This is the backstory of what it means to commit oneself to the study and execution of art. Art is many things and is almost always a conveyor of different things to different people. But one aspect that does remain steadfastly true about it is that it continues to exist and change despite what we as a culture might will upon it. Art is temporal, sacred, and profane, it takes up its order in the material world in an uneven manner. These students know this and have justifiably earned the right after four years of intensive study now to take their place in this profoundly humanist pursuit knowing full well the role will be challenging, exciting, lofty, and arguably, one of the most important things they may do for themselves. These are forty individuals, forty voices, forty peers, forty scholars, each who have clocked extensive hours both in the studio and classroom negotiating at times some bumpy yet considerable realms of aesthetic, historic, and philosophical terrain. Their individual journey over the rupture of terra incognita and partitioned time has likely led each of them at one point or another to scar, mark, glue, represent, build, capture, transmit, model, assemble, express, disassemble, stain, press, fold, spray, tear, illuminate, copy, shape, cut, feel, touch, something that will artefact itself onto this world of objects and things and our understanding of them well beyond this present moment.

Now before us in this catalogue and exhibition we have the collective privilege to witness these young artist cyphers as they renew society’s antenna onto what it means to be fully in the world. Congratulations graduating class of Visual Arts students 2016 for your wonderful and successful artworks.

Robert Youds
Artist / Professor
LEYA TESS ANDERSON-HO

This meditative mark making process is an attempt to achieve aesthetic harmony. There is a fluid space between what has been described as:

Eastern yin-yang duality
Western presence-absence

---

top: Myvatn, 2015. Ink on paper, 18” x 36”
bottom: Intersection of B&W, 2015. Ink and gesso on board, 3.5’ x 4’
opposite: Lines Filling Void Scroll, 2016. Ink on paper, 4’ x 11’
EMMA BROOKS

They move, they make their way to the ground. They change from genesis to maturity. Find me at the junction of observing motion and playing God.

top: Shelved Pours #3, 2016. Gel medium, aluminum rod, 12” x 12” x 5”
bottom: Shelved Pours #1, 2016. Gel medium, plexiglass, 12” x 12” x 5”
opposite: 79 Pours, Hanging, 2016. Gel medium, steel cable, 6” x 6” x 6’
MATTHEW BRUMMITT

Seeks to translate somehow from/to/for what is ineffable within us and without us, moves us to dance, laugh, or go on, illogically, guided by fate and the truth that our lives are more fleeting than any work of art, except perhaps those artworks endlessly reincarnating that truth. Its unpronounceable poetry, iambic infinity, and resolute finity.

*top: howtocuttheonionwithoutcrying, mixed media, 2’ x 2’
bottom: where has all of the beauty in the world gone?, mixed media, 4’ x 4’
opposite: wallstumble, photography, 2” x 2.8”*
SCOTT CARTER

The immediacy of the written word is the core focus of my artistic practice. My work is predominantly interested with the discourse revolving around a dialogue between visual imagery and typographic forms.

top: The Garbage Man Can, digital
bottom: An Anthropomorphic Wolf With Anxiety, digital
opposite: A Typical Family Photo, digital
The fear of the blood tends to create fear of the flesh.
JOCELYN CHEUNG

This work is about how fragility and strength work together. The fine threads pull a straight rod to bended showing strength through fragility. The threads line up with each other closely, and it changes one’s perception while walking around the structure.

*Untitled*, 2016. Plexiglas, colour threads, metal rod, 5’5” x 3’
CARI CHOW

Within my paintings they explore the relationship between industrial structures and the organic forms within the everyday. I abstractly represent these manufactured structures with the use of symbolism, and represent the natural state by forming shapes and textures to represent the organic. The drawings focus on two or more objects that are made to blend in such a way that the viewer creates their own object.

*top:* Industrial vs Organic, 2016. Spray paint, acrylic paint, house paint, spackled drywall on canvas. 3’ x 4’
*bottom:* Objects, 2016. Graphite, charcoal. 32” x 44”
*opposite:* Objects, 2016. Graphite, chalk. 25” x 38”
MICHAEL COURTNEY

“Dance first. Think later. It’s the natural order.”
- Samuel Beckett
RUIYANG DING

Inspired by personal experience and emotion. Keep trying to find sympathetic visage with others and willing to try different possibility in different direction. The work “Love story” is connecting time and imperfectly repeats in the understanding of love story. The work “Lumpy space” shows the desire of online shopping.

Left: Love Story #1, 2016. Paper, 22 x 30, 15 x 22, 22 x 28 cm
Right: Love Story #2, 2016. Paper, 22 x 30, 15 x 22, 22 x 28 cm
Opposite: Desire #3, 2015. Spray foam, paint, box, 150 x 200 cm
HOVEY EYRES

Glowing faces. Deceptive angles. Unflinching eyes. As I scroll through social media, certain images capture me. With meticulous layers of pen, I transform low-resolution snapshots into permanent, detailed artworks. I invite viewers to examine the underlying messages behind this imagery and reflect on their own relationship with social media.

clockwise: sarahfuckingsnyder, courtdemone, rileeycutiebaby, melinimartin, 2015. Ball point pen, 12” x 12”
Kendall Jenner, 2016. Ball point pen, 42" x 42"
LUKE FAIR

Watch the capacity for memory distort a space uncertain of its location. This is a space between spaces, a freezing of time between frames, and yet only its disintegration will release the transcendence. This is the void amongst places where we discover the arsonists’ reality.

top: West Coast, 2016. Oil on canvas, 1.07m x 1.98m
bottom: The Arsonist, 2016. Oil on galvanized steel door panel, 0.84m x 1.96m
opposite: Tower, 2016. Steel, wire, fabric 3.05m x 0.6m x 0.6m
My artistic practice commonly deals with the relationship between graffiti (or vandalism) and Fine Art. By critically exploring the individual and subjective qualities of both, I allow viewers to create their own dialogue in regards to my work.

**top:** *Children Playing*, 2015. Engraved exit sign and paint pens, 12” x 12” x 6”

**bottom:** *HighArt vs. LowArt X FineArt vs. Vandalism*, 2015. Mixed media installation

**opposite:** *Untitled*, 2013. Spray paint on wood panel 36” x 24” x 2”
JAMES GRAY

My work consists of large-scale video projections. Each video places the viewer into a strange and threatening world. The dramatic curve of a normal narrative becomes frozen at its terrible climax. Unable to sustain their suspense, the viewer must eventually leave the work unresolved.

*top:* Pigs, 2015. Video still
*bottom:* Impending Doom (installation view), 2015. Video
*opposite:* Rooms and Doors, 2016. Video still
YIJUN GUO

My work is an exploration of colour and light and their painterly relationship to our physical environment. I build simple form systems using plexiglas and wood. Each work begins with preliminary sketches and scales model. The finished work is complete unit of handmade pressure fitted pieces.

top: Untitled, 2015. Wood & plexiglas, 33” x 75” x 112.5”
bottom & opposite: Overlap, 2016. Wood, plexiglas, film & gel, 20” x 20” x 80”
JENNA KESHAVJEE

Through the processes of amalgamation of acrylic paint, medium, layering and vivid hues, I explore themes of geometry, space and translucency. I explore how the simplicity and malleability of shapes immerses the viewer into a temporal space.

top: Peaks, 2015. Acrylic paint on wood panel, 30” x 24”
bottom: Concert in Blue, 2016. Acrylic paint on canvas, 48” x 30”
opposite: Flash of Pink, 2016. Acrylic paint on canvas, 36” x 36”
ROMI KIM

Subverting social-political issues of consumerism, racialization and entertainment is the theme of my work. Each piece contains elements of humor in order for viewers to interact with it. They may laugh, question or be able to relate as I undermine the norms of commodity, pop culture and race.

top: Rodillo Massage, November 2015. 1920 x 1080, Youtube advertisement
bottom: Slots, March 2016. 1080 x 608, interactive App
opposite: The Martian, Oct 2015. Performance at the Odeon theatre, interactive website
CLAIRE LE NOBEL

My goal as a visual sound artist is to create experiences for people to become aware of their existence through the exploration of physical and perceptual sound phenomena. I aim to inspire a consciousness of self, space, and moment, and to educate those who experience my work about our physical and perceptual relationships with sound.

**top:** Untitled (Self-Portrait), 2014. Sound, plexiglass, silicone, electronics, 5’4" x 1’2"

**bottom:** Empeiria, 2015. Sound, plexiglass, speakers, electronics, code, 5’7” (each speaker) x 13’ (diameter)

**opposite:** Six In The Third Place (detail), 2014. Sound, plexiglass, speakers, electronics, 5’7” x 2’6”
RAIN LIN

As an artist, I am interested in investigating different ways to manipulate space, and how people might interact within that space. The use of projection creates a mysterious new dimension that takes the audiences out of the traditional gallery space and brings them into an unknown new world.

JILL LINDE

Shelter is a manifestation of the human desire to outlive oneself – to find relevance in broader space and time by asserting creation. A nod to Ansel Adams and the history of natural landscape photography, it engages with concepts of nature and the sublime to evoke a sense of contemplation and curiosity.
CHRISTINE MCLAUGHLIN

The subject of my artwork alternates between whimsy and pathos reflecting my journey through life.

top: Grandma’s Kitchen, acrylic, 24” x 24”

opposite: Epiphany (detail), oil, 16” x 16”
KYRA MCLEOD

Through sculptural painting I create images that rely on and simultaneously break away from the architecture that anchors them. My painted forms convey uncertainty, and a desire for fluidity between physical and perceived spaces. I create subject matter that blurs the line between what is hostile and habitable.

top: Be Prepared, 2015. Acrylic and latex on wood. 48” x 12” x 30”
bottom: In-Nature (Installation Shot), 2015–2016. Approx. 60” x 48”
opposite: Fog, 2015. Acrylic and latex on wood. Approx. 47” x 24”
BREA PAIKAI

Brea Paikai (Hawaii, USA) creates art from influences in her life, from her Native Hawaiian culture to personal memories that reflect from her childhood. She likes to use video art and digital art for her artwork. She hopes to be a voice for Native Hawaiians in the contemporary art world.

top: Preserving Memory, 2013, Video Art
bottom: Sleeping Euphoria, 2014, Video Art
opposite: Parallax, 2014, Digital / Video Art
My work uses repetitive processes to explore themes of the unseen, the perceived self, and the realm of the imaginative. I try to convey a sense of reflective imagination through combinations of commonplace materials, which often manifest into lyrical and organic forms that strip the materials of their original meaning.

Above: Barriers, November 2015. Acetate and dressmakers pins, 6’ x 3’ x 2’

opposite: Rejection Series No.1, March 2015. Charcoal, chalk and graphite on paper, 18” x 24”
HOLLIS ROBERTS

Through the examination of the effect of aesthetic representations of ordinary objects on perceptual experience, my work is designed to disrupt spaces that are typically perceived as mundane. I ask viewers to reflect on their own notions of vulnerability, intimacy, and apathy towards the objects that surround them.

top: Alongside, 2015. Steel, 3’ x 9.5’ x 1.5’
bottom: The space between, 2016. Wood, steel, 1.5’ x 3.75’
opposite: Sometimes things weigh on you, 2016. Steel, fabric, 5’ x 6’ x 2.5’
The subject matter I choose is intentional in its obscurity, with a focus on the inimitable and fantastical elements and possibilities of the human body. My hope is that my artwork will evoke a sense of curiosity and wonder.
CELESTE ROGERS

A piece of work can cater to a great number of people, yet the one person we overlook in creating art, for the most part, is ourselves. I’m looking to create art that brings me happiness. If anyone is inspired by something I’ve created, then that’s an added bonus.
Video and photography allow me to explore the representation of spaces, situations and distances; while performative actions allow me to inhabit spaces, create situations and travel distances.

and I am aware of the passing of time.

Out of 10 people on the street 7 or 8 will usually be from outside the city but working in Beijing

top: Self-portrait as established artist (video still), 2015. Single-channel video with audio, 2:50
bottom: Beijing (video still), 2016. Single-channel video with audio, 1:23 loop
opposite: Caminata (Video stills), 2016. Single-channel video with audio 5:00 loop
ANNA SHKURATOFF

The neighborhood tire swing in a windstorm, a relative's white dish ware on hand-embroidered cotton, patterns of sunlight on the kitchen counter— I look with longing. I react by dissecting, manipulating, and reassembling the video frame and duration to extend and repeat infinitely.

top: Tire Swing, 2015. Video
bottom: If I Fall Short, 2015. Video
opposite: White Dream, 2015. Video
SOPHIE STROINK

I am a local Victoria Artist, born and raised on Vancouver Island. I work mainly in the mediums of photography, sculpture and video. My work often includes reflective surfaces, geometric shapes and the documentation of light. I am interested in exploring ephemerality and the passage of time.

**top:** (me)lt, 2015. 25 ice cubes, hex screws, (3.5 hours elapsed time)

**bottom:** Staircase, 2013. Plexiglass, spray paint, steel, screws

**opposite:** Cube 2, 2014. Digital photograph (detail)
JIYUN SUN

I like the symmetry and geometry aesthetic in life. I take them as the main form in my paintings. My paintings explore symmetry and geometry aesthetic in daily life and the body and magnify its feature to acquaint them with their actual beauty.

above: Flowgina. Acrylic on canvas, 36” x 48”
opposite: Dun. Acrylic on canvas, 36” x 48”
WEIRAN SUN

Sincerity is important to me. Due to cultural and language gaps, I use my art to express my genuine heart-felt thoughts and ideas and to communicate these with others. I want to show aspects of my culture slowly and progressively without presenting huge contrasts in Western and Eastern traditions.

top: Hair of Whom, 2015. Hair, handwriting, hand-made wood table, 65” x 48” x 34”
bottom: Untitled, 2016. Mandarin oranges, transparency paper, handwriting, plexiglas, wood
opposite: 112 Hair Bows, 2015. My hair, pins, handwriting, 336” x 5” x 1”
in a suburban district in Beijing where I was born and grew up. My middle school
JAMES TANNER

Through representational works I try to capture the earnest beauty and authenticity of things, these are my visual journals.

[top: Folksong #2, 2015, 35mm film Nikonos V. 11 x 14”
bottom: Swell #1, 2016, Oil on canvas. 40” x 48” x 2”
opposite: Folksong #1, 2015, 35mm film Nikonos V. 11 x 14”]
NICHOLAS DECOSS VANDERGUGTEN

Lately my practice employs sculpture, video, and installation to investigate the tension between historically imposed and self generated identity. In dialogue with this, a parallel oil painting practice embraces figurative expression and a fascination with contemporary visual language.

Top: Raft No.1, oil on canvas, 30” x 30”
Bottom: Tent No.2, 2015. Oil on canvas, 36” x 36”
Opposite: Tree Climb (scorned as timber, beloved of the sky,) 2016. Vertical projection, loop, HD 1080P
ROMEO VILLANUEVA III

Think vintage dresses and sequin gowns, but flattened under an angry steamroller. Weakening aspects of wearability, but still resembling clothing somehow, my work aims to encourage attention towards labour and artfulness that often goes unnoticed.

above: Christina, 2015. Canvas, thread, dye, sequins, acrylic paint, felt tip marker, grommets, 152cm x 139cm,
opposite: Suzaan, 2016. Patterned fabric, lace, sequins, glitter glue, googly eyes, grommets, ~ 90cm x 120cm
ALEX WARRENDER

My work investigates visual hierarchy and aesthetic form, using the tactility and individuality of materials to interrogate the ambiguous territory between repulsion and pleasure. Through a mercurial exploration of medium and subject, I have embraced fluidity and am motivated by the discoveries between beginning and end (if such things truly exist in artistic endeavour).

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\textbf{top:} \textit{Untitled Foam 11} (detail), 2016. Wire, foam, spray foam, steel, spray paint, caulking, resin, fiberglass


\textbf{opposite:} \textit{Untitled Abstract} (detail), 2015. Acrylic, pastel, gel medium on canvas
SAMANTHA WEY

I project video of the female form onto a plexi-glass structure to create an installation. My aim is to encourage the viewer to escape their conversations in their head and to become aware of their bodies and how it occupies the space.

caption

Top: (L) Lady Leader, 2016. Plexiglass and projection installation (R) Dancing Stars, 2016, video still
Bottom: Pink Drift, 2015. Plexiglass and projection installation, 6’ x 6’
Opposite: Dancing Stars, 2016. Plexiglass and projection installation, 50” x 50”
Axi is a name I made up for myself with its origin stemming from my Chinese name. I like to think of my work also as a form of communication between two cultures. My paintings are a hybrid effect utilizing my cultures traditional symbolism mixed with colour theory.

**AXI XIE**

*top:* Untitled, 2015. Acrylic on canvas, 3' x 3'
*bottom:* Untitled, 2015. Acrylic on canvas, 4' x 4', 6' x 6'
*opposite:* Untitled, 2015. Wood, acrylic, 5' x 4'5" x 3'
GUO ZHENG

I Almost have an Art Degree: Studying art means to be daring and innovative, yet it never means to be pretentious. These two photos are taken as my ironic response to this phenomenon.

Stay Dirty: This photo series present a narrative story. It shows the most private emotion of young couple.

top: I Almost Have an Art degree, 2016. Digital print on Matte Paper, 16” x 20”
bottom: Stay Dirty (series of 8), 2016. Digital print on Luster Paper, 12” x 18”
opposite: Stay Dirty, 2016. Digital print on Luster Paper, 12” x 18”
## CONTACT INDEX

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APPRECIATION

The Visual Arts Graduating Class of 2016 would like to thank the faculty, staff and instructors who have invested an enormous amount of energy into cultivating our artistic development. Your words, wisdom and idiosyncrasies will permeate our minds for years to come.

Additionally, we would like to offer our sincerest appreciation to all our family, friends and lovers who have ever tried to understand why we do the things we must do.

Vikky Alexander  Trudi Smith  Jennifer Stillwell
Mowry Baden  Matthew Trahan  Yoko Takashima
Cedric Bomford  Rachel Vanderzwet
Megan Dickie  Paul Walde
Laura Dutton  Jeroen Witvliet
Breanna Fabbro  Robert Youds
Kerri Flannigan  Chris Lindsay
Laurie Freeman  Dan Wilkin
Lynda Gammon  Cliff Haman
Emily Geen  David Broome
David Gifford  Mike Huston
Ryan Hatfield  Dan Hogg
Doug Jarvis  Rande Cook (K’alapa)
Daniel Laskarin  Laura Nuffall
Todd Lambeth  Anne Heinl
Neil McClelland  Cheryl Crooks
Sandra Meigs  Arts Place Cafe Staff
D. Bradley Muir
Victoria Murawski
Tara Nicholson  Susan Lewis

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