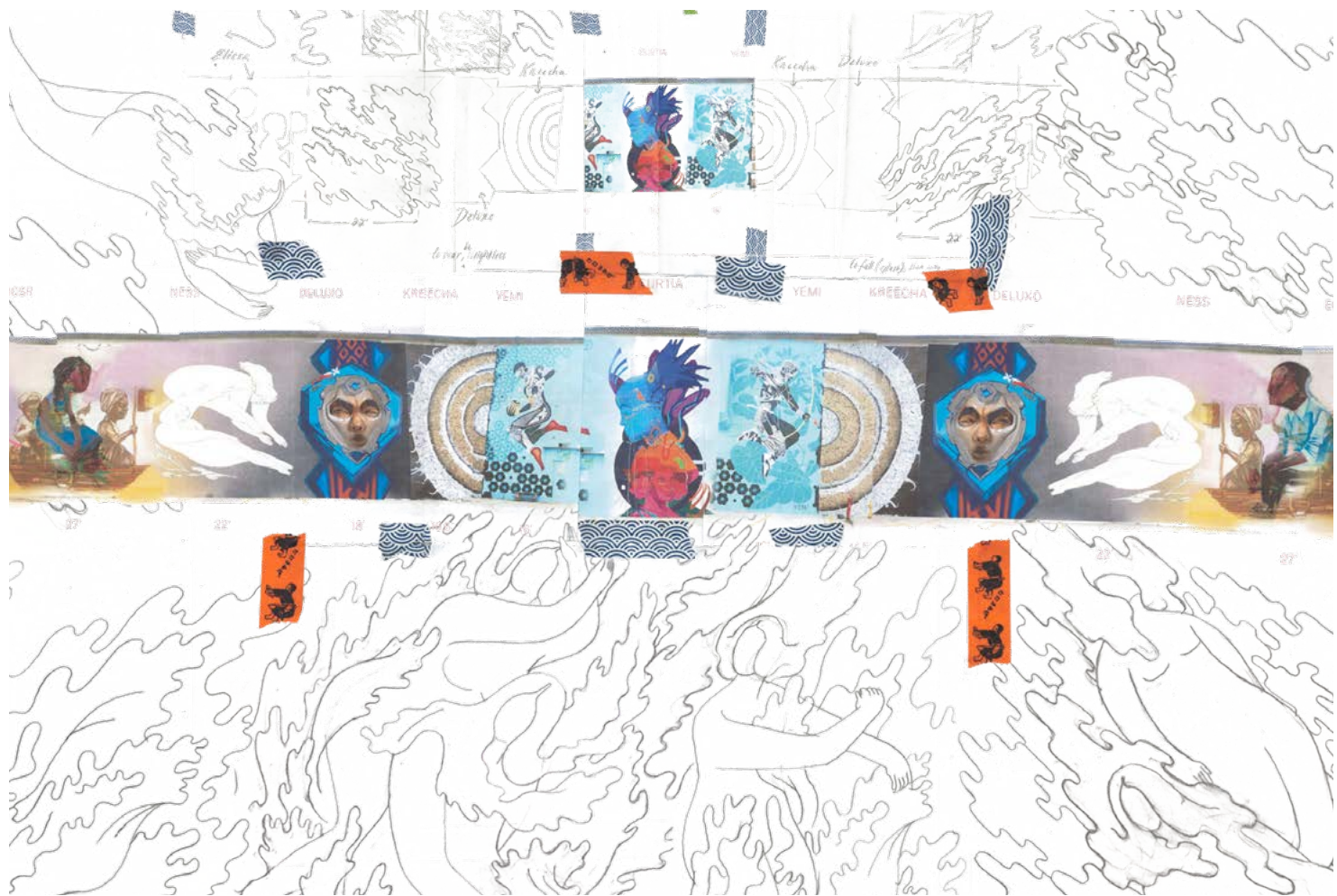
Radiating your internal shine. Your inner glow.

Elicser Elliott's design draws influence from the oxygen mask theory - securing your own oxygen mask before assisting others. That is, in order to help people, you must be both willing and able to help people. On the journey to find love in oneself, you do your best to radiate inwards so that in turn, you can radiate outwards and share this love. The radiating shine in Elicser's mural concept centres on the connection between two people, the giving and the support, the receiving and the love. If you don't attempt to find that inner glow, you risk not being able to shine in this world at all.

ALLSTYLE is a massive mural collaboration creating space for BIPOC Street Artists, Graf Writers and Muralists to express their best selves, cultural identity, and unique style with the aim to unite our communities. The 360 foot long mural brings together nine talented artists from across the spectrum, shining light on ALL styles of mural expression exploring themes of ancestry, ethnicity as well as inner strength and radiating one's internal shine.

Elicser Elliott is a Toronto based aerosol artist whose creations adorn the cultural landscape here and abroad. As an integral part of downtown Toronto's street art community for over two decades, he has been recognized for his artistry and praised by both street and fine art collectors all over the world. His work has been featured in a multitude of publications, hung in prestigious galleries like the Art Gallery of Ontario, and for a number of years he had his own installation in the Royal Ontario Museum.

Although he is a Montreal native, Elicser grew up on the West Indian island of St. Vincent, where he was first made aware of his artistic abilities. His father was the creative genius behind the country's annual festival, and he followed alongside him while he created costumes for the event, trying to recreate the designs to the best of his ability. Eventually his family returned to Canada, where he was introduced to the world of street art while attending the Etobicoke School of the Arts. However, under the influence of what he describes as the "West Indian mindset" he didn't seriously consider art as an occupation until he had a discussion with a guidance counsellor who encouraged him to study animation at Sheridan College.



ARTIST SPOTLIGHT NESS LEE

I am one of the final artists contributing to *ALLSTYLES*. Since many sections of the mural have already been completed, it was great to receive a composite of how the mural was developing and to see sketches of what the other artists had in mind for their sections.

I have a habit of taking note of the visual rhythms that exist in a mural, drawing wandering arrows to chart the path of how a viewer's eye will travel across the piece. I find this helps me start envisioning how I can contribute to the collaboration and make something that allows for some cohesion with the other muralists. I make sure to take notice of the commonalities that I can implement into my final design, such as seeing any patterns, symbols, aesthetics or colours that echo throughout the wall, to create a connection with the other pieces in the mural.

I like to keep the visual elements I draw for my murals separate, so I can treat the whole piece like some sort of collage. Sometimes I think of these drawings as "stickers" that I can rearrange as needed to give me flexibility when figuring out the composition.

Much of my process in creating the final design for a mural involves a lot of drawing, sketches, rearranging, redrawing shapes and superimposing them together to play around with what could be. I like to take my sketches into photoshop and create "stickers" of them so I can create a variety of floating arrangements. This allows me to quickly play around and make various combinations to see how the piece could look as a whole alongside the neighboring murals. I find it is so helpful to envision your piece fully before moving on to the production of the mural itself.

Now that I've created the design for my mural, I'm excited to begin painting my contribution for *ALLSTYLES* - and for you to see it at **ArtworxTO's North Hub** this summer!

ARTIST SPOTLIGHT ZAHRA SIDDIQUI

Flowers For You

Toronto-based photographer and mixed media artist Zahra Siddiqui picked up her first camera 10 years ago. Since then, her archive of portraits, mixed media work and community activations have focused on celebrating marginalized communities. *Flowers For You* is a self-described "pandemic passion project" that began in 2021, which honours community by reminding people of their worth.

"My mother was an activist, educator and poet, so I was exposed to thinking deeply about life and humanity from an early age. Some of my earliest memories are of volunteering at Oriole Community Centre in North York, and my summers always involved helping young people in one way or another... even as a young person myself. So, when I decided to become a Child and Youth Worker, nobody was surprised!

I went to George Brown College for Child and Youth Care and graduated in 2010. It was the hardest workload I'd ever experienced, but the work placements showed me my high capacity to support underserved people. After 6 years working full time as a youth worker for Covenant House and The Children's Aid Society, I found myself picking up photography.

A large part of my life outside of youth work revolved around music and the arts, so I started exploring photography by taking my camera to those environments. My subjects in the beginning were my friends or people I'd see performing at live music events in Toronto. By documenting the city's music scene, I realized how many BIPOC creatives were producing incredible work but weren't getting the exposure they deserved. This made me realize that I wanted to photograph people who were lacking visibility and representation.

I know that my desire to build community through the arts has been heavily informed by my upbringing and my decision to be a youth worker. Without this educational background and field experience, I couldn't be the photographer and community activator that I am today. It taught me to be mindful, to go where I am needed and to create work that can educate others. I hope my work will speak to the consciousness of our civilization for years to come."



Cut out this flower designed by Zahra Siddiqui and take a photo with it to become a part of the *Flowers For You* project. Share your photo with [@the_invisiblemajority](#) and [@culture_TO](#) on Instagram, using [#ArtworxTO](#)



Watch a video of Zahra's art practice here, to see how these works are created.



XSITE

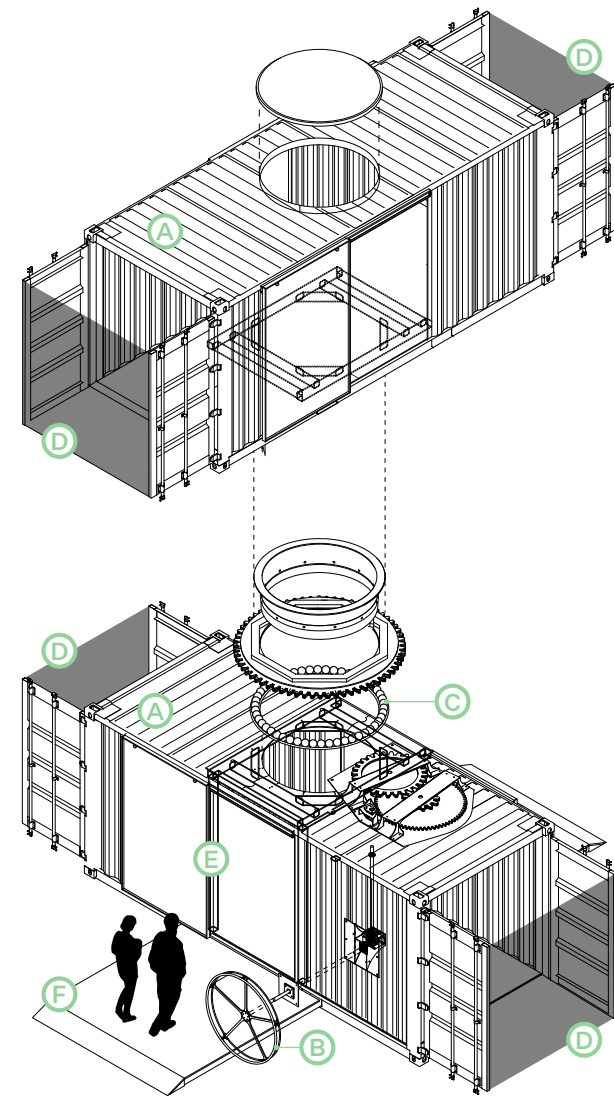
In Pursuit
of Cosmic
Architecture

XSITE is a collaborative interdisciplinary public art installation that celebrates the symbolism of traditional cosmology. The modular structure rotates to follow planetary orbits, channeling the symbolic meaning of the heavenly bodies through light and sound.

The project is an evolving interdisciplinary venture, exhibiting teachings from a different cosmological tradition every time it is installed. Audiences experience a cosmic architecture layered with 3D holographics and frequency-healing sound baths, shaping a holistic environment for contemplation of our deeper, unseen connection to the Universe within and beyond. During the Summer of 2022, XSITE will be installed at All City Shine where it will feature multimedia experiences inspired by the cosmology of the Anishinaabe. The modified multi-shipping container structure was originally exhibited at David Pecaut Square in Toronto during Nuit Blanche 2019, featuring the intersection of Vedic cosmology (the chakras) and the symbolism of the planets in traditional astrology.

“Our goal is to create an evolving/revolving exhibition that opens up conversations about the sacred teachings of diverse BIPOC traditions. Each time we install XSITE, we want to explore a different cosmic story and find ways to celebrate how they overlap.”

— Javid JAH, Lead Artist & Designer



Legend

- A Modified Shipping Containers** - We ordered special units that have doors on both sides so their weight is equally distributed when the container rotates.
- B Wheel** - We collaborated with a watch-maker to design a wheel that effortlessly moves over 7,000 lbs of steel via a network of gears.
- C Swivel** - The Wheel is connected to a massive gear which holds 50 solid steel ball bearings, allowing the top container to rotate 360 degrees in about 5 minutes.
- D Holograms** - A series of animations symbolizing the visible planets are projected onto a mesh screen creating the illusion of a hologram.
- E Sliding Doors** - A set of doors provide security.
- F Foundation** - Two 20' long beams slide through the forklift pockets of the bottom container, stabilizing the structure during temporary installations.

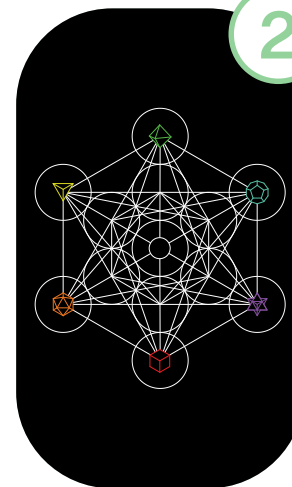
KEY ELEMENTS & TEACHINGS



1

Architecture

Our goal was to create an art installation that is modular so it can be re-installed multiple times. Two shipping containers are modified to support a swivel that allows the top container to rotate through manual operation of a wheel.



2

Sacred Geometry

Geometry - which literally means “earth measure” - is sacred to us because it is a language that is universal. We find inspiration in seeing patterns formed by planetary movement reflected in the forms of flowers, crystals and even molecular compounds.



3

Traditional Knowledge

As an evolving database of cosmology, we invite traditional knowledge keepers to guide our learning journey into symbolic stories of our connection to cosmic phenomena. We like to revisit ancestral principles through contemporary means, celebrating our shared concepts.



4

Immersive Audio/Visual

We hope to immerse visitors through a holistic experience that fuses animated holographics, soundscapes and a dynamic architecture. The synchronicity of these elements tells a layered story of the wisdom and archetypal character of cosmic patterns.



5

Intention & Longevity

We hope to continue to install XSITE at different sites around the world, each time conducting research within a different cosmological tradition, building on the audio-visual foundation from our first iteration, inviting people to reflect on the common truths shared by diverse communities.

THE TEAM

- Javid Jah • Lead Designer
- Chris Ak • 3D Designer, Multimedia Artist
- Carol Ann Apilado • Animator & Graphic Designer
- Dr. Debby Danard • Traditional Knowledge Practitioner
- Peatr Thomas • Artist
- Boogey The Beat • Musician
- Michael Hopkins • Blackwell Engineer
- MAWG • Logistics & App Development

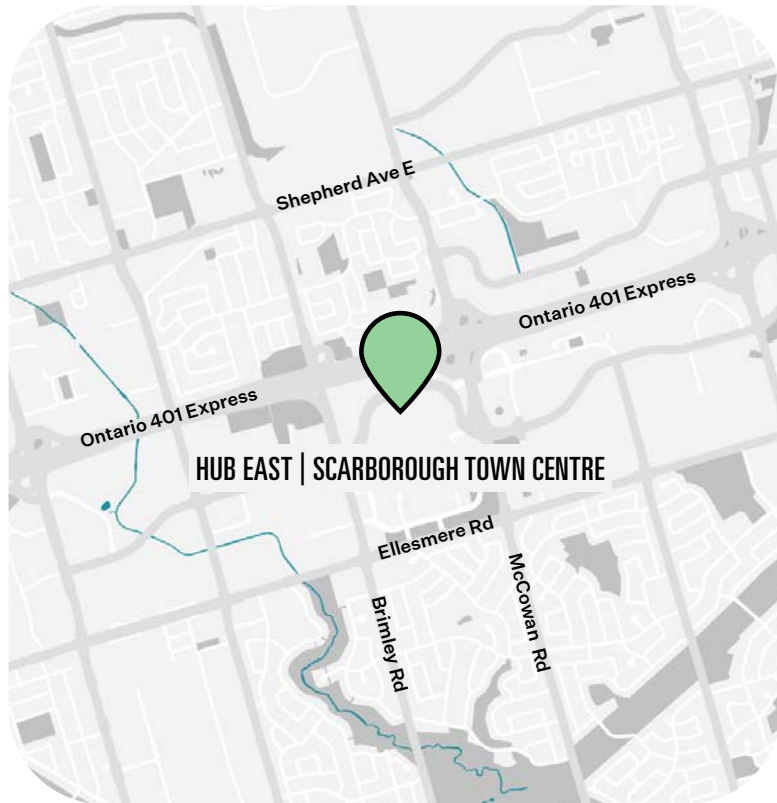
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HUB EAST

Scarborough
Town Centre

CURATORS: THE SPOKEN SOUL COLLECTIVE

MONTAJO ST. JULES /
/ TASTE OF SCARBOROUGH



ABOUT

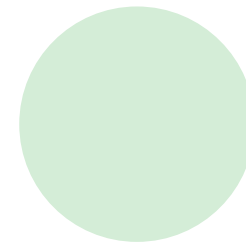
ABOUT HUB EAST

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Scarborough: The Backbone creates a dynamic and exciting celebration of the arts through a creative and community focused approach. The Scarborough Town Centre becomes our canvas as we celebrate visual and performing arts, while connecting to the public through interactive activities. The richness of Scarborough will be highlighted through food, fashion, art, music and more.

The Spoken Soul Collective (SSC) is a powerhouse team of artists and curators made up of Award-Winning Artist Paulina O’Kieffe-Anthony, Scarborough Walk of Fame Inductee Dwayne Morgan, and Ontario Poet Laureate Randell Adjei.

@spokensoulto @dwayne_morgan
@paulinaokieffe @randelladjei



CREATE YOUR OWN HOROSCOPE

The Zodiac by
Montano St. Jules



CREATE YOUR OWN FATE BY WRITING YOUR OWN HOROSCOPE BELOW



GEMINI

MAY 21 - JUN 21



CANCER

JUN 22 - JUL 22



LEO

JUL 23 - AUG 22



VIRGO

AUG 23 - SEPT 22

TASTE OF SCARBOROUGH

- 1 J&J Kapuso Filipino Restaurant**
1217 Ellesmere Road
Dish: Adobo
- 2 Amazing Shawarma**
2650 Lawrence Avenue E
Dish: Shawarma Wrap
- 3 Silver Spoon**
4800 Sheppard Avenue E
Unit 123-126
Dish: Briyani
- 4 Congee Queen**
Agincourt Mall -
3850 Sheppard Avenue E
Dish: Chinese BBQ
- 5 Mona's Roti**
4810 Sheppard Avenue E
Dish: Doubles
- 6 Mona's Roti**
4810 Sheppard Avenue E
Dish: Roti
- 7 Chris Jerk**
2570 Birchmount Road
Dish: Jerk Chicken
- 8 Jatujak**
5651 Steeles Avenue E
Dish: Pad Thai
- 9 Pho Metro**
2057 Lawrence Avenue E
Dish: Pho
- 10 Samosa King**
5210 Finch Avenue E, Unit 9
Dish: Samosas
- 11 Lotus Pond Vegetarian Restaurant**
3838 Midland Avenue
Dish: Vegan Stir Fry

LEGENDS

- ★ **Perfect Chinese Restaurant** Brimley Rd / Sheppard Ave E
- ★ **Markham Station** Markham Rd / Sheppard Ave E
- ★ **Fahmee Bakery** Brimley Rd / Finch Ave E
- ★ **Warden Station Patties** Warden Ave / St. Clair Ave E
- ★ **Frederick Restaurant** Bellamy Rd / Ellesmere Rd
- ★ **Johnny's Hamburgers** Victoria Park / Sheppard Ave E



Created by the
Spoken Soul Collective

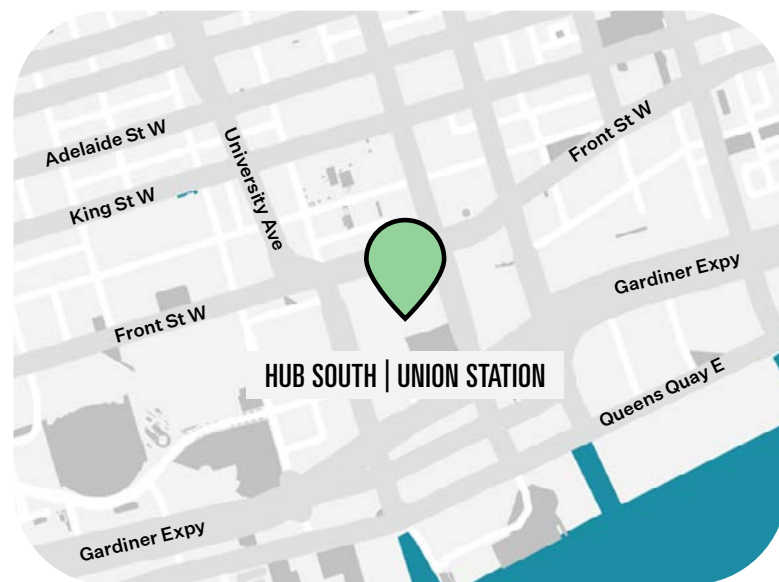


ArtworxTO

HUB SOUTH

Union Station

CURATOR: MAYA WILSON-SANCHEZ



A L V I N
L U O N G / / /
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C A N N U P A
H A N S K A
L U G E R
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S H E E P
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ABOUT HUB SOUTH

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I am land is a three-part exhibition series that explores the role of the artist as a chronicler. Many artists have a deep interest in representing the past, exploring the present, and imagining the future. This series and its public programs highlight and celebrate how individuals and communities have the power to create their own histories.

I am land that speaks brings attention to stories that come directly from the land. Engaging with story-telling practices specific to a certain place, the artworks in this show highlight history-making as a site-specific exercise. Exploring embodied connections to land, it also includes off-site gardens made by artists that involve participatory and community-based methods for learning and growing together.

ARTIST SPOTLIGHT ALVIN LUONG

Ration Market Special



The inspiration for *Ration Market Special* came from touring a piece of land where my uncle lives in the southwestern outskirts of Ho Chi Minh City, Vietnam. This part of the city was formerly reserved for agriculture, with only minimal signs of urban development. The region is characterized by gravel roads, buildings that randomly rise from overgrown marshes, and the burning of garbage due to a lack of connected services.



The land near the artist's family in Ho Chi Minh City, Vietnam. Alvin Luong, *Untitled from Phong Phú Suite*, 2020. Courtesy of the artist.

During the tour my uncle identified a common plant that grows freely in Vietnam, known in English as 'river spinach'. In the face of such wild abundance, I asked my uncle if he ever harvests the river spinach for his own personal consumption, to which he replied, "no". For him, the river spinach brings back memories of poverty and hunger, as the vegetable was used as a staple food that was rationed to the public in the aftermath of the Vietnam War. This robust plant that grows so well in wet conditions proved itself again when it was rationed to people in Ho Chi Minh City during the lockdown of summer 2021 to contain the coronavirus pandemic.



Process documentation of the artist drying river spinach to produce *Ration Market*. Courtesy of the artist.

The history of this vegetable as a staple emergency food led me to create my own science fictional rations, which transform the river spinach into a block of portable and shelf-stable powdered food. My rations are made in anticipation of a near-future climate migration away from Vietnam. The country's two major cities, Hanoi and Ho Chi Minh City, as well as the vast regions around these cities, are predicted to be below annual flood levels by 2050 due to sea level rise. I envision my rations to be carried along with people as they seek more habitable lands. These rations are meant to be exhibited by themselves in the most provisional of ways, except in this special edition of the *Ration Market* at Union station.



Ration Market (11.02.2022), 2021-2022, 72x88 x13.25", 200 rations, 1 plastic tarp, 3 plexiglass panels, 9 red stools. Courtesy of the artist.



Sketch of *Ration Market Special*. Courtesy of the artist.

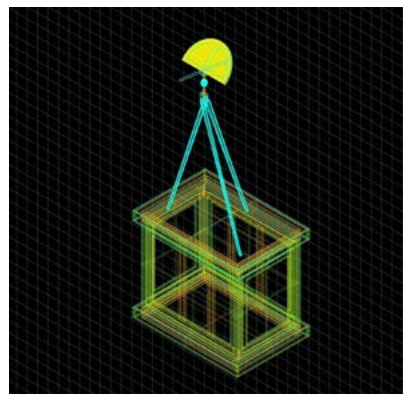
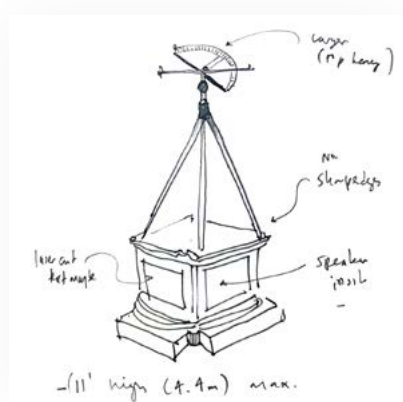
Ration Market Special is a low-end service kiosk that advertises a quick meal produced out of my river spinach rations, along with the sale of SIM cards, the exchange of currencies that are accepted in countries around Vietnam, and a fake travel visa service. As a

whole, the artwork produces a tableau of the near-future when ordinary working class people in Vietnam may have to seek unofficial channels to migrate away from their flooded communities. The artwork is made to be in conversation with Union Station's unique context as a transportation service hub. [image 4]

In the contemporary moment, Ho Chi Minh City is still a bustling metropolis. However, signs of its potential future can already be seen in the buckling of asphalt roads caused by the encroaching sea, and annual monsoons that flood the city year after year with a growing severity. At my uncle's house, the flooding is sometimes a nightly occurrence as the moon pulls engorged rivers and groundwater up to the surface of gravel roads.



The artist's *Ration Market* project. *Ration Market* (11.02.2022), 2021-2022, 72x88 x13.25", 200 rations, 1 plastic tarp, 3 plexiglass panels, 9 red stools. Courtesy of the artist.



ARTIST SPOTLIGHT SHEEEP

non-monument programme: Stories Edition by MADEYOULOOK

This was the first fabrication project for SHEEP where we were not the authors of the piece, but the ones bringing it to life. It was a refreshing break from the conceptual thinking that we normally do for other projects. The process began with a conversation with South African artists Molemo and Nare of MADEYOULOOK, the exhibition curator Maya Wilson-Sanchez and the teams from ArtworxTO and Union Station to get a sense of what the vision was for the final piece and the logistical limitations of time, budget and location. Since this sculpture was to be installed in a prominent public space, the structural safety of the piece was a primary concern. We completed this meeting with a quick sketch of the sculpture for the artists to review.

Things moved quite quickly after that.

We started 3D modeling the project to figure out the internal structure as well as the specific construction details needed to achieve what MADEYOULOOK were envisioning. The piece needed to be made of cardboard to reflect the artists' concept that conventional monuments are temporary. Inside the cardboard sculpture's shell is the "true" monument: sound recordings of ordinary people's historical reflections. Since the sculpture was to be 13 feet high and installed in the middle of a busy transportation hub, we had to design an internal wood-frame structure. This took some prototyping and testing, but we soon finalized the model and started on the fabrication process.

The fabrication was done in our studio at Collision Gallery, located just north of Union Station. We built the wooden frame first, then clad the sculpture with cardboard panels. Some cardboard panels were laser-cut for accuracy, while others were cut by hand. Everything was designed and built so that the structure could be dismantled easily, to ensure the piece could be delivered and assembled on site safely.

Thankfully, it all worked out! The install took about 6-8 hours in total. We were grateful to be a part of the project and to bring MADEYOULOOK's vision to life, all the way from South Africa to Toronto.

SHEEP Team
Reza Nik, Connor Stevens, Yoon Chai
<https://sheep.studio>

Sheep

SHEEP is an experimental studio working at the intersection of community, culture & architecture.

We have a strong set of (evolving) values that we remind ourselves of on a daily basis:

- ONLY
- 01 ~~DON'T~~ TAKE ON PROJECTS WHERE OUR VALUES ~~DON'T~~ ALIGN
- 02 CHARACTER IS MORE IMPORTANT THAN MONEY. CHOOSE CLIENTS WISELY
- 03 DISRUPT THE PROCESS & EXPERIMENT, ~~EVEN WHEN IT'S UNCOMFORTABLE~~
- 04 GET COMFORTABLE WITH DISCOMFORT
- 05 GET YOUR HANDS DIRTY (MORE OFTEN)
- 06 USE MULTIPLE TOOLS WHEN DESIGNING
- 07 LISTEN FIRST, DESIGN LATER
- 08 EXPAND YOUR "CONTEXT" RESEARCH BEYOND ARCHITECTURE
- 09 COLLABORATE, COLLABORATE, COLLABORATE!
- * 10 WORK WITH THOSE WHO THINK THEY CAN'T AFFORD AN ARCHITECT
- 11 DON'T LET THE BUREAUCRACY DICTATE WHAT YOU DO (SEE NO. 4)
- 12 DON'T JUMP TO CONCLUSIONS & DON'T MAKE ASSUMPTIONS
- 13 DON'T GET GLUED TO THE COMPUTER
- 14 READ POETRY, WRITE POETRY
- 15 ~~ENJOY THE PROCESS~~, REFLECT OFTEN BUT DON'T GET STUCK IN REFLECTIONS
- 16 PUT THINGS BACK TO WHERE THEY BELONG BEFORE THE END OF DAY
- 17 WRITE DOWN EVERYTHING YOU DID TODAY, THEN PLAN OUT TOMORROW
- 18 ALLOW YOURSELF TO GET DISTRACTED, BUT LEARN TO GUIDE THEM
- 19 MEDITATE
- 20 APPRECIATE

ARTIST SPOTLIGHT CANNUPA HANSKA LUGER

Future Ancestral Technologies

Science fiction has the power to shape collective thinking and serves as a vehicle to imagine the future on a global scale. Cannupa Hanska Luger's *Future Ancestral Technologies* is Indigenous science fiction. It is a methodology, a practice, a way of future dreaming, rooted in a continuum. Through installation, video and land-based work, the series develops an ongoing narrative in which Indigenous people develop sustainable, migration-based technology to live nomadically in hyper-attunement to land and water. Within the limitless time jumps of *Future Ancestral Technologies*, Luger challenges our collective thinking to imagine a post-capitalist, post-colonial future where humans restore their bonds with the earth and each other, and the artist asks us to consider how we will dream of our collective future. Luger reclaims and recontextualizes the technology of his ancestors by placing the past and the future in dialog to demonstrate the interconnected relationships between human beings and the land.



Responsibility to Materials (a note from the artist):

A responsibility to materials exists in the customs of my people. Care must be exhibited to be in the right relationship with plants, animals, and minerals. Indigenous protocols are maintained by our cultures' relationships to the land, which have been practiced from time immemorial. As an Indigenous person alive today, I have been displaced from the land of my people and with that the practices of a subsistence lifestyle. I do not hunt and gather in the fashion of my ancestors. I primarily exhibit the traits of a consumer, learned from generations of forced assimilation.

However, as an artist, I believe I can continue my ancestral protocols and adapt new materials that better express the relationships of my elders. I can easily purchase traditional materials such as tanned leather, however, being removed from the process, I can't personally know of the care the animals experienced in their life or death. So I choose materials that exhibit the virtues of care I can readily find. I hunt in second hand stores for knitted or crocheted blankets, knowing that the effort to create these blankets is a labor of love and that the original recipients received them as gifts. The blankets are often referred to as Afghans but have become ubiquitous in U.S. culture in the 20th century. To hunt and gather these materials is to hunt and gather Americana.

As a contemporary artist Indigenous to North America, I am motivated to reclaim and reframe a more accurate version of 21st century Native American culture and its powerful global relevance. Given the legacies of cultural appropriation and annihilation brought on by colonization, the endurance of our continuum is characterized by resilience, adaptability, and survivance. In recognition of this legacy I place myself between the realms of contemporary art and Indigenous culture, moving amidst academia and the front lines, in order to enact a more complex understanding of contemporary Indigeneity. The materials that I use are emblematic of human civilization such as clay, textiles, steel and digital media, which I distill as a cultural reflection into an object, installation or action. Whether working with institutions, communities or with the land itself, my work is inherently social and requires engagement. I aim to lay groundwork, establish connections and mobilize action.

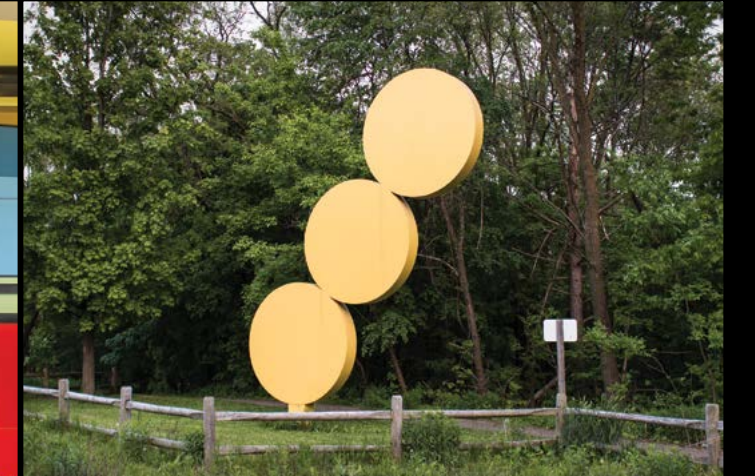
Cannupa Hanska Luger, 2022
cannupahanska.com

Behind-the-scenes photos of the filming of *Future Ancestral Technologies*, illustrating the process of converting second-hand blankets into the regalia worn by the characters in the films.

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2021–2022



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— EVERYWHERE

TOP (L to R)
Summertime Streetcar,
Gerald Zeldin, 1978
Three Disks,
Menashe Kadishman, 1967

BOTTOM (L to R)
The Water Guardians,
Jennifer Marman and Daniel Borins
with James Khamsi, 2015
Dinner Party
Jieun Kim, 2022

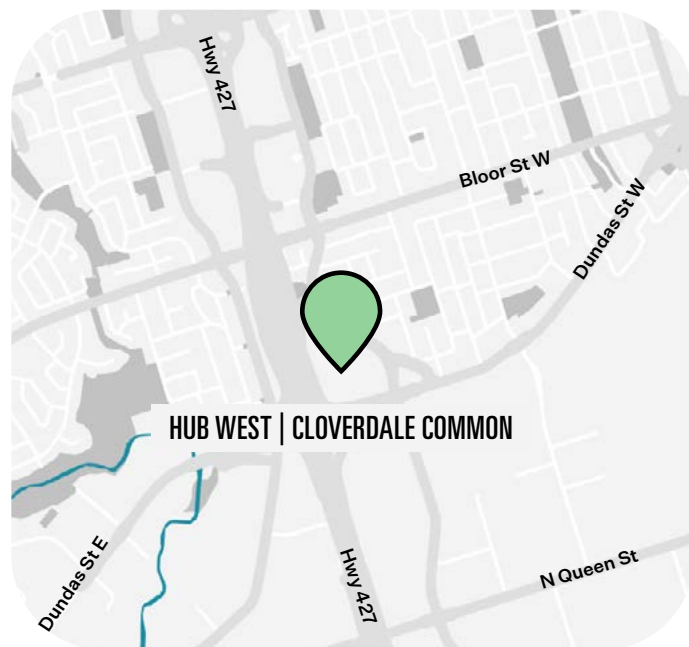
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HUB WEST

CURATOR: CLAUDIA ARANA



D A V I D

C H I N Y A M A

L O R E T T A

F A V E R I

ABOUT

ABOUT HUB WEST

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HOME(LAND) is a series of three multimedia exhibitions examining how concepts of land intersect and dialogue with the fluid, and shifting characteristics of identity, belonging, and home across and between races, regions, cultures, and nations with connections to the four elemental energies from which all of life is created, water, earth, fire and air.

The final installment of the exhibition series, *Lightning Souls* considers the possibility of opening diaspora discourses from a perspective of reconciliation, where artists from different backgrounds and Indigenous peoples are able to share their experiences and commonalities in relationship to the land, as it encompasses a deep sense of community, spirituality, and identity for both.

ARTIST SPOTLIGHT

LORETTA FAVERI

The Forgiveness Project: Home(land)



For many of us, our relationship to our “homeland” is complicated. Is it the place we came from or the place we moved to? Is it a space among others where we belong, or hope to belong?

Thoughts of homeland can include feelings of pride, belonging, detachment, displacement, generational trauma, and shame. These thoughts shape our identity and how we see ourselves in the world.

My creative process and the process I share with workshop participants involves mindful doodling, writing and printmaking as we reflect on the feelings listed above. Then, we ceremoniously tear through our creations before piecing our collective fragments back together as something new.

The process is a metaphor for letting the past simply be, without judgement. It also allows us to connect with each other to create new beginnings, full of joy, compassion and forgiveness.

On the next page there is a mindfulness exercise I use in my workshops. It is designed to help you express yourself without self-judgement or criticism. In fact, we celebrate imperfection!

Artist Spotlight: Loretta Faveri | The Forgiveness Project: Home(land)

STEP 1 Draw your breath Up to 1 minute

With your pen inside the circle, draw a line up when you inhale and draw a line down when you exhale. There is no right or wrong way to do this. The idea is to be mindful of the connection between your breath and your pen.

STEP 2 Doodle Up to 1 minute

Inside the same circle, draw a continuous line without lifting your pen from the page. This line can be curvy, squiggly, straight or angular. Your line can cross itself, and it can leave the circle. Closing your eyes for a few seconds as you draw can help this process.

STEP 3 Play with colour and space No time limit

Use your pen to fill the spaces between the lines, thicken lines or add lines to your doodle. If you have pencil crayons, use them as well.

STEP 4 Tear through your work No time limit

Remove the bottom half of the page. Tear your creation into several pieces. If you'd like, mix your pieces with the pieces of a friend. Using a glue stick, collage the pieces back together but in a different way.

STEP 5 Reflect No time limit

Once you have finished, reflect on this process. How did it make you feel? Did you like your work or were you critical of it before you tore it up? Was tearing through your creation difficult? How did you feel after you pieced it back together? Whatever you feel is okay. We simply want to be aware of our inner critic. When we know it's there, we can transform it into compassion and forgiveness.

If you would like to join The Forgiveness Project workshop in June, please contact me at lorettafav@gmail.com. Dates and times can be found at artworxto.ca.

ARTIST SPOTLIGHT DAVID CHINYAMA

Of Homeland, Perceptions and Memories

My project explores different views, perceptions, and memories we have of the natural elements: air, fire, earth, and water.

Our relationship to these elements stems from our experiences, identities, religions, geographical and cultural backgrounds. In a city like Toronto, a place adopted and now called home by many, where more than 180 languages are spoken, how many different relationships exist to these elements?

What are your memories of wind, whenever that cool breeze blows by? What memories do we carry whenever we see a fire engine responding to an alarm? In my installation, I've recorded conversations with immigrants of their associations with these elements from their homelands and have translated these conversations into visuals painted onto vinyl records.

Tell me your perception of air, fire, earth or water. Pick one natural element and write your own memory of it on the record below. Take a photo of your memory and share it with me on Instagram by tagging [@davidchinyama_official](https://www.instagram.com/davidchinyama_official) and [@culture_TO](https://www.instagram.com/culture_TO).



David Chinyama is a Zimbabwean-born Canadian interdisciplinary artist working and living in Toronto. Internationally recognized for his colorful multi-textured mixed media paintings, Chinyama also works with sculpture, film, and interactive media design.

His work often explores subject matter centered upon aspects of identity, encompassing various social, economic, political, and religious connotations. His work is a representation of personal fascinations shaped by memories, life experiences, and societal perceptions emanating from his upbringing in Africa to the multi-cultural influences of his adopted home city of Toronto.

Chinyama's practice can be described as a form of adaptation to different life transformations, and a reflection of how we mirror and respond to significant social changes at any given time. Chinyama's work can be found in public and private collections across the world.



HUB ATTENDANT SPOTLIGHT

The ArtworxTO Hub Attendants have kept our hubs open during a year of shifting restrictions and lockdowns, providing tours and facilitating programs to ensure Torontonians discover creativity and community – everywhere.

Many Hub Attendants are artists themselves – here is a selection of artworks from the team who have been on the front lines of ArtworxTO. Thank you to all the Hub Attendants for your excellent work!



Caitlyn Jerome, East Hub
Joy, 2022, Acrylic on canvas

@caitlynj.art



Afifa Bari, North Hub
Untitled, 2020
Oil on canvas

@_fiffs
afifabari.myportfolio.com



Aden Lewis, West Hub
Faerie, 2021
Digital illustration

@adenroseart



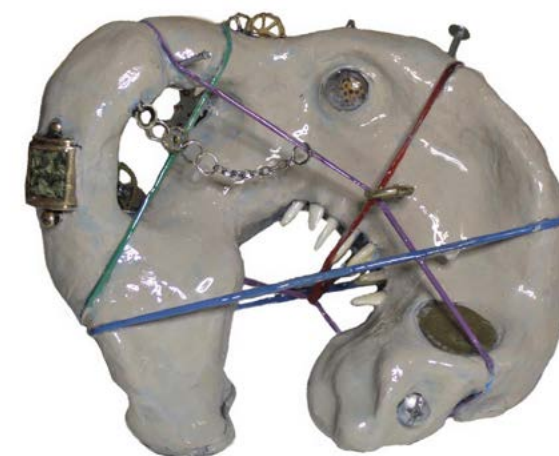
Frangely Luciano, East and West Hubs
The Window to New Beginnings
Lake Ontario, 2021
Digital photograph

@jellylu07



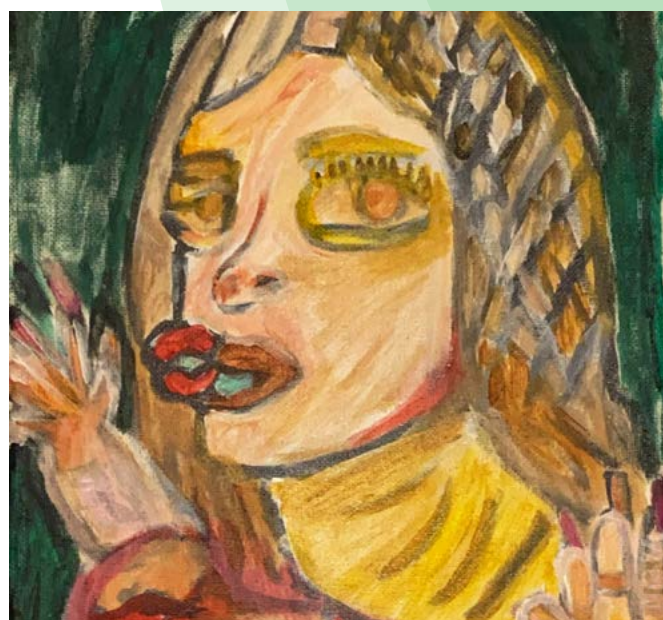
Mariam Fahmy, South Hub
Somewhere not here, 2021
Digital illustration

@rainynovart



Jes Thomas,
Collision Gallery Pop Up Hub
THE PLACE, 2022
Clay, resin, elastic bands, loonie,
ladybug, watch parts, lichen,
teeth, chain, nails & screws

@dontrememberjes
dontrememberjes.ca



Joseph Cianchino,
Bayview Village Pop Up,
East & South Hubs
Kissing Glass, 2021
Acrylic Paint Pastels and Crayon

@pizzashoez



Hio Lam Kylie Sio,
Bayview Village Pop Up and South Hub
If-2120, 2020
Photography-projection Installation

@kshlart



Arman Baez, East Hub
Ranni the Witch, 2022
Digital illustration

@art.of.armoon



Satchel Holness, East Hub
whatelse?, 2022
Collaboration with celinee and Jes Thomas
Digital illustration

@mf.celine

ArtworxTO

POP-UP

Yorkdale Mall

CURATOR: DWAYNE DIXON

CARNIVAL PORTAL

ArtworxTO Curator Dwayne Dixon reflects on the history of Carnival – and its future.

Caribbean carnival is a yearly celebration that dates back to the 18th century. It has a long-standing tradition with a rich history of world-class music and costume production. Carnival became “Caribana” in Toronto as a one-time celebration during the Canadian centennial in 1967. Fifty-five years later, “Caribana” still exists as the Toronto Caribbean Carnival, attracting over 1.3 million visitors and generating over \$400M annually.

With the turn of the “digital age”, there now exists a generation gap that is only growing and, in my opinion, threatening the future of carnival costume production and its related events in Toronto. Covid-19 has even further contributed to this threat. The artists and practitioners of this festival depend on patrons to purchase costumes and attend the events leading up to and including the grand parade. The global carnival industry has been affected by this tremendously and has left a gaping hole in the community. It is hard to put into words what the absence of these festivities has done emotionally to a group of people that spend their year producing, volunteering and participating in all associated events, creating and enhancing social bonds and cultural connections. Considering that most of these practitioners are BIPOC individuals representing marginalized communities, emerging from this pandemic will be of immense importance for the future of Caribbean carnival, in Toronto and around the globe.

This exhibition, *Carnival Portal*, aims to celebrate, invigorate, and reimagine carnival, through an immersive and interactive exhibit of Caribbean culture and carnival arts. One of the featured artists, Candice Dixon through her SugaCayne collective, brings a unique carnival design aesthetic and “mas-building” experience to local and international Caribbean carnivals.



Since 2017, SugaCayne has been incubated by the Design Fabrication Zone (DFZ) at Toronto Metropolitan University and their focus has been to explore advanced digital fabrication techniques in costume-making, while maintaining artistic and cultural integrity. The application of these concepts and traditions have also become a great educational tool for volunteers and student participants during high season and through our year-round workshops.

Working with DFZ technicians and student interns, SugaCayne has advanced carnival arts by creating the world’s first 3D-printed and laser-cut costumes - first as “The Chrysalis Project” in 2017, “The Inkwel Project” in 2018, and “Liquid Courage” in 2020 - which are infusing new energy and excitement into the craft. Candice will showcase the new “Roots” collection of costumes as part of *Carnival Portal* presented by ArtworxTO - The Year of Public Art at Yorkdale Mall this summer.

SKETCH

MY PUBLIC LIVING ROOM

My Public Living Room is one of 4 public art projects of SKETCH in a series called Making with Place. SKETCH partners with young artists to create and lead radical art to transform lives and communities. My Public Living Room is an immersive installation curated by The Good Guise - a creative collective of racialized men (Black, brown, latinx, cis, trans, queer) who have been embarking on an exploration of intimate and supportive spaces for and by racialized men. Launched in October 20221 in Eglinton Gilbert Parkette on the theme of CARE, and November at Trinity-in-the-Square on the theme of ACCOUNTABILITY, these spaces were conceptualized and designed through pods of care, vulnerability, and accountability as radically loving alternatives to patriarchy and patriarchal masculinity.

@sketchpublicart
sketch.ca/publicart/mplr
@goodguise

a T.O. Manz Reflection Vol.1
The Lokey Care Booth at Eglinton Gilbert Parkette
October 15 - October 17, 2021

From Care to Accountability Trinity in the Square
November 19 – December 3, 2021

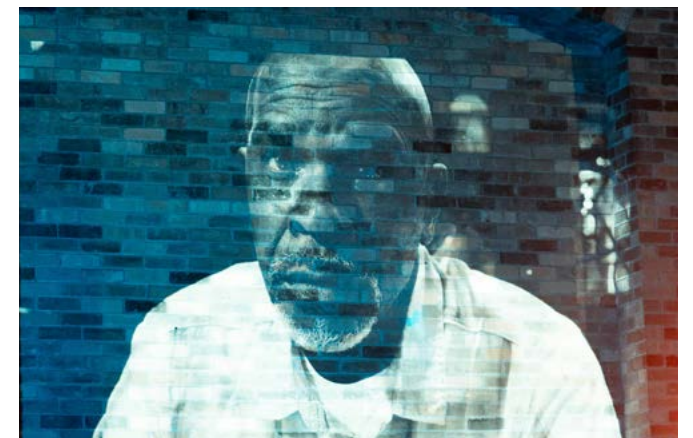
The Lokey Care Booth
curated by The Good Guise at Maria Schuka Library
May 1 - September 30, 2022
Featuring the photography of Logan Marrast
(aka @lokeyshots)

Read more about creating radical pods of care and accountability in Volumes 1 and 2 of The Guide Guide:

Guise Guide 1: Care



Guide Guide 2: Accountability



EAST END ARTS

East End Arts is east Toronto's local arts service organization, focused on creating opportunities for everyday people to become creators and storytellers by contributing to the evolving story of east Toronto. We are pleased to continue these stories into 2021 and 2022 with an exciting roster of programming across Danforth Ave. from Broadview to Victoria Park. Be sure to join us for a series of activations that will get residents and visitors of all ages out moving and experiencing the east end's public spaces!

Local Discoveries

In celebration of ArtworxTO, Toronto's Year of Public Art, East End Arts is thrilled to present *Local Discoveries*, a series of interactive public art tours to celebrate the vibrant street art in the east end neighbourhoods we love! All three routes can be done on foot, or, we invite you to hop on your bike or take the TTC along the route and jump ahead to explore! Be sure to download the Driftscape App to get the full tour experience.

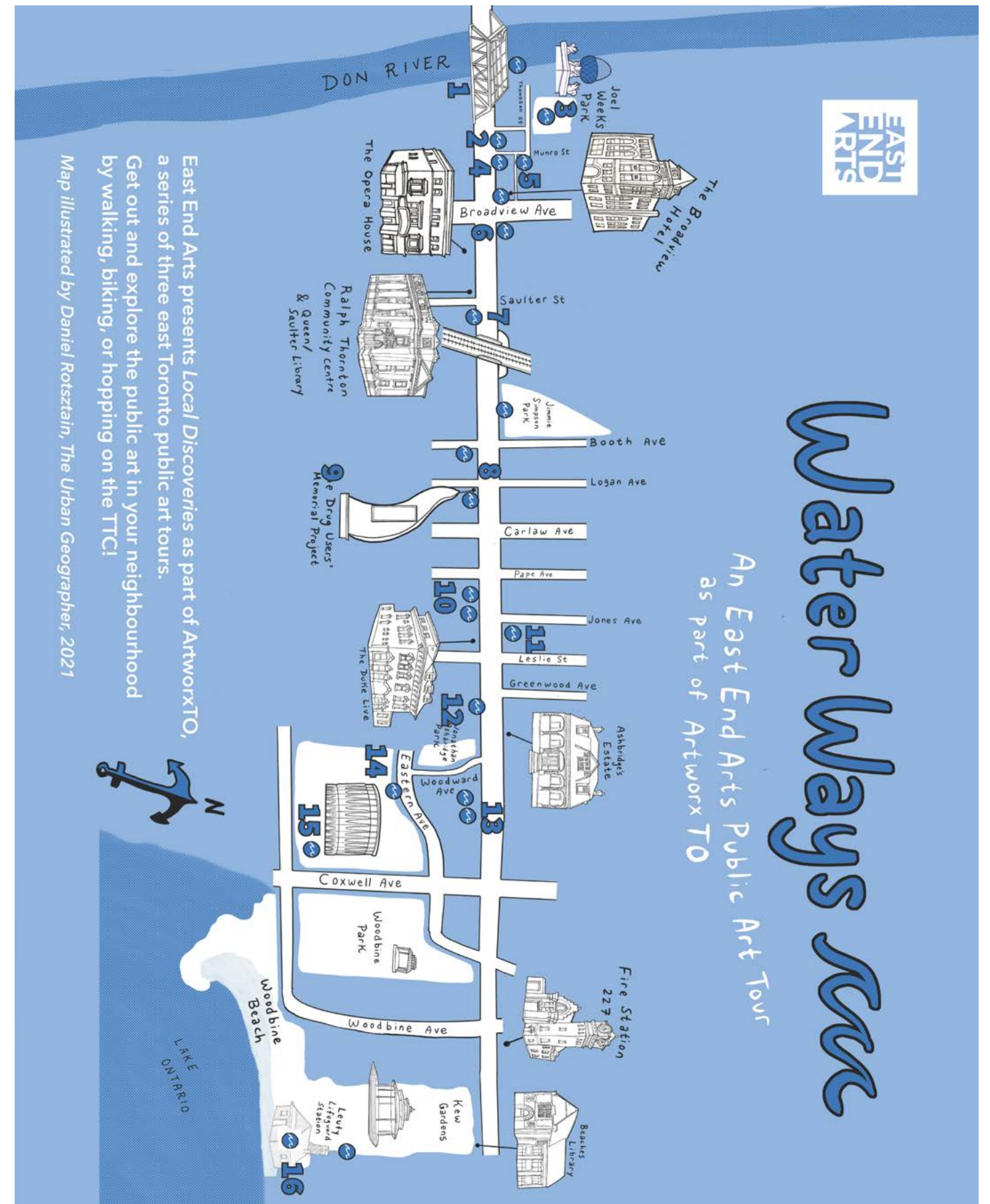
Looking for more ways to engage with *Local Discoveries*? There are three custom-illustrated tour maps for you to purchase, illustrated by Urban Geographer Daniel Rotsztein and printed by local east end business, Secret Planet Print Shop. Also, don't forget to access and print off our free ArtSkool Guides! Created by Marietta Fox and Chelsea Virginia, ArtSkool Guides offer kids and kids at heart a series of fun activities, interesting facts and history lessons that complement each of our public art tours.



Scan the QR code to download and print the ArtSkool guides at home, or alternatively you can find the guides available at the front desk of all east Toronto library branches for free!

Local Discoveries is part of #ArtworxTO: Toronto's Year of Public Art 2021–2022 and a Signature Project of the City of Toronto's Cultural Hotspot.

- 1 *Time and a Clock pt 1*, Eldon Garnet 1995, Queen Viaduct
- 2 *Tkaronto Past, Tkaronto Future*, Odinamaad, Chief Lady Bird, Philip Cote, & Dave Monday Oguorie, 2017 650 Queen St E
- 3 *Echo*, Mary Anne Barkhouse, 2015 Joel Weeks Park
- 4 *Riverside Sports Heritage & Legacy*, Monica Wickeler, 2014-15, 1 Munro St
- 5 *Girls Mural Camp*, GMC Program, 2020/21, Alleyway behind Queen/Munro
Women Paint Riverside Laneway, 2021 Alleyway between Broadview and Munro
- 6 *Alquimia*, Jacquie Comrie, 2019 Alleyway between Broadview Ave/Munro St
Time and a Clock pt 2, Eldon Garnet 1995, Queen St E / Broadview Ave
- 7 *A Time for Pollinators*, 2016 Nicholas Sweetman, Queen St E/Saulter St
- 8 *Time and a Clock pt 3*, Eldon Garnet, 1995, Jimmie Simpson Park
Seven Grandfathers, Philip Cote, 2021 South of Queen St E on Booth Ave
Laneway Park-ing, The Laneway Project 2021, Alleyway south of Queen St E, from Logan Ave to Morse St
- 9 *The Drug Users' Memorial Project*, Rocky Dobey, 2012, 955 Queen St E
- 10 *Untitled*, Jimmy Chiale, 2015 1009 Queen St E
Untitled, Runt, 1015 Queen St E
- 11 *Leslieville Mural*, Elicser Elliot, 2016 1160 Queen St E
- 12 *Leslieville Mural 2*, Dmitry Bondarenko, 2017, 1395 Queen St E
- 13 *Summerville Stories*, Various artists, 2020-21, 1555-75 Queen St E
- 14 *Wallnoize*, Various artists, 2020 Eastern Ave at Woodward Rd
- 15 *Beach Skateboard Park*, 2019
- 16 *Leuty Boat House*, Jacquie Comrie & Chief Lady Bird, 2021



East End Arts presents *Local Discoveries* as part of ArtworxTO, a series of three east Toronto public art tours. Get out and explore the public art in your neighbourhood by walking, biking, or hopping on the TTC!

Map illustrated by Daniel Rotsztein, *The Urban Geographer*, 2021

SCARBOROUGH ARTS

Scarborough Arts is one of Toronto's Local Arts Service Organizations, but we don't just stop at the arts! Colour the sheet and learn more about Scarborough Arts' initiatives and programs that range from arts, culture, health, and wellbeing initiatives in collaboration with our community.

Our butterfly garden, in partnership with the *Birchcliff Butterflyway*, invites beautiful butterflies - like the **monarch**, and other pollinators to rest on their paths of migration through the Spring and Summer.

A ride on the **Scarborough LRT** is full of rich and meaningful cultural history and public art, yours to explore with our "Cross-Town Cultural Cruise" guided tour, by Howard Tam, available at artworxto.ca/tour/crosstown-cruise-tour

The Scarborough Food Security Initiative Youth Garden program by our building grows delicious fresh foods like **peppers and carrots**, for folks in need throughout Scarborough to eat and enjoy.

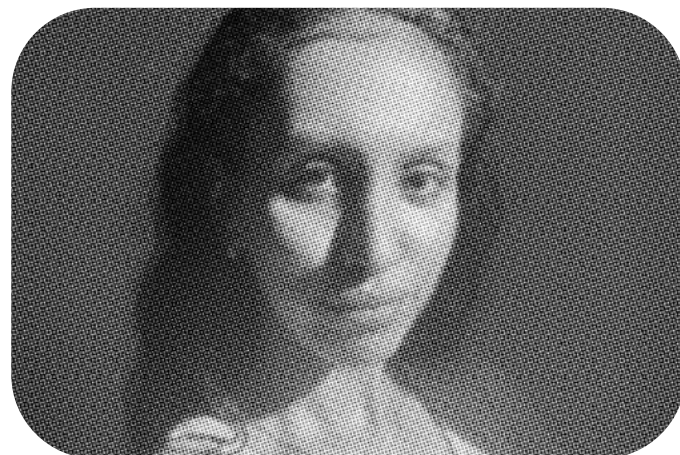
Find out more about the significant community work SFSI does in the Scarborough community by visiting their website at: scarboroughfoodsecurityinitiative.com/home



Our colouring sheet is by Sarah Alinia Ziazi (@the.sarah.az), a Scarborough based illustrator and muralist, passionate about creating images from personal experiences to conceptual narratives. This illustration by Sarah, will soon be available on scarborougharts.com to purchase as a tote bag and poster! Stay tuned for updates on the Scarborough Arts Marketplace by following @scarborougharts on Instagram and Facebook and @scararts on Twitter.

ABOUT SARAH ALINIA ZIAZI

Sarah Alinia Ziazi is a first-generation Canadian Illustrator of Indian-Persian heritage based in Scarborough. Her practice generates a dialogue between themes of identity and nostalgic experiences. A geometric composition is seen within her aesthetics to further explore these concepts through the use of traditional and digital mediums. Upon receiving a BDs in Illustration from OCAD University, Sarah has exhibited artworks in several Canadian galleries, and has showcased her work in published forums and magazines. As an artist, she has worked for reputable clientele like The Drake Hotel and StreetARToronto, and has also received multiple awards for her artwork, including the Society of Illustrators Annual Competition Award.



DESCRIPTION OF WORK

'The Perfect Puzzle' encompasses the vitality of Scarborough's people and the connections we can offer through our creative practices. The inspiration comes from the fighter in us to create new opportunities in Scarborough. Through an inclusive structure and a thriving sensibility, this illustration promotes a nuclear belonging within the community and the Arts.



As a part of the much anticipated ArtworxTO 2022 and East Hubs programming at the Scarborough Town Centre, Scarborough Arts is grateful to partner with 7th Generation Image Makers on a large-scale art and mural making program, for Indigenous youth, as a part of Artworx TO.

The program, which launches in May 2022, will be led by local and multidisciplinary artist Mo Thunder and will involve a five-week art workshop series. The culminating activity of this program is a mural created and designed by Mo and the program participants on the SCARBOROUGH sign!

Learn more about 7th Generation Image makers and Mo Thunder and their practice below. Follow Scarborough Arts and keep up to date on all developments of this programming, including the official launch, by visiting www.scarborougharts.com, @scarborougharts on Instagram/Facebook, and @scararts on Twitter.

ABOUT 7TH GENERATION IMAGE MAKERS

7th Generation Image Makers is the signature interdisciplinary arts and media program at Native Child and Family Services of Toronto (NCFST). Since 1996, 7th Generation Image Makers has provided urban Indigenous youth with access to high quality arts programming and professional arts training in a culturally supportive and safe environment.

Website and more information:

nativechild.org/youth/7th-generation-image-makers

ABOUT SCARBOROUGH ARTS

Scarborough Arts is one of Toronto's six Local Arts Service Organizations (LASOs) mandated to serve the Scarborough region by offering inclusive, low-barrier and community-driven arts and cultural programming and services. We prioritize equity-seeking groups and serve children, youth, adults, seniors and families from a broad demographic spectrum.

ABOUT MO THUNDER

Mo (they/them/she/her) is Onyota'a:ka with family ties to Oneida Nation of the Thames / Aamjiwnaang First Nation and French-Canadian. They're a neurodivergent multidisciplinary artist and visual storyteller from a small town along the St. Clair River and are currently based in T'karonto (Toronto).

Mo holds a BFA in studio art with a focus on drawing, silkscreen printing, photography and video from Fanshawe College and the University of Lethbridge, however, much of their current art practice is self and community-taught. They have over 15 years of experience in community arts facilitation, organization, education, collaboration and consultation. They have been working in community arts since high school creating solo and collaborative murals and providing group and individual art facilitation. Mo has also been drawing since they were a child - they created cartoons, comic strips / books and designed clothing and places to escape to.

Through their multidisciplinary art practice (painting, murals, mixed media, beading, journaling, poetry and textiles), they create visual stories about their lived experiences in connection to their personal healing. Mo is also inspired by intergenerational connections and healing, family and community, memories, personal and collective empowerment, and all of creation, especially skyworld.

For the last 5 years, Mo has co-created and co-facilitated a community art / creative expression program for young Indigenous folks aged 18-30 in T'karonto called Our Stories Our Truths (OSOT). They are currently completing their major project at the Toronto Art Therapy Institute and co-creating Earth Sky Collective, a mural collective of 2SLGBTQIAP+ and gender diverse creatives.

They have a deep love and passion for learning the Oneida language, zines, journals, art supplies, music, neurodiversity, organization, sewing, fashion and tattoos!



ARTS ETOBICOKE

Arts Etobicoke Augmented Reality Scavenger Hunt at Cloverdale Mall

Find new AR projects in Cloverdale Mall every month!



Created by Luke Garwood, this work is an exploration of a technique in 3D modeling called “displacement.” Displacement takes a 3D model, converts it into a volume made up of small objects and then manipulates or moves those small objects. Imagine a sandcastle, it can shift while other parts stay intact. Caught in the wind, the castle can simultaneously look whole while also looking like it is pulled apart. This is the idea of displacement that Luke is exploring in this AR piece. The displacement in the image is of the statue “Eve After The Fall” by Rodin, pulled apart as the pieces billow behind her. The current events in Ukraine have highlighted another form of displacement - one in which millions have been forced away from home because of war. And so this work is a convergence on displacement as a technique and a concept. The AR portion of the work uses volumes to engulf the scene. They are clouds, but also smoke. Air but destructive. Look away from the image and it disappears. There’s also a sunflower seed. Defiant. Holding its ground.



Created by Etobicoke artist Pulga Muchochoma, this work is a reflection on home as more than a physical place. Originally from Quelimane, Mozambique, Pulga has laid down new roots with his family in Etobicoke. In reflecting on home as a concept for this work, he was inspired by his two homes and a line from Charlie Mackesy’s book The Boy, the Mole, the Fox and the Horse - a book often read to his young son. “Home isn’t always a place, is it?”

To experience our AR activations:

1) Scan the following QR code to be directed to the appropriate app store.

2) Download our custom Arts Etobicoke AR app.

3) Open the app and look for posters like this throughout Cloverdale Mall or try it here!



Step by step guide to building an AR experience with Snapchat

Welcome to a quick introduction to building an augmented reality (AR) experience with Snapchat. AR comes in many different forms and lots of tools are available to help build AR projects. Snapchat provides an easy to use way to create and share the experience in one platform. It’s also available for macOS and Windows. This tutorial will require that you download a creation tool on your computer and Snapchat app on your phone, and sign up for a Snapchat account (if you don’t already have one).

1. Download Lens Studio here: <https://lensstudio.snapchat.com/download/>. Lens Studio is an AR creation platform. A lot can be done with it but we will start with something simple and make use of the starter templates they provide.

2. Install Lens Studio on your machine. Once installed, open it up and sign in or register for a Snapchat account. You will get a prompt asking to connect Lens Studio, go ahead and click “Continue.” Mac users you might get a message asking if you really want to open this application, say yes (“Open”).

3. In Lens Studio, find and select “Templates” on the left hand side menu. These templates provide a great way to get started making AR by setting up the project with specific functionalities for you. As you can see, there are a lot of templates and a lot of different functionalities to create with. Scroll down or search for “Animated Object” and double click to open it.

Opening the template will launch you into the Lens Studio editor. This is where the magic happens. Don’t worry if it looks like a spaceship control panel. We only need to do a few things here to create our AR experience. This editor is made up of a series of panels. For a full breakdown of the panels I suggest reading more here: <https://docs.snap.com/lens-studio/references/guides/general/panels>. For our purposes, we’ll start by looking at the Objects Panel on the left.

4. This template already has 3D models in it (the red panda and the elephant) and in this step we delete them so that we can add our own 3D model. Delete the “Red_Panda[Replace Me]” by selecting it and pressing the delete key (you can also right click and select Delete from the menu). Let’s also delete the elephant by selecting and deleting “WorldObjectController Elephant [optional].” Note: If you don’t have a 3D model handy, you can get a free one from websites like sketchfab.com, turbosquid.com, or cgtrader.com. Note: Snapchat recommends models that are in .fbx format.

5. Import your own 3D model by dragging and dropping the file from your Finder or File Explorer directly into Lens Studio and onto the “WorldObjectController Red_Panda [Edit Me]” in the object panel. This will make your 3D object connected to “WorldObjectController Red_Panda [Edit Me].”

6. We have done everything we need to do to edit the template. Now let’s preview it on our phones in Snapchat. Go ahead and open the Snapchat app on your phone.

7. Back in Lens Studio, in the top right hand corner find the button that says “Preview in Snapchat.” That should pop open a “Snapcode” (which is Snapchat’s version of a QR code).

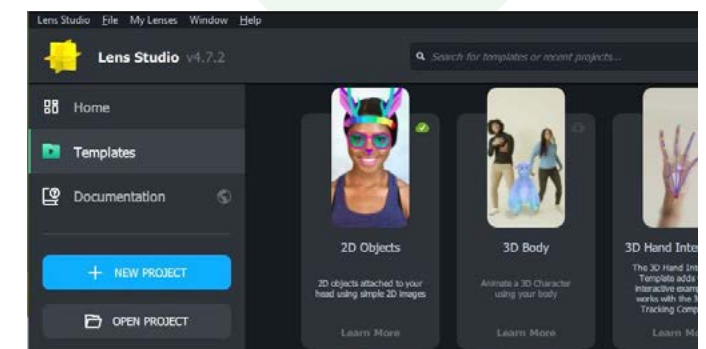
8. Before doing this next step, make sure your phone and computer are on the same wifi network. Back on your phone in Snapchat, set your phone’s view to back facing by pressing the icon in the top right hand menu. Point your device at the Snapcode, and tap and hold your phone’s screen to scan.

9. A successful scan should lead to a prompt asking if you want to pair (connect) to Lens Studio. Click “Pair.” This will directly connect your phone to Lens Studio.

10. After a successful connection, in Lens Studio, the button that previously said “Preview in Snapchat” in step 7 should now say “Send Lens to Device.” This allows for the project to get sent from Lens Studio to our phones. Go ahead and click “Send Lens to Device.”

11. After Lens Studio sends the project, you should receive notification in the app on your phone that says something like: “Team Snapchat. Your lens is ready to preview!” In the app still, tap the smiley face icon to find your new lens/project and then tap it (it’s usually represented with a somewhat abstract geo/shape icon).

12. With your project now launched you should be able to place your 3D object anywhere in your room by tapping your screen and experience it as AR!



URBAN ARTS

NOVACANCY PROJECT: ARTIST SPOTLIGHTS

In support of the ShowLoveTO campaign with the City of Toronto

The project is designed exclusively for the NoVacancy Program as part of the ShowLoveTO objectives.

Our goal is to facilitate economic development, promote culture, and create joy with supporting and boosting local main street businesses while driving community spirit and engagement of artists and residents. Learn more about the ShowLoveTO campaign.



KRYSTAL BALL

My work often incorporates rich and striking use of colour, the human figure and patterns. These signature elements of my art highlight my exploration of the black body I'm space, along with the redefinition of and resistance to markers of identity and worth in a neo-colonial context. My goal is to spark streams of consciousness in reminding us how deeply race and identity molds and affects the human spirit. If we slow down to share, conversations await that touch on cultural pride, and the resilience of everyday people who show us, through vivid beams of light and ethereal, living foliage, that we too can make our lives our own again, at any moment.



Grow Where You Are Planted, 2018, Acrylic on Canvas



Lily of the Nile, 2019, Acrylic on Canvas



My Brother's Keeper, 2020, Acrylic on Canvas



INDIIGO COCOA

Shashann Miguel-Tash (Indiigo Cocoa) is a Toronto born and raised visual artist experimenting with many types of mediums. She

works within many communities as an arts educator throughout the GTA leading and assisting in art programs. Her work is inspired by self love, self care, the richness of black culture social issues, music and her environment.



Queens of Hip Hop-Eve, 2021, Acrylic on Canvas



Lily, 2021, Acrylic on Canvas

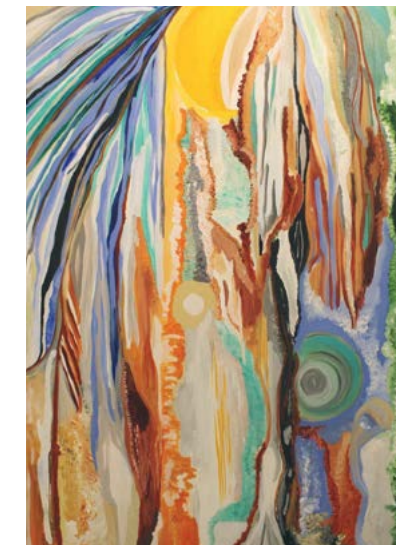


KANCHAN QUINLAN

Kanchan Quinlan is a Canadian-Indian visual artist and an architectural designer. Born in Toronto and raised in India for the

first seven years of her life, Kanchan was exposed to diverse cultures and places throughout her childhood. These experiences sparked Kanchan's interest in the arts, leading her to pursue a degree in the humanities at the University of Toronto and a Master of Architecture degree at Carleton University.

Kanchan's architecture schooling and travelling to over fifteen countries led her to explore design through use of mixed media, including photography, drawing, and painting. As an emerging artist with ten years of painting experience, Kanchan has recently shown her artwork in public galleries, cafes, and has established an online presence on social media. Kanchan specializes in abstract paintings that have evolved into contemporary, nostalgic, and poetic pieces.



Flow, 2019, Acrylic on Canvas



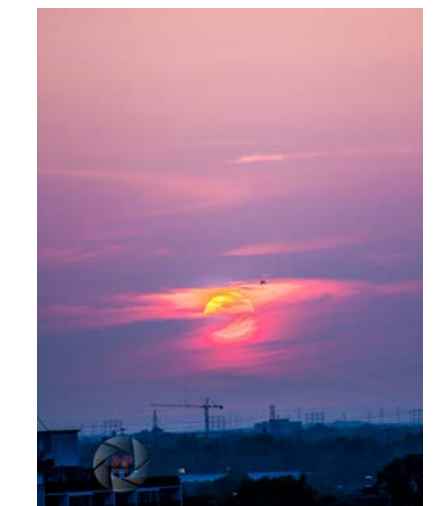
Memories, 2019, Acrylic on Canvas



MULLER ZERGABER

Muller Zergaber is a photojournalist and lived in Weston for fifteen years. He is a born creative

and works in fine art and playing guitar. Muller studied Graphic design at George Brown college and Digital Media Communication and Management at Seneca. Muller has received two major awards; 1. By Governor general of Ontario November 15, 2013 and a medal on Nov.18, 2018 at City Hall. The artist is also passionate about aviation and is a friend of The Royal Canadian Air-Force.



Sunset on Weston, 2020, Photograph

NORTH YORK ARTS

Around Art and Land

As part of **ArtworxTO**



Illustration by Anna Kavehmehr @_annateur



North York Arts is a proud partner of ArtworxTO: Toronto's Year of Public Art!

The year of Public Art has chosen the Truth and Reconciliation Call to Action as the main theme for the next 10 years of art programs/exhibitions in the city. Western knowledge is based on an egocentric model while Indigenous peoples have the land as the epicentre of everything they do.

After visiting Downsview Park and its hub, we realized that there are a lot of opportunities to connect to the land by curating a series of activations that will happen from April 2022 to October 2022.

We are delighted to present to you a series of intergenerational programs that respond to the needs of the Land to acknowledge it, celebrate it and also commit to it. We all as human beings play a role in the climate change crisis and as artists, we also need to be mindful of the waste we create while creating art.

North York Arts celebrates communities, artists inspire us and the land allows us to be able to share it with all! Every creation of the land is a piece of art itself, for that reason, we have called our core programs for ArtworxTO Around Art and Land.

We hope you can join us for any of the following programs.

Julián Carvajal

Program and Outreach Lead, North York Arts



What is Around is Alive

Scan QR code to register

Location: Throughout Downsview park

Participants will be invited to tour Downsview Park by foot to discover the local flora and inspire illustrations and photos made by participants for public presentation in the Downsview Hub (or to take home!)

SATURDAY JUNE 4

10 am - 1 pm

SATURDAY JUNE 18

10 am - 1 pm
3 pm - 6 pm



Elevating My Dreams

Scan QR code to register

Location: Downsview Hub

Participants will be invited to create kites using multiple materials with messages they would like to share with all flying creatures.

SATURDAY JULY 9

11 am - 12:30 pm

SATURDAY JULY 16

11 am - 12:30 pm

SATURDAY JULY 23

11 am - 12:30 pm



We CAN Do It: Growing Healthy Relations with the Land

Scan QR code to register

Location: Downsview Hub

Participants will be invited to participate by painting one empty spray can, with the theme of environment in mind, adding messages for Mother Earth and sharing one personal commitment they have with the environment.

SATURDAY JULY 9

10 am - 4 pm

EXHIBITION DATES:

AUGUST 4 – OCTOBER 2, 2022

MONDAY & TUESDAY

Closed

WEDNESDAY - FRIDAY

11 am - 7 pm

SATURDAY & SUNDAY

12 pm - 5 pm

EXHIBITION LAUNCH

THURSDAY, AUGUST 4

5 pm - 6:30 pm



Around My Words

Scan QR code to register

Location: Downsview Hub

Around My Words is a free poetry and visual arts activation for youth aged 13-18! This program will be redesigned to be appropriate to be held as an indoor program happening in August at the Downsview Hub sometime between August 4 and October 2, 2022.

SCHEDULE COMING SOON!

Scan the QR code for updates.

Upcoming at North York Arts

North York Arts is thrilled to be launching 2022's Art Connects. Art Connects consist of seven (7) free digital workshops on zoom and four (4) free collaborative arts ideation and building workshops, focusing on topics of relationship, land stewardship, treaties, land and water, land caretaking, placemaking, storytelling and more, running throughout May and June.

RECREATE PLACE

A Child's Vision of Public Art

Recreate Place is a proud partner of ArtworxTO: Toronto's Year of Public Art!

Recreate Place designs child-friendly experiences that prioritize the meaningful participation of children and young people in community projects. In celebration of Toronto's Year of Public Art, Recreate Place is working with three local public schools and artists to offer immersive, experiential projects where children share their ideas around their role in imagining how art can transform their neighborhoods and city. Children are paired up with artists Kreecha, Wandy Cheng and D+S Projects to co-create art installations on their school grounds. Through this experience, we want children to feel empowered to express their ideas in, and about, public spaces.

Look out for our resource guide in the Fall, where you can see images from the art projects at the three schools and get ideas on how you can explore and create art in outdoor spaces around you.

Instagram: @recreateplace
recreateplace.ca

Chalk your City

With chalk in hand, head out and leave your mark! Turn the ordinary into something extraordinary. Chalk your ideas, quotes, sketches, questions, and inspiration on the city streets. Make people stop in their tracks, slow down, take notice, and spark joy!

Turn street cracks and weeds into works of art.

Look for weeds poking out of the sidewalk, cracks in the pavement, or unique features. Add to them. Make them a part of your drawing.



Credit: David Zinn, zinnart.com

Make the streets uniquely yours



Credit: Michelle, theburghbaby.com



Share a question or a phrase to spark an idea.



Credit: Renee Tratch

Colour your sidewalk. Frame your shapes using tape, then simply fill in and peel away.



Credit: Renee Tratch

Head out with friends and transform a space together



Credit: Suz Lipman

PRIDE

Sustainable Love Alex Flores

I am a contractor, and my work involves renovating old houses that were built in Toronto in the 1800's and 1900's. The wood used in these homes comes from precious trees such as cedar, pine, mahogany, birch, oak, and maple.

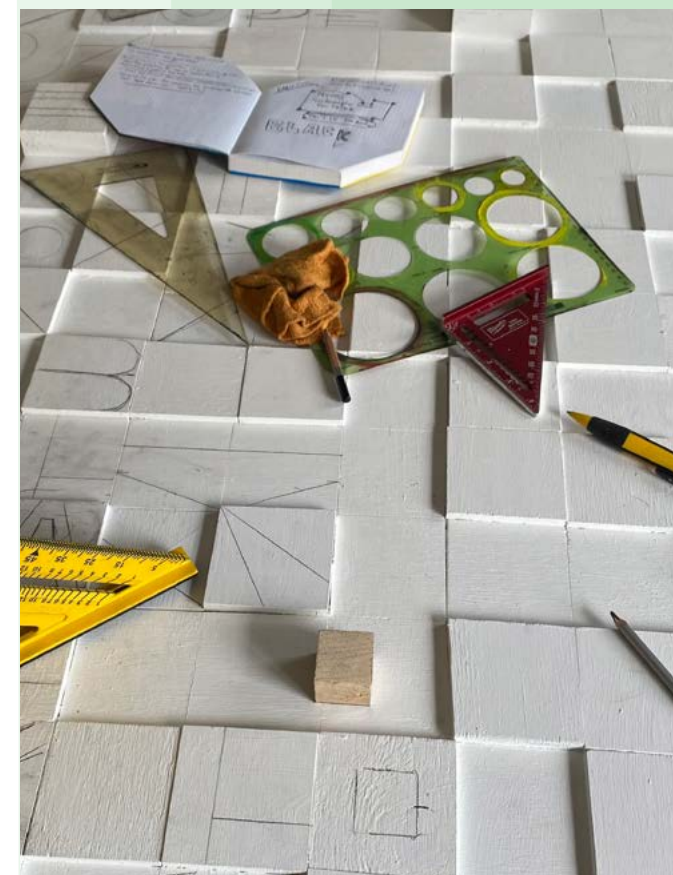
The beauty, presence and strength of this wood represents the rich past of our forests, which are still being exploited. As a carpenter, artist and contractor I feel it is my duty to honour these beautiful, ancestral materials of planet earth by recycling them in my art practice.

My work is dedicated to the love of nature, and by extension the respect of all human beings. The abandoned wood I recycle from construction sites has incredible value that most people don't recognize. Onto this surface of unseen value, I write hidden messages of love for the inclusion of all human beings, especially the 2SLGBTQ+ communities.

Our society needs to understand the importance of believing in love: love for one another, and love for our mother earth. We need to express our creativity and show the world our creations, and the connections that exist within them from the past to the present.

Instagram: @alexfloresarte

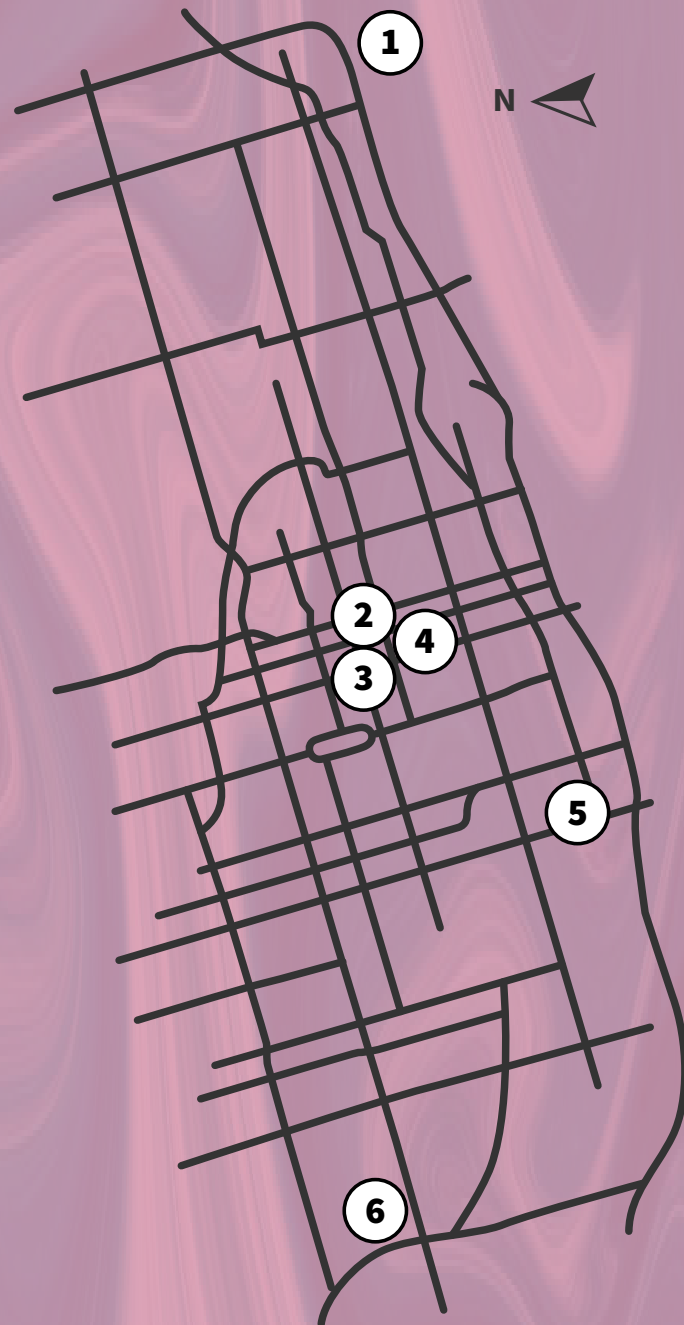
Twitter: @alexarte
alexfloresarte.com



PRIDE
2022

Art Installations

Beginning June 1



1 Woodbine Beach

Black Ark
Oluseye Ogunlesi (he/him)
Featured as part of
Luminato

2 Church-Carlton

Letters to a Future Queer
Curated by
Lovers Art Club

3 College Park

Sustainable Love
Alex Flores (she/her)

4 The Tenor, Third Floor

Colour Field 3
Nicole Vella (she/her)

This Tree is a Rabbit
Jim Nason (he/him)
David Rayfield (he/him)

5 stackt market

Duality Illuminated
Tyler Burey (he/him)

Murder Music:
The Malice Afterthought
Adéx Lava (he/him)
In partnership with
Black CAP and Rainbow Railroad

6 West Toronto Railpath

The Cosmic Explorer
Moe Pramanick (she/her)

7 Location TBD

Pyramids of Connection
Jay-Marie Phillips (she/her)
Rana Mehanny (they/them)

More info on our website
PrideToronto.com/Art



Agents of Change, Adeyemi Adegbesan,
2021, part of the ALLSTYLE mural
Hub North: Downsview

TELL US WHAT YOU THINK!

Share your ArtworxTO experience
with us by taking the ArtworxTO
Program Evaluation Survey!

We want to continually improve the City of Toronto's
public art efforts by better understanding your
experiences. Please share your thoughts and help
shape the future of public art in Toronto.

The survey will take approximately 5 minutes
to complete. You are not required to share any
identifying information (such as your name, address,
or phone number).

Scan the QR code below to
take the ArtworxTO Program
Evaluation Survey



DESIGN YOUR OWN MURAL

Let your creativity flow and design your own mural below.
Share your mural with [@culture_TO](#) on Instagram, using
[#ArtworxTO](#)

