

Formed and
Transformed

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Adryen (Dre) Do Nascimento

Water Formed Us

Glazed stoneware

@supa.dre.playz



Artist Statement

A crown for the King that I am. A canoe for the water that connects my people to our land and culture. Ink caps for the stories we etch into our skin.

The Waves: represents the water that unites us across the diaspora. Out of many, one people.

The Stars: represents the ancestral lives lost in the Middle Passage of the transatlantic slave trade and the distinct identities that have emerged from across the diaspora as a result.

The Adornments: represents our most valued treasures that have been stolen--our waters, our land, and our beliefs about the sun and the moon. Eight adornments in total for the eight Filipino provinces that revolted against Spanish colonization.

Toni Morrison once said, "All water has a perfect memory and is forever trying to get back to where it was."

I remember my ancestors' journey so well as if it were my own. These pieces are a tribute to my ancestors and the water that formed us--the water that will lead me back to them.

About the Artist

Dre is a multidisciplinary artist born in Scarborough, Ontario. He is a first-generation born Canadian and has Afro-Latino roots from Brazil and Indigenous roots in the Philippines. Dre comes from a multilingual background and is familiar with over six different languages. Dre is a passionate student with a keen interest in history and sociology. Furthermore, Dre is a talented musician who has been playing piano for over a decade. As of recent, Dre has begun exploring textile art, fashion, and clay-making in order to connect further with his ancestral heritage. Dre's only desire is to make his life into a work of art.

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Briana Jackson

Home

Glazed stoneware

@hostile.palace



Artist Statement

This piece was inspired by colonialism and the complex relationship between conflict and comfort. The comically large teacup symbolizes British colonial power over Caribbean territory, and its immense impact on the Caribbean diaspora. The figure in the centre represents the Caribbean community. Showcasing how while they may feel comforted by British ideology and culture, it can also be a trap in that it stifles their heritage - pressuring them to abandon themselves altogether.

About the Artist

Briana Jackson is an emerging multimedia creative exploring various modes of artistic self-expression. With strong Caribbean roots, she draws inspiration from Jamaican culture, exuding love, joy and pride in her heritage through her works.

Cheyanne Valencia-Hinds

nipiy: to be held is to be loved

Glazed stoneware



Artist Statement

i am grateful for this clay, a reminder that the land provides so generously and completely. with this piece i wanted to honour nipiy, water, who holds all of life -the land, the people, the medicines - with so much kindness and care. nipiy has sustained us through millennia and continues to nourish every aspect of this life. what a gift it is to be held, what an honour it is to be loved. may we remember that we are because nipiy is, and that water, too, needs to be held, cared for, loved and protected. kisci mîkwêc sacred medicines: sage, sweetgrass, cedar, and tobacco grown and cared for with love.

About the Artist

Cheyanne Valencia-Hinds is a Bajan-Ecuadorian-Cree urban farmer and earthworker. She is passionate about community care through land connection, land restoration and care, and revitalizing traditional agricultural practices.

Jouv Darl

Eat Your Luck Before It Explodes

Glazed stoneware, yarn, hemp, paper, wax

@JOUVDARL



Artist Statement

This firecracker piece represents the playfully explosive relationship formed between luck and community. Jouv Darl was travelling through Sendai, Japan with her friends to return to her university in Tokyo when the 3.11 earthquake and tsunami erupted around their train. While awaiting safe travel, Darl and her friends were kindly isolated from the worst of the disaster at a suburban Emergency center. But there was little food for the seven university students in those tumultuous days of recovery. The young women made a game out of dishing out their portions.

Janken is the Japanese version of Rock, Paper, Scissors.

In this piece, I turned the 'guu' (rock) into my father's Jamaican dumplings. Culturally, I feel centered around the food my family members use to show their love. I left the 'choki' (scissors) broken to represent the sharp angles of the broken concrete sidewalks that didn't swallow me whole. The 'paa' (paper) is represented by "omikujii" (New Year fortune slips) to leave the bad fortune behind. All ceramic pieces are painted in the colours of the dark water that threatened to kill us...but tumultuously, didn't?

Finally, I accept this experience that transformed my relationship to my community, my family, and myself.

About the Artist

Jouv Darl is a Jamaican-Canadian writer and illustrator. Her work is a mythical and intricate spotlight on absurdist relationships between characters who struggle with loving an uncontrollable world. After living and teaching in Japan, South Korea, and China, Darl has taught Character and Storytelling at George Brown college and is now dedicated to bringing writer workshops to the masses. While working on her first gothic novel, Darl facilitates weekly writer workshops at Wildseed Centre in the heart of Toronto to give the community a chance to play with characters, archetypes, and helping artists discover new story structures along with her upcoming radio show all about telling authentic stories.

Kaé Égalité

bel bagay: amoni 001

Glazed stoneware



Artist Statement

My ancestors were (and are) in reciprocal relations with the earth. This kinship connected them to generational knowledge and sacred spiritual practices. Through ancestral veneration, I maintain and honour these roots while better knowing **my(past/present)self**. Performing sacred rituals has brought this knowledge forth, now using clay to make similar artifacts. Clay being Earth and using it as a time-enduring material to observe and continue my lineage's eternal life.

About the Artist

Kaé Égalité is a multidisciplinary artist of Jamaican and Haitian descent, whose work revolves around space-making for community, as well as collective resistance through sound and performance. Along with facilitation and curation, Kaé has performed on stages like Buddies in Bad Times and Pride. Using ceremony as an anchor, they focus on the interconnectedness of ourselves and our ancestors.

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Kalmplex

Kalmplex

Stoneware, acrylic paint

@kalmplex



Artist Statement

This piece came about as the prompt for making the work was Self Portrait. I used that prompt as a catalyst to make a ceramic bust of myself (obviously lol). I used metallic acrylic paint to decorate the work. Some portions of the creation were too heavy with clay and wouldn't have held up properly in the kiln, so I didn't use glaze. It's been a while since I've worked with clay as my main mediums are painting and photography. I enjoyed the process of building using layers and special techniques to create a self portrait.

About the Artist

For two decades, Kalmplex has been a guaranteed fixture in Toronto's art and music communities, supporting both emerging and established creatives while archiving moments that the mainstream media has ignored. Kalmplex's long-held fascination with people has extended into the art Kalmplex creates. Kalmplex's canvases are consumed by large faces whose exaggerated features demand the viewer's complete attention. They're often portraits of people we all know: Rihanna, Yasiin Bey, Malcolm X. Others portray figures from Kalmplex's personal life.

Kalmplex has participated in various photography and painting exhibitions some which include Contact Photography festival (Toronto Time Capsule was presented in 2025 showing over 1500 photos of Kalmplex's archive), The Rel Carter Culture Tour, The Toronto Outdoor Art Fair, Geary Ave Art Crawl, The 10 x 10 Photography Project which had its last appearance at The Art Gallery of Mississauga and is the first recipient of being an artist in residence at Uma Nota cultures Art vessel projects that was sponsored by the City of Toronto. Kalmplex's portrait was featured at the Art Gallery of Ontario's The Culture exhibit which focused on Black Art and HipHop in the 21st Century.

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Raquel Monique Solomon

What Was, What Is

Glazed stoneware, dried flowers

@quelsolo @Rocky.starts



Artist Statement

This work is a tribute to my grandmother and the legacy of women in my family whose stories shaped me. It began with a memory shared by my aunt—of my grandmother harvesting cassava, sleeping in market stalls, doing whatever it took to provide. I never truly knew her, but I carry her spirit in stories, photos, and the echoes of her resilience in my mother. I sculpted symbols from those memories: my grandfather's hat; a female form for the burdens women carry; patchwork hands mimicking the labor of survival; and an elephant to honour my younger self who never finished her clay project in fifth grade. I also included a sun, a moon, a book for imagination and spiritual growth, and a smile for my mother—who gave everything, including joy.

This process was led by my inner child. That ten-year-old who loved to create, who got anxious but kept going. I stopped running from her. I let her lead. This piece is about remembering. Reclaiming. It's about transforming grief, anxiety, and memory into something whole. Because we're not just formed—we're constantly being transformed by what we carry, what we remember, and what we choose to create from it.

About the Artist

Solomon is a multi-disciplinary artist, filmmaker, and model based in Toronto. Rooted in a Jamaican upbringing and raised by a single mother, storytelling has been at the core of her life — from long car rides filled with family stories to the vibrant drawings and writing she started as a child. Her creativity bloomed through programs her mother enrolled her in, igniting a love for expression. What began as daydreams turned into writing, and later, filmmaking. She is committed to amplifying underrepresented voices, particularly women's stories, reflecting the people, cultures, and moments that shaped her.

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Rebecca Fadoju

Where the Stars and Moon Play & Solo Bloom

Glazed stoneware

@r_jpg



Artist Statement

Where the Stars and Moon Play

I've always been drawn to art that's both functional and interactive - and I've always loved games. This piece is a celestial take on tic-tac-toe, using the stars and moon as playing pieces across a night sky-inspired board. Working with clay reminds me of childhood and playdough, and I wanted to hold onto that sense of wonder and whimsy. There's nostalgic joy in creating something that invites touch, play, and imagination - a return to simpler moments.

Solo Bloom

Sometimes, life offers just one flower - and that can be more than enough. Solo Bloom is a single-flower vase glazed in a rich, brick-red tone, echoing the warmth and depth of raw earth. I was inspired by the idea that flowers grow from dirt - and clay, at its core, is earth too. Through shaping and firing, we transform it into something new.

This piece honors both the fragility and strength of that process. Its abstract form reflects the uncertain nature of growth, while the glaze captures the quiet beauty of transformation. It speaks to the simplicity, and profundity, of change that can occur when we embrace the imperfect and the incomplete. That's something I've come to understand more deeply while working with clay again.

About the Artist

Rebecca Fadoju is a Toronto-based filmmaker, actor, and multidisciplinary artist. While primarily focused on writing, directing, and acting, her creative practice also includes drawing and painting—most often with watercolour. Rebecca has explored ceramics in the past and is excited to return to the medium as another way to express her love of form and storytelling. With these pieces she continues to expand her artistic voice across both visual and narrative disciplines.

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Robyn Mattrasingh

Thyme on the Mind

Glazed stoneware, stainless steel-gold jewelry, markers

@divinethemoonchild



Artist Statement

This piece functions as a thyme planter and is inspired by West African ceremonial masks. The planter was formed using the likeness of the artist and the women of her matriliney to reflect on the concept of being formed through ancestry and nurture.

The artist's complex feelings towards the concept of time in relation to the aging body and transitioning through life is emphasized with the decoration of adinkra symbols, henna design and adorning jewelry. Osram Ne Nsoromma, "The Moon and the Star," the symbol of love, faithfulness, and harmony is found over the third eye. Ananse Ntontan, "Spider Web," the symbol of wisdom and creativity is found over the nose. Sankota, "Go Back and Get It," signifying the importance of learning from one's history is found on the ear lobe jewelry. Ani Bere A Enso Gya, "No matter how red-eyed one becomes, her eyes do spark flames," a symbol of self-discipline, control, and patience is found over the chin.

Various emotions are revealed when pondering the concept of time.

About the Artist

Robyn is a creator based in downtown Toronto. She specialises in henna body art, is an avid kitchen gardener, a yoga teacher and student, and is new to creating with clay.

Saysah

of the vessel
Glazed stoneware



Artist Statement

This piece began as a response to the prompt of creating a self-portrait. I started reflecting on what it feels like to live inside a body. Not just my own, but the shared experience of embodiment. I've been spending a lot of time near water—rivers especially—and I kept coming back to the idea of “bodies of water,” how that phrase mirrors our own physicality. How we are vessels, always in motion, always changing.

I've been thinking about the body as an altar —something sacred, not in a distant or untouchable way, but as a site of relationship.

This small clay altar became a way to hold that idea. It carries all four elements: the central bowl—representing the birth portal—holds water; the rim holds raw clay and soil for earth; the belly button is an incense holder for fire; and the piece lives in air, a reminder to breathe deeply when in ritual with it.

I turned especially to the quiet wisdom of the material itself. Working with clay felt especially meaningful—it's shaped by water, pulled from soil, and carries a living memory of place and ecology. I thought about where the clay comes from, and how those relationships mirror our own need for rootedness and fluidity.

About the Artist

Saysah moves through the world with a deep intention to be in right relationship with their body, the land, and the community. They are always in the process of (un)becoming—an ever-evolving learner, maker, and mover. As a multidisciplinary and multisensorial artist, Saysah's journey weaves together different forms of expression, all guided by sensory exploration. Their practice is one of disruption, peeling back the layers of knowledge systems and re-memembering what has been left for us. Through their work, they co-create spaces where community-building, ritual-theatre, and archive come together in a shared approach.