

Deaf view image art:
Canadian Exhibits



DEAF ARTS HANDBOOK SERIES
Volume 1

Deaf view image art : CANADIAN EXHIBITS

Any individual or organization wishing this handbook should contact the Canadian Cultural Society of the Deaf or the DEAF CULTURE CENTRE at info@deafculturecentre.ca

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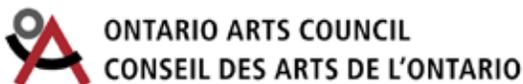
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From the collection of Anita Small and Norman Rosenblum.
Photograph courtesy of Ely Lyonblum

DEAF ARTS HANDBOOK SERIES

Produced by the Canadian Cultural Society of the Deaf



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Volume 1 - Deaf View Image Art: Canadian Exhibits
Volume 2 - Signed Music: Rhythm of The Heart
Volume 3 - Showtime! Deaf Theatre in Canada
Volume 4 - Deaf Filmmaking: Take Two!

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introduction

This handbook provides a forum for Deaf artists, members of the Deaf community, students and the community at large to explore Deaf View Image Art (De'VIA) in Canada. Educators and professionals engaged in Deaf arts will benefit from this handbook as well. This handbook describes key features of De'VIA, provides numerous examples of De'VIA, provides activities, a glossary and resources for those wishing to understand and explore De'VIA in greater depth. This handbook is intended to encourage Deaf artists to explore and integrate their Deaf cultural heritage, to bring their Deaf cultural roots into their art practice and to foster analysis of De'VIA as a unique visual art genre.

This handbook and its accompanying documentaries, *Deaf View Image Art and Figure and Ground: Deaf View Photography*, are produced by the Canadian Cultural Society of the Deaf and are supported by grants from the Ontario Arts Council and the Canada Council for the Arts. The handbook and documentaries reflect a sampling from the permanent art collection and Special Exhibitions featured at the gallery of the DEAF CULTURE CENTRE from 2006 to 2015. The handbook coincides as well with the *Defty Awards of Excellence in the Arts: Deaf View Image Art*, also a project of the Canadian Cultural Society of the Deaf. The Ontario Deaf Foundation sponsored the Defty Awards of Excellence to encourage new Deaf View Image Art across Canada in 2013. Since then, TD Bank Group has been the presenting sponsor of the *Defty Awards of Excellence in the Arts*. The handbook and documentaries are available to Deaf visual artists, educators and community through the DEAF CULTURE CENTRE website deafculturecentre.ca and at the DEAF CULTURE CENTRE as well as at conferences and educational forums.

What is De'VIA? Deaf View Image Art

“They are first, last and all the time, the people of the eye”

George Veditz, 1912

Deaf Art celebrates and nourishes Deaf life. All Deaf artists share the rich, visual world that flows from the human desire to create, to communicate and to imagine. Many artists, called Deaf View Image Art (De'VIA) artists, invite us into a world that specifically reflects Deaf experience and Deaf Culture. In 1989 at the first International *Deaf Way* Conference in Washington, DC, a group of American Deaf artists wrote a manifesto in which they created the term De'VIA.

De'VIA is created when artists explore Deaf experience on a personal cultural or physical level, using formal art elements. De'VIA elements include:

- Intense and contrasting colours
 - Contrasting textures and values that highlight Deaf experience.
 - Emphasis on eyes, mouths, ears and hands.
- Motifs and metaphors, insights and perspectives that reflect Deaf experience.

What makes De'VIA a unique genre is that it grows from within Deaf experience, the Deaf community and Deaf sensibilities. Many Deaf artists work in the genre by instinct but are not aware that their work is De'VIA. Deaf artists often ask us if their work is De'VIA because there is little aside from the De'VIA manifesto, a one-page document from 1989 to explain it.¹ Below, you can see the original text of the De'VIA Manifesto.

¹ For examples of American Deaf visual art and De'VIA refer to, “Deaf Artists in America” by Sonnenstrahl (2002) and the booklet, “Elements of a Culture: Visions by Deaf Artists”, by Shertz (2000). They do not include Canadian Deaf art as examples.

The De'VIA Manifesto Deaf View/Image Art

De'VIA represents Deaf artists and perceptions based on their Deaf experiences. It uses formal art elements with the intention of expressing innate cultural or physical Deaf experience. These experiences may include Deaf metaphors, Deaf perspectives, and Deaf insight in relationship with the environment (both the natural world and Deaf cultural environment), spiritual and everyday life.

De'VIA can be identified by formal elements such as Deaf artists' possible tendency to use contrasting colors and values, intense colors, contrasting textures. It may also most often include a centralized focus, with exaggeration or emphasis on facial features, especially eyes, mouths, ears, and hands

There is a difference between Deaf artists and De'VIA. Deaf artists are those who use art in any form, media, or subject matter, and who are held to the same artistic standards as other artists. De'VIA is created when the artist intends to express their Deaf experience through visual art. De'VIA may also be created by deafened or hearing artists, if the intention is to create work that is born of their Deaf experience (a possible example would be a hearing child of Deaf parents). It is clearly possible for Deaf artists not to work in the area of De'VIA.

While applied and decorative arts may also use the qualities of De'VIA (high contrast, centralized focus, exaggeration of specific features), this manifesto is specifically written to cover the traditional fields of visual fine arts (painting, sculpture, drawing, photography, printmaking) as well as alternative media when used as fine arts such as fiber arts, ceramics, neon, and collage.

Created at *The Deaf Way*
International Conference on Deaf Culture
Washington, D.C., May, 1989.

The signatories were:

Dr. Betty G. Miller, painter; Dr. Paul Johnston, sculptor; Dr. Deborah M. Sonnenstrahl, art historian; Chuck Baird, painter; Guy Wonder, sculptor; Alex Wilhite, painter; Sandi Inches Vasnick, fiber artist; Nancy Creighton, fiber artist; and Lai-Yok Ho, video artist.



THE DEAF WAY

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(202) 639-4933 (TDD) • (202) 639-4943 (V)

**De'VIA
(Deaf View/Image Art)**

Introduction

In 1971, Betty G. Miller began expressing her Deaf experiences through her paintings and drawings. Since then her work has inspired several Deaf visual artists to create work based on their Deaf experiences. These artists often discussed whether or not there was a "Deaf Art" -- a genre or a school of thought. Starting at Spectrum, Focus on Deaf Artists' summer festivals in 1977 and 1978, there were formal workshops on the question of Deaf Visual Art, and there have been many lectures and workshops since then. Yet, these workshops lasted only an hour or two, and never really came to any formal decision.

Deaf Way provided the opportunity for Betty to facilitate a 4-day workshop at Gallaudet University focussing on the question "what is Deaf Art?" This workshop, "Expression: American Deaf Art", held May 25th to 28th, 1989, was co-facilitated by Paul Johnston. There were 9 visual artists involved: Betty G. Miller, Ed.D., painter; Paul Johnston, Ph.D., sculptor; Deborah M. Sonnenstrahl, Ph.D., art historian; Chuck Baird, painter; Guy Wonder, sculptor; Alex Wilhite, painter; Sandi Inches-Vasnick, fiber artist; Nancy Creighton, fiber artist; and Lai-Yok Ho, video artist. (Lai-Yok videotaped the entire 4 days of the workshop). The purpose of the weekend was:

- o to have an in-depth discussion on our experiences as Deaf artists,
- o debate any common elements of Deaf Art,
- o develop a visual manifesto,
- o develop a written manifesto.

During the workshop, the artists worked, argued, debated, considered, collaborated, and finally came to an agreement on the formal elements and characteristics of De'VIA (Deaf View/Image Art).

The name, De'VIA, evolved out of much discussion on the relative merits of an English or an ASL name. The final name, though a combination of the two, has the natural flow of ASL as the predominate consideration.

Manifesto

De'VIA represents Deaf artists and perceptions based on their Deaf experiences. It uses formal art elements with the intention of expressing innate cultural or physical Deaf experience. These experiences may include Deaf metaphors, Deaf perspectives, and Deaf insight in relationship with the environment (both the natural world, and Deaf cultural environment), spiritual and everyday life.

De'VIA can be identified by formal elements such as Deaf artists' possible tendency to use contrasting colors and values, intense colors, contrasting textures. It may also most often include a centralized focus, with exaggeration or emphasis on facial features, especially eyes, mouths, ears, and hands. Currently, Deaf artists tend to work in human scale with these exaggerations, and not exaggerate the space around these elements.

There is a difference between Deaf artists and De'VIA. Deaf artists are those who use art in any form, media, or subject matter, and who are held to the same artistic standards as other artists. De'VIA is created when the artist intends to express their Deaf experience through visual art. De'VIA may also be created by deafened or hearing artists, if the intention is to create work that is born of their Deaf experience (a possible example would be a hearing child of Deaf parents). It is clearly possible for Deaf artists not to work in the area of De'VIA.

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THE DEAF WAY — July 9-14, 1989 — is sponsored by Gallaudet University
with the endorsement of the World Federation of the Deaf and the National Association of the Deaf

May 27th, 2016 a De'VIA Reunion Conference was held with the original De'VIA Elders and a small group of additional invited attendees (including two Canadians, Joanne Cripps and Anita Small). Together, the group created a new De'VIA Statement of Philosophy as an important step in our growing understanding of De'VIA. Feel free to share this statement of philosophy widely.

De'VIA Statement of Philosophy (2016)

The De'VIA Elders present at the De'VIA Reunion Conference 2016 realize that since the creation of the term De'VIA (Deaf View Image Art) in 1989, the term De'VIA has come to mean the artistic expression of the Deaf Experience.

The original goal of De'VIA was to understand more about what makes visual fine art by Deaf people based on the Deaf Experience different from visual fine art made by Deaf people not motivated by this experience and to provide a framework for this understanding in the field of visual fine art.

Now we accept and embrace that the philosophy of De'VIA can apply to other artistic disciplines. We encourage other artistic disciplines to develop criteria for understanding what makes work De'VIA (work based on the Deaf Experience) versus artistic work made by Deaf people.

We recognize that the Deaf Experience is unique and the purpose of De'VIA includes but is not limited to:

- artistic expression
- communication
- narrative expression
- social & political commentary
- persuasive expression
- ceremonial purposes
- intellectualism
- functional and access design

We encourage ongoing development in these areas:

- art education
- art criticism & theory
- historical documentation
- studio practice & art residencies
- art marketing & engagement
- cultivation of collections and collectors
- museum & gallery exhibition

Signed by the De'VIA Elders present:

*Paul Johnston, Guy Wonder III, Alex Wilhite, Sandi Inches, Nancy Creighton,
Ann Silver, Tony McGregor*

The attendees at the De'VIA Reunion 2016 conference acknowledge and appreciate the De'VIA elders for their work with our hearts, eyes and raised waving hands. We cherish and will honor the fact that the foundation of the De'VIA philosophy came from an understanding of its application to traditional visual art.

Signed by those in attendance:

Jim Van Manen, et al.

Permanent Collection

The pieces featured in this handbook are from the permanent art collection of the DEAF CULTURE CENTRE. While most are examples of Canadian De'VIA, a few are strong examples of De'VIA from other countries that are in the permanent collection of the centre and are indicated below.

“The talents of Deaf people in this country have been hidden from [the] world for too long.”

Forrest Nickerson,
Founder of the Canadian Cultural Society of the Deaf, 1970

Margaret Munsie Van Vorst*Seeing Language*

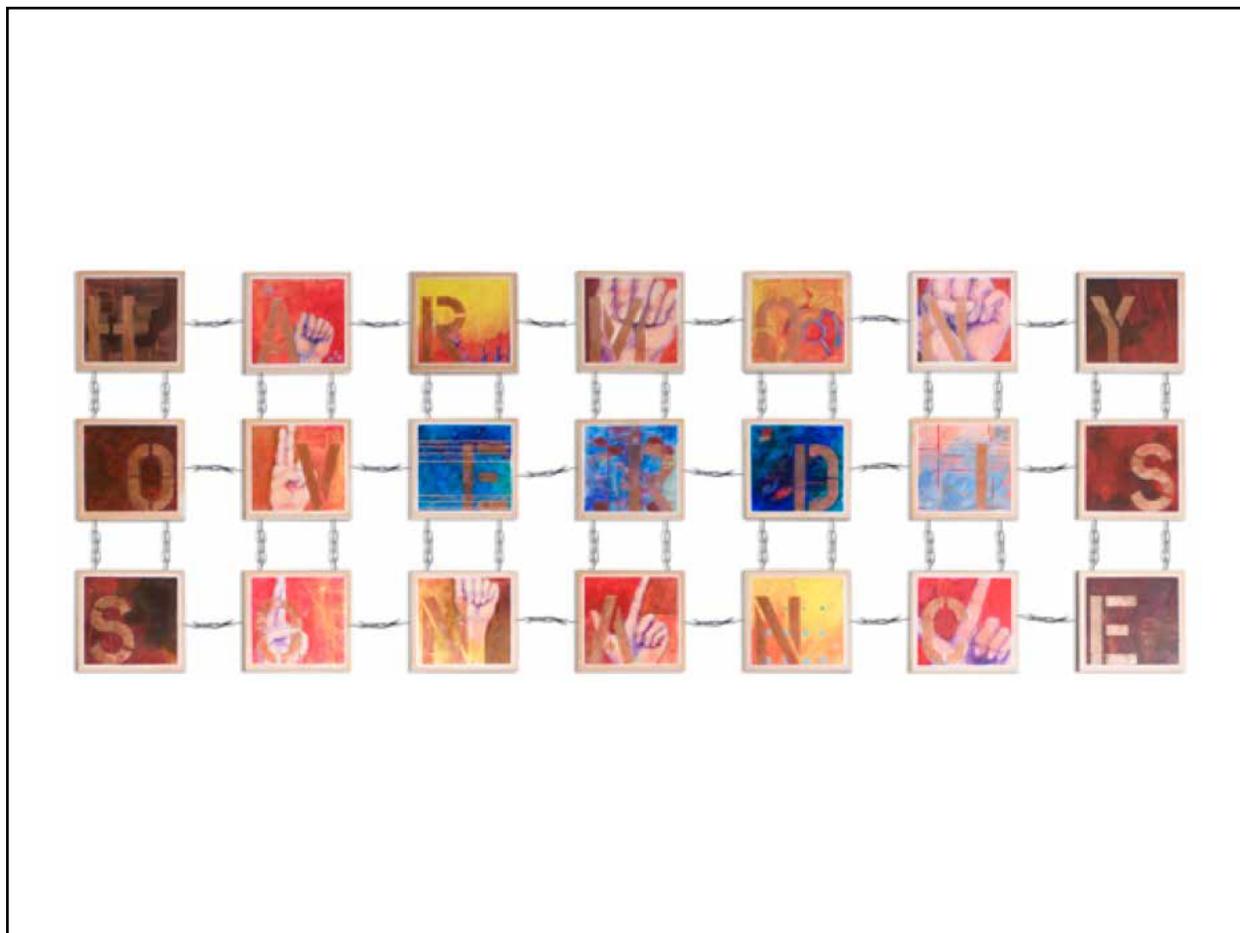
2002

Plaster, prime, fleckstone paint, wood

Collection: DEAF CULTURE CENTRE

Artist Statement: Hands represent what we value. Hands are Deaf. We always talk in hands. For me, they are truly beautiful. As an artist for many years this image of hands came up but the question was how to depict the hands in 3-D because sign language moves and is full. I wanted to show that our visual language won't die. When I see hands, it is like moving pictures in my mind and I can see language right there in front of me. It would have to be in 3-D – a flurry of signs that emerge as language.

Vanessa Vaughan



Harmony over Dissonance

Year: 1992

Medium: mixed media and wood

Collection: DEAF CULTURE CENTRE

Artist Statement: Meaning is layered in this social/political painting by Vanessa Vaughan. This is D'VIA Art with its vibrant colours and symbols hinting at the values embedded in both the hearing and Deaf communities. Can you find the hidden ASL amidst the fingerspelled letters and written English? Can you find the audiogram - musical lines with no notes, and a cochlear implant?

Chains are a double metaphor- "linking" together, joining hands and forces- or being "trapped" by a clash of attitudes that oppose freedom. "Harmony Over Dissonance" ironically uses musical terms to reflect my deep inner yearning for one united community where all needs are respected, accepted and acknowledged- harmony to overcome the "clash" of dissonance." - Vanessa Vaughan

Vanessa Vaughan

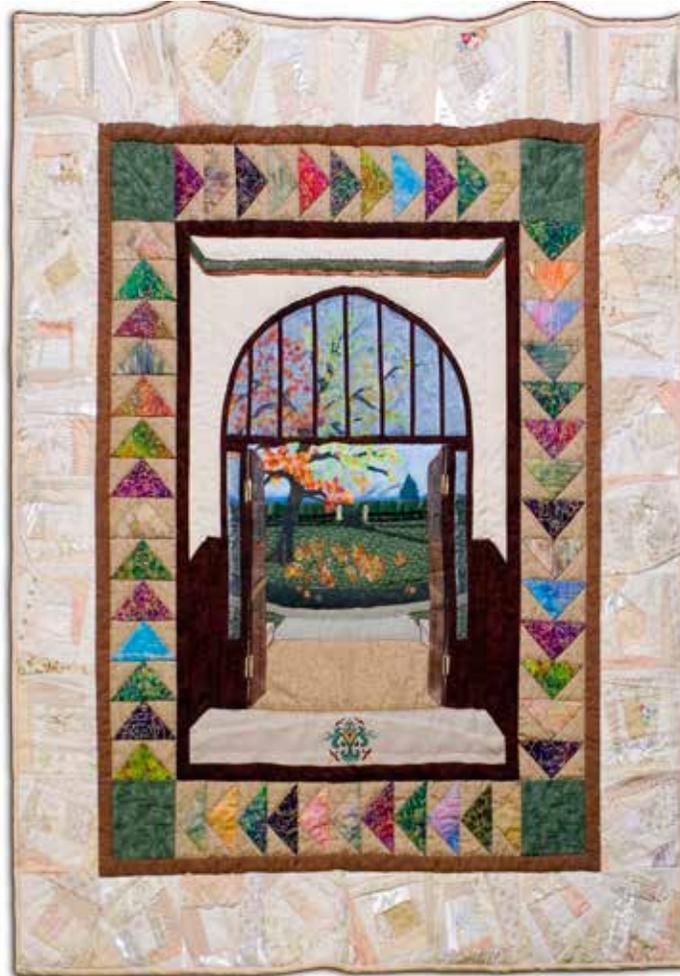
Red Curtain

Acrylic on canvas

Donated by Vanessa Vaughan

Vanessa Vaughan has an interest in communication and barriers to communication. Some think this piece reflects how much to reveal of oneself – with one foot in the Deaf community and the other foot with hearing society. The artist grew up in a “mainstream” oral educational environment and learned sign language later in life. The painting has strong contrasting colours and texture. The figure is partly hidden and simultaneously exposed. Do you think this painting is an example of De’VIA? Why or why not?

Canadian De'VIA Quilters



Our Memories

2005

Textile

Made by: Eleanor Cripps, Verna Wilson, Wendy Armstrong, Sharlene Nye Petrone, Darlene Smith, Paula Hardy, Joanne Cripps, Catherine Sicoli, Kerry Philippi, and Gail Wiesblatt

Design concept: Helen Woodward and quilters

Collection: DEAF CULTURE CENTRE

Artists Statement: This De'VIA quilt was made by Deaf women in Kitchener/Cambridge who attended Deaf Residential School. The Fall leaves represent students going back to school after the long summer at home. It was from school that culture and communication emerged. Kids would play with leaves after school. The archway design leading outside is typical of all Deaf schools across Canada and the white marble floor was depicted from the first school for the Deaf in Ontario, Canada. Here, we feel a strong sense of belonging, culture, language and place.

Canadian De'VIA Quilters



Canada Geese

1998

Textile

Poem selected by Canadian Deaf Festival Committee '98

Fabric Committee: Joanne Cripps, Eleanor Cripps, Christine Nelson, Nancy Wellein; Pieced Quilt by Verna Wilson; Poem Embroidered by Christine Nelson. Handstitched by Verna Wilson, Eleanor Cripps, Darlene Smith, Joyce Henshaw, Connie Antonissen, Linda McLaughlin, Christine Nelson, Kerry Philippi, Carole Goy, Sarah Stradnicki, Alana Hogsden, Wendy Schneider, Jim Cripps

Collection: DEAF CULTURE CENTRE

Donated by the quilters

This beautiful signature quilt, with its traditional “flying geese” pattern, was created by Deaf men and women for the Canadian Deaf Festival '98. The poem around the edge of this quilt expresses why flying geese are a symbol of leadership in the Canadian Deaf community. *Canada Geese with determined grace, Pass by a V-line race. As a leader tires and slows the pace, Another emerges to take their place. So like the Deaf in life give chase, The outcome is a triumph.* (Adapted by J. Stephens)

Tony L. McGregor



Deaf Native Hands Across Canada

2006

Southwestern Native American Woodburned mixed media gourd
Commissioned for the DEAF CULTURE CENTRE

Tony Landon McGregor, Ph.D., is a nationally renowned Texas Native Deaf Artist known for his Southwestern theme paintings and wood-burned gourds. His unique style explores and reflects Deaf culture and Native culture and his art is known for its southwestern De'VIA art elements.

“This gourd artwork was designed especially for the Deaf people of Canada. It celebrates the life and work of the First Nations Deaf people living across Canada’s beautiful landscape. The hands all around the gourd represent the culture of the Canadian Deaf.”
– Tony McGregor

The gourd itself is “Mother Earth”, and the turquoise represents “Father Sky”. There are many other symbols. Animals are considered our brothers and sisters. The maple leaf marks North, South, West, and East, and rock art symbols portray artistic expressions of First Nations Deaf cultures across Canada. A circular design of Northwest Coast totem poles depicts the life cycles of First Nations people.

Uzi Buzgalo

Six Days

2005

Acrylic on Wood

Collection: DEAF CULTURE CENTRE

Uzi Buzgalo was born in Afula, Israel. He used drawing to communicate with his family and others. During the Six-Day War in 1967, Uzi and his fellow students from the Jerusalem School for the Deaf were brought to the safety of a bomb shelter. In the dark crawl space, they sat in small groups around a candle. In this painting he captures the flicker of signing hands moving in and out of the light brightly playing with shadows and thoughts. “The beauty of signed languages shaped my art style, which is a composition of colors and hands with stories of similar experiences, a way of artistically depicting the language and culture of deaf people.”

Paul Johnston



Mystical Feather Mask IV

2006

Mixed Media

Loaned by Joanne Cripps and Anita Small

Paul Johnston, an American professor in the Art Department at Gallaudet University since 1988, creates vibrant masks, giving life to four mythological characters: performer, learner, communicator and worker; fusing eyes, hands and face to pay homage to sign language. His masks feature sign language performance as music flowing through the hands and on the face. Paul's masks utilize coloured tuning pegs found on string instruments and serve as commentary on the struggles Deaf children encounter with oral language in contrast to their free expression with their visual sign language. On this mask we see musical notes featured on the hands and brows of this mask – musicality flowing through sign language.

Julia Patterson



Killick

1995

Mixed Media (hydrocal, cast bronze and sisal rope)

Gifted to the DEAF CULTURE CENTRE by Julia Patterson

Awarded “Best in Show”, Sculpture, Celebrating Deaf Arts Canada, Defty Awards 2013

Artist Statement: The name of this work is based on a stone weight used as an anchor, sometimes held in a wooden framework, or simply tied on the end of a rope, used by fishing boats in Newfoundland, Labrador, Canada. I have abstracted the

shape of the anchor and instead of the stone I have placed a bronze relief of an ear inside a “squared circle”. I am also making a reference to “sounding”, the ancient practice of determining the depth of water (making a sounding) by feeding out a line with a weight at the end. At sea, in order to avoid repeatedly hauling in and measuring the wet line by stretching it out with one’s arm, it became traditional to tie marks at intervals along the line. It was possible to read these marks by sight or by feel at night. On the sculpture I have tied knots at regular intervals on a rope to represent these marks or fathoms. I have been oral deaf since I was a child, and sound or lack of sound has had a great effect on my life. The sense of being lost in a sea of meaningless words and the need to feel anchored or grounded and connected to language is referenced in this work. The futility of exercises aimed at finding the quadrature of the circle has lent itself to metaphors describing hopeless, meaningless or vain undertaking. I have used this metaphor in the sculpture to express the difficulty of using sound or voice to communicate with me.

Julia Lee Patterson is a Toronto-based artist whose work examines deafness through a variety of mediums. She works in bronze casting, soapstone, wax, graphite, charcoal and mixed media. Visually oriented from childhood, she studied sculpture and performance art at OCAD and the Toronto School of Art. She has shown her work at TSA, the Textile Museum and at disability art shows. Julia uses sculpture, drawing, and performance work to explore deafness in the context of the larger hearing world and as a separate and viable way of being “in the world”. In her work she has explored deaf cultural history and has used metaphors of sound, light and language. She is currently interested in how the body lives in space and how that relates to the concept of “place” and especially how it relates to those whose identities are not accommodated and so who are not “in place”.

Special Exhibition - Native Deaf Artists

The following four Native Deaf artists feature different medium - painting, wood-burned gourds, sculpture and textile art. All four artists come from very different regions – Sioux Lookout, Ontario, Canada; Southwestern U.S.A; Arctic Bay, Nunavut and Baffin Island, Nunavut.

Explore their individual journeys, sources of inspiration and the stories that their artworks tell. These four artists, from across the continent, excel in their chosen media using different textures, colours, traditional and adapted techniques. Their work was featured at the DEAF CULTURE CENTRE from November 2006 – April 2007.

Sam Ash

A self-taught artist, Sam was born in Sioux Lookout, Ontario, to Cree parents and brought up by an Ojibwa and Metis family. In the fall 1957 he arrived at the Belleville School for the Deaf (OSD), and as a teenager became interested in art. Samuel's work is featured in the Canadian Museum of Civilization and overseas in London. He is described by John Warner as "the most evolved of the Algonquian Legend Painters" in *The Sweet Grass Moves On: Fifty Contemporary North American Indian Artists* (Jamake Highwater, 1980).



Sea Monster

circa 1976

Print on paper, #54 of 98

Loaned from the private collection of Dr. W. George Wheatley

From the early period grouping of works by Samuel Ash



Become Loon at Last

1990

Acrylic on canvas

Loaned from the private collection of Leo Ehlers

From the middle period grouping of works by Samuel Ash. Samuel Ash paints a visual feast of strong, flowing line, vibrant colour, and stories inspired by his Algonquian heritage. Many of Sam's paintings show loons, and this is one of his favourites. It is the story of a young man who finds a male loon that has been shot. He sees its mate circling in the sky for days and finally follows her to the top of a mountain. He dives into a small lake below and when he surfaces, he is a loon, flying up to meet the female loon.



No One Come Yet

2005

Acrylic on canvas

Loaned to the DEAF CULTURE CENTRE by Joanne Cripps

From the late period grouping of works by Samuel Ash. Stories, vibrant colours and strong flowing line reflect Sam's Algonquian heritage. In this piece one wonders if Sam sought communication but "no one came".

Tony L. McGregor

Tony Landon McGregor is a nationally renowned Texas Native Deaf Artist. Dr. McGregor who is Caddo, helped establish the National Association of the Native American Deaf (now called Intertribal Deaf Council) in Oklahoma City and is known for his Southwestern theme paintings and wood-burned gourds. His unique style explores and reflects Deaf culture and Native culture and his art is known for its southwestern De'VIA art elements. Emphasis on hands and native symbols brings together Tony's Deaf and Native heritage on this textured gourd.



Deaf Native Hands Across Mother Earth

2005

Woodburned mixed media gourd

Loaned to the DEAF CULTURE CENTRE by Dr. Anita Small and Dr. Norman Rosenblum

Natsiq Benjamin Qamanirq

Benjamin “Nat” Qamanirq was born and grew up in Arctic Bay, Nunavut. He became a sculptor by watching and learning from his grandfather, father and mother, known Inuit artists. Nat works in soapstone, whale bone, narwhal ivory, walrus tusk, and horn from the musk ox. His sculptures are inspired by his knowledge of the natural world of the far north and the traditions of his people.



Seal and Two Bears on the Ice
2005

Soapstone, whalebone

Loaned from Natsiq Benjamin Qaminirq



Hunter

Soapstone, bone, sinew

Loaned from Christine Spink-Mitchell

Nat tells the story of having been told not to join the seal hunt because he was Deaf but through his grandfather’s mentorship, he learned how to silently wait for the right moment and with the right visual cues to spear the animal thus winning the seal hunt that year.

Kawtysie Kakee

Collaborative spirit, skilled fingers and an artist's eye transform drawings of traditional Inuit life and culture into tapestries. Kawtysie Kakee is a senior weaver at the Pangnirtung tapestry studio on Baffin Island, Nunavut. She began weaving more than thirty years ago and is known for her skill as a weaver and colourist. Her work was featured at the Canadian Museum of Civilization's hallmark exhibit *Nuvisavik: the Place Where We Weave*, celebrating the remarkable story of the Pangnirtung studio. Once a year the weavers gather to select artwork from the extensive archival collection of drawings at the The Uqqurmiut Centre for Arts and Crafts. They then design and weave the tapestries based on the original artwork. Kawtysie is one of the only weavers who also creates original artwork for tapestries.



Sliding
2006

Woven art: Wool and cotton

Loaned from the Pangnirtung Tapestry Studio, Uqqurmiut Centre for Arts and Crafts, Nunavut, from the 1999 annual collection

While this work is not identified as De'VIA, Kawtysie is a noted Deaf Native artist who works in a collective practice much in keeping with the collectivist Deaf perspective.

Special Exhibition - Diverse Lives: Deaf Women Artists

The three artists featured here share common ground as women artists, yet their work has grown from and reflects their three very different backgrounds. Their work was featured at the DEAF CULTURE CENTRE from June 2007- January 2008.

All three artists explore *Deaf View Image Art* (De'VIA) elements in their artwork incorporating their Deaf experience in their art and issues of identity as a Deaf person; however their artwork is very different, reflecting their different backgrounds. Pamela Witcher was born in Montreal to a family of Deaf parents and a Deaf brother and had the chance to embrace four languages – American Sign Language (ASL), langue des signes quebecoise (LSQ), English and French. Vanessa Vaughan was born to hearing parents, attended mainstream schools in Toronto, and grew up in an oral environment. Seeking to strengthen her connection to her Deaf cultural heritage, she learned ASL as a young teenager and later had a cochlear implant as an adult. Dawn Moncrieffe (aka Levia Kallai) was born in London, England into a family with four hearing siblings. After six years at mainstream school she attended the Manitoba School for the Deaf, later returning to England where she studied art and design.

Pamela Witcher

Pamela was born in 1975 in Montreal to a family of Deaf parents and a Deaf brother and had the chance to embrace four languages: ASL, LSQ, English and French. She attended Deaf school (MacKay Center) and mainstream high schools. She obtained her Degree in Collegial Studies from Dawson College and her BA in social work from McGill University. Pamela Witcher paints conceptually. Her art explores issues of feminism, sexuality, identity and Deaf culture. This exhibit highlights pride in her culture, her values and her desire to inspire and influence people's perceptions and understanding.



Hello (your name sign)!

2004

Oil on canvas

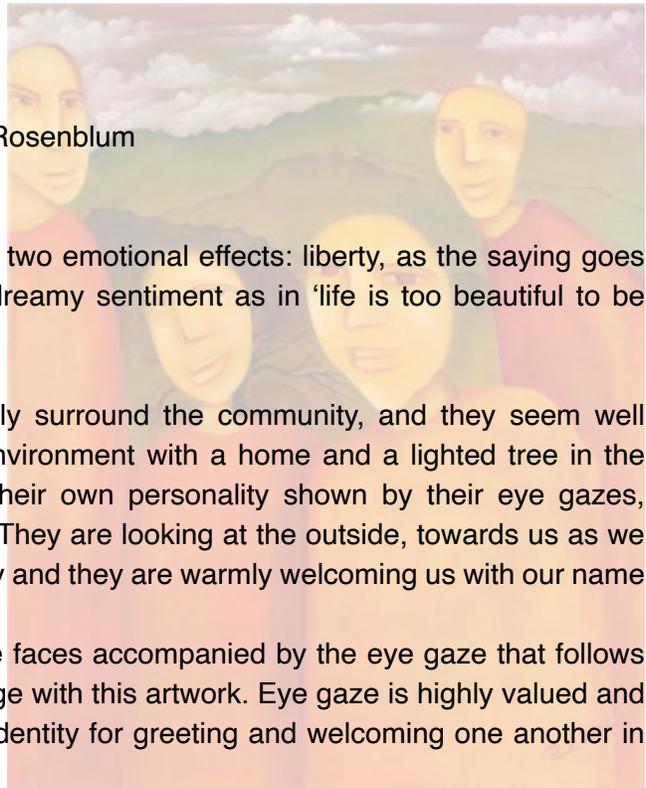
Loaned from Anita Small and Norman Rosenblum

Artist's statement:

"The clouds in the opened sky provide two emotional effects: liberty, as the saying goes 'the sky's the limit' and secondly, as dreamy sentiment as in 'life is too beautiful to be squared.'

... The concrete mountains protectively surround the community, and they seem well acquainted and comfortable in their environment with a home and a lighted tree in the background. Each one of them has their own personality shown by their eye gazes, body positions and facial expressions. They are looking at the outside, towards us as we approach the frontier of their community and they are warmly welcoming us with our name sign, as we already know each other."

Note the intentional lack of ears on the faces accompanied by the eye gaze that follows you wherever you are situated to engage with this artwork. Eye gaze is highly valued and name signs are important markers of identity for greeting and welcoming one another in the community.





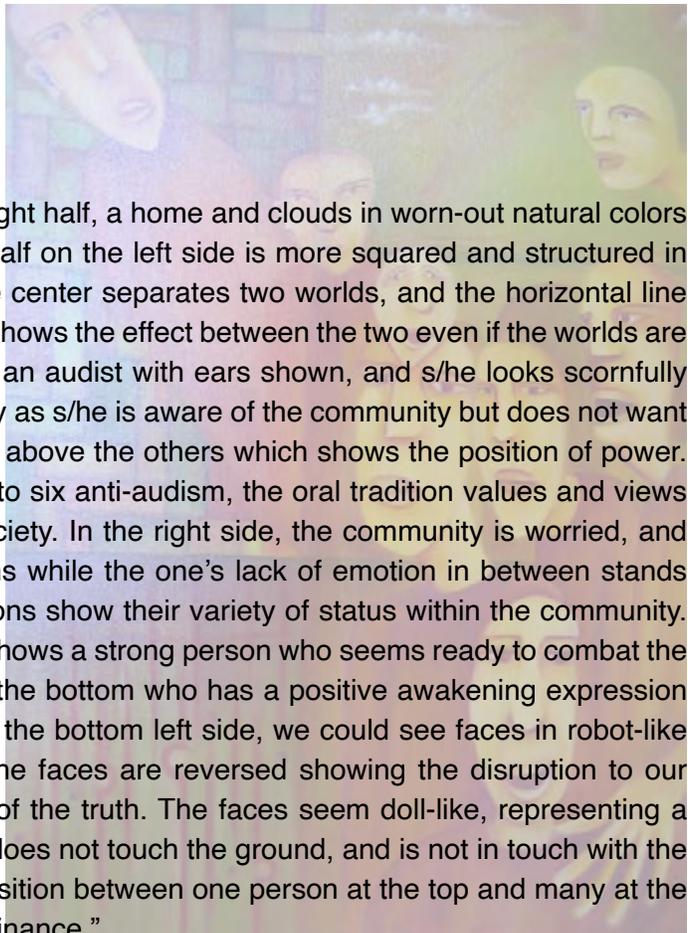
Audism²

Oil on canvas, 2004

Loaned from Pamela Witcher

Artist's statement:

“As seen in the background of the right half, a home and clouds in worn-out natural colors shows a built community. Another half on the left side is more squared and structured in bold colours. The vertical line in the center separates two worlds, and the horizontal line from the left dissolved into the right shows the effect between the two even if the worlds are separate. One person on the left is an audist with ears shown, and s/he looks scornfully towards the right side but not directly as s/he is aware of the community but does not want to know. The position of the body is above the others which shows the position of power. Even if the ratio of one pro-audism to six anti-audism, the oral tradition values and views hold a strong influence over the society. In the right side, the community is worried, and they show various kinds of emotions while the one's lack of emotion in between stands neutral. The body positions of persons show their variety of status within the community. For example, one on the very right shows a strong person who seems ready to combat the audist. See also another person at the bottom who has a positive awakening expression when a hand is being revealed. On the bottom left side, we could see faces in robot-like motifs under the ground. Most of the faces are reversed showing the disruption to our well-being and the full acceptance of the truth. The faces seem doll-like, representing a lost childhood. An audist at the top does not touch the ground, and is not in touch with the emotions underneath. Again, the position between one person at the top and many at the bottom [represents] power and dominance.”



2 The artist defines *audism* as discrimination against Deaf people. A negative or oppressive attitude towards Deaf people by either Deaf or hearing people and organizations, and a failure to accommodate them. For further explanation refer to the glossary in this handbook.



S'unir. Reflechir. Agir. L'avenir est dans notre mains

Acrylic on canvas

Loaned from Pamela Witcher

This painting was selected to represent the 2006 Deaf Canada Conference in Quebec City. The colour for that conference was blue.

“Pamela Witcher is guided by a peaceful vision: Unite, Reflect, Act. The future is in our hands. The key to the vision’s door is communication and acceptance of differences. Montreal-based and born to a Deaf family, she has always lived in the richness of Canada’s Deaf communities and sign languages. She has painted the vision and invites you to open the door with your own key.”

CCS 2006 Deaf Canada Conference website

Vanessa Vaughn

Vanessa was born to hearing parents, attended mainstream schools in Toronto, and grew up in an oral environment. Seeking to strengthen her connection to her Deaf cultural heritage, she learned ASL as a young teenager. Vanessa Vaughn holds a Bachelor of Fine Arts degree in Art History and in Visual Arts from York University in Toronto. She has taught art workshops to children and youth in Toronto and other Canadian cities as well as in New York City, where she lived for several years. She spearheaded the first integrated Art and Sign Studio for Deaf and hearing children at the Avenue Road Arts School bring children together in a creative ASL environment. Vanessa's vivid paintings feature her passion for water, the human form and the Canadian cottage experience. Her love for rowing and canoeing is evident in a number of her paintings. Her art reflects a vivid, bold and visually rich world.



In Search of The Call
Acrylic on canvas
Loaned from Patti Durr

The loon is iconic in the Canadian cottage experience. Vanessa sought the loon's call vicariously through others or in her own way as everyone spoke about it. She reflects, "Over time I came to realize that this painting exposed my deep frustration - like a silent scream." Vanessa draws a parallel between the loon's serene natural visual beauty and its deep, eerie melodic call.



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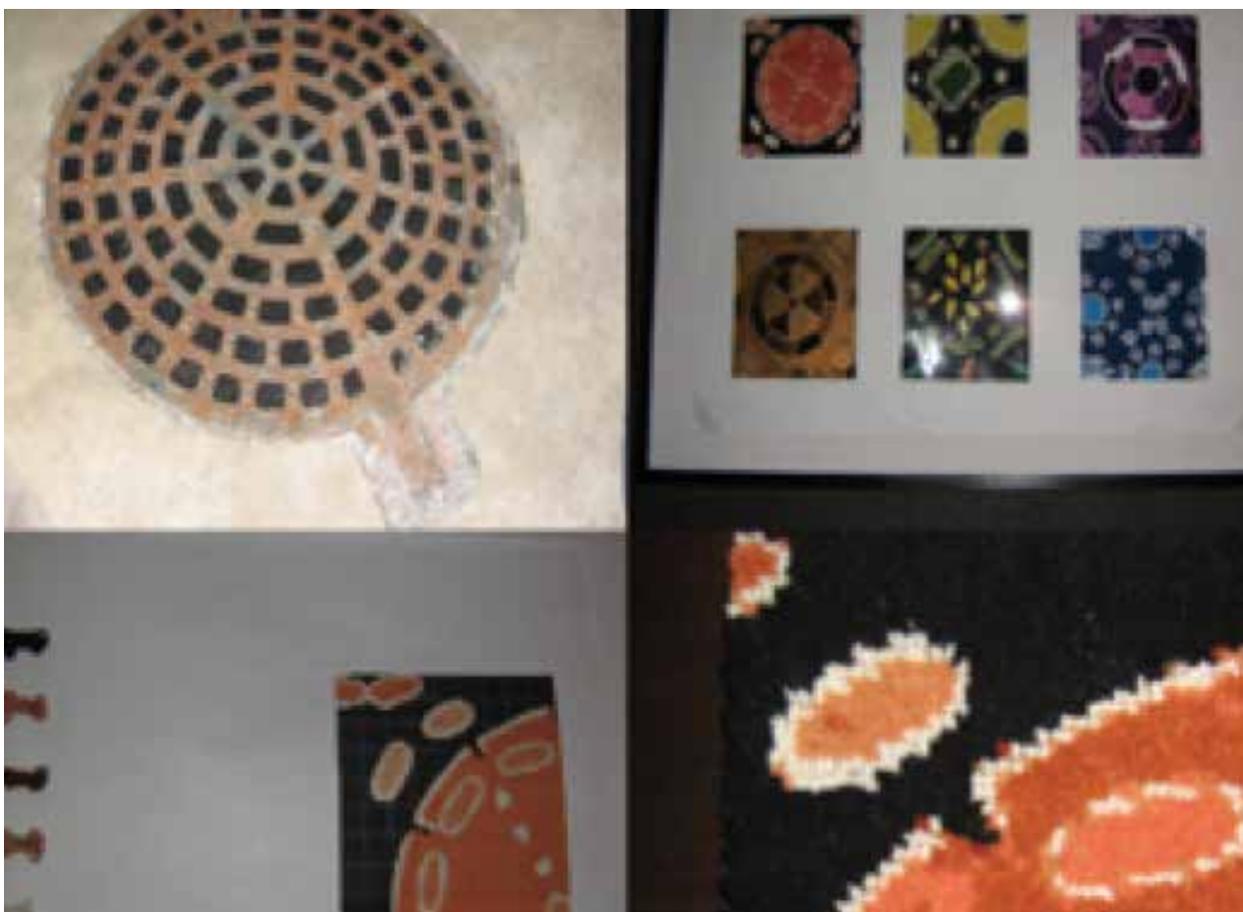
Dawn Moncrieffe (Aka Levia Kallai)

Dawn Moncrieffe/Levia Kallai was born in London, England in 1968 into a family with four hearing siblings. After six years at mainstream school she attended the Manitoba School for the Deaf. She excelled at track and field, winning multiple medals for Canada at the World Games. She returned to England where she studied at the Hull School of Art and Design at Hull College. Dawn/Levia considers herself a “natural artist”. She began as self-taught and continues to study and explore different techniques and media including fine art, design, textiles, photography, film, computer graphics and fashion.



Broken Down Communication
Acrylic, charcoal, & mixed media
Loaned from Dawn Moncrieffe (aka Levia Kallai)

Butterflies are Deaf. In this artwork, Dawn/ Levia has taken the full circle design from a butterfly and transferred it to create this piece. The circle design has been disconnected in this piece of art. The sign for “communicate” in ASL is produced with two [C] handshapes facing each other moving back and forth. Broken down communication is signed with one [C] handshape dropping upside down as the other remains upright as you see in this painting.



Manhole Cover Carpet Designs

Mixed materials

Loaned from Dawn Moncrieffe (aka Levia Kallai)

Dawn's / Levia's award-winning carpet designs are inspired by manhole covers. The sample here demonstrates her process from beginning to end. The result is an international award winning carpet designed by Dawn/ Levia and produced by William Brinton, specialist carpet division of the Brinton's Group, the world's largest woven carpet manufacturer, Chelsea Harbour Design Centre, London, www.williambrinton.com. Her carpet designs are based on careful observation of the patterns she sees all around her. Do you think this is De'VIA?

Step 1: Dawn/Levia begins by finding and photographing manhole covers.

Step 2: She then transfers them to photoshop.

Step 3: Using her own ideas and internet research on manhole covers worldwide, she paints and interprets her ideas of modern covers.

Step 4: She transfers her designs onto the manhole photographs in photoshop.

Step 5: This work inspires her designs for carpets.

Step 6: The carpet is then made based on the design by the artist.

Special Exhibition – Figure and Ground: Deaf View Photography

Deaf View Image Art (De'VIA) photographs celebrate Deaf life and explore personal and cultural aspects of Deaf experience. These De'VIA photographs were taken by Deaf Canadians who live across Canada and in the U.S.A. Their photographs were featured at the DEAF CULTURE CENTRE from May 2011- May 2012:

- capture the movement of signs and dance
- embed signs and fingerspelling playfully
- explore photography as social commentary

Theme:

Capture The Movements of Sign & Dance

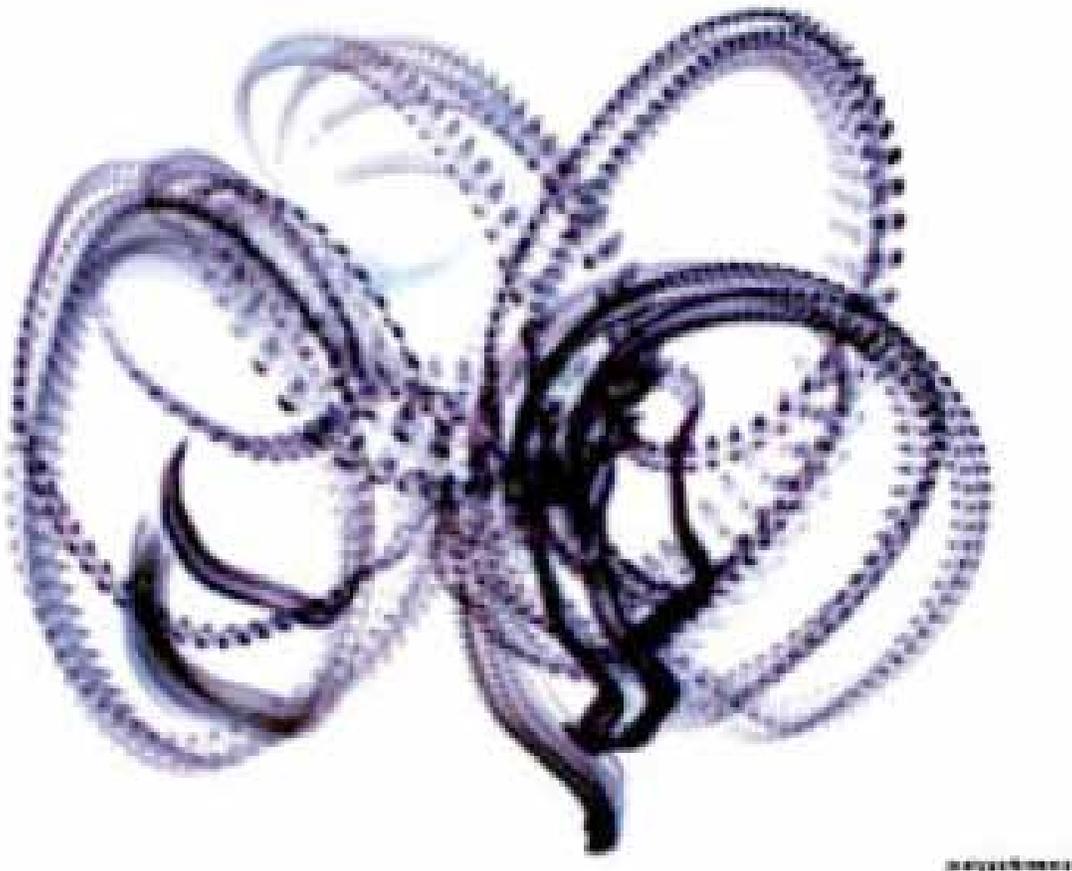
Ava Cardinalli Hilterman Calgary, Alberta



Wrapped Kneeling Girl
2006

Artist Statement: It was a wonderful experience working with the famous photographer Cylla von Tiedemann. The dancers who modeled for my photograph series were from the Canadian National Ballet Company. Those models patiently copied my body language. I directed them to just be comfortable with their skill, preferred poses and moves; I captured them by using a k1000 Pentax manual drive 35mm camera with a few rolls of black and white film. I had the camera set up in slow motion to freeze frames, with a tripod stand in a large studio and a grey projector for the background. I tried to catch just the right moment as they moved their bodies into dynamic poses.

Jolanta Lapiak Edmonton, Alberta



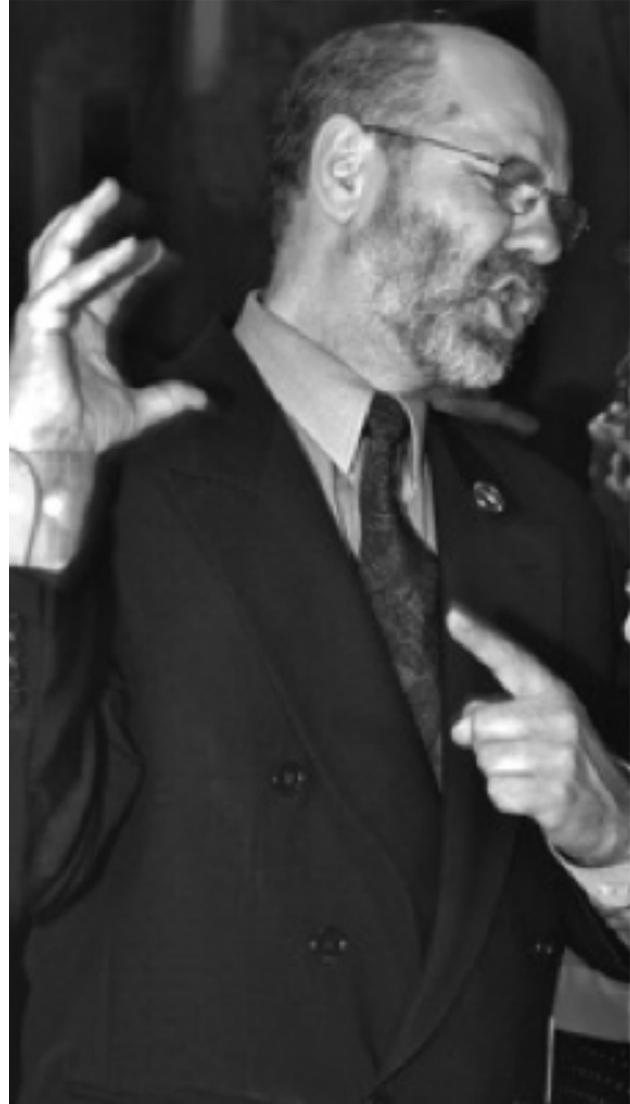
Poetry Performance
2007

Artist Statement: My photograph-based works “Photospeaking and/or Photowriting” are produced as concertina (accordion book art) and transformed into Japanese style framed images. The images are what I call “ASL photocalligraphy”. The ASL photocalligraphy series traces ASL text. Each ASL photocalligraphy image is the capture of ASL movement on camera. The movement is based on a translation from a selected English phrase or quote. Through my works, I explore the parallel between Japanese calligraphy in the written form and ASL “calligraphy” that can be seen in ASL poetry. Organic lines based on movement in the photocalligraphy images show a variety of thickness and speed, similar to Japanese calligraphy. The original photocalligraphy pieces are with a black background and bluish light foreground. They are then inverted to form a white background and dark foreground.

Kelly Simpson Washington, District of Columbia



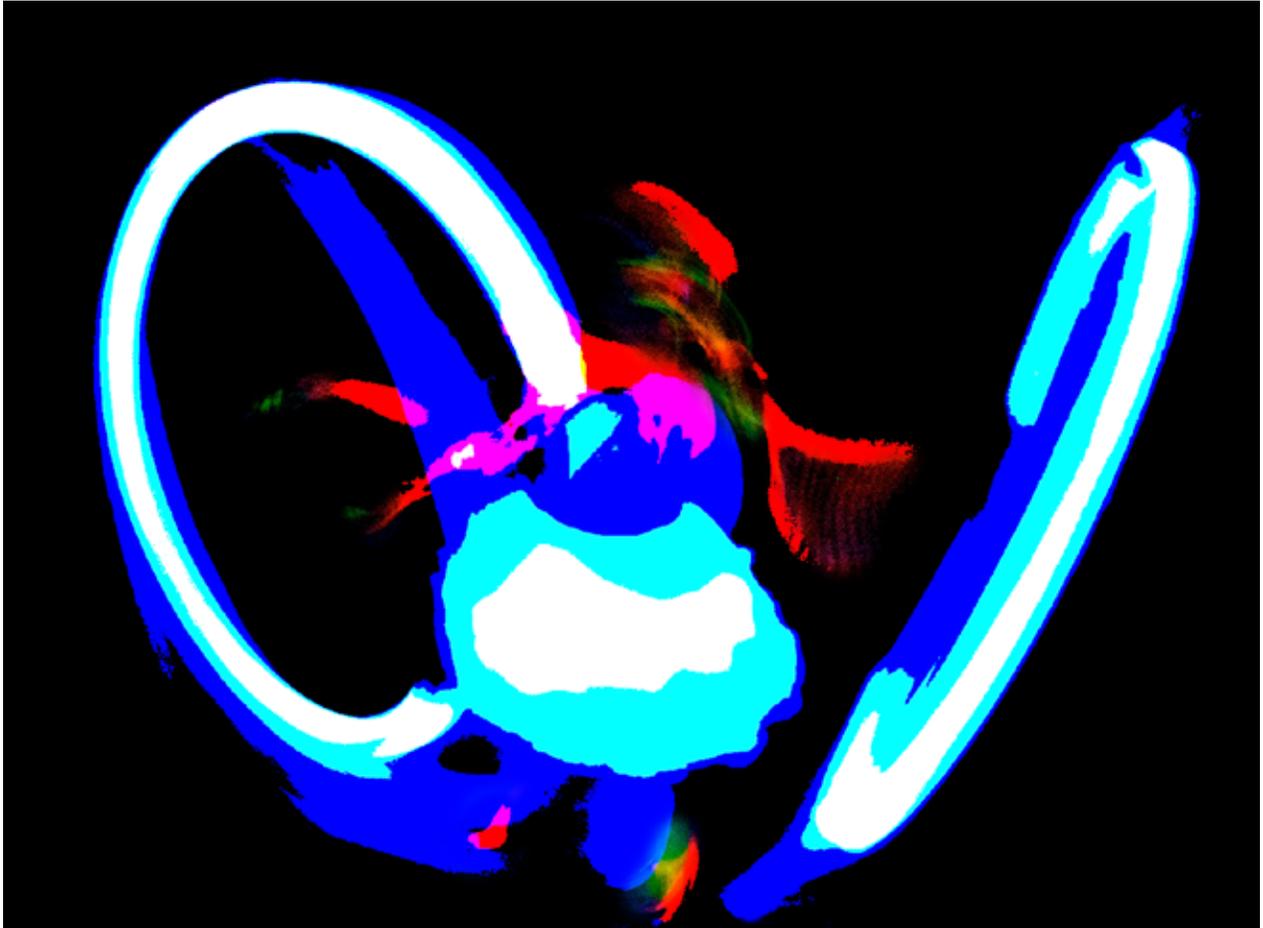
Deaf (authentic Deaf)
2006



Champ
2006

Artist Statement: I was freelancing as a photographer at the opening gala of the DEAF CULTURE CENTRE. I saw these guys with their strong facial expressions as they conversed in ASL. The particular words they were saying and the way they expressed them had to be captured – I caught them just at the right moment.

Miguel Aguayo Toronto, Ontario



Untitled
2010

Artist Statement: Spirit Dancers is a study of figure, motion, colour, and contrast. This photograph captures the dance performance that took place at the DEAF CULTURE CENTRE on Nuit Blanche, an all-night contemporary art event. Dance/ theatre performers: Gwen Dobie, Max Tepper and Elizabeth Morris

Theme: Embed Signs and Fingerspelling Playfully

Denny Guinn Milton, Ontario



The Hand Swan
2007

Artist Statement: Several hands overlap gently to create a swan.

Donna Fano Belleville, Ontario



Temptation
2010

Artist Statement: I feel that my photos reveal appreciation of beauty, isolation and renewal, but I wanted to add a touch of humour in this photo. My Persian cat, whom I adopted from my youngest daughter, was fascinated by the tropical fish my husband has. He will crouch with his eyes intensely focused on prey which he can never catch. He feels he is invisible to the fish and awaits any chance to pounce on them. His mouth waters each time he sits and watches them. Good thing there are lids on all the fish tanks or the numbers would quickly decline!

Janis Cripps Tucson, Arizona



Gracie
2010

Artist Statement: To show the beauty of American Sign Language I created photo art entirely with alphabet handshapes. This is a photo of a ballerina made out of the letters G, R, A, C, I, E, my friend.

Theme:

Explore Photography as Social Commentary

Tristan Kong

Belleville, Ontario



My Deaf Life 06
2010

Artist Statement: Victoria Soo Lum, 19, is a member of the Deaf community. While eating dinner with hearing family or friends she often feels left out. Language is the key to understanding. Soo Lum wants to understand and communicate [sign] with her hearing family and friends too.

Vincent Chauvet

Vancouver, British Columbia



For Public Display
2010

Artist Statement: When I walked by a tree in the garden and saw sticks shaping its branches, creating a desired form, it reminded me of the speech therapy I had endured in my youth. The therapists thought that they could manipulate the tongues, mouths and breathing of Deaf children, and could produce “speaking” individuals to conform to society’s expectations.

Special Exhibition - Celebrating Deaf Arts Canada

In 1973 Forrest Nickerson, founded the Canadian Cultural Society of the Deaf (CCSD) and established the Defty Awards to recognize the arts of fellow Deaf Canadians. Forty years later, the Defty Awards were re-instituted and this special exhibit honoured Forrest Nickerson's legacy in 2013. A jury of Deaf & hearing gallery directors & artists selected 27 pieces to comprise the Deaf Arts Canada Exhibit at the DEAF CULTURE CENTRE, May 10, 2013 – May 2, 2014. Featured here are the award-winning pieces, honorable mentions and featured art exhibited from the Defty Awards of Excellence in the Arts (painting/ photography, Deaf View Image Art (De'VIA), sculpture and craft categories).

Winners were honoured at an event hosted by The Honourable David C. Onley Lieutenant Governor of Ontario at the Lieutenant Governor's Suite, Queen's Park, Toronto, Ontario, May 10, 2013. The event featured the awards ceremony, exhibit preview and a screening from the Toronto International Deaf Film and Arts Festival.

Tiphaine Girault

Gatineau, QC



Banane!

silk screen ink paper

Honorable Mention - De'VIA

Tiphaine Girault was born in France in 1984. She moved to Quebec in 1998, where she has lived in Gatineau since. She studied comics for three years at the University of Quebec in Outaouais. She has created several illustrations for children's books for Regroupement des parents et amis des enfants sourds et malentendants franco-ontariens (RESO) and the Centre Jules-Léger. She also volunteers creating illustrations or cartoons for newspapers such as the Association of Hearing Outaouais, See-Say (newspaper for the deaf in Montreal), and for writers seeking illustrations for children's books. She has taught comics at Centre Jules-Léger and to hearing youth at the Museum of Fine Arts of Canada in Ottawa. She also participated in the artist contest to Macadam Flower, where she distinguished herself by winning first prize in 2007. She is director of présentation for SPILL.PROpagation.

Artist Statement

There is no formula for how my ideas come. Everything varies with what I see every day. This can happen either while sleeping and I get up to jot down ideas, or when I talk with someone and I interrupt the person to write. I create cartoons or illustrations related to deafness or other themes with a humorous or poetic style. I express myself through my drawings and scenarios, and the great need to travel in a totally imaginary world, uniquely out of reality. I like the warm and endearing naive drawings. It's a style that draws me. I love to depict the characters or distort the architecture in the same way as children draw.

Banane is a play with the "speech banana" - the area where speech sounds for language are tested.

Maryam Hafizirad

Toronto, ON



Lily Wishes

Best in Show – painting – De'VIA, Mixed Media

Maryam Hafizirad is a Deaf painter, born in 1980 in Esfahan, Iran. She moved to Toronto, Canada in 2011 where she resides with her husband. Maryam graduated from Esfahan University of Fine Arts in 2002. Maryam's first exhibition was in Iran at the age of 18. Since then her work has been shown individually and as part of the artist group "Farda", meaning "Tomorrow", in major cities of Iran, China, Germany, Malaysia and India. Maryam is a full-time artist sharing her exceptional vision of a silent universe through the metaphor of underwater scenes.

Artist Statement

For her, water reflects purity and its fish represent the sincere human being. You can see the fish in most of her themes. She says: "I would like to invite you to discover Persian nature, tradition, philosophy and culture through my art as I fuse an array of colors, textiles and techniques in a unique creative form. Rather than to confine my art to traditional works on paper of my heritage, I decided instead to experiment on fabric. The source of my painting is . . . an urge to create, just as life first rose from the sea. "Welcome to my Fish-World". Water reflects purity and the silent universe. Fish represent the sincere human being, birds fly free and pomegranates express love.

Zoée Montpetit (Aka Zoée Nuage) Vancouver, BC



The Last Supper

Best in Show and People's Choice Award, Photography

Zoée spent several years working mostly with self-portraiture. It began with a 365 Days project in 2009 where she created a self-portrait every day for a year. She would spend her days in a frenzy of putting costumes together, transforming rooms into studios, and contemplating ways to express what was going on in her head. The project was a revelation, leading to empowerment through artistic expression and discovering a love for photography. Since then, she has continued to explore self-portraiture through photography and digital manipulations. Her self-portraits tend to focus on various important aspects of her identity, such as gender, sexuality, being Deaf, language and imagination.

Zoée Montpetit (aka Zoée Nuage) is a Deaf Queer photographer, residing in Vancouver BC. She has been interested in creating various types of art since she was a child. As a solitaire in school who relied on writing or signing to communicate, art was a way to connect with hearing peers. A love of photography has run in her family for several generations and has grown into a strong passion for Zoée. <https://www.facebook.com/montpetit>

Artist Statement

This portrait was my final portrait for my 365 Days project where I took a self-portrait each day for a year. I wanted to celebrate the journey I went through and to give a nod to all the different characters I played through-out my 365 Days. Since gender was one of the biggest themes in my 365 Days, I wanted some sort of gender binary theme happening. On the far left you see a few characters presenting as feminine. As we reach centre, you see the characters evolving into a combination of genders until we reach the far right where it's more masculine presentations. In the very centre, you see myself, nude. I wanted this to represent my eventual acceptance of my body but still showing all the genders that exist inside me. I also made a point to incorporate objects that occasionally appeared in my series (doll, globe, paper cranes, and pinecone). The portrait was composed using 13 images.

Patricia Hall (Wisnoski)

River Hebert, Nova Scotia



Love

Best in Show – Crafts; Textile - Doll

I was born in Grimsby, Ontario and I have 2 sisters. I grew up on a farm and entered the provincial school for deaf students in Belleville, Ontario in 1959. I was among the first students transferred from Belleville to attend the provincial school for Deaf students in Milton, Ontario when it first opened in April 1963. I remained a student there until I graduated in 1973. It was at the Deaf school in Milton where I met William Hall whom I married and with whom I have 2 children and 4 grandchildren with another grandchild on the way.

I worked for John Deere Ltd. for 10 years until we moved to Nova Scotia and settled. I worked for General Insurance, Douglas and Rogers Insurance and Halifax ING Insurance. I then worked as a facilitator for the Atlantic Provinces Special Education Authority (A.P.S.E.A.) with a deaf student for 5 1/2 years in Sackville, New Brunswick and then with another deaf student for 2 years in Oxford, Nova Scotia. Textiles and cooking are among my hobby passions!

Paul Ledrew Carlisle, ON



Sea Scape

Honourable Mention, Crafts - Wood

Born and raised in Newfoundland, Paul attended Gallaudet University in Washington, DC where he graduated with a B.Sc. in 1990. Upon graduation he moved to Ontario and is employed at George Brown College as a professor. He and his wife reside just outside of Toronto and share their artistic passions together.

Artist Statement

The opportunity to be creative without limits, to plant a seed in the mind of others encouraging them to be creative is vital to my enjoyment. My passion to create started when I was young, watching my uncle and grandfather as they handcrafted their own boats. The smell of the wood shavings was intoxicating and became entrenched in my psyche. But it was with the direction and focus I received in high school where it started to flourish. While others had an affinity for sports, mine was woodworking. With the guidance from my shop teacher I began to learn the art of woodworking.

I find comfort and relaxation in creating things. The ability to take an otherwise plain object and transform it into something unique, something beautiful and pleasing to the eye brings me great satisfaction. Some inspirations happen by chance, but most come from within. Once I start, something takes over and a bond begins to form with the work. As it progresses and takes shape and the anticipation of seeing the final product fills me with drive. The challenge is balancing form, function and colour to create a piece of art.

Colour is the final touch. Being from Newfoundland where it is often grey and foggy, bright colours are needed to lift the spirits, to provide stimulation to the eye. In contrast the harmony of rustic colours I use help ground me, they remind me to be myself, to be real.



Tree House –

Featured Sculpture, Mixed Media (chicken wire, bees wax, wood, seeds)

Killick – Best in Show, Sculpture (see Permanent Exhibits, pg 15)

Julia Lee Patterson is a Toronto-based artist whose work examines deafness through a variety of mediums. She works in bronze casting, soapstone, wax, graphite, charcoal and mixed media. Visually oriented from childhood, she studied sculpture and performance art at OCAD and the Toronto School of Art. She has shown her work at TSA, the Textile Museum and at disability art shows. Julia uses sculpture, drawing, and performance work to explore deafness in the context of the larger hearing world and as a separate and viable way of being “in the world”. In her work she has explored deaf cultural history and has used metaphors of sound, light and language. She is currently interested in how the body lives in space and how that relates to the concept of “place” and especially how it relates to those whose identities are not accommodated and so who are not “in place”.

Artist Statement

Much of my work is focused on exploring the experience of being deaf in a larger hearing world. I use my own lived experience and more recently I am exploring deaf people’s history and culture. In the materials I use I try to make use of either the physical qualities and/ or the symbolism of the materials to enhance the ideas behind the individual works. For example, in one of my works I used translucent packaging tape to reference my need for light and clarity in understanding signed or spoken language. I am currently interested in how the body lives in space and how that relates to the concept of “place” and especially how it relates to those whose identities are not accommodated and so who are not “in place”.



Tree House

Artist Statement:

In *Deaf Heritage in Canada*, C.F. Carbin references the “Tree Twins”, deaf twin brothers, David and Peter Brown, who started an evergreen forest from a pocketful of redwood seeds brought back from a trip to Santa Clara, California. These few seeds ignited an obsession that culminated in an exotic forest that survives today as Redwood Park, located in the Vancouver suburban municipality of Surrey, British Columbia, Canada. During their lifetime, the brothers retreated from the community around them by building a tree house that sat on four-metre posts and was supported by trees 20 feet in the air.

This piece is part of a “work in progress” exploring the lives of the brothers, the history of the area they lived in and their rather contested relationship to their family and community around them with particular attention paid to what role their deafness played in their lives.

When working on the “house” I vertically elongated the traditional house form to reflect both the fact that the house the twins built was, “a two-storey tree house complete with retractable ladder”, and also situated above ground. Related to this is the need for unobstructed sightlines both physically, as a means to good communication and metaphorically, as a way to create a safe place for themselves apart from the community around them.

The light placed inside the “house” shines up on the faces of the figures, which gives them the ability to communicate with each other and to shut out the darkness, both literally and metaphorically, that surrounds them. In darkness, in order to communicate, they would have to use tactile means and for those without experience in tactile communication, it is like being removed from the world. Light, like windows, signifies the ability to communicate, and when one communicates, one belongs. And when one belongs, one is at home in the world. (Bahan, 2008).

Shannon Rusnak Alberta



Losing Hands

Mixed media – acrylic and plaster

Best in Show - De'VIA Sculpture

Artist Statement

Shannon describes her work as ambiguous, with layers of identities from different worlds experienced through her eyes. Her sculpture reveals distinct layers of deaf culture, disability issues and barriers along with historical and societal issues. Her sculptured paintings are created to invite people to observe her work by touch. Having worked as a Deaf-Blind intervenor, she gained understanding of what it means to visualize not only through sight, but also by touch. Shannon continues to revisit the idea of using 'layers' of information for viewers to interact with her work using different avenues to "view" her sculpture.

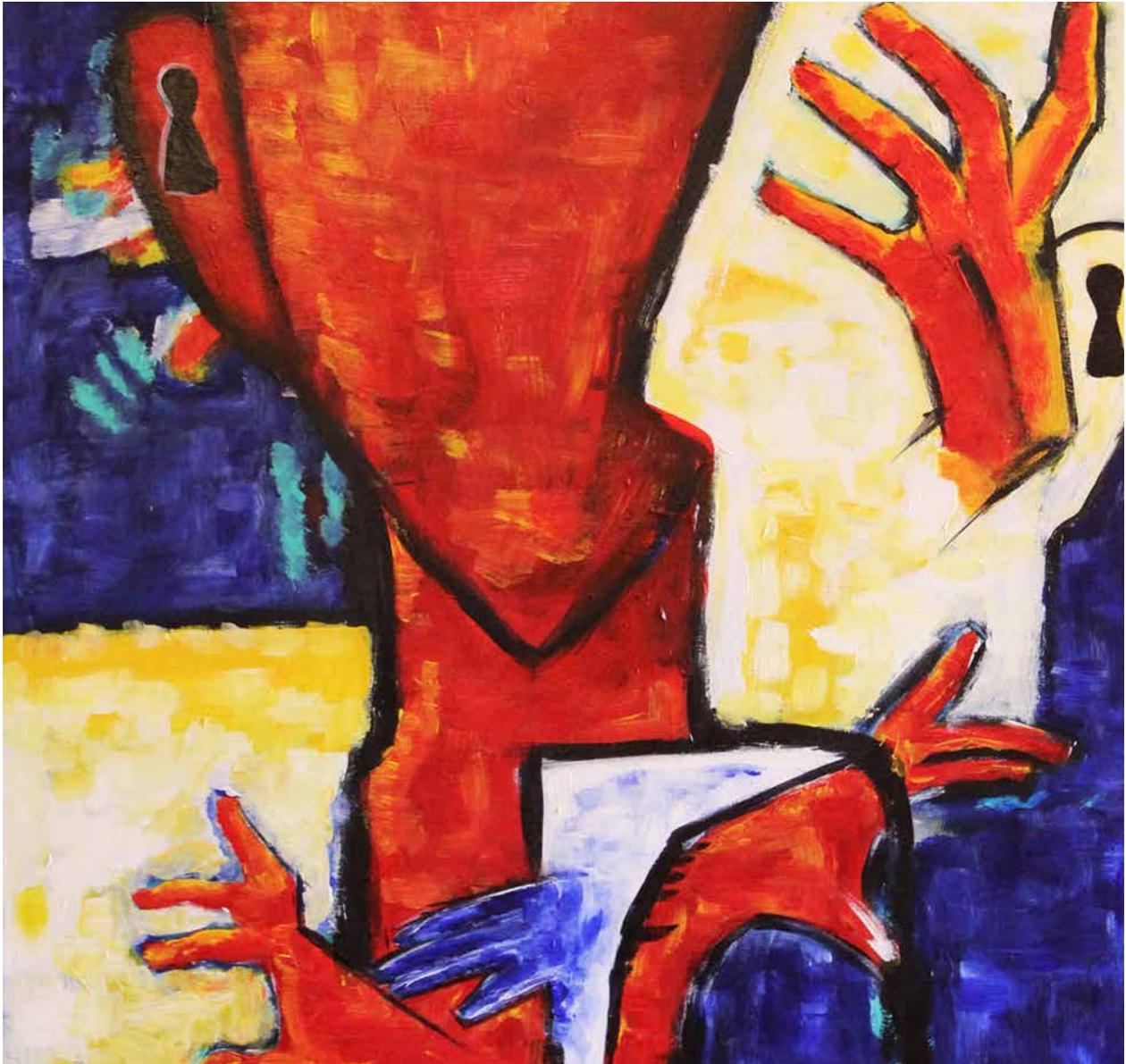
Artist Biography

Shannon Rusnak is currently a student earning her BFA in Media and Digital Technologies at the Alberta College of Art and Design (ACAD) in Calgary. Influenced by other Deaf artists, her Deaf experience is embedded in her work as she explores the world of Deaf View Image Art (De'VIA). Having worked as a Deaf-Blind intervenor, she gained a greater depth of understanding what it means to visualize not only through sight, but by touch also. This is evident in her artwork.

Shannon works with Deaf organizations across Canada as a multimedia artist specializing in video and digital mediums under 5x5 Media, a company she co-founded. Her work has been most recently exhibited at the Calgary Deaf Art Show and at the Queer Art Festival in Edmonton. Her interests include blogging, volunteering through creative means and collaborating with other Deaf artist on various projects in the Deaf art community.

Mehdi Safavi

Toronto, ON

*Dancing Hands*

Honourable Mention – painting/photography

Media – painting – acrylic on wood

Mehdi Safavi was born in the City of Design - “Isfahan” Iran. He is a Deaf Iranian artist. Born in 1978, he attended the College of Fine Art in Esfahan, Iran where he graduated with an Associate Degree in Graphic Design. He was a Graphic Design Manager for Rayaneh Gostaran, Esfahan, Iran. He currently resides in Toronto, Canada where he is a freelance Graphic Designer, Painter and Interior Decorator.

Pamela E. Witcher

Montreal, Quebec



The Coat-Boat / Le manteaux-bateau

Honourable Mention – painting

Oil on canvas

A collective activist and versatile artist, Pamela Witcher expresses her personal experiences, and the cultural, educational, historical and linguistic experiences of the Deaf community. Her work has a mysterious bluntness that simultaneously pleases and disturbs the viewers. Pamela Witcher plunges into the unknown. She enjoys the challenge of creating without knowing how her pieces will end.

Artist Statement

Pamela Witcher's Deaf View Image Art (De'VIA) work, displays bright contrasting colours, eyes, hands and lips frequently emphasized.

According to the Canadian Association of the Deaf, audism -suppression of the Deaf community - is translated through a mandatory ill-suited language education system and institutions dominated by the hearing-community. "When we are young, we are told that we should not use sign language, we need to use our audible voice, she states with cynicism and humor. We will try to fix you because you're broken. As a Deaf person, things are understood by the eyes." This piece of work rebels against that ideology. The person with the coat is the boat, solid and ready. The coat-boat works with the passengers, proudly and fiercely to ensure they are carried through safely and that they maintain their community and their culture.

Conner Lalonde

Alberta



Deaf's Functionality

Featured Exhibit Artist – Sculpture – metal (auto parts)

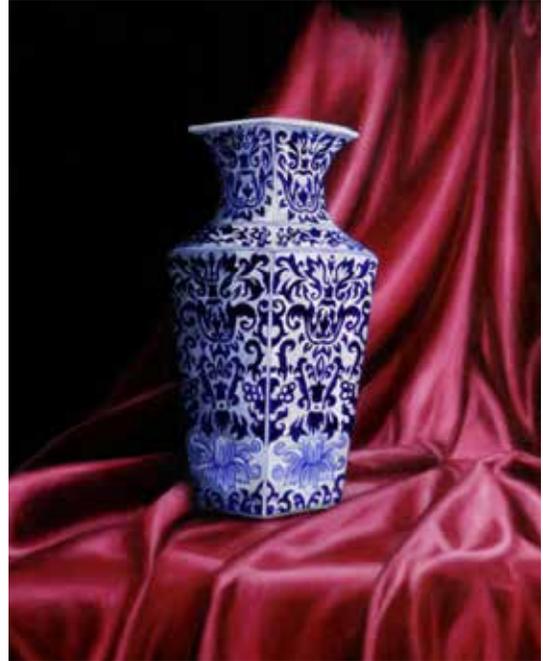
Conner is a native born Calgarian in the late 80s. He was first introduced to the arts at Queen Elizabeth High School where he honed his artistic skills. From there, he sought out challenges and chose to work with metal. It was an amazing experience for him to realize his passion as a Welding Artisan who refers to himself as 'Metal Hands'. Conner currently works as a metal artisan for a private, unique client who is passionate about all things to do with science fiction, fantasy, community and technology. He creates unusual welded art pieces and is having an awesome time!

Artist Statement

I am Metal Hands, making the impossible out of metal into possible unique artwork. How did I become that? Growing up, I hung out in my bedroom reading comic books when I was 6, and started drawing comics at 8, and then at 15, I entered an internship program learning to become a machinist for the summer. It gave me the opportunity to discover the welding master that was hidden within myself, so I ended up as a welder, not a machinist. An idea came to me - it was to combine my comic drawing skills with my welding skills. Ever since, I have not looked back and created many art pieces made out of sci-fi/superhero characters and metal. I had the honor of being a part of the Calgary Deaf Art Show in 2011. The two creations I made for the show were made by using donated scraps from fellow heavy-duty mechanics in the agricultural field. This allowed me to indulge in my recycling passion.



Embraced in the Red Cloth
Oil on wood panel
Featured Exhibit Artist - Painting



White and Blue Vase
Oil on wood panel

Mila Duric is a Contemporary Realist artist and combines in her work a deeply rooted realist technique in the tradition of the “Old Masters” with a contemporary flair. Her works evoke a feeling of quiet emotion, rich color and luminosity. While pursuing her education, she enrolled in Advertising and Graphic Design at Humber College and continued her studies in Fine Arts, earning a BFA degree from York University. After working in the graphic design field for 15 years, Mila decided to rejoin the world of art. She has participated in group and juried exhibitions and has works in many private collections. She now works as an art instructor and paints full time in her home studio.

Artist Statement

I see life through the eyes of a child, daughter, woman, wife, and a mother. As an artist, I cannot help but be shaped by these perceptions any more than I could stop breathing. It was ‘love at first sight’ the first time I picked up a paint brush and my passion for art and painting grew throughout my childhood and into my adult life.

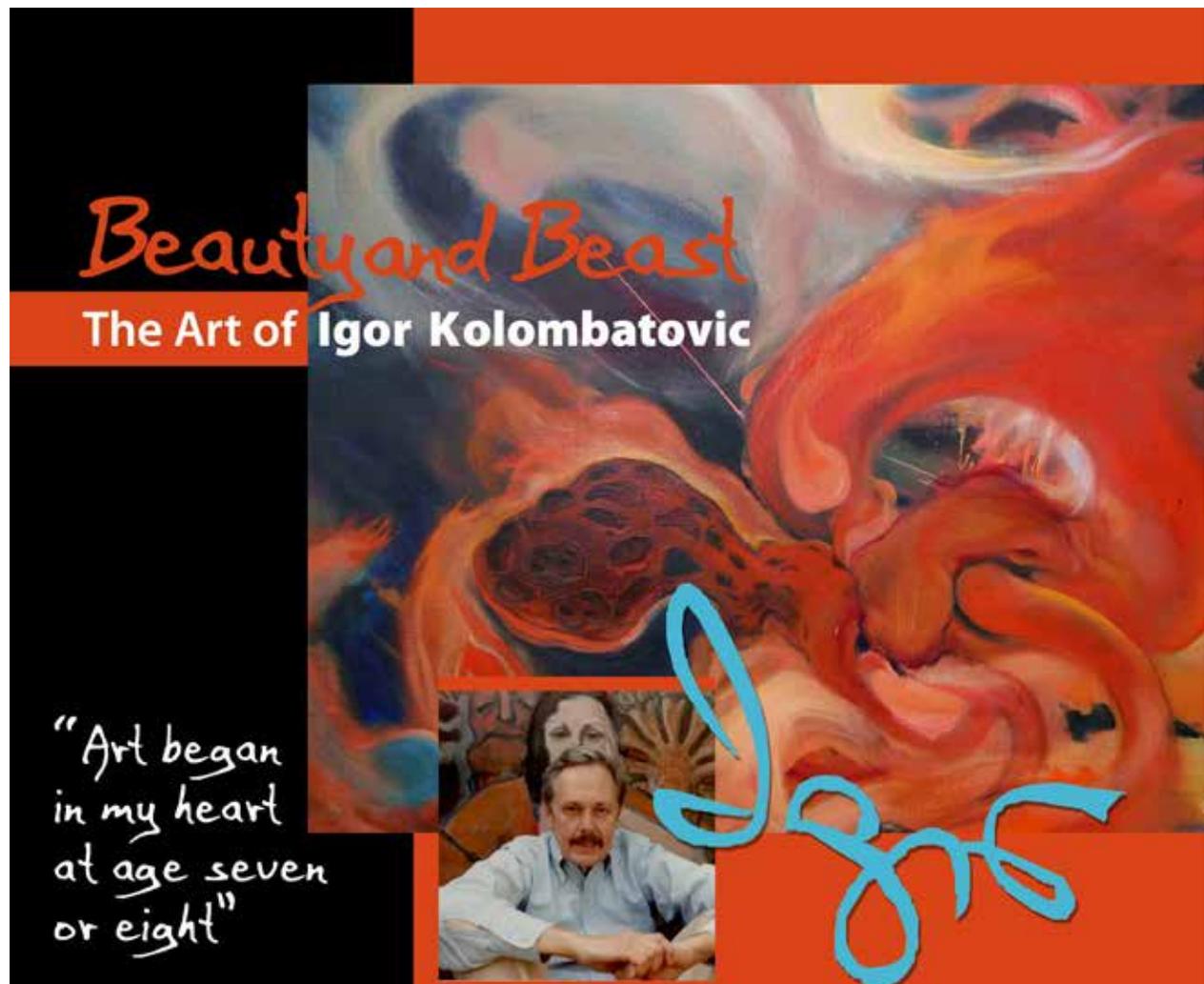
My paintings are an expression of the sensory world and I want to reveal the poetry of colour and form in the everyday objects around me. I am inspired by things in everyday life, but what I am looking for is something that goes above and beyond, something that inspires an emotional response. Whether it’s in still life, portraitures, or figurative paintings, I share with you the passion, the love of life, family and self, hoping to reinforce that there is beauty in the shadows.

Solo Exhibition - Beauty and Beast: The Art of Igor Kolombatovic

Igor Kolombatovic

San Francisco, California

The solo exhibit, Beauty and Beast: The Art of Igor Kolombatovic, was featured at the DEAF CULTURE CENTRE from June 28, - December 7, 2008

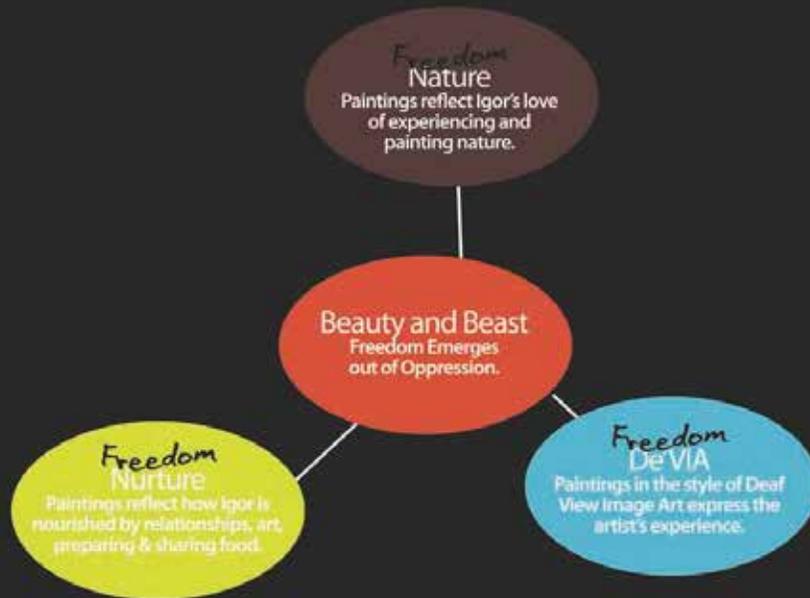




Igor Kolombatovic

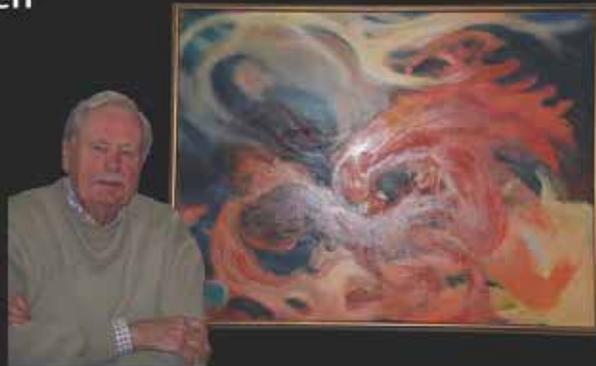
Legendary artist, Igor Kolombatovic has much to teach us. Despite experiencing many types of oppression during his life, Igor has found light in the darkness, and in turn feels personal freedom. Igor has found peace and happiness through art, nature and caring for others.

This exhibit can be viewed as four areas which explore the duality of oppression and freedom, and the different avenues through which Igor finds freedom.



Igor's Journey

IGOR KOLOMBATOVIC, an accomplished artist, first studied art at the Chicago Art Institute and then at the State School of Art in Belgrade, Yugoslavia. He later studied at the Art Institute in Rome, Italy, and, after he moved to the United States, at the San Francisco Art Institute. Igor has been a Docent at the Fine Arts Museums of San Francisco and the Oakland Museum of California. He has been featured in several solo exhibits and continues to serve on the Board of Directors for DEAF Media Inc. at age 89. He has been a Bay Area resident for 48 years and also has roots in Toronto. His artwork powerfully portrays themes of freedom, pleasure and beauty emerging out of oppression.



Freedom NATURE

Arbre dans le comté
de Mendocino
1971

Huile sur toile

Collection permanente
du Deaf Culture Centre
Don d'Igor Kalombatovic



Tree in Mendocino County
1971
Oil on canvas

From the permanent collection of
the Deaf Culture Centre
Donated by Igor Kalombatovic

Paysage de Sonoma
1970

Huile sur toile

À vendre



Sonoma Landscape
1970
Oil on canvas

For Sale

Orage
1990

Huile sur toile

À vendre



Storm
1990
Oil on canvas

For Sale

Village espagnol
1979

Huile sur toile

Prêt de Nanæ et Sunny Ho
au Deaf Culture Centre



Spanish Village
1979
Oil on canvas

Loaned to the Deaf Culture Centre
from Nanæ and Sunny Ho

Coucher de soleil
à la baie de Bodega
c. 1990

Huile sur toile

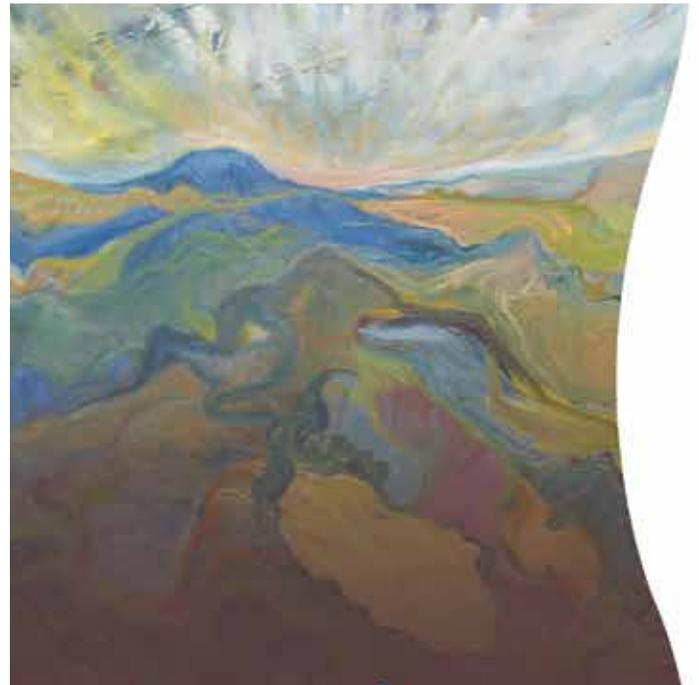
Prêt de Nanæ et Sunny Ho
au Deaf Culture Centre



Sunset of Bodega Bay
c. 1990
Oil on canvas

Loaned to the Deaf Culture Centre
from Nanæ and Sunny Ho

Liberté NATURE



Freedom NATURE

"I could take
in the world
through my eyes."

Igor connects
deeply with nature.
By enjoying, exploring
and depicting its
beauty he experiences
and celebrates
freedom.

Freedom OPPRESSION

La Belle et la Bête
1995
Huile sur toile

*Prêt de la collection privée de l'artiste
ou Deaf Culture Centre*



Beauty and Beast
1995
Oil on canvas

*Loaned to the Deaf Culture Centre
from the artist's private collection*

État de mort imminente,
vue de l'au-delà
1980
Huile sur toile
À vendre



Near Death Experience,
Glimpse of Life Beyond
1980
Oil on canvas
For Sale

Agonies de 1974
(drapeau américain)
1971-1975
Huile sur toile
À vendre



Agonies of 1974
(USA Flag)
1971-1975
Oil on canvas
For Sale

Autoportrait (Igor et Liz)
1970
Huile sur panneau
À vendre



Self-Portrait (Igor and Liz)
1970
Oil on board
For Sale

Liberté OPPRESSION

Freedom OPPRESSION

"... My parents had everything before World War I and lost it all afterwards, but they gave me life. I came into a new world; I had to find a way ... to show how I understood the world."

Beauty and Beast is perhaps Igor's most iconic work. Much of his art explores the duality of oppression and freedom. Here we see the battle of the beast (oppression) against beauty (freedom), but ultimately, the painting is beautiful. Beauty and thus freedom has prevailed.



Igor Kolombatovic
Beauty and Beast
1995
Oil on canvas

Freedom NURTURE

L'heure du thé
1981

Huile sur toile
*Prêt de Nanoe et Sunny Ho
au Deaf Culture Centre*



Tea Time
1981
Oil on canvas
*Loaned to the Deaf Culture Centre
from Nanoe and Sunny Ho*

Nature morte... le bleu
1995

Huile sur toile
*Prêt de Nanoe et Sunny Ho
au Deaf Culture Centre*



Still Life... Blueness
1995
Oil on canvas
*Loaned to the Deaf Culture Centre
from Nanoe and Sunny Ho*

Nature morte... artichauts
1978

Huile sur toile
À vendre



Still Life Artichokes
1978
Oil on canvas
For Sale

Aliz
1970
Huile sur toile
À vendre



Aliz
1970
Oil on canvas
For Sale

Les Misérables
1996
Huile sur toile
À vendre



Les Misérables
1996
Oil on canvas
For Sale

Préoccupation parentale
1975
Huile sur toile
À vendre



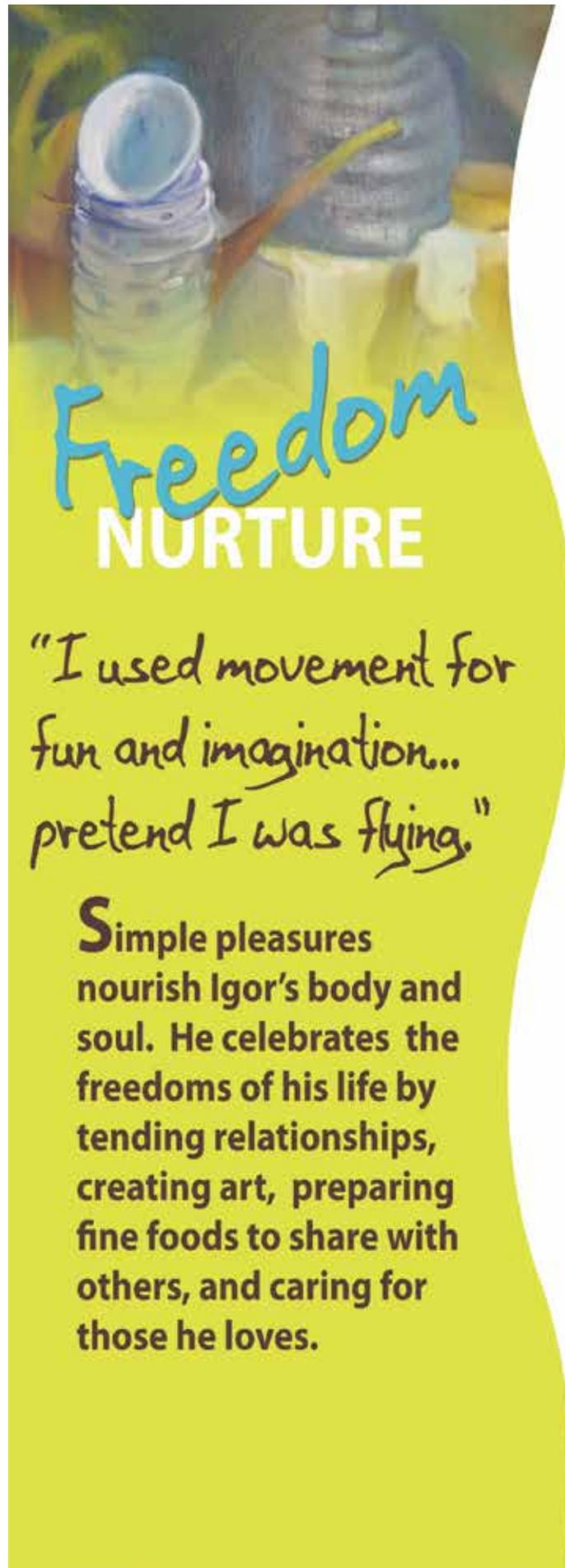
Parental Concern
1975
Oil on canvas
For Sale

Famille d'aigles
1976
Huile sur toile
À vendre



Eagle Family
1976
Oil on canvas
For Sale

Liberté NOURRITURE



Freedom NURTURE

"I used movement for fun and imagination... pretend I was flying."

Simple pleasures nourish Igor's body and soul. He celebrates the freedoms of his life by tending relationships, creating art, preparing fine foods to share with others, and caring for those he loves.



Igor Kolombatovic
Teatime
1981
Oil on canvas

freedom De'VIA

A.L.S. (Patty Hearst/"Tania")
1974
Huile sur toile
À vendre



S.L.A. (Patty Hearst/"Tania")
1974
Oil on canvas
For Sale

Le Sourd
1977
Huile sur toile
À vendre



Il Sordo
1977
Oil on canvas
For Sale

Aquarium
1971
Huile sur toile
À vendre



Aquarium
1971
Oil on canvas
For Sale

Nature morte... brosses
1975
Huile sur toile
*Prêt de Nanae et Sunny Ho
au Deaf Culture Centre*



Still Life...Brushes
1975
Oil on canvas
*Loaned to the Deaf Culture Centre
from Nanae and Sunny Ho.*

I.L.Y. (oralisme)
2002
Huile sur toile
À vendre



I.L.Y. (Oralism)
2002
Oil on canvas
For Sale

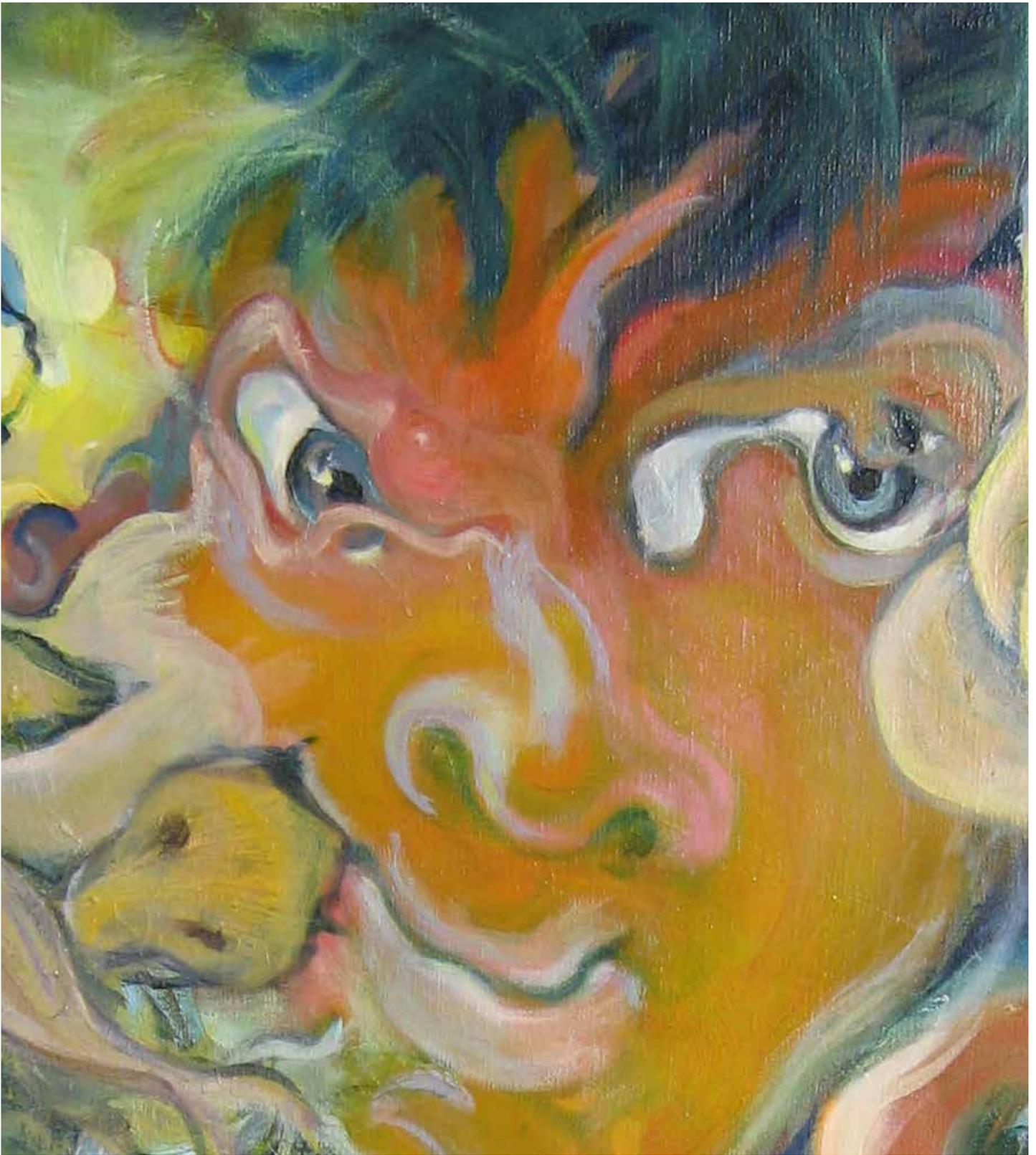
Liberté De'VIA



freedom De'VIA

"I had to find a way to tell them... who was I?"

Igor expresses his Deaf identity with De'VIA: Deaf View Image Art. De'VIA is created when artists explore Deaf experience on a personal, cultural or physical level using formal art elements.



Igor Kolombatovic

Aquarium

1971

Oil on canvas

Using the metaphor of the silent world of fish under water, Igor focuses on the eyes and face.



"I painted her body and her face but I put a piece of paper across the eyes and continued to paint around it because I didn't know who she was at the time..."

S.L.A.

Patty Hearst/"Tania"

On February 4, 1974, the Symbionese Liberation Army (S.L.A.) kidnapped Patty Hearst, granddaughter of legendary newspaper publisher, William Randolph Hearst. By Patty's own account of her ordeal, the American self-styled urban guerrilla warfare group used harsh psychological techniques to brainwash her. It was during this time that Igor began this painting of her.



"...when I found out I removed the piece of paper from the eyes. That was my way of playing with art and ideas and emotions..."

Patty was next seen by the public on April 15, 1974. Video tapes show her, machine gun in hand, participating in an S.L.A. bank heist. Who was she? An indoctrinated S.L.A. member with the new name "Tania", or still Patty Hearst?



The process Igor used in creating this piece, associating Patty's eyes with her identity, is a good example of De'VIA. Is there some parallel between Patty's identity struggle and Igor's own identity as a Deaf person among hearing individuals?

Solo Exhibition - The Canadian Wilderness: Hubert Greene



Abstract Country Landscape
Acrylic on canvas, 2003
30 x 40 in

Hubert Greene

Hubert Greene

The Canadian Wilderness

Featured artist, Hubert Greene is a Toronto artist and known illustrator. He and Igor Kolombatovic became friends when they both lived in Toronto. Hubert's paintings feature vivid colourful depictions of the Canadian wilderness.

La Nature sauvage canadienne

Hubert Greene est un artiste torontois et un illustrateur bien connu. Igor Kolombatovic et lui sont devenus amis alors qu'ils vivaient tous deux à Toronto. Les peintures d'Hubert illustrent, à l'aide de couleurs vives, la nature sauvage canadienne.



Hubert Greene, *Canada the Free*, Canada Day Celebration, DEAF CULTURE CENTRE,
Distillery Historic District, June 28, 2008

Solo Exhibition - New Age of Diversity? : Miguel Aguayo

Miguel Aguayo



This special exhibit, *New Age of Diversity?* featured a photograph series by Miguel Aguayo as part of Contact Toronto Photography Festival 2009. Coloured candies were arranged and patterned as a metaphor for society's treatment of diverse communities in this photograph series, displayed May – July 2009.

Solo Exhibition - Welcome to My Fish World: Maryam Hafizirad

Maryam Hafizirad



Free Woman
2012
Mixed Media



Life of Dance
2012
Mixed Media

Welcome to My Fish-World, was Maryam's solo Canadian exhibition at the DEAF CULTURE CENTRE in 2012. Award-winning Persian artist from Tehran, Iran, Maryam's work transitioned from use of dark colours in Iran to painting bright contrasting colours and texture in Canada. Symbols of water for the sincere life and purity, pomegranates for hidden love released, birds for her newfound freedom and fish for her identity as a Deaf soul in the beautiful, silent sea, represent her world. They are a synthesis of her Persian heritage, her Deaf identity and expanding universe. She fuses symbols of freedom, love, and her visually rich life with mixed media (oil, acrylic and coloured glass).

The source of my painting is a strange, God-given urge to create, just as life first rose from the sea. Her work reflects her inner spiritual freedom and the silence, serenity, and purity of the fish-world as a Deaf artist. Using exuberant colours, Maryam's work reflects De'VIA. Welcome to My Fish-World was displayed across the entire back wall of the DEAF CULTURE CENTRE and hung from the rafters at either side, providing a sea of bright colours to surround the viewer.

Special Exhibition - Going Places: Handmade Wooden Trains & Toys: Paul Forgeron

GOING PLACES

Handmade Wooden Trains & Toys
by Paul Forgeron

Welcome to My Fish-World, was Maryam's solo Canadian exhibition at the DEAF CULTURE CENTRE in 2012. Award-winning Persian artist from Tehran, Iran, Maryam's work transitioned from use of dark colours in Iran to painting bright contrasting colours and texture in Canada. Symbols of water for the sincere life and purity, pomegranates for hidden love released, birds for her newfound freedom and fish for her identity as a Deaf soul in the beautiful, silent sea, represent her world. They are a synthesis of her Persian heritage, her Deaf identity and expanding universe. She fuses symbols of freedom, love, and her visually rich life with mixed media (oil, acrylic and coloured glass).



Activities

There is a marvelous resource with De'VIA activities for students by Robinson (2003)³ and a wonderful resource on Deaf Artists by the Rochester Institute of Technology (RIT)/National Technical Institute for the Deaf (NTID)⁴. The following are activities for Deaf students that can augment these resources or used as a companion to them.

1. For discussion – here are some questions worth thinking about.

a. Some excellent artwork has become controversial in an exhibition (eg. *The Red Curtain* by Vanessa Vaughan, *The Last Supper* by Zoe Montpetit [aka Zoée Nuage] and *Oralism* by Igor Kolombatovic). What is the responsibility of the gallery and/or artist to ensure different views are reflected and respected in an exhibition? How would you handle it if you were the curator or gallery director or artist (viewer?) and an artwork became particularly controversial?



The Red Curtain



Oralism



The Last Supper

3 Robinson, J. (2003). Exploring the work of Deaf artists <https://docplayer.net/21938374-Exploring-the-work-of-deaf-artists-by-julia-robinson.html>

4 RIT/NTID's Deaf Art Website (Rochester Institute of Technology) <https://deaf-art.org>

2. Here are De'VIA cards showing how Igor Kolomabatovic displayed De'VIA in his work. Can you come up with examples of other De'VIA artists? Demonstrate how their work reflects De'VIA with the following: Deaf metaphors, perspectives, experiences, intense and contrasting colours, contrasting textures and values, emphasis on eyes, mouths, ears and hands?



3. Many emerging Deaf artists use the "I love you" handshape to demonstrate Deaf identity in their work. How else can you express Deaf identity in your art work? It is important that as an artist you take the time to do research to find information that can add depth and meaning to your work. Examples of meaningful research that leads to pieces of depth, can be seen in the art of Julia Patterson in *Killick* (page 15) and *Tree House* (page 47). Research a story that inspires you and create a De'VIA piece based on what you learned.



Killick by Julia Patterson



Tree House by Julia Patterson

4. See photo of body sculptor, Enza Iovio, creating her installation pieces at the DEAF CULTURE CENTRE during Nuit Blanche, 2011. Create a body cast, hand cast, expressive of ASL.

Enza's plaster casting art in, *The Conversation Piece* was an evolving life-size sculptured conversation for Nuit Blanche 2011 responding to the theme of "Futurism". Enza stated that, "*The Conversation Piece* interprets everyday life in non-geometric, non-abstract forms, doesn't relate to machines or technology, doesn't relate to speed... in fact, I basically freeze people in time. [It] is not about staying ahead of change but of lingering in the present, is not dehumanizing at all... it is all about human expression and communication between people. This is quite different from my understanding of Futurism."



Nuit Blanche: October 1, 2011

"I am hoping that we come to a more caring sense of artistry in that way we play up the human-ness of all things and find a way through artistic communication to bridge differences and bring people closer together."

Enza Iovio⁵

5 For more information, contact Enza at eiovio63@yahoo.ca

5. This is the work of renowned Deaf American artist, Chuck Baird. Here the artist has painted the model signing “colours”, with the hand spread (open 5 handshape) held up to the mouth and different colours painted on each finger. Play with paint using the body to create your own De’VIA.



Chuck Baird, *Colours #1*, 1993⁶

6. Photographs in Figure and Ground (pages 31-39) capture movements of ASL. Create photos that emphasize the movement of ASL using your own photographic style and techniques.

Advancing Professional Experimentation

Emerging and experienced Deaf artists can find grants information to support their artistic practice on the Canada Council for the Arts⁷ website as well as provincial and local arts council websites.

6 DawnSignPress, 1995 notecard based on original painting by Chuck Baird 1993.

7 <https://canadacouncil.ca/funding/grants>

Glossary

Audism	The notion that one is superior based on one's ability to hear or to behave in a manner of one who hears. ⁸ It is a set of individual or group practices that elevates English and other spoken languages and devalues ASL and other signed languages. ^{9,10}
Deaf View Image Art	De'VIA is created when artists explore their Deaf experience on a personal, cultural or physical level, using formal art elements. De'VIA elements include intense and contrasting colour, contrasting textures and values that highlight Deaf experience, emphasis on eyes, mouths, ears and hands, motifs and metaphors, insights and perspectives that reflect Deaf experience.
Deaf Art	Art created by a Deaf individual.
Iconic	Recognizable or characterized by fame.
Abstract	Conceptual, theoretical, not concrete.

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https://www.askart.com/artist/Sam_Samuel_Ash/110393/Sam_Samuel_Ash.aspx

Armine Bagdasaryan

<https://www.facebook.com/media/set/?set=a.785565414807445.1073741831.498346870195969&type=3>

Robin Bartholick

<http://www.bartholick.com>

Sander Blondeel

www.blondeel3.be

Uzi Buzgalo

<https://deaf-art.org/profiles/uzi-buzgalo/>

James Castle

<http://www.rawvision.com/back/castle/castle.html>

Matt Daigle

<http://www.mattdaigle.com>
<http://www.mdaigletoons.com>

Susan Dupor

<http://www.duporart.com>

Carlos Fantauzzi

<http://www.fantauzzi.com>

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Ayisha Knight

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Igor Kolombatovic

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Jolanta Lapiak

<https://www.lapiak.com>

Rommel Lo

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ThadMartin

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Tony Landon McGregor

<https://deaf-art.org/profiles/tony-mcgregor/>

Helen McNicoll

<https://aci-iac.ca/art-books/helen-mcnicoll/biography>

Betty Miller

<https://deaf-art.org/profiles/betty-g-miller/>

Melissa Mostyn

<https://msmelissamostyn.com/about-2/>

Tommy Motswai

<http://www.artprintsa.com/tommy-motswai.html>

Mary Rappazzo

<http://www.mar1eye.com>

Damien Robinson

<http://www.damienrobinson.co.uk>

Nancy Rourke

<http://www.nancyrourke.com>

Judith Scott

<https://art21.org/artist/judith-scott/>

M.C.Ganesh Shetty

<http://abstractartistganesh.blogspot.com>

Rita Straubhaar

<https://deaf-art.org/profiles/rita-straubhaar/>

Alexei Svetlov

http://www.artigrafica.com/alexei_svetlov.htm

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Alex Wilhite

<http://www.alexwilhite.com/>

Harry Williams

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Tamsin Williams

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Aaron Williamson

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Pamela Witcher

<https://www.pamelawitcher.ca> <https://deaf-art.org/profiles/pamela-witcher/>

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Intern, Luis Alcobia : Installation Assistant, Clarence Cansicio : Installation Assistant, Heather Hughes : Installation Assistant ***Special Exhibition - Celebrating Deaf Arts Canada*** For their generous support we thank: Toronto International Deaf Film and Arts Festival, TD Bank Group, Canada Council for the Arts, Ontario Deaf Foundation, Tim and Cindy Nickerson; Gilbert Drapeau and Deaflevision - Loan of Deaf's Functionality by Conner Lalonde. Credits: Anita Small: Co-Director & Exhibit Planner; Joanne Cripps: Co-Director; Jeri Buzny: Graphic Designer. ***Solo Exhibition - Beauty and Beast: The Art of Igor Kolombatovic*** For their generous support we thank: Ontario Trillium Foundation, The Provida Fund at the Calgary Foundation, Ontario Arts Foundation, Canadian Heritage in partnership with the Toronto Arts Council Foundation, Edmonton Association of the Deaf, Nanae and Sunny Ho, Lydia Ho, Audrey Ho, Mabel and Thomas Mai, Frank and Gail Roth, Helen Woodward, William and Elizabeth Mayfield, Hubert and Marie Greene, Roy and Frances Hysen, Severin and Nellie Ungar, Dorothy Hazlitt, Mario and Lola Micetick, Mario and Helen Pizzacalla, Daniel and Nancy Wojcik, Anne McKercher, Maureen Baskerville, Audrey Milligan, Jean Coles Credits : Marian Macaulay – Interpretive Planner; Annie Dalton: Exhibit and Graphic Designer; Co-Directors: Joanne Cripps and Anita Small; Jeri Cripps: Assistant Exhibit Designer; Ava Cardinalli: Photographer; Printer: Burry Signs ***Solo Exhibition - The Canadian Wilderness: Hubert Greene*** For their generous support we thank: Nanae and Sunny Ho Credits : Marian Macaulay: Interpretive Planner; Annie Dalton: Exhibit and Graphic Designer; Joanne Cripps and Anita Small: Co-Directors; Printer: Burry Signs ***Solo Exhibition – New Age of Diversity?*** : Miguel Aguayo Credits: Contact Photography Festival 2009, Joanne Cripps and Anita Small: Co-Directors; Printer: Burry Signs ***Solo Exhibition - Welcome to My Fish World: Maryam Hafizirad*** Credits: Joanne Cripps, Co-Director, Anita Small, Co-Director & Exhibit Planner, Jeri Cripps: Graphic Designer ***Solo Exhibition - Going Places: Handmade Toys & Trains: Paul Forgeron*** For their generous support we thank: Barbara Forgeron, Marlene Marchand, Beth and Dennis Bender Credits: Joanne Cripps, Co-Director; Anita Small, Co-Director and Exhibit Planner; Jeri Cripps: Graphic Designer.

Appendix A

Deft Awards of Excellence in the Arts
Page 80

Appendix B

Videos
Deaf View Image Art
Figure and Ground: Deaf View Photography

ARTISTS CALL FOR ENTRY 2013 JURIED EXHIBITION

Celebrating Deaf Arts Canada 2013
and the *Defty Awards of Excellence in the Arts*
in honour of Forrest Nickerson

Opening Reception
Friday, May 10, 2013
7:00 pm to 10:00 pm

Exhibit hosted by The DEAF CULTURE CENTRE
and the Toronto International Deaf Film and Arts Festival 2013
at the DEAF CULTURE CENTRE

Selected Canadian Deaf art will be exhibited at the DEAF CULTURE CENTRE
from May 10, 2013 to May 1, 2014 and will be available for sale at artists' discretion.

The Defty Award in each category will be announced at the opening reception on Friday, May 10, 2013 at 8:00 pm

Eligibility Criteria

- Open to all Canadian Deaf artists.
- Applicants must be 18 years of age or older.
- Artwork must be original.
- All visual arts media (painting, sculpture, ceramics, drawing, printmaking, design, crafts, textiles photography) are eligible. The theme is open.
- Entries will be juried as digital images and must be burned to a DVD in a jpeg or pdf format at 300 dpi. No email submissions please.
- The following information must be included on the Entry Form for each image: artist's name, title, date, media, and dimensions of work as well as any special installation instructions.
- A maximum of five (5) works may be submitted by each artist for consideration by the jury.
- A short artistic statement (maximum 150 words) and artist biography (maximum 150 words) should accompany the artwork on a DVD as a Word document.
- Two-dimensional works must be framed/mounted and have wire or hardware affixed to the back to facilitate hanging from chains. No rolled paintings or drawings can be accepted.

Submission Deadline

- Entries including all support material must be received in full **no later than Friday, February 1st, 2013.**
- Artists meeting the submission deadline will be notified of acceptance by Friday, February 15th, 2013.

Please submit mailed entries to:

Attention: Anita Small
Re: *Celebrating Deaf Arts Canada 2013* and the *Defty Awards*
DEAF CULTURE CENTRE
Distillery Historic District
34 Distillery Lane
Toronto, Ontario M5A 3C4

Selected Works/Awards

- All decisions made by the jury panel are final.
- The jurors reserve the right to disqualify any original work misrepresented by the digital files.
- No entry may be withdrawn from the exhibition until after closing.
- The Deaf Culture Centre has permission to photograph and/or share images of accepted work for publicity, educational and reference purposes.
- Entries in each category will be judged for Best in Show and the People's Choice.

Adjudication

Submitted works will be blind juried by a panel comprised of visual art professionals and gallery directors.

Submission Checklist

- Completed Entry Form (attached)
- DVD containing digital files labeled with artist's name/art titles (no email submissions please)
- Artist Statement as a Word document (100 words) on the DVD
- Artist Biography as a Word document (100 words) on the DVD

Art Shipping

- Shipping arrangements and associated transportation costs for accepted work are the responsibility of the artist.

Insurance

- Artists are responsible for providing their own insurance coverage for accepted works while in transit. The DEAF CULTURE CENTRE assumes responsibility for insurance while on display at the Centre.
- Every reasonable precaution will be employed by the DEAF CULTURE CENTRE to handle artwork according to standard professional public exhibition practice.
- Artists are required to provide insurance values for their works on the Entry Form

The Toronto International Deaf Film and Arts Festival (TIDFAF) 2013 and the DEAF CULTURE CENTRE are proud to exhibit contemporary Deaf Canadian Artists. The Canadian Cultural Society of the Deaf (CCSD) is celebrating 40 years since Canadian artist, Forrest Nickerson, founded the CCSD and established the *Defty Awards* to promote and recognize the arts of fellow Deaf Canadians. CCSD is delighted to reinstate the Canadian *Defty Awards* to honour Forrest Nickerson's legacy. It is most fitting that the *Defty Awards* will be announced at the opening reception of ***Celebrating Deaf Arts Canada 2013*** hosted by TIDFAF and the DEAF CULTURE CENTRE.



**Celebrating Deaf Arts Canada 2013 Exhibit
& The Defty Awards of Excellence in the Arts**

ENTRY FORM

Submission Deadline: Friday, February 1, 2013

Please complete all sections and sign the submission form below. Submit your application along with all the required support material. Entries will be date stamped and must be received in full by the February 1st deadline to be considered.

Name _____
Address _____
City _____ Postal Code _____
Cell Text _____
Email _____

Entry 1

Title _____
Medium _____
Framed 2-D and/or 3-D Dimensions _____
Date Work Completed _____
Insurance Value _____
Special Installation Instructions _____
For Sale Yes ___ No ___

Entry 2

Title _____
Medium _____
Framed 2-D and/or 3-D Dimensions _____
Date Work Completed _____
Insurance Value _____
Special Installation Instructions _____
For Sale Yes ___ No ___

Entry 3

Title _____

Medium _____

Framed 2-D and/or 3-D Dimensions _____

Date Work Completed _____

Insurance Value _____

Special Installation Instructions _____

For Sale Yes ___ No ___

Entry 4

Title _____

Medium _____

Framed 2-D and/or 3-D Dimensions _____

Date Work Completed _____

Insurance Value _____

Special Installation Instructions _____

For Sale Yes ___ No ___

Entry 5

Title _____

Medium _____

Framed 2-D and/or 3-D Dimensions _____

Date Work Completed _____

Insurance Value _____

Special Installation Instructions _____

For Sale Yes ___ No ___

I have read the conditions of entry and agree to submit my work under these terms.

Signature _____ Date _____

DEAF CULTURE CENTRE
Historic Distillery District
15 Mill Street Toronto, ON
M5A 3R6

www.deafculturecentre.ca