



The Heliconian Club presents

The Self Portrait Show
Featuring the Visual Art by:

Patricia Bello
Brenda Bisiker
Claire Bonenfant
Linda Briskin
Marsha Brown
Lucie Collins
Sara Craig
Simone Creed
Rachael Grad
Dougal M. Haggart

Jan Hughes
Jan Kraus
Ramune Luminaire
Kye Marshall
Catherine Maunsell
Susan Power
Brenda Segall
Patricia Stamp
Helen Wang

Opening Virtual Reception:
Sunday, May 2, 2021 - 4pm

PATRICIA BELLO

—

pmbello@hotmail.com



Will I be whole again 2021
Acrylic on canvas
18 x 18 in



I love colour 2021
Acrylic on canvas
18 x 18 in

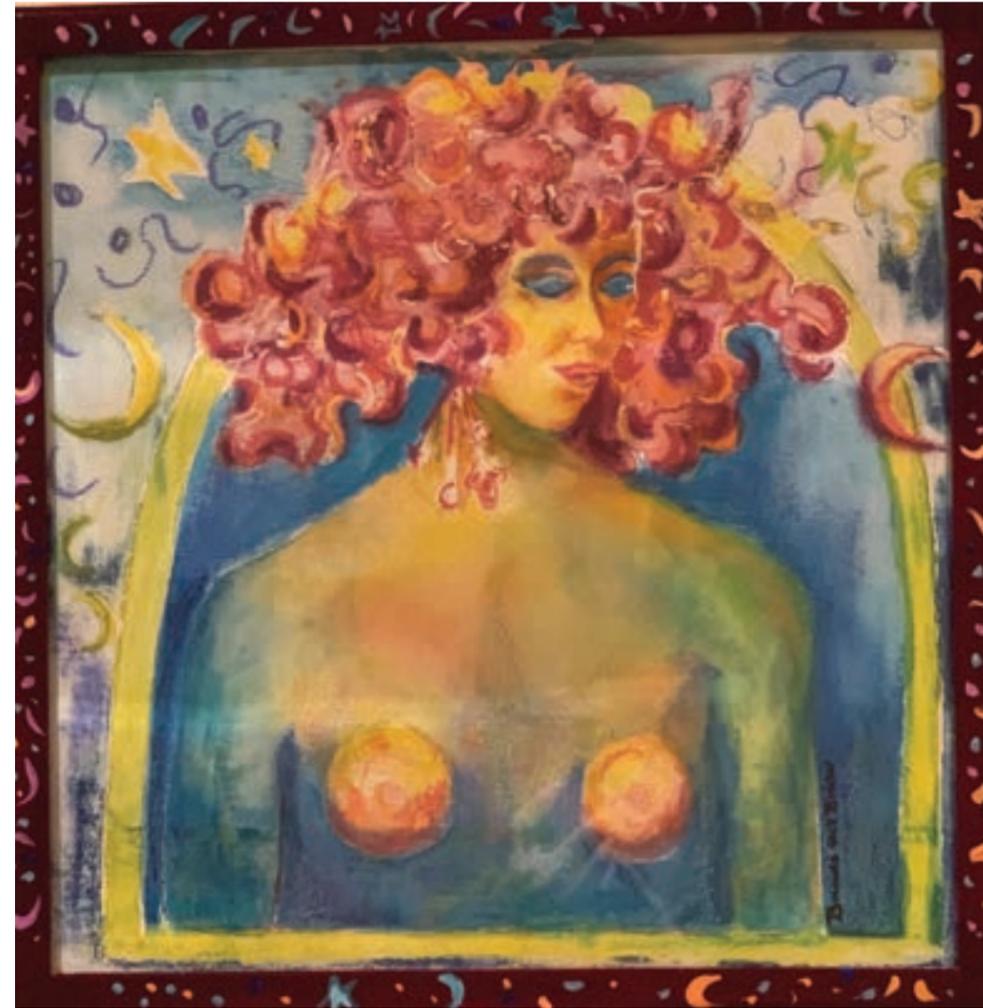
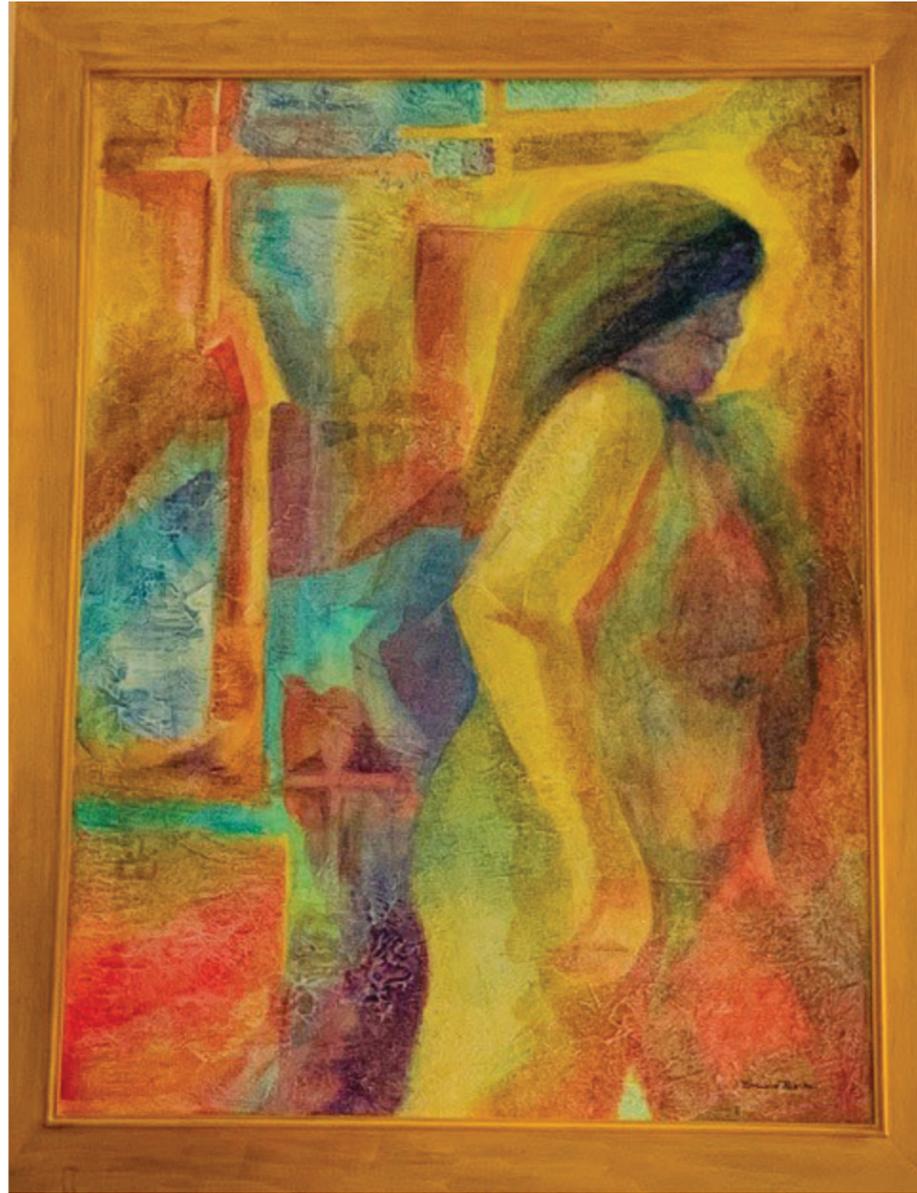
BRENDA BISIKER

Preparing for the self portrait show has given me the opportunity to look back and see the arc of my painting life over the years.

The themes and subjects of my art ebb and flow with my own personal life: some new themes making an appearance and some being constant throughout. My abiding interest in the lives of women and their journey is an example of an enduring theme.

However, my subjects have been chosen intuitively and yet they all feel like chapters from the same book. The different media and styles are the tools for this exploration, always making the adventure deeper and the arc higher.

bbisiker@rogers.com



Emerging 1997
Transparent acrylics on textured
gesso
30 x 38 in

Phantasy 2000
Monoprint on paper painted
frame
16 x 16 in



Simplify 2018
Oil on canvas
20 x 24 in

Storm Brewing 2013
Oil on canvas
20 x 24 in



Wisdom 2016
Oil on board
16 x 20 in

CLAIRE BONENFANT

Claire is a graduate of OCAD and has practiced art since the early 80s. She has participated in group shows in the Toronto and Ottawa areas. From 1995 to 2003 she specialized as a muralist, commissioned by individual clients. She also designed sets for several productions in community theatre and has done decorative design and painting with furniture and other art objects.

Her art is increasingly influenced by esoteric studies and her own path-work.

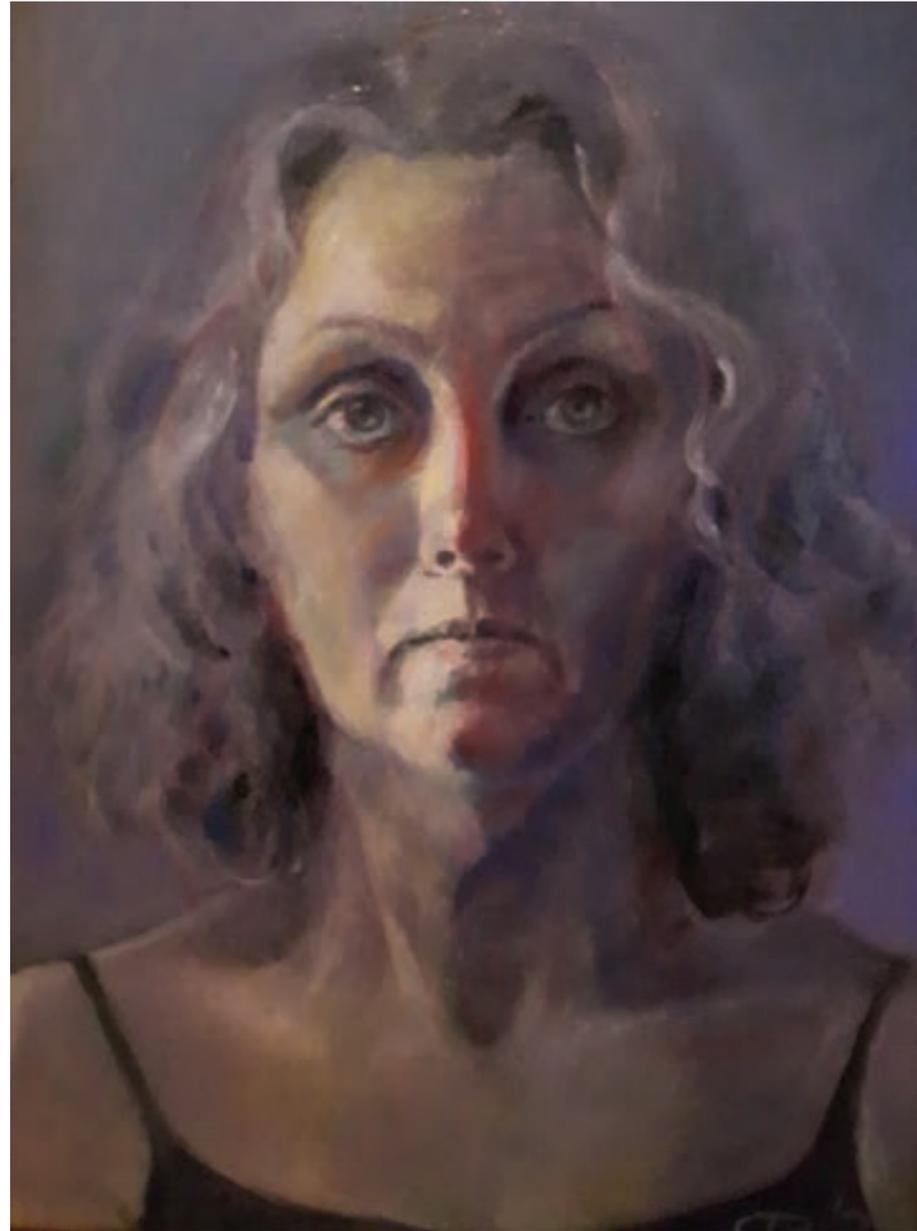
She has had several students and accepts commissions when time allows.

She looks forward to semi-retirement and a more integrated approach to creative life.

clbonenfant@gmail.com



Thirty Six 1993
Oil on canvas
12 x 16 in



Sixty Three 2021
Gouache and oil on canvas
12 x 16 in



Essential Self 2021
Oil on canvas
36 x 24 in

LINDA BRISKIN

The series Fractured captures the serious mental health challenges in today's chaotic world. It highlights the struggle to remain whole in the face of climate anxiety, covid fears, political precariousness and increasing uncertainty. Fractured, we feel ourselves fading and melting and vanishing.

I am fractured.

I am fracturing.

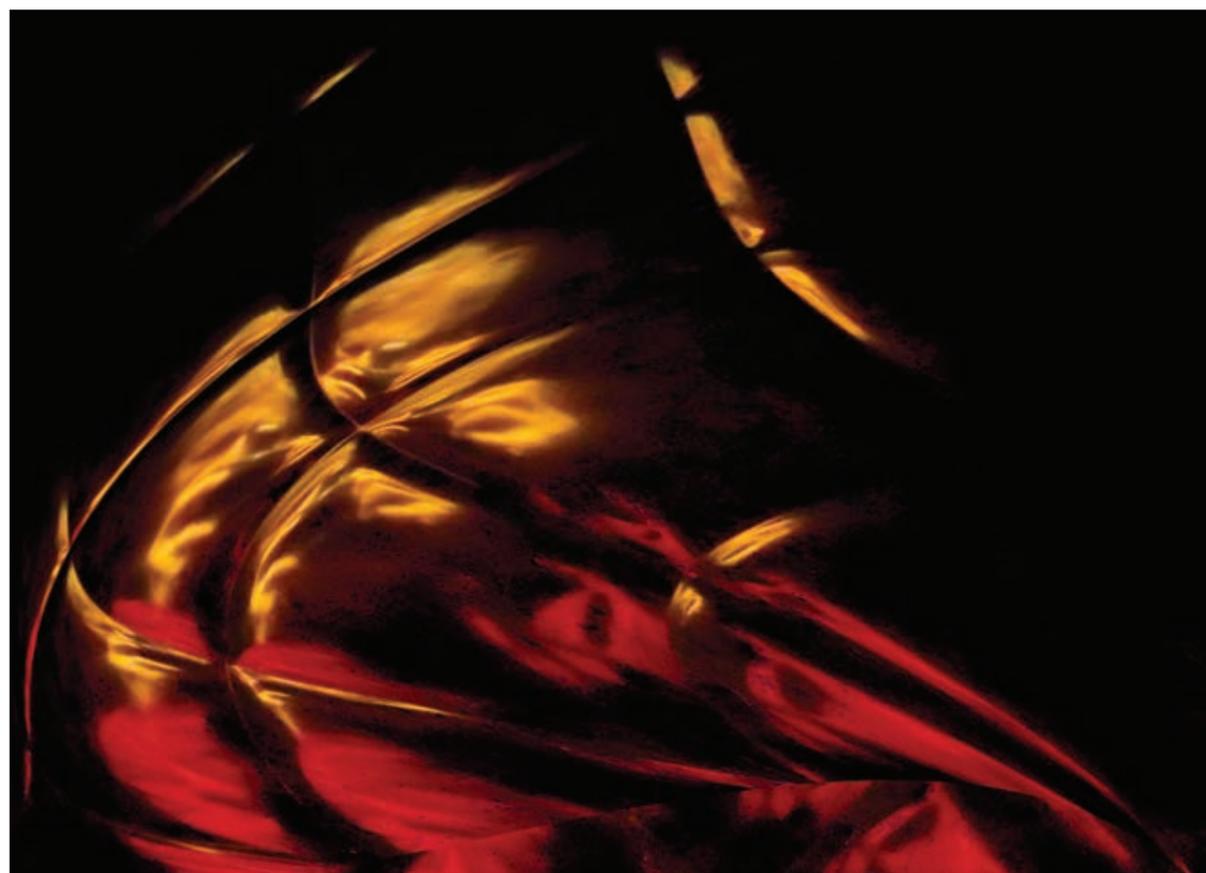
We are all fractured.

The world is fracturing

These five 'self portraits' were taken in the mirrored elevator at the Art Gallery of Ontario.

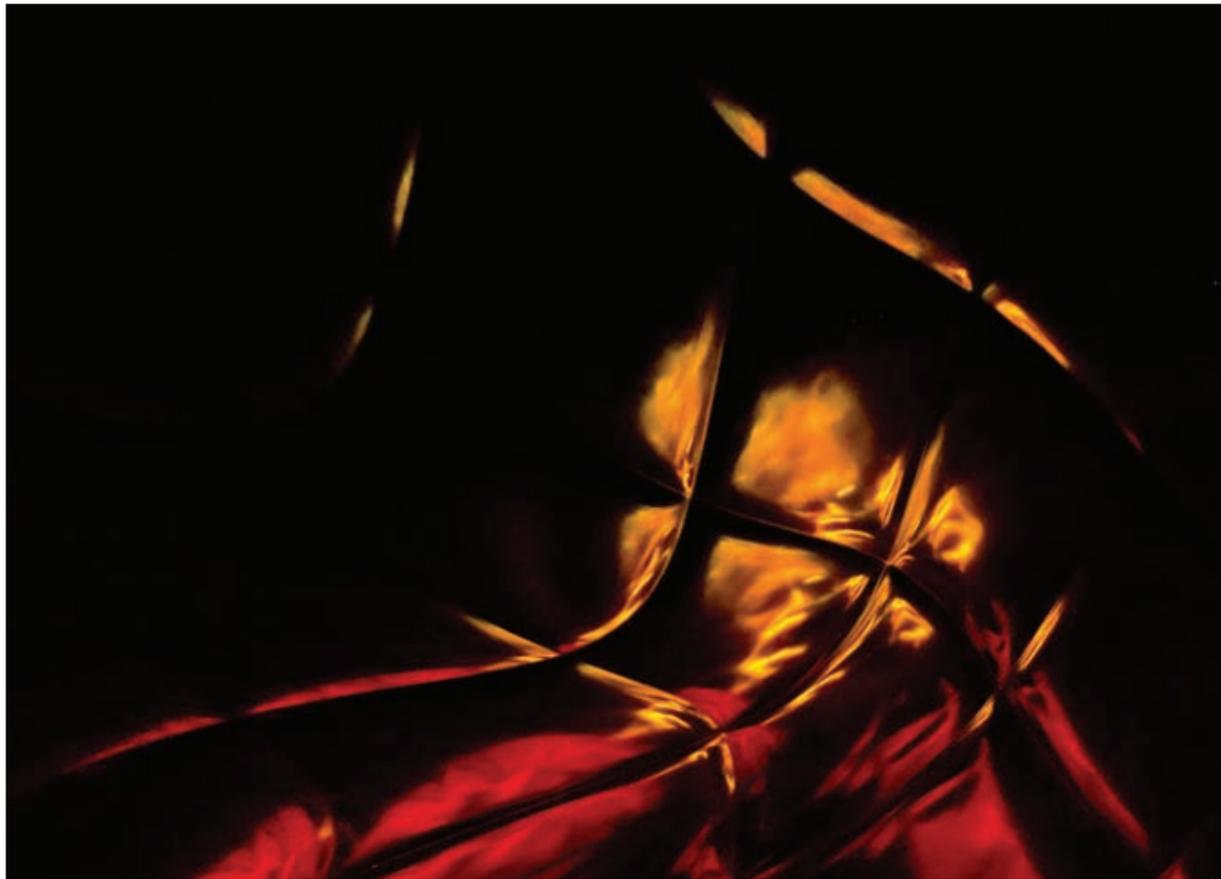
Linda Briskin is a fine art photographer. She is intrigued by the juxtaposition of objects and reflections; the ambiguities in what we choose to see; and the permeability between the remembered and the imagined. In 2019, her photographs were published in Tiny Seed Literary Journal, High Shelf Press, and Burningword Literary Journal. In 2020, a photo-essay Liminal Animism was published in Canadian Camera. In 2021, one of her photographs was chosen for the Herstory exhibit sponsored by Manhattan Arts International. She has participated in numerous group shows: in 2020, Spectra at Artscape, and Luminous at the Heliconian Club; in 2021, City of Dreams at Gallery 1313. Upcoming in 2021, Eco-Env-Art at the Museum of Northern History, Kirkland Lake, Ontario.

lbriskin@yorku.ca



Fractured (i) 2020
Archival pigment print
17 x 14 in (framed)

Fractured (ii) 2020
Archival pigment print
14 x 17 in (framed)



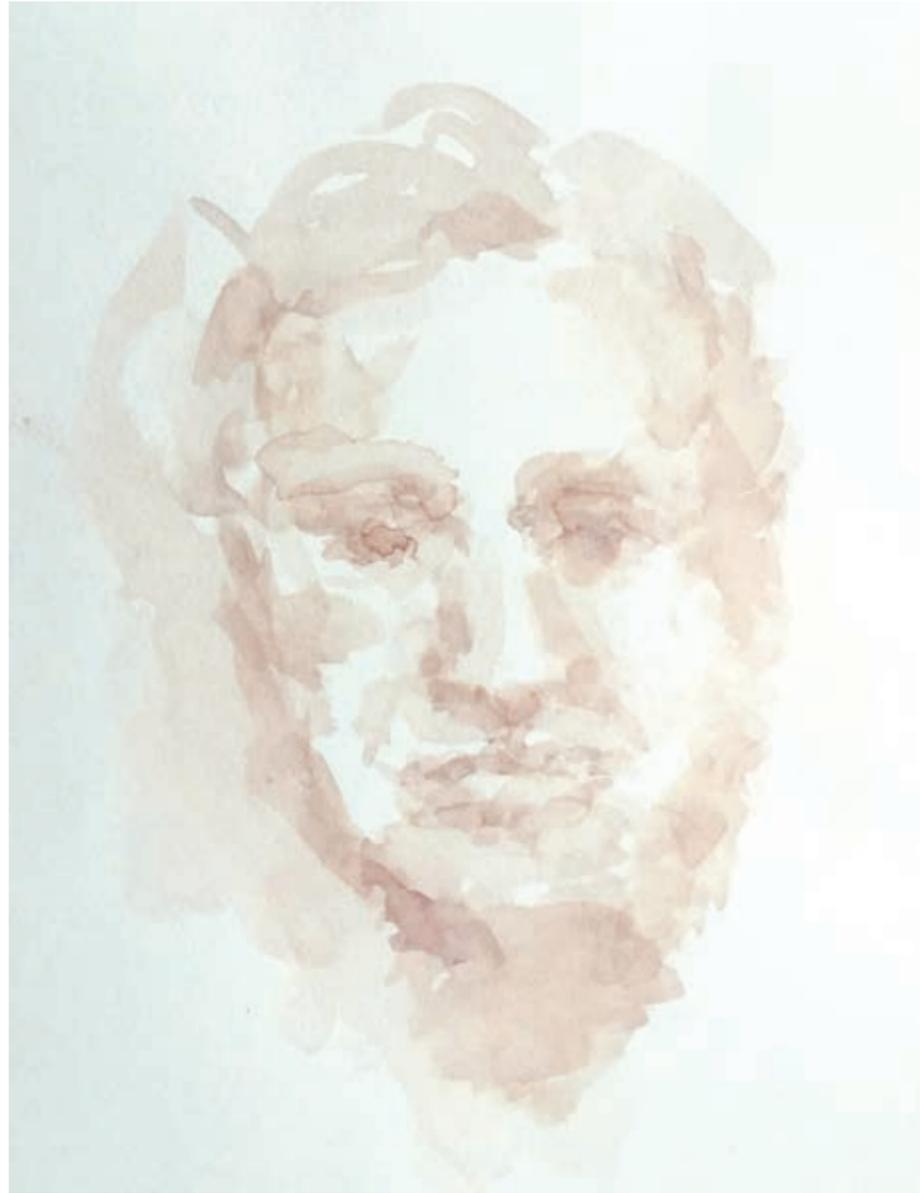
Fractured (iii) 2020
Archival pigment print
14 x 17 in (framed)

Fractured (iv) 2020
Archival pigment print
17 x 14 in (framed)

MARSHA BROWN

For me, creating a self-portrait is an exercise in struggling for a likeness, and then recognizing and accepting the semi-likeness that emerges as a fragment of Self, a snapshot in time.

mb@marshabrown.ca



Now 2021
Coloured pencil
8.5 x 11 in, 13.25 x 17.25 in (framed)

Mirror Message 2021
Watercolour
8 x 10, 12.25 in x 15.25 in (framed)



Mug Shot 2020
Graphite and watercolour
8 x 10 in, 12.25 x 15.25 in (framed)

LUCIE COLLINS

In these self-portraits I chose to tell some of my life's story. The first image in black and white, acrylic and conte, shows me as a student. This was after I left my native Lebanon which was being torn apart by a civil war, to come to Canada to pursue the dream of continuing my studies in medical research. In those eyes you can feel the sadness of leaving my loved ones behind. The second piece shows me as the tenacious scientist that I became, happy in pursuing my scientific goals and accomplishing some key publications in my research field. The last one is a sculpture that I did while recovering from breast cancer. The recovery made me feel strong and recognize how good life can be.

luciecollins@gmail.com



Self portrait 2021
Mixed media
12 x 12 in

Warholized self portrait 2021
Ink print mounted on canvas
12 x 12 in



Me by lucie collins 2015
Clay sculpture
14 x 10 in

SARA CRAIG

When we think of our self-image, the perception is likely a variable. Every day the mirror reflects back whatever today's version of "me" is. A portraitist, painter or photographer, tries to capture the subject and that could be in a likeness of the person or just in the essence of the person. Sometimes both can be achieved but that too is subjective.

I especially love famous artists' self-portraits because they know that the finished piece will be scrutinized when it is done and yet they proceed while trying to be authentic or at least unaffected. Do we really know how to capture ourselves? Are we presenting an image of how we want to be perceived? It's kind of impossible to do a candid documentary with a hidden camera when we are pressing the shutter button...

saramcraig_design@hotmail.com



Once 2001
Photography
10 x 8 in

Element 2003
Photography
10 x 8 in



Almost 2003
Photography
10 x 8 in

Actual 2020
Ink on paper
10 x 8 in



Order 2003
Photography
10 x 7 in

SIMONE CREED

I paint in acrylic and use photo transfers and hot wax to create images that resonate with me as a passage of time. Somehow this technique feels 18th Century, mysterious and mystical. Edie, my mom, was born in 1928. She married in 1948 and had a stunning, wonderful life with her husband. They raised six children, sixteen grandchildren and nineteen greats. Simone, their oldest daughter, me, was born in 1949.

Because my parents were supportive, I was encouraged to explore. I volunteered in Israel during the Six-Day War in 1967, I went to OCA (some of my teachers were Draft dodgers) in 1968 and in 1969 I was in France and experienced the Paris Riots. From 1970 to 1980 I worked on Bloor Street in the heart of Yorkville where literary and musical talent was exploding. I am still there exploring, having been a member of The Heliconian Club for the past 10 years.

simonescreed@gmail.com



Eddie 1950 2020
Mixed media encaustic
12 x 12 in



Simone 1968 2020
Mixed media encaustic
12 x 12 in



Simone 1970 2020
Mixed media encaustic
12 x 12 in

Simone 1970 2020
Mixed media encaustic
12 x 12 in

Simone 2020 2020
Mixed media encaustic
12 x 12 in

RACHAEL GRAD

I am a new Heliconian member, mom of three young children, and former securities lawyer. I left practicing law to study painting full-time in New York City at the New York Studio School and then New York University (NYU), focusing on colourful abstract, figurative and representational art. Since moving to Toronto and studying at OCAD, my art practice has expanded to incorporate digital painting and mixed media collage. I combine my experience as a mother, former lawyer and traveler into my artwork.

A self portrait made in 2021 with cut up travel photographs that I took abroad pre-pandemic, ink, acrylic paint, used palette paper scraps and pieces of recycled materials found around my home during lockdown. My fragmented face, shoulders and torso are partially visible.

rach@rachaelgrad.com



Self-Portrait 2021
Mixed media on panel
20 x 16 in



Angry Self-Portrait 2008
Oil on canvas
12 x 9 in, 14 x 11 in (framed)

DOUGAL M. HAGGART

What morsel of one's identity goes into a self portrait?

For me, I chose and have been shaped by decades in the print business, settling in Toronto in the 70s to begin a career in stripping (lithographic), then design, then web development. Retiring to learn how to “be an artist” included doing printmaking, to which I took as to an old familiar friend. All these elements prompted this mixed media portrait of myself as a printer whose work in a small way encapsulates the history of print – from woodcut (well, softoleum), to typeset, to offset, to silkscreen, to digital screen. I chose a relief print for my face because it reverses the drawing made from a mirror, returning the image to its true aspect. An odd expression is caught in a mirror; I see my Mum, Dad and brother Laird impassively staring back at me behind my eyes. The “signature”, a digital colour laser print, deliberately echoes a Japanese name stamp and is placed in the traditional border area for the printer's mark.

dougal@dmhaggart.ca



Dougal 4-up (Magenta) 2020
Mixed media: block print, laser
print and acrylic on canvas
16 x 20 in

Dougal 4-up (Green) 2020
Mixed media: block print, laser
print and acrylic on canvas
16 x 20 in

Dougal 4-up (Cyan) 2020
Mixed media: block print, laser
print and acrylic on canvas
16 x 20 in

Dougal 4-up (Violet) 2020
Mixed media: block print, laser
print and acrylic on canvas
16 x 20 in

JAN HUGHES

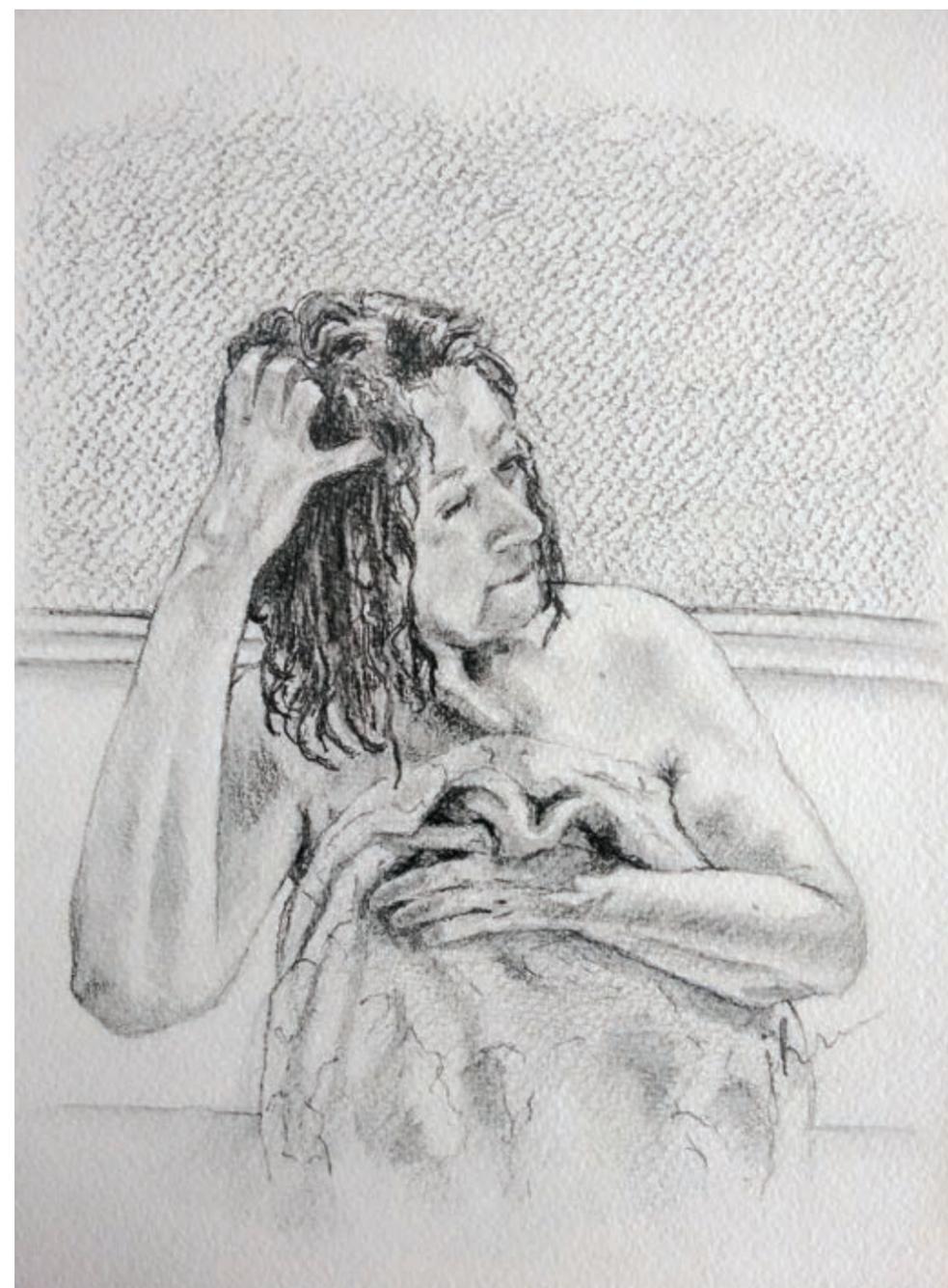
In January 2020, I heard about the opportunity to present a self portrait in an upcoming show, originally scheduled for March of 2020. As I was on my way to Mexico for 9 weeks, I decided, before my departure, to complete a drawing of myself for this show.

When the government urged travellers to return home, I found myself with time on my hands. That's how my 'Morning Ritual' series was born. As an avid Life Drawer, I found it most challenging creating from photographs, and over time realized how much I enjoyed the process.

student@istar.ca



Morning Ritual 1 2020
Graphite
16 x 13 in (framed)



Morning Ritual 2 2020
Graphite
14 x 12 in (framed)

Morning Ritual 3 2020
Graphite
14 x 12 in (framed)



Morning Ritual 4 2020
Graphite
16 x 13 in (framed)

Morning Ritual 5 2021
Graphite
16 x 13 in (framed)

JAN KRAUS

My self portraits began as a way to keep up a life drawing practice when our Monday life drawing group was canceled in compliance with the pandemic protocols. That practice morphed into a series as I started accumulating different masks. I discovered; I am a frustrating wiggly model, my anxiety level goes sky high when painting portraits of friends, and drawing or painting myself removes the fear of offending.

jankraus@pathcom.com



Covid Days at Home 2020
Watercolour
10 x 9 in, 14 x 11 in (framed)

Shielded (mask series #2) 2020
Watersoluble graphite
10 x 9 in, 14 x 11 in (framed)



Facing COVID (mask series #4) 2020
Watercolour
10 x 9 in, 14 x 11 in (framed)

Pret-a-porter (mask series #1)
2020
Pastel pencil
10 x 9 in, 14 x 11 in (framed)



Covid Blues (mask series #5)
2020
Watercolour
10 x 9 in, 14 x 11 in (framed)

RAMUNE LUMINAIRE

Under each adult image is one of me as a young child – happy, carefree, with no consciousness of criticism, disappointment or sadness. She's still in there somewhere, struggling to be seen. Can that really be the kernel I came from? Could I catch a glimpse of her now?

ramuneluminaire@gmail.com



Me One 2021
Mixed media on wooden panel
17 x 12 in

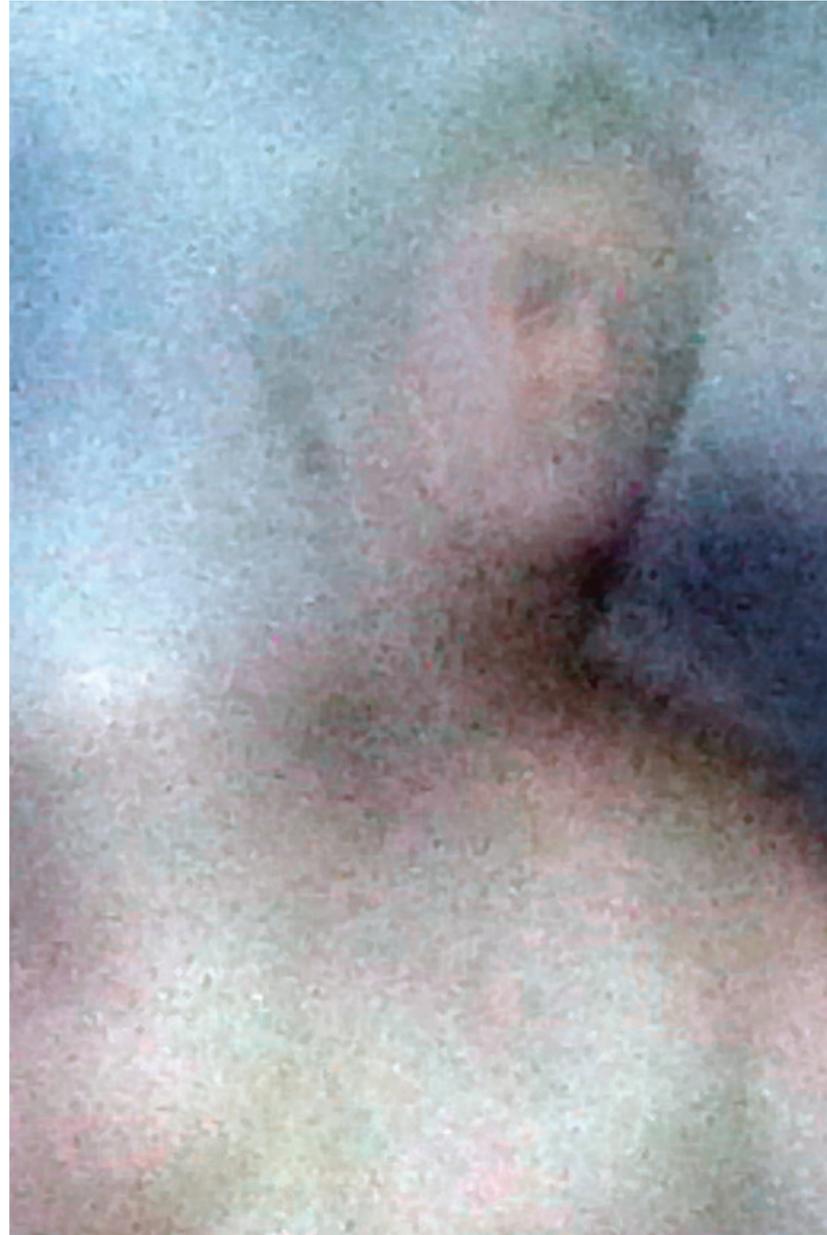


Me Two 2021
Mixed media on wooden panel
17 x 12 in

KYE MARSHALL

I was very hesitant to enter this show as I normally don't spend much time looking in the mirror. So it was a challenge and also a journey of self exploration. I used my phone and a mirror to take the shots. I was surprised to see myself from a more objective stance. As I am attuned to Nature and mostly photograph Nature I decided to combine my portrait with photographs of leaves and trees.

kyemarshall@rogers.com



Self portrait I 2020
Archival inkjet print
15 x 18 in (framed)

Self portrait II 2020
Archival inkjet print
12 x 18 in (framed)



Self portrait III 2020
Archival inkjet print
12 x 13 in (framed)

CATHERINE MAUNSELL

For me painting is sensuous, visceral and intuitive. I begin with a very limited idea - a mood, a feeling or perhaps an experiment with line - anything more detailed and concrete derails my process. So, as you can imagine, self-portraits are not my thing...

I am an emotional painter who responds to the marks and the colours, as I paint, never certain where I will finally land! Not an ideal approach for creating a self-portrait!

cath.maunsell@icloud.com



Self-Portrait, Pandemic 2021
Acrylic and collage on canvas
24 x 18 in



Self-Portrait, Fleece Vest 2011
Acrylic on paper
18 x 14 in

SUSAN POWER

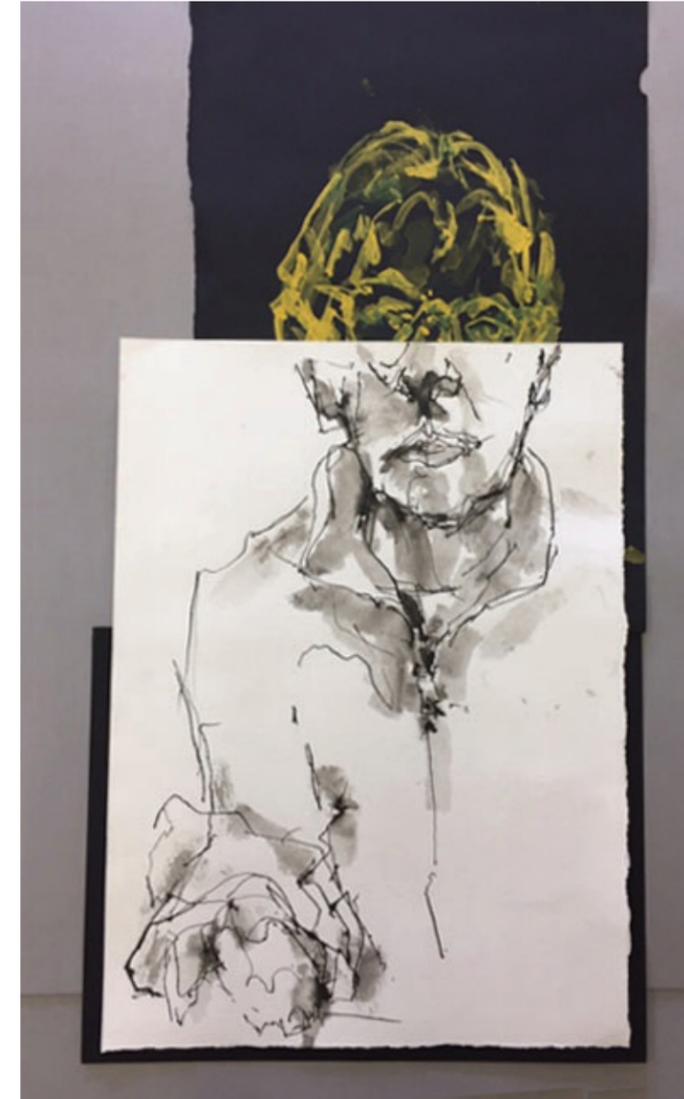
I embarked on this self portrait project with mixed feelings: Conflicted. On the one hand I was schooled in a strict catholic convent as a border where at least in my early formative years, looking in the mirror and taking an interest in one's appearance equated to self admiration and vanity both of which were discouraged. On the other hand, as I developed my interest in painting in my later years, encountered the semi requirement that painting self portrait is an important marker on the pathway to becoming an artist. My portraits Bathroom Selfies 1 and 2 reflect those feelings in my view.

Pleasure...at working with a subject (me): who is at once familiar and strange, in whom I found, through every phase of the work, traces of my cousins, my aunt, my father, and my mother and finally, myself. Dismay at truly confronting the inroads made by ageing and living. In the end, enjoyment. I found that I could be playful and creative with materials and try different things (my self construction and selfies 1 and 2) because of knowing that I only had myself to offend or please.

susanbarbarapower@hotmail.com



Reflections on a bathroom mirror #1 2020
W/c on packing paper
22 x 36 in



Reflections on a bathroom mirror #2 2020

W/c on packing paper
18 x 21 in

Self Construction 2021

Collage, pen and w/c on paper
24 x 15 in



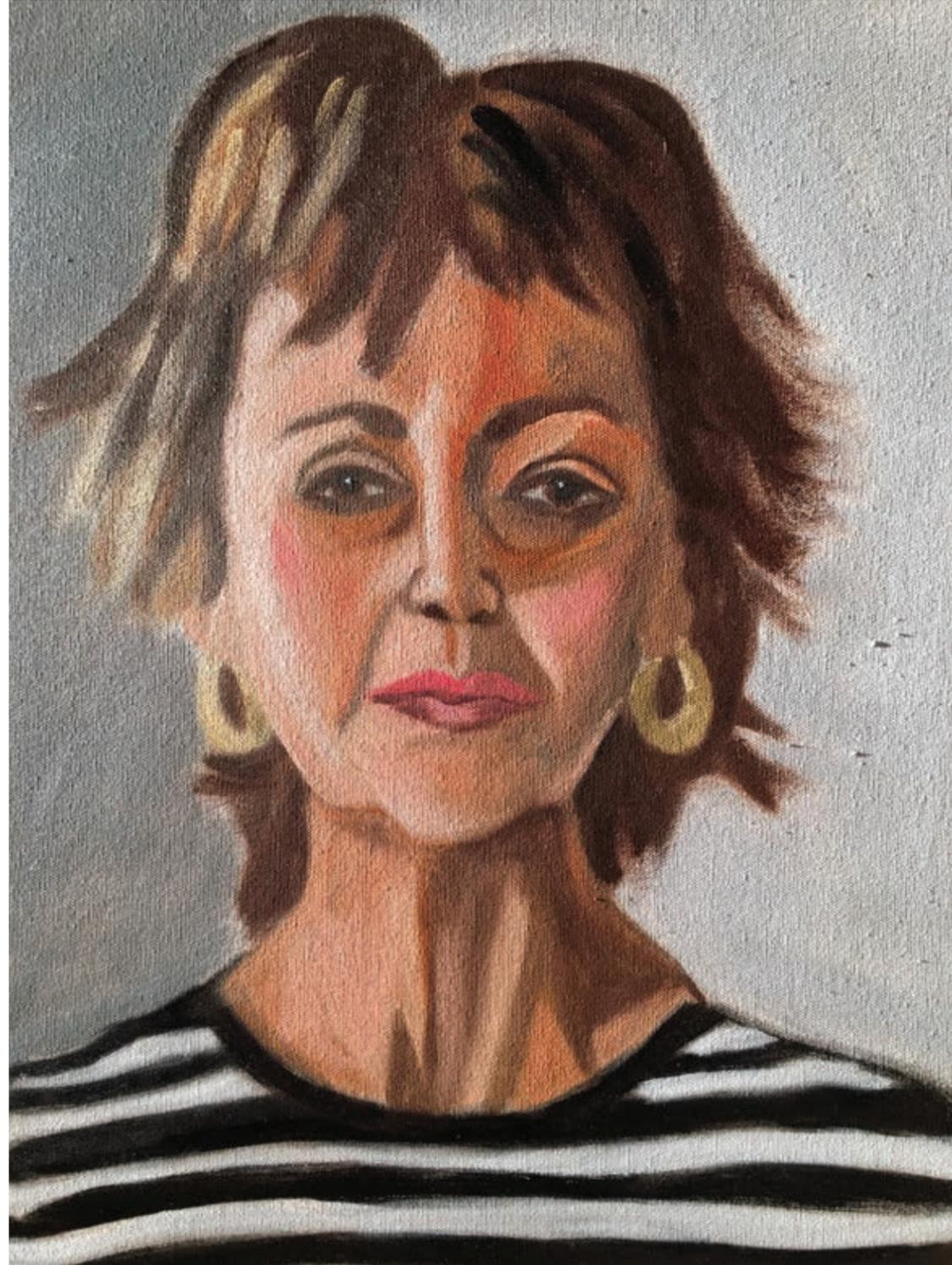
The Apple of My Eye 2021
W/c on w/c paper
20 x 15 in

Susan and "life" 2021
W/c on w/c paper
20 x 14 in

BRENDA SEGALL

Brenda paints in oil and watercolour. Her favourite subjects are people and flowers. She is a founding member of the Toronto Watercolour Society. She has taken many painting and drawing courses with the AGO and the Toronto School of Art. This portrait was challenging and was done from several reference photos and in front of a mirror.

brend.segall@gmail.com



Here I Am 2017
Oil on Canvas
26 x 22 in

PATRICIA STAMP

I have been taking photographs since I was eight. A childhood in Africa and a career as an African Studies professor gave me the opportunity to range widely with my camera. Once in a while, I liked to record myself in the far and solitary places I loved, using a tripod and the self-timer. The first is a picture more about my beloved old Mini Minor, which I treated as a mountain goat, driving off the beaten track around Kenya when I lived there in 1969 – here, in the Rift Valley west of Nairobi, a place of raptors and hot springs. Half a century later, I took a picture in a beautiful bay on the Cape Peninsula, South Africa, alone but for a troop of baboons and myriad seabirds. In Canada too I yearned for wild shores, and captured myself on Lake Superior in 2012, in bliss amongst water, rocks and sky. “Portrait of a Photographer” is a little oddity, an unintended image created as I took pictures of some jewelry.

pstamp@yorku.ca



**Me And My Mini -- Hell's Gate,
Kenya, 1969 1969/2021**

Fine art archival print
16 x 12 in

**Flat Bush Bay, Cape Peninsula
South Africa, 2010 2010**

Fine art archival print
10 x 14 in



**Alone On The Eastern Shore,
Lake Superior, 2012** 2012

Fine art archival print
10 x 14 in

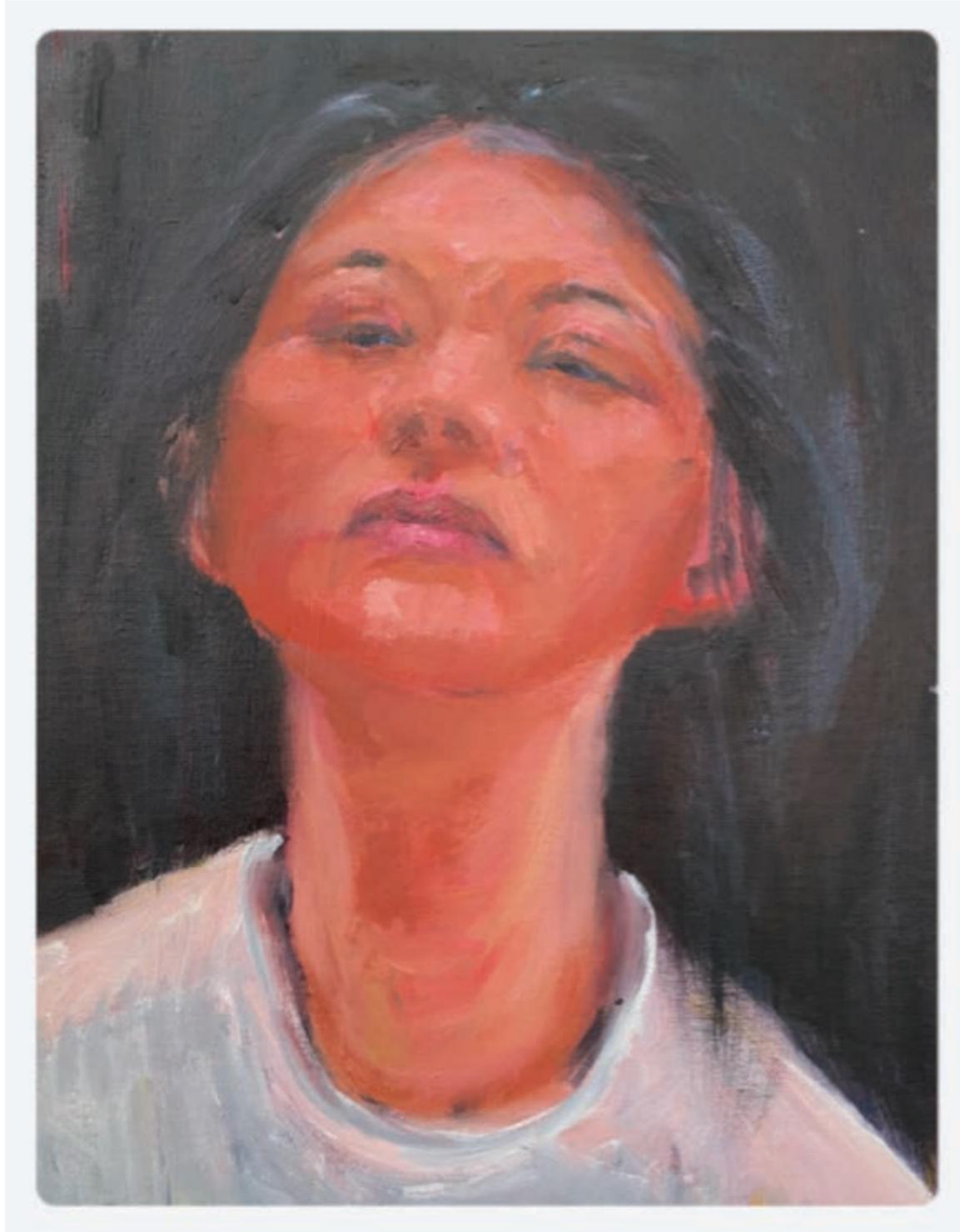
Portrait of a Photographer

2014/2021
Fine art archival print
10 x 6.5 in

HELEN WANG

—

helenwang173@gmail.com



Self Portrait 2020
Oil on canvas
11 x 14 in, 14 x 17 in (framed)

The idea for the Self Portrait Show began September 11, 2019. The impetus for this show came from the desire to honour the ladies behind the art at the Heliconian Club and to continue the age-old tradition of artists doing self portraits.

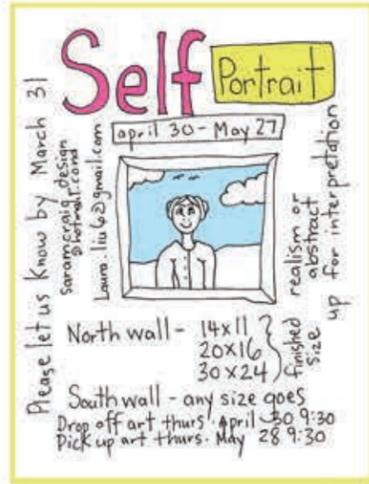
Draft Minutes from Visual Arts Section meeting Sep 11, 2019

3. Dougal reported that there are three open slots for shows. March is potentially booked. It was decided that the Gifts From the Muses show would run from November through January. Sara suggested a May show of self-portraits where artists are given a choice of two sizes to work from. This idea was enthusiastically adopted. Sara and Laura will convene.

In early 2020 promotion for this show got underway with a 'save the date' book-mark.

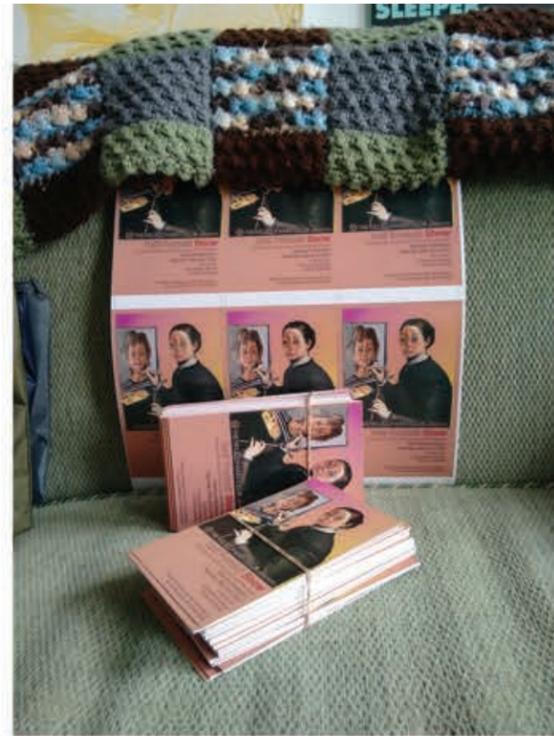


Fellow member, Brenda Segall, graciously allowed us to include her beautiful self portrait in our promotional poster.



Important dates and information handed out to the participants - aka "fridge reminder"

Sofonisba Anguissola - 1556



On March 16, 2020 all of Ontario was notified of the safeguards/restrictions to be implemented in order to curb the potential spread of Covid-19.



Stickers were printed to hide all the 2020 irrelevant information. Hard copy promo and the club street poster shows timed entry required for the in person gallery opening Saturday, May 1, 2021.



The Visual Arts' members were notified in the April 2020 Bulletin - show postponed until further notice.



On April 16, 2021, Ontario Premier Doug Ford announced Ontario's state of emergency and stay-at-home order will be in effect until at least May 20, 2021.

The members of The Heliconian Club, along with the rest of the world, have had to adjust and adapt to the strange events since January 2020 due to the pandemic. We would like to thank Emma, all the committee members and all the participants of this show as well as all the other shows for carrying on.

Sincerely,

Sara Craig and Laura Liu - Conveners



THE HELICONIAN CLUB since 1909

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www.heliconianclub.org

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