

Biographies supplied by the artist:

Alyssa Alikpala (b.1990, Vancouver) is an interdisciplinary artist, designer, and researcher working across sound, sculpture, fibre, installation, and ephemeral forms. Focusing on process and indeterminacy, the work explores the body's interaction with, and traces left in, the environment. In her approach, the role of permission is examined in obscuring the boundaries of the body and the spaces it occupies. Through a practice of gathering, she considers the embedded cycles and histories of the organic, found, and discarded materials that are used. Her ongoing interventions with wheatpasted grass and other plant matter respond to time, place, and conditions of the built and natural environment and ultimately accept their impermanence. Alikpala is currently based in Toronto, Canada and has recently exhibited at Joys, Open Studio, Myta Sayo Gallery, Project 107, Gallery TPW (all Toronto), and participated internationally in residence at La Napoule Art Foundation (France). Her work has been included in Images Festival, Scotiabank Contact Festival, and publications such as Studio Magazine and Newest Magazine.

Nice Buenaventura is a visual artist from Manila. Her methods revolve around the offloading of tensions, often between ethics and aesthetics, through drawing, painting, installation and citizen-ethnography. This extends to her project called Tropikalye, a mutual co-learning resource on vernacular culture in tropical and postcolonial Philippines. Using various strategies and modes of productivity allows her work to become generative expressions of concern, exploring new semantics adapted to change scenarios and future conditions. Nice holds postgraduate degrees in media and arts technology from Queen Mary, University of London and Ateneo de Manila University. She has presented work and participated in art-adjacent projects in Bacolod, Bangkok, London, Manila, Melbourne, Paris, Ruang, Singapore and Zurich. In 2021, she received the Cultural Center of the Philippines - Thirteen Artists Award and the Ateneo Art Awards - Fernando Zóbel Prize for Visual Art.

Qian Cheng (b. 1993, Wenzhou) is an artist and organizer whose practice delves into personal narratives and experiences through drawings and collaborative projects. Cheng is a founding member of This Useful Time Machine, a collective that uses performance and improvisation to unpack challenging scenarios within cultural institutions. She is also the co-founder of nap gallery, a temporary project space, situated in a domestic setting. Her recent work has been shown in exhibitions at m.o.l.d. Gallery, Vancouver; Afternoon Projects, Vancouver; Dreams Comma Delta, Ladner; The New Gallery, Calgary; and Surrey Art Gallery, Surrey.

Megan Feniak (b. 1990, Edmonton, Canada) is an artist who utilizes sculpture and craft processes to explore themes of transformation, longing and mortality. Potent natural forms—caterpillars, spiders, bodies and their negative impressions—emerge from intimate processes such as drawing in sand and accumulative mark-making to form allegories of desire, affects, and primordial relationships. Feniak received her BFA from the Alberta University of the Arts and her MFA from the University of Guelph. Her work has been shown in Canadian galleries such as the Southern Alberta Art Gallery, Lethbridge; Stride Gallery, Calgary; Hunt Gallery, Toronto; The Plumb, Toronto; Left Contemporary, Windsor; Support, London; and The Bows, Calgary. She has served as an artist in residence at the Banff Centre for the Arts, and the Badlands Art Department in Drumheller. Feniak lives and works in the Treaty 7 territory of Banff, Canada.

Alexa Kumiko Hatanaka (b. 1988, Toronto) is a Japanese-Canadian artist based in Toronto. Her practice brings together historical craft technologies of her heritage including ink, natural dye, printmaking and papermaking. Her work is experience based and includes long-term community-engaged projects with collaborators in the high Arctic as well as recent collaborative performances that integrate and reinterpret kamiko, garments sewn out of washi, Japanese paper. Her work carries forward the beauty and possibilities of environmentally sustainable traditions into the future. Her approach to wearable sculpture removes the boundaries between craft, fashion and art. Hatanaka's intentional choice of materiality supports the concepts embedded in her work which includes interconnectedness and impacts of globalization on communities integrally grounded in specific lands and collapsing time to layer ancestry and past versions of self. Hatanaka has exhibited her work at the National Gallery of Canada (Ottawa, CA), Art Gallery of Ontario (Toronto, CA), The British Museum (London, UK), Toronto Biennial of Art (Toronto, CA) the Guanlan International Printmaking Base (Shenzhen, China), Nikkei National Museum (Burnaby, CA) and Harper's (New York, USA).

Isabella Kressin (b. 1996) is an artist based in Montréal. Her work combines DIY printing methods with felting, collage, and photography. Her works are intuitive, and incorporate memories of her adolescence spent in the Maritimes. She has held both solo and duo exhibitions at Gern En Regalia, New York (2021, 2023). Recent group exhibitions include Public Access, New York (2023), Andrew Edlin, New York (2023), Pangée, Montréal (2023), and Chris Andrews, Montréal (2022).

Garrett Lockhart is an artist investigating the home, the body, and the heart. Recent solo exhibitions include Relay at Pumice Raft (Toronto, CA) and Wrought Bundle at Afternoon Projects (Vancouver, CA). Recent duo/group exhibitions include a little, left over at Weatherproof (Chicago, USA), Doing Time at South Parade (London, UK), Dawn Draws, Dusk Drops at Joys (Toronto, CA), A word for underfoot; the sun at Hunt Gallery (Toronto, CA), and Poem Objects at April April (Brooklyn, USA). They will exhibit a new work on paper at Frida (Ang Mo Kio, SG) in late 2023.

Eunice Luk (b. 1988, Hong Kong) is a visual artist based in Tkaronto/Toronto. Her practice includes installations, sculptures, paintings, and multiples. Luk's work explores sentiments and commonalities found across cultures and landscapes and draws inspiration from the natural environment. Luk has held exhibitions at The Embassy of Canada Prince Takamado Gallery (Tokyo), The Walter Phillips Gallery at the Banff Centre (Banff), Printed Matter (New York City), and Critical Distance (Toronto). She publishes artist books and multiples under the imprint, 'Slow Editions'.

Jet Melencio (b. 1968, Manila) is an artist whose cross-disciplinary practice spans visual arts, design, sound and performance. Fluid identity is intrinsic to his work; from investigations on perception and ideas of self to observations about cultural ambiguity and residual colonialism. Melencio studied painting and industrial design at the University of the Philippines, College of Fine Arts. He has exhibited for over three decades at various private galleries, independent spaces, and public institutions such as the Cultural Center of the Philippines and the Institute of Contemporary Arts, Singapore. His design work has been seen on stage at the Avignon-Off Theatre Festival and on film at the Berlin Film Festival. As a member of the collective, Big Sky Mind, he participated in the 4th Gwangju Biennale in S. Korea and was a featured artist in Manila Biennale 2018.

The fugitive and cyclical are ongoing departure points for **Colin Miner**, whose practice takes form through arrangements of objects and images. Notable exhibitions include The Contemporary Art Gallery, Vancouver; 2nd Kamias Triennial, The Philippines; Beijing Center of Art, China. Responsive projects have developed from research into non-human subjectivity at the Banff Centre for the Arts, Treaty 7 Territory; Tambopata National Reserve, Peru; Sloth Island, Guyana; and La Datcha, Berlin. They co-edit moire.ca and facilitate the experimental project space Moire's Catwalk. Research on the ontological anxiety of photography led to a PhD in Visual Art & Culture at Western University.

Cadence Planthara (b. 1988, Ottawa) is an artist and craftsperson of mixed South Asian and European descent currently living in the City of Toronto. Working in an expanding range of media including ceramic, photography, painting, writing, textiles, and installation, they move with questions around inheritance, identity, power and agency that resist straightforward answers. Through careful attention and play, they constellate disparate raw materials, inherited and found objects, producing oblique, poetic forms for use and consideration. Planthara's practice stems from a desire to be in better relationship with others, and is informed by their experience as an ambiguously racialized person born and living on stolen land. Planthara holds a BFA from NSCAD University. Their work has recently been exhibited at the Khyber Centre for the Arts (Kjipuktuk/Halifax, NS), Joys, Pumice Raft, Hearth, and Trinity Square Video (all in Tkarón:to/Toronto, ON).

Giah De los Reyes' (b. 2002) practice embraces social studies, human interaction and material research — bringing her art out of the confines of the regular studio to open communal possibilities. An awareness of “relational aesthetics” currently puts her on a trajectory leading to her own unique language. In 2020, Giah started her passion project Katawhayan and is currently working as a project research assistant for Super Inday Art—an arts-based psycho-social support and intervention for marginalized incarcerated women, and program manager for Green Papaya Art Projects. She is also currently taking a Bachelor's degree in Sociology as a learning process of finding agency between personal practice and social inquiry.

Shannon Garden-Smith (b. 1989, Scarborough) is an uninvited settler of Scottish, Irish, and British heritage and an artist based in Tkaronto/Toronto, Canada. Through a slow, repetitive process that re-visibilityzes how the day-to-day architectures of our lives become naturalized through repeated exposure, Garden-Smith's work in sculpture and installation re-sensitizes us to the labour that sustains our everyday. Engendering slippages between surface and structure, she examines labour, identity, and power in human-built architectures, seeking to intervene into capitalist, productivist modes of telling time and modes of relation. Garden-Smith is a PhD student in Visual Art at York University and she previously earned an MFA at the University of Guelph (2017) and Honours BA at the University of Toronto (2012). Her work has been exhibited at the Art Museum, University of Toronto (Tkaronto/Toronto, ON), The Bows (Mohkínstsis/Calgary, AB), Franz Kaka (Tkaronto/Toronto, ON), Gallery TPW (Tkaronto/Toronto, ON), Pumice Raft (Tkaronto/Toronto, ON), TIER: The Institute for Endotic Research (Berlin) and more. She is an artist collaborator with Patel Brown.