

# Slone McGowan

Multidisciplinary visual artist and creative consultant

Selected work

Practice spans visual storytelling, direction and production, and creative systems design across commercial commissions, nonprofit collaborations, and self-initiated work.

## Selected Clients

Kids Help Phone  
Why Not Theatre  
Nissan Canada  
City of Toronto  
Canadian Tire  
Queen's University  
Warner Music Mexico  
Athabasca Tribal Council  
PRIDE Toronto

## Selected Collaborators / Agencies

Franklin Management Group  
Balsom Communications  
T1 Agency  
Blue Crane  
Notch Video  
CBC  
Noble Television

## Recognition

Ontario Creates: Interactive Digital Media Fund Futures, 2020  
SpielFabrique MATCH Incubator, 2024  
Best Dance Film, Berlin Kiez Film Festival, 2025  
Arts Council Wood Buffalo Official Selection, 2019  
Arts Council Wood Buffalo Nominee, 2019

## Press

BlogTO, 2024  
Daily Hive, 2024  
Strategy Online, 2024  
Diario El Popular, 2024  
Noisey / VICE, 2017  
Campaign Canada / POCAM, 2025

## **For-Hire and Commissioned Work**

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## Kids Help Phone

*Creative direction and production for a national youth-centred campaign*

Creative Director and Producer

Client: Kids Help Phone | Collaborator: Franklin Management Group

### Context

Kids Help Phone needed a campaign that could speak to Black Canadian youth with specificity, care, and cultural credibility.

### What Was Done

Led creative direction and production for the campaign, shaping the storytelling approach, coordinating collaborators, and overseeing the development of a mixed-media asset library built around Black youth voices.

### Approach

Built through collaboration with Black creatives, including filmmakers, photographers, and poets. The role was to create a framework that kept the campaign cohesive, audience-aware, and aligned with the organisation's broader mandate while supporting distinct individual voices.

### Impact

Produced a body of multimedia assets for a national web-based initiative, increased engagement with the intended audience, and created paid opportunities for more than ten emerging artists.



## Why Not Theatre

*Translating RISER into a digital-first experience*

Creative Consultant and Producer

Client: Why Not Theatre

### Context

During the pandemic, RISER needed to shift from live performance into a digital-first format without losing the artistic intent of the work or the connection between artists and audiences.

### What Was Done

Provided creative consultation, production support, and media development for RISER Digital, helping artists adapt live works for screen while coordinating resources, crews, and delivery.

### Approach

Combined artist consultation, filming, production planning, and promotional development. Worked directly with artists to translate performance concepts into formats that would function online while maintaining a clear visual and narrative throughline.

### Impact

RISER successfully transitioned to a digital-first format, expanded audience reach across Canada, and helped sustain artist visibility and engagement during a period of major disruption for live performance.



## Vazari Arts Co.

*Media, interactive, and digital support for a nonprofit arts organisation*

Creative Consultant and Producer

Client: Vazari Arts Co.

### Context

Vazari Arts Co. needed a range of media assets and digital tools to support contemporary dance and movement-based work, including short films, an interactive film, and a redesigned website.

### What Was Done

Provided creative consultation and production across website development, filmed media, interactive work, and promotional materials.

### Approach

Focused on extending the life of performance beyond the stage by creating clear digital entry points for audiences. Helped shape a visual system that supported both artistic experimentation and clearer public-facing communication.

### Impact

Strengthened Vazari's digital presence, expanded audience engagement, and helped position the organisation within the contemporary dance landscape. The live performance everything i wanted to tell you received Dora Mavor Moore Awards. The interactive film adaptation won Best Dance Film at the Berlin Kiez Film Festival and was selected for Stratfest at Home.



## Hilite Outdoor Media

*Brand development for a Toronto out-of-home advertising startup*

Creative Director and Producer

Client: Hilite Outdoor Media

### Context

Hilite Outdoor Media needed a cohesive identity and supporting materials that could position the company for growth in a competitive market.

### What Was Done

Led brand development and produced a suite of materials including identity assets, pitch support, digital content, and promotional media.

### Approach

Focused on building a distinctive and flexible brand system that aligned with the client's vision while clearly communicating the company's value proposition to partners and prospective clients.

### Impact

Delivered a more clearly defined market-facing identity and a set of tools that supported outreach, positioning, and long-term growth.



## The Nissan Kickoff Project

*Documentary production rooted in community and event storytelling*

Producer and Cinematographer

Client: Nissan Canada | Agency: T1 Agency

### Context

Nissan's Kickoff Project needed documentary-style coverage of an exhibition football game and parade that could promote youth football while emphasising community connection.

### What Was Done

Shot the project, organised equipment and crew, and helped shape a story that connected the event to the athletes and communities involved.

### Approach

Combined production management, documentary-style cinematography, and community-focused storytelling. Coverage included both the game and surrounding public events to create a fuller sense of atmosphere and impact.

### Impact

The final documentary supported Nissan's youth-focused initiative, increased brand visibility, and created promotional material tied to community engagement and future outreach.



## The Athabasca Tribal Council

*Event coverage and promotion for a festival celebrating Northern Alberta First Nations arts and culture*

Producer

Client: Athabasca Tribal Council | Collaborator: Balsom Communications

### Context

The Athabasca Tribal Council required promotional materials and event coverage for a festival centred on Northern Alberta First Nations arts and culture.

### What Was Done

Led production for documentary-style coverage and promotional content, shaping visual direction, coordinating capture, and producing assets that could support both public visibility and future funding efforts.

### Approach

Emphasised respectful collaboration, careful visual documentation, and materials that reflected the cultural importance of the event while remaining useful across platforms and outreach contexts.

### Impact

The resulting content increased awareness of the festival, supported broader community engagement, and contributed to the visibility of First Nations arts and culture in Northern Alberta.



## New Years at Nathan Phillips Square

*Large-scale event coverage and promotional materials for the City of Toronto*

Producer and Cinematographer

Client: City of Toronto and Tim Hortons | Agency: Blue Crane

### Context

This project required event coverage and promotional materials for a major public New Year's Eve celebration in Toronto attended by more than 50,000 people.

### What Was Done

Produced and shot coverage of the event while helping create promotional assets that captured the scale, atmosphere, and community energy of the celebration.

### Approach

Combined large-scale event coverage, visual coordination, and promotional asset development. Worked with collaborators and organisers to ensure the material aligned with the City's broader community engagement goals.

### Impact

Generated event documentation, supported public-facing promotion, and produced reusable content for future City of Toronto campaigns and event marketing.

## **Self-Initiated and Original Work**

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## Art in Place

*Documenting and reframing Fort McMurray's arts community*

Producer and Director

Partners: Arts Council Wood Buffalo and Balsom Communications | 2019

### Context

Art in Place was developed to document and celebrate the arts community in Fort McMurray, a place more often framed through extraction and disaster than through local cultural production.

### What Was Done

Developed the project direction, secured support and partnerships, and led production across short documentaries and artist interviews.

### Approach

Built around community-rooted storytelling and a deliberate reframing of place. Focused on local artistic voices, environmental context, and a visual language that emphasised resilience, creativity, and cultural presence.

### Impact

The series was selected for the Arts Council Wood Buffalo Excellence in Arts Awards, broadcast on SHAW Cable, and generated coverage in YMM Online and Balsom Communications publications.



## Home Videos

*From accessible production initiative to long-form documentary development*

Creator and Producer

Self-initiated | 2016 to present

### Context

Home Videos began as a production initiative designed to make high-quality media resources more accessible to emerging artists and musicians. It later expanded into a broader documentary project examining the erosion of institutional support for artists in Canada.

### What Was Done

Created the initiative, developed its identity and structure, led production across short-form outputs, and shaped its evolution into long-form documentary development.

### Approach

Grounded the project in access, collaboration, and practical support. Built a framework that allowed artists with limited resources to access the same production value while also using the initiative as a foundation for a larger inquiry into cultural infrastructure and artistic survival.

### Impact

Produced work for participating artists while opening into a wider documentary investigation of affordability, support systems, and the conditions shaping contemporary cultural production.





## Creative Systems and Workflow Design

*Custom vector preparation and separation workflow*

Creative Systems Design and Technical Workflow Development

Studio and commissioned work | Built with Python, PowerShell, and Adobe Photoshop

### Context

Standard image-trace and separation workflows inside Adobe Illustrator and Photoshop are fast, but not always precise enough for work that depends on clean shape logic, controlled colour grouping, and dependable translation from image to vector structure.

### What Was Done

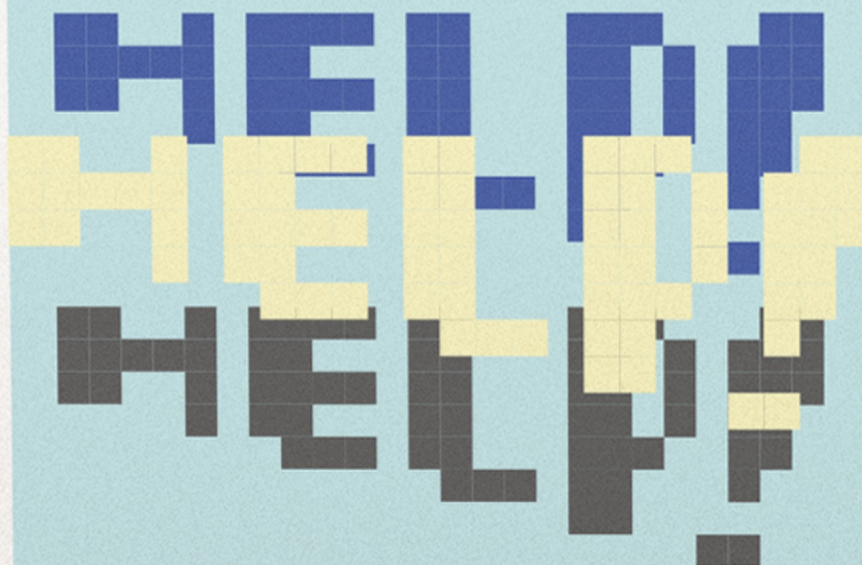
Developed a custom vector-preparation component as part of a broader studio workflow for preparing both self-initiated and commissioned artwork. The tool was designed as a more advanced and accurate alternative to Illustrator Image Trace and conventional Photoshop colour-separation processes.

### Approach

Built around systems thinking, software experimentation, structured debugging, and custom process design. The workflow preserves clearer relationships between indexed colour regions, tonal groupings, and vector boundaries while remaining repeatable across different kinds of source material. Conceptually, the project nods to Roy Lichtenstein's hinted-at "duplication machine" as a reference point for artist-built image mediation and translation.

### Impact

Enabled more ambitious visual outputs, reduced cleanup and production friction, and expanded the kinds of work that could be prepared with greater accuracy and repeatability across studio and client work.



## Found No.

*Public art, glitch aesthetics, and cultural circulation*

Creator and Artist

Self-initiated | 2023 | Press: BlogTO, Daily Hive, Strategy Online, Diario El Popular

### Context

Found No. explores the visual language of retro game glitches and coding failures by translating them into physical works across public and gallery-adjacent contexts.

### What Was Done

Developed the concept, generated source material from code and glitch logic, and recreated those forms across multiple mediums including prints, painted works, and public interventions.

### Approach

Treated bugs, glitches, and technological failure as visual material rather than errors to be hidden. Used that logic to build a body of work that moved between studio practice, public space, and media circulation.

### Impact

Generated millions of organic interactions across every major social media platform, as well as public discussion and press coverage across BlogTO, Daily Hive, Strategy Online, and Diario El Popular, demonstrating how self-initiated work can operate simultaneously as fine art, public intervention, and cultural commentary.



## Alberta

*Photography on displacement, landscape, and recovery after the Horse River wildfires*

Photographer and Producer

Self-initiated | 2016

### Context

Alberta documents the displacement experience following the 2016 Horse River wildfires in Fort McMurray through a series of photographs exploring resilience, aftermath, and fragile beauty.

### What Was Done

Developed the concept, photographed the series, and shaped the work as a sustained visual reflection on loss, survival, and recovery.

### Approach

Focused on the emotional and physical aftermath of catastrophe, using carefully composed imagery to hold tension between devastation and endurance. The work was built to function both as documentation and as a reflective photographic study.

### Impact

The series was exhibited publicly and contributed to broader conversations around memory, place, and resilience in the aftermath of disaster.



## Creative Workshops for Equity-Seeking Communities

*Skills training, mentorship, and access-building through creative education*

Workshop Creator and Facilitator

Various nonprofit partners | 2022 to present

### Context

These workshops were designed to provide practical creative skills training for emerging artists, particularly participants from equity-seeking communities navigating systemic barriers in the arts.

### What Was Done

Developed and facilitated workshop programming, created curriculum and project structures, and led participants through both individual and collaborative work.

### Approach

Combined practical skills development with a supportive learning environment. Designed materials to meet participants where they were, while building partnerships that expanded resources and learning opportunities.

### Impact

Increased participant confidence, supported skills development, and contributed to ongoing engagement in artistic practice. Partners included JAYU, Trinity Square Video, FILMIC Inc, and the Human Rights Film Festival. Programmes ranged from one day to nine weeks, serving participants aged 12 to 26.

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Available for projects globally.