

Don't need to  
know to feel it.

[illegible]





**Don't need to  
know to feel it.**

*We pay respects to the unsundered lands and waters that surround us.*

## Foreword

*Here we are. A group joined together by our love of creating, of making, of showing. A group affected by the limitations of unforeseen changes in our world. And a group that has pushed forth, making nothings into somethings.*

*Don't need to know to feel it is an exhibition showcasing the determination, creativity, and talent of 23 artists. And while it is only a small detail of our years in this visual arts program, it represents the dedication to our craft, to ourselves, and to each other.*

*Together we are being slingshot into our collective futures as artists. No one knows what the world may hold for us - some have grand plans and some go day by day. But just as with art, our futures are the same; you "don't need to know to feel it."*

*Zaida Gerritsen and Erin Hartley  
Co-Executive Chairs*

*BFA Visual Arts Graduation Exhibition 2023*

# Table of Contents

**Curatorial Statement** | 8-12

**Chapter I:** *Personal identity, cultural identity* | 13-22

**Chapter II:** *Otherness of one's own body in space* | 23-42

**Chapter III:** *Responding to the immediate environment* | 43-72

**Chapter IV:** *Dreams thought to be true* | 73-100

**Chapter V:** *Nostalgia as it is teased through the holes of memory* | 101-112

**Chapter VI:** *Sex and desire felt through things and entities* | 113-138

**Chapter VII:** *Love, care and the act of making* | 139-162

**Artists** | 163-175

**Exhibition Committee Credits** | 176-179



## Curatorial Statement

*Where am I?*

*Acknowledging where we are. The southern tip of Vancouver Island (including Victoria and Langford), are the traditional, unceded territories of the Lkwungen (Lekwungen) and WSÁNEĆ peoples. Lkwungen refers to the uniting language of the Esquimalt and Songhees, while the WSÁNEĆ peoples, includes Tsawout, Tseycum, Tsartlip and Pauquachin. And then, what is currently known as the Gulf Islands, Penelakut Tribe, which are a part of the Cowichan Tribes, their traditional territories being the northern tip of Galiano, Tsussie, Tent Island, and Penelakut Island and have overlapping territories with Tsawwassen. And furthermore, T'Sou-ke (Sooke area) and Sci'aneu (Beecher Bay area) are included. Outlined here are the traditional Peoples on whose land we live, work and have grown on, without invitation. We recognize our privilege, and work to reconcile with the people who were here long before us and we support their care, and stewardship of the land. While being eternally grateful to be here, grateful beyond comprehension, we pledge to continually learn about the Peoples who have spent generations feeling the earth below and the sky above, living with the beauty of this earth, and formulating forever bonds with the universe. Furthermore, wherever we may be next, educating ourselves just the same, and doing so again and again. We recognize our fortune, and will never stop learning about what came before us and acknowledge what is greater than our limited understanding of this place.*

*Who are the makers and for whom is it being made?*

*There is us. 23 humans. We make in order to acknowledge our personal identities, as we have gently gotten to know them, and now work to protect. Our cultural identities too, ones some of us have been taught to know well, or maybe we weren't, but we'll try to hold hands with them anyways. We make for our bodies. For our bodies and in order to see: but not just to see—to look, but not just to look, but to realize the magic that is our flesh, bones, brains and hearts. We make for our bodies, and in doing so we inch closer to realizing the spaces we miss when we're stuck in our heads. We make in response to the immediate environment, whether that be to decadent lain decay, or ever deadly rebirth, or neither as all it really is conversing with a budding flower. We make because we have dreams during the day, just as we do at night, and we're not totally sure what's real and what isn't. We make because nostalgia is just as much of a burden as it is a soft, sweet, lollipop dangling out of someone's mouth. Nostalgia seeps through the cracks made in memory, we collect the drops in plastic vials and put them in our pockets for someday, sometime, when hope feels right. We make in response to desire, desire for one's hand within yours, for blackberry juice and chocolate pudding. We turn sex into a descriptive word for love, because we're young and we can do what we want, this is our show. And that's just it; We make for love. We make for care. We make because we like the way it feels. And, with patience, maybe, we start to make some sense.*

*Why does anything mean something?*

*You don't need to know to feel it.*

*In the interest of explaining ourselves, let us introduce  
Mary Oliver,  
a woman born in Ohio, a lover of the World.  
She opened doors and portals and lovely tiny squeeze-  
through-able cracks in the dirt,  
speaking of death as rebirth and the sun as what  
makes that so.*

*See wild beauty and melt.*

*She spoke of everything;  
Thoughts involving the velvet blue surface of the  
ocean, foxes strutting through snow, trees groaning  
in the dew spotted air, the sun as it stretches its legs,  
and the moon as it watches her every move.  
Feel how it actually is,  
That we, are only one design of the moving,  
The vivacious many.  
Catch stars to sing lullabies to.*

*This it,  
one can only meet walking through a forest, or  
dipping toes in icy, cold, salty, savory sea water, or  
listening to bird song, or  
holding the hands of love, or  
maybe, if you're lucky, you'll find it in your home,  
sitting on your couch, sharing anecdotes with you of  
the World that exists among the stars and within the  
moss,  
intangible, unfathomable, slippery, soft and luxurious  
stories.*

*And that's just it.*

*This is all.*

*Melt in to it,  
and let it melt into you,  
it,  
the merging of the lonely single self with the wondrous,  
never lonely entirety.*



*What is it really? What I mean is, is it the closest to love and the farthest from death? Are those the same thing? Or do I have it all wrong?*

*The beginning is regarded, the middle is forgotten, and the end is seen. If the beginning is responsible, and the end is official, well then the middle is messy, the middle is unorthodox, the middle is imperfect, frustrating, and almost ruins your life. The middle is true love, and quiet respect, and protection. There's something beautiful about the way things come into the world, don't you think? Ideas churn, neurons spit, thoughts think, and the mouth runs as it makes sounds out of thoughts, and sounds become action, and action becomes something created by just simply wanting to create it. The intention is always there. Love. Care. They tag along too. Making is the moment when your senses sync. Your fingertips can hear a vibrating sound. Your eyes can feel the soft texture of silk. Your muscles contract to the rhythm of a pixelated screen. Your ears suddenly smell the fatty oils of paints in tubes, and your mind shuts off and lets the rest of you sympathize with the material. Its mistake and failure and quiet defeat, its hurt and doubt and unsure tedious acts, as you try to see the point. But when it happens, when you finally feel it. When you stand back, hands on your hips, teeth shining through exhausted gums. When your eyes glaze over with blankets of satisfaction, and you find absolute, pure, genuine peace. That's that. Brush your hands on your pants and pour out the worry. Something that didn't exist before now does. A thought that made me feel quite beautiful myself.*

*Ok. Now?*

*Some of us will stay. Some will leave. And some can't remember the last time they layed like a cat in the sunshine with nothing on their mind, so making any serious decisions is out of the question.*

*Anything else before I leave?*

*We want to thank the World for waiting patiently as we learn how to tread with respect on her sublime surface. And our hands. Thank you hands.*

*Stella Daisy Mcaig  
Curatorial Co-Chair*

Personal identity, cultural identity

*“In the end, I am a person, I’m not a transgender figure. I want to believe that people can challenge themselves to see above all of those identities. But it is something that happens when you are standing in front of the painting. The moment you stand in front of the painting, you are experiencing it. It is not about transgender women, old women... It is about an essence that you cannot define by words. This is exactly what I felt in the studio when I was working on the figures. What you are experiencing is the way that you experience your world.”*

*Roey Victoria Heifetz*

*Quote submitted by Jasper Pettman*



Jasper Pettman, *they love each other* (2023), acrylic on canvas, 25x40"

*beyond settler binaries, iskwêhkânak mîna napêhkânak sâkihitowak.*



Jasper Pettman, *napêhkân.blog* (2023), HTML, CSS, original blog posts





Jasper Pettman, *Hemimetabolist* (2022), acrylic on canvas, 45x99"





Kyndra Burton, *Social Determinants of Health*, (2021-2022), six cotton hospital gowns, cyanotype, information provided by family of the artist, 36x60", gown 3 of 6





Theoren Johannessen, *Friends Are Forever* (2023), installation shot



Theoren Johannessen, *Friends Are Forever* (2023), installation shot





Theoren Johannessen, *Friends Are Forever* (2023), installation shot

Otherness of one's own body in space

*clean laundry dresses the floor  
I am constantly playing the ground is lava unintentionally  
but instead you keep watering dead plants  
the dishes pile like pancakes which make you hungry  
but actually mold has formed and it would have been much easier if you just washed it  
after you ate  
but instead you keep watering dead plants*

*I whisper to the moon,  
my secrets of loving you*

*the veins of a leaf,  
when you look closely,  
are the wrinkles drawn from the collection of uncontrollable laughter poured from your  
mouth,  
the strong lightning slicing through the winds screaming for you to see her light even  
during her storm,  
the outline of the indestructible mountains matching the curves that run along her  
naked body that you follow into your imagination,  
(pay attention)*

*my queerness is sacred*

*Juliana Sech*



Jade Mikell, *28 U-SHAPES and 28 U-SHAPE SHADOWS to bring the eye upward* (2023), detail, upcycled craft paper, recycled thread, 5x11.'



Jade Mikell, *82 U-SHAPES and 8 U-SHAPE NEGATIVES to protect the body tired of being seen* (2023), upcycled craft paper, dimensions variable.



## Fennel Blankets

*I see fennel blankets in the hospital.  
no, that couldn't be it.*

*I see a mound of baby blue on the  
shelf opposite me in the  
outliers unofficial triage where we  
coexist with trundling  
stretchers that wheel by us  
boasting injured subjects*

*the baby blue mound is labeled fennel blankets  
there are only two of us  
in the nowhere space next  
to supplies and the  
tented emerg cots  
the sound of fennel blankets;  
mouse feets in the snow,  
N2-breath, low pinewater gong,  
rice being spooned, cotton sediment  
the sound of the fennel blankets keeps me awake*

*while I syncope upon  
the bleach bench  
while I overhear paramedics  
lament the troublesome infirmed  
my body, in self-epitaph  
to be inconvenient would be  
the greatest ill*

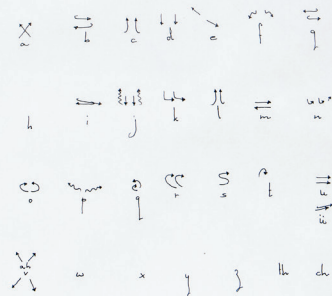
*snowfall at night keeps me awake nighttime snowfall is  
an ecology in my very first apartment*

*I read about the cusk eel and comb jelly  
it's night in the emerg cot triage  
night snow night syncope night fennel*

*Jade Mikell*

+ over

### EURYTHMY ALPHABET



### PLANETS



Jade Mikell, *Cocoon Scroll (Eurythmy detail)* (2023),  
disposed-of paper scroll, pine offcut, dowel, 2x18"

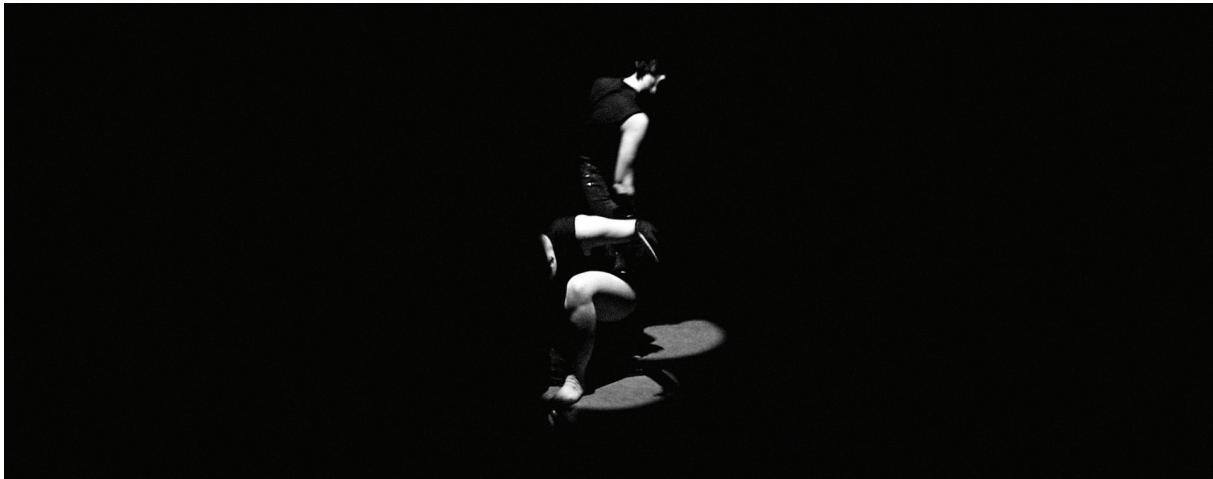
## Pas De Deux

*Body becomes voice.*

*Movement becomes listening. Together we fill the space, and from an empty studio emerges a stage; dancers alike, we become one form that transforms throughout the duration. Sharing the stage and shifting the weight of our own personal strengths - consent, trust, and friendship build the foundation of our collaborations. We dance like one speaks; freely and openly. Each word in our head becomes a step, alternating who speaks when. The struggle to form a sentence becomes weight, the eloquence of thought becomes grace. Our words, our bodies flow between, into, out of. A paragraph slides between power and collusion.*

*Our intention, our love becomes poetry.*

*Kyndra Burton and Erin Hartley*



Kyndra Burton and Erin Hartley, *Light falls (only to catch these fleeting moments)* (2023), projected video, duration 28:23



Kyndra Burton and Erin Hartley, *What if we were sewn by shin, by waist, by sound* (2022), projected video, duration 12:57





Kyndra Burton, *That Feel of Velvet* (2022),  
projected video, duration 3:36,  
choreography and performance  
by Alaina Burton



*Transformation is felt within the body and outside of it. It can be gift or a curse, sought after or forced. One can feel the terrifying uncertainty of transformation and equally embrace the learning that it brings.*



Jasper Pettman, *Untitled (Drapery)* (2022), acrylic on canvas, 104x117"





Kyndra Burton, *Performance in a bodysuit with three-metre long sleeves* (2022), projected video, stretch leotard, makeup, dirt, sweat, duration 48:13



Jasper Pettman, *Closet Champion* (2022),  
acrylic on canvas, 42x63"



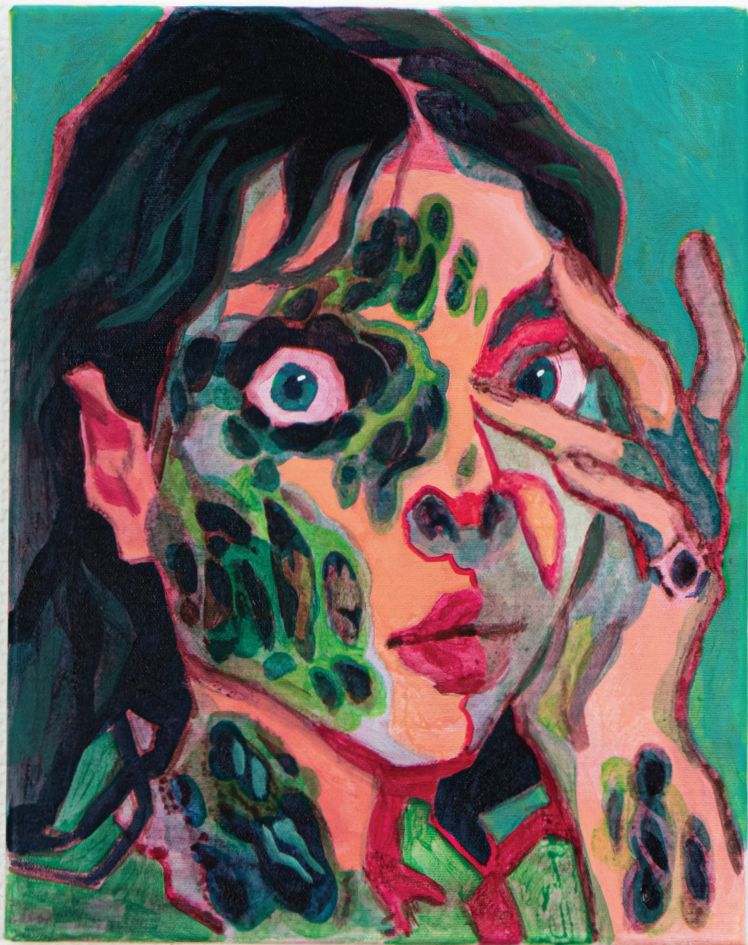


Serena Haley, *Portrait of a Clown #30* (from series *Portraits of a Clown*) (2021), digital media





Jade Mikell, *Soften (Lever for Ana Mendieta)* (2023), disposed-of-dowel, upcycled craft paper. 2x11'.



Allison Berg, *Break Down* (2022),  
acrylic on canvas, 11x14"



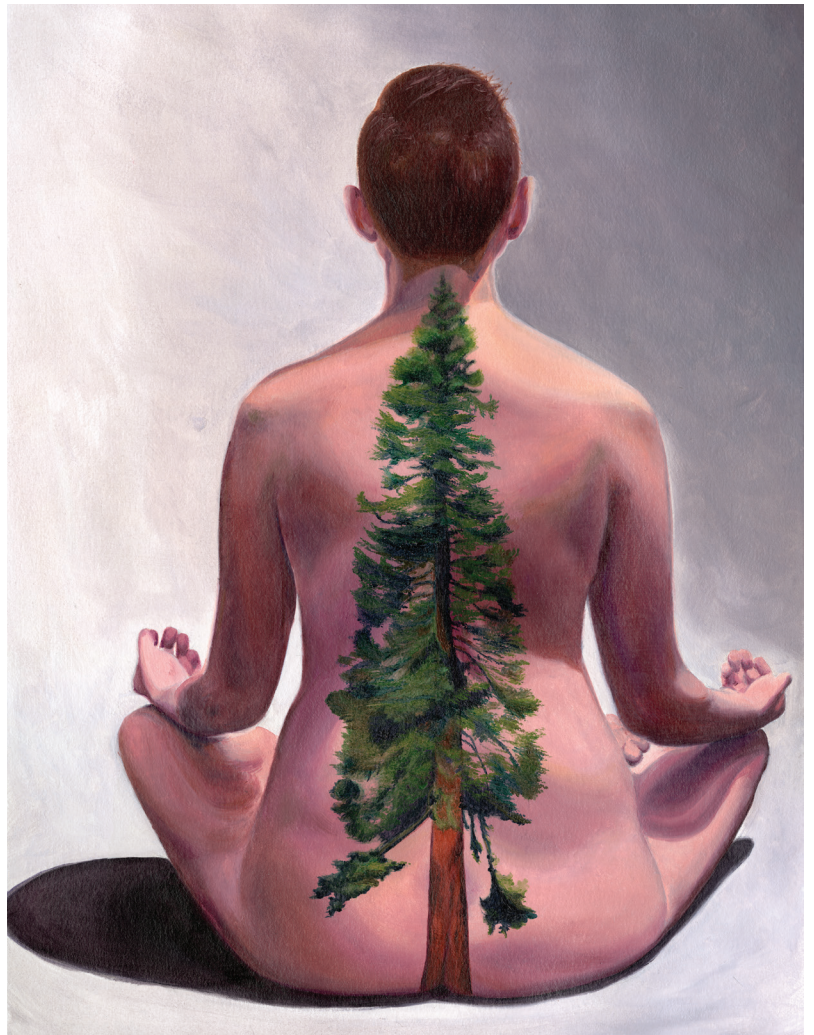


Allison Berg, *Contemplation* (2022), acrylic on canvas, 48x48"



Tori Jones, *Untitled (Escape Hatch)* (2023),  
packing tape and altered found object





Tori Jones, *Untitled (the column II)*  
(2020-21), oil on watercolor paper



Responding to the immediate environment

*A wordless feeling experienced universally.  
A wish to linger- reason unknown- in a time or place.  
A wish to return.*

*Chloe Latour*



Zaida Gerritsen, *Untitled (Room)* (2023),  
oil on canvas, 54x78"

*I invite the synonymous fluidity of women and the domestic interior, using ambiguity and abstraction to show my carefully constructed rooms, walls, doors, and hallways. I practice the deeply rich rooted vessel of oil paint to participate in histories where men can not. I am delightfully haunted by the long standing specificities of the spaces I speak of, just as I am delightfully haunted by the intimate absence of the spaces I create.*

*Zaida Gerritsen*



Kiera Ariano, *Staged* (2023), video projection, organza, found furniture, yarn, upholstery samples, glass and metal vases, acrylic, collage, fake orchid, plinths, various textile, dimensions variable.





Serena Haley, *Lost Friendships* (2020), acrylic on canvas, 36x24"



Zaida Gerritsen, *Untitled (Interior)* ( 2022), oil on canvas, 36x48"



*Throughout time and place.*

*Existing without permission or belonging.*

*Confined in displays of domesticity.*

*Yet still creating art worthy of your (their) (our) consideration.*

*Zaida Gerritsen*



Left: Zaida Gerritsen, *Beginnings* (2022), oil on canvas, 18x20"



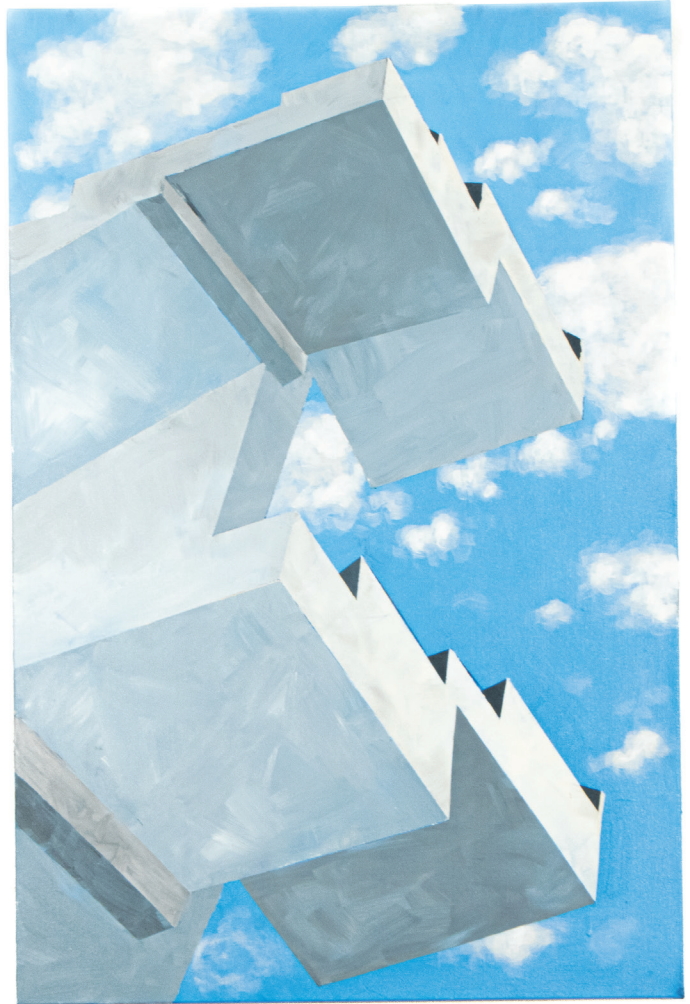
Right: Zaida Gerritsen, *Years Apart* (2021), oil on canvas, 18x22"

*There comes a time when you must decide if my works are to be looked at or looked into. Should they suspend you in vastness and in awe, or ask to hold your gaze instead? It is such a beautiful question to entwine yourself in. What will these works do for you? Or more importantly, what will they do for you if you allow yourself to sit and wait?*

*Zaida Gerritsen*



Axel Alam, *Misty Greenway* (2022),  
oil paint on canvas, 16x20"



Serena Haley, *Limited Architecture* (2021),  
acrylic on canvas, 24x36"





Serena Haley, *Paper or Plastic; Right or Wrong* (2020),  
pencil crayon on paper bags, 20x27"

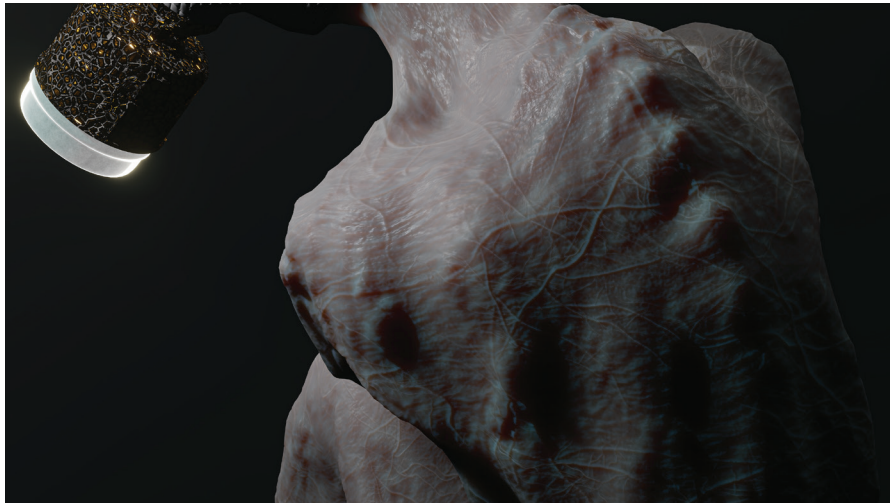


Serena Haley, *Signs of Climate Change in BC* (2021), graphite and ink on archival paper, mounted on wood, 9.5x9.5"





Sara Ko, *Decorative Despair* (2023), 3D digital sculpture, 4K video loop



Sara Ko, *Decorative Despair* (2023), 3D digital sculpture, 4K video loop



Cailin Blanchard, *Earth Chimes* (2021-22), local harvested clay, lots of time, fire, driftwood, linen, jewellery findings and wire, 24x36"





Cailin Blanchard, *Sanctuary* (2022), stones, carved driftwood



Cailin Blanchard, *Into The Earth* (2023), acrylic, red alder pigment, on raw unstretched canvas, 30x70"





Cailin Blanchard, *In the Center of the Center* (2023), charcoal, red alder pigment and acrylic paint on raw unstretched canvas, 54" across



Axel Alam, *Magenta Flames* (2021), oil on round canvas, 20" diameter



Jade Mikell, *The Cuckoo's Nursemaid* (2021),  
rehydrated acrylic and clay on reclaimed,  
pre-framed watercolour paper, 24x36."





Cailin Blanchard, *Original Instructions* (2023), acrylic on raw unstretched canvas, 60x72"



Jade Mikell, *Claire Blue* (2022), rehydrated acrylic and ink on upcycled watercolour paper, 11x18."



Axel Alam, *Magnolia Skies* (2022), oil paint on canvas, 36x36"





Cailin Blanchard, *Look Inside* (2023), acrylic and encaustic on wood, 48x24" panel

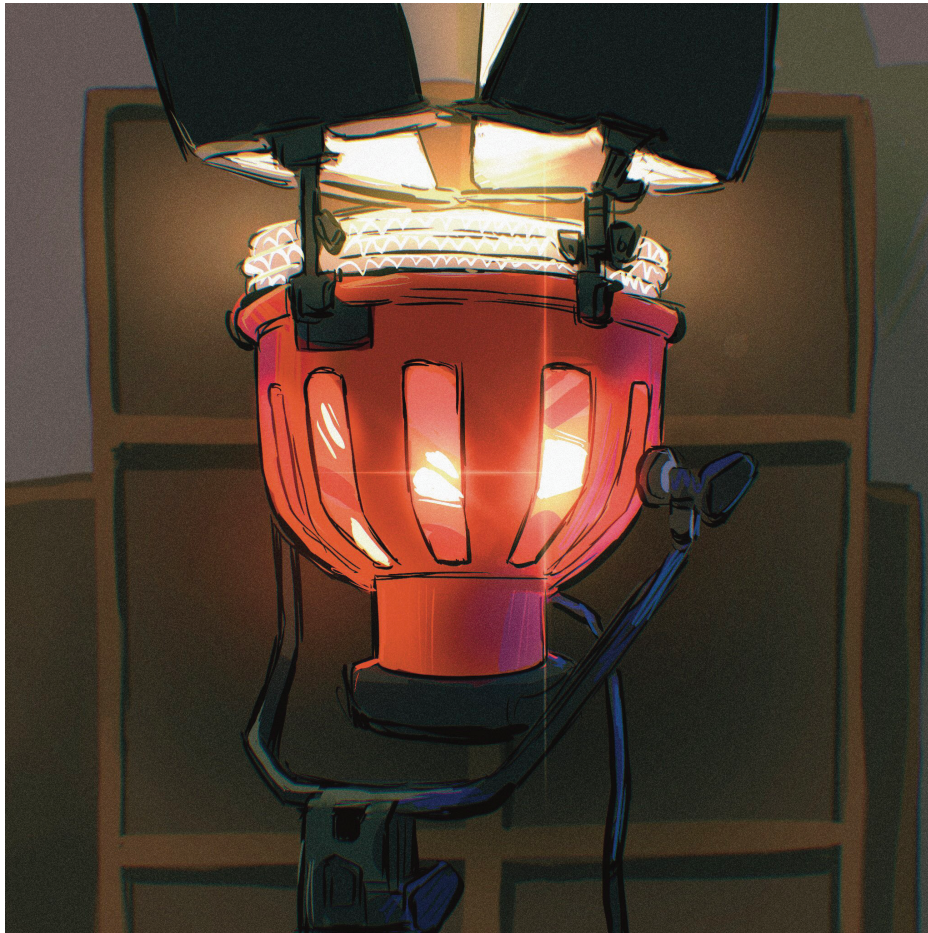




Tori Jones, *Blender Buddah 1.0* (2022/23), installation



Tori Jones, *Blender Buddah 1.0* (detail) (2022/23), installation



Allison Berg, *Light (Series)* (2023), digital painting printed on dibond, 24x24"





Allison Berg, *Light (Series)* (2023), digital painting printed on dibond, 24x24"

Dreams thought to be true



*How long did it take you to walk here?  
Eighteen? Twenty-two? Thirty-eight years?  
Your feet must be tired, your mind must be full,  
rest your head here and sleep away the sharpness that crept its way in.*

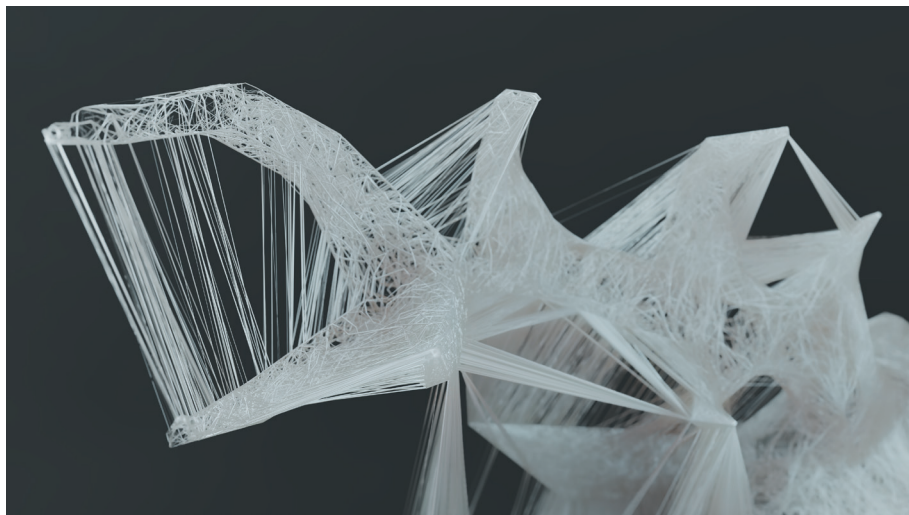
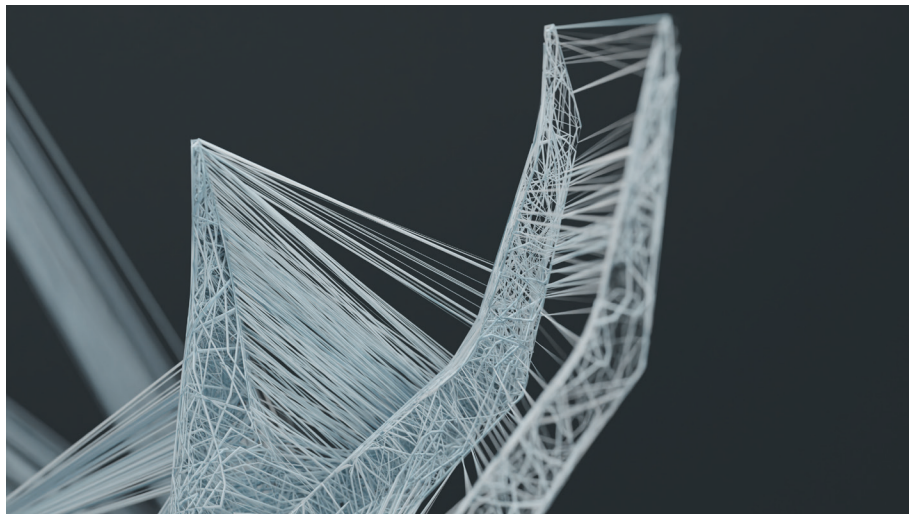
*Chloe Latour*



Gabriela Torres Vanegas, *Enlightenment 2/4: Utopian Flight* (2021), acrylic on canvas, 36x48"

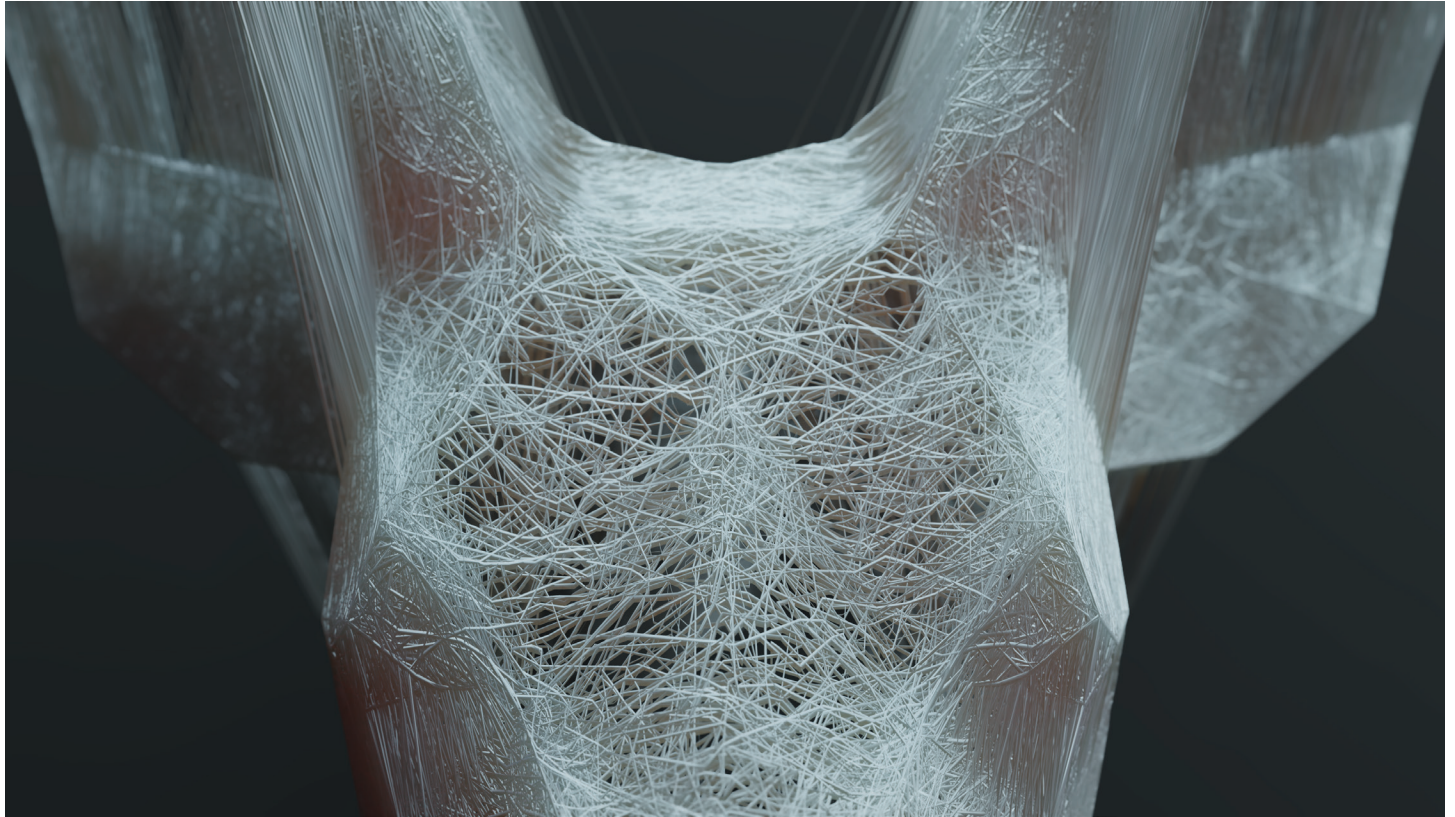


Gabriela Torres Vanegas, *La Vida, el Latir, la Esperanza*  
(2022), acrylic on canvas, 30x48"



Sara Ko, *Fractured Fauna* (2023), 3D  
digital sculpture, video installation





Sara Ko, *Fractured Fauna* (2023), 3D digital sculpture, video installation





Brayden Maskell, *What's After* (2023), video duration: 1:37 loop



Brayden Maskell, *What's After* (2023), video duration: 1:37 loop





Brayden Maskell, *What's After* (2023), video duration: 1:37 loop



Yu Yan Cheng, *Untitled* (2023),  
acrylic on canvas, 22x26"



## My Lover's Bones

*Dazed, the clouds in my head slowly part.*

*What have I done?*

*What have I become?*

*The sweet, sour words that fell from your lips were just pushing me for more.*

*So, I tore, creamy skin and tight muscle,*

*I devoured, salty tears and clotted blood,*

*I sacrificed, with cracked skin and heavy breaths.*

*But the silence that seeps into my ears now confirms all of my dark fears.*

*I feel the cold abyss in my mind begin to pull me down, down...*

*Until all I see is onyx black.*

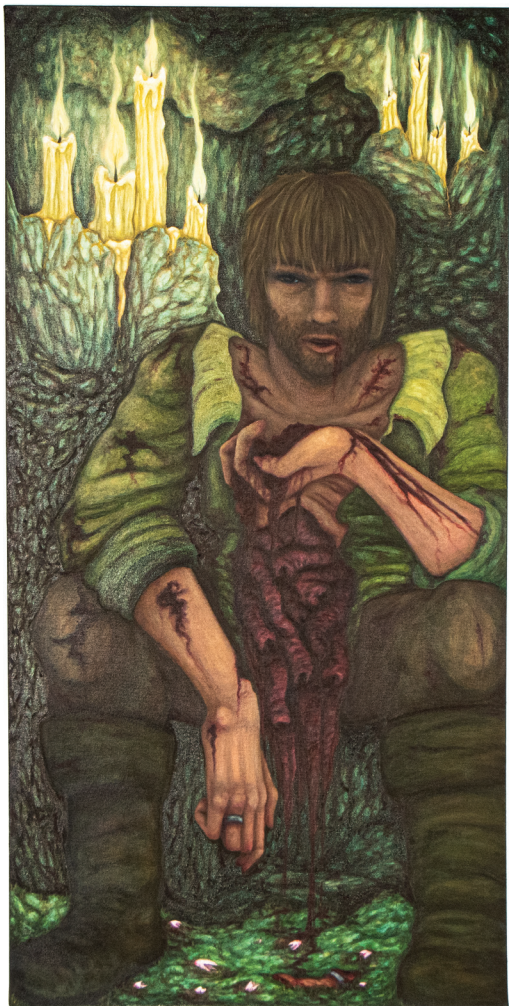
*Even though,*

*Your hollow bones underneath my body are of the purest white.*

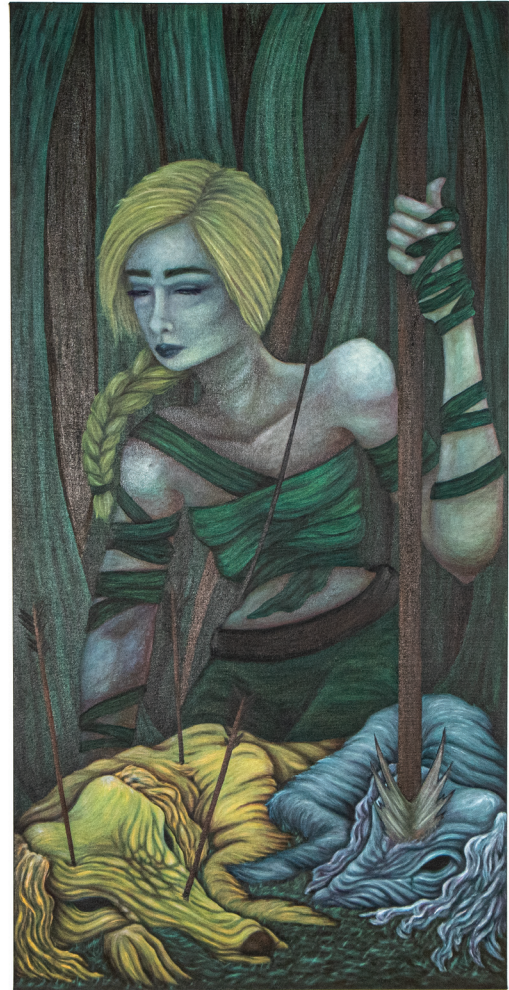
*Taewyn St. Hilaire*

Taewyn St. Hilaire, *Drassanka and the Cursed Serpents* (2022),  
acrylic and oil on canvas, 48x24"





Taewyn St. Hilaire, *Talusan and the Family He Consumed* (2023),  
acrylic and oil on canvas, 48x24"



Taewyn St. Hilaire, *Naecius and the Hollow Hunted Dogs* (2023),  
acrylic and oil on canvas, 48x24"





Gabriela Torres Vanegas, *Enlightenment 3/4: Utopia* (2021),  
acrylic on canvas, 36x48"



Gabriela Torres Vanegas, *Enlightenment 4/4: Enlightenment* (2022),  
acrylic on canvas, 18x24"





Taewyn St. Hilaire, *Emetophobia* (2022), metal wire structure with electric wire, metal rods, rope, black fabric and acrylic paint, 55x30x40"

Taewyn St. Hilaire, *Gaze Into the Abyss* (2022), metal wire structure  
with canvas, acrylic paint and mirror shards, 48x30x35"



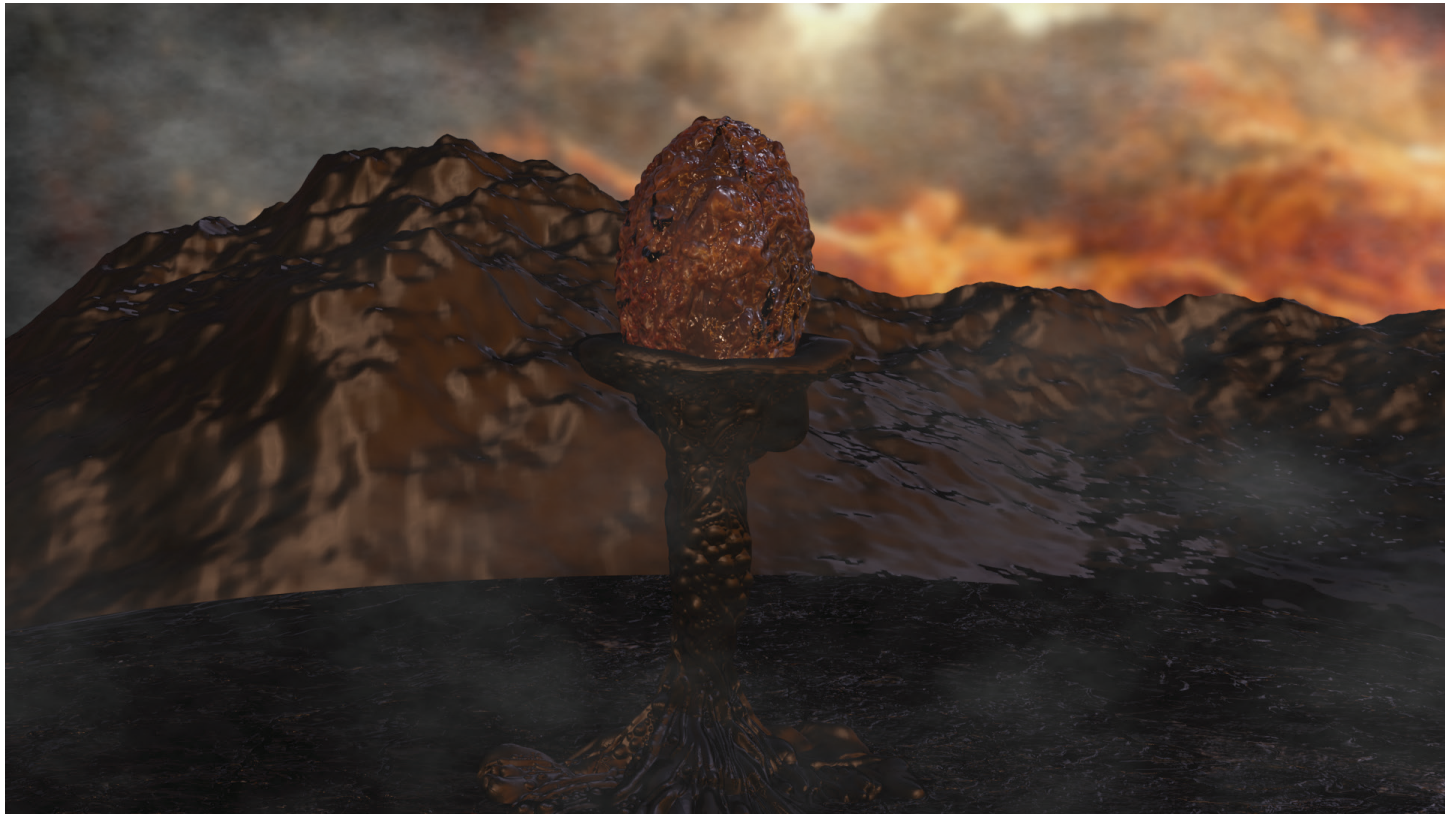




Chloe Latour, *Moonlight Birthright*(2023),  
oil on cradleboard, 30x40"



Brayden Maskell, *Separate Screening* (2023) projected video, duration: 2:16 loop



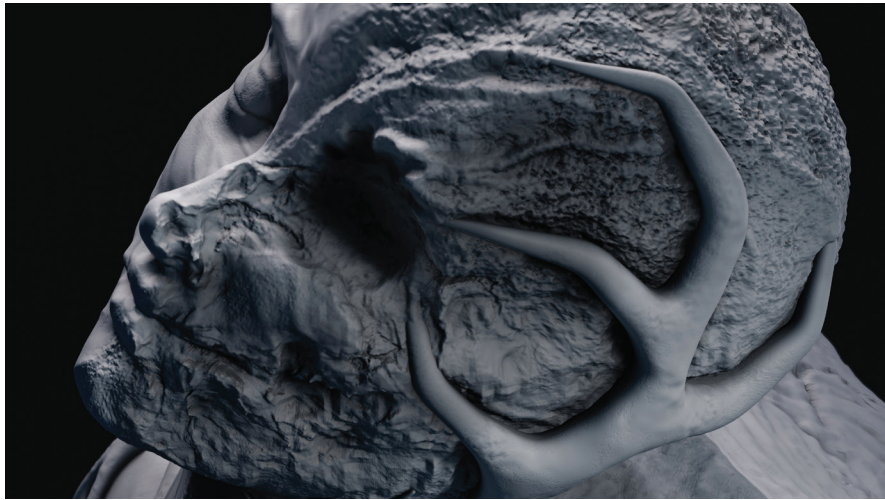
Brayden Maskell, *Brood Spawn* (2022), projected video, duration: 2:03 loop





Chloe Latour, *Starborn* (2023), oil on cradleboard, 35x35"





Sara Ko, *Cingulomania* (2022),  
4K video loop, augmented reality digital sculpture



Sara Ko, *Cingulomania* (2022), 4K video loop, augmented reality digital sculpture

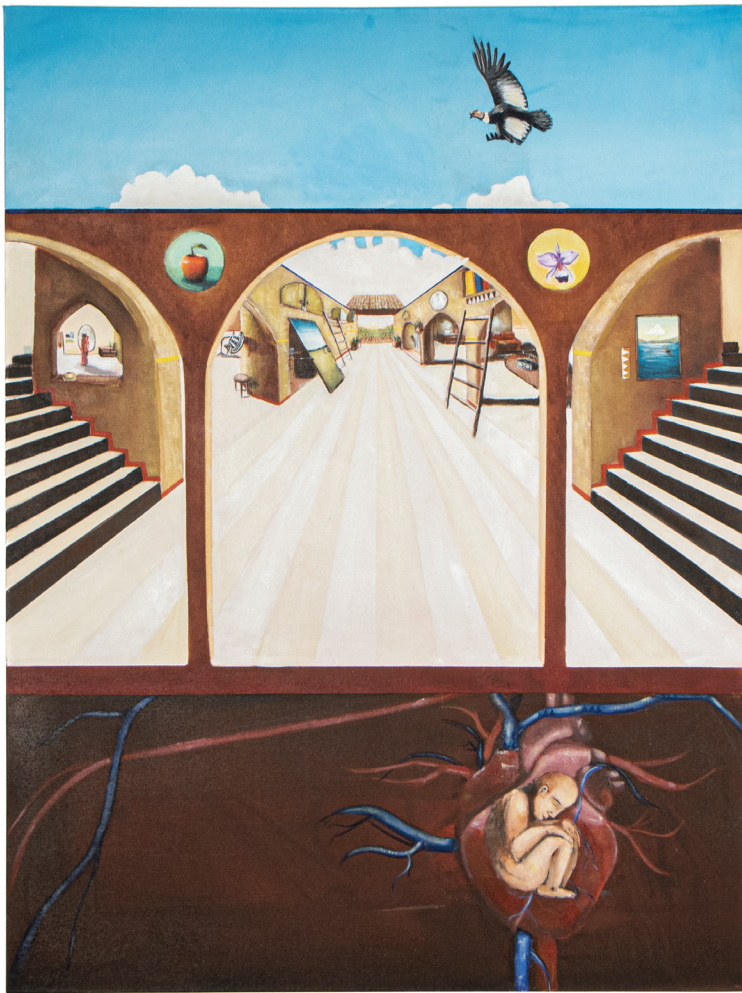


Allison Berg, *Molten* (2022), projected video, duration 1:06



Chloe Latour, *Giving All My Light Away* (2023), oil on cradleboard, 35x35"





Gabriela Torres Vanegas, *El Latir de un Lugar Desconocido* (2021-22), acrylic on canvas, 36x48"



Gabriela Torres Vanegas, *The David and Goliath Mate* (2021),  
acrylic on wood panel, 18x24"

Nostalgia as it is teased through the holes of  
memory

*A blessed sense of familiarity washes over me  
Nostalgia for a moment, I revel in its company  
It says  
Bask in this ghost of a forgotten memory  
Soak in longing as it spreads to each extremity  
In a second it will pass  
Fading memories reminds me to treat every moment like the last*

*Chloe Latour*





Erin Hartley, *troop 27* (2022), inkjet 35mm print mounted on 1/2" MDF, 27.5x46.5", 32.5x46.5", 27.5x46.5"



Erin Hartley, *she came back as fire* (2023), still of video, duration 9:00



Erin Hartley, *on a breeze, in a song, in a dream* (2022), video installation, duration 7:51

*I see deer*

*i see waves*

*i see cold*

*i see warm*

*i see loud*

*i see soft*

*i see loss*

*i see lost*

*and nowhere to be found.*

*I see*

*Erin Hartley*





*Serena Haley, Memories of a Home (2022),  
ink on layered vellum, 20x27"*



Serena Haley, *Forgotten Memories*, Vol 3  
(2023), 1x9x7"



Chloe Latour, *Peach* (2022), 35mm film mounted on dibond, 18x24"

## Coughdrop

*I roll girlhood around in my mouth like a forgotten coughdrop  
found in the pocket of a jacket  
not worn in twelve years,  
crumbling and dry,  
almost nothing left  
but  
dust.*

*Still,  
I put her in my mouth  
and let the  
sickly,  
sweet,  
taste of her  
wash over me once again*

*The sourness my teen years lent  
made me forget this bittersweetness,  
temper and fantasy,  
wildness and appetite,  
overwhelm me, and for a moment  
I understand the slip into madness,  
then it's gone.*

*I tear through my closet  
feral  
searching  
for one more sliver,  
one more forgotten piece of myself,  
I'm not ready to let go,  
I only just got her back*

*god-oh-god,  
do I ache for that coughdrop again.*

Chloe Latour





Chloe Latour, *and boy* (2022),  
35mm film mounted on dibond, 18x24"



Allison Berg, *Existential Crisis* (2022),  
acrylic on wood, 9x11"

Sex and desire felt through things and entities

## My Lover's Heart

*Devouring, something irreplaceable.  
Crunching, squeezing, unable to stop,  
Consuming and eating what I hold so close.  
I was hesitant at first, but you were so persistent and gave willingly.  
How could I say no?  
My hands now stained red, juices exploding, falling, creating a pool of loss.*

*Hungrily, additively, forever attached.  
I feed like an animal on what I held so dear.  
Soft and warm, I lick the liquid as it drips down my chin, so none goes to waste.  
How could this feel so good?  
With a shiver, I shake off the sane voices in my head.  
Because this was what you wanted,  
Wasn't it?*

*Taewyn St. Hilaire*





Kimi Moore, *Tools for Pleasure* (2022), leather straps, chrome hardware, lawn aerator, steering wheel lock, 36x48"



Kimi Moore, *Tools for Pleasure* (2022), doorframe, acrylic rope, concrete, post hole digger, 36x76"





Kimi Moore, *Skin 01* (2023), dissected Danier leather jacket, chrome hardware, latex tubing, thread, pearl sewing pins, 24x60"

## Bound Together

*and we're here again.  
my shell soft and the fruit, ripe.  
sweet imperfection.*

*Kimi Moore*

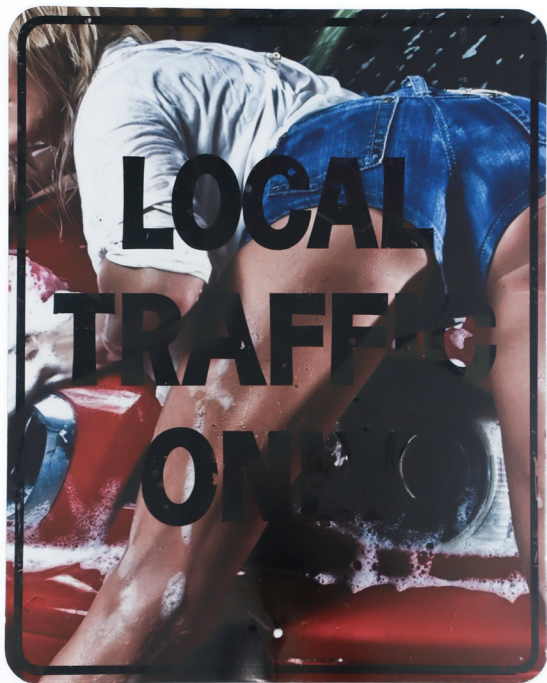








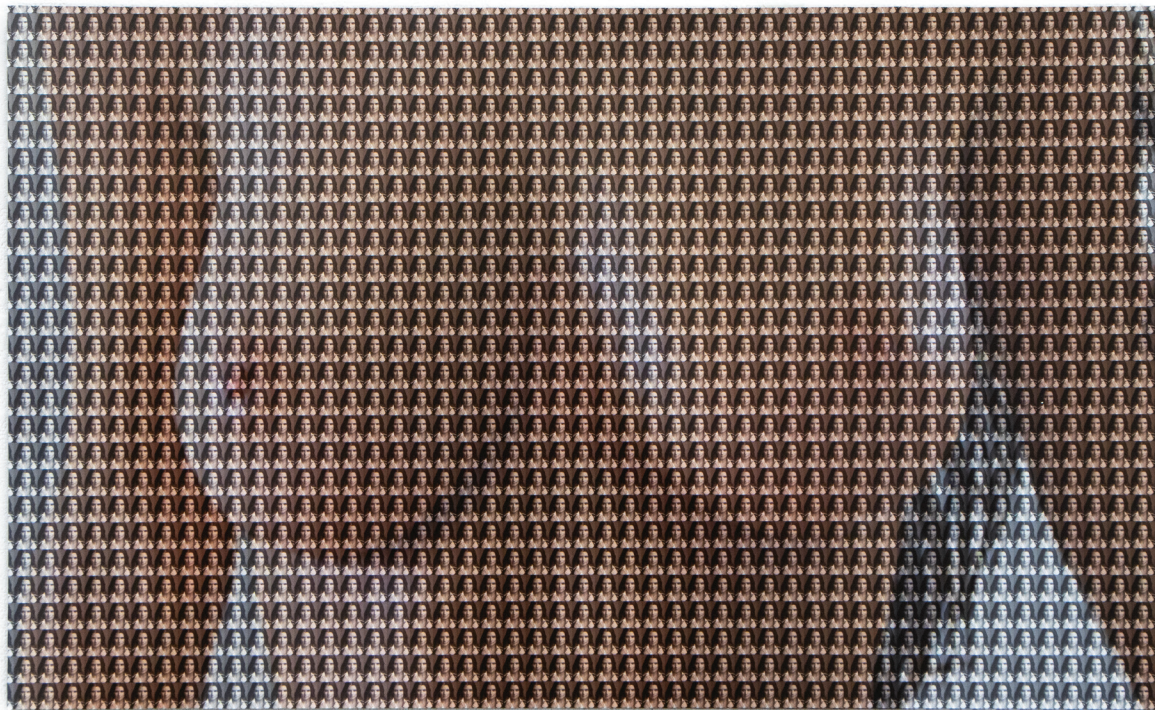
Kyndra Burton, *Dead Horse*, (2022), 9 digitally altered photographic posters, 27x40", entry 6 of 9, entry 9 of 9



Left: Erin Hartley, *local traffic only* (2022), transparent image mounted on unwashed Canadian street sign

Right: Erin Hartley, *ready to hit* (2022), spark plug leads, distributor cap, turned wooden handle





Erin Hartley, *danica's doubles* (2023), inkjet digital print mounted on 1/2" MDF, 2x3'





Stella Daisy McCaig, *Cars and Girls* (2023), installation shot



Stella Daisy McCaig, *Cars and Girls* (2023), installation shot



Stella Daisy McCaig, *Cars and Girls* (2023), installation shot



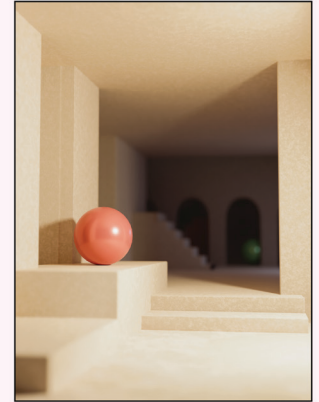


Allison Berg, *Be a Good Girl* (2023), internet GIF, duration 0:11





Pink ball goes down the stairs on the left. There is a green ball watching in the darkness.



Pink ball is going out. Green ball is behind the Pink ball, but the round openings.

Gabriela Torres Vanegas, *Women are Just More Beautiful* (2022), comic/album installation, 8.5x11"



Axel Alam, *You Are A Masterpiece* (2021), acrylic on canvas, 5x7"



Juliana Sech, *MIRROR* (2021),  
projected video, 9.75x5.5', duration 5:07 minutes



Kimi Moore, *This is What's Hot Nowadays* (2022),  
plastic organs, leather strap, chrome hardware, gold thread,  
Neutrogena face cream box, pearl sewing pins, 3x3x7"



PLAYING WITH Y(our) FRUITS  
2018-ongoing

*this photo series  
celebrates each individual's  
unique sensual expression through  
touch, movement, interaction  
that is infinitely developing as we do.*

*forms of a fruit mimic universal patterns  
found in all elements of nature,  
including  
the human body.*

*encouraging experimentation  
of pleasure within your own body/mind.  
an expression of love even potentially to be shared with others (consensually).*

*in honour to the spectrum of sexuality  
that liberates us in our expressions of love.*

*Juliana Sech*



Juliana Sech, *Playing With Y(our) Fruits*  
(2018- ongoing), digital photo series  
(will be completed into an intimate photo book)



Juliana Sech, *Playing With Y(our) Fruits* (2018- ongoing), digital photo series (will be completed into an intimate photo book)

# the water is

warm

☒ I remember this feeling ☒ from when the oceans body  
wrapped around mine

I wanted to stay forever ☒ the siren visited and  
kissed my cheek ☒ I left my glasses on the rock

☒ I could now see without them ☒ I remember  
feeling I couldn't live a life without

you ☒ and the water was the  
closest thing to your touch ☒ I  
stayed until my lips were blue

☒ tell me a secret ☒ that you think of me as I think of you

Juliana Sech, *I \_\_\_\_ you* (2023),  
digital collage, film photograph, poetry





Juliana Sech, *How Hot Am I 2 U Rn?* (2023), photo diptych (scanned double exposed film photograph, iPhone photograph)



Juliana Sech, *How Hot Am I 2 U Rn?* (2023), photo diptych (scanned double exposed film photograph, iPhone photograph)





Zaida Gerritsen, *Untitled (Playing the Part)* (2022),  
inkjet prints, 29x44"





Love, care and the act of making

## This is the Ride

*Sitting. Softly sitting. Gently birds, balmy blue sky, fish fall, dirt sinks, water mildly soaks into the core of the world. Nothing has anything to do with me. And I feel better.*

*Stella Daisy McCaig*



Kiera Ariano, *Vessels* (2023), found glass vases, acrylic, collage, gold spray paint, 6.5x10.5"/4.5x8",  
*Curtains* (2023), organza, textile, 112x123"/142x77"



Kiera Ariano, *Quilt* (2022), found upholstery samples and bedsheet, 92x72",  
Vessel (Vale) (2022), found metal vase, acrylic paint, collage, 9.5x14"

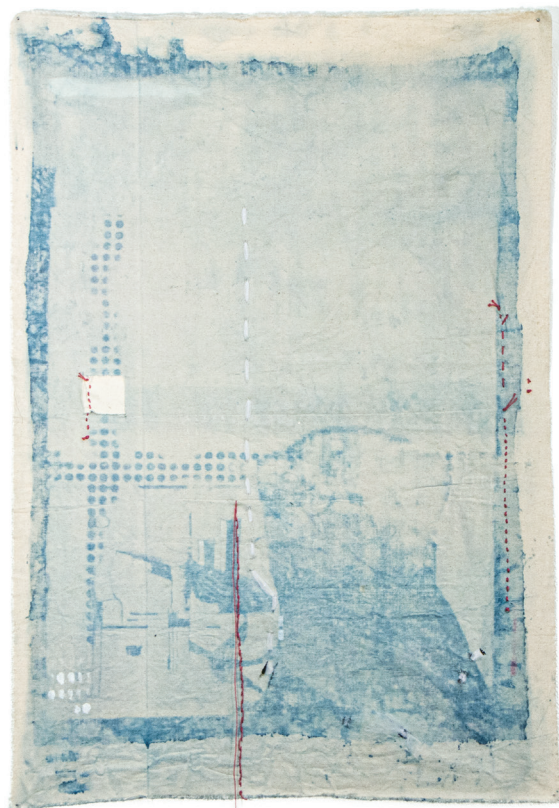
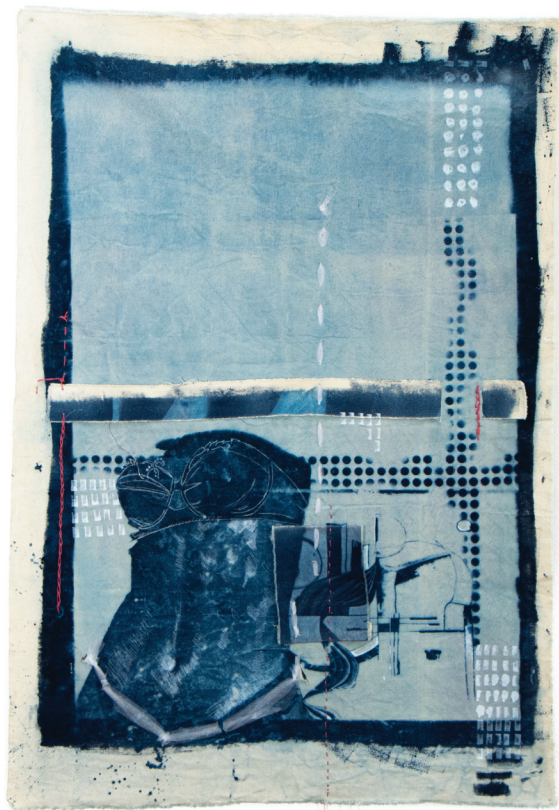




Kiera Ariano, *Vessel (Vogue)* (2022), found metal vase, acrylic, collage, textile, staged with lamps, 9.5x14"



Kiera Ariano, *Vessel (View)* (2022), found glass vase, acrylic paint, photographs, staged with rugs, 4x11"



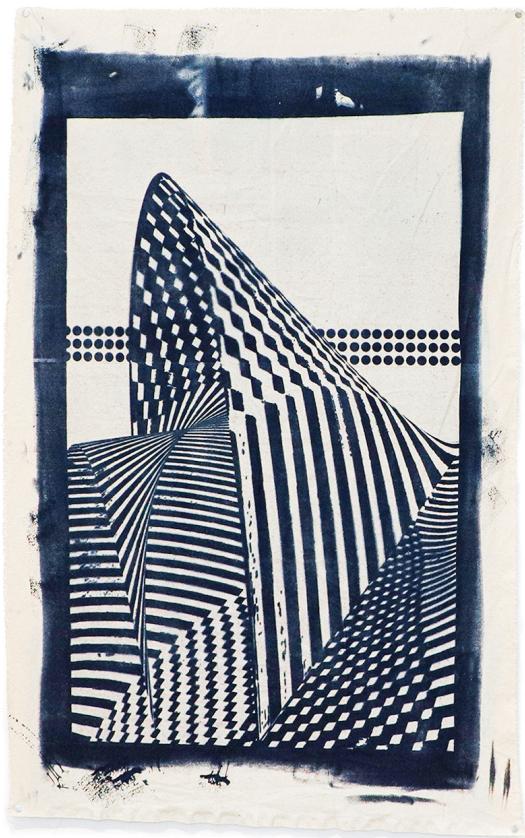
Leina Dueck, *definitely unconventional* (2023), cyanotype on raw canvas, sewing, paint pens, spray paint, 30x42"





Leina Dueck, *regeneration* (2023), cyanotype on raw canvas, sewing, paint pens, spray paint, 30x42"





Leina Dueck, *dynamically ok* (2023), cyanotype on raw canvas, sewing, paint pens, spray paint, 30x42"



Leina Dueck, *dissolution* (2023),  
cyanotype on raw canvas, sewing,  
paint pens, spray paint, 30x42"



Tori Jones, *Untitled Diptych*  
(*Feel the Eternal*)  
(2023), canvas

*you were picking blackberries and her lips were stained and you couldn't stop staring. she kept reaching to cover her mouth. "is something in my teeth?" she kept asking, and you kept just saying, no, no, no, i promise.*

*right now the two of you are dancing around a something-that's-not-nothing and it swells up between you, too vague to know the shape of it yet. how do you tell her without scaring her off that she takes up a whole house in your head?*

*you're scared of the might-be might-be because what if this is the moment and you miss it but worse what if it's not the moment and you mess it all up, so you watch her and you pick black berries and you don't talk about how much you want to kiss her, right there on her blackberry stained lips.*

*Axel Alam*





Yu Yan Cheng, *Untitled* (2020), solvent transfer on wooden canvas, 20x20"



Tori Jones, *Untitled (Eightfold Pants)* (2023), soft sculpture





Yingxi Elysian Luo, *Untitled* (2023), plaster, acrylic paint, canvas, led light, 36x48"



Tori Jones, *Revisiting after audio description of Black Lines by Wassily Kandinsky* (2022-23), found object with acrylic and oil on canvas



## Just To Please You

*Hard and soft, flesh and fur, polished and tarnished, vague and direct. Nestled within the binaries of being and serving, Just to Please You explores material objects and their potential to be other. The artists, Stella Daisy McCaig and Theoren Johannessen introduce their work to each other and to you, provoking dialogue between materials, walls, spectators, and in-betweens.*

*Ambiguity is met with intention and objects take on their own narratives, crossing the boundaries of impersonal to personal, and back again. The artists create intersections of attraction but leave the objects to step into their own.*

*They are relinquishing contact to make contact, asking the spectator to submit their own biases, allowing the object to fill the space that is left. Traces of the artists' touch are reminiscent but unstable as objecthood personifies. Memories of their meanings are present but no longer recognizable, and states of relation slip between fumbling hands. Have you seen these objects before? You can let yourself remember, it's okay.*

*Searching for the leylines that transcend dichotomous distances, the artists locate a calculated wildness that intervenes in states of being. Binaries shift and fold in on themselves as object identities bend, twist, writhe, and settle. Consider latency and its relationship to the naked eye, what do objects reveal and ask you to reveal in return? Listen to the conversations conceived as walls talk to objects and objects talk to you.*

*Where do the secular and the sacred meet? How is ritual embedded into materiality? Inside these questions, Just to Please You finds answers in adornment. Fine trimmings and playful garniture are used to re-present familiar elements. Consider how decoration is used for the body and how it translates into material culture. Embellishment reveals the quiescent personality of the object. Blurring the lines that separate what is and once was means finding solace in the eerie embrace of the adorned every day.*

*Welcome. Get comfortable. Curl into its folds and listen to its echo. Feel its textures; skin, lace, steel, chain, foam, and fur. We'll meet you in the middle.*

*Tori Windle*



Stella Daisy McCaig, Theoren Johannessen, *Just To Please You* (2022), installation shot



Stella Daisy McCaig, Theoren Johannessen, *Just To Please You* (2022), installation shot





Stella Daisy McCaig, Theoren Johannessen, *Just To Please You* (2022), installation shot





Stella Daisy McCaig, Theoren Johannessen, *Just To Please You* (2022), installation shot



Stella Daisy McCaig, Theoren Johannessen, *Untitled* (2022), photo printed on transparency, ribbon, pastel pink thread, pins, lace trim, 42x70"





Stella Daisy McCaig, *Who Would Cry Out To The Petals On The Ground* (2022), slipper sole, thread, dried daisy, red wine



Stella Daisy McCaig, Theoren Johannessen, *Just To Please You* (2022), ground steel, rhinestones, lace doily, garden scissors, lead weight, rhinestones, detail shots



# Artists

### ***Axel Alam***

Axel Alam is a multimedia artist who primarily works with oil paint and ceramics in their fine art practice. They were born in Ontario, Canada and spent a majority of their life overseas until their high school graduation. They have been living in Victoria, British Columbia since 2018 and will be completing their bachelor's degree in fine arts at the University of Victoria in June, 2023. Axel's art practice extends beyond fine art and goes into crafts and performance. They have a special interest in putting functionality in the artwork that they make. Axel likes to play with the idea of surrealism and realism. They also have an extensive history of being in juried craft markets and performing on stage.

### ***Kiera Ariano***

Kiera Ariano is a multidisciplinary artist from “Coldstream, BC” located on the unceded territory of the Syilx Okanagan Peoples. In 2017, Ariano was awarded the Helen Pitt Fund for Fine Arts to pursue her education. Ariano began her BFA studies at the University of Ottawa, where she established foundations in painting and art history while developing an interest in video and interactive media arts that would become the building blocks of her installation practice. Between semesters in 2020, Ariano interned at the Vernon Public Art Gallery and curated a hybrid online and in-person exhibition to showcase emerging artists. During the pandemic, Ariano relocated and transferred to the BFA program at the University of Victoria. In these final years of her degree, she has had opportunities to showcase her work both through the university and in the Southern Vancouver Island arts scene. She will graduate with honours in spring 2023.

## ***Allison Berg***

Allison grew up in the Cowichan Valley but is currently living and working on the unceded territories of the Lekwungen peoples (Victoria, B.C). They are currently working towards a BFA with a major in Visual Arts at the University of Victoria. Their first exhibition was the *Cowichan Valley Fine Arts Show* (2017), to which they submitted for two more consecutive years and won Honorary Mention in 2019. Upon graduating high school, Allison received scholarships for their work, one notably being from the BC Arts Council. Allison is primarily a painter and digital artist; creating both video and digitally painted works that touch on themes of the self, feminism, and subtle horror.

## ***Cailin Blanchard***

Cailin Blanchard was born and raised in Treaty 7 Territory, home of the Blackfoot Confederacy, in Calgary, Alberta. She currently resides in the territory of the Lekwungen-speaking peoples known today as the Songhees and Esquimalt nations, as well as the W'SANEC peoples, known today as Victoria, British Columbia. She attended her first two years of her undergraduate degree at the University of Lethbridge, where she began a double major of Art and Psychology. She transferred to the University of Victoria after her second year and is currently completing the last year of her BFA in Visual Arts. In August 2022, Cailin participated in the Alberni Valley Museum show, *Emergence*. She has facilitated two art therapy classes for a program called Memory Café, a research program put together by a Health professor at UVic, where dementia patients are part of a cohort where they get to build community and do different activities together. In the classes, Cailin taught the basics of painting with acrylics and watercolors. Cailin continues to grow as an emerging artist and is looking forward to what is to come after graduation.

## ***Kyndra Burton***

Kyndra Burton is an emerging interdisciplinary artist living and working in Victoria, British Columbia on the territory of the Lekwungen speaking peoples . She holds a BFA in Visual Art with honours from the University of Victoria. She spent a large portion of her youth dancing competitively in Maple Ridge, BC and subsequently works with video performances, photography and textile that explore the complexities of improvisational dance, feminine identity and the nature of performance. Her work has recently been shown in group exhibitions *Killjoys: An Art Show* at the Audain Gallery and *TART: a contemporary study of the domestic woman* at The Vault Gallery in Victoria, BC.

## ***Yu Yan Cheng***

Yu Yan Cheng is majoring in Visual Arts and works across the disciplines of photography, video art and extended media practices. She generates interest in her work by layering illustrations over photographic imagery and composing her own soundtracks for her videos. Through her work, Yu Yan observes the city and nature, capturing the beauty of everyday life. Yu Yan is researching new technologies to further extend her practice. Moving forward, she would like to gain experience showing her work in exhibitions and continue learning alongside emerging artists within her community.



## ***Leina Dueck***

As an artist of Japanese, Canadian, German, and Dutch heritage, Leina Dueck was born and raised in Vancouver, Canada, BC and is currently living in Victoria. Leina started her art career while studying at the University of Victoria with a focus on using multimedia, experimental materials, photography, sculpture, and playing with the concept of time. Throughout Leina's studies, her dedication to the use of various mediums and techniques influence pieces that capture the essence of personal experiences. Working with various materials with emphasis on connecting introspection and enigmatic happenings. Using cyanotype, raw canvas, alternative materials and various sewing techniques to highlight a labor intensive task. Focusing on the concept of time. Personal allowance to be consumed by temperaments.

## ***Zaida Gerritsen***

Zaida Gerritsen is a visual artist living and working in Victoria, BC on unceded territory of the Lekwungen-speaking peoples of the Esquimalt, Songhees and WSÁNEĆ nations. Working with the traditional mediums of oil paint and photography, her practice explores the tensions between depictions of domestic environments and the reality of those who existed within them. Gerritsen holds a BFA with Honours in Visual Art and has been the recipient of the President's Award, the Dr. Milada Horakova Scholarship, the John Wyatte Price Book Prize in Photography and the Diane Mary Hallam Achievement Award. Gerritsen has had many opportunities to showcase and curate works in gallery exhibitions since 2021. Recent exhibitions include *KILLJOYS: An Art Show* at the Audain Gallery, and *TART: a contemporary study of the domestic woman* at the Vault Gallery in Victoria.

## ***Serena Haley***

Serena Laur (she/her) is an artist who works in the mediums of photography, drawing, and painting. She expresses her gratitude and appreciation for being able to live in the ancestral lands of the T'Sou-ke Nation where she grew up. Her pursuit of an art career began at a young age because the community has been so supportive of her work and endeavors. Serena earned her first year Art credits at Edward Milne Community School and Camosun College, and is now graduating with a BFA at the University of Victoria. Her work is heavily influenced by the nature of Vancouver Island, memories, and documentation. Serena has displayed and sold works in commercial galleries and smaller artists' run pop up shows. She has also had the opportunity to help curate shows for the Sooke Fine Arts Show and the Westshore Gallery.

## ***Erin Hartley***

Erin Hartley is a multidisciplinary artist with a BFA (hons.) from the University of Victoria which is situated on the unceded territories of the Songhees, Esquimalt and WSÁNEĆ peoples. Her work utilizes and references the forgotten and disposed of image-making technologies ranging from the early 20th century to the end of the Digital Revolution. These forms aid her in her thematic explorations of narratives regarding grief, loss, trauma and the female bodies place spatially and socially within the world. Erin has been awarded numerous scholarships including the 2022 Pat Martin Bates award, The Emily Apinis-Grundstein Scholarship, the Asper Scholarship In Media and Video Art, and the 2022 RCMP National Scholarship. She has been included in numerous exhibitions including *TART: a contemporary study of the domestic woman* at The Vault Gallery, and *Cars & Girls* in The Audain Gallery, both in Victoria BC.

### ***Tori Jones***

Tori Jones is a multidisciplinary neurodiverse artist from Arizona completing their BFA with honors at the University of Victoria. Before that, they made art, traveled and lived in a variety of places including Ohio, Texas, Hawaii and northern California where they spent some years as a professional meditator in a Zen Buddhist monastery.

### ***Theoren Johannessen***

Theoren Johannessen is an artist working with installation, integrating sculpture and lens-based media practices. They live and work on the traditional and unceded territory of the Songhees, Esquimalt and WSÁNEĆ peoples. Theoren is interested in the objects that we collect and adorn ourselves with and how they can personify queerness. They explore how the combination of objects and imagery can form or shift identities. They have had their work published online in PhotoED magazine and on TZVETNIK, and will be participating in the Bonnie McComb Kreye Residency which includes a solo show at the Fifty Fifty Arts Collective in Victoria BC.

## ***Chloe Latour***

Born and raised in a small rural town in southern Ontario, Chloe Latour is an interdisciplinary artist currently completing her degree at the University of Victoria with a major in Visual Arts. Specializing in analog-based photography, textile collage, and oil painting, Latour's work highlights the systoles and diastoles of femininity in small-town life, and at the core of it all, girlhood. Latour has participated in local shows around Victoria, both online and in person, including *[UN]Expected* (2022), *Bread and Butter* (2022), and *Liquid Prism* (2023). As well as curating the *Sketches for Below the Ghost Forest* (2023) exhibition at the Crummy Gallery, and coordinating many shows as the Gallery Coordinator of the FiftyFifty Arts Collective (2022). Latour is the recipient of the Helen Pitt Fine Arts Bursary (2022) and will continue to create on, and give back to, the Lkwungen and WSÁNEĆ peoples lands.

## ***Sara Ko***

Sara Ko is a neurodivergent multidisciplinary artist who works across various media, including digital media, photography, installation, and drawing. She enjoys pushing the boundaries of her imagination and creating uncanny figures and scenes that provoke reflection on topics such as mental health conditions, identity, and environmental issues. Sara was born and raised in Tehran, Iran, and has always used art as a primary means of communication to convey her perceptions of the world and express her emotions in a way that transcends spoken language. Her work has been exhibited in numerous galleries and museums across Iran. After completing high school, Sara moved to Victoria, Canada to pursue a Bachelor of Visual Arts degree at the University of Victoria. Recently, her artwork has been exhibited in *Somasphere* and *Bread and Butter* at the Audain Gallery, as well as in *Connect* at the A. Wilfrid Johns Gallery.



### ***Elysian Luo***

Elysian Luo is an artist hailing from Shenyang, China, currently based in Vancouver. She is a visual artist specializing in painting, photography, and sculpture. She is in her final year of the BFA program in Visual Arts at the University of Victoria, where she has been honing her skills for the past few years. Luo's work in photography is captivating. She has been shooting and filming works for the past five years, and she creates a combination of virtual and real scenes. Her photography has a surreal quality that draws the viewer in and leaves a lasting impression. As a sculpture artist, Luo's love of nature is apparent in her work. She mainly uses wood and plaster to create her sculptures, bringing natural elements to her art. Her sculptures have a tactile quality that invites the viewer to touch and feel the textures of the materials she uses.

### ***Brayden Maskell***

Brayden Maskell, Is a Digital Artist born in Vancouver British Columbia, and is receiving a formal education at The University of Victoria in Visual Arts. They have participated in a handful of Exhibitions while in the program, and utilizes several digital programs to create works exploring the relation between the human body and how it is impacted by its immediate environment, with tolls including physical strains or mental. The work usually depicts humans in monstrous forms and horror specific settings to highlight these themes.

## ***Stella Daisy McCaig***

Stella Daisy McCaig is an artist working in sculpture and installation. She was born, and currently lives, in the traditional and unceded territory of traditional territories of the Lkwungen (Lekwungen) and WSÁNEĆ peoples, 'Victoria, BC'. Her exploratory studio based practice is a form of persistent research, concerning itself with found objects, appropriated imagery and textile work. Deeply devoted to objects she finds in the world, Stella takes the discarded, and develops a practice of creation based from caring intention. Modified, in-decay, and thoughtfully worked, her finished sculptural compositions crumble any distinct binaries, and possess an explicit visual language of their own. Some of the places she has exhibited at include the Vault Gallery and The Audain Gallery, she has also been featured in an online publication by TZVETNIK of her duo show titled *Just to Please You*. She has also curated four shows, her most recent being in The Crummy Gallery, titled *Hey / How Are You / Good* featuring artist Leah McInnis.

## ***Jade Mikell***

Jade Mikell (b. 1996) is an interdisciplinary artist and activist working within post-minimalist institutional critique. She lives on unceded Lekwungen land by way of unceded Taystaič. She will earn her BFA from the University of Victoria in 2023. Jade inspects the moral inadequacy assigned to disability through inter-medial applications such as performance, sculpture, painting and writing to identify, upend and communicate the demoralizing and endangering effects of institutional inaccessibility. Jade engages semiotics, inheritance, labour and hierarchy in investigations of identity, community, social currency and sustainability. Jade's work has been exhibited in solo and group shows nationally and has been acquired by collectors internationally. Her art and activism work has been published in artist features and articles, she has lectured with the Esquimalt Art Gallery and she was included in the University of Victoria's Department of Psychology's Visiting Artist's feature.

## ***Kimi Moore***

Kimi Moore is an artist, currently exploring object manipulation through methods of sculpture and installation. Graduating with a B.F.A in Visual Arts and a minor in Computer Science in 2023, she is currently living and working in Victoria B.C., as a visitor on WSÁNEĆ, Songhees, and Esquimalt First Nations lands. Exploring the ways in which we seek to restrain our desires, whether through social conventions, personal inhibitions, or other means, she focuses on creating objects and materials which hold references to the body and somatic experiences; sexuality, belief systems, and play. She has had works displayed locally at Intamo Pleasurables and at the Audain Gallery. She has also recently exhibited as a part of *Liquid Prism* (2023) at Sexpo, an event put on by the University of Victoria's Gender Empowerment Centre.

## ***Jasper Pettman***

Jasper Pettman is a white/nêhiyaw, two-spirit trans artist born in Secwepemcúl'ecw and currently living and working on the lands of the WSÁNEĆ and Lekwungen peoples. He is currently in his fourth year of the BFA Honours program at the University of Victoria, with a minor in Indigenous Studies. Jasper's artistic practice includes painting, digital, and web-based media, with a focus on the human form, gender, sexuality, and Indigenous identity/language. His work has recently been shown at Open Space Arts Society (Victoria, BC) in the group exhibition, *The Stories We Belong To*.

## ***Juliana Sech***

Juliana Sech (she/they) is a queer, interdisciplinary artist living and studying on the unceded lands of Lekwungen-speaking peoples; those of the Songhees, Esquimalt, and WSÁNEĆ nations, otherwise known as Victoria, BC. She is months away from completing their Honors BFA with a major in Visual Arts and a minor in Psychology through UVic. Juliana is of immigrant parents from Ukraine and Poland, being born and raised in Edmonton, Alberta, which is the traditional territory belonging to Treaty 6 First Nations. Their interdisciplinary conceptual-based practice includes experimentation with (but not limited to) video art, photography, painting, drawing, performance art, and sculpture. She has been the Art Director for a locally based sex education event called Sexpo for 2022 and 2023. She has a variety of experience in curating multi-media art exhibitions such as *Liquid Prism* (2023), *fluid* (2022), *KILLJOYS* (2021), and *Soft Spit* (2022). Most recently, Juliana was invited to create the sole video screening (Washing Eggs) for Resonance Collective's 2023 New Year's Eve event. Juliana continues to collaborate with fellow emerging artists, musicians, poets, performers, and more as a freelance photographer and videographer.



### ***Taewyn St. Hilaire***

Taewyn St. Hilaire was born in Edmonton, Alberta, but was raised and currently living in Victoria, B.C. She is an undergraduate student who will be graduating this year with her Bachelor of Fine Arts at Uvic. During this time, she was employed as a work study in the metal shop and wood shop within the Visual Arts Building. Taewyn primarily paints with oils as well as working with mixed media sculptures. Her practice primarily consists of painting the human body and metalwork creations.

### ***Gabriela Torres Vanegas***

Gabriela was born in Cali, Colombia and currently resides in Canada. She is a painter and digital artist who is completing her BFA in Visual Arts with a psychology minor at the University of Victoria, BC, Canada. Drawing inspiration from her experience living outside her home country, Gabriela incorporates colors, symbols, metaphors, and allegories in her art and explores their connections to life itself. She often uses primary colors (yellow, blue, and red) as Easter eggs to honor her Colombian roots and symbolize everything, as colors originate from the three primaries. Gabriela hopes to create an impact on people's perceptions through her art and encourage them to see the world in new and meaningful ways.

**Don't need to  
know to feel it.**

Executive Chairs

***Zaida Gerritsen***

***Erin Hartley***

Treasurers

***Axel Alam***

***Leina Dueck***

Secretary

***Juliana Sech***

Design Chairs

***Kyndra Burton***

***Chloe Latour***

Design Team

***Allison Berg***

***Taewyn St. Hilaire***

***Jasper Pettmen***

***Gabriela Torres Vanegas***

***Juliana Sech***

***Sara Ko***

***Kiera Ariano***

***Kimi Moore***

Curation Chairs

***Stella Daisy McCaig***

***Theoren Johannessen***

Curation Team

***YuYan Cheng***

***Allison Berg***

***Taewyn St. Hilaire***

***Brayden Maskell***

***Jade Mikell***

Communication Chairs

***Kiera Ariano***

***Cailin Blanchard***

Communication Team

***Allison Berg***

***Gabriela Torres Vanegas***

***Sara Ko***

***Jasper Pettmen***

***Jade Mikell***

***Tori Jones***

***Serena Haley***

***Kimi Moore***

Fundraising Chairs

***Serena Haley***

***Leina Dueck***

Fundraising Team

***YuYan Cheng***

***Elysian Luo***

***Juliana Sech***

***Brayden Maskell***

***Jasper Pettmen***

***Axel Alam***



Documentation Chair

*Jade Mikell*

Documentation Team

*YuYan Cheng*

*Taewyn St. Hilaire*

*Tori Jones*

*Serena Haley*

*Elysian Luo*

*Sara Ko*

## Thank you

*The 2023 BFA Graduating Class would like to sincerely and graciously thank each and every one of those who helped make this exhibition possible. We thank you for your generosity. We thank you for your time. We thank you for your effort. And we thank you for your unwavering support.*

*Staff and faculty, specifically: Hollis Roberts, Paul Walde, Grace Bilick, Carly Greene, Cedric Bomford, Laura Dutton, Bill Mawbey, Cliff Haman, Carey Newman, Beth Stuart, Daniel Laskarin, Laura Nuttall, Rick Leong, Christine Walde, Lindsay Katsitsakatste Delaronde, Dani Porteau, Katie Bethune-Leamen, and Mike Huston.*

*The kind folks at Arts Cafe who kept us caffeinated, ZAP COPY for printing all our tickets and posters, UVSS Director Deb Berman for kindly and patiently answering all our questions, and Island Blue Print Shop for doing a fantastic job on this book.*

*The artists and peers who supported us through SPRUNG: Pooched, The Dang Package, Sweetness The Clown Slut, Khushi, Keith Sonic, Savannah Sibson, Yoanna Mantcheva and Laveen Gammie.*

*And lastly, thank you to the friends and family who carried us through the years of our degrees, and continue to support us as we emerge into the world.*



*Grounding and elevating. A reminder that what we do and don't do in life isn't just for us. Nor is it just a need in the epically flawed realm of contemporary art. This title refers to the inherent human-ness of feeling connection, known and unknown, that we all belong to. Intertwined, together, throughout beings and objects and animals, happening in and throughout the air around us, melt into the feeling. Threads become taught and eventually everything melts into something else no matter why. You don't need to know anything, nothing, to feel what we refer to - that's it.*