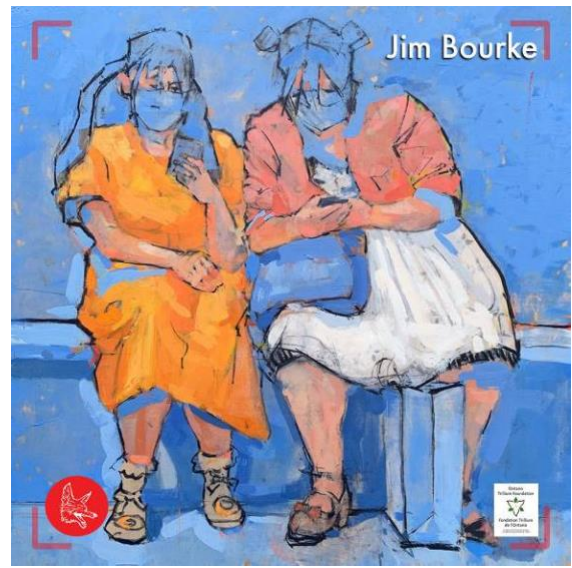
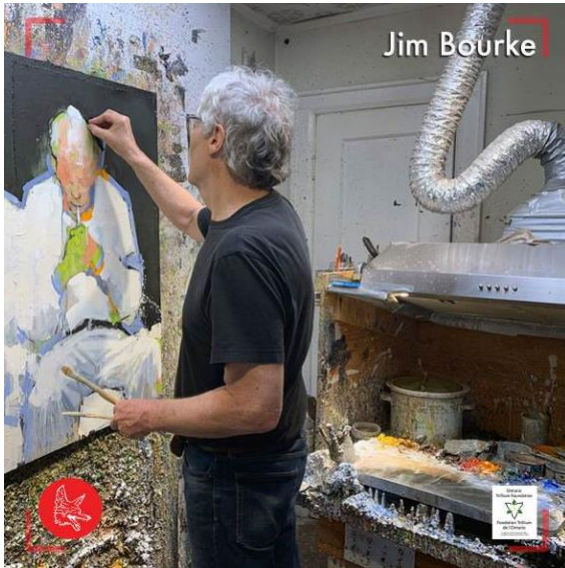




## Jim Bourke



**Jim Bourke** studied fine art at York University, graduated from the Ontario College of Art and Design, and completed a course of computer animation at Sheridan College. He was a member of Propeller Center for the Visual Arts and exhibit designer at the Art Gallery of Ontario. He has won awards in numerous juried exhibitions including OSA, TOAE, Mississauga Art Gallery and the RCA.

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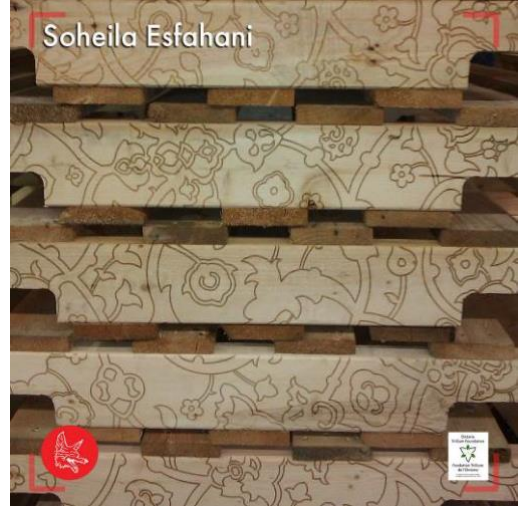
“I’m a painter who values the aesthetic and emotional potential of a rich and varied material surface left as a trace of the process of creation. A good painting is as much a depiction, as it is a history of the artist’s observations, decisions and judgments: a pentimenti of the process of creation. I use encaustic medium because its working properties support transparency of process and amplify physical presence.” – **Jim Bourke**

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Image: Jim Bourke, ‘Bloor Shoppers #1’, encaustic on canvas.



### Soheila Esfahani



**Soheila Esfahani** grew up in Tehran, Iran, and moved to Canada in 1992. She received her Master of Fine Arts degree from the University of Western Ontario and her BA in Fine Arts from the University of Waterloo. She is an award-winning visual artist and recipient of numerous grants from the Canada Council for the Arts, the Social Sciences & Humanities Research Council of Canada, the Ontario Arts Council, and the Region of Waterloo Arts Fund. She is a recipient of the 2016 Waterloo Region Arts Awards and was nominated for the Jameel Prize at the Victoria & Albert Museum in London, UK in 2015. Her work has been exhibited across Canada from Vancouver to Halifax and collected by various public and private institutions, including the Canada Council’s Art Bank. Currently, she is an Assistant Professor at the Western University and is a member of the Red Head Gallery in Toronto.

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Image: Photo of Cultured Pallets (SAIB) installation.

“My recent work questions displacement, dissemination, and reinsertion of culture by re-contextualizing culturally specific ornamentation and various collected souvenir type objects. She navigates the terrains of cultural translation by exploring ornamentation as a form of “portable culture” that can be carried across cultures and nations. My recent practice aims to destabilize the origin of culture and reconstruct Homi Bhabha’s “the third space of in-betweenness”: a site of cultural translation, where locations of cultures are negotiated and new narratives are adapted and hybridized. In this body of work, I simultaneously emphasize and disrupt familiar collected objects such as blue and white china in order to dissolve traditional boundaries between cultures.” –

#### **Soheils Esfahani**

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Image: Soheila Esfahani, My Place is Placeless, carved skid pallets.



## Leah Garnett



**Leah Garnett** lives in Sackville, New Brunswick where she teaches sculpture and drawing in the Fine Arts Department at Mount Allison University. She has lived most of her life on unceded land of the Wabanaki Confederacy, specifically the ancestral lands of the Passamaquoddy and Mi'kmaw peoples.

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“I grew up living in the woods, and I am working on a new body of work that explores that experience. I am reading a lot and I am thankful to all the writers whose sharing helps me to see different relationships to land, the deep importance of those relationships, and the impacts of my settler history and ongoing colonialism.”  
– Leah Garnett

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Image: Installation view of *What I Tell the Sky*, and *What the Sky Tells Me*, at the Red Head Gallery, 2019.

**As of October 2021, Leah is no longer with the Red Head Gallery.**



### Margie Kelk



**Margie Kelk** takes an experimental approach to reconstruct visual fragments of ideas through diverse media such as ceramic sculpture, drawing, oil painting and animation. Her recent solo exhibitions include ‘In: FLUX’ at the Red Head Gallery (2020) and ‘reference:gesture’ (2017) at reference:contemporary, Toronto, Ontario. Kelk’s animated films, ‘Substratae’ and ‘UnderSee’, have been featured in film festivals throughout North America, Europe, and Asia.

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Image: Margie Kelk, ‘*Untitled*’, digital drawing.

“My most recent work revolves around the effects of climate change on marine ecosystems in Antarctica. Scientists have not yet discovered all of the possible life forms living in the southern oceans, and they are not sure how current life forms may adapt to the changing conditions. I have been creating my own series of possible life forms in the hopes that something may survive.” – **Margie Kelk**

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Image: Photo of Margie Kelk’s works in progress by David Williams.

**As of October 2021, Margie is no longer with the Red Head Gallery.**



## Sangmin Lee



**Sangmin Lee** was born and raised in the densest high-rise community in Canada, St. James Town (Toronto, ON). Despite its shortcomings, it is one of the most ethnically rich neighbourhoods in North America and is sometimes known as "the world within a block."

Here, between walls of plaster and concrete hallways echo stories of immigration as integration, displacement and cultural survival, centering the heart of his practice.

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"I create mixed-media wall works and installations using a diverse palette of made, modified, and found objects/materials. From floor-tiles, concrete, and drywall to rice and tape; I unravel the things that trace the processes to my daily life, art practice and beyond. They exist in-between and around the peripheries as transitional forms or marginal subjects, paralleling diaspora bodies relationship to place. Using them as points of departure, I deconstruct and intertwine these seemingly fragmented narratives to depict non-linear stories of urban Korean-North American life in a hyper globalized economy." – **Sangmin Lee**

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Image: Sangmin Lee, Towers in the Park (installation detail).



### Peggy Taylor Reid



**Peggy Taylor Reid** has exhibited her work throughout North America where she has also participated in residencies and can be found in public and private collections. She received the N.Y. Photo Curator award for her series ‘(re)pair’, the Director’s award for the work ‘Strength’ from the A Smith Gallery in Texas, and 2 honourable mentions for the 12th Julia Cameron Awards in Self-portrait and Digital Manipulation and Collage. She was a featured photographer in Light Journal 05 and her work has been published in The HAND magazine and Prefix photo.

She holds a BFA from the University of Ottawa and is a long-time member of Gallery 44 Centre for Contemporary Photography. She is currently a member of the Red Head Gallery collective where she also formerly co-chaired. Taylor Reid currently lives and works in Caledon Ontario and is represented by Lonsdale Gallery in Toronto.

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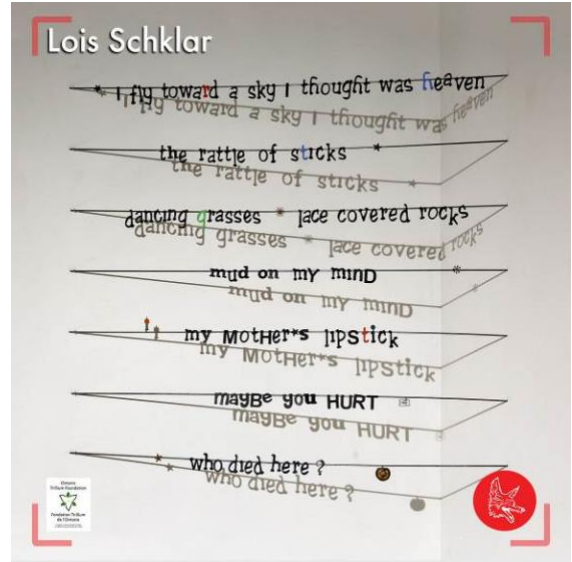
“I explore photography through both a traditional and alternative lens. My recent self-portraiture revolves around physical and emotional journeys. It is a reflection on beauty, the impermanence and the transitory nature of our world and state of being. They witness a shift that is both physical and perceptual. The work touches on different aspects of self-reflection in a state of change, and the acceptance of the notion of impermanence. I believe artists act much like a compass. They create work that questions, re-evaluates, uses uncharted materials, and methods to give humanity a way to maneuver through the ethical, conceptual, paths that we have not yet figured out how to traverse. This belief, that art, at its most extreme, pushes humanity to think about their world in unimaginable ways, propels me forward to continue to stretch my current ideas about the female psyche through my constructed work.”- **Peggy Taylor Reid**

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Image: Peggy Taylor Reid, ‘Hints of Disappearance’, 2020, Image transfer, paint, cut paper, and sewn ephemera, 78.5 x 35 cm.



### Lois Schklar



**Lois Schklar’s** work has been shown in exhibitions throughout Canada and the United States. She has received grants from the Toronto Arts Council, Canada Council for the Arts and Ontario Arts Council. In 2013, she was awarded an OAC Multi/Integrated Arts Project Grant for ‘Collected Memories’, an installation with a professional dancer, musician and lighting designer. ‘Prototypes’ (2019), an exploration of sound, narrative, light and audience participation, was made possible through the Canada Council’s Explore and Create Grant (2018) and the Ontario Arts Council’s Exhibition Assistance Grant (2019).

Schklar’s ‘Timelines’, was selected for a Juror’s award at DesignTO 2019. ‘Timelines 2’ was accepted into the prestigious Cambridge Art Galleries, Fibreworks 2018 and ‘Timelines 3’ was shown in Excellence in Fibers at the San Jose Museum, California. In 2021, Schklar was chosen from over 500 applications to create artwork for a room in the newly renovated Gladstone Hotel, Toronto.

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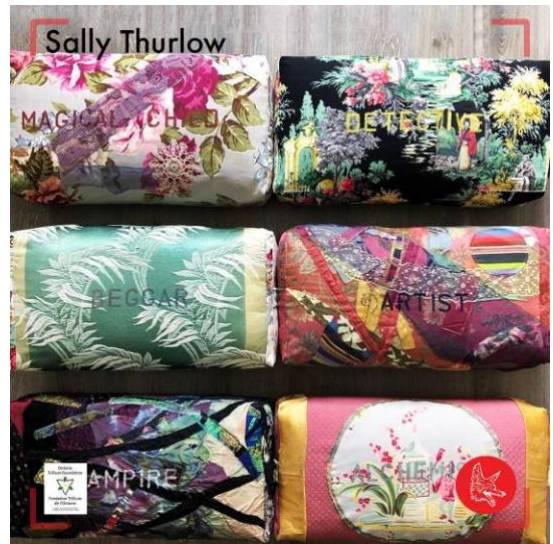
“My art practice is based on an ongoing series of three-dimensional installations I view as drawings. Each “drawing” is a continuum. Each evolves from the ideas of preceding works into new configurations. Objects from my vast collection are “mark making” tools tracking personal memories and become an agent for activating the memories and associations of the audience. Beyond the aesthetic relationship the objects have with one another, it is the physical and psychological interaction with an audience that intrigues me.” – **Lois Schklar**

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Image: Lois Schklar, Timeline 3 Excerpts, mixed media.



### Sally Thurlow



**Sally Thurlow** has been living for years by the shores of Lake Ontario, east of Toronto. This location informs her multi-disciplinary practice based in sculpture, installation, photography and painting. It invites the examination of how cultural and environmental issues collide and impact our communities shaping the future.

Her work has been shown in Canada, the United States, and Mexico. Thurlow received a BA majoring in Fine Arts from the University of Toronto, took Cultural and Environmental Studies at Trent University, with earlier studies at OCAD and George Brown College. She has been the recipient of various Ontario Arts Council Awards and has given numerous artist talks and workshops at educational institutions and public galleries. She is a member of The Iris Group and The Red Head Gallery art collective. Her work is held in private collections across Canada, and at The Robert McLaughlin Gallery in Oshawa, Ontario.

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“For as long as I can remember, I have been recycling and many of these materials have been the sources for my sculptures and installations.

For RENEWAL, my 2020 solo exhibition at The Red Head Gallery, I persisted with recycling and revitalizing by using materials from my personal one-of-kind designer collection of antique fabrics from over forty years ago. Despite their age, these textiles are made from stable and beautiful organic cotton and linens far removed from the low-priced synthetic mixed fabrics of today’s fast fashion. Repurposed into bolsters to provoke conversation and meditation, each one bears the name of an archetype (based on Jungian psychology). I rebuke societies’ environmental and ethically toxic demands for never-ending wasteful growth. Responding to uncertain COVID times, the bolsters were installed to form several sandbagged style walls, isolating, no longer offering repose.”

– **Sally Thurlow**

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Image: Detail of Recurrent Patterns, 2020, 6 of 40 vintage fabric bolsters, cotton-filling.





## Tonia Di Riso



Tonia Di Riso



Tonia Di Riso

**Tonia Di Riso** is a multimedia artist living and working in Southern Ontario, she received a BA in Art and Art History from the University of Toronto and Sheridan College and an MFA from the University of Windsor. She has exhibited across Canada and has been the recipient of Canada Council and Nova Scotia arts grants. She is also collaborates with an Artist Residency called Alchemy.

“I employ time-based and mixed media, including collage, video and photography. Currently, my work has developed through ongoing investigations of gendered ethnicity in relation to domestic issues, including housekeeping, home maintenance, food preparation, interior decoration and relationships to the miniature.” – **Tonia Di Riso**

Image: Tonia Di Riso, *untitled: new work*, 2021, handcut collage on mirror, 36" x 60".



## Gillian Iles



**Gillian Iles'** practice consists of painting, sculpture and video and projection. She has exhibited locally & internationally in public institutions, university galleries, artist-run centres and commercial galleries. Her work has been highlighted in various publications, including *Canadian Art*. She is featured in the book *Carte Blanche Volume 2: Painting*. Gillian was a founding member of two artist-run galleries in Toronto – Loop & Propeller. She is currently based in Toronto. Gillian teaches at the OCAD University & Sheridan College.

Paintings, sculptures, constructions video and projection are the basis for creating installations incorporating both real and illusionary contexts as extensions of each other; transforming exhibition spaces into a composite of possible realities. The viewer is often considered to be the final element within the installation.

“The work draws on the existence of social ideals, social orders, idealized lifestyles and beliefs especially as they pertain to colonial Western culture. Their manufactured existence, illusionary value, tenuous persistence and questionable motives are of particular importance. Social constructs, precarious systems of belief, ephemeral perceptions and the transient nature of opinion are relevant. The inevitability of change as an innate and implacable inclination of all systems is an underlying theme.

Divisions and philosophical entrenchment and a significant push for change and confrontation of what, until recently, has been viewed as inalterable, is occurring.

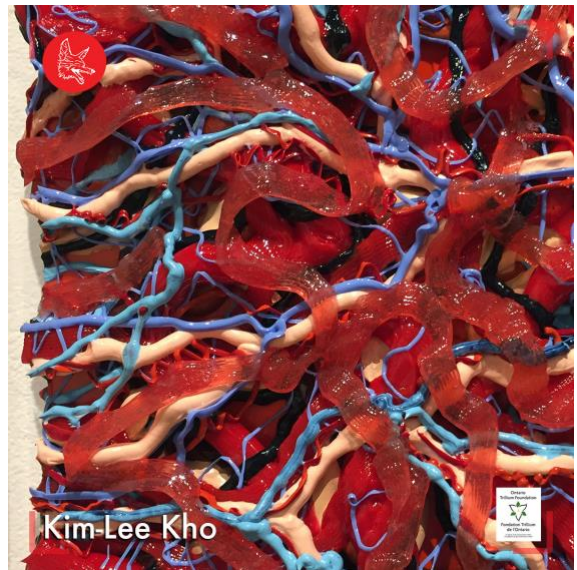
Symbolic imagery derives from themes within contemporary media, digital culture and historical contexts. Although fuelled by geo-political events, the work references the individual experience. The installations present an array of contradictions as a collage of fleeting instants shaped by individual perception and reference the unreliability of unbiased portrayal and objective record.”

– **Gillian Iles**

Image: Detail of *IF NOT NOW THEN WHEN* installation, 2020, mixed media, variable dimensions.



## Kim-Lee Kho



**Kim-Lee Kho** is a Brampton-based multidisciplinary artist, and longtime designer, exploring personal experience as a gateway to broader human concerns. The bi-ethnic daughter of a scientist and an artist, Kho's process and interests combine both influences, in sometimes unexpected ways. A member of The Red Head Gallery collective since 2018, she's participated nationally in exhibitions, residencies, and mentorships; and won a number of awards including grants from the Ontario Arts Council. Kho is a popular and experienced art educator, speaker, and juror, who offers free weekly Virtual Studio Parties on YouTube, and teaches online.

Website: [www.kimleekho.ca](http://www.kimleekho.ca) Instagram: @kimleekho  
YouTube: <https://tinyurl.com/y6tlu8uk> (or search "Kim-Lee Kho") Facebook: KimLeeKho.artist

Image: Kim-Lee Kho, *Bloodlines 1*, 2019, photo-digital print, 27" x 27".

"Drawing is a way of thinking which provides an entry point, allowing me to contemplate the subject matter and move inside it. Once inside, I build a world for myself, piece by piece, comprised of porous and translucent layering, forming intricate relationships, complex networks, and evocations of metaphorical space and experience.

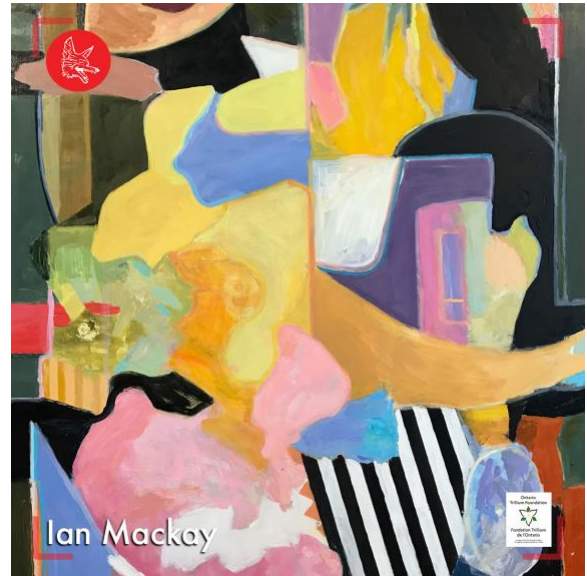
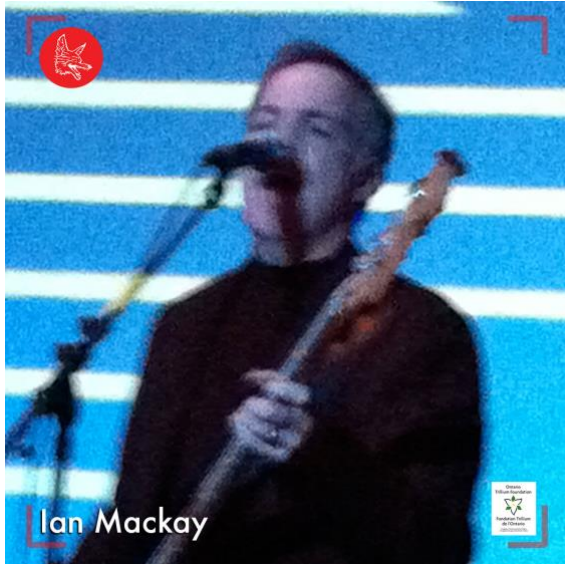
I am always looking for the visceral, emotional, and tactile qualities that will create a feeling of interference or a barrier that I want to see or move beyond; or engage own my empathetic response and feelings of vulnerability as a way of connecting with others.

My own hybrid identity may be why I have a special interest in hybrid forms, combining digital and tactile media and methods, manifesting as either digital or physical originals." - **Kim-Lee Kho**

Image: Kim-Lee Kho, *This Mortal Flesh* (detail), 2019, acrylic on wood panel, 8" x 8" x 2".



## Ian Mackay



**Ian Mackay** is a Canadian artist living in Toronto where he maintains his studio. He completed his AOCA at Ontario College of Art in 1980 with studies in Photo-Electric Arts. At OCA Ian co-founded the punk rock band The Diodes and the musical performance space "The Crash n Burn" at the Centre for Experimental Art and Communications. Upon graduation, Ian balanced career and vocation, including positions at Delrina Corporation, Symantec Corporation and IBM Platform Computing where he focussed on software architecture and user-centred design. In 2009 he completed a BFA at OCAD in Curatorial Studies and Integrated Media. Since 2009 Ian has concentrated exclusively on his painting practice and his work can be found in numerous private collections.

"I'm influenced by early 20th-century Expressionist artist groups, and images of 1950's rock'n'roll, I create large semi-abstract pastel works and smaller "portrait" oil paintings of figures in crisis. In the Zoomorphic Redaction pastel series, I place vertical stacks of colour reminiscent of my earlier block paintings, on top of gesticulating organic forms suggesting that animal morphology is being overlaid by the human-made. The anonymous figures in the portrait paintings are caught in some kind of struggle with the present conditions of life on a faltering planet. My use of vivid colour and emotional tension intensifies the experience of the viewer." – **Ian Mackay**

Image: Ian Mackay, *Untangling Doxa*, 2018, Oil on Wood 51 x 38 inches



## Elaine Whittaker



**Elaine Whittaker** is a Canadian visual artist working at the intersection of art, science, medicine, and ecology. She considers biology as contemporary art practice and as the basis for her installations, sculptures, paintings, drawings, and digital images. Whittaker has exhibited in art and science galleries and museums in Canada, France, Italy, UK, Ireland, Latvia, China, South Korea, Australia, Mexico, and the U.S. Artwork created as Artist-in-Residence with the Pelling Laboratory for Augmented Biology (University of Ottawa) was exhibited in La Fabrique du Vivant at the Pompidou Centre, Paris in 2019. She was one of the first Artists-in-Residence with the Ontario Science Centre in partnership with the Museum of Contemporary Art Toronto. Her work has been featured in art, literary, and medical journals, and books, including *Bio Art: Altered Realities* by William Myers (Thames & Hudson, 2015), *On Media*, *On Technology*, *On Life: Interviews with Innovators* (2021).

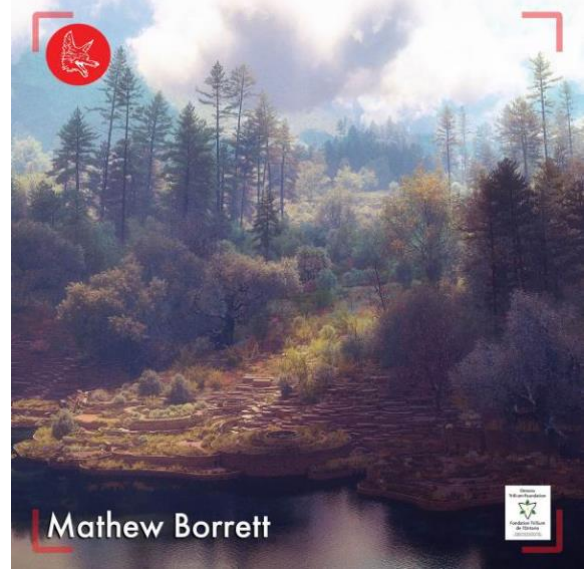
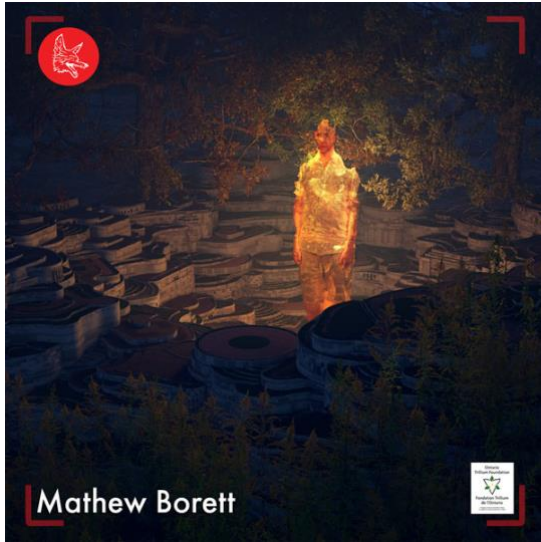
“Inspired by an aesthetic in which art, science, medicine, and ecology intersect, my transdisciplinary art practice considers biology as contemporary art practice. This practice is based principally in installation, sculpture, painting, and photo-based digital imagery. My artworks incorporate a range of materials: from the traditional, such as paint, pigment, and wax, to the unconventional, such as mosquitoes, salt crystals, cells, and live microorganisms.

I explore the forces that make us human, from the foundational processes and materials needed to form an organism, to the microscopic world of cellular ecologies. Within these worlds I also investigate how culture develops and expresses its fear of microbes. I am particularly interested in Epidemics and Pandemics and the emerging, and re-emerging, of Infectious Diseases as our environment becomes even more fragile from globalization and Climate Change – this unsettling time of contagions.” – **Elaine Whittaker**

**Image:** Installation view of *Corpus Halite*, 2020 at the Red Head Gallery.



## Mathew Borrett



Born in rural Ontario, **Mathew Borrett** is a Toronto-based artist and illustrator in the visual effects industry for both TV and film. His work blends traditional drawing with digital techniques. Borrett graduated from the Illustration Program from the Ontario College of Art & Design in 1998.

“In partnership with Happy Accident, I surf the sweep of randomized landscape, deploying kind of hand-crafted elements across fractal noise elevations. Cities and forest rise and fall in seconds, as I float above with my virtual camera ready to find pleasing views.” – Mathew Borrett

Image: Mathew Borrett, *Goodroc*, digital.



## Christine Dewancker



Christine Dewancker



Christine Dewancker

**Christine Dewancker** is an artist currently living in Toronto, Canada. Through her work she explores the physical and psychological effects of the spaces we occupy and how the built environment informs our experiences and relationships with each other. She is interested in systems of production and circulation and how these conditions influence our relationship to materials and place. Much of her work is site specific, responding to the environment in which it is situated and is informed by the historical, socio-economic and ecological conditions that produce the places we inhabit.

“I do these things all the time, get started with a concept that seems so simple and it winds up taking my whole life”- **Agnes Denes**

Image: Christine Dewancker, installation view of *The Faraway Nearby* at Ontario Place Winter Lights Festival in 2018.



the red head gallery

## RED HEAD COLLECTIVE

✦ Celebrating creative brilliance since 1990, the Red Head Gallery has been a rich hub of artistry and visionaries for over 30 years. We are proud to exhibit the work and prowess of our collective members who, without their dedication and passion, make the Red Head Gallery possible. Contributing over 200 exhibitions, through our collective spirit, achievements, and efforts, our members make it possible for us to continue the legacy of proudly exhibiting contemporary visionaries of the Canadian contemporary art scene. 🦊

#shoutout Jim Bourke, Mathew Borrett Art, Christine Dewancker, Tonia Di Risio, Soheila Esfahani, Gillian Iles, Margie Kelk Kim-Lee Kho, Sangmin Lee, Ian Mackay, Peggy Taylor Reid, Lois Schklar, Sally Thurlow, and Elaine Whittaker

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