



VARIETY PACK

Suggested SERVING SIZE

2020
UVIC GRAD
EXHIBITION

Suggested Serving Size

Program Catalogue
Department of Fine Arts
Visual Arts BFA Graduating Class
Spring, 2020

The University of Victoria acknowledges that we create, gather, and work on what always was and always will be the Lewungen territory. In particular, the Songhees, Esquimalt and WSANEC nations.

The Visual Arts department pays our respects to those historical relationships with the land that continue to this day.

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University
of Victoria

FOREWORD

Our times are increasingly more uncertain, with the impending threats of climate change, racism, and, most recently, a global pandemic. Looking at the work this group has made, I have found that there is a hope and solace about the future throughout the works, despite the anxious times we've found ourselves in. The end of a degree is already a time of unknowns and stress, as students are trying to figure out their next steps after at least four years of studies, but with the stresses comes a sense of excitement and pride, as all the work has paid off, and, in an art degree, is going to be shown off in the final exhibition! When you throw in a virus that's bringing the world to a standstill, including the graduation exhibition you've all been planning for the year, it suddenly replaces that excitement with a resounding ...meh. It's a rather anticlimactic finish to such a wild trip through art school, but, despite all the dread and end of days talk happening presently, the artists in the 2020 graduating exhibition have worked extremely hard to showcase our works to you nonetheless.

The work this group has made shows just how determined and hardworking they are despite outside influences, for example, Josh Franklin's various live-in structures are tests of endurance, as they are multi-day performative paintings that Franklin lives in for the duration of their making. Similarly, Katie Brown's *Cyclical Ice Cream* depicts Brown force feeding herself a near entire ice cream cake, which, as seen on the artist's face alone, pushes her body much further than comfortable. Both of these examples show that the work presented in *Suggested Serving Size* illustrates the strong will this group has, and while a large amount of the work addresses personal struggles, it is not necessarily morose in nature. Cassia Powell's series, *Playthings*, are reflections on personal trauma stemming from relationships, all through the eyes of someone who has grown up in the internet age; these works utilize a blindingly bright colour palette and sinister, yet cute, imagery to create an unsettling space. Despite the uncertainty of what's to come, *Suggested Serving Size* shows that regardless of a tumultuous future, we will be able to weather it, even if it isn't always what was on the menu.

Christian McGinty

BFA Head Curator

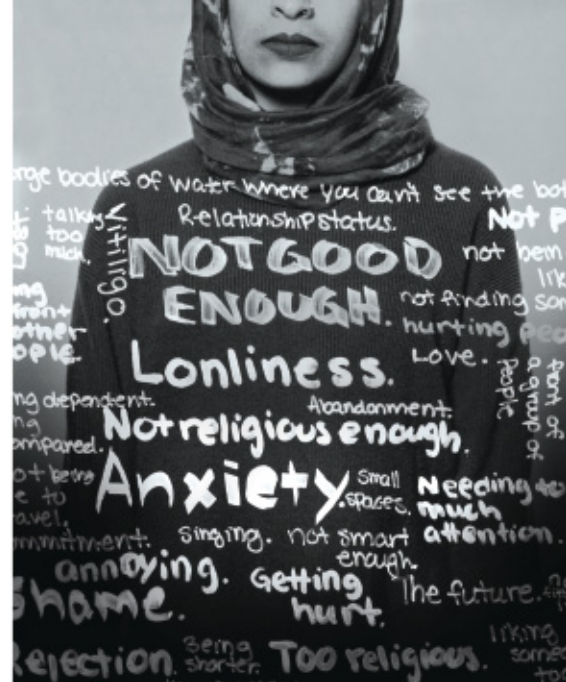
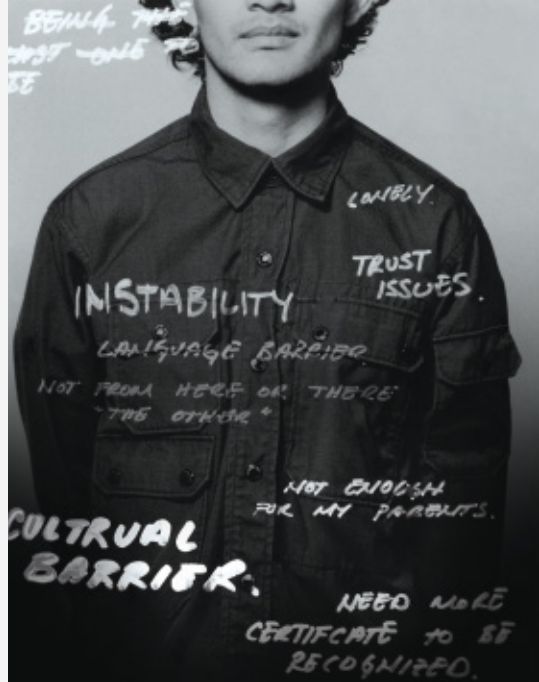
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Suggested Serving Size

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MALAK ALRAYGI

Malak Alraygi was born and raised in Jeddah, Saudi Arabia, and moved to Canada in 2014 to pursue her studies in Visual Arts. Inspired by the warm colors and natural setting of her hometown, Malak wished to capture the beauty of the sea, clouds, and historical locations.

Discovering her passion in photography during her teenage years, she found it as a fascinating way to share and represent her

feelings and thoughts. Shooting both film and digital media, Malak's practice is influenced by her cultural and regional background, as can be seen by the representation of Arabic calligraphy, costume, and homeland in her work.

Malak works with still and moving imagery, and video installation.

Left: **Disquieted Minds**, 2019
Part 1 and 5



In Between, 2019
Photograph

Unknown, 2019. Oil on canvas



EMILY ANTONIDES

Emily Antonides creates for the sake of creating and to add beauty to an already beautiful world. Using oil paints as her primary medium, she focuses on colours, textures, shapes and symbols that convey personal feelings and memories. Inspiration comes from the wonder and complexity of everyday life. The resulting collected symbols and narratives within her paintings form an invented mythology. They are little thoughts rather than profound ideas, but the organization of small and accessible images gives the viewer space in which not to be overwhelmed by the fullness and magnitude and responsibility of living. These paintings have a spiritual quality grounded in reality, referencing story telling. They are ostensibly allegorical however the symbols are ambiguous and can be interpreted freely by the viewer.

Treasures, 2020. Oil on canvas



Thief, 2020. Oil on canvas



Left:
Desiccation,
2020
Oil on canvas

Right:
Study of Cold Cuts,
2020
Oil on canvas

KATIE ARNET

While working at an Italian deli for nearly a year, Katie Arnet found herself interested in the iconography of cured meats throughout history, and their move from the act curing out of necessity into an expensive food item that has heavy class associations. Primarily using oil paint as a medium, she heavily references art historical movements and appropriate certain stylistic devices from Dutch vanitas painters, as well as Italian baroque artists, in order to hint at the deep historical ties of dining in painting.

In appropriating art historical imagery and deconstructing the space in which the objects operate, she aims to display the absurdity of allocating an elevation of class with food items. Food acts as a sustainable utilitarian function, but has moved into the realm of ritual and symbolic in its associations with culture and class. There is an intrinsic link between economics and food, as they function as signifiers of one and other. It is through the act of painting these items in a bizarre manner that she wishes to demonstrate the absurdity and weight food can carry on a socio-economic level.



\$140/lb., 2020
Acrylic and oil on canvas

CHLOE BORIN

Chloe Borin primarily works in the focus of “deconstruct - reconstruct”. Using a layer of 2x4’s as her surface, she paints on a few layers to create a base. Borin deconstructs and reconstructs to create a different painting - and continues this process - deconstructing and reconstructing multiple times until she can stand back and question where the start to finish process is, and where each individual slice of wood has a satisfying, multi-layered paint application added.

Borin is fascinated with the living movement and action of graffiti and large murals. She has been exploring these ideas of communication, mark-making and the layers of marks that are multiplied in one area. Passing by spaces knowing other people have been there and have left their mark in communication. This has manifested into her work through the idea of breaking those moments apart and mixing them up to become unrecognizable.



Untitled, 2020
detail shot, spraypaint on canvas



Plastic Spray, 2020
Spray paint on plastic sheet

Right: **Broken Plastic, 2020**
Spray paint on plastic sheet





Left:
Untitled, 2020
Film Still



Judy Likes to Have Fun, 2019.
Film photograph

KATIE BROWN

Within her practice, Katie Brown explores themes of memory, mass media and feminism through the mediums of video, photography, sculpture and digital media. Brown has most recently been exploring the ways in which we inherit and process memory, primarily surrounding shared experiences, notions of nostalgia and the way we interpret trauma. These themes and ideas

are achieved by playing with found media, absurdity and space as a way of altering perception while simultaneously grounding it by using archived images and footage. Brown has exhibited in Canada and the United Kingdom and continues to further expand her practice.



Manbell's Canned Fragile Masculinity, 2019.
Sculpture



Top: **Untitled**, 2020. Plexi glass and LED light

Bottom: **Body Portrait (Series)**, 2019. Watercolour on paper



Untitled Skin Paintings (Dptych), 2019
Watercolour on paper

CHANTEL CLAUSEN

Chantel Clausen is a contemporary painter and sculptor whose current artistic practice focuses heavily on the body: the space it inhabits; the internalized judgements we are all conditioned to believe; the beauty of the body as an aesthetic object, divorced from emotional entanglement. This exploration stems from her own lifelong struggle with my body and weight, disability, and mental illness, as well as

her reaction to the contemporary “Body Positive” movement and the backlash to that in culture.

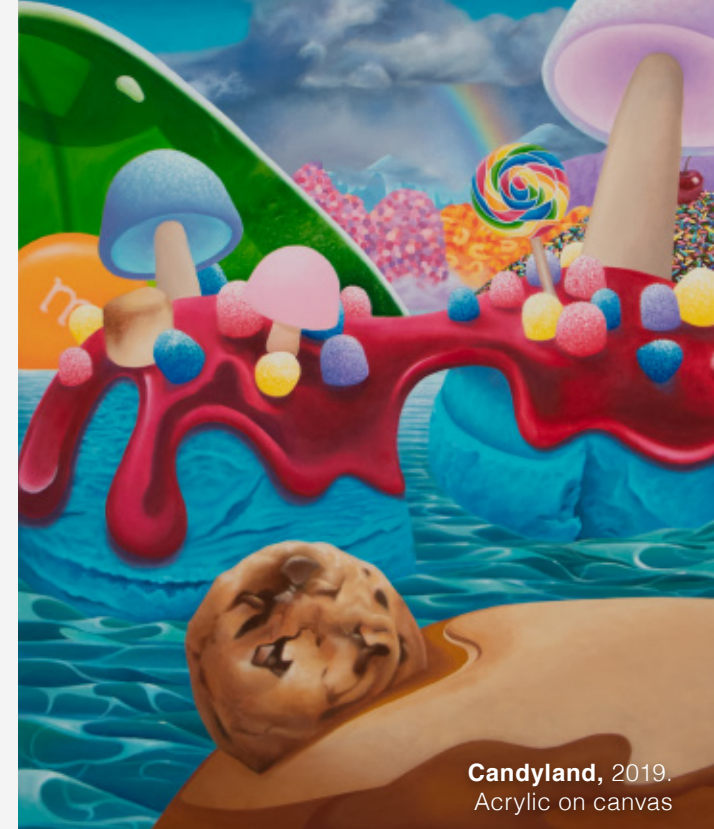


Untitled, 2019. Acrylic on canvas

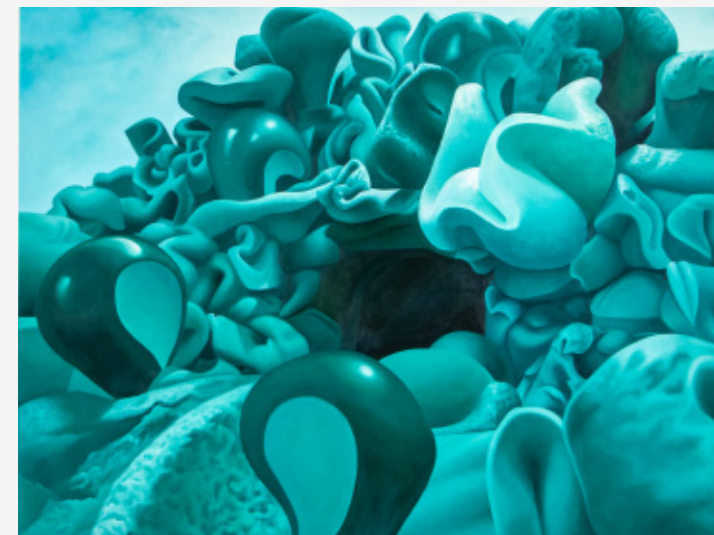
MEAGHAN CROW

Meaghan Crow is an acrylic painter who is interested in world building and the creation of surreal spaces. Her paintings provide entry points into imaginative spaces, that hold varying levels of information about what the space is. Her work relates to magical realism, surrealism, world building, and landscape painting.

In May of 2019, she completed a mural project in the University of Victoria's Bike Centre, as selected by UVic Sustainability. She is the recipient of the Takao Tanabe Undergraduate Award in Visual Arts for the 2019-2020 academic year.



Candyland, 2019.
Acrylic on canvas



Untitled, 2020. Acrylic on canvas

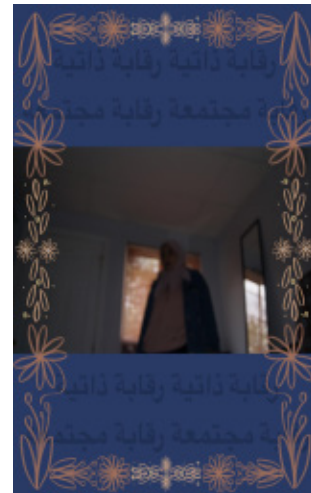
Right: **UnSEE,**
Digital Collage

NADA EL-SHAARAWI

Nada El-Shaarawi mostly works digitally, but she does enjoy painting on the side. She gets inspired by her Egyptian side, so will incorporate symbolism from Egyptian culture, and sometimes she incorporates aspects from Islamic Art. She thought it was important for her to have aspects from her identity in her art because she needs to claim it before it gets appropriated. She got introduced to Hurufiyya movement in middle school, which is a movement that got developed in twentieth century North Africa and Arabia. The Hurufiyya style is using Islamic calligraphy in art as a symbol to keep identity while experimenting with modern art styles. She experiments with animation, creating collages, and finding ways to incorporate technology in art if it is possible. Most of her artworks have a story tied to it, since storytelling is an important part of her culture.



Smoke,
Digitally Animated GIF



Self Awareness,
Digital Art



Serene, 2017. Oil on canvas



OLIVIA FEILDEN

In the early stages of being an artist, Olivia Fielden began by producing drawings and paintings from an early age. In her recent collection of work, she explored the practice of photography. From paintings to photographs, she used photography as a way of engaging with the world in both an artistic and social context. Her goal through photography is to express her interpretation of the world around her. Fielden is inspired by the realm that we live in, where beauty is simply what is seen in front of her, and she intends to photograph and tell the stories that she sees. In her latest work, she explores current issues through social documentary photography that have risen in the district. By experimenting with a mix of street photography and documentary photography, she believes it is important to show a cohesive narrative, where the imagery and subject evoke emotions for the viewer.



Untitled Still, 2018. Acrylic on canvas



Prospect, 2018. Acrylic on canvas



Left:
Clothesline,
2019
Installation shot
#1

Right:
Whitewater,
2019
Woven Tapestry



JACOB FLEET

Jacob Fleet is an artist working in the mediums of conceptual video, sound, installation, and textiles. He uses sound, video, and installation to communicate and explore the connections between Canadian identity and his personal identity. Ideas as a medium are what he is most challenged by, and thus, interested in. This is opposed to the relative ease of his previous work with the mediums of just installation or just photography. The concepts of identity are integrally linked with the themes of nostalgia and memory in his work. He finds that much of his own relationship to Canada has been created through his memories, and the way he views those memories now.

He moved away from his birthplace of Happy Valley-Goose Bay, Labrador, to Halifax when he was not even old enough to make memories yet.

But his time spent in Halifax was of those key years that shape basic pieces of who you are. He sometimes has quick images of these years flash in his mind. He lived as an expat for almost a decade after this. Often his memories of being a young child are also linked with music from his childhood, music that reminds him of his past, or elements of Canadiana, as well as Canadian literature. These intensify those flashes of visuals, as well as create new ones, that make their way into his subconscious and then later, his work.



Clothesline, 2019.
Installation shots 2 and 3

JOSH FRANKLIN

Josh Franklin's art practice inquires into the relationship between installation, performance, and painting, and how these come together to form and make visible an ecology of creative process. Franklin utilizes his formal training in painting as the cornerstone to these various trajectories within his studio practice. His work stems from a formalist studio driven investigation into materials where one project or thought informs the next progression of research. He is interested in the relation between the body and painting, showcasing the action of process, self-referencing imagery, and site-specific projects. Through the utilization of a restricted colour palette and limited dynamism in a painted picture, Franklin produces works that utilize the immediacy of paint and the logic of gravity to focus on producing an image that he relinquishes control of. Ultimately, producing abstract imagery that creates its own subjective content for viewing and experiencing.



A Paradox in Connection (Walk-in Structure), 2019
Mixed Media



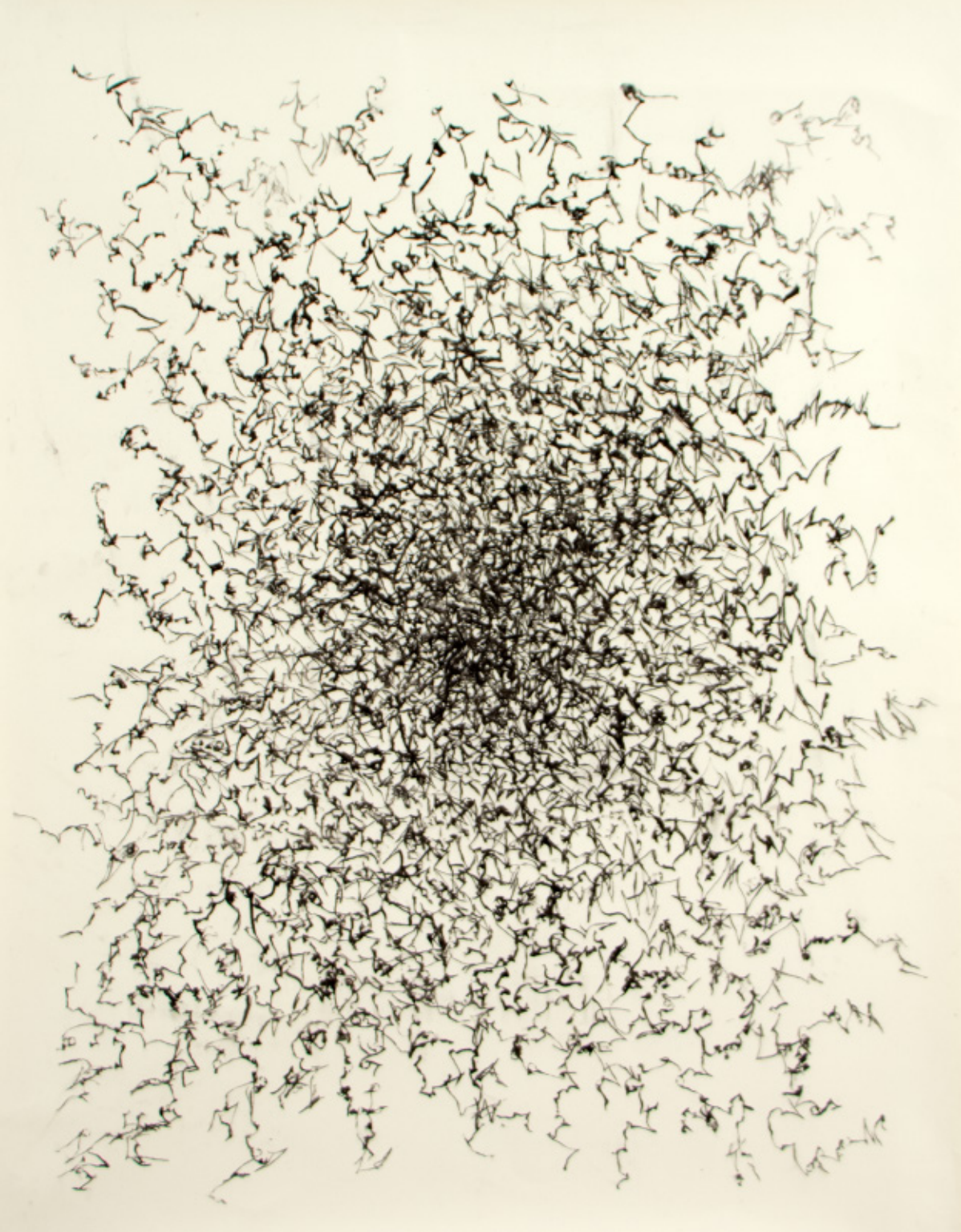
A Paradox in Connection (Walk-in Structure), 2019
Detail



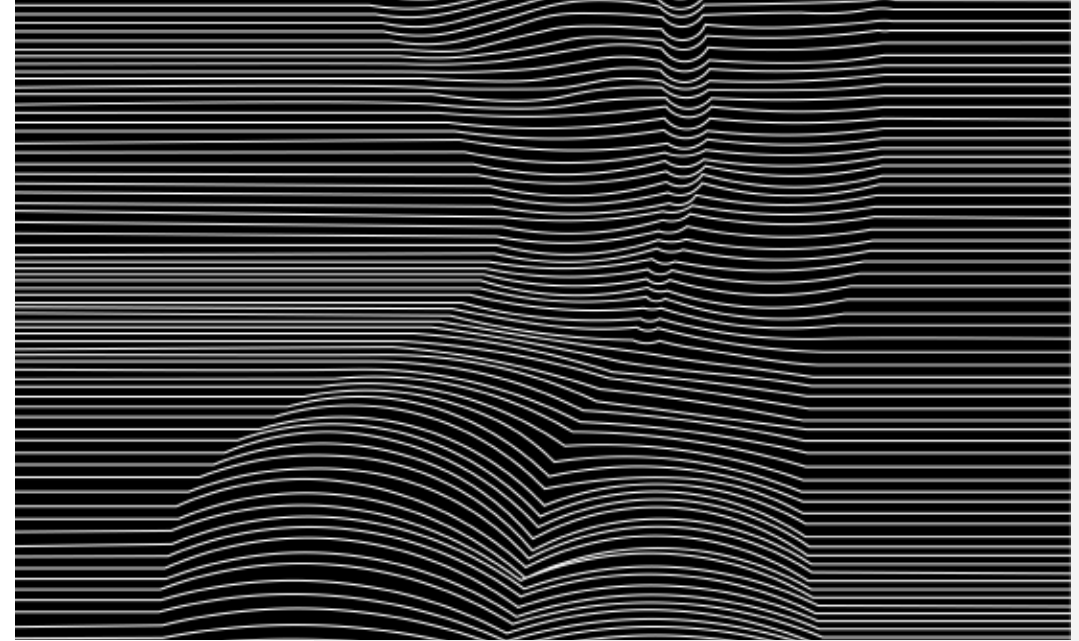
48 Hour (1.29.20), 2019.
Mixed media installation



48 Hour (1.29.20), 2019.
Mixed media installation



Chronic,
2019
Charcoal on
paper



Appraisal, 2019
Digital print

LUCY GUDEWILL

Lucy Gudewill is an emerging artist based in Victoria, BC. Her work primarily focuses on digital art and drawing, and will often use a mixture of different mediums within her work, exploring process and discovering how that comes to be and manifest. She concentrates on a variety of themes like personal struggles, the beauty standard for females and the body, and the results of technology on individuals in today's

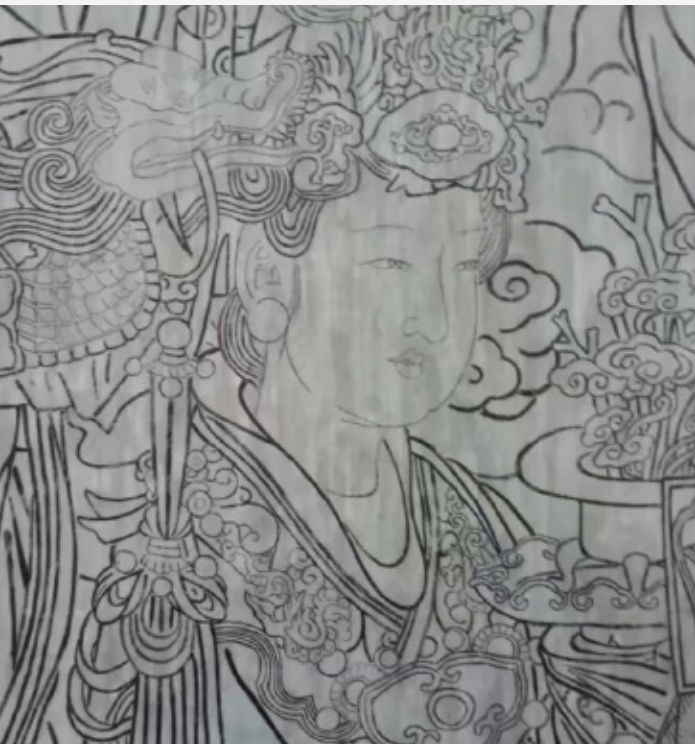
society, creating a flipped representation of the distortion and perception of self and the world. She is also interested in how the mind manifests emotion through the body and its actions and gestures making them visible to the human eye. Her art is driven by personal experiences and attempting to situate herself in order to find direction and purpose in a constantly evolving world with an uncertain future.

Huge White, 2020. Projection installation

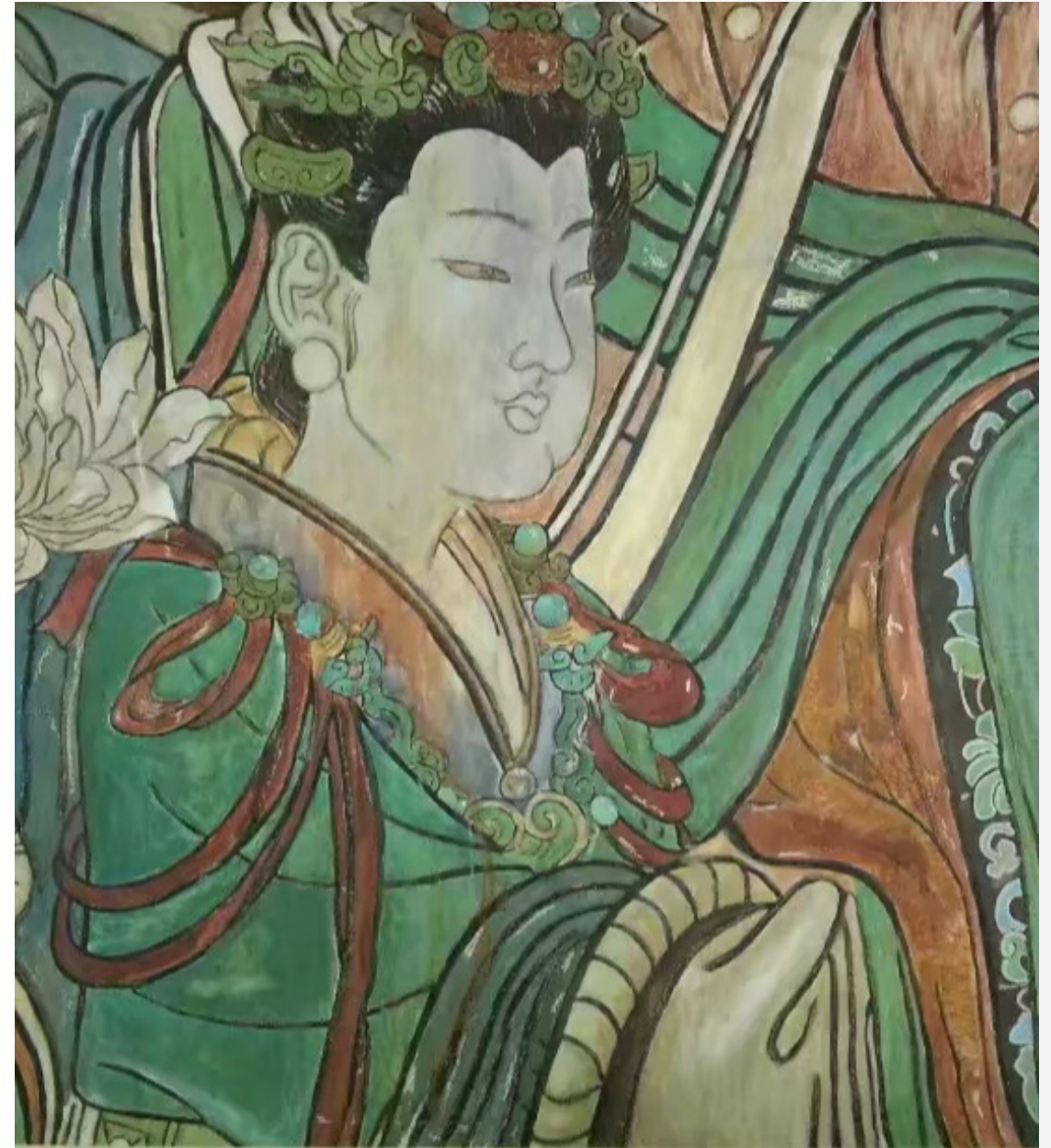


YETONG HAO

As a student, Yetong Hao tried many different kinds of art styles and mediums, such as drawing, painting, Chinese traditional art, printmaking, sculpture, photography, ceramic, video art, sound art and performance art. Her favorite one, which she wants to continue working on and focusing on, is video art. For her early works, she involved Chinese culture and her own memory, and the main tool she always uses is the video camera. Later on, she turned from video to 2D and 3D animation, because she wanted to learn and try more new materials. Now, most of her works reflect social issues such as environmental pollution, wasting of resources, and particular group issues. She hopes that people can pay attention to these issues and realize how important it is.



Traditional Chinese Illustration, 2019. Detail



Traditional Chinese Illustration, 2019. Mixed media



Top:

Float,
2016
Photograph

Bottom:

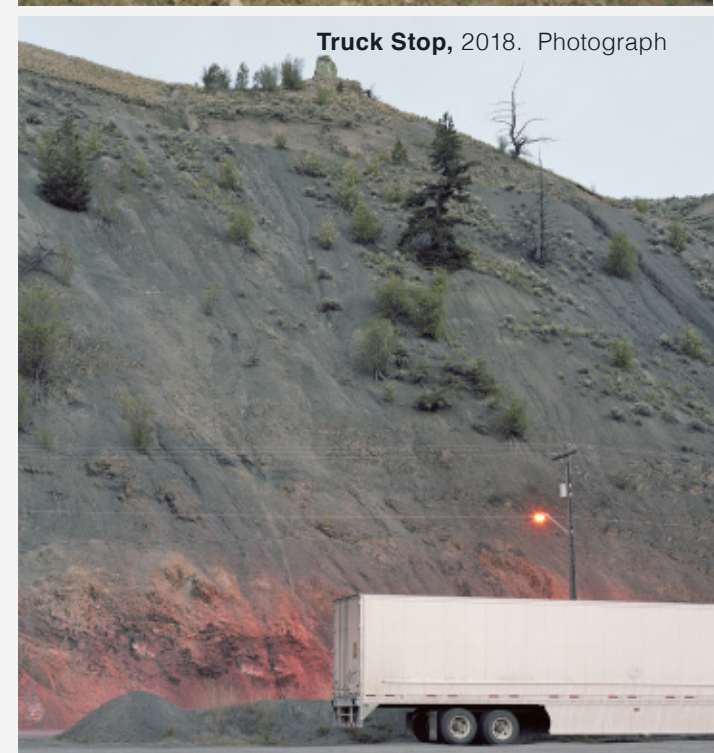
N,
2019
Photograph

JAKE HRUBIZNA

Approaching photography with a purist manner in mind, Jake Hrubizna works within the framework of analog photography. He does this by producing as much as possible by hand-creating a deeper connection to his work, as well as referencing photography as an honest medium. He has a strong interest in our relation to the everyday, its relation to art, and the subliminal aspects of it that often go unseen. From pre-emptively considering scale as a postproduction tool in the creation of an image adjusting each print's size to emphasize a common object shared between photos to documenting discreet human interventions within our natural world in search of the absurd and melancholic beauty of humanity's decay reminiscent of the writing of Cormac McCarthy, Hrubizna's work covers a wide scope of subject matter.



Pipeline,
2018, Photograph



Truck Stop, 2018. Photograph



Caketopia, 2019
Digital video still
youtube: @christina lee

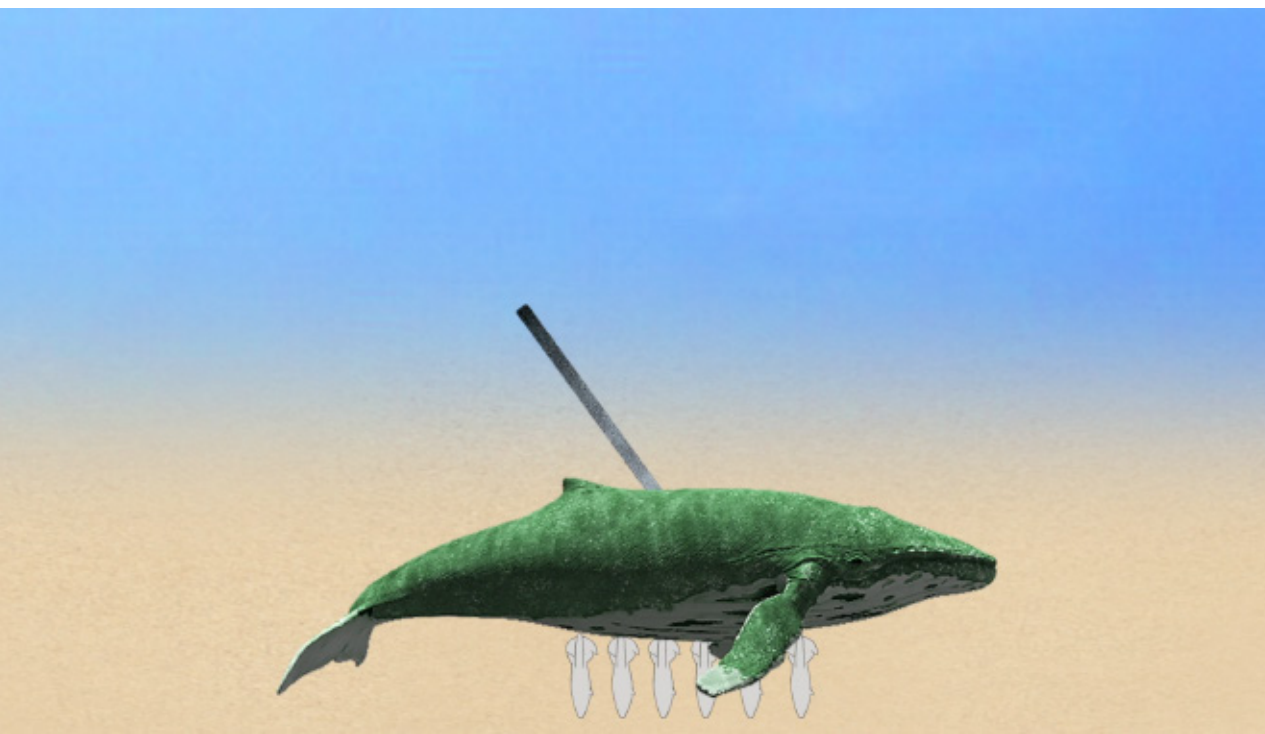


Caketopia, 2019
Digital video still
youtube: @christina lee

CHRISTINA LEE

Christina Lee is an artist from Korea currently residing in Victoria, Canada. Her work mainly focuses on sculpture, photography, video art, and storytelling, with the exploration of conceptual ideas on minimalism, and Korean history.

Sculpture is her passion, with the raw materials of wood positioned in repetition to create minimalist aesthetics of clear-cut arrangements, focusing on “the thing itself.”



Green Whale,
2019
Digital stills



Green Whale, 2019
Digital still

XINYUE LING

Xinyue Ling focuses on digital art. Most of her works contain the theme of showing the relationship between human beings, animals and nature; usually from different perspectives. The main part of her artworks is animation. She likes drawing 2D animation for the main characters in her works, and then combining them with 3D photographs or live video backgrounds that are made by herself. The purpose of this is to build up a relationship between the animation and the real world. What emotion that is shown in her work depends on her mood

when she got the idea. Her ideas always come randomly, usually inspired by things happened in daily life. Because of this, the emotions expressed in her works are also very random; sometimes sympathetic, sometimes critical. Whatever emotion she contains in her works, she always adds some humorous elements to it. She enjoys the process of making, and hopes when people watch them, they pay more attention to things that can be easily ignored in nature and their daily life.



Left:
Sxxt in my head,
2019
Digital
animation still

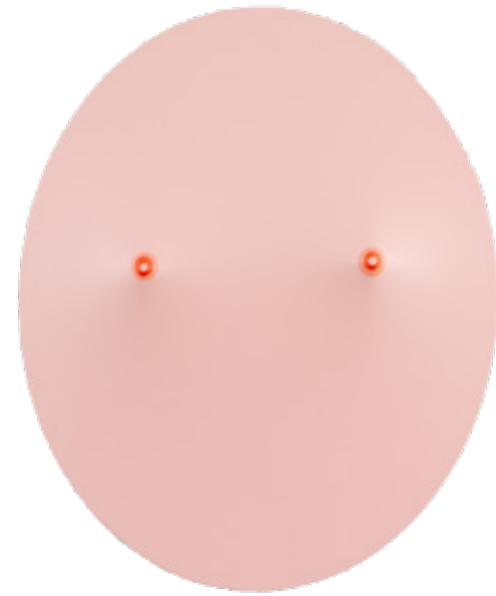
VINCENT LUN

Vincent Lun is an emerging artist with a double degree in visual art and environmental studies. He participated in two group exhibitions “3 minutes Migrations” and “School of Fish”. He focused in animation, video and digital drawings mainly. In most of his video work, they carry underlying messages of themes such as social injustice. He believes that with the combination of sound, imagery and

editing, video art would be more nimble than other art form. Additionally, symbolism and metaphor would usually be expected in his artworks. Themes like fairy-tale, darkness and social problems could be found in his drawings or short animations.

Right: **Fragmon Face,** 2020
Marker on paper





Portrait of a Form 1-4, 2020. Acrylic on canvas



Whaling Station Bay, 2019
Acrylic on canvas

CASSIDY LUTEIJN

Cassidy Luteijn is an interdisciplinary artist whose work primarily strikes a balance between painting and sculpture. She is interested in pushing the conventional confines of painting, and explores this through work that takes on its own presence in the gallery in a sculptural way. Her work invites audiences to consider various aspects of viewing, such as the purity of shape and form due to its reductive nature. Inspired by artists such as Angela De La Cruz and

Tammi Campbell, her work emphasizes a consideration of colour and embodies formalist undertones. Luteijn's studies in both art history and psychology factor into the conceptual themes of her work where she explores human experience. She is currently questioning ideas related to theory of mind and how the viewers' interactions with the work relate to the gallery experience. She orchestrates her work with an eye for design and brings it to fruition with the heart of a painter.



Left:
Vibrant Chaos (Surat), 2020
Acrylic on unstretched canvas

RUDRA MANANI

Utilizing themes of identity, voyeurism, and appropriation, Rudra Manani is a multidisciplinary artist with a focus on photography and painting. She is interested by the mundane in everyday life, and often works from memory to create her large scale paintings. Her paintings flirt with abstract expressionist qualities combined with a fauvist influenced colour palette.

At the moment, her artwork follows two trajectories; the first of which takes a critical standpoint on the self-care industry in the West, specifically in its appropriation and

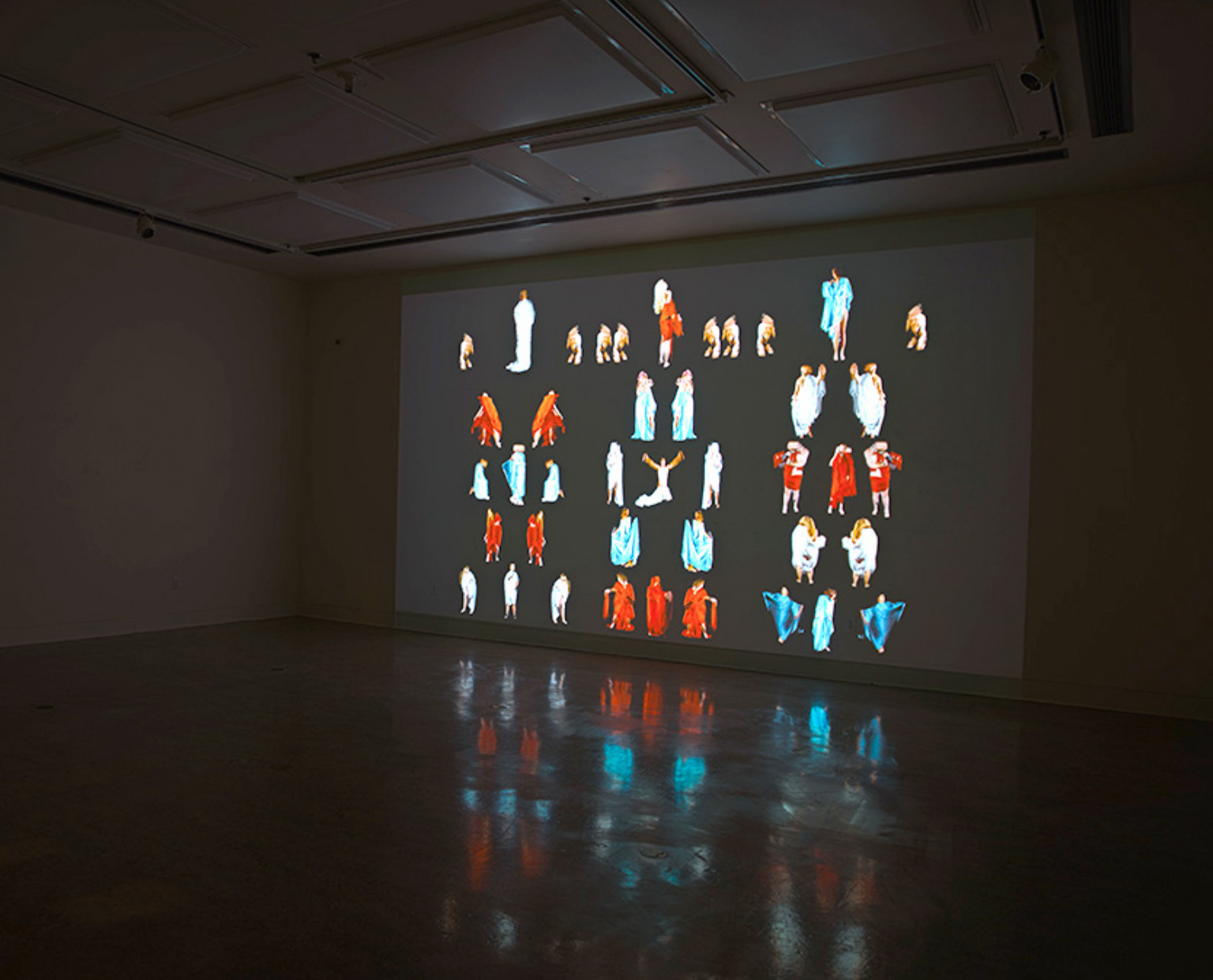
fetishization of Hindu practices. She is fascinated by the utilization of Hinduism in performative activist culture as a means to gain profit and further perpetuate the disconnection of Hinduism from its roots. Through this exploration, Manani's work follows a second trajectory where she intends to grapple with her identity as a first generation Indian-Canadian. Her photography employs voyeuristic qualities to represent her internal relationship to the idea of an outsider looking inwards.



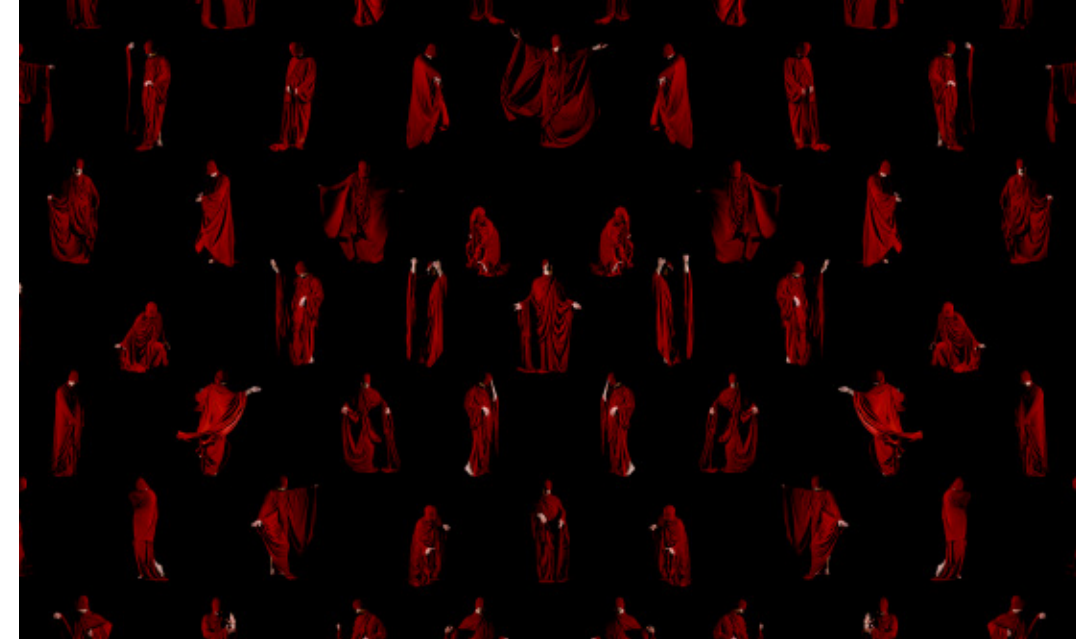
get your om on, 2020.
Digital photograph



Om (Align your chakras), 2019
Video still



Abominations, 2020
HD video installation



Goetia, 2019
HD video still

CHRISTIAN MCGINTY

In his work, Christian McGinty utilizes the materiality of digital imagery, both still and moving, to present occult occurrences, ritualistic practices, and deific scenes that challenge our understanding of iconography in the digital age. *Goetia* utilizes heavily collaged digital imagery, drawing from both found and newly shot footage, resulting in mesmeric scenes that reference both religious and demonological iconography, leaving an ambiguity surrounding the purpose of the ritual taking place. The imagery in *Abominations*

degrades as the video progresses and euphoria slowly takes over; the video feedback effect paired with the deteriorating colours makes the imagery more frenzied and visceral as the various individuals give in to their urges. By pushing the digital artifacts and pixels in these various ways, he creates new narratives that challenge our understanding of history and the world around us.



Left:

u/meltdsufferer_22,
2019
Acrylic and oil on
MDF board

Right:

deus ex machina,
2020
Acrylic and oil on
canvas

CASSIA POWELL

Using fear and folklore, Cassia Powell's work is led thoughtfully using intense palettes, subjects and narrative. Timeless and other-worldly, her work conveys the emotional impact of having grown up in a digital age while dealing with anxiety and personal trauma. Powell uses cartoonish, fairy-tale-like characters to represent surreal inner-demons that follow us through everyday life.

She uses specific palettes, composed of intense gradients and uncomfortably bright colours, as if printed in CMYK, and archaic oil-based mediums as a tool to reference both the future and the past. Goopy, sticky, uncomfortable and humorous, the mind is left to imagine the world in which these works are based in.



Top:

ur cocoon,
2020
Acrylic and oil
on canvas

Bottom:

fold the cloth
2019
Acrylic and oil
on canvas



Untitled Video Still #11, 2019. Video still



SARAH LUCJA RATSOY

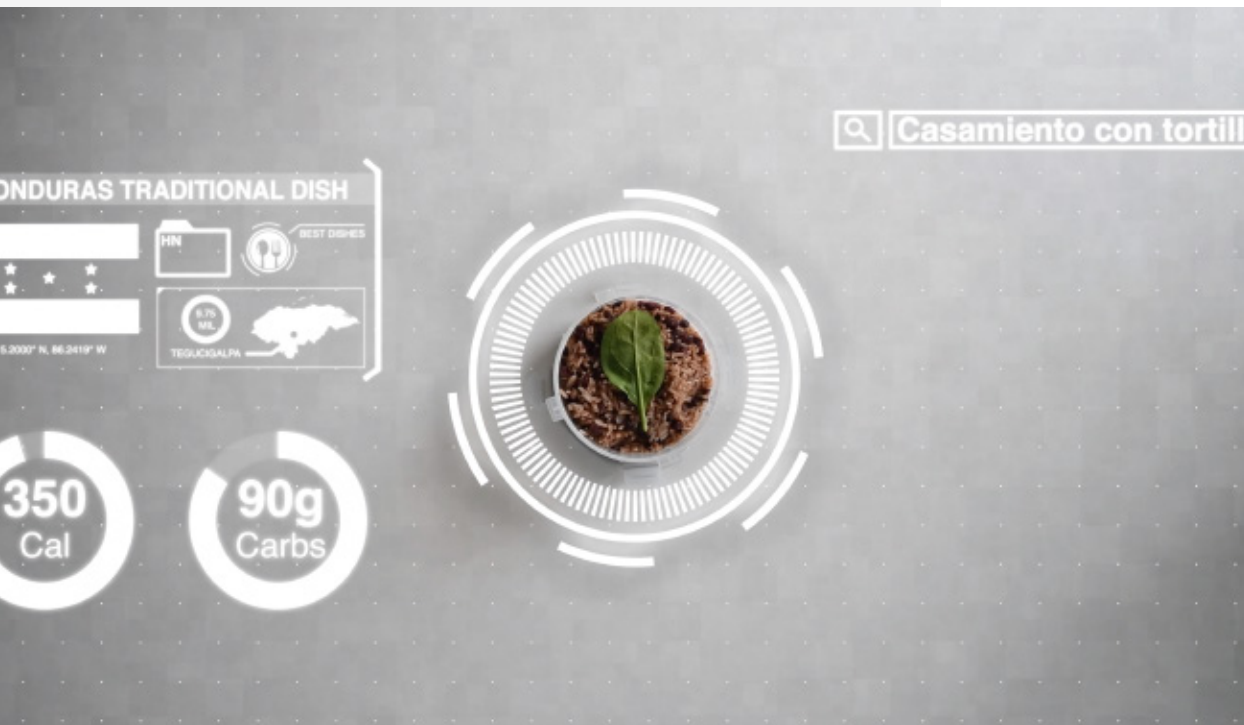
Sarah Lucja Ratsoy is a lens-based artist who works in the mediums of video, installation, and photography. She was born and currently resides in Victoria, BC. Her practice draws inspiration from both film theory and psychoanalytic theory, exploring the ways in which film and television have conditioned us to find a narrative when viewing moving image works, and how this conditioning allows a viewer to derive meaning from an ambiguous narrative. She is interested in how varied each viewer's interpretation of an open-ended narrative can be, and how these interpretations may act as a reflection of the viewer's psyche.



Untitled Video Still #13, 2019. Video still



I used to play lacrosse, I used to launder money, 2020. Video still



MANUEL RODRIGUEZ

Manuel Rodriguez's work focuses on a critical view of the social, political and cultural issues surrounding the challenges in the Latin American community. In particular, he will be exploring the various relationships that revolve around the challenges that Central Americans face when immigrating to North America. His artwork centres around shedding light on the common series of events that the new generation of immigrants from Latin America encounter. The main medium that he uses to create these pieces are photography and video art.



The Marketplace (Series), 2020. Photography

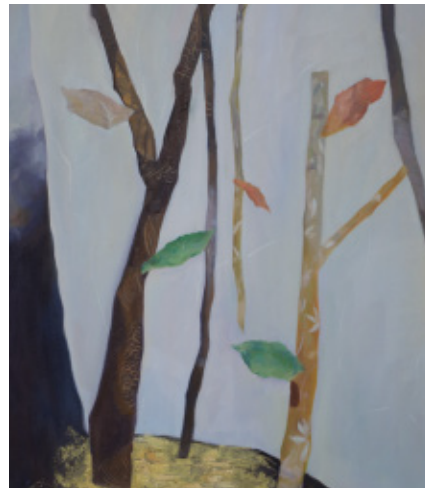
IVY TANG

Ivy Tang's recent works majorly focus on exploring the texture within nature, leaves, trees, branches, wood, and mountains. She also works with a variety of mediums, including ink, charcoal, watercolour, collage, acrylic, and oil. She feels inspired while walking in nature and breathing fresh air, and is interested in capturing the natural texture in the wildness by using different approaches and mixed mediums. She loves the beauty of the unintentional, so will sometimes not plan a painting in advance, since every single brushstroke could be an unexpected texture that surprises her; she just lets it happen. Her ink drawings combine the traditional Chinese ink art with contemporary minimalist abstract form. She is also inspired by the concept of Chinese art, to capture not only the outer appearance of a subject but its inner essence as well—its energy, lifeforce, spirit. Chinese artists usually regard colour as a distraction to objects. So, she tries to limit her palette while creating my pieces, usually black white, ultramarine, burnt sienna, yellow ochre, burnt umber pigment on canvas, and black dry medium on paper.

Right: **Blue Pond**, 2019
Acrylic on canvas
24 x 30 inches



Rooted in the Flowing World, 2019
Oil on canvas
22 x 28 inches



Dialogue with Trees, 2020
Oil on Canvas
24 x 30 inches



Left:
**Cooking with
 Bambi:
 King Kong
 Ding Dong
 Penis Enlarger
 Potion, 2019**
 Video still



GEORGIA TOOKE

Tangy and self-indulgent, Georgia Tooke uses herself, over-the-top costuming, performance, video and installation as her medium. Fascinated with how performance is present within every aspect of her life, she pulls from her background in the theatre to communicate concepts to the viewer through visual characteristics, mannerisms, behaviour and narrative. Tooke uses these elements to infer meaning and understanding of different societal norms and structures. Expectation, power dynamics, female

sexuality, loneliness, pain, purpose and humour are some of the recurring themes within her work. Saturated with bold colours and patterns, she pairs thrifted costumes together to create the beginning of a new character, and from there, the aesthetic informs the actions in front of the camera. Once the video has been shot and the editing begins, the character and their narrative informs the installation.



Top:
The Performer,
 2019
 Video installation

Bottom:
The Portraits,
 2018
 Projection
 Installation

Palette Cleanser, 2019. Mixed media



CHLOE WHITE

Chloe White is a mixed media artist focusing on collage, mark making and illustration. Material is important in her practice as she experiments with tools, often matching them to her mood; sporadic, visceral, gestural lines from thin tipped black ink pens allow for her to build figures, while she finds collaging meditative, lessening the creative anxiety of mark making. Within the last year Chloe has become more public with her art, exhibiting at the Cedar Hill Rec Centre in a group show, Zine Daze 2, a local zine, comic, small press event, The Ministry of Casual Living in a group show and collaborating on murals around the city. Her colourful work speaks to mental illness, pop/queer culture, the natural world and feminism, and tends to be a form of catharsis.



GENGRRR, 2019
India ink and collaged zine

You Are What You Eat & I Am Fruity, 2019. Produce stickers



**Still Life:
Untitled with
Noodles,**
2018
Oil on canvas

Still Life: Kitchen Counter at Midnight,
2019
Oil on canvas



ALLYX WILLIAMS

Allyx Williams is a painter and mixed-media artist with a special interest in the power of “everyday” images. Her research interests have been heavily influenced by her day jobs and personal experience with housing shortages, insufficient mental health resources, and queerness.

The focus of Allyx’s work shifted slightly after taking leave from the Visual Arts program to explore an interest in marketing and applied arts, and having transitioned professionally into graphic design, the revival of her studio practice has come with heavy influence from the tumultuous relationship between the applied arts and contemporary art scene. Serving as a member of the executive for the Vancouver Island chapter of the Graphic Designers of Canada, Allyx considers the society’s mandate and code of ethics within her artistic practice. Some of her

core values include considering the “environmental, economic, social, and cultural implications” of her work, dedicating a portion of her time to “projects that serve society”, and promoting the value of creative professions overall. Allyx takes a holistic approach to creating images, challenging the definitions of art and design.

Combining traditional mediums like oils and block printing with contemporary topics, Allyx Williams uses humour to make her work more accessible and engage with a wider audience. Employing tedious techniques and referencing both historical art movements and obsolete forms of commercial art, her work highlights familiar visual messages and, more specifically, draws the motivation behind them into question.

Foods in life, 2016. Photograph



CHAO (ANGELA) YANG

Chao Yang is a contemporary Chinese artist and currently residing in Victoria, BC. She focusing primarily on photography, textile, mixed media painting and sculpture. For her early works, she involved Chinese culture and Western culture together in her art works. Later, she is focusing on social change and Fashion textile in sculpture. Current of her works reflect social issues on people with cellphones and internet. A lot of her works parallel analyses of material nature and qualities of surface and colour; also, culture background. She always tries to compound Chinese culture and Western culture in her work.



Waterton, 2017. Photograph



How many you waste, 2017. Photograph



Biblio Cafe, 2019. Mixed media

KIRSTEN YU

Kirsten Yu is a young artist from Hong Kong currently residing in Victoria BC, Canada. Her work mainly focuses on drawing, acrylic painting and video installation. She's interested in indifferent themes; self-exploration, the action of constructing and deconstructing, the relationship between body and canvas, and Hong Kong culture. Her exploration mainly draws from her own memories and personal experiences living in different cities. She often uses landscapes and portraits to express her ideas.



Top:

Untitled, 2019
Acrylic on
canvas

Bottom:

Bus Station #1,
2020
Acrylic on
canvas



